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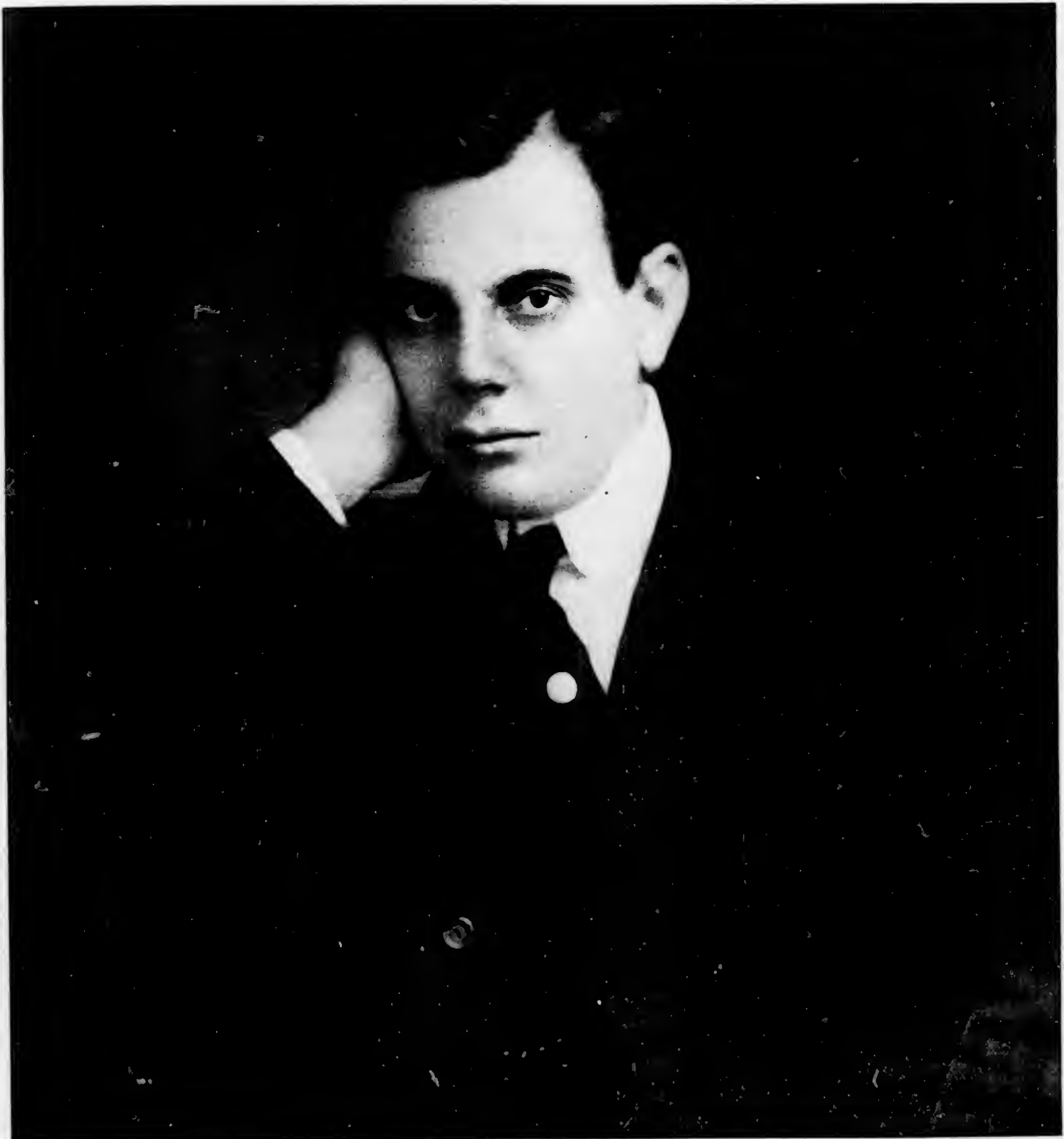
America's Leading Amusement Weekly

REGISTERED IN UNITED STATES PATENT OFFICE.

Volume XXI. No. 51.

CINCINNATI—NEW YORK—CHICAGO

December 18, 1909.



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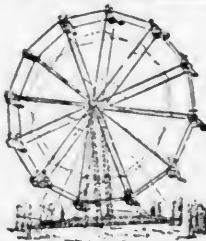
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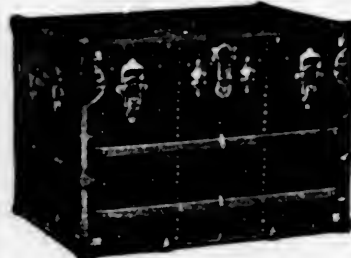


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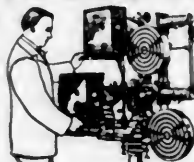
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OBSERVATIONS OF THE STROLLER On Amusement Life and Environment STORIES & ANECDOTES

The following is told by Colonel Dawson, who is at the head of the Miner-Marion Purlersquers:

Shortly after Dave Marlon returned from a trip abroad, he met James Thornton, and the two proceeded to go to the wake of a mutual friend. It is said that Thornton took quite a few libations and was feeling pretty good. Marion, who had an important engagement, wished to leave for his hotel in order that he might be able to snatch a little rest so as to be in fit shape to fulfill his business engagement. Thornton, on the other hand,

insisted that Marion should remain and keep him company. After offering all kinds of excuses, and endeavoring, unsuccessfully, to get away, Marion finally conceived the idea of pretending to get a case of the "blues," with suicidal tendency.

"I think I shall go down to the river and jump in," said Marion, "and end the whole confounded business," thinking, of course, that Thornton would try to restrain him, and if apparently unsuccessful would call an officer to keep Marion from committing the act. But Thornton calmly walked along by his side until they reached the bank of the river, when he said to Marion:

"Do you really intend to end your life, Davie?"

"I certainly do," replied Marion.

"Well," said Thornton, "if you really insist on committing suicide, give me your overcoat, as you will not need it where you are going."

This is supposed to have actually happened, but the funny part of it is that Thornton tells the same story, simply changing the names around.

Ever see a magician's attempt at a trick fail? Or, if it doesn't exactly fail, to get him in the meshes of difficulty? It puts him in a sort of embarrassing position, you'll agree.

No, it's not only those of the amateur contingent who are compelled to suffer this inevitable result if his "next attempt" goes wrong, for a no-less clever and experienced conjurer than Imro Fox recently underwent such a fate. While playing Birmingham, Fox borrowed a watch from a gentleman in the audience for the purpose of showing his skill in magic. The feat consisted in crushing the watch, stuffing it into a gun and firing it into a box, out of which he would afterward take the watch, uninjured.



As his assistant failed him for the moment, Mr. Fox slipped the watch to one of the men on the stage and whispered to him to place the watch in the box. Upon firing the gun and opening the box, the watch was not found. The owner of the watch would not accept any apologies and the audience sneered at the performer. As it afterward appeared, the man whom he had instructed, in dire extremity, to help him out in his act, simply disappeared and was never heard of again. In consequence of this, Imro Fox was compelled to put up one hundred and eight dollars to appease the rage of the patron.

A few days later the conscience-stricken thief returned the watch, which was found to be worth about nine dollars. But the man from whom he had borrowed the watch, and to whom he gave such a valuable chronometer in return for its supposed loss, likewise disappeared. For that reason, Mr. Fox is now very careful while performing this feat, and always asks for a dollar Waterbury, Ingersoll, or any other brand of cheap watch for his experiments. And all on account of one little trick that failed.

In a small town in Indiana, a motion picture show is conducted by a typical rube manager. To advertise his shows he uses a printed cardboard placed in a show window.



And this is the way the card reads:

FREE—WAX HOUR
 FONOGRAFT CONCERT OUTSIDE.
 EVERY NITE. WHEN FONO-
 GRAFT STOPS SHOW BEGINS

The parties relating the above, by the way, are a pair of vaudevillians and they tell another funny story of their trials with a manager in a

Michigan hamlet. They were booked to fill a week date in this place and, as is customary, sent on their photos ahead, but on arriving at the town they could not find the pictures displayed. They sought out the manager, who happened to be running a milk route. They asked about the photos. After some moments of thought, he expostulated:

"Oh, was them your pictures? My wife was wondering who we knew in Sheboygan. She's got them up in the album."

If you want to hear Leon Morris swear, just mention "Sweet Grass, Mont.," and he will do as fine an imitation of Parnum's famous wild man as one would care to see. The facts are these:

While making the jump from Edmonton, Canada, to Salt Lake City, Utah, Mr. Morris and his animals were held up by the customs inspectors at Sweet Grass, which is the dividing line between Canada and the United States. The collector of customs had issued exportation papers at Eastport, Wash., which would permit the animals' return to the United States duty free. At the time, he was unaware of a law having been passed in September, prohibiting domestic animals, born in the United States, returning free of duty. The customs inspectors, there, fore, cut Mr. Morris' car from the train and switched him onto a siding at Sweet Grass, which place consisted of seventy-five inhabitants, two saloons, a general store, a post office and one or two outlying ranches. He was held there for three days, thereby necessitating the losing of a week's engagement.



On the second day, Mr. Morris, attempting to drown the effect the slight of the town had on him, proceeded to Uncle Sam's Hotel, which included a bar and ordered a drink. At sight of him, a be-whiskered native bawled out:

"Didn't git away, did yer?"

Mr. Morris, being in no humor for politeness, answered:

"Do I look as if I am in the next town?"

This sarcasm was evidently lost on the native, for he asked:

"Why don't you give a show here?"

This had not occurred to the animal man, and he was immediately all attention. He asked: "Can you give a show here?" The native replied: "Sure. The folks all know you're here; the hall's up stairs, and I'll bet a chew of tobacco they'll all turn out."

Mr. Morris hunted up the proprietor, who promised to donate the hall, which was fifteen feet wide and thirty feet long, if he would show there. Orders were immediately given for a grand street parade, which consisted of the animals standing in front of the post office for an hour.

It didn't take long for the news to spread that there was to be a show, and when night came the procession started from the car across the prairie.

The town not boasting of lights, Mr. Morris marched forth in front with a lantern, followed to the "opry" house by his faithful spouse, his assistants and the animals. After stumbling into three or four ditches, the bedraggled troupe finally reached the hall. Outside were congregated the entire population of the town, re-enforced by several cowboys from the ranches. No one had entered the hall, for they didn't believe the ponies could be taken up stairs. Mr. Morris gave the signal and the ponies dashed up the stairs into the hall.

Perceiving this, the natives calmly formed in line, and, having no admission tickets, Mr. Morris allowed them to enter the hall. Upon being remonstrated with by Mrs. Morris for allowing them to enter without first collecting their admission, Mr. Morris said, "Leave it to me." Then, stepping forward, he announced:

"Ladies and gentlemen, the admission fee is fifty cents to all, I will now pass around the hat."

Having done so, he proceeded with the performance, first roping off about fifteen feet of space for the animals to work in. He also hung up two lanterns to enable the audience to see. There being no chairs, the entire audience sat on the floor. At the conclusion of the performance, Mr. Morris counted up and found he had played to \$47.50. The town was so pleased with the exhibition that they offered Mr. Morris a return engagement any time he wished to come back. In speaking of the incident later, Mr. Morris said:

"I have been in the show business thirty years, but I never knew what the true meaning of 'show business' was until I played Sweet Grass, Mont."

Bert Harroll, treasurer of the Unique Theatre, Minneapolis, Minn., where Sullivan-Consline vaudeville is dispensed to the patrons, tells a good yarn as one of his box-office experiences at this playhouse:

One morning, while Bert was busily engaged in sorting out his tickets for the day, a typical verdant rustic, with a vacant stare approached the wicket, and the following dialogue took place:

"I want to take a picture," said the rustic.

"A picture of the house or one of the acts?" queried Bert.

"Naw, a photo of myself," answered the countryman, grinning sheepishly.

"How much be they a dozen?"

Bert's lower jaw dropped about three feet, and when he had sufficiently recovered from his shock to ejaculate "What!" the ruben inquired, in a tone of injured surprise:

"Why, ain't this a photograph gallery? I seed all the plecters out in front and, being in the city, thought I'd get a photo to take hum to Mirandy

Between bursts of laughter, Bert informed the ruralite that this was a sure enough playhouse and instead of the desired likeness of himself, our country friend brought home a graphic description of "a rattling good vadeville show."





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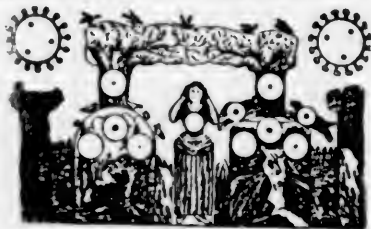
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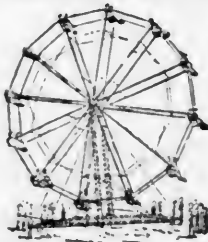
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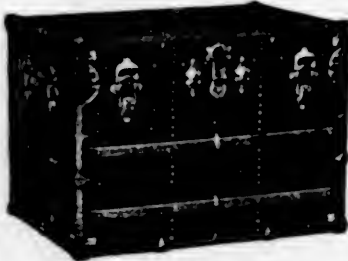


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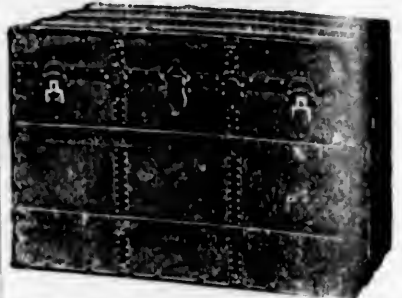
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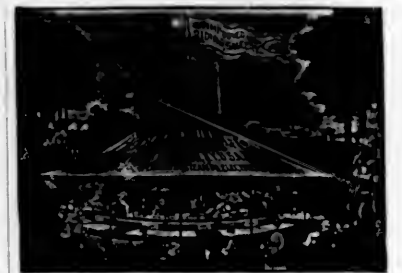


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On Amusement Life and Environment

STORIES & ANECDOTES

The following is told by Colonel Dawson, who is at the head of the Miner-Marion Purl-queers:

Shortly after Dave Marion returned from a trip abroad, he met James Thornton, and the two proceeded to go to the wake of a mutual friend. It is said that Thornton took quite a few libations and was feeling pretty good. Marion, who had an important engagement, wished to leave for his hotel in order that he might be able to snatch a little rest so as to be in fit shape to fulfill his business engagement. Thornton, on the other hand,



insisted that Marion should remain and keep him company. After offering all kinds of excuses, and endeavoring, unsuccessfully, to get away, Marion finally conceived the idea of pretending to get a case of the "blues," with suicidal tendency.

"I think I shall go down to the river and jump in," said Marion, "and end the whole confounded business," thinking, of course, that Thornton would try to restrain him, and if apparently unsuccessful would call an officer to keep Marion from committing the act. But Thornton calmly walked along by his side until they reached the bank of the river, when he said to Marion:

"Do you really intend to end your life, Davie?"

"I certainly do," replied Marion.

"Well," said Thornton, "if you really insist on committing suicide, give me your overcoat, as you will not need it where you are going."

This is supposed to have actually happened, but the funny part of it is that Thornton tells the same story, simply changing the names around.

Ever see a magician's attempt at a trick fail? Or, if it doesn't exactly fail, to get him in the meshes of difficulty? It puts him in a sort of embarrassing position, you'll agree.

No, it's not only those of the amateur contingent who are compelled to suffer this inevitable result if his "next attempt" goes wrong, for a no-less clever and experienced conjurer than Imro Fox recently underwent such a fate. While playing Birmingham, Fox borrowed a watch from a gentleman in the audience for the purpose of showing his skill in magic. The feat consisted in crushing the watch, stuffing it into a gun and firing it into a box, out of which he would afterward take the watch, uninjured.



As his assistant failed him for the moment, Mr. Fox slipped the watch to one of the men on the stage and whispered to him to place the watch in the box. Upon firing the gun and opening the box, the watch was not found. The owner of the watch would not accept any apologies and the audience sneered at the performer. As it afterward appeared, the man whom he had instructed, in dire extremity, to help him out in his act, simply disappeared and was never heard of again. In consequence of this, Imro Fox was compelled to put up one hundred and eight dollars to appease the rage of the patron.

A few days later the conscience-stricken thief returned the watch, which was found to be worth about nine dollars. But the man from whom he had borrowed the watch, and to whom he gave such a valuable chronometer in return for its supposed loss, likewise disappeared. For that reason, Mr. Fox is now very careful while performing this feat, and always asks for a dollar Waterbury, Ingersoll, or any other brand of cheap watch for his experiments. And all on account of one little trick that failed.

In a small town in Indiana, a motion picture show is conducted by a typical rube manager. To advertise his shows he uses a printed cardboard placed in a show window.



And this is the way the card reads:

FREE—WAN HOUR
FONO-GRAFT CONCERT OUTSIDE,
EVERY NITE. WHEN FONO-
GRAFT STOPS SHOW BEGINS

The parties relating the above, by the way, are a pair of vaudevillians and they tell another funny story of their trials with a manager in a

Michigan hamlet. They were booked to fill a week date in this place and, as is customary, sent on their photos ahead, but on arriving at the town they could not find the pictures displayed. They sought out the manager, who happened to be running a milk route. They asked about the photos. After some moments of thought, he expostulated:

"Oh, was them your pictures? My wife was wondering who we knew in Sheboygan. She's got them up in the album."

If you want to hear Leon Morris swear, just mention "Sweet Grass, Mont.," and he will do as fine an imitation of Parnum's famous wild man as one would care to see. The facts are these:

While making the jump from Ed-monton, Canada, to Salt Lake City, Utah, Mr. Morris and his animals were held up by the customs inspectors at Sweet Grass, which is the dividing line between Canada and the United States. The collector of customs had issued exportation papers at Eastport, Wash., which would permit the animals' return to the United States duty free. At the time, he was unaware of a law having been passed in September, prohibiting domestic animals, born in the United States, returning free of duty. The customs inspectors, there-fore, cut Mr. Morris' ear from the train and switched him onto a siding at Sweet Grass, which place consisted of seventy-five inhabitants, two saloons, a general store, a post office and one or two outlying ranches. He was held there for three days, thereby necessitating the losing of a week's engagement.



On the second day, Mr. Morris, attempting to drown the effect the sight of the town had on him, proceeded to Uncle Sam's Hotel, which included a bar and ordered a drink. At sight of him, a be-whiskered native bawled out:

"Didn't git away, did yer?"

Mr. Morris, being in no humor for politeness, answered:

"Do I look as if I am in the next town?"

This sarcasm was evidently lost on the native, for he asked:

"Why don't you give a show here?"

This had not occurred to the animal man, and he was immediately all attention. He asked: "Can you give a show here?" The native replied: "Sure. The folks all know you're here; the hall's up stairs, and I'll bet a chew of tobacco they'll all turn out."

Mr. Morris hunted up the proprietor, who promised to donate the hall, which was fifteen feet wide and thirty feet long, if he would show there. Orders were immediately given for a grand street parade, which consisted of the animals standing in front of the post office for an hour.

It didn't take long for the news to spread that there was to be a show, and when night came the procession started from the car across the prairie.

The town not boasting of lights, Mr. Morris marched forth in front with a lantern, followed to the "opry" house by his faithful spouse, his assistants and the animals. After stumbling into three or four ditches, the bedraggled troupe finally reached the hall. Outside were congregated the entire population of the town, re-enforced by several cowboys from the ranches. No one had entered the hall, for they didn't believe the ponies could be taken up stairs. Mr. Morris gave the signal and the ponies dashed up the stairs into the hall.

Perceiving this, the natives calmly formed in line, and, having no admission tickets, Mr. Morris allowed them to enter the hall. Upon being remonstrated with by Mrs. Morris for allowing them to enter without first collecting their admission, Mr. Morris said, "Leave it to me." Then, stepping forward, he announced:

"Ladies and gentlemen, the admission fee is fifty cents to all, I will now pass around the hat."

Having done so, he proceeded with the performance, first roping off about fifteen feet of space for the animals to work in. He also hung up two lanterns to enable the audience to see. There being no chairs, the entire audience sat on the floor. At the conclusion of the performance, Mr. Morris counted up and found he had played to \$47.50. The town was so pleased with the exhibition that they offered Mr. Morris a return engagement any time he wished to come back. In speaking of the incident later, Mr. Morris said:

"I have been in the show business thirty years, but I never knew what the true meaning of 'show business' was until I played Sweet Grass, Mont."

Pert Harroll, treasurer of the Unique Theatre, Minneapolis, Minn., where Sullivan-Considine vaudeville is dispensed to the patrons, tells a good yarn as one of his box-office experiences at this playhouse:

One morning, while Pert was busily engaged in sorting out his tickets for the day, a typical verdant rascal, with a vacant stare approached the wicket, and the following dialogue took place:

"I want to take a picture," said the rustic.

"A picture of the house or one of the acts?" queried Bert.

"Naw, a photo of myself," answered the countryman, grinning sheepishly.

"How much be they a dozen?"

Pert's lower jaw dropped about three feet, and when he had sufficiently recovered from his shock to ejaculate "What!" the ruben inquired, in a tone of injured surprise:

"Why, ain't this a photograph gallery? I seed all the plecters out in front and, being in the city, thought I'd get a photo to take hum to Mirandy

Between bursts of laughter, Bert informed the ruralite that this was a sure enough playhouse and instead of the desired likeness of him-self, our country friend brought home a graphic description of "a rattling good vodelle show."



JOHN DREW SUFFERS SERIOUS INJURIES

Popular Frohman Star Falls Under His Horse While Enjoying a Morning Canter in Central Park, Resulting in a Broken Collar Bone and Slight Concussion of the Brain

EMPIRE THEATRE IS ORDERED CLOSED

Much excitement in theatrical circles followed the news that John Drew, the popular Charles Frohman star, had fallen from his horse while riding in Central Park, New York, and had suffered serious injuries. The accident occurred on Tuesday morning, while Mr. Drew was enjoying a canter, accompanied by his daughter. The horse slipped and fell with the actor underneath him. Mr. Drew's collarbone was broken and he suffered a slight concussion of the brain. He would probably have been injured even more severely had it not been for the prompt action of his daughter in pulling him out of reach of the flying hoofs of the horse.

Mr. Drew was taken to the Presbyterian hospital, where he had to remain for the remainder of the week. In the meantime the Empire Theatre, where Mr. Drew has been appearing in his constant George, was closed, as he had no understudy. The play was about to wind up its engagement in New York, preparatory to going on the road, and it is understood that the house will be closed until Christmas.

Mr. Drew feels very much chagrined that he should have suffered a fall while riding on a bridle path in the park, when for thirty years he has been a cross country rider and has never been injured.

CHORUS GIRLS SOLD KISSES.

Secured Money to Buy Manager Goett a Christmas Present.

Two hundred dollars worth of kisses—real lip-to-lip kisses, not the candy kind—were disposed of by the forty chorus girls of The New Yorks and Their Baby, when they played Buffalo. The kisses—real lip-to-lip kisses, as has been stated—were paraded by the aforesaid number of heroic and charming young women to all corners, and the money was used to buy the manager of the company, George Goett, a Christmas present in the shape of a diamond ring.

The fair creatures all went in training for the event and did just as they predicted—that is, they performed a kissing Marathon. Kisses were expected to stop up grab their kisses and break away. And so they did. Each applicant was allowed all the kisses he could pay for, but he was not allowed to kiss the same kiss chorus lady twice in succession. As an event it was successful in both kissing and financial ways.

GEORGE WILSON BRINGS SUIT.

The fact that George L. Wilson, a resident of Riverside Drive, is suing the New York Central Railroad to compel it to remove its "Death Avenue" tracks, has aroused much interest and merry comment among the actors who throng Broadway. For Mr. Wilson, though now rather advanced in years and well fixed in wealth, is none other than the popular old time minstrel man and song and dance performer, George Leslie, a great favorite with the gallery gods of not so long ago.

Mr. Wilson used to do a neat and refined specialty in the singing and hoof throwing line. He would come forth attired even as the hills of the valley, and deliver a touching ballad, something like this:

"Twas evening in the summer, and my heart was on the blink,
When I asked my darling dovey if she'd meet me by the sink—
There was blubing in the washtub, there was noise made on the stove,
And if Satan's feet are cloven, then his breath will need a clove.

(Eccentric dancing concluding by kicking the bass drummer in the ear.)

Oh, meet me by the fountain, oh, meet me in the lane,
We will get a quart of goose-oil just to cure the window pane—
We will have a pickled lobster, with a stein of coal to drink—
So meet me at the fountain, love, or meet me at the sink.

(Eccentric dance, winding up by kicking a dent in the bass horn.)

Every one in the Thespian business used to know him, and, as far as is known, everybody will take an interest in the old performer in his suit against the railroad.

BACK FROM EUROPE.

L. N. Scott and John Ringling Return After Motoring in Europe.

L. N. Scott, manager of the Metropolitan Opera House, St. Paul, Minn., has just returned from a ninety days' trip, which he spent in motoring through Europe as one of a party which comprised as the members, Mrs. Scott and Mr. and Mrs. John Ringling.

Mr. Scott left St. Paul, September 10, and joined the Ringlings at Chicago, so that the party made the entire trip together, and broke up Saturday at the starting point. The trip covered England, Germany, Holland, France, parts of Austria and Italy and many other

points of interest, including the most interesting portions of the Riviera.

Mr. Scott gave some attention to the famous European homes of grand opera and the drama in general and visited most of the best-known opera houses, including the one in Paris, the La Scala at Milan and others of the same sort.

He gives it as his opinion that opera and musical plays in general are produced in this country in a manner at least equal, if not superior, to that of the continent, although in this statement he did not include dramatic productions outside of opera. The lighting effects, for one thing he found to be inferior to those in use here and in other ways he found that while this country has nothing to learn abroad it might be able to teach Europeans some things to their advantage.

Mr. Scott is enthusiastic over the advantages of motoring, as compared to travel by train,

JOHN DREW



Popular Frohman star who was seriously injured by falling from his horse in Central Park, N. Y.

as by the former method every bit of desirable scenery may be enjoyed, whereas in traveling by train the succession of tunnels and other drawbacks interfere seriously with sightseeing. No attempt was made at speed records, although the party made an average of a century run each day, and on some days covered as much as 200 miles.

The roads of Europe, as a general proposition, according to Mr. Scott, are very fine, especially some which date back to the era of the first empire, when they were laid out with consummate engineering skill and have been well kept up.

While in New York on his return, Mr. Scott gave special attention to his bookings for the remainder of the theatrical season here, and, with his list is not quite ready for publication he made the statement that the playgoing public will have the opportunity between now and the close of the season to witness the majority of the best things now on the stage.

JOLLY BACHELORS IS BIG SHOW.

The Jolly Bachelors, Lew Fields' new production which he calls The Midnight Sons Big Brother, played Barnum's Bleecker Hall, Albany, N. Y., December 17. Manager Gilbert Gordon, of the Hill, says it is the biggest spectacular production since Ben Hur and in substantiation of the statement said that he was compelled to call on Troy and Schouder for extra stage hands to help the regular force but the scenery is fully in the theatre. Only theatres with very ample stages can lease this production.

FOR CHERRY DISASTER VICTIMS.

The Elks of Iowa City, through the courtesy of Manager H. F. Poesek, of the Bijou Theatre, chartered that house on Monday, December 6, and gave a benefit program for the stricken widows and orphans of Cherry, Ia. The proceeds of the entertainment, afternoon and night, were donated to the victims of the mine disaster. The vaudeville and motoring pro-

gram pleased large audiences, and a goodly sum was realized for the worthy charity. Pictures of the Cherry mines and ruins; and scenes about town, after the tragedy were features of the show. The Elks won many compliments from the theatrical people in Iowa City for their warm-heartedness.

HARRIS ENTERPRISES PROSPERING.

Robt. H. Harris' Two Amerloona Abroad opens Christmas Day at Bloomington, Ind. The Two Daniel Boone Companies, owned by Mr. Harris are enjoying such success that fear will be sent out next season.

It is planned to add three new theatres to the Harris Circuit.

Chas. A. Teaff has purchased an interest in the Western Daniel Boone Company.

J. W. Clinton has been engaged to manage the Eastern Company playing Two Amerloona Abroad.

TO CURE LOVE GERM.

Men Should Take Medical Treatment Asserts Mary Mannering.

Mary Mannering, who is spending a week in Kansas City under the same hotel roof with her husband, James K. Hackett, although the two are not indulging in conversation, owing to impending divorce proceedings, says she is very much interested in the "man" question.

"I have given the subject of man no little thought," the actress said, "and I hope some day to discuss it fully, openly. But first I want to learn more about the man's side, and about how he looks at the little things with great consequences. I begin to see it all so impersonally. And I'm beginning to have a

OLD FRENCH OPERA HOUSE

Semi-Centennial is Fittingly Celebrated at the Historic Place in New Orleans

AN EARLY CRITICISM

Just fifty years ago, December 1, 1859, the doors of the French Opera House, in New Orleans, were thrown open to the public. The following years have witnessed some of the most brilliant presentations of opera ever given in America, and many memorable performances to its credit in the last half century. Fittingly, the opera given on the occasion of its semi-centennial was the same as inaugurated the house, and the French opera company now having its home there, doubtless gave as finished a production as did the cast of fifty years ago.

Interesting, in this connection, is a criticism of the first performance in the then new house, taken from the New Orleans Crescent of December 1, 1859. It was as follows:

"OPENING NIGHT OF THE NEW OPERA HOUSE."

"This long-looked for event was ushered in with a large, brilliant and fashionable audience on last Thursday evening, every available position being occupied and the house positively jammed.

"The interior arrangements of the house—both for sight and acoustics are good. Its embellishments effected with much taste, and filled as it was with its beautiful bouquets of feminine loveliness, presented a coup d'oeil seldom witnessed.

"As a detailed account of its structure and capacity has already been given, it is needless to make any remarks on these points.

"The very efficient orchestra, led by the accomplished Prevost, opened with a melange of national airs, ending with Yankee Doodle. Soon after, the overture of William Tell (this being the opera) was performed in the most perfect manner, and warmly applauded by the audience.

"The first act, with its immense and very effective choruses, passed off without a blemish, and introduced Mr. Matthien, the premier tenor, as Arnold. He is of good personal appearance and a fine actor, with a powerful voice of great flexibility and in certain registers of exquisite sweetness; in this act he was, however, suffering from great nervousness, but in the second and third acts nobly redeemed any discrepancies, and called forth unanimous bravos.

In this act, Mr. Petite, first tenor, of the Opera Comique, as Rodol, gave us the metal of his dulcet notes which are very pure and correct, reminding one very much of Bourgeois, formerly of the Orleans who was an immense favorite.

"The second act brought out the new chanteuse legere, Madame Felttinger, as Mathilde. This lady is gifted with a pure and agreeable soprano voice, without much power; she deserves praise for her perfect school and fine taste, and in the duet in the second act with Arnold, she elicited hearty applause.

"Madame Marshall, (singsong, as Jenny, was exceedingly nervous in the first act, but proved her possession of good qualities in the duet with Tell.

"Our old favorite, Genibrel, premiere basse, as Walter, seemed perfectly at home, and received the adulations offered him with equal grace and the most modest and correct him is, that he has improved even upon his former qualities.

"Mr. Melchisedec, the baritone, as Tell, placed himself at once high in the good feelings of the audience; he has a very superior voice, with extensive range, great depth, pathos and flexibility; and in the great trio with Arnold and Walter, was unanimously awarded a place in the front rank of favorites.

"Mr. Vanlair, premiere basse, in opera comique, has a good voice but not much power.

"In the last act, Mr. Matthien excelled even the highest anticipations of the audience by the powerful and effective manner in which he sang the pathetic, Mes amis, me amis, adieu moi.

"A great deal of credit is due to the admirable training of Mr. Prevost for the efficient performance of the orchestra, and the perfect feeling of the choruses.

"If I may promise this first night as a guarantee for future representations, the lovers of good music may rest satisfied of having some rich treats in store. NFX"

WALTER PAYS IN FULL.

Two panhandlers have concluded that to be "paid in full" is not the "easiest way" after all when dealing with Eugene Walter, the playwright. They have received two months in the workhouse for begging in memory of two former occasions, when they managed to escape justice.

Mr. Walter said they held him up in front of the Friars' Club in West Forty-fifth street, New York early today, with a hard luck story; that the same pair had previously held him up twice in West Forty-fourth street, the first time getting away with \$1 of the sympathetic playwright's money, he having a keen recollection of nights spent on park benches in days gone by.

When the panhandlers approached him early today, the playwright recognized them and invited them to step into Friars' for something to eat, both being of presentable appearance. They accepted without question, and Mr. Walter, calling a policeman, had the pair arrested.

The men gave their names as Ralph R. Sears and Edward Brockner. They stuck to their hard luck story in court.

FOR BREACH OF PROMISE.

Reed A. Albee, son of E. F. Albee, general manager for Keith and Proctor, has been served with papers in a suit for breach of promise by Miss Stella Lee. Though her attorney, George Robinson, Miss Lee asks \$100,000.

theory. I think there must be a germ."

"The germ of passion, you mean?"

"Yes, it seems to be a thing men ought to be given medical treatment for," she replied, half laughing. "When we learn how we shall get hold of men and—no, not kill the germ, but put some method into its working."

"I have never said much to any one about it," continued Miss Mannering, "but it will break my heart if we cannot soon put on a play called Every Woman. It is founded on the morality play, Every Man, and I think it is just as great."

"The character, Every Woman, is introduced by the character Nobody. Nobody has told her about the dangers and happenings of being a woman. Every Woman's companions are Beauty, Modesty and Youth. In the second act Modesty is dismissed, and in the last act Beauty dies, but Every Woman clings to Youth. Why? She has set out to find King Love the First. Who she thinks she has found him, he turns out to be only Passion in the guise of Love. It is a wonderful play."

MISS SYLVIA BROOKE HERE.

Sylvia Brooke, the English actress who is to appear in the London version of The Fourth Estate, reached New York Thursday, from Philadelphia, where she had arrived via the American line earlier in the week.

Miss Brooke, who is tall and blonde and typically English in appearance, attended a performance at Wallack's, and closely watched Miss Pauline Frederick's work as Judith Baretty, which is the character the Englishwoman will play in London.

WHERE IS EDITH MELROSE?

Miss Lelah Beckwith, Kalamazoo, Mich., would like to know the present whereabouts of her sister, known on the stage as Edith Melrose. When last heard of she was with The Night Owl Company, of which Chas. Robinson was manager. The sister in Kalamazoo writes that she is in ill health.

AS IT LOOKS TO LACKAYE

The Actor Expresses Some Novel Opinions on Matters Pertaining to Life On the Stage and Off HAS NO UNDERSTUDY

While appearing in Toronto in The Battle, William Lackaye submitted to an interview in writing. The reporter called while the actor was busy.

Write out your questions, and I will send the answers to you from my dressing room," was the message he sent to the interviewer. The scribe did so, and Mr. Lackaye a little later sent him the answers. He enjoyed it, too, and every time he looks over that interview he enjoys a quiet laugh.

Here's the interview: Q.—Will you give the name of the man who, in your opinion, is the greatest American actor? A.—Modesty forbids.

Q.—Will you name the greatest American actress, from your point of view? A.—Mrs. Fiske.

Q.—And, by way of change, will you give me an earnest answer to the question: "Is the actor a good father?" A.—The only answer to this question is another: "What are the statistics as to domestic fidelity among plumbers?"

Q.—Why do you refuse \$2,500 a week or smaller amounts for a summer vaudeville engagement? A.—Money is only one of my reasons for acting, and not even one ultimate one at that. All that you can get with money is happiness. I should be very unhappy to find myself sandwiched between Johnny Ray and Williams and Walker. Besides, I shouldn't please the audience, which goes to variety theatres as well as they do, and if the actor pleases to live, he must live to please.

Q.—Why have you a dog, or why haven't you? A.—Everybody should have a dog, a bird or a child—something helpless—something demanding attention, sacrifice, care. It should be something that you not reciprocate the affection. That's the only way to fight selfishness. Reciprocal affection is only a swap after all. I trained with a dog to be a father. Now that I have a son, I have two dogs for him so as to pass it along.

Q.—At what age and fortune should a player retire from the stage? A.—Seventy years and a million. However, there are some artists I have seen lately with whom I would not be so exacting.

Q.—Did you ever give an understudy a chance to play your part? A.—Never while I could drag myself on the stage. If he's bad, I'd expose him. If he's good, he'd expose me.

Q.—You have it, but can you tell us just what "magnetism" is? A.—I can't. It seems to be a kind of aura. One thing is certain. It demands the personal presence. No written word, however beautiful, contains it. And I doubt if it would survive continual silence—though many of my friends, perhaps, would be glad to persuade me of the latter.

Q.—What would you do if you were a dramatic critic? A.—Resign.

Q.—Of the many good things you have said, which do you regard as the best? A.—"Alice Evans, will you be my wife?"

One of Lackaye's latest quips was at the expense of his friend, Nat Goodwin. Meeting the actor just after his marriage to Miss Goodrich, his fourth known matrimonial venture, the other said to him:

"Nat I wish you would invite me to one of your weddings some time."

ROBERT CUMMINGS BANKRUPT.

Robert Cummings, actor, at the Savoy Theatre, New York, residing at No. 173 West 45th street, has filed a petition in bankruptcy with liabilities \$4,083, and no assets. Among the creditors are Laura Alberta, \$2,700 on a payment obtained in 1898; Oliver D. Byron, Long Branch, \$800, on a judgment obtained in 1899; Thomas J. Budd, \$300, on a note this year; Penn Taxical Co., Philadelphia, \$128, and William Wischoff, claim for damages for personal injuries, this year, amount unknown.

This is Mr. Cummings' second time in bankruptcy. He filed a petition in January, 1902, which was closed up on October 21, 1903, with a discharge. He had then liabilities \$8,221. The present petition contains only two creditors whose names appeared in the first petition, Laura Alberta and Oliver Donald Byron, as they obtained judgments against him.

TESTING CHARLES I.

Chimpanzee Shows he can Originate as well as Imitate.

In the rooms at the Haylin Hotel, Cincinnati, of Charles Judge, owner of Charles I., the Coddinella Theatre chimpanzee, there gathered a number of well-known physicians and surgeons for the purpose of making some scientific inquiries touching the animal. The principal aim of the visit was explained by Dr. Brooks P. Beebe, of Grand View Sanitarium, who, stating that he spoke for his brother physicians, asked of Judge:

"Does he originate? We all know he imitates, but does he originate? That will settle the question of a brute one way or the other."

Mr. Judge replied that the animal did both, and proceeded to demonstrate. There were present besides Dr. Beebe, Dr. E. W. Walker and his guest, Dr. H. M. Boy, the artist; Health Officer Mark Brown, former Coroner of Hills, Cameron, Police Surgeon W. R. Griese, Probate Court Physician W. C. Koenig and Dr. Frank Court.

After Charles I. had made friends with all his visitors he was told to go to the dresser and get a cigarette and light it. The chimpanzee started to obey, but found no cigarettes there. The monkey scratched his head, sniffed around and then tried to open the top drawer. He was unable to do so. Going to one of his visitors he took him by the hand and led him to the dresser, placing his hand on one of the handles. This he did with another doctor present. He then made motions of pulling out the drawer, looking intently into the face of one of the doctors and then the other.

The drawer was then pulled open. Charles was not tall enough to look into it and he pulled a chair over, stood on it and found the cigarettes. He lighted a match, and was soon smoking a cigarette. While the doctors were looking on in astonishment, Charles walked over to a cuspidor and expectorated in it.

When Judge explained that he had never attempted to teach Charles the dresser trick first, Beebe, Walker and all the others united in declaring that the chimpanzee was certainly the missing link.

WILL MISS LOFTUS LEAVE US?

Is Cecilia Loftus going to quit the stage? Miss Loftus is playing at the Majestic Music Hall in Toronto, Ont., and word was received at Milwaukee last week that her future engagements have been cancelled and that she will retire from the stage in this country, going to London, England, to join her husband, Doctor Brockman. It has also been said that she has suffered a nervous breakdown, and at her first

MORE THEATRES FOR SULLIVAN AND CONSIDINE

Firm Which Controls Vaudeville Houses All Over the West is Preparing to Enter the East by Spending Two Million Dollars for New Places of Amusement—Architects are Preparing Plans SOME RECENT ADDITIONS TO CIRCUIT

Booking nearly one hundred theatres in the West and Northwest, the Sullivan and Considine Circuit is now arranging to break into the East and Middle West. John W. Considine has been in New York for the past week and the announcement is made that a deal has been made whereby the firm of which he is general manager, is preparing to build theatres around New York and Chicago, to cost about \$2,000,000. The papers have already been signed and delivered, and architects have been commissioned to

Cohan makes the announcement that just as soon as this show is closed he will hike to Europe, where he hopes to secure some new material for a musical comedy to be produced next fall. At any rate, he pleads that he needs a rest, and will take it abroad. Cohan found the inspiration for Little Johnny Jones and A Yankee Prince on the other side of the Atlantic, so the chances are that he will return with another winner, as both these have proven to be. Whatever he does turn out will see the light for the first time at the opening of the George Cohan Theatre, which is to be erected on Broadway and Forty-third street, New York.

BILLIE BURKE



She is busy rehearsing the leading role in Mrs. Hot, shortly to be produced by Charles Frohman.

performance in Toronto, she exhibited signs of nervousness and only by constant spraying of the throat that she was able to finish with her performances. She has been under the management of William Morris.

REMOVING HISTORIC HALL.

By the work now going on, Howard Hall, one of the most historic buildings in Providence, R. I., will be changed from a once famous place of entertainment to a thoroughly up-to-date office building. It was here, Oct. 7, 1850, that P. T. Barnum introduced Jenny Lind to the Providence public and sold to Colonel William Ross, for \$653, the highest price offered in any city, the noted prize ticket, which was later in the evening autographed by Jenny Lind. The ticket is now in possession of his son, Frank Ross, the only living member of the family. Other noted people who have entertained there were Adelia Patti, Gen. Tom Thumb, Ole Bull, Theobald Thomas and his famous orchestra, Camilla Erso, Artemus Ward, William Lloyd Garrison and Sam Houston, of Texas.

This time has again obliterated one of the interesting landmarks.

ARNOLD DALY CLOSES.

Arnold Daly closed his tour in Know Thyself, his new play, in Louisville, and returned to New York. Lelder & Co. were backing the show. It is understood that Mr. Daly has no definite plans. Frederick Lewis, who was a member of the Daly company, will join Southern and Marlowe in their road tour. Norman Thorne has signed a contract with Henry B. Harris,

submit plans just as quickly as they can be prepared, so that work can commence on the new chain of theatres as soon as the weather will permit. The exact location of the new houses will be kept secret until all plans are perfected.

The Sullivan and Considine Circuit is already well entrenched. In nearly all the larger cities of the West they have houses for which they are furnishing the best vaudeville procurable for the prices charged. They have closed a deal for a new theatre to be erected in Kansas City, which will be one of the finest in the West, and they have also made arrangements to enter Cincinnati, which is the vaudeville dividing line between the Eastern and Western territory. They will furnish the attractions for a Vaudeville house on Vine street, Cincinnati, which was formerly a church, and has been beautifully remodelled into a theatre. This place is owned by John J. Ryan, former turfman and broker, and who is said to have invested heavily in the Sullivan and Considine enterprises.

GEO. COHAN GOING ABROAD.

A Yankee Prince is to Close Season in February.

A Yankee Prince, the musical comedy in which George M. Cohan and his "royal family" are appearing this season, will close the season in February. This does not mean that the show has not been making a success, for, on the contrary, it has been playing to big business all through the South and West. It simply means that Cohan shall by that time have covered all the more important cities with the show, and he has a chronic objection to playing one night stands.

ANOTHER HIPPODROME?

Lee Shubert has Bought American Horse Show Property.

E. V. Rossiter vice-president of the New York Central lines, who represents W. K. Vanderbilt in many financial and real estate matters, has announced that the American Horse Exchange property, at Broadway, Fifteenth and Fifty-first streets, New York, had been leased for a long term. The Shuberts are said to be the other parties to the transaction, but Lee Shubert would say nothing about it.

"A lease of the property has practically been closed," Mr. Rossiter said. "There are a few formalities still to be complied with, but otherwise the transaction is accomplished."

It is said that the rental price is in the neighborhood of \$50,000 or \$60,000 a year net. Mr. Vanderbilt is known to have refused offers of \$1,000,000 for the property some time ago.

Mr. Vanderbilt bought the property in 1883 from the Slavin estate, through Tikor & Son, for \$200,500.

There was talk in theatrical circles last night that another hippodrome to compete with the present one might arise on the Broadway site, if the Shuberts secured the property on terms to suit them. But on this matter Lee Shubert also declined to talk.

JESSE LASKY MARRIES.

Partner of Henry B. Harris and Miss Ginzberg are Wedded.

Jesse Lasky, the composer, who is an associate of Henry B. Harris in theatrical enterprises, was married Wednesday night at the Hotel Tulleries, Boston, with about 200 guests from various parts of the country attending.

The bride, Miss Bessie I. Ginzberg, daughter of Bernard Ginzberg, a Boston diamond merchant, was given in marriage by her father, Miss Blanche Lasky, a sister of the bridegroom, attended the bride as maid of honor and Jules Kurzman, of New York, was the best man. There were no bridesmaids. Miss Louise Ginzberg, Miss Lillian Ginzberg and Master Louis Moses were flower children.

The wedding was the most brilliant of the season in Jewish society. A banquet and reception followed the ceremony, during which the couple received many messages of congratulation from Mr. Lasky's theatrical associates and others.

The couple left for a honeymoon at Old Point Comfort and a tour of Europe. After that they will live at the Pasadena Apartments in New York.

MANAGER GORDON'S NEW JOB.

He Plays Bass Drum in Dockstader's Parade on Short Notice.

When Lew Dockstader and his minstrels played Albany, N. Y., they took on a new member who, however, remained with the troupe but a half-hour and whose name never got on the payroll.

Owing to the late arrival of the company with barely an hour to spare to rehearse, there was some quick work necessary to go in the parade, the bass drummer balked at the last minute, climbing other duties at the theatre. It looked like no parade—or a parade, minus bass drum, which is worse—when Manager Gordon, of Irwin's Hesperus Hall, said: "We are going to have a parade because it is advertised. If no drummer can spare the time to go out, I can." With this, he seized the big bass drum and took his place in line. The parade marched as advertised, and Mr. Gordon is now waiting for the walking delegate of the Musicians' Union to call on him for being a "scab" musician.

RAINFORTH SELLS OUT.

The last bit of property owned in Cincinnati by Harry Rainforth, formerly associated with John H. Haylin in the management of the best of theatres known as the Rainforth and Haylin Circuit, has been sold. It was his beautiful home at 3047 Fairfield avenue, Walnut Hills. It is said to have brought at least \$35,000.

Attorney Ben S. Heddingsford, associate and legal counsel to the Anderson-Ziegler Company, was the purchaser. Mr. Heddingsford says that he will reside there for a year or two but that the property will ultimately be sold to other people who have been figuring on it for several years.

Mr. Rainforth will live in New York and New Jersey from this time on. He is said to contemplate a trip to Europe this winter, which will keep him there until late next spring. Mr. Haylin, his former partner, says Rainforth has left the theatrical business entirely.

THE WEEK IN NEW YORK

THE LOTTERY MAN—A comedy in three acts. By Rida Johnson Young. Bijou Theatre.

THE CAST:
Mrs. Wright Louise Galloway
"Foxy" Payton Robert MacKay
Jack Wright Cyril Scott
Stevens Harry S. Hadfield
Helen Hoyer Janet Reicher
Mrs. Payton Ethel Whitbop
Lizzie Roberts Helen Lowell
Hedwig Jensen Mary Leslie Mayo
Hamilton Wallace Sharpe

SEVERAL weeks ago some of us predicted a season for farce comedy. At least one manager followed the theory with a result of as near a record breaker as anything can be recalled in New York. We want to laugh, and we don't want to do it boldly, prudently, and a lot of peak revamped editions of a Boccaccio or something to make us think we were seeing something that we weren't.

Once more the production farce comedy is clean, wholesome and all that the name implies will be the reigning success of New York for a few seasons to come. And if New York, why not the country over? Melodrama is a dead issue, musical comedies with big casts and long jingles do not always fare so profitably—burlesque is fair, smutty plays are dead—vaudeville and moving pictures are the only staple attractions and so the cycle rounds out to a point of farce.

In *The Lottery Man*, an almost thrilling success is achieved; it is almost a positive record breaker. It is almost one of the funniest things we've had in years. Leaving out that qualifying word, it's a bit a great big good-natured success. The idea is good and is well worked out. Simple, too. A young newspaperman decides to raffle himself off to the highest bidder. The idea is not new as a budding playwright of a few years ago had in mind the same thing, only then it was a young dentist. He thought it may, the chap now in question is a reporter—better said, a "journalist" for two reasons: First, he is very fresh, and no one who knows the reporter can believe this; secondly, he borrows one thousand dollars, conclusive that he's not a newspaperman. Any one with that much credit would select a decent job. The money must be paid back, and the only way he can see is to raffle himself off. A thousand dollars with out a love affair would be incongruous—so we have the maiden fair, and, of course, she appears just in time to see the scramble for raffle tickets. Incidentally the hero buys up a few chances on himself in the girl's name, she straightway becomes indignant and—but enough. One must see the play for the finale. It is just to spoil a good thing by the disclosure. Of course it's a real farce so all ends happily in the finale. Of course, that's why it's a farce.

Cyril Scott, aside from once or twice, plays well, is convincing, has good address and thorough conception of his role. A bit more serious here and there would be better, too much frivolity sneaks of telling your friend his news present. Scott is an artist. Louise Galloway comes at home in a character part. Janet Reicher has a wholesome charm.

The *Lottery Man* will be a pleasant reminder that clean shows pay.

SHUBERT'S NEW THEATRE.

During February the new Shubert Theatre in Thirty-ninth street near Broadway, will be completed. Delay has been occasioned by difficulty of getting steel for construction work.

WOODS DENIES RUMOR.
An earnest letter from the A. H. Woods' office denies the statement that he will close his melodrama within the next few weeks. Nothing like that in the family. To the contrary, he says more shows are to be added to the third department. The Chinatown Trunk Mystery, based on the Elsie Sigel murder, will be watched with eager interest by the local detectives in hopes of getting a clue to solve the problem they gave up. The other dramatic parable will be *For Life and Liberty*. And true to his policy there will be no adventuring with these or any of the other popular-priced shows. Woods long ago determined that the advance agent was merely a pseudonym for expense account. There are central stations from which the paper and perfumery press matter is handled.

SHEA'S TOURS.
A. H. Woods, under whose management Thomas Shea will tour this season, has

Farce Comedy Again Wins Out and Indications Point to Many Similar Productions—Al. Woods Not to Close His Melodramas—The New Shubert Theatre Opens in February.

LEAGUE BAZAAR.
The Professional Woman's League will hold a bazaar at the club rooms on December 15, 16 and 18.

MARIE TEMPEST AT LYCEUM.
Miss Marie Tempest and the complete London Comedy Theatre cast for Somerset Maugham's play, *Penelope*, opened at the Lyceum Theatre on Monday night, December 13.

This is Miss Tempest's first visit to America in five years. Her last trip was for a typical engagement at the Empire Theatre in the Broadway of Suzanne, and this season she came over not only to act in Somerset Maugham's comedy, which London listened to delightedly for a whole year, but also to sing, her manager, Charles Froeman, pronouncing that the versatile star will sing some songs at the Actors' Fund Benefit Fair, as well as give her now famous performances in *Penelope*.

Upon her arrival last week, Miss Tempest, looking in all respects the same as ever—so delightfully animated and so characteristically gallie in action as ever, said:

"I am so perfectly delighted with the idea of being in America that I scarcely hope to express half my delight. You see, I have played *Penelope* a whole year at the Comedy Theatre, and besides that I have lived in the place for four years doing one piece after another until I have felt so tied to the theatre I might just as well have brought my bed and lived in it. You know, of course, how you get to hate a place where you stay and stay and stay, not that you really hate it, but then the thought of it and the monotony—anything but in not only for me! That's the reason I am so happy over this visit to America.

"Do you think I have changed much? What else can you say? But do you honestly believe they will be glad to see me again? I am crazy over America. I have crossed the ocean twenty-two times, always with these two maids who are with me now and who are sick as soon as they see a gangplank, and I have to take care of them all the way over. Twenty-two times; think of that!

"I will play Mr. Maugham's *Penelope* all the time I am over here. But I can't play it very long to cause my plays call for my presence in London. This visit, like my last, must necessarily be a brief one. And, of course, *Penelope* will be liked, don't you think so? I believe there are certain little touches in that clever work that nobody but Americans could appreciate. It's extraordinarily bright.

"Isn't it fine that Mr. Maugham has made us success while he has still all the world before him to enjoy it in? So many—it seems to me that is the great tragedy of life—go what they want, but they get it when the spirit of enjoyment has been killed by fretful and disappoinment and the waiting and worrying. If I had to define happiness, I should call it getting what you want in life when you want it. Oh, Mr. Maugham is one of the lucky people.

"I have had a taste of it in the step from the opera I attempted, *Mignon* and *Matilda* and *Manon* and the last light opera, *The Red Hussar*, which I attempted in my own home, and which was especially light. But I feel so grateful for having come prominently into comedy—where there is practically none of that strain—that fearful nervous strain—that there is in operatic work. I think it was the wish to grow old gracefully that made me decide to leave the operatic singer and infuse a little dramatic action into my part, but in comedy you can hop in on one leg if the other is broken, and what's the difference? But in opera you must have a voice—strange and novel as the idea may sound—it's up to you, the opera singer, to convince the public not only that you have it but that you have it in good condition. I believe the footlights have shown me more heroic people than the glare of war itself.

"Why are not American plays popular in London?"

Miss Tempest turned her head with a quick, brittle motion, which is another of her characteristic poses, and answered:

"I think they were that by some of them. And certainly Mrs. Wiggins of the *Calvary* Patch came in on rubbers, no one over there ever heard of it, but it had a tremendous success. So did Clyde Fitch's *The Truth* and Mr. Miller's *The Great Divide*. The trouble is that Americans expect all their plays that go to London to succeed. You ought to be satisfied with a fair average. A lot of our plays go to you and are flat failures, but I think it is true on both sides that the really fine plays get and keep their hearing.

And at that the two sensible maids came forward with the laconic remark, "Ready Madam."



She made a decided hit in the new comic opera, *Miss Molly May*.

arranged to open Mr. Shea's tour on December 15, playing several Pennsylvania dates prior to his annual engagement at the Lyceum Theatre, Pittsburgh, Christmas week. The season will consist of eighteen week-stands and for the first time in Mr. Shea's career he will visit the leading Southern cities. Three plays will be given presentations each week, *Counsel for the Defense*, *Dr. Jekyll* and *Mr. Hyde* and *The Bells*.

DETECTIVE PLAY REMAINS.
Arsene Lupin, which closes at the Lyceum Theatre next Saturday night on account of Marie Tempest's engagement at that house, is not to leave New York after all. Charles Froeman has arranged to continue its successful run at the Hudson Theatre, beginning Monday, December 13, the same night that Miss Tempest begins her engagement at the Lyceum.

WHERE ARE THEY?
Speaking of melodrama! Few people realize the vast sums of money tangled up

in the melodramas of a season or two past. Big institutions were maintained and the promoters' names were known the country over. There was Lincoln J. Carter, Blaney, E. J. Carpenter, Bowland and Clifton, Klunt and Gazzolo, and Kilroy and Britton.

HOUSES CHANGE POLICY.
Still persists a rumor that the Academy of Music will go into pictures. It is a positive fact that \$50,000 a year rent has been offered but more was asked. Those supposed to know, believe that a compromise will be effected within a week or two. With the Academy in pictures, Fourteenth street will become the greatest center of motion picture houses in the world.

The Majestic Theatre will hereafter be devoted to animated photography. This follows closely upon the club's defection from a two-dollar policy and Broadway managers are wondering which comes next.

BROOKLYN, N. Y.

Near Holiday Business and Attractions of Highest Order.

The Christmas holiday season is having its usual effect on business at the various Brooklyn theatres.

William Froeschman was seen at the Majestic Theatre last week. In the largest spectacular production ever seen here. The attraction was *Herod*, and required a company of nearly 200 people. Business was excellent all the week. The attraction this week is *Going Some*. J. E. Hudson, in J. Hartley Manner's comedy, *The House Next Door*, and the original cast, was the attraction at the Waukegan last week, and delighted large audiences.

The *Climax*, with the original company, opened at Teller's Broadway, Monday night, to one of the largest houses of the season. Lillian Russell in *The Widow's Might*, did well here last week.

The *Theif* is the attraction at the Grand Opera House this week. Annette Kellerman has been the headliner at the Orpheum, the past two weeks, and has been surrounded by excellent vaudeville acts. The Crescent Stock Co. is presenting *Trilby*, at the Crescent Theatre this week. The sea-

try used in the original production is being used at the Crescent.

Frank Ferrara, the Dublin minstrel, and a popular Brooklyn artist was the headliner at the Grand Opera last week.

The *Justes Maitres* Stock Co. is presenting *The Night Before Christmas* at the Gotham, this week.

Arizona drew well at the Amphion last week. *A Mad Man's Wife* is the thriller at this house this week.

The *Gambler of the West* played to fair business at the Court last week. Sunday vaudeville concerts were well patronized.

Edna Reed Payton, in Clyde Fitch's play, *The Bluebird*, appeared at the Bijou last week, and pleased well filled houses.

The *Force Payton* Stock Co. in *Shanghai*, did well at the Lee Avenue.

Miss Frances Nelson, a sister of Alice Nelson, is the leading woman with Payton's Bijou Stock Co., and is proving a very popular star.

Valeska Suratt has been booked for the Percy G. Williams circuit and will soon be seen at the Amphion.

Edmund Stanley, a former Brooklynite, who is the feature in a delightful operetta entitled *The Garden of Song*, was a big hit at the Amphion.

Pandine, the French hypnotist, in his humorous and scientific demonstrations of hypnotic suggestion, was a headliner at the Fulton last week. Pandine has appeared in Brooklyn three times during the past six months, and is without a doubt the greatest headliner that has ever appeared here excepting Harry Lander.

Phil Shedd's big show, *The Marathon Girls*, with Jack Johnson, the champion heavy weight fighter, drew tremendous business to the Gayety last week. The *Parisian Widows* with Will Rogers, was an extra attraction.

John J. McDonnell has again entered the employ of the Hyde and Behman Amusement Co., and has recently been appointed treasurer of the Gayety Theatre in this borough.

John G. McAleer, treasurer of the Star Theatre, is one of the most popular theatre business men in this borough. Mr. McAleer possesses a pleasing personality that is hard to beat, and his pleasant manner and courteous ways have

won for him many friends who are constant patrons of the Star. He also has the good will of every manager that has ever played the Star, and numbers his friends by the score.

H. Bernard Henry, a well-known and popular theatrical manager, has recently been associated manager of Hyde & Behman's Star Theatre here. Mr. Henry has been connected with Hyde and Behman's Amusement Co. for the past six years, and there isn't a thing about the business that he does not know.

Arthur M. Prime, stage manager of the Gayety Theatre, in Brooklyn, died at his home 354 Hooper street, Brooklyn, on Friday. He was born in Brooklyn sixty-two years ago, and became a stage manager's assistant as a young man. He had been stage manager at the Novelty Theatre and later at the Star Theatre in Brooklyn. For twelve years Mr. Prime had been with the Hyde & Behman Amusement Company. He was a member of the Theatrical Managers' Association.

BOBBY LYLE—NOTICE!

Bobby Lyle, of the Rose Killan Show, is requested to write his father, J. M. Lyle, 4201 Anderson street, Bristol, Tenn., at once. Mrs. Lyle, Bobby's mother, died November 12

GEO. H. HAKES

THE WEEK IN CHICAGO

Ruth St. Denis Dances at the Colonial—Eddie Foy as Mr. Hamlet of Broadway at the Great Northern. The Next of Kin Pleases—The Fires of Fate at the Illinois—Other News of Things Theatrical.

GEO. W. DAY

THE announcement that Ruth St. Denis was to occupy the Colonial Theatre after The Air King had been withdrawn from that house, was in itself a surprise and was even expected by those closely in touch with theatrical matters. Miss St. Denis is presented by Henry B. Harris and comes to Chicago to exhibit her East Indian dances direct from the Hudson Theatre of New York. She is assisted by a company of natives of the countries whose national and religious dances furnish the reason of her entertainment. Ruth St. Denis was in vogue in New York and caused her name to be well known, but in Chicago there were few indeed who knew of her or her attainments before the advertisement of the Colonial Theatre in the newspapers her added her appearance.

According to plans at present expressed by the management of the Colonial, the current attraction will hold over another week and then direct after Christmas The Love Cure will be given a Chicago presentation at George Ledwick's house. Following that show we are told to expect Anna Held in her much-talked-of play, Miss Innocence.

Eddie Foy is at the Great Northern Theatre and, as usual, the Chicago public has welcomed him with open arms. Incidentally it may be mentioned that his present vehicle is called Mr. Hamlet of Broadway. Foy is unquestionably one of the most popular comedians in the business, especially from a Chicago viewpoint, and while not always has the play in which he has appeared been a success, always has he, as Eddie Foy, more than made good and furnished good entertainment. Mr. Hamlet of Broadway is termed a musical travesty and is said to furnish ample opportunity for the use of Foy's peculiar talents. Certainly then is it well worth a visit.

That big success, The Round-Up, is in the last week of its engagement at McVicker's Theatre. Paul in Full will be the holiday attraction at this house.

THE FIRES OF FATE.

THE CAST:

Col. Cyril Egerton, D. S. D., Hamilton Reynolds
The Rev. Samuel Bolton, William Hartley
James Radon, M. D., F. R. C. S., Edwin Brandt
Thomas Belmont, Percy C. War, M.
Cecil Brown of London, Thomas Mills
Mr. Headingly, an American student, Hale Norcross
Mons. Octave Fardet of Paris, Ernest Perrin
Abdulla, a dragoon, Lionel Barrymore
Capt. Jack Archer, Bababash, Egyptian
Camel owner, Courtney Foote
Sidi Mohamed, a Berber spy, C. E. Harris
Ali Wad Ibrahim, an Arab Chief, F. E. Hill
Abdullahan an Arab chief, C. E. Hill
Charm Chandra Sen
Mrs. Belmont, Helen Freeman
Miss Adams of Massachusetts, U. S. A.,
Mrs. Belmont, Helen Freeman
Miss Sadie Adams of Massachusetts, U. S. A.,
Grace Carlyle

This is the second week at the Illinois Theatre, of The Fires of Fate, which was presented at that house for the first time in America, December 6. The play, by Arthur Conan Doyle, is produced under the direction of Charles Frohman and is termed by the author, "A Modern Morality Play in Four Acts." However, what sermon there is in this regard is so directed as not to be offensively in evidence.

The story of the play involves a certain Colonel Egerton, soldier and leader in a fashionable set of the elite society, who is made suddenly aware that he is possessed of all the symptoms of spinal disintegration and that, of consequence, he is face to face with an invalid's hopeless existence. Harder than endure this fate he thinks that he will end it all, and in preparation, arranges his will and a "farewell" dinner party at the Savoy.

The surgeon in the case believes as does the Colonel, that life is hopeless, but he has a brother, a minister, who advances theories to the contrary and, in addition to placing a high value on the remainder, as it may be, of the afflicted man's existence, he elses an in-stance of a comparative "cure." The Colonel either with higher purpose or a "last straw" determination resolves to make the best of his circumstances and to that end decides to accompany the minister and his brother on a trip up the Nile.

Then we find the little party of tourists in the wilds of Africa and betrayed by a malignant bogey who has made their presence known to a band of fanatical desperadoes. The tourists are attacked. The Colonel in an effort to save the women of the party is put out of his senses by a blow and is left by the desperadoes for dead. Before he was incapacitated, however, he had wig-wagged a signal distress which had been noticed by a Capt. Jack Archer, who was stationed somewhere in the neighborhood with his band of soldiers. The desperadoes, with their prisoners, among whom is a Miss Adams, who has excited the admiration of the Colonel.

When the stunned man recovers he sets out to follow the band of desert thieves. He pursues his quest and incidentally by a peculiar circumstance, is entirely cured of his ailment. The culmination of the story shows the desperadoes put to rout by the forces of Capt. Archer, and Miss Adams clasped in the arms of Colonel Egerton. By inference we are taught that suicide is but a coward's refuge and that where there is life there should be hope.

Mr. Hammond, of The Chicago Tribune, had the following to say concerning the work of the players: "Lionel Barrymore in the extravagant role of an unctuous dragoon, was effective to a degree that will excite further comment in this quarter; William Hartley as the nonconformist clergyman was sincere and realistic; Miss Ina Hammer as the American tourist was photographable; Courtney Foote as the young English army officer was according to our information about such roles; Hale Norcross as a Vermont hunter on educational scrutiny of the Nile, was everything he should have been, and Edwin Brandt, assumed the character of the doctor, caused much excitement because of his similarity to features and action



Minstrel of vaudeville fame who has been engaged by Mort H. Singer to appear in a musical comedy

to Wm. Gillette, since it was known that Mr. Gillette was directly engaged in the production."

THE NEXT OF KIN—A play in three acts.
By Charles Klein.

THE CAST:

Harry Parkes, Grant Mitchell
Hilda, Hilda Mitchell
Mrs. Parkes, Maggie Fielding
Paula Marsh, Hedwig Reicher
John Realy, Frederick Perry
Tommy Hunter, Wallace Eddinger
James Marsh, Harry Davenport
Judge Bascom Cooley, Frank Sheridan
Dr. Zachari, Edwin W. Morrison
Dr. McMurtry, Joseph Adelman
Professor Bodley, Fred W. Strong
Superintendent Spencer, Maurice Franklin
Stenographer, Agnes Marc
Collins, a waiter, George A. Wright
Mrs. Johnson, attendant, Anita Rothe
Mrs. James Marsh, Alice Wilson

The verdict of Chicago, concerning The Next of Kin, is that as a success it will not lag far behind Charles Klein's famous play, The Lion and the Mouse. The author has put exceptional strength in the first two acts and made such use of his story as held the attention of the audience with a tense grip and sways them well with the play. The anticlimax, however, which is referred to by one of our Chicago critics as "keeping The Next of Kin from being the powerful and finished play it would be could its final act be the equal in power to the two that precede, deserves in a way this censure but the weakness may only be discerned by comparison with the main body. As a whole, The Next of Kin is of compelling interest and has to do with the intricacies of legal procedure, in a way entertaining and diverting, despite its shocking exposure of the perversion of the letter of our law and the evasion thereby of the spirit of its purpose.

The story is exceptionally well drawn; is replete indeed with dramatic situations and is handled efficiently by a capable company of players. In fact it may aptly be said that the cast acting The Next of Kin is as well-balanced as any company that has ever appeared together in Chicago. The big scene of the play is in a setting not at all dependent on the usual stage effects of their inspiring import, and "goes big" purely because of sheer merit of interpretation and idea. Wallace Ed-

dinge easily carries off first honors with his natural carriage and easy delivery of the lines given to him; Chase, Hedwig Reicher, despite her handicap of working in a foreign language, is convincing and rises with her part whenever the occasion so demands; Frank Sheridan as the unscrupulous political judge actually lives the part in each and every detail, and is great; Grant Mitchell, as the son of the boarding house lady, was typical of the character; Maggie Fielding, as his mother, was a strong exemplification; Frederick Perry, as the conscientious lawyer, gave satisfaction; Edwin Morrison, who had the repulsive part of the crooked mind expert, was realistic, as were Fred W. Strong and Joseph Adelman who consulted with Dr. Zachari the examining board of medical men who were instrumental in designing otherwise of railroad Paula Marsh to the institution for the demented; Harry Davenport as the weak kneed, money-seeking Uncle, did all that was asked of him in the part, and the bits of the acting were well handled. Especially well did George A. Wright portray a broken down waiter, who had been an inmate of the insane ward, brought to that condition as he says by the great strain of endeavoring to anticipate the wishes of those people who infest the fashionable cafe. Mr. Wright finds opportunity to discourse a little in this regard, in rather a philosophical vein, and develops his lines to their fullest extent.

The Next of Kin is a success. If the prevailing opinion of those who have so far witnessed the play be the basis of the judgment, it is reasonable then to assume and say that its reputation will expand as more people avail themselves of the opportunity to view this truly great play.

A LITTLE BROTHER OF THE RICH—A sentimental comedy in four acts. By Joseph Merrill Patterson and Herbert Ford. By arrangement with Robt. & Britton Company. Produced by Lieber & Co.

THE CAST:

Paul Potter, A Little Brother of the Rich
Lester Ellis, Vincent Serrano
Richard Evers, Henry C. Mortimer
Pilly Dunbar, John Flood
Dickie Van Riper, Richard Sterling
Mr. Kelly, Fred Fawcett
Dawson, Butler at the Evers', Clinton Hamilton
Jim, a Farm Hand, Melville Howell
Hiram, Another Farm Hand, Norbert Higgins

Parsons, Butler at the Ellis', James Randolph, Porter, at Lonsdale Hotel, Freeman Barnes
Mr. Leslie, stage manager, Edward Coxen
Mr. Gayman, a member of the company
John McCarthy
Mr. Charles F. T. Higgins, Another Member
Back Door Man, Victor Franz
Stage Carpenter, Dan Farnell
Electrician, Chris. Logan
Property Man, Julius Gazezide
Muriel Evers, Hilda Spang
Sylvia Castle, Ida Conquest
Katherine Dunbar, Georgia Husby
Clara Runkle, Dakota Welch
Glass, Muriel's Maid, Mable Edward
Anna, Sylvia's Maid, Ora Lee
Guests, Footmen, Players, Stage Hands, etc.

Act I.—In the Evers' Living Room. After the Theatre. The Old Triangular Arrangement.

Act II.—Two Years Later. Everything the Same but the Husband.

Act III.—The Next Afternoon. The Idle Rich at T. H. in the Apple Orchard.

Act IV.—Scene 1. In Sylvia's Apartment. Two Years Later.

Two Minutes Intermission.

Scene 2. In the Theatre, the Same Night.

A Little Brother of the Rich is in the second week of its engagement at the Grand Opera House, and the so far reception of the play augers well for its future success. The newspaper "ad" which tells us that "the play is better than the book," lauds it in a manner, until indeed, for generally speaking the novel was rather a disappointment. However, the play has been called "good" by the press of Chicago and the term fairly well reflects the opinion of the theatregoing public. Much capital has been made in exploiting the local color of the piece as pertaining to a certain set of our so-called "society," but the play as presented at the Grand Opera House is broader in scope than may be imagined, and at times deals with matters of truly serious import. The story of the play follows in a manner the story as given to us in the book by Joseph Merrill Patterson. It involves action and happenings supposedly of the "fast set." The play has its avowed purpose and accomplishes it with just enough of that something that may be designated as "spice," to carry it along and interest those who enjoy a play of the sort only when it is accompanied with the "spice" as a "chaser."

As viewed by Burns Mantle of the Chicago Tribune: "A Little Brother of the Rich owes no small part of its success to the excellent setting of Hilda Spang, Ida Conquest, Vincent Serrano and John Flood, the sincerity and definiteness of whose performances never permitted a good sized audience that may have come to scoff to have the satisfaction of spotting a single scene. The applause was frequent and genuine, and Mr. Patterson thanked those present for it. It is also well and attractively staged." This opinion was given after having viewed the opening performance of the piece in Chicago.

The play as staged by Hugh Ford is indeed realistic and consistent in its atmosphere and settings, and in its entirety affords entertainment of excellence.

The program issued at the Grand Opera House tells us that The Fourth Estate, which is now playing at Wallace's Theatre, New York, is "coming," also we are told that Harry Askin's Lo is on the way. No dates are mentioned, however.

Blanche Ring holds over this week at the Garrick Theatre, where, until December 18, The Yankee Girl is to be the reigning favorite. On December 19, Louise Gunning is expected to appear for one night in Mabelle, being sandwiched between the engagement of Miss Ring and the coming in of Blanche Bates, who will appear at the Garrick next week in The Fighting House. The stay of this next attraction is indefinite.

Olive Vail and Carl Taylor, who have recently been put on the cast of The Kissing Girl, have apparently bettered the performance of that pretty little musical show at the Court Theatre. It is said that a new production is under way and will, before long, be put on at the Court in place of The Kissing Girl.

The Flirting Princess, at the La Salle, They Loved a Lassie, at the Whitney Opera House, and The Goddess of Liberty, at the Princess Theatre, run on tunefully and from these men of the theatre we have no intimation of an impending change.

The Fortune Hunter is expected in the Olympia Theatre after the Chicago engagement of A Village Idol, at that house has been finished. In the meanwhile, Dr. Wolf Hooper and his company of supporting players are giving satisfaction to the patrons of Manager Sam Lederer's house.

Nothing new is announced for the Chicago Opera House at present, as Madame X seems to fill the bill and continue as sufficient attraction, with no apparent diminishing as a box office magnet.

The Ziegfelds found their experiment with the Venus Opera Company to be popular, and the work of Emil Berly and associate players has met with considerable favor.

Edwin Morton assumes the role of Stephen in Harry Miller's production of The Great Divide, which this week is playing the National.

Wildfire, with Will Archie in his well-known part, holds the boards at the Drayn Theatre.

At the Studebaker, These Are My People continues its prosperous stay, and will remain in the present stand indefinitely, at least no official announcement has as yet been made as to the termination of the run. The play is being well received, and H. B. Warner in the principal role is deservedly popular.

The Auditorium, His Week, is the scene of Chicago's big Charity Ball, which is the social event of the local season and combines an opportunity of donating in the name of "charity" and a display of fashions and clothes that may not be called incidental.

(Continued on page 4.)

MUSIC AND THE STAGE

ILLUSTRATED SONG PROGRESS.

A considerable addition to the effectiveness of and interest in popular song successes was accomplished some years ago, by the introduction of illustrations, i. e., appropriate stereopticon views thrown upon a screen as the singer interprets a song. The story contained in the verses was thus given a forcefulness which the music alone might not be able to infuse. It is a number of years ago since this innovation was first brought about by The Little Lost Child, sung by Allen May and illustrated by Edw. B. Marks and Jos. W. Stern and their status as originators of song illustration has not been disproven.

While the process of song illustrating is very much simpler now than it was in those days, few in an audience which joins with undisguised pleasure in the singing of a song, realize the amount of work attending the manufacture of the necessary slides. The securing of people suitable as to figure and characteristics to pose before the camera, the selection of a piece of scenery or apartment suited to the particular situations contained in the song, all this necessarily involves an expenditure of money and time; and yet, often the negatives have to be remade in order to remove certain incongruities which have crept in.

It is surprising how much pictures add in the way of pathos or humor, to a popular song. This is well proven in the late consolation hit, I Wish I Had My Old Girl Back Again. The effect upon the spectator as the song progresses with its realism and heart sentiment, is certainly interesting.

Successful illustrating, that is, slides that will add in the success of a song, demands careful attention and study to the subject illustrated, the slides in themselves tell the story, which the lyrics and music supplement. Take, for example, the beautiful love scenes and episodes appealing to both old and young that were suggested and created in Alfred Solman's If I Had a Thousand Lives to Live, Yearning, and Somewhere There's Someone.

Another Stern publication, I Have No Other Sweetheart but You, My Own Red, White and Blue, is a powerful patriotic story of heart stirring interest, depicting the ardent soldier who has lost father, mother, sweetheart and all but his love for his country. Gosh! But isn't America a Grand Old Place, is another in this class, with slides that win applause for themselves in a succession of portraits of prominent Americans from Washington to the present day.

Slides of beautiful scenery and picturesque home scenes have been utilized with telling effect in The Girl Behind the Counter, the Girl I Love, I'd Rather Be on Old Broadway with You, My Way to Heaven is Through Your Love, Sweetheart, and When I Hear That Dreamy Waltz.

Comic songs are made more entertaining and convincing by cleverly prepared slides, examples of this are to be found in Come After Breakfast, Bring Your Lunch, Leave 'Fore-Supper Time, My Husband's in the City, If the Wind Had Only Blown the Other Way, Down at the Huskin' Bee, 'Fraidy Cat and Teasin' Rag.

It is interesting to note that song illustrating has reached such a point that a prominent composer as Paul Lincke, of Berlin, has made a special request to his publishers, Joseph W. Stern and Company, to provide slides for his great success, the Egyptian Intermezzo, Amour. Slides are just coming into vogue in Germany, and Amira presents excellent opportunities for illustrating. The first sets of Amira are now being turned out and interest is aroused in this production to an extent equal if not greater to that of The Little Lost Child, The Handicap, The Moth and the Flame, She Was Predestined in Old Kentucky, and other sensational hits in their day.

CHICAGO MUSIC NOTES.

Reports from the Chicago office of Shapiro, which is under the direction of Thos. J. Quigley, tells us that Yip-I-Addy-I-Aye is becoming the song craze of the country, and is being featured not only in the industrial music Ring, but also by the Garrick Theatre, Pauline Moran, Zay Holland, Conie Scott, Thos. J. Quigley, Asher H. Lemmels, Helen Loftis, and many others. This song, Mr. Quigley made quite a hit with recently at the Wilson Avenue Theatre, at which time he also sang When I Dream in the Gloaming of You, Angel Eyes, another of Shapiro's surprises was a dramatic hit with Flo Jacobson in Cincinnati, recently, and Puddin' Escce, a new kid song, has already found favor with many artists using this kind of a song. Geo. B. Alexander, who played four weeks in Chicago, a couple of weeks ago, went back in the Gloaming of You. This is no place for a Minister's Son. Mr. Quigley says that the professional copies of Geo. M. Cohen's big song, Belle of the Barbiers' Ball, which just arrived, was the cause of Shapiro's parlors being crowded this week. The New Year will bring a number of new songs to this office.

The Mortimer Sisters, two young Chicago singers and dancers, one of whom was, until recently a member of The Time, the Place and the Girl Company, have successfully launched a new singing and dancing act in vaudeville, using as their dancing number, There is Something Fascinating About the Moon and That's Love, my Caroline, which are all right if you only have the money, are making them popular as singers. The Thompson Music Company is proud to think that these young ladies are using their melodic sheets exclusively.

Dan'l J. Wall, of the business department of The Inter-Ocean, has lately written a song, with music by Tom Confore, which, on account of the current interest in the coming fight between Johnson and Jeffries is bound to be a success. The title of this song is Jack Johnson, Dat's Muh. As a catchy, up-to-date song this is a winner, the lyrics are exceptionally good, and the song, which will be out in a few days, makes a good promise for a future success. The Inter-Ocean Music Co. will publish the music.

Reseller's numbers are being used quite extensively by a number of well known favorites.

Illustrations Do Much to Make a Song Popular—Yip-I-Addy-I-Aye is Becoming a Craze as Featured by Blanche Ring—A New Composition is Jack Johnson, Dat's Muh—Rights to Meet Me In Dreamland Have Been Sold.

JACK DRISCOLL



Popular tenor at the Fourteenth Street Theatre, New York, singing Seymour Furth songs.

a few who stand by this house are: The Priamrose Four, Hardie Langdon, The Doric Trio, Anna Belmont and Jimmie Lucas, late of The Golden Girl Company. Reports from the coast are very favorable and all point to success for this popular music house.

The Amsterdam Quartette, with Arnold, Orr, Barrington and Bennett, are staging a very catchy number in The Kissin' Girl, at the Cort Theatre, known as Good Old German Beer. This quartette was very popular in vaudeville and is receiving mammoth applause every night at this popular Chicago playhouse.

Miss Pearl Barton, recently with The Kissin' Girl, now current at the Cort Theatre, is now becoming very popular as a singer at some of Chicago's best cafes. She has recently finished successful engagements at the States Restaurant, The Bismarck Garden and the Fulton League Club.

Among those who report good results from the use of Ted Snyder's Next to Your Mother, Who Do You Love and other popular numbers from this house are: The Three Kubes, Arthur Helen, of hand singing fame; Mattie Quinn, who is now popular at the States Restaurant.

Walter Wilson, the song writer of the Thompson Music Company, was the star on the bill at the opening of a handsome new theatre in Lexington, Ill., last week. He sang a number of the Thompson hits to a well-pleased audience.

The Exposition Four, recently seen at the Maestric Theatre, Ethel Warren, who plays the Saratoga Hotel, and Allen Sumner, now on the East & Castle Circuit, are now using Thompson Music Company's hits with tremendous success.

Leo Friedman has sold all rights to his big song hit, Meet Me Tonight in Dreamland. The purchase price was \$7,000. Mr. Friedman retains such fine numbers as My Hat I'm Lazing for Love, and Kisses are Flowers of Love.

Miss Virginia Rankin featured Sonora, at the Maestric Theatre, last week. This is a very

catchy dream of Mexico number, and is one away from the popular class which are here to day and forgotten to-morrow.

Jerome H. Renick and Company have recently bought the rights of Gus Edwards' success entitled By the Light of the Silvery Moon. The lyrics were written by Madden and the music by Gus Edwards.

Aneta Primrose, the talented character comedienne, is using a new song of Leo Friedman's If I Told You That I Loved You. Miss Primrose is a decided hit, and a headliner of rare ability.

J. C. Barton, a young orchestra leader, who has several popular organizations in Chicago is using music from the following popular publishers: Renick, Wittmark, Harris and Ted Snyder.

Harry Werthen, general Western representative for Jerome Renick & Co., returned recently from the west, where he reports great success for his house.

Marie Guerin, W. L. Wertin's little singer, is using Chas. K. Harris' Afterwhile, at Sittner's Theatre, with pleasing results.

Ben Greenlock opened last week on Morris time, with Bob White's Hello Angel Face, and Meet Me Cindy by the Cinder Mill.

Silly Sam, the monologist, writes that he is getting a big head in both singing and talking Bob White's Hello Angel Face.

Harvey and Cass, The Three Hanlons, and Felix and Carlo are among the best of friends from the house of Leo Feist.

John Baxter entertained the prisoners at J. Det. Thanksgiving Day, by singing Will Hosviter's popular numbers.

John Slavin is using Harris' I'll Get You You Yet Little Girlie, with great success.

DeGRUYTER'S NEW SONG.

Playing a Game with a Pair of Eyes is the title of a new song published and copyrighted by Victor Krenner Company. The words are by Charles DeGruyter, a promising young Cincinnati writer, and music is by Robert Sperry. The chorus lyrics are as follows:

Playing a game with a pair of eyes,
They may be brown or blue,
Playing a game that is full of joy,
As most all lovers do,
But still it's me to you,
She may be true and you may be, too,
To know at a glance,
If you stand any chance,
In a game with a pair of eyes.

NEW SONG HITS.

Chorus Lyrics of New Publications of Leading Publishers.

JUST TAKE ME AS I AM

Words by Robert F. Roden; music by Theodore Westman; C. Moderato.

You'll never ride in autos, when you're mine,
A little that will be your mansion grand,
Around your neck a necklace will not shine,
And there will be no diamonds on your hand;
You'll always get my salary every week,
And you will get a love that ain't no sham,
I ain't no million dollar kid, my dear,
If you want me, just take me as I am.

Copyrighted and published by Theodore Westman.

GEE! BUT AIN'T AMERICA A GRAND OLD PLACE.

By Maude Nugent; 3/4 Valse Moderato.

Gee! But ain't America a grand old place,
Tossing 'bout America is no disgrace,
Three big cheers for our land so true,
Hip! Hip! Hooray! for the red, white and blue!
We've beat every other nation beat a mile,
And we've had it on them for a good long while,
Every three we try we always win the race,
Gee! but ain't America a grand old place.

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

SOMEBODY WANTS YOU.

(It's Nice to be Somebody's Beau.)

By Chris Smith; C. Moderato.

Somebody loves you; some one I know,
Somebody's eyes of blue have told you so,
Somebody wants you, wants you I know,
Somebody cares for you;
It's nice to be somebody's beau.

Copyrighted and published by Shapiro.

NORA MALONE,

(Call Me by 'Phone.)

Words by Junie McCree; music by Albert Vos Tiler; 3/4 Tempo di Valse.

Nora Malone, call me by 'phone,
Number one, two, three, four Main,
Don't forget the number while you slumber;
Open your eyes when you arise,
Hear all the blarney from your Barney Carney,
from Killarney;

Colours are few, there's none like you
to the old town of Athone,
Mush-a wurra, wurra, wurra, wurra,
Old Erin's Isle could not make me smile
Without Nora Malone.

Copyrighted and published by the York Music Company.

JUST A LITTLE RING FROM YOU.

Words by Jack Mahoney; music by Theodore Morse; C. Moderato.

Just a little ring from you,
It will cheer me when I'm blue,
Ring me on the 'phone,
I'm all alone,
And ring my door bell, too,
If you've a feeling in your heart,
Ring the wedding bells for two;
All I need now my finger, dear,
Is just a little ring from you.

Copyrighted and published by Theodore Morse Music Company.

JUNGLE MOON.

Words by C. P. McDonald; music by Percy Weinrich; C. Moderato.

My heart is ringing, my love I'm bringing,
To you I'm singing, 'neath the jungle moon,
The dew is falling, night birds are calling,
Because they know that you will be with me
mighty soon;
Come out and meet me, sweetheart, and greet me
With kisses sweetly for I long to spoon;
In all its glory, I tell the story
Of how I love you, to the jungle moon.

Copyrighted and published by Victor Krenner Company.

LET GEORGE DO IT.

Words by Edgar Leslie; music by Al Plants doel.

And George did it, oh, yes, indeed, he did,
With gun he found he went to find out where
the burglars hid,
The burglars saw him coming; they didn't start
to run,
Instead, they stole his silk pajamas, then they
stole his gun.

Copyrighted and published by Leo Feist.

(Continued on page 25.)

The VAUDEVILLE PROFESSION

NEW YORK VAUDEVILLE.

Hammerstein's Victoria.—Valeska Suratt returns to Hammerstein's this week, all her legal difficulties having been straightened out before she played at the Colonial Theatre last week. There are many factors, aside from the wonderfully magnetic personality of the titanic and temperamental Suratt, that make The Belle of the Boulevard the sensational success it is. Though a bit audacious in her faithful portrayal of the exotic life of the gay French capital, it is in no sense offensive, for the character of the Slave to Perfume, which she enacts is one met with there, in the salons of fashion, as well as the gilded cafes, which the American visitors frequent. Moreover, the story carries with it a well defined moral. If vaudeville has never known an act of such magnitude and magnificence as Miss Suratt's, and at the same time while she is upon the stage, the audience may feast its eyes upon a scenic investiture and costume display and other personal adornment representing the fabulous outlay of \$55,000. The acting is an exact replica of the boudoir of her own beautiful Louis XV. apartment. It is said, and some of the furnishings of the same have been utilized. Five magnificent gowns by Callot, of Paris, are worn by Miss Suratt in the course of the performance, as are also her famous pearl and diamond dog collar and her chin-chills fur coat. Her company still includes John Daly Murphy and Jack Henderson. Others on the bill are Steep, Mehlhager and King, Smith and Campbell, "Swat Milligan," Bond and Benton, Armstrong and Clark, Two Pinks, Ergotti and Hippolitans and Joe Cook and Brothers.

Colonial Theatre.—Hetty King makes her return to America this week at this house. She is one of England's successful and popular male impersonators, and will be remembered as one of the foreign headliners of Advanced Vaudeville some two years ago. She, Harry Lander, Vesta Victoria, Alice Lloyd, Gus Egan, Paul Cimpavall and others were among the most important of the European importations, and she is remembered for her winning personality, her various popular songs and characters, not to mention her swagger, modish clothes. She has a number of new songs and costumes, among her songs being My Birthday, a composition of her own, and In the Park, The Soldier, The Postman, Beside the Seaside, Ship Ahoy, and others. She is said to have brought over with her not less than one hundred different suits of male clothing that have been made especially for her, many of them being late London fashions that have not yet reached this side. She is the youngest and prettiest artist in her particular line on the English stage today. Jesse Lasky's Imperial Musicians are again on Broadway, Charlotte Parry and Company offers a protean sketch, The Comstock Mystery, in which Miss Parry plays seven different characters. Others on an excellent bill are Pringle and Whiting, singing comedians; Kennedy, McGahan and Platt, in The Deaf and Dumb Manager; The Banker's Schiller clever male and female acrobatic troupe, in which the honors belong to the girls, are in a long engagement at the New York Hippodrome.

Fifth Avenue Theatre.—Benjamin Chapin and a capable supporting company presents Lincoln at the White House, a dramatic masterpiece, that is of course aptly presented. The comedy stars, Sam Chip and Mary Marble, are back with Anna Marsha's excellent playlet, In Old Edam. Belle Blanche, our clever mimic, has a number of new impersonations. Sam Mahoney, the Revue Beach Life Guard, has an interesting exhibition of swimming and real life. Silvers, the famous clown, has a funny pantomime. At the Ball Game, Charles and Fannie Van present their humorous sketch In a Case of Emergency. Nelson and Otto, the clever girls, have an entertaining singing and pianologue act. The Four Konez Brothers manipulate dialogues, loops and boomerangs.

Alhambra Theatre.—Annette Kellermann, the "Flying Venus," returns to Harlem this week with her popularity evidently as strong here as it was last season. Gus Edwards and his brother, Leo, offer a singing act, in which all of the publications of their music come as sung with the audience joining in popular choruses. Edmund Staley and Company offer an operatic playlet, The Garden of Song. Hoey and Lee, the Hebrew mirth provokers, have an entertaining act in song. The Makronko Troupe have an attractive singing and whirlwind dancing act. A. O. Duncan presents his old reliable ventriloquist act, and Lin ton and Lawrence have a comedy sketch.

American Music Hall.—Montgomery and Moore in their second week; Pauline, the hypnotist, and Conzil, are the feature acts this week, with a strong bill, including a return of Little Gilson to the stage; Julie McCreese and Company, presenting The Man from Dublin, and introducing his famous dope den character; The Hawaiian Trio, a native instrument act; Car-Jenice Sisters, international dancers; Heesby and Mireley, acrobatic dancers, and Terry and Lamont, with English Types Through American Eyes, complete the bill.

Plaza Music Hall.—George Lashwood the English comedian, who has scored a sensational hit in New York, stays for a second week here as the feature, with Charles Vance, the Southern singer; Karno's Comedians, in A Slight In An English Music Hall; Sidney Drew and Company, in When Two Hearts Are Won; Silent Talk and Company in a burlesque musical act; Diamond and Denton, burlesque and saxophonist; De Witt Young and Sister, and The Sander Trio.

Bronx Theatre.—Adelaide Keim and her company bring to the newest Percy Williams house her comedy act, Billy's Sister, Gus Edwards' Blonde Typewriters, with Eddie Stanley, are back in New York. Ernie and Mildred

Valeska Suratt, with All Her Legal Troubles Adjusted, is Again at Hammerstein's—Hettie King, one of England's Great Male Impersonators, Makes a Hit at the Colonial—Lincoln in the White House is a New Dramatic Masterpiece in Vaudeville.

MABEL BARDINE



She is now featuring Suey San, in Vaudeville.

Pyts have a bag punelling and dancing act. The Three Keatons, with great Buster, who is playing his second engagement in New York since he became sixteen years of age last October, created a riot of fun. The clever Gruber Animals, Quinn and Mitchell in The Land Agent; Sissell Brothers and Company, acrobats; Cooper and Robinson, colored entertainers; Granville and Rogers, comedians, and Ben Broyer and Brothers, cyclists, complete the bill.

Manhattan Theatre.—Deltow, who hangs himself at each of the four shows, is a novelty act, given its first metropolitan appearance at this house. The balance of the bill is made up of Hamilton and Howlett, musical act; Devoye and Martin, comedy acrobats; Car-nen and Espey, banjoists; Donnelly and Rottell, operatic duo, and Waldron Brothers, Dutch

The special Harry Lander vaudeville tour, which commenced last week at the West End Theatre and was to continue to the Pacific Coast in Shubert houses, was rudely interrupted in its plans by the United Booking Office reminding the Shuberts of their agreement not to enter into the vaudeville game for a period of ten years from the time the United took over the obligations of the United States Amusement Company, or "Advanced Vaudeville." The West End is classed as a Star and Havlin house, and the Shuberts are not held for violation in this case. The Lyric Theatre, Philadelphia, the next stand contemplated, is a distinctly Shubert house, and was called off in

consequence. The Lander show plays the American Music Hall Newark, this week, and Toronto next week. The balance of the bill is made up of Edith Helena, Midgley and Carlisle, Almont and Dumont, Bill and Ward, W. E. Whittle, and the Perezoffs. A feature of no small importance is that the company is under the direction of Ed Marks, who plotted Lander around the country for William Morris last season.

W. J. Montgomery, of Montgomery and Moore, learned last week that his automobile was good for one hundred and twenty five dollars in pawn, and a pawn broker had the car, not that W. J. left it with him, but an acquaintance who was taking a spin while Montgomery and Moore were playing at the American Music Hall, left it in exchange for the above-mentioned amount, and failed to return. The police got him and Montgomery had to be identified as its owner.

Helen Grantley, a feature last week at the Fifth Avenue Theatre, only presented her playlet, The Agglator, one week in New York, as she was already booked for the Orpheum Circuit before taking the New York time, and had to leave this week for the West. She has an excellent dramatic sketch by Mrs. Oscar Berlinger, who wrote A Bit of Old Chelsea, the sketch Ida O'Day has scored so heavily in with the Orpheum Road show.

Maudie Ode'll, the \$10,000 beauty, who has been playing the William Morris houses, played four shows a day at the Victoria Philadelphia, last week, and was to be the feature at the Circle Theatre here this week, but this was called off, with no reason given, though it is said that moving pictures and living pictures are not good combinations.

The Herald Square Quartet is a clever singing combination, consisting of James E. Kelly, first tenor; Arthur Stiles, second tenor, James Miller, baritone, and Mortimer Laut, basso. They are featuring Dear Old Moonlight, and Any Old Town Is a Lonesome Old Town When Your Sweetheart Is Away, Any Old Place In Yankee Land Is Good Enough For Me, My Little Jungle Babe and The Lilly and the Rose.

The Hawaiian Septette is a novel singing and musical act, using primitive native instruments of Hawaii. They have with them an added attraction in an American tenor, Thomas Davis, who is singing I Wish I Had My Old Girl Back Again, and the septette flushes its act with Paul Lincke's composition, Aunua. They are now playing the Percy Williams houses.

Emma Krause, the well known lady baritone, is ably supported in her vaudeville acts by two picks, who, in addition to singing and dancing, sing German songs, causing a hit as German pickanulles. Miss Krause is featuring Alfred Soltau's Ballad, If I Had a Thousand Lives to Live.

Eva Tanguay, who left The Follies of 1906, owing to the return of Nora Hayes and Jack Norworth, has expected to return to vaudeville opening at the Fifth Avenue Theatre, Christmas week, but later developments are that she will return to the Ziegfeld show and Hayes and Norworth will again leave.

Mr. and Mrs. Davis have opened on United time with a new act that was recently tried out successfully at the Scene, New Britain, Conn. Mr. Davis uses My, What a Funny Little World This Is. They use as a diet, I Have No Other Sweetheart But You, My Own Rod, White and Blue.

Myrtle Byrne, the champion woman sharp shooter of the world, now playing the Sullivan and Considine time, had a narrow escape while in Seattle recently. She was walking along the street when a sign fell from a building striking and killing a man a step or two in front of her.

Sig. Wachter, the well-known booking agent and organizer and former manager of the New York Booking Office or N. Y. B. O., has become general booking manager for the Wm. Gane Circuit or the Vaudeville Picture Company of America with headquarters at 1411 Broadway.

Billy Van refused second position at the Colonial Theatre last week and his place was taken by the Otto Brothers. This is Billy Van the burnt-cork industrial man, and not Billy B. Van, who played the house the week before with the Beaumont Sisters.

Tony Leibelsky, of San Francisco, now has headquarters in the NYBO office, from which the following acts have been booked for "Frisco with transportation both ways: Columbia Musical Four, Nellie Clayton, Annie Bernstein Helen Byron and Edith Helena.

Rena Selma is a clever singing and dancing comedienne, a new addition to American vaudeville houses, coming from Johannesburg, South Africa, where she has been a popular favorite for years, though still in her "teens." She is a magnetic and pretty girl.

Little Eddie Small, booking representative for the Shedy houses in the Independent Booking Agency, is decidedly popular among performers, especially the gentler sex, the ladies even smile when he tells them he has nothing for them.

Sam Meyers has met with such success in his new booking office, at 1431 Broadway, that he has been compelled to take new and larger offices in the same building. He is constantly adding to his circuit of popular vaudeville houses.

Peter Barlow has purchased Frederick Thompson's interest in his act, Barlow's Ponies and Somersault Riding Dogs, and is now sole owner. He has recently returned from the Pantages Circuit, and has been booked on the Morris-time by the Richard Pitrot offices.

This is prize bill week at the Fifth Avenue Theatre. Once a year a prize is offered to employees to suggest a banner bill, and it is said the selection made this week was of such excellence that the bonus was doubtful.

Marie Weir, who left Ed. Gallagher's office to spend the summer in the mountains, has decided to go to work again, and is now private secretary to M. R. Shedy, in the Independent Booking Agency.

Sig. Wachter, the well-known agent, and the organizer of the New York Booking Office NYBO, is now general booking manager for the Vaudeville Moving Picture Company of America the William Gane Circuit.

Konny McGahn and Platt, the "boys who sing," are now featuring Dier's famous bass solo, Roll On, Thou Dark and Deep Blue Ocean, which is going better than any bass song used by them.

Sidney I. Rankin, New York manager of the Richard Pitrot Agency, is making a record in bookings during the absence of Mr. Pitrot in Europe, where he is seeking novelties.

Harry Whitlock, formerly with Joe Wood, is now a valuable member of the NYBO staff, and assistant to H. L. Leavitt, the general manager.

(Continued on page 21.)

SWING AROUND THE CIRCLE

Grand Opera War Wages Warmer in Pittsburg Between the Boston Company and Metropolitan—Philadelphia and St. Louis Report Good Business—Changes Made in the Management of Savannah Theatres.

PHILADELPHIA, PA.

Nearly all the Plays Remain Another Week.

The only change in the down-town theatres this week was the return of Grace George in *A Woman's Way*. The plays that remained are: *Vida Allen in The White Sister*, *The Love Cure*, *Paid in Full*, *The Thief*, *The Blue House* and *The Old Town*. At the other theatre, *Fiske O'Hara*, at the Grand Opera House, the *Orchestra Players in Zira*, *The House of a Thousand Candles* at the Girard, and *Money and the Woman* at the National. The houses here are beginning to feel the pressure of the coming holiday season, not that the stores are keeping open yet, but the papers are endorsing early shopping and as a result people are beginning to cartail in their amusements, in favor of Christmas.

Grace George returned to the Broad Street Theatre with *Thompson Buchanan's* comedy of modern life, *A Woman's Way*. The piece was presented here a year ago, but has undergone some meritorious changes since then. Miss George was suffering from a severe cold, but she did not let that interfere with her work, which is without the best she has shown ever done. She has gained very notably, both in dramatic power and the finesse of comedy acting and her clever work in the role of Mrs. Stanton, was received with much enthusiasm. Others in the cast are: C. Aubrey Smith, Frank Worthington and many others of note. The scenic equipment is very elaborate.

The *Old Town*, with Montgomery and Stone, still holds the boards at the Forrest Theatre, and it goes without saying that clever comedians could play an indefinite engagement in *The Quaker City*. They have a good supporting company, and many new and novel as well as catchy features, a good supporting company, and many new and novel as well as catchy features, that make it a welcome deviation from the average musical comedy.

Viola Allen, Wm. Farnum and James O'Neill, one of the strongest dramatic trios on the American stage, are making a decided hit with the patrons of the Lyric in *The White Sister*.

Owing to the enthusiasm with which *The Blue House* has been received by the patrons of the Adelphi Theatre, the Shuberts have decided to prolong the stay of that clever company, several weeks. Mabel Barrison has scored heavily, and the work of Harry Connor and Zella Sears are exceptionally good. This is one of the best comedies seen here in many weeks.

The *Love Cure*, Henry W. Savage's latest Viennese opera, and the much-heralded successor to *The Merry Widow*, is playing to goodly houses nightly at the Chestnut Street Opera House and Florence Reid, Lina Abarbanell and Charles J. Ross, each have made individual hits. Judging from the present business accorded *Paid in Full*, at the Walnut Street Theatre, that clever play has lost none of its popularity, but takes into good wine, improving with age. Thomas C. Cook and Edna Brothers are making individual hits in the leading roles, while the others of the cast are exceptionally good.

The Thief, with Herbert Keiley and Effie Shannon in the leading roles, is now in its second week at the Garrick. Mr. Frohman has surrounded these clever people with a good cast and special equipment, and the play will evidently be with us for many weeks.

At Keith's, Sam Mahoney was held over, owing to his popularity with the physical culture enthusiasts, who petitioned the management to have him remain for another week.

Mr. Mahoney presents a novel and instructive act, showing the public what one can do if he takes care of himself. Mr. Mahoney spends about ten minutes in a tank of ice water, where about a dozen large cakes of ice are floating around. Others on the bill are: Cowboy Will Hams, in feats of strength and agility; Phil Staats, in a monologue; Ray Cox, in songs; Kalm and Brown in songs and dances; John P. Wade and Company, in a playlet; Lyons and Yocco, musical and singing specialty; The Flying Martins, trapeze act, and Howard and North in a sketch.

At the Grand Opera House, Fiske O'Hara, in *The Wearing of the Green*, opened to a big house and received quite an ovation on Monday night. The A. O. H. Society attended in a body, and presented Mr. O'Hara with a large floral offering. Next week, Bert Williams comes in Mr. Lole of Kool.

Vic Richards, John E. Murphy and Tort O'Brien are making a big hit in the new burlesque at Dumont's Eleventh Street House. Tom O'Brien and W. G. Kirk have put on a new sketch that was received with much favor. The House of a Thousand Candles opened at the Grand Avenue Theatre, to capacity business on Monday night. The play was well received and bids fair to do a record-breaking business. Next week, Faust.

Money and the Woman was the sensation offered at the National Theatre this week. It is Langton McCormick's latest, and is one of his best.

It has just been given out that Barney Girard has closed a contract to star Johnson, the pugilist, ahead of a vaudeville and athletic show. The show opens on New Year's night, in Chicago, and then goes on a three weeks' tour of one night stands, playing Pittsburg, Worcester, Baltimore and other cities, joining The Follies of the Day Company in Toronto, Can., week of January 24, for three weeks, then on the road again. The show will consist of vaudeville, athletics and acrobats, showing the Johnson-Ketchell fight and others of importance.

Ciera Cook-Senora and her clever bunch of boys, just closed several good weeks in and around Philadelphia. She has several more dates to fill before starting South on the big tour.

Messrs. Stanford and Weston, the enterprising Frankfort (Philadelphia) Theatre managers, have branched out in another line of business, opening a *Scenic Studio* at their headquarters in the Empire Theatre. They are ready to handle all kinds of work in that line.

Col. DeCoup called at The Billboard office to say that he had entered into a contract with Ploum and Roder, of Buffalo, N. Y., whereby they are to finance and promote a circus for the coming season.

Angie Russell, late of Dunbar and Russell, was a *Billboard* caller this week. She has just finished a successful engagement over the Mozart Circuit with her single specialty.

Much interest has been taken by Philadelphia advertisers and theatrical folks in The *Billboard's* big Christmas number. The telephone kept jingling for two days last week, "in the office" with people asking questions.

A good story is told by M. Rudy Heller, the genial Philadelphia booking agent. A few weeks ago he and his wife went to one of the large department stores to buy a cook book. They were referred to one of the counters, "by the girl" where they kept all the cook books.

Improvement in support will add to the attendance, if the same be possible. Big business rules this week at the Lyceum. Jimmie Rosen is the same much-loved infant, is incomparable in the role, and thousands will be delighted at his capers. The chorus and the production is excellent.

At the Grand a high-class bill is in evidence, and Manager Davis is still adding feature attractions, amongst which, for the coming week, is *Chevalier*. At the Duquesne, where the stock holds forth, the bill this week is Mrs. Temple's *Telegram*. This screen has been seen here several times, yet, at popular prices, there will be thousands to attend the attraction not within their reach on previous occasions.

The Empire, presenting melodrama, is doing nicely with *Sal, the Circus Gal*, and the burlesque houses are packing them in. The Gaiety has *The Bowers Burlesquers* while the Academy has *The Moulin Rouge Burlesquers*. Both are of merit.

Burton Holmes will be at Carnegie Hall this week in his travels through Italy, and the Duquesne Gardens will also continue to attract the ice skaters, while the Exposition and Auditorium will appeal to the roller enthusiasts. Mrs. Thomas W. Rose, wife of the comedian, a Pittsburg, has been spending a few days in the city with her father, and left to join her husband in Chicago, who is playing the title role in *The Fortune Hunter*.

LOUIS L. KAUFMAN.

ST. LOUIS, MO.

Christmas Shopping Has Not Seriously Affected Theatres.

This week, in St. Louis, is proving profitable for all managers, although there is not a great deal that is new in the way of attrac-

FRENCH OPERA HOUSE, NEW ORLEANS.



Its semi-centennial was celebrated December 1. The opera was *Guillaume Tell* by Rossini.

Suddenly Mrs. Heller espied one and picking it up asked Rudy if Ezra Kendall, the actor, was such a chief. Rudy replied in the negative, as far as he knew. Then his wife handed him the book, which was entitled *Good Gravy*, by Ezra Kendall. It got mixed with the rest.

WM. SPARKS.

PITTSBURG, PA.

Grand Opera War Will Soon Operate Active Hostilities.

With grand opera war on in our midst society has something of importance to talk about, and it will be fully demonstrated whether Pittsburg is really a grand opera city. The Boston Grand Opera Company, The Metropolitan Grand Opera Company, and Hammerstein's, will each be in evidence. As for grand opera this is an overdose; but at any rate it is putting life into the field theatrically, and should have a tendency to stir matters up a bit, which, by the way, is needed, especially at this period of the year, when every mind is engrossed with the holiday purchases. There is, however, no reason to complain of attendance at any of the houses this season, as an increase over previous years is reported. The bills this week are mostly musical comedy, and are worthy. The attendance has been very liberal. Aside from the bills being somewhat of a holler nature, they are all, or rather nearly all, new to us; at any rate, the ones at the leading houses, the Nixon and the Alvin. The Nixon has McIntyre and Heath, in *In Hayti*, and the Alvin Jimmie Powers in *Havana*, and both being Pittsburg favorites, are doing good business, their vehicles being worthy of liberal patronage.

It is worth while mentioning, although same was pulled off last week, that Eva Carey, Miss Grace Edmonds' understudy in *A Stubborn Cinderella*, took the role of Lady Leslie, owing to Miss Edmonds' inability to take her accustomed place, and did herself proud. Miss Carey sings delightfully, is graceful and charming, and will undoubtedly prove her worth to some enterprising manager before long. It is doubtful if any of the audience knew of the change, for they bestowed on Miss Carey the same applause that Miss Edmonds would have received. The *Newlyweds* and *Their Baby* is making the same hit as that of a year ago; in fact, the

houses, Eleanor Rebson, in *The Dawn of a Tomorrow*, at the Garrick, is doing a strictly new play this week. The town is very busy with Christmas shopping and, with the first extremely cold weather, business has taken a slump, but as yet it has not reached the unprofitable. We look for continued good business, from the fact that the attractions booked are of the class that always force business. In a business way, at least, every indication points to a bright 1910, and consequently a splendid summer.

Manager D. E. Russell, of the Imperial Theatre, has provided a new surprise for his patrons, this week, with an excellent production, *Sappho*. He has added motion pictures between the acts, and has showed excellent judgment from a box office standpoint and has furnished a novelty of pleasing character for his patrons.

Down at the Olympic Theatre we have a return of the *Merry Widow*, and again to good business. This play opened Manager Shert's house early in September, and the business done then warranted the return at this early date, and another good week is in sight.

Eleanor Rebson is doing a big business at the Garrick Theatre in *The Dawn of a Tomorrow*, at advanced prices. The public and press have taken kindly to the play and it will record a big week's receipts. Mr. Weber has booked the *Luxia Howe Travologues* for Sunday, December 12, at the Garrick, where his feature picture, *A Dash to the North Pole*, is to be shown. Mr. Weber reports that they have been playing to increased business along their route, and they are looking for a much bigger season than last year. The Conley Brothers, a local blackface team, are making a reputation among the vaudeville houses here, and have been in such demand that they have given up any idea of ever leaving this winter.

Manager Harry B. Wallace has the best bill of the season, this week, at the Grand Opera House. His feature act is *Jack the Giant Killer*, with George Auger as the giant. Much attention is given to scenery and settings and the sketch is a big hit with the audiences. A public reception will be given Friday, upon the stage, after the last curtain by Mr. Auger and his company. At the Columbia Theatre, Manager Tate is giving a first production of a St. Louis made sketch, entitled *A Broken Era*, which is proving one of the interesting numbers of his lengthy vaudeville bill.

The sale of West End Heights, at auction, November 12 last, has resulted in its purchase

by the incorporation this week of the Heights Realty and Amusement Co.; capital \$70,000 fully paid. The incorporators are Louis Ober, J. T. shares, Louis Ober, Jr., William Ober and Charles Ober, one share each. It is not known what the plans for next summer are, but St. Louis will still have West End Heights as one of its summer amusement parks.

Manager Dan S. Fiskell is again at it with a novelty in boosting business. He will deliver tickets for the engagement of Mrs. Nazimova at his theatre next week, C. O. 1, to any address. He has an automobile for this purpose. This scheme was started last week with summer weather, and now that the sale is on, the thermometer is at eight above zero. Who tipped him off on the weather is what makes us wonder.

W. W. Rose, who handles the box-office at Hollman Bros., reports that he sold all the tickets allotted to him for the College Club Benefit, tendered by Miss Billie Burke, and that the sale lasted but one hour. It looks like the night of December 14 will be a big one at the Olympic.

The Boston Opera Company, which plays the Olympic here late in January, has engaged Frank C. Payne and Mrs. G. B. Taylor to handle the Western tour. The Western offices are to be established in St. Louis.

Ethel Clifton has been engaged to succeed Adele Blood as leading lady of the Imperial Stock Company here. Miss Blood leaves the company to become a member of her husband's company (Mr. Edwards' bill) in which she is to tour the vaudeville theatres. The sketch is entitled *The Picture of Dorian Gray*. Miss Blood's departure is deeply regretted by the patrons of the Imperial, and Manager Russell used every effort to induce her to stay. St. Louis extends to her good wishes for the future, and we deeply deplore her departure.

Manager Harry Overton, of the New Colonial Theatre, which will open December 25, with the Gally Stock Company, states that he has engaged H. C. Long, late of the Bush Temple Theatre, Chicago, as stage director for his company. If I Were King will be the opening production.

The announced tour of the St. Louis Symphony Orchestra is as follows: Hannibal, Mo., January 17 and February 18; Quincy, Ill., January 18 and February 22; Springfield, Ill., January 21 and February 24; Galesburg, Ill., January 21 and February 25; Jacksonville, Ill., January 22 and February 20.

The Poultry Show, in progress this week at the Cellium, is proving successful in spite of the cold weather. The entries are the finest ever seen here.

Pete Cavallo, director of Cavallo's Band, has had so many requests for the services of his band this winter, that he is seriously contemplating an early spring tour. The reputation made through his three summers at Forest Park Highlands has gained him much prestige, as a leader of great possibilities. It is positive that should he yield and tour his band, much success financially awaits him.

The Cosmopolitan Carnival Company, which is now wintering in St. Louis, is making preparations for an early spring start. They are making much progress in the rebuilding of their wagons and other accessories, and will start the season, practically new.

The New Princess Theatre, will be ready for the roof about December 25, and will, unless much immediate cold or bad weather is encountered, open on time, February 15, the date originally set.

WILL J. FARLEY.

SAVANNAH, GA.

Al. H. Wilson Takes the Place of Jas. J. Jeffries.

New Savannah Theatre (W. B. Seeskind, mgr.) James J. Jeffries was booked to appear at this house, but did not show up. Al. H. Wilson, in Metz in Ireland, appeared for three performances December 7 and 8. *The Isle of Spice*; Paul Gilmore in *The Call of the North*; Tyronne Power in *The Servant in the House*; Kyle Bellew in *The Builder of Bridges* Christmas matinee and night, with a number of good attractions to follow.

The Orpheum (Joseph A. Wilensky, mgr.; agent Inter-State Circuit.) The bill this week is a good one, featuring Norton and Russell in character changes, this act being one of the cleverest ever presented here. This team makes ten changes and the last impersonation is that on the organ grinder and monkey, which made a decided hit. Al. Derby presents a clever bag-punching act which scored big; the Musical Stipps are as clever as ever seen on the Xylophone, having to respond to many encores at every show; Melitt's dogs is a wonderful act, the animals working without the aid of human being, making their work very interesting; La Fleur is without a doubt an acrobatic wonder, and he shares a feature position on the bill. Motion pictures and songs with Austin and Tapp's Orchestra, complete the bill.

The Criterion (Frank and Hubert Bandy, mgrs.; agent Sullivan-Conline.) This house is now playing a split week with the manager's house, the *Superba*, in August, and the attendance continues very large. The acts are as follows: Warren E. Long, in a darky dialogue and dance scored well; the Vincent Sisters are clever singers and dancers; Wayne and Frey in *The Dumbman's Mistake* could improve their act a little by cutting out the horse; Hill-degarde LaRoy is a clever singer and dancer; Connelly and Connelly are fun provokers of the first water, and Blisbe and Connelly, with their musical act, went big. Pictures and songs complete the bill.

The Athenaeum (Charles Bernard, director; Arthur Lucas, mgr.; agent direct.) This house is enjoying excellent patronage with one of the best shows ever presented here. The Rein-felds' Lady Minstrels, ten in number, are giving some clever entertainment, and the acts include LaPett Isabella, a clever comedienne; Flo and Nell Drisdoll, singers and dancers; The Duffy Sisters, Etta Roberts, Beatrice Gibson, Miss Elizabeth, The Komper Sisters, and, in alto by the entire company. Motion pictures changed daily are also given at this house.

The Aldone (Frank and Hubert Bandy, mgrs.; agent Empire Exchange.) William Triplitt presents Sylvia Summers and her excellent company in a repertoire of royalty plays, the fourth week, and business continues capacity.

The Casino at Thunderbolt is putting a lot of advertising around the city, announcing balloon ascensions and amusement to begin December 9 and last until the 10th, with special features every day. This is what would be termed a old-winter boom in this city, and if

SWING AROUND THE CIRCLE

The Shuberts Find More Houses Open to Them in California, Insuring Shorter Jumps—Changes Made at the Willis-Wood in Kansas City—Montreal Warmly Welcomes Attractions of Merit—Other Show News.

Good weather continues, no doubt big attendance will be attracted. The Grand (Arthur Lucas, mgr.) This is the only picture house in the city, and with new films and illustrated songs, the attendance is very good. Arthur Lucas has taken the active management of the Athenaeum, and will in future devote most of his time to this house. Mr. Charles Bernard, who has leased this house, resides in Chicago, and will book his acts direct. ARTHUR M. ROBINSON.

SAN FRANCISCO, CAL.

As Usual, Theatres are Furnishing Good Shows to big Houses.

Several California houses have decided to take shows irrespective of the syndicate, and demand an open-door policy. This has come about since Arthur A. Loto, representing The Gay Musicians, a Shubert show, has succeeded in booking this attraction at the Potter Theatre, Sante Barbara, the Scribner Theatre at Bakerfield, Garlick, San Diego, also houses located in Fresno, Visalia, Ventura, Monterey and Santa Cruz. All the Shubert shows have heretofore been compelled to jump from San Francisco to Los Angeles. This new arrangement makes the problem of transportation an easy one. Dr. Wullner, the famous German singer, almost created a panic at his third concert at the Novelty Theatre, last Sunday. Over 2,000 people crowded into the house, which but 1,500 seats, and hundreds were turned away, being unable to secure standing room. Three women fainted in the crush for seats. Hundreds came from Sacramento, San Jose, Stockton, Vallejo and other nearby towns.

The latest in vaudeville news is that Ernest E. Howell, of the Central Theatre, and Alex Pantages will establish a new circuit. The circuit is to commence in Chicago, and will take in the Northwest also, including the cities of Salt Lake and the Colorado circuit. Howell and Pantages promise fifty-two consecutive weeks. They say that the Northwest will furnish eighteen houses and California fifteen houses, Colorado five houses, and the balance distributed throughout the Middlewest.

The California Promotion Committee has decided to set on foot a movement looking to the formation of a municipal orchestra, such as is maintained in New York and Chicago, and many European cities. It is estimated that \$75,000 will be the annual expense of a proper organization, which will have in addition to instrumental music and vocal soloists, a choir of 600 voices. A committee now has the matter in hand. With a series of pay concerts, in addition to free concerts, to be given, it is believed that a deficit of about \$50,000 only will have to be met. For this a subscription list will be prepared and an effort made to find 1,000 persons who will agree to pay for \$50 worth of tickets annually for three years. At the expiration of that time it is believed the orchestra will be self-supporting.

Last week some sneak thief entered dressing rooms at the Pottery Theatre, of Rose Stevens, Katherine Vall and the Ardell Brothers and robbed them of their clothes. Rose Stevens lost a black lace dress, valued at \$225. Miss Vall a dress costing \$75, and Ardell Brothers several stage costumes.

The New California Theatre, located on Broadway, between Grant avenue and Stockton, opened its doors for the first time Sunday, November 28, playing S. and C. acts, making this the fourth house here offering S. and C. bookings. The opening was very auspicious, and it was impossible to take care of the crowds. The opening bill was composed of Captain Nat Reissler and Co., Barton and Fee, Abdallah, Celeste, Leslie Forrest, Frobel and Ruge, Preston and McLain, and two reels of motion pictures. The policy of the house is three shows daily, with 10, 20 and 30 cent admissions. Ben Michaels is manager, N. K. Herzog, treasurer, and Hurry Spears, stage manager.

Dreamland Rink opens next week. This was done on account of the destruction by fire, of the Coliseum, last week, and Frisco should support at least one rink.

Genevieve Victoria has joined the Kolb and Dill company, as principal sourette.

When Frobel and Ruge appeared on the opening bill at the California Theatre, they made up in their usual characters, one as the Yellow Kid and the other as a Chinaman. They were the laughing hit of the bill, but the next day the Chinese newspaper published a cut of the Chinese make-up, with a story added saying that a performer was ridiculing their race, and not to patronize the house unless the Chinese make-up was dispensed with. They also sent a letter to the management stating the Chinese would boycott the house unless the request was complied with, which the management readily agreed to, and a clown suit was substituted. The reason was that the California Theatre is located on the edge of Chinatown, and draws considerable patronage from among the Chinese.

The big attraction in town this week, that is drawing big houses, is George M. Cohan and his large and capable company in The Yankee Prince, at the Van Ness Theatre. From the present outlook it will duplicate the Merry Widow record made at this house. Cohan received a royal welcome and in return delivered a royal show. All the singing numbers made real hits, and everybody and everything connected with the show was in Class A.

At the Valencia, Charles Cherry and his talented company, in The Bachelor, is one merry round of laughter. It is one of those clean comedies, Miss Ruth Mayhew is a dainty comedienne and won the hearts of her audience at once, and was a big factor in the play. In fact, all the characters are played by an all-star cast.

One of the season's big productions is Wright Lorimer in The Shepherd King, at the Garlick Theatre. It is a play that pleases our theatre-goers and will remain there weeks. Excellent dramatic situations, great effects, splendid scenery, and a large company, excellent press notices, as all the local papers devoted considerable space praising the performance, will increase the attendance nightly. Lorimer is urged to make a speech at every showing.

Kolb and Dill remain their third week with The Rich Mr. Hogenheimer, at the Princess. This week, and excellent houses continue to prevail, in spite of several excellent attractions at the other houses.

The Warrens of Virginia, by the stock company, is the bill at the Alcazar this week.

Bob Orpheum is out this week with another good bill, William H. Thompson and company in The Pride of the Regiment, was the headliner and kept their place. Miss Lauretta Allen

and Fred J. Webber were splendid aids. Bob Adams and Bob Alden, billed as The Two Bobs, are a couple of good comedians, with a good bunch of funny songs well sung. Dan Quilan and Kellar Mack, in a laughable skit called The Traveling Dentist, somewhat different than the ordinary run, registered well. Miss Mabel McCane, in song specialties, was a good singer. Vittorio and Gerorgetto, those up-side-down, foreign equilibristas, held over from last week, continued the novelty feature of the program and made another big hit for a second week's showing. Hymer & Co., Fraulein Lohsette and Ben Welch were the other hold-overs.

At the National, the big hit of the bill this week is The Malvern Troupe of Acrobats, five in number. They are about the fastest and best in their line seen here for some time. The most difficult feats are performed with the utmost ease and the quickness that each stunt follows the other gets big applause. They closed the bill. Billy Clarke, the minstrel monologist, was the big laugh-getter on the bill. Crimmins and Gore, in a new sketch here, called Like Mother Like to Make, is not an improvement on their former offerings. The Three Vagrants, playing a return date, were as popular as ever. Bradley-Martin Co. offered Jessie, Jack and Jerry, a funny comedy sketch. The Godowsky Troupe of ten Russian Dancers, in a singing and dancing turn, was similar to all of the Russian acts, nothing novel.

At the Central, where Pantages acts now hold forth, an increased attendance is very noticeable. This week, La Bella Italia, composed of four Italians, one lady and three men, nicely costumed and using some twelve instruments during the act, with a nice stage setting recorded quite a big hit, and were forced to answer several encores.

Bunehu and Alger, called The Kentucky Girls, in some sister team. Both are blessed with good looks, nice voices and good songs cleverly

IN OAKLAND.

The Land of Nod held the boards of the MacDonough Theatre last Sunday afternoon and evening. While there are several changes in the cast as seen here last, this musical comedy was as entertaining as before and delighted good audiences at both shows. The balance of the week The Soul Kiss, featuring Pertina, the dancer, occupied the house and did a big business.

Edwin Stevens and Co. topped the bill at the Orpheum this week. Howards Musical Ponies, Milt Wood and the De Haven Sextette were all newcomers. McConnell and Simpson, Temp-est and Sunshine Trio, Robby Pandor and Bro., and Our Boys in Blue, the hold-overs, together with the newcomers, made up a most satisfying bill.

Alie, Murther, graceful trapezist, Morris and Morton, dancers, Harry and Kate Jackson in Cupid's Voyage, a scenic sketch, Rosedale Four, operatic singing quartette, Harry Thompson, monologist, and Bell and Carson, comedy acrobats, amused the Bell patrons throughout the week.

Brown of Harvard is the YeLiberty Theatre offering for the week. Dorothy Vernon of Had-don Hall follows.

RUBE COHEN.

NEW AMERICAN MUSIC HALL, SAN FRANCISCO.



William Morris house now in course of construction on Ellis street, scheduled to be opened in July.

rendered and scored heavily. The Levitts do some very difficult acts on the slack wire, Shague and King offer a regular routine of Hebrew parodies. Edythe Stanley, in some special songs and piano playing, was well liked. George Winfield and Company, in a farce called Am I Your Wife, are hard working and capable performers. Charles Kembling, song illustrator, and two reels of moving pictures were also on the bill.

The American Theatre continues playing to improved business weekly. This week The Stollings, the bat manipulators, were greeted with much applause at each performance. Colly and May duplicated their success made in two other houses here, being the real laughing hit. Bandy and Elieids, LaVelle and Grant, Imperial Musical Comedy Company, in McCabe in Paris, Williams and Dale, and two reels of moving pictures were included in the above program.

At the Wigwam, The Kalmos, John Sturgeon and Co., Dorothy Paul, Steeley and Edwards, Ed. Gallagher and Co., Ada Morot and the Kitabanzai Japanese Troupe kept the house filled throughout the week.

Sid Grauman, of the Star Theatre, continues presenting big bills. This week Swan's Alligators, Art Phillip, Ardell Brothers and three other acts, besides moving pictures made up the bill.

The Shillings, fancy shooting act, The Southern Girl Quartette, Van Keathorn Quartette, and Kiralfo are at the Pottery this week.

The Chutes Park is very busy these days, installing an aquarium, with over twenty-five tanks, also erecting a large building to accommodate the large collection of animals purchased for the Zoo, in Victoria, B. C., and the completion of the Class A vaudeville theatre. Over \$100,000 is being invested for these new additions.

Ike Marks has succeeded Jack Victor as stage manager of the National Theatre. Everett Sackett, a most capable man, who thoroughly understands his business, has accepted the position of business manager of the Valencia Theatre.

KANSAS CITY, MO.

Theatres are Doing a Remarkable Business so Close to Christmas.

With the Christmas holidays fast coming on, all the theatres are making extra preparations in the way of superior attractions for that week and facilities for handling the crowds. This week is the biggest in the entire season, and that's remarkable when one considers that every holiday or special occasion means capacity for the Kansas City theatres.

Frank Woodward, the resident manager of the Willis Wood Theatre, left Kansas City recently to take over the management of the Boyd Theatre of Omaha, one of the chain of Woodward-Burgess houses, of which the Willis Wood is another. It is thought that Mr. Woodward will be in Omaha for the next two or three months. In the meantime, Mr. O. D. Woodward, general manager of the Woodward-Burgess interests, will divide his time among his various houses, spending most of it in Kansas City, however, as he takes the deepest interest in the Woodward Stock Company playing at the Auditorium. In fact, he personally supervises most everything put on by the Woodward Stock Company and sees that everything is just right.

O. H. Buckley, the business manager of the Willis Wood Theatre, "the theatre beautiful," remains in Kansas City to look after the theatre's business interests, and every one is glad for Mr. Buckley has many friends, both in Kansas City and in "the profession."

Conrad Becker, the treasurer of the Willis Wood, accompanied Mr. Woodward to Omaha, where he is treasurer of the Boyd Theatre.

Arthur Keel, treasurer of the Auditorium Theatre, since Mr. Woodward's and Mr. Becker's leaving the Willis Wood, is treasurer of both theatres, with duty at the Willis Wood. Mr. Keel is one of the most capable treasurers in the business and is with that very courteous and popular.

John Loughlin, assistant treasurer of the Auditorium Theatre, is holding down the box-office at the Auditorium these days with Mr. Keel at the Willis Wood.

Alfred Lando, the new stage director at the Auditorium Theatre, is one of the reasons for the big success of all the plays put on by the Woodward Stock Company. Mr. Lando has either played or directed in nearly every city in the Union and has one of the largest experiences that has been brought to Kansas City. Mr. Lando devotes every energy and all his time to making every detail "just right," and the consequence is success artistically and financially.

Earl Steward, resident manager of the Shubert Theatre, in connection with these duties, is doing the press work for the theatre. Mr. Steward is very capable and seems well able to handle both departments. Fred Steward, in the box-office of the Shubert, is the brother of Earl Steward, and is following in his brother's footsteps of making himself well liked by every one.

Bleasner Robson in The Dawn of a Tomorrow, this week at the Shubert Theatre, is meeting with much admiration in Kansas City. This is only another in the long line of splendid attractions shown at the Shubert.

Fifty Miles From Boston, seen before in Kansas City, is again at the Grand Opera House this week. A Coban play speaks for itself, and this one is no exception to the dash and go spirit. The Grand's remarkable good business still maintains for this week.

Jason Riteklin, the treasurer of the Grand Theatre, also the press representative, is very glad Chauncey Olcott has "been and gone" here.

Mr. Riteklin says he is more tired that week and works harder than at any time during the season. "If Chauncey would only come the last week of the Grand's season, then I could enjoy my vacation the more," says Mr. Riteklin.

The Billboard is in receipt of a card from Will E. Winch from El Paso, Texas. Mr. Winch states that he has left the Orpheum and is now running a moving picture show in El Paso in which he is interested, and that business is superlative and very profitable. Mr. Winch is a Kansas City man, of whom we are very proud. He was first a newspaper man, and then press representative of the Kansas City Orpheum, from which position he was promoted to the management of the Orpheum house in Salt Lake City, Utah. Mr. Winch has many friends in Kansas City all of whom are desirous of his success and rejoice with him.

The Orpheum is keeping up its rattling pace set early in the season of being the house that always has a crowd and most generally capacity.

The Gillis Theatre is presenting this week, The Eye Witness, Kansas City has seen this melodrama before but that's no reason why we shouldn't again, and the business returns have been very satisfactory. The company is capable and the play well enacted. The Gillis is giving Kansas City the best in the way of melodrama, comedy drama, and musical comedy drama.

Both the burlesque houses, the Gayety and the Century, are doing well. The Gay Masquerades at the Gayety, and the Miss New York Jr. Show at the Century.

The week of November 28, The Belman Show was in Kansas City at the Gayety Theatre, and with the show was the Belford Troupe of acrobats. This family has relatives in Kansas City and the relatives and the Belfords had one good time together. The Belfords were in Kansas City this summer with Ringling Bros' Show.

The Kansas City Hippodrome is presenting vaudeville that is steadily on the improvement and all of the show is free, too, as the price of admissions admits to the vaudeville. There are special nights every night of the week at the Hippodrome. Basketball Wednesday nights, broom ball Tuesday and Friday nights, Thursday theatrical night, and Saturday afternoon and evening idlers and children's day.

WILLIAM W. SHILLEEY.

MONTREAL, CAN.

Several Good Attractions Aid in Bringing Out Business.

Eugene Cowles and Ethel Green scored in The Rose of Algeria. The company is strong and includes Lillian Herlein and George Leon Moore. Business is one of the capacity kind.

La Robe Rouge, with Miss Ritter as Yanetta, was a great success at the Academic. Miss Dorgersl has been secured as the singer of note. Tom Edwards, ventriloquist; Pat Rooney and Miss Merton, in a skit; Nelson Downs, card and coin manipulator, were well received at Bennetts.

The Dreamlander, with the reliable Dave Marlon at the helm, came to good business at the Royal.

The Little Terror, with Cecil Spooner in the leading part, gave a perfect interpretation. Richard Purdon was an able assistant to the success of the play.

The Flying Leuberts, Chas. Grant, musical acrobat and his dogs; Curry D. Rely, singing comedian, and Gingette and Hall, in their musical act, were the good offerings at the Casino this week.

Ice skating is now in vogue at the Stadium and Forum Rinks.

N. M. SHANNON.

Happy Jim Bonham has joined hands with the Sells Sisters. They are playing South-ern vaudeville houses. Next March they join Frenchie's Show Boat.

London

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

Sir Herbert Tree Scores an Artistic Triumph in a Play Depicting Beethoven's Life at Her Majesty's Theatre.

A FAIRLY busy time has been upon us lately, with the whole overshadowed by the great and long-looked-for production of Beethoven by Sir Herbert Tree, at His Majesty's Theatre.

As a play, in many senses, this must inevitably appeal more to the actor and the music-lover than to the average play-goer. But all the same, seldom has a work of such art, such great and rare beauty, been put upon the English stage. Tree, in the direction of production, of power of characterization, has always been regarded here as something of a genius. The present play is Tree, and Tree alone—nothing else, except the music counts very much. It is Tree who has devised the setting and who holds the stage throughout. And right through, in every direction he has excelled himself.

The music is by London Ronald. As can easily be understood, the music is largely the basis of the play, and to Ronald's beautifully expressive melodies, Tree owes a great deal. Beethoven is first seen in the zenith of his fame. The great ones of his day pay him their court and every woman is thinging herself at his head. The first acts are merely a series of episodes. All his rugged characters of the man are shown; all his hatred of sham and convention, all his unshakable gaiety, all his simple folkiness are faithfully set down. We see him, in his clothes about in a parcel, sooner than your man, to the snobbish hostess who has asked him to look respectable and smart. We hear him tell how he has lost the proceeds of a big concert by leaving his coat under a hedge because a idea for a new symphony has struck him on his way home.

Then comes the time when the woman he loves jilts him; and worse, still, when, as a musician, he discovers that the most awful affliction that could ever come upon him—deafness—has shut out from his ears his own melodies. All sides of him are shown—as conductor, as devoted uncle, as a loyal friend. Then we have the sad scenes of his decline.

And finally there comes the great scene of his death. I wish every reader of The Billboard could see this scene, not only for its beauty and its pathos, but also as one of the finest examples of stage production and setting that has ever been seen. The old man lies, with candles lighting up the ashed, quite unattended and alone. The strong, heavy frame leans back upon a chair, close to the piano, upon which his wondrous music has found perfection; the fingers, the magic touch of which upon the ivory keys has thrilled Europe for so long, hang loosely, fallen upon the ground; the man-like locks have fallen upon the strongly checked brow. And then, suddenly, to his loneliness, angel forms, of dazzling beauty, appear. Each is a symbol of the symphonies which have made him a king amongst musicians. The symphony of youthful joy and hope, the symphony of mature strength and wisdom, the symphony of martial ardour and manly heroism, each a masterpiece, the exulting master and prophet of the immortality of his fame.

While all these comfort him, and an unseen choir is heard chanting, the curtain comes. And then the chorus breaks out into the triumphant refrain:

"The Master is dead; No, he is immortal."

As I have indicated, for Tree the play is a triumph. As a piece of pure characterization, it is far and away the most masterly thing he has ever done. Throughout, he is magnificent.

I ought to say a word with regard to his wonderful make-up, which every professional in London is thronging to admire. In the first place, he has to reduce his height by nearly a foot. Then, again, he has to reduce his own fairly thin, but well-cut, face into the rugged lines of Beethoven. In both instances, he achieves an extraordinary success, and although all actors have always admired Tree's power in the direction of make-up, they are now studying him more closely than ever.

At the Playhouse, Miss Lottie Vemie has been delighting us with two country comedies. Both are adapted from books of Mrs. Mary E. Mann. The first is adapted from "Freddy's Ship," and is called The Visit, the other from "The Eight more Portraits," under the title, Little Mrs. Cummin.

The Visit is a little story of how a disagreeable wife of a country squire was paying a duty call upon the squire's wife and found herself charged, quite by accident, with the responsibility of knowing the squire's wife from hearing of an only son's supposed death. The more full-filment of this duty, however, the selfish, scornful visitor, and she ends by proving a true woman after all, and having a good cry and in visiting the squire's wife to dinner.

Little Mrs. Cummin is a story of a mother-in-law, who awaits the return of her daughter (Miss Marie Lohr) and her son-in-law (Kenneth Douglas) in the little country cottage, whether they returned from their honeymoon. This mother-in-law (played by Miss Vemie) is pretty, fanciful herself young, wears her daughter's hats and has been occupying herself in setting the cottage in order for the young couple. Unfortunately, this has involved the transference of the son-in-law's family portraits from the drawing-room to the floor beneath the housemaid's bed. Then the battle begins, and the play is just one long, delightful struggle between the brooding young husband and the younghearted mama, whose motto was "to be 'swived, but firm," while the young wife affords a sentimental interlude now and then. There are little incidents, to be sure, an invitation to the squire's house, artfully arranged by the mother-in-law, a sly flirtation with a middle-aged captain, and son on, but nothing so crude and nerve-racking as a situation. Miss Vemie sparkled so much all through and the dialogue was so piquant that the little piece seemed all too short.

I fancy a great many people who want to be quietly amused for an evening will pay a visit to the Playhouse.

A house which doesn't seem to be doing as well as it deserves just now is the Hippodrome. Until last August it was, of course, with its huge arena and water tank, the home of every big spectacular show in London. Since then, however, it has been altered considerably, the arena done away with, and an ordinary variety entertainment given. Just at present it has a particularly fine entertainment. Alice Ellis and Bert French have a great show in their Vaudeville Dance, Zola Duro, Maurice Parka and their company are giving a one-act opera, Mit Islav, by Franz Lehár, of Merry Widow fame, while musicians and singers from the Imperial Opera House, St. Petersburg, are presenting a delightful entertainment. But all the same, despite these and many other good shows, something seems not to be going quite right, and whenever I have looked in the house never seemed quite filled. It may be that people liked the old circus shows better than one thought, or it may be that the nearness of the Coliseum, the sister theatre, which overflows

twice daily, is responsible. At any rate, the management is to be congratulated on the fine entertainments, and one can only hope that they will have as good luck in the end as they are having with the coliseum.

Roller skating starts in real earnest to-day, when Crawford & Wilkins reopen the huge rink at Olympia, which started the boom last year. Their new skating rink at Holland Park is to be opened in about a fortnight, and when that happens London will be better provided with first-rate rinks than any other city in the world.

So far there is not the slightest sign of the boom subsiding. Every day new companies open rinks and there seems to be endless money for them. The sale of skates goes on at a phenomenal rate and I should think the American skate manufacturers must be reaping a fortune out of Great Britain. But the general opinion is that rinking has come to stay this time, and one can only congratulate the clever people who were first in the field and have faroed accordingly.

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Paris Week By Week

Paris Bureau The Billboard, 121 Rue Montmartre

First Half of Year Fails to Bring Anything Remarkable to the French Stage—Closing Days are the Most Promising, Theatrically Speaking—Some of the Things the New Year May Usher in. Around the Music Halls—Newest Plays—Skating Rink News.

UP to the present moment, when the Christmas holidays are drawing nigh, the French stage is kind of lonely. Not one big success has made its appearance. A number of revivals are keeping us company, and revised plays are numerous. The next few weeks, however, will be the "big season," and they will tell the tale.

Starting with the Comedie-Francaise, the principal presentations thus far have been revivals of successes of last year and the years before that. "Sire," a five-act play by Henry Lavedan, a play made over from a novel, he wrote many years ago, with the same theme uppermost is one of the few, if not the only new work this play has had as yet—but of this, more further on. The Odéon has just had its first novelty in Jarnac, of which I spoke last week. The Vaudeville has had one or two plays, but they have not amounted to a great deal, as one may figure out for himself, after being told there has been about four plays there in the three months since the opening.

La Rampe, the play at the Gymnase, taking the place of L'An de Barilade (Inconstant George, as it is known in America), is still running, but the work of Henri de Rothschild, though clever enough, is not of a kind to secure a long run. L'An de Barilade ran all summer at the Gymnase, after the regular winter season, and went gaily up until a few weeks ago, when La Rampe was put on. Page Blanche, at the Athenee I have told about already. It took the place of the revival of Arsene Lupin, which opened the playhouse this year. Page Blanche is a mediocre play, and will not add greatly to the credit of the season theatrically.

At the Rejane, which opened very late, nothing but revivals from the repertoire of Mme. Rejane, has been seen to date. This week, however, the house is to witness the premiere of Le Risque. In the meantime, Madame Sans-Gene is the bill. La Griffe, by Henry Bernstein, remains on the boards at the Porte Saint Martin, this being the first new play of the year at this house. It has had considerable favor but very probably before the first of January Rostand's play, Chantecler, will take its place. Revivals were the thing before La Griffe at this show-shop. At the variety, Le Bol, which had run all through the hot weather (save for perhaps two weeks) went huzzing merrily on into the fall. It finally made way for Le Clément, the which I have reviewed briefly in these columns, this being the sole new show of the year here. It is not a very promising production, and several alterations have been made in it since its appearance.

The Bernhardt was early as far as the season was concerned, but until now nothing new and worth while has come to light there. This week, the Proses de Jeanne d'Arc will be put on, and big things are hoped for this work. As to just how promising it really is I will know better in a subsequent play. Camille, L'Agion and one or two other plays of the Bernhardt repertoire have carried the players successfully up to the present time. The Amphigly has put on one new play, Nick Carter has the honor of being that one and it is genuinely popular, however much it might lack in certain respects. At the Nouveautés, Theodore et Cie, a revival of a last year success has been the magnet, and two plays of a similar sort have held the attention of the patrons of the Folies Dramatiques.

The Chatelet started off with a revival of Michel Strogoff, and with this held on to the new season until La Petite Caporale was ready. This piece is now the bill.

And so has the season marched. Nothing striking, nothing great, but with the money which gladdens the heart of the box-office man, has not been lacking. Financially the year has held out well. The music halls of the Olympia and Folies Bergere, have done exceptionally well, and for that matter have had really good shows. The Olympia, especially, has capped out a winner with its latest revue.

A NEW PLAY.

As I said in the first paragraph or so, Sire has just been given at the Comedie-Francaise. Henri Lavedan, its author, got the idea for the story from a schoolmate years and years ago. They were sitting together at a banquet, when the friend told of a strange experience he had just met with. He had been to visit in a distant city a friend whom he had not seen for years. As he waited in the drawing room for the friend to show up, a pretty woman approached him, and making a sweeping conquest, said reverently: "Sire! At last you have come!" At this juncture the friend hurried in and exposed the act of the woman, his sister by ex-planting that she was slightly deranged mentally, and thought every man she saw to be King Louis. This is the basis of a novel by Lavedan, written shortly after the story was told him at the banquet. The play is a re-working of the book, the characters, however, being in many cases entirely new and the denouement changed considerably. In short, the play runs like this:

A certain beautiful mademoiselle has the hallucination that the son of Louis XVI, of France, is not dead, as history relates, but still

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SIR HENRY AND H. B. IRVING.



Berlin

Kind Reception is Accorded Der Dunkel Punkt, which has been Accepted by Several of the More Important Theatres.

DER DUNKLE PUNKT, the latest comedy of Gustav Kadellung and Rudolf Presber, met with a very kind reception at the Berlin Lustspielhaus. Der dunkle Punkt the dark spot, is a negro, and a son-in-law of a German nobleman. His name is Jerry Woodleigh, and is the typical colored gentleman, honest, clever, good hearted and of good manners. So he really becomes the light spot of the comedy, and it is only by his influence that the nobleman's son is allowed to marry his neighbor's daughter.

A comedy of that kind would be impossible in America, but as the negro is practically unknown in the old country, it was a good and original idea to make him a hero of a play, and especially in Paul Raeb's representation, the colored man was very sympathetic, and so the Lustspielhaus was able to make a great hit with the dark spot.

The comedy was accepted by the Hofburg Theatre at Vienna, Court Theatre at Stuttgart, German Theatre at Hannover, Stadt Theatre at Breslau, and the theatres at Hamburg and Leipzig.

It appears that the proposed building of a large American amusement establishment on the grounds of the terrassen, on the Hallesener, has drawn the attention of the most prominent English variety promoters to Berlin as a good field for investment. Alfred Brit, manager of the London Palace Theatre, was looking around for a suitable location for the erection of a monster variety playhouse, and has secured the option on two large buildings near the Schiffbauerdamm for his proposed theatre. The necessary funds for the enterprise have already been secured.

While new amusement places are being opened in Germany capital to satisfy modern demands, old playhouses go down to oblivion. The old variety theatre, the Palace Theatre, will close its doors forever May 4, 1910, the property having been sold to a bank for 1,500,000 marks. The house served during the twenty-five years of its existence, many purposes, but had to succumb to the demands of modern times.

A Richard Strauss Festival will take place in Munich, June 23-28. The arrangement committee consists of General Intendant Von Spelckel, of the Munich Court Opera; Count von Hilsen, of the Berlin Royal Opera; Count Seebeck, Intendant of the Dresden Royal Opera; Ernst von Wolzogen; Directors Carre and Andre Messager of Paris; Hugo von Hofmannstahl, Mayor of Munich; Baron von Stueck and von Kaulbach; Fuerstner, publisher; Oscar Hammerstein and others. The performance will be conducted by Strauss himself, Mottl and von Schuch. There are to be three operatic performances at the Prinzregenten Theatre, three festival concerts and two matinees.

Suzanne Despres and her Parisian company continues to delight the Berlin public. The performances are often visited by members of the Royal House and of the French Embassy.

Agnes Sorma appeared in the Stadt Theatre, at Leipzig, as Nora, in Ibsen's drama, A Doll's House; as Mrs. Alving in the same author's Ghosts; and as Gillette in Fron Fron.

In Loiz died the manager of the German Theatre, Albert Rosenthal, at the age of eighty. In the seventies he was the head of the Berlin Residenz Theatre, where he introduced French plays.

The owners of the Metropole Theatre Company have turned their enterprise into a limited liability company. The Metropole, one of the largest and most luxuriously equipped theatres in Germany, is at present playing operettas and ballets, and has at various times in the past very successfully produced variety entertainments of a high class.

Mme. Pavlova, the star of the Russian Imperial ballet at St. Petersburg, has been secured for the London Palace Theatre next spring. During the course of last summer Madame Pavlova paid a flying visit to London, and danced before the King and Queen at a reception given by Lord and Lady Londeshorough.

A good program, in which English and American acts are prominent, is to be found at the Anollo, Vienna, and the sketch does not monopolize the greater part of the time. Among the English tiros are those of The Four Russians and The Milva Starovale Quintette.

The Kleber Zieting says: "The American, Miss Minola Hurst, with her Lilliputians, has opened an entirely new field for the variety stage. In one or two of the pictures presented in her singing act, lays a fairly like Poetry; particularly clever is the amaller of her two tiny partners."

The circus season on the Continent has been exceptionally prosperous this year, and most of the circuses have taken up permanent winter quarters.

Lehar's latest overture, Zigeunerliebe, libretto by Rodensky and Willner, will be performed at the Berlin Comic Opera early in January. The Vienna premiere will take place in the latter part of this month at the Karl Theatre.

Ludwig Schytte, the well-known Danish composer and piano teacher, died after a long illness. Schytte's piano compositions and several of his chamber music productions became very popular.

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MOTION PICTURE NEWS

MOTION PICTURES IN ENGLAND.

If an American with some knowledge of the business had come over to London a couple of years ago and started in the picture theatre business, I reckon by this time, he would have raked in a mint of money.

It seems only like yesterday that the cinematograph theatre was unknown in England. Today, Londoners see them popping up here, there and everywhere.

Their generously lighted portals have become the most dazzling sights of the streets. In the suburbs, they have scattered themselves with astonishing rapidity. They are taking up the biggest sites right in the heart of London; everywhere their popularity is amazing.

During the last twelve months the cinematograph habit has become a family institution. Fathers, mothers and children begin to regard their weekly visit to the picture palace as indispensable to orderly life. At one theatre in the northern suburbs, where the show lasts but a couple of hours, they have commenced giving afternoon tea to their patrons, with the effect that during the afternoon that street is practically blocked with ladies and children trying to force their way to the doors of the picture show.

In the provinces I suppose the cinematograph theatres are opening at the rate of fifty a week. By the end of the year there will be at least a thousand in existence in England alone. And yet, the promoters still regard themselves merely as pioneers in the business. Within a couple of years' time, it is prophesied, there will be as many as there are in the United States.

Two years ago picture shows were usually given in musty, vacant shops and small halls perched at the top of narrow staircases. But it did not take the promoters long to find out that the public, so far from tiring of moving pictures, was increasingly fascinated by them, and anticipated every improvement, both in the subjects and in the way they were presented.

Capital was easily found for the best little theatres we now have, brightly furnished, with well upholstered seats, at low prices of admission, safeguarded from fire, and offering in generously mixed exhibitions of comedy, sentiment and news in pictures.

At present, at least two picture theatres in London are bringing in a steady profit, week in and week out of at least £150 a week, while another, and that a tiny little one, only holding 350 people, is bringing a profit of £100 a week.

One in South London holds from 800 to 1,000 people and is filled every evening. It has the regular children's Saturday matinees, a regular feature of the picture theatres here, and about 1,000 children attend between 2 and 5 p. m. About 20,000 people pay on Saturday evenings.

As to prices, these vary from 36 to 4 cents in less-well-to-do parts, there are always plenty of 2 cent seats. Children, as a rule, pay half price.

But, as I have indicated, this business is still in its infancy. We are still a very long way behind America. But, at the rate things are moving, we shall soon catch up.

To show what is happening in the provinces, I might point to Manchester where, in two or three weeks, £20,000 of local money was subscribed to open fifteen picture theatres; to Glasgow, where £10,000 was raised for eight; and there will shortly not be a single town of any size in Great Britain which will be without its cinematograph show.

At present the film makers can supply any place within four hours journey of London with pictures of any big race, such as the Derby, on the same day it is run. The film is generally 400 feet long and the theatre shows about 4,000 feet in its complete show. The cost to a single theatre for films runs to about £200 per week. But, on the multiple system, the cost is usually about £8 per week to each theatre for its films.

Expenses here are less than they are in America, so it will be no surprise to anybody on your side to hear that most of them are coming money. Still, many improvements yet remain to be put into operation.

In the first place, although the shows run for about nine hours a day continuously, the individual shows are too long and should be shortened. No show here ought to last more than forty minutes, and prices, in most places, should be lowered accordingly. Then, again, although this is being rectified in the new theatres which are being constructed, the sites ought to have little additions in the way of writing rooms, etc. The chief fault, however, is in the direction of music. Here a mechanical musical instrument is the most that is ever run to. In my opinion, each theatre of any size here, as well as on your side, should have its own orchestra, and also one or two vocalists. But these faults will doubtless right themselves in time.

I receive many inquiries as to the chance of an American coming into the business here. My reply always must be that he is too late to do a great deal of good for himself. In London, almost every site of any importance has now been snapped up, and in the heart of the West End shopping centers magnificent theatres are in course of construction.

I dare say, if an American came here now and had a look around, he would say more to himself that there is plenty of room left for more theatres. So there is. But, on the other hand, many enterprising people are now working their hardest to have them constructed, and before he could open he would find their theatres springing up like mushrooms all around him. Beside this, he would have to start without their experience and knowledge of the rather hammering restrictions which the municipal authorities place on these theatres and which, to a man ignorant of local conditions, would prove a very awkward obstacle.

I would not discourage one who should really want to have a try here. To any one with a fair amount of capital, bringing all the best films and latest ideas from the other side, there is still an opening. But he would have to start here mighty quick and, as I say, whereas a couple of years ago he would have commenced without any competition, now he would soon find himself surrounded by it.

The opportunity here is for the makers and exporters of films. They have not yet exploited

Houses Devoted to the Display of Motion Pictures Now Popping Up All Over London, and Their Owners are Getting Rich—S. Lubin Preparing to Introduce His Films in Europe—The Exclusive American Film Company is Organized.

The English market to anything like the extent they should.

A judicious campaign by them should have great results.

F. ASLETT WRAY.

BUTLER & HOWELL WIN.

A case of more than ordinary interest was decided Saturday by Chancellor J. G. Wallace. The county court had assessed a county tax of 100 against Butler and Howell, Russellville, Ark., for the privilege of operating a moving picture show in the city. Through their attorney, V. L. Meade, they enjoined the sheriff and collector from collecting said tax. The county court held that under the proof, said show was not subject to the tax provided by Sec. 4885, Kirby's Digest, the exhibitions being of a moral and educational nature and not of the comic or variety nature, and hence was not subject to pay said tax.

Judge Wallace closed his very exhaustive opinion by saying: "I find that the petitioners are engaged in giving exhibitions of what is commonly called moving picture shows, which represent the pictures as moving or in motion, and that they appropriate the profits. But all the evidence before the court uniformly shown that the pictures are chaste, instructive and entertaining; that they largely consist of scriptural characters and modes of patriarchal life, of natural scenery of all countries; also artificial, such as sculpture, paintings, etc. Also the pictures of great historical characters and events are reproduced by picture representation almost as natural as life, together with the great events in which these characters participated, such as the great battles of the world.

"From evidence before the court (and I limit my opinion strictly to the facts before me) I find nothing that would justify me in concluding that the petitioners are giving moving picture exhibitions that appeal to the vulgar or the immoral side of life, or that is at all calculated to shock the modesty of the most fastidious. If it were living persons acting, instead of reproductions by picture there is nothing to prevent the exhibition as a variety show, or as a moral and educational feature, or as an exhibition as a comique or a variety show. I therefore conclude that the petitioners come within the exceptions of the statute. It is therefore ordered that F. M. Oates, sheriff and collector, be enjoined from collecting the license tax of the petitioners.

But I can see how said petitioners might subject themselves to tax in the future by lowering the present high standard of their exhibitions. I therefore qualify my order to this extent that it is not to preclude the collection of a license tax from them in the future should they not hereafter conduct their exhibition in keeping with this order."

MR. S. LUBIN IN LONDON.

From the Bioscope Magazine, the London motion-picture publication, the following is noted, concerning a gentleman known to every American amusement follower:

"Mr. S. Lubin, of the Lubin Manufacturing Company, of Philadelphia, arrived in London on Tuesday by the same boat which brought over Mr. R. Prieur, and the representative of the Bioscope, who managed to unearth him at the Savoy Hotel, was able to extract a few words from him prior to his departure for Paris. Mr. Lubin, like all visitors from that go-ahead country across the bordering pond, is combining pleasure with business on his trip. He is indeed so that the Lubin Co. is now engaged in uniting down an immense plant bang up-to-date, at a cost of a quarter of a million dollars, a figure of which he spoke as though it were but a few pounds, for taking and making pictures on a scale never before attempted, and of a quality which he ventured to predict would make the name of Lubin one to be conjured with even more than it is now. He said he would shortly have a taste of the high quality films which Lubin was about to produce through their agents, Messrs. Markt. He pointed out that the moving picture movement had made great strides lately, but, he added, significantly, the Lubin's advancement will mark a new era in picture production, for its films will stand right at the top, and will be the hall mark of perfection."

KALEM CO. PROMOTES WRIGHT.

A change is impending in the organization of the Kalem Company, whereby Mr. William Wright, who has been avowedly representative of that company, is to be promoted from that position to the one of general sales manager, with jurisdiction of that department over the entire United States. Mr. Wright is known to every film man in Chicago and to all of those people prominent in this business over practically the entire world of moving picture business. In Chicago, where Mr. Wright has maintained his headquarters, it has been noticeable that when anything new was happening in film circles, Wright was on the job in person, and not only that but his appearance was usually among the first while, in the every-day routine of his business, he has personally made the rounds of the various houses, and by his ever cheerful and cordial manner not only built up an enviable list of friends, but accomplished material results for the Kalem Company far in excess of what could have been done had he been content to follow the usual methods of the business. Last week Mr. Wright introduced to the trade and the press Mr. W. F. Lynch, who is to be the local representative in Chicago

for the Kalem Company, and, judging from "first impressions, always the best," Mr. Lynch is assured of a cordial reception when he assumes active charge of the Chicago office. The date of Mr. Wright's departure for New York City is rather uncertain, but it is probable that we will hear of him in his new position before the new year.

NEW FILM PRODUCER.

Mr. A. B. McMillan is authority for the statement that the Exclusive Film Exchange, which recently sold out to Mr. J. M. Kelly, who is also connected with the American Film Exchange, of Pittsburg, and the Southern Film Co., of Cincinnati, have completed arrangements whereby on Dec. 30, they will put on the market an exclusive American film with the title A Romance of the South. Mr. McMillan tells us that this will be but the first of a series of American subjects to be put on the market by the company in which he and Mr. F. M. Tracey are associated, and which will be termed "The Exclusive American Film Co." The importing business in which this company has been engaged will be continued according to present plans. No official information is available concerning the location of the factory which is being kept secret for various reasons. However, Mr. McMillan infers that New York City is the scene of the production and says that they are using a non-inflaming camera.

Mr. Jas. Lee Kelly, who has purchased the exchange interests formerly operated under the name of the Exclusive Film Exchange, is in active charge now in the Chicago field and is operating under the name of the Precision Film Co. As stated before, Mr. Kelly retains his interests in the American Film Exchange of Pittsburg, and the Southern Film Exchange of Cincinnati.

"HALLBERG" ECONOMIZER AND THE MOTIGRAPH IN FAIRYLAND.

W. H. Zingentouder, proprietor of the new Fairyland, Springfield, O., placed order for his complete electric and machine equipment with E. B. Hallberg, New York City, including the "Hallberg" Economizer and the Motiograph double dissolver outfit combined with the Motiograph No. 1 flickerless moving picture machine.

The order also included a complete ventilating outfit, with exhaust fan and 4,000 condenser, including Arc Lamp for the exterior. The theatre has now been open about a month and big business is reported.

TO BOOST "FISTIANA" FILMS.

James W. Coffroth, the dean of fight promoters, who is interested in the Fistiiana Film Exchange, of Chicago, Ill., and who is the real power behind the coming Johnson-Jeffries heavyweight championship fight, left for Europe Wednesday, December 8, to exploit the Johnson-Katiedel Fight Films. The Fistiiana Film Exchange makes a specialty of handling only fight and wrestling films, and has offices at 129 East Randolph Street. Joseph P. Geiger, a Chicago newspaper man, who has been engaged in the film business the past year, is the active head and manager of the Fistiiana.

ESSANAY CHRISTMAS RELEASE.

The Essanay Company announces that their Christmas Day release will be a Western drama, the film especially reserved for this date. The subject is entitled, The Heart of a Cowboy, and though not a strictly Christmas picture, is filled with the spirit of yuletide in the moral that it preaches of "It is better to give than to receive." In this case a cowboy offers his life to save that of a friend, whom he believes innocent of the crime he is accused.

WORLD MFG. CO., PORTLAND, ORE.

The World Manufacturing Company, independent film producers, of Portland, Ore., have sent out notices, saying that the reason they had no release on December 2 was because of trouble had with the Motion Picture Patents Company.

MEMBER OF ALLIANCE.

The Golden Gate Film Exchange, San Francisco, Cal., is now a member in good standing of the National Independent Moving Picture Alliance.

CHICAGO FILM NOTES.

The Royal Film Service has moved from their quarters in the Security Building and are now located at 225 Dearborn street.

The Exclusive Film Co. has disposed of its interest in the exchange business and are now devoting their entire effort to the handling of their importing business. It is also widespread that members of the Exclusive Film Co. are negotiating with a proposition that may result in a factory turning out American subjects.

Mr. J. B. Clinton, of the Tribune Film & Construction Co., in a communication to The Billboard tells that through the agency of that publication he has received inquiries concerning his motion pictures of James J. Jeffries and Jack Johnson in the battles which made them champions. Mr. Clinton says that "Letters I have received from opposite sides of the globe,

London, Hawaiian Islands and Petra, Portuguese, East Africa, tell us two things; that our fight pictures and The Billboard are both very much in the public eye."

MOVING PICTURE NOTES.

Annapolis, Md., during the past week, witnessed the opening of The Magnet, a new moving picture theatre. This playhouse has a seating capacity of 350. Philip B. Cooper is proprietor and Malcolm R. Hunter, manager. The Magnet is properly named as it is drawing well with vaudeville and moving pictures. The opening bill included La Solita, the Spanish danseuse, and John T. McCoslin, the humorous macabre. Malcolm R. Hunter, during the past year, managed the Victoria Theatre.

John H. Yost has taken a position with Stevens & Jackson as manager of the Imperial Theatre, formerly the Opera House, Rockville, Conn., assuming his new duties last week. He has managed the Turn Hall Theatre for the past three years. The house is showing only the latest and best pictures and the illustrated songs are being sung by well known artists.

Immediately after the departure of the Vitagraph southern company another troupe of experts will be got in readiness to proceed to Nevada and southern California. Mr. A. E. Smith, of the Vitagraph Company, traveled through this section last spring and took notes of ideal spots for moving picture scenery.

The Vitagraph scenario writers are already engaged in collaboration with the Rev. Madison Peters, D. D., in arranging another series of Biblical illustrations. Following Moses will come The Life of Joseph, followed by King David. It is proposed to continue the series in definitely according to the demand.

The Moving Picture Board of Trade of Pueblo, Colo., has instituted a scheme of giving bargain matinees on Saturdays. Each person is given two tickets, good at any of the houses of the board, for the price of one. Business has enlivened quite a bit.

The Palace Theatre, Plattsburg, N. Y., will in the future be operated as a picture and vaudeville house. The stage has been enlarged and scenery installed. Seating capacity has been increased to 700. Ernest Brown is manager of the house.

Morris Lince, of the Nickelodeon, Ottumwa, Iowa, is completing improvements on his theatre costing \$4,000. His house is now one of the finest of its kind in Iowa.

The Princess Theatre, Peterborough, Ont., Can., has changed hands having been purchased from Stan Conn, who established the business, by Ernest Hannan.

Early next year the Vitagraph Company will send a company to Jamaica and the other islands of the West Indies to get local color for a series of stories.

Ed. Westberg, of Tiede and Westberg, proprietors of the Crystal Theatre, Burlington, Wis., has opened the Crystal Theatre at Antioch, Ill.

Chas. Padell opened the new Majestic Theatre, Kenosha, Wis., December 4. It seats about 300. Motion pictures is the policy.

E. T. Helms has secured control of the Oakes Theatre, Boise, Idaho. The policy of pictures will be continued.

Miss Elizabeth Zylle, of Franklin, La., will open a moving picture theatre in Thibodaux, La., December 20.

The Royal is the latest picture house in Pueblo, Col. M. O. Stinae is manager.

Cardinal Richelieu, another high art Vitagraph production, has just been completed.

The Star Theatre, Nowata, Okla., was opened December 2, with pictures.

HARRY RAINFORTH BANQUET.

Prominent Officials and Theatrical Men to Honor Former Cincinnati Manager.

A committee consisting of Scott Small, Chairman; Max Fleisemann, W. Kesley Schoopf, S. R. Burton, Montgomery Phister and Howard Saxby, are arranging to tender a farewell banquet to Harry Rainforth, formerly of the management of the Grand Opera House, Cincinnati. Mr. Rainforth will go to Egypt on a visit, and, on his return to this country, will make his home at Bayville, Long Island.

The banquet will be given December 18, at the St. Nicholas Hotel. Over 200 invitations have been mailed. There is assurance that many prominent theatrical people will attend, among them, Charles Frohman, Dan Frohman, Henry W. Savage, Henry B. Harris, Marc Klaw, Abe Erlanger, John Drew and William H. Crane.

CAPT. STANLEY LEWIS HERE.

Captain Stanley Lewis and his automobile struck Cincinnati Sunday, and have been much in evidence on the streets since his arrival. The Captain (who is featured at the American this week) is well known in the arena field, having controlled the advertising privileges with the Walter L. Aldin, Norris and Rowe, Pawnee Bill and the Robbins, Cole, Welsh and Sun shows. He is accompanied by Mrs. Lewis (Princess Deer Heart), who also appears in the act. Capt. Lewis' poems and stories of circus life have frequently appeared in The Billboard.

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EDITORIAL

Self-Discipline in Acting

J. Martin Harvey is one of England's greatest contemporary romantic and character actors and, at the same time, one of the most scholarly men connected with the stage. Views similar to those expressed by him below have aroused great discussion in England:

"The cultivation of character is of more importance to the actor than to any other artist. The loss of character is the loss of self-discipline, and the actor's self-discipline is more tried than in any other art. The poet, in his retreat, the sculptor and the artist, in the quiet of their studios, know nothing of the difficulties of performing their work amidst the distraction of that busy hive of activity, the modern theatre. The irritability, which is a necessary consequence of an actor's nervous system, renders him doubly susceptible to the loss of his self-restraint. The applause of an audience, night after night, tests his sense of proportion and makes it trebly difficult, but trebly important that he should discipline his emotions and control his highly-wrought nervous organization.

"That 'imitation of humanity,' which Shakespeare describes as the actor's art, is a constant assault upon a due recognition of the 'solid laws of the universe.' The imitation of humanity may so easily become confused with the facts of humanity that he may lose that sanity of mind, without which his character can not develop. In the light of his cherished imitation of Macbeth, the butcher's bill may easily become a prosaic and negligible quantity. The power to imitate humanity—that art which Voltaire has described as the most difficult of all arts—must be balanced with a knowledge and understanding of the facts of actual daily life. Without this balance, character deteriorates, and thus, slowly, but certainly, the deterioration is visible in his work, and the end is reached in bitterness and blind conflict with those very imperturbable facts which he has ignored or defied.

"The artist's fate is in his own hands. There is nothing in the imitation of humanity or nature which brings inevitable deterioration. Betterton went further than that, and thought that a strict preparatory discipline of the character before adopting the stage as a profession was essential. For, he says: 'There is no manner of doubt that the life and character of those persons who are the vehicles, as I may call them, of these instructions must contribute very much to the impression the fable and moral will take. For, to hear virtue, religion, honor, recommended by a sinner, an atheist or a rake, makes them a jest to many people who would hear the same done with awe by persons of no reputation in these particulars.' Such preparation of his mental state as that of Betterton's, when he was to become the interpreter of a great character, is not unusual. It is not unbecoming in me to speak of a very remarkable instance of such mental—I may almost say spiritual—preparation.

"When Sir Henry Irving played Hamlet he deliberately led the life almost of an anchorite. So solemn a charge he held his interpretation, so essential did he consider the fine poise of his spirit while being the medium of so great a creation, that throughout the run of the Shakespearean tragedy at the Lyceum he purposely refrained from indulging in any social distractions or allowing his mental equilibrium to be disturbed from a sweet serenity and a continual self-restraint. Here is a picture on the reverse side: An actor was to make his appearance in a role of no less importance than Hamlet. The night came, the theatre was only half-filled, and many of the critics were so little interested that their seats were empty, or occupied only during a portion of the evening. The actor's pride was wounded, the empty seats galled him, a taint of irritability and defiance grew through his representation, he lost his self-restraint and he failed. Not, I take it, that he did not understand his creature, but a lower side of his nature gradually obtruded itself and stained the fine qualities of the noble creature he was representing.

"To those artists who have not realized the necessity of developing their own character in order that it may speak through their work, how inexplicable, how heartbreaking it must be, when they find that the practice of their art has carried them to a certain point, and never farther. In spite of perfect technique, great intelligence, physical endowment, their

audiences are unmoved; while another artist, with these qualifications possessed only to a limited extent, will enter profoundly into their affections—and why? For ever and forever, it seems to me, the same reason. This one possesses already, or has achieved by development of character, sympathy and love of humanity; while, to the other, humanity has been an object of scorn."

An International Actors' Union

The Actors' Union, of London, appears to have gone by the board. Never much more than a name at any time, little attention was paid to it by even the members of the profession, and yet, according to F. Aslett Wray, the representative of The Billboard in London, the failure of the association has a great and far-reaching significance. "If any one should come to me," says Mr. Wray, "and ask me the chief need of the actor in England, I should say, without hesitation, a strong and powerful organization. The society which has just died was neither; yet, it stood for a great deal and its disappearance means the end of any corporate attempt at action by the actors of England. At the present moment no calling in England is associated with so many and crying evils as the theatrical profession. It is scarcely necessary for me to reiterate them. But a union, whether it be powerful or whether it be weak, always stands for the rectification of these evils in England. Individual struggles against them are useless. This is why I regard the death of the body which has hitherto represented the profession in England as a dread portent for the future.

"A striking instance of the necessity for such a union has come to my notice within the last week. It is a tragedy quite familiar to all who have ever been connected with the stage. It is a tragedy which continually occurs. But it is also one which a strong union could do a great deal to avert. Three months ago a man came to London with a new musical comedy in his pocket. Those of us who had the opportunity of examining it were unanimous in pronouncing the music as fair, and the book as hopeless. Despite this, he stated that he had £15,000 behind him, and he was determined to produce the piece in London. A company, numbering in all, seventy-five people, was engaged. It was arranged that there should be six weeks of rehearsals before the piece was put on. At the end of the third week of rehearsals it was announced that the piece was to go on tour before coming to London, and would open at Manchester. The six weeks came to an end, and two days before the opening the company was transported to Manchester. Arriving there they found that neither music nor scenery had arrived. In fact, it looked any odds against opening on the Monday evening.

"But, eventually, some things came along and the piece was put on. As had been expected, it met with a chilly reception. At the end of the week only a small portion of salaries was forthcoming. The artists were assured that everything would 'be all right next week.' They went on to Newcastle and at the end of that week the company broke up. In most cases, all the money they received was about one-seventh of their total salaries for the fortnight. For rehearsals they had received nothing. In fact, in many cases, for eight weeks' work, the munificent sum of one pound sterling was paid. The company was stranded at Newcastle, 300 miles from London. By this time nearly all were dead broke, but many, through their friends, were enabled to return to London.

"But my point is this: To engage people and keep them working for six weeks without paying them anything; to take them on tour, knowing that no money would be forthcoming should the piece not catch on, this is little short of a crime, and measures should be taken to prevent its recurrence. In the United States you could quickly obtain a writ of attachment and have the scenery, etc., attached for the benefit of the company. In this country such a course would be well-nigh impossible, because of the time which it would take. Before the summons to obtain the writ could be heard the defendant would have had time to remove everything and clear out.

"Now, here is a typical instance of the necessity for a strong actors' union. It would be easy to arrange—in the case of a strong union—that before an unknown producer were allowed to engage a company and take it on tour, he should give guarantee of his financial stability. This should not present any difficulties to a strong organization, and the good it would do would be almost incalculable. I do not think that the matter should stop there. I think an International Union for actors should be aimed at, and that American and English actors should co-operate. When this is achieved, I believe that, not only would the lot of the ordinary actor be improved, not only would he enjoy a security at present undreamed of, but the standard of the profession, as a whole, would be enormously raised."

The single instance cited by Mr. Wray is not unlike many similar occurrences in America, even where there exists a union of actors. Still, by co-operation, they have been able to forward their mutual interests considerably, and have done much to regulate abuses.

Professional Ethics

At this season of peace and good will, it should be farthest from our desires to "start something," and though we advert to the observance of professional ethics, it is done, we believe, seasonably, and advisedly in all seriousness. The real success of any body of professional people depends upon a singleness of aim or purpose. Dissension in the ranks, arising from jealousy or failure to recognize the unwritten laws of courtesy and fairness, must always retard any movement and the good to result therefrom. The member of any profession who consults not the general good of all, and selfishly pollutes the spring which has just quenched his thirst, is a malefactor unworthy of recognition.

Our attention has just been called to one of the latter class. There is now appearing in an eastern paper a series of feature articles, purporting to expose the secrets of many tricks of magic, such as are used by professional magicians. The author, himself a magician, the son of a more or less famous prestidigitateur, now dead, is baring and explaining to the public, probably for a few paltry dollars, tricks neither of them originated, and of which they never had exclusive financial ownership. The tricks of magic referred to are the stock in trade of the body of magicians upon which a large number of worthy men are dependent for a livelihood. Heretofore a sort of ethical recognition of the sacredness of these secrets has been recognized by those engaged in the business, and it is to their credit that this secrecy has seldom been violated. That some of the tricks exposed are quite generally known to the initiated, but not prohibited by an oath or legal bar, is the more potent reason why faith should be kept. The opinion and good will of one's co-laborers are more to be courted and desired than mere selfish conquest for a few dollars, and the author above referred to has placed himself outside the pale of professional fairness.

MOLLY MAY MAKES BOW

New Comic Opera, by Julian Edwards and Walter Browne, is Enjoyed by Big Audience

GRACE LA RUE THE STAR

GRAND OPERA HOUSE, New Haven.—Miss Molly May, a comic opera in three acts and prologue. Music by Julian Edwards; book and lyrics by Walter Browne.

THE CAST.

- Jack Willoughby J. E. Gardner
Senator Sparks James E. Sullivan
Sam Scumblers Harry Traux
Captain Bat Hooker Nace Bonville
Jenka John E. Goldsworthy
Ella Willoughby Frances Keenan
Dorothy Dingle Eva Fallon
Mrs. Sparks Kate Rolia
Sophie May Mackenzie
Bebe Ada Randolph
Nora Flora Fairchild
Miss Molly May Grace La Rue

The new comic opera, Miss Molly May, under the management of Alfred E. Arnons, was enjoyed by a large audience, Monday night, at its premiere.

Prominent among the many original features of the play was the three-act prologue, which was given entirely in pantomime.

The music, composed by Julian Edwards, who also furnished the scores for The Gay Musicians, Dolly Varden, When Johnny Comes Marching Home, and other well-known musical plays, caught the audience's fancy.

Miss Grace La Rue in the title role, scored a genuine hit. During the performance she appears in fourteen different costumes.

Jack Gardner was funnier than ever as Jack Willoughby. Eva Fallon won much applause by her singing.

In response to the great applause Miss La Rue made a speech of thanks at the end of the second act.

The outlay for scenery and costuming has been equaled by few musical comedies. For the latter item alone it is said more than \$50,000 has been spent.

Among the many well-known persons who came down to witness Mr. Arnons' good fortune were Marc Klaw, Miss Louise Dresser, F. C. Whitney, Isidore Witmark, Frank Keenan (whose daughter, Frances, takes one of the parts), Loula F. Werba, Bert LeVyn, Henry Goldsmith and many others.

ELEANOR ROBSON'S NEW PLAY.

She has Secured the Rights to The Flirtatious Frat.

Miss Eleanor Robson has secured the rights to a new college play, written by Marion Culp, of the University of Kansas, and produced by the University Dramatic Club with great success last week.

The play made such a pronounced hit when presented by amateurs that William A. Fortune, Miss Robson's business manager, wired Liebler & Co., for authority to secure it for Miss Robson's use after her present tour in The Dawn of a To-Morrow.

Miss Culp, the authoress, is a Kansas City girl, just twenty years old.

SUIT OVER A SONG.

Irene Franklin and Burt Green, who assert that they are the authors of a composition, entitled The Queen of Vandeville, have brought suit in the United States Circuit Court against Edna Luby, a stage singer, for \$5,000, for alleged violation of copyright.

They assert that Miss Luby, cognizant of the popularity of the dramatic composition and musical number, without authority, and in violation of the copyright and publisher Felst's rights, on November 29, appeared at the Orpheum Theatre, in Brooklyn, and sang, I'm Bringing up the Family.

In addition to asking for damages, the Greens ask that Miss Luby be enjoined from singing the disputed song until the termination of the suit.

CAMEO KIRBY AT THE HACKETT.

The Christmas week attraction of the Hackett Theatre, New York, will be Dustin Farnum in Cameo Kirby. This is the play written by Booth Tarkington and Harry Leon Wilson originally for Nat C. Goodwin, and subsequently revived by Liebler & Co. after several important changes in the construction.

In the supporting company are McKee Rankin, Gordon Johnstone, William H. Carter, Burr Caruther, John Harrington, William Frederick, Donald Gallagher, C. R. Webster, May Buckley, Nora Shelby, Maud Bosford, Ruth Lloyd, Jane Kendrick and Gladys Williams.

MISS IRVING TO REAPPEAR.

Miss Isabel Irving will make her reappearance in New York in the leading part of The Commanding Officer, to follow Margaret Anglin at the Savoy Theatre, on Monday evening, December 27.

Mr. Daniel Frohman signals Miss Irving's appearance by giving her three leading men in the company—Robert T. Haines, Edward Martindel and Charles Millward.

Actors of Today and Yesterday

A Series of Forty Articles, of Which "The Stage One Hundred Years Ago" Was the First, "David Garrick" the Second, "Edwin Forrest" the Third, and "Sol Smith" the Fourth

JUNIUS BRUTUS BOOTH

By FRANK WINCH.

From the day that Booth applied for the position as lighthouse keeper at Cape Hatteras with a salary of \$300 a year until his death, he gave vent to a series of eccentricities that stamp him as the wonder of all time.

There seemed never a minute of astute sanity in his life—he ran the gamut of alcoholic hallucination, he was violently idiosyncratic. And that is treating it most kindly. Both in his periods of lucidity sank below the level of a brute—his drunken brawls were horrifying to friend and foe alike, but the moment that he would sober up and give the public some assurance of the fact, that very public which a minute before turned away in disgust, would rush to pay homage at the throne of his talent.

One night in Charleston, after playing Othello he went to his room which he shared with Tom Flynn, and fancying himself Iago began rehearsing the scene. Finally he became so violent that a self-defense Flynn struck Booth over

The sweetness of a settled melancholy was in his face, while his large, lustrous eye was full of gentle tenderness. But I was destined to see that face and eye in a different light, and to realize a very different feeling from that of quiet admiration.

"On the morning of the rehearsal I found the great tragedian pleasant and communicative, and, as I was anxious to learn the business of the scene, and to execute it to the satisfaction of my superior, I was attentive and deeply interested.

"My readers will call to mind the relations of Sir Edward Mortimer and his young secretary. The latter was taken from an inferior position in life and elevated to the confidence and friendship of his patron, over whom hung that fascination to the young—a profound infatuation. With that mystery was connected an iron chest which Sir Edward was known to visit often, and always alone, returning from such visits with evident marks of the deepest agitation.

"One day Wilford, being engaged in the secluded apartment where the chest was kept,

NANCE O'NEIL



She is achieving the greatest success of her career in The Lily, just produced.

the nose with a stove poker. Another instance is related that when he was playing Richard he was seized with a fit of lunacy and sword in hand drove an actor playing Richmond from the theatre. Then another interesting episode is related by Murdoch: "I remember the first time I was brought into direct contact with the magnetic influence by which he ruled the dramatic scene and swayed his audience. I was quite a lad, and had not been on the stage more than a year or two, when I was selected to play Wilford to his Sir Edward Mortimer for the first time. Booth's face, before he met with the accident which disfigured his nose, was of surpassing beauty, and, speaking in the spirit of enthusiasm, to my mind's eye it always realized the ideal grandeur represented in Hamlet's lines.

"See what a grace was seated on this brow: Hyperion's curls; the front of Jove himself; An eye like Mars, to threaten and command."

"Such was the impression made on my youthful mind in gazing for the first time on Booth's features when dressed for Sir Edward Mortimer.

with surprise observed that the key was in the lock. After overcoming honest scruples in a long struggle with fatal curiosity, he knelt before the mysterious chest and turned the key; then, hesitating for a moment, he searched the apartment in order to be satisfied that he was secure of observation. Now the stage business which Mr. Booth was so particular in teaching me was this: I was enjoined to take time, and after a careful survey of the premises to kneel on one knee, place my left hand on the lid of the chest, then, gently raising it, to hold it back, and, looking closely in, to place my right hand on the papers which it contained, turning them over as if seeking for something hidden beneath. The strictest injunction was given to pay no attention to what was to follow on the part of Sir Edward, no matter how long the suspense might last, but when I felt his hand upon my shoulder to turn abruptly, letting the lid of the chest fall with a slam, and, still on my knee, hold a firm attitude till

(Continued on page 29.)

BIG SUCCESS IS THE LILY

David Belasco Seems to Have Scored a Real Stage Triumph in His Latest Production

SUBJECT MATTER UNIQUE

RELASCO THEATRE, Washington, D. C.—The Lily, a play in four acts. Adapted from the French of Pierre Wolff and Gaston Leroux by David Belasco.

THE CAST.

- Comte de Maligny Charles Cartwright
Vicente Maxmillien de Maligny Alfred Hiekmann
Huzar Bruce McRae
Georges Arnaud Aubrey Bancroft
Bernard Leo Dittelsheim
Emille Plock Dodson Mitchell
Joseph Marshall Stuart
Jean Douglas Patterson
A Gamekeeper Robert Robson
Odette Nance O'Neil
Christiane Florence Nash
Lucio Ethel Grey Terry
Suzanne Althea Flaven
Alice Althea Flaven

The Lily, styled an Idealistic sex tragedy, was produced at the Belasco Theatre, Washington, Monday night, and was enthusiastically received.

The Lily is the epic of the being whom it was once the thing to term an "old maid," now yeelp the bachelor girl. For bachelor girls in every sense of the word were the two daughters of the decadent and impoverished Comte de Maligny, of the old Faubourg St. Germain aristocracy. The eldest, Odette, has grown old in service to her family—she is 38 years at the opening of the play—and her sister, Christiane, is twenty-five. In deference to the wishes of her tyrannical and altogether, though secretly, profligate father, the Comte de Maligny, Odette in her youth relinquished the man she loved, and had never ceased regretting her fateful, so-called duty through all the intervening years.

The younger sister, Christiane (who has a horror of becoming a withered shipwreck like her sister), has fallen in love with George Arnaud, an artist and portrait painter, who lives in an old country house not far from the Comte de Maligny. Arnaud is a married man, who is unable to secure his freedom from the woman with whom he has not lived with for ten years. Christiane has not only fallen in love with the artist, who is regarded by the father as too inferior in social station to be considered on a similar footing with his house, but she has been in the habit of meeting him clandestinely. Before the action of the play progresses very far it is revealed, in a terrific scene between the father, the two sisters, their brother, the young Vicente, and Huzar, a friend of the family, that Christiane's relations with the portrait painter are no longer innocent. Driven to bay, the wretched girl confesses everything to a defiant defiance at her father, declaring that she loves the painter. The profligate Comte de Maligny, the honor of whose house has been violated, is impotent with rage and is about to visit brutal chastisement upon Christiane when the gentle Odette interposes.

Odette de Maligny has always been a synonym for everything noble and saintly and good in womanhood. She has enacted the role of mother to the young sister and brother, and preided with stately dignity over the faded splendor of the Chateau de Maligny. To the consternation of the assembled family, particularly to the old Comte de Maligny, she unloosens all the pent-up passion of years. So far from censuring her "little sister," Christiane, for her lapse from the stern path of virtue, she openly and eloquently applauds her action. Nobody, not even a father or a mother, she declares passionately, has a right to keep a grown woman from her happiness. Anything, the gentle and saintly Odette cries, anything is better, anything is to be preferred to the gnawing loneliness of an old maid's life. "Look at me," she weeps. "Look at me. Once I was beautiful and young, too; I was made to love and to be loved, and what am I now? Old, shriveled, wrinkled! Gone to ruin! An old maid."

There are few passages in any drama, of any age or period, where the high note of superb tragedy is struck as it is in this scene as enacted by Miss Nance O'Neil.

The development of the play is quite as rapid and breathless through the course of the last two acts as through the course of the two preceding. The father remains obdurate, as it is to be expected of a de Maligny, whose honor has been smirched. He has no forgiveness for the wretched Christiane, whom he straightway casts off utterly, and who plans now to go forth into the world and live with and love Arnaud openly. In another splendidly impassioned scene the saintly Odette declares she will go with Christiane and her lover, giving to their alliance by reason of her own spiteness whatever she can of dignity and protection.

The minds of the unhappy little group are quite made up to this solution of the difficult social problem ahead of them, when all is turned topsy-turvy by the good sense and wisdom of the faithful friend, Huzar. Huzar points out to Christiane that, in spite of her superior birth, she can have no place in Arnaud's world, not even as his mistress. Arnaud has just received a few moments before a distinguished honor at the hands of the Salon. He is now one of the great painters of France, and as such he should be able to take his place in the world unhampered by any irregular domestic relationships. Until the time comes when Arnaud can make her his wife—which is not possible so long as his very orthodox mother-in-law lives, she being responsible for her daughter's obstinacy on the divorce question—until such time comes, if ever come it does, Christiane must cast her lot with that of Odette.

Huzar's logic wins the day and the play ends with the quiet and pathetic scene of Odette pouring out the deuil-tasse for Christiane and

(Continued on page 29.)

BURLESQUE

Rose Sydell's London Belles are Presenting a Classy Musical Burletta, Entitled The Girl From Sherry's—Everybody Will Attend the Ball of the Maurice Kraus Social Circle on New Year's Eve—Improvement in Burlesque Shows Continues.

NEW YORK BURLESQUE.

This week's shows at the local houses are: Bowery Theatre, Empires; Eighth Avenue, Empire Show; Hurlitz and Seaman's, Follies of the Moulin Rouge; Murray Hill, Fads and Follies; Metropolitan, Golden Week; and Olympic, Girls from Huppaland.

Next week's shows will be: Bowery Theatre, Fashion Fables; Eighth Avenue, Star Show Girls; Hurlitz and Seaman's, Irwin's Majesties; Murray Hill, Lull Litters; Metropolitan, Queens of the Jardin de Paris; and Olympic, Reutz Santley.

Harry Hastings's Show, seen at the Olympic Theatre last week, appears to have improved since playing the Murray Hill, though it is said nothing has been done to it. The book is good, costumes elaborate, and Harry Hastings and Viola Sheldon are well supported by Tom Coyne and a good company. The chorus, with few exceptions, is a good looking crowd of girls. The points are all attractive and are splendid workers, one of them, Carmen Fischer, is winning a reputation as the champion chorus girl of burlesque, having won all the chorus girls' contests.

An annual event in local burlesque circles, as well as the general sporting and theatrical fields, is the ball of the Maurice Kraus Social Circle, Maurice being the popular manager of the Olympic Theatre. The ball will be held at Tammany Hall, New Year's Eve, and a number of cash prizes are to be given for costumes.

Bonita is keeping her late vaudeville hit, Come After Breakfast, Bring Your Lunch, Leave 'Fore Supper Time, in the new Wine, Women and Song.

Bell and Richards, the novelty instrumentalists, special attraction with the Lady Buccaneers, have a great finale in I Have No Other Sweetheart But You, My Own Red, White and Blue.

Miss Murin, Sig. Martin Ferrari, in their Apache and other dances, with Joseph Phillips playing most of the minor parts in the burlesque and pantomime, are the real features of the Queens of the Jardin de Paris, in conjunction with the costumes of the chorus and the work of the Diphem Comedy Four. Otherwise the show needs decided improvement.

The Two Macks, Burt and May, are offering a decidedly clever act with the Lady Buccaneers in addition to good work in the burlesque.

End Earl, who has been with Fred Irwin for several seasons with the Big Show, was well received in to numbers given her, at the Murray Hill Theatre last week.

CHICAGO BURLESQUE.

Rose Sydell, W. S. Campbell, Johnnie Weber and Ed Wright form what is probably the strongest quartette of performers on the burlesque stage today. It is a well known fact that Rose Sydell and her London Belles have for years been favorites on the burlesque stage. At the Alhambra this week The London Belles present a classy musical burletta, entitled The Girl from Sherry's, which is without doubt, one of the spiciest and most humorous musical comedies of the present day burlesque offering.

As a special feature at the Alhambra Theatre this week, and in addition to The London Belles, the management is offering Cleo, better known probably as The Original Girl in Red. Cleo is a famous little sensational dancer, who has won many well deserved laurels for her wonderful specialties, all over the globe. Her dance is not confined to the work of her muscles alone, but the talent exhibited in the marvelous dance deserves more comment on account of the fact that throughout the entire number she is up on her toes. Cleo's pleasant appearance and shapely figure add to the attractiveness of the offering.

In Louis Rohle's Kniekerbocker Burlesquers, playing this week at the Star and Garter Theatre, we find an abundance of beautiful costumes, cultivated and plenty of musical and catchy music by a strong company of beautiful and graceful young women. Woolley and Adams keep up the truly burlesque spirit of the piece with their witty sayings and ridiculous situations. James Rowland plays the Irish character with action, and Harry Prince is equally clever as a light and comic comedian. Miss Clyde Barron, who leads the feminine contingent, is dashing, good to look upon and possesses a keen perception of the true spirit of burlesque. Miss Florence Virginia is an exceptionally fine character comedienne. Lucy Barron is versatile, a good singer and dancer. Zella Ho-Mar is demure in action and is spoken of by many critics as "a capital actress." The new burletta, The Girls of Rottenburg, will be presented by this array of talent, assisted by the unusually good chorus of this company.

At St. J. Esau's this week, The College Girls face the footlights. Two very snappy musical comedies are presented, the first representing the campus of one of our leading colleges, which presents scenes that are dear to so many through active associations. The second act takes us away to gay Paris, where mirth and music, combined with frivolity and wit, hold the audience in the mysterious of that hilarious city. The chorus is pretty and clothed with gorgeous costumes, making an up-to-the-minute burlesque entertainment with good comedy. May Florine Linden, recently with the Bostonians, leads the list, with Joe Fields as a German, and George Seaman as an Irish comedian. The olio is composed of Willie Weston, Fannie Brice and Edith Parfrey.

Among the other Chicago burlesque houses the following shows are presented: At the Star and Garter this week Louis Rohle's Knieker-

bocker hold forth, with the usual added vaudeville. The Folly Theatre houses Watson's Big Show, and the Empire shows the merits of Wine, Women and Song, with Catherine Peck. The Girl in Red is the feature at the Alhambra this week, in addition to Rose Sydell's London Belles.

PHILADELPHIA BURLESQUE.

Lively times prevailed in A Night on the Levee, in which the Big City Sports were the chief laugh-makers, at the Ninth and Arch

street of, and songs that are full of liveliness and melody helped to render The Fantastic World the main attraction of the Star and Garter Show, at the Casino Theatre, an enjoyable bit of amusement. The chorus, in their beautiful costumes, added much to the pleasure of the occasion, as did the specialty talent, which included Rice and Cady, German comedians; Merry Livingstone, The White City Quartette, and others. There were also some picturesque scenic, electrical and stage effects.

At the Bijou Theatre, the program was well looked after by The Follies of the Day Company, which appeared in a bill made up of musical comedietta, a lot of comical chorus girls, some pleasing vaudeville turns, and moving sketches of Jeffries and Johnson in several of their most famous battles. The latter part of the program proved especially interesting. The films showed the white champion in two of the best rounds of his fight with Tom Sharkey, while those of the negro pugilist took in four events of the battle in which he won the championship of the world from Tommy Burns.

Whether the occurrences shown in What Happened After Twelve, really take place in actual life or not, there can be no question that Irwin's Big Show made the burlesque the basis of a musical and gay time at the Gayety Theatre. It goes speedily, and every step of its progress is made merry and tuneful by the attractive chorus. The olio was of the same en-

tirely perfect succession of high class and popular theatres in a complete chain of progressive towns. It is interesting to look back at the burlesque show of only a few seasons ago, and to note the vast improvements which have been made in every detail. To notice the improvements in scenery, wardrobe, music and properties, not to mention the quality of the present day performance and the better class of performers now to be seen upon the burlesque stage. There have, of course, always been good performers in burlesque, but the time has now arrived when no artist need be ashamed to see his name upon a burlesque program or to admit of being in that particular branch of the business where, to-day, some of the finest artists on the musical and variety stage are proud to star.

Among the many stars in vaudeville and musical comedy, there are few names found that have not been seen on a burlesque program at one time or other, and among the principals of this season's burlesque productions may be found many performers of unusual talent and fame. The burlesque business has many attractions and advantages over other branches of the business, inasmuch as the performer is practically sure of forty or more weeks of consecutive work, and has no worries as to railroad arrangements and expense of transportation, seldom has any pecuniary commission, and needs not worry as to how his act will go at the opening show, or where he will be placed on the bill.

These are but few of the advantages the burlesque artist has over his brother in vaudeville, although in musical comedy conditions are practically similar, yet with most musical shows the length of season is generally uncertain, and the success of the show is oftentimes a matter of speculation. Weeks and weeks of one nighters add to the general discomfort and the expense to the performer are always higher than with the show that plays week stands besides the greater convenience of playing the larger towns only.

Another advantage of the burlesque business is in the Bohemianism of the life. The burlesque business is as one huge family, and there seems to be a spirit of clanishness attached to the people that is seldom seen elsewhere.

The burlesque shows play the same theatres over after year, and the actors become acquainted with the various house attaches, managers, actors, bands, etc., so that a well-organized band waits them in every town they play. A strong interest exists between the various shows, and the people appear to be in closer touch with each other than in any other branch of the business. Even the chorus girls seem to know each other better, and some of the old timers are able to give information as to the whereabouts of almost every known performer on the wheels. The burlesque chorus girl stands alone and seldom leaves that particular branch of the business, often staying with the same show for several seasons. She sometimes disappears for a while, and tries a sample of musical comedy, but is soon back again at the ir- resistable shrine of burlesque.

Among the new houses recently added to the Eastern Wheel are the Gayety, Kansas City, and the Gayety, Minneapolis. Both of these are new and up-to-date theatres, and have been playing to excellent business since the opening.

Since the demolition of the Sherman House in Chicago, the denizens of the Riato have moved over to the Saratoga, which is now the Mecca of all performers visiting Chicago. The hotel is always full, and the lobby at night is a veritable babel of confusion, and one can recognize at a glance many well-known people of the amusement world, almost every branch of the business being represented. It seems as if were one to remain in the lobby of the Saratoga long enough, he would see almost every body worth seeing in the theatrical business.

Jack Slinger is not satisfied with only one passing review, but is getting a second company ready for the road. The new show is rehearsing in Chicago, and will go out under the management of Johnny McGrath, with Joe Upenheimer in advance. The show is being produced under the personal direction of Matt Franklin and Pete Curry, while the musical numbers are being staged by Miss Santrelli, the well-known Italian ballet mistress. The roster of the company is as follows: Miss Florence Craig, as Rose Stahl; Marie Kramer, as Anna Field; Florence Colby, as the Duchess Bates; Bessie Dudley as Maude Adams; Matt Franklin as Oscar Hammerstein; George Bowman, as David Warfield; Will Jackson, as Fred Stone; John Judge, as Dave Montgomery; and Roy Crawford as the page. The show will carry a chorus of eighteen, and will be under the direction of H. E. Hayden, musical director. The working staff will include Harry Lind carpenter, Bob Stahl, electrician, and M. Murphy, properties.

Mazie Howard, Babe Griffin and Ruth Allen closed with The Dainty Duchess in Chicago last week. Miss Allen is to join her husband at the Hippodrome New York, and Miss Griffin is to join Morning, Noon and Night at Eastern Wheel, and Miss Howard to return to her home in Brooklyn.

Elsie Strick, formerly with C. H. Arnold's Fads and Follies, is at present working in vaudeville, with a new protean act of her own. Miss Strick, in her act, imitates as many as twenty different voices and dialects.

The Jessie Keller troupe of trick cyclists are making a big hit with the Columbia Burlesquers and are the extra feature with the show. The act consists of eight people, six girls and two men, and is under the personal management of Peter S. Keller. Jessie Keller is the star rider with the act, and her work is creating a deal of favorable comment all along the line. Miss Keller is a clever and graceful worker, and does a number of tricks that are new and original.

Billy Inman, this season with the Doherty Brosoms (Eastern Wheel) is making a bigger hit than ever with his act. Mr. Inman has recently obtained a divorce from his wife, Ann Doherty, of the Doherty Sisters, and is to have the custody of their only child, Billy Inman, Jr.

Charlie Robinson is busy rehearsing his new show, which will be known as "Charlie Robinson's Circus Girls." The show will open on the Eastern Wheel in a few days.

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"BILLY" CAMPBELL AND SYDNEY WIRE.



Faces known to all Burlesque People.

Streets Museum. When the action begins, two couples, The Mastodon Female Minstrels and The World Noted Uncle Tom's Cabin Aggregation, have met on the steamboat dock at Mobile. As they are to open there the same date, the spirit of competition gives rise to plenty of merry doings. There are songs, dances, sketches and like amusement bits that make the scene very entertaining. Anna Woods, Billy Bowers, Tom Higgins, May Melville and other artists have a prominent share in the proceedings. Several colored artists were also a feature.

Those resourceful characters, Ballen Booth and Mike Slattery, kept affairs going at a pace in At Monaco, which formed the principal burlesque of the Broadway Gaiety Girls, at the Trocadero Theatre. The former is an actor and the latter is a laborer. They form an amusement syndicate with several other branches of industry on the side. All sorts of ludicrous happenings take place as a result of their ingenuity in getting up schemes. Songs and dances are participated in by the pretty costumed chorus. In the specialties were Carlton and Terra, May Strahl, Kitty Pembroke, The Five Brown Brothers and other vaudeville talent.

Abundance of dialogue that caused hearty laughter, with wit and fun; many amusing situations that the clever comedians make the

entertaining character. In it took part Cecia and the Apache Dancers; Dixon and Eggleston in Travesty; The Watson Sisters, and the Imperial Octet, in an artistic dancing act.

THE WORLD OF BURLESQUE.

By SYDNEY WIRE.

It is pleasing to note the wonderful improvements which are daily being made in burlesque, and it is almost safe to prophesy that the burlesque show of the future will represent a production of refined musical comedy and gorgeous spectacularism.

If the statements of various burlesque managers are to be taken seriously there is a marked increase in business over that of preceding seasons, and it is evident that burlesque is becoming more popular every day. The two wheels have made many improvements in their respective routes, and new and up-to-date theatres are being built expressly for the accommodation of the burlesque show. From time to time new and better houses are being acquired and new cities are being added to the wheels, while the smaller and less profitable stands are discarded as soon as they can be replaced by more suitable towns.

The changes are all steps in the ladder of improvement, and it is only a matter of time when the two wheels will consist of a prac-

New Films Reviewed

An Interesting Christmas Story is Told in a Gift from Santa Claus—A Merry Christmas and a Happy New Year is Timely. Jinks the Grouch Grouches Himself Out of a Job—The Law of the Mountaineers is Full of Action.

VITAGRAPH.

THE PROFESSOR AND THE THOMAS CATS—Professor Squills, tired after a hard day's work, retires to his bedroom. Hardly has he got into bed when he hears unearthly howls which make him start up and look out of the window. He sees a big Thomas cat on the roof of the adjoining house and immediately begins a bombardment with shoes and whatever he can lay hands on, but without budging the enemy. Ah! the artful. He will get him from there, so he crawls up the ladder in his night dress, and picking up some loose bricks from the attic floor he opens the scuttle leading to the roof and again opens fire on his enemies. Meanwhile the servant girl, feeling the draught, discovers the open scuttle, which she closes and locks from the inside. The shivering professor is in a sad predicament, but he clambers down a water pipe and almost into the arms of a policeman, who is making love to the cook next door. There is a lively chase after poor Squills, who manages to evade his pursuers by hiding in a barrel. Using this as a protection he reaches his home, where the puruers discover that it is not a burglar after all, and the luckless professor is glad to get into bed.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR—Tom Constant is a hard working and under-paid bookkeeper in the employ of O. C. Mehan, a close-listed old broker. The day before Christmas Tom is surprised to find a package on his desk with a letter from Mehan, reading that the package contains a Christmas present as a token of appreciation for Tom's twenty-five years of faithful service. Tom, the stenographer and the office boy, hasten to open the mysterious package, and which contains a small chicken that had all the appearances of having died of starvation. Tom brings home the chicken.

On Christmas morning as Tom and his family are getting ready for dinner they are thrown in a state of consternation by a letter from his brother. The letter read: "Dear Tom—It has been fifteen years since I have heard from you. Found your address in the directory. Am bringing my wife and daughter to take Christmas dinner with you. Your Brother, Bill." While they are discussing how they will make the small chicken go around, Brother Bill and his family enter, followed by a chef from the neighboring hotel bearing a huge tray laden with turkey and side dishes. Bill is a prosperous miner, and quick to see the signs of poverty, he presses upon his brother as if a generous roll of bills. He engages Tom for a handsome salary to go West with him and take up an important position in the mines. The next morning Tom falls for the first time in twenty-five years to be found at his desk by Mr. Mehan. Ten o'clock and Mr. Mehan rages. Tom saunters in, taking great satisfaction in discharging his employer. Brother Bill, in the background, enjoys the scene, and making hand some presents to the surprised stenographer and office, they leave the greedy Mehan speechless with anger.

EDISON

A GIFT FROM SANTA CLAUS—Capt. Lovell, a young officer of the merchant marine, bids farewell to his motherless daughter. The girl is sent to a select school for girls. Capt. Lovell's ship goes on the rocks. The school mistress read an account of the accident in the paper. With no one to provide for her the girl is compelled to do hard work about school. In the midst of her troubles Christmas season arrives. The scene shifts to Santa Claus' home. The girl sends a note to Santa Claus, asking for "just some one to love her." Santa Claus reads the note. His powerful telescope is focused on a deserted island. It is the girl's father. When the girl wakes up Santa Claus vanishes, but her delight is great when she observes her father in the room, and they are happily reunited.

A HAPPY ACCIDENT—A wealthy young lady is traveling across the country on Christmas Eve, en route to her sister's home with a trunk full of presents. The engine of the auto refuses to work when the journey is half completed. The chauffeur goes to a small cottage nearby and inquires for the man of the house. No one at home but two children, a girl of twelve and her little lame sister. The lady enters and finds a home in which poverty is in evidence. The lady concludes to remain for the night, and instructing the chauffeur to bring in the trunk, helps the children prepare supper, during the course of which she tells them of Santa Claus. She hires the chauffeur cut a tree and decorates it with the presents intended for her niece. The mother returns at this juncture, and being informed of the intentions of the lady enters into the Christmas spirit with a will.

THE MISCHIEVOUS ELF—An elf in mischievous nature enters a room in which a young man is making love to his sweetheart. The elf transfers the couple, still seated on the bench, across the room in front of the door just as the girl's father enters. He stumbles. The young man is accused and ordered away. When the father and the girl are alone they see the elf. They rush out of the house and overtake the young man. The father offers his daughter's hand to the young man if he can get the elf out of the house. The young man invokes the aid of a friendly witch. She gives him a bag of magic, and instructs him to lay a trail into a large box. When the elf followed the trail into this box, the young man was to nail him up and throw him overboard. Her directions are followed, and the elf disposed of to the satisfaction of the father.

FAUST—Faust, an aged philosopher and magician who has grown weary of life, decides after a night's long vigil, to call forth from the regions of darkness the evil one to aid him. Mephistopheles appears and offers him his services in return for Faust's soul. The aged philosopher refuses to accept until the devil shows him a vision of Marguerite in all her maiden simplicity and beauty. Faust agrees. The aged man is changed into a dashing young cavalier.

Faust meets Marguerite coming from church and offers to escort her home, but with maidenly modesty she declines. The devil offers a plan to win her love. Stealing into her garden, a jewel casket is left filled with pearls, rubies and diamonds, rare. Marguerite finds the casket and can not forbear to adorn herself with the jewels. Shortly after Faust and Mephistopheles appear and succeed in winning Marguerite's love.

Next is seen Marguerite betrayed and deserted. Valentine, Marguerite's brother, returns from war and learns of his sister's betrayal. He and Faust engage in a duel. By Mephistopheles' help, Valentine is stabbed. Marguerite's reason has been shaken by grief and sorrow. She kills her child and is cast into prison. Mephistopheles brings Faust there in order that he may fly with Marguerite, but she does not comprehend. She understands only her great love for Faust. In his agony Faust begs for forgiveness. Her dying reply is "Forgive me! Faust, I love thee." She then sinks into eternity. Mephistopheles pronounces her damned, but the angels of heaven appear and proclaim her saved; while Faust sinks into eternal damnation.

LUBIN.

WHEN COURAGE FLED—Little Mrs. Chalmers is afraid of nothing. When the men pass just the line of waiting women at the railroad station, she throws them back into their proper place, and holds them there until the women have been waited upon. A masquerade follows her through the park and parades in amusing her with his attentions. She makes quick work of him, throwing him into the river. She falls an attempted hold-up and captures a Black Hand slinger with scarcely an effort but she is only a woman after all, and when she sees a tiny mouse running around the floor, she climbs into a chair and screams for help as loudly as though she had never accomplished great feats of bravery. Her feelings may well be imagined when it is found that the mouse is only a mechanical toy operated by her son, Johnny in revenge for her refusal to let him go out and play. To cry over a real mouse would have been humiliating, but a clock work affair—Johnny is very, very sorry that he did it, but it is too late to mourn. The illusion has been shattered.

JINKS, THE GHOUL—Jinks is a grouch of the gronchiest sort. In the office he is grouchy because his work keeps him after the regular hour, and on the way home he has several altercations with passers-by. As he comes up to his own house he finds that the gate, long needing a repair, has fallen from its hinges, and a horse board in the piazza floor flies up and hits him in the face, after which he stumbles over a milk bottle carelessly left on the floor. Mad with trouble, he enters to find that dinner is not yet ready and Mrs. Jinks explains that she has had trouble with the stove because the chimney needs to be repaired. Jinks storms and stamps, bringing down a part of the ceiling. To relieve his feelings he kicks at the cat with such violence that he sustains another tumble. The next morning he is advised that he is heir to his uncle's fortune and gives up his position. He buys an automobile, and telegraphs his wife to burn down the house when she sees him coming in the car, as he will build a new one. A telegram announces that a new will has been found, cutting him off, and Jinks, who has spent all his money celebrating, starts home afoot. He is run down by an automobile and taken home. His wife follows instructions to bury him, and he is gronched out of a home and into his old job.

KALEM.

THE LAW OF THE MOUNTAINEERS—A story of Tennessee mountaineers. Wes (Clayborne) is in love with Emily Harden. The first scene shows him at the path leading to her home, they meet. Wes finally musters up enough courage to make her to become his wife. The girl accepts.

Five years later. They still love each other dearly, but fortune has not been kind to them. The baby is sick, and Wes has just recovered from a long illness, so their little amount of money is exhausted. Emily wants to still the cries of the baby, picks up the medicine bottle but it is empty. They have no money and their credit is gone. Wes resolves to go to the doctor and appeal for aid.

Wes money for information. At first Wes declines, all knowledge but finally yields. The revenue man hurries on and Wes hastens to the doctor's office. When the bills are displayed the doctor immediately agrees to make the call. Wes proceeds to town to buy provisions. Mountaineers looting around the store cannot understand where Wes got the money. The suspicion are aroused.

When Wes reaches home, Emily questions him, but he, forcing a smile, says it is all right.

The mountain town is thrown in a state of excitement over the capture of two of their number by the revenue officers. After attempts to rescue them, the officers succeed in landing their prisoners in jail.

A few days later a friendly neighbor stops at Wes' cabin and informs Emily that the mountaineers are accusing Wes of having informed on the moonshiners. Emily denies it. Then, where did he get the money? Finally Emily weakens. The neighbor warns her that Wes had better take their baby and go away, or—just then Wes enters. He glances suspiciously at the neighbor, then at Emily, and asks what is the matter. Emily looks silently at him and he drops his eyes. The neighbor leaves. Emily is weeping while Wes stands with bowed head.

Along the path leading to the spring comes Wes, a bucket on his arm. He carries a cooked rib and looks cautiously around. From behind the fence surrounding his little garden patch a figure rises cautiously. A shot rings out. Wes clutches at the rib, staggers and falls. A shudder passes over his form and he is lying with upturned face and sightless eyes, staring at the blue sky above. The sacrifice is made. He has paid the penalty for breaking the inviolable law of the mountaineers.

THE CARD BOARD BABY—Elsie neglects her lessons and has her dollie taken away. Elsie's dream—The fairy gives Elsie the elixir of life. Elsie's playmates are frightened. Fun with Mike, the gardener. The Card Board Baby meets with an accident. Elsie loses her temper, and the fairy punishes her. Elsie awakens and resolves never to lose her temper again.

BIOGRAPH.

A CORNER IN WHEAT—From the barn they start and with the grain sack hung from their shoulders, two bent and knotted forms are seen trudging wearily over the plowed ground, their arms swiveling in perfect chronometry with a slight gust of wind grain pouring forth at each advance of the arm. In this scene we find the genesis of one of the mammoth industries of the earth. The foundation of life, for it is the foundation of the bread of life. What a contrast is shown in the office of the Wheat King surrounded by his lieutenants, waiting for the word as he engineers the great corner, whereby he will obtain absolute control of the entire product, not only of the present, but the future, tolling of the poor sowers. Into the wheat pit on the "charge" we go, and there find a struggling mob of brokers with their all slowly but surely melting under the blast of the King's determination. At length the battle is won, and the Wheat King stands majestically amid the debris of wrecked fortunes. Here is the gold of the wheat. He is lauded for his acumen, wined and dined and regarded as a man among men, little thinking of the misery and suffering his so-called genius has induced. Ah! that is the chief of the wheat. The baker is obliged to pay twice as much as formerly for his flour and so must charge as much for the loaf. Consequently, many a poor soul must go hungry. Furthermore the bread fund for the poor is cut down, and many a shivering wretch stands in the line only to be denied bread when his turn comes. There is no vengeance possible here but the hand of God, and God's vengeance when wronged is terrible and unconditional, and one of the signs that cries to heaven for vengeance is denying food to the hungry. This cry is heard and as the King is showing his friends through the elevators into the bins of which are flowing the steady stream of his gold and is buried. He has been called before his God to answer.

IN THE HAPPEN BAG—Here is one occasion in which the setting of the "cat out of the bag" almost led to an awful calamity. The house cat has become such a nuisance that the mistress decides it shall be drowned. To this end she secures a bag, ties the feline pest in it and dispatches the maid for the old deaf gardener to take it to the river and throw it in. Meanwhile the mistress has discovered the nurse drunk and discharges her. The children, finding their pet tied up in the bag, let it out and carry it away to hide. The nurse, perjured at her dismissal, to get even conceives the idea to hide the baby, and seeing the empty bag, being ignorant of its destination, puts the infant in it and ties it up. The deaf gardener enters and carries the bag off, making his way to the river. On the way he meets a couple of boys with a rifle who are lending the contents of the bag, beg the old man to let them have a shot at it. To this he consents, but the gun jams and won't work, so the men proceed on his way. At the nose there is a panic in the endeavor to find the baby until the presence of the cat tells them the impending danger. By this time the bag is brought to the river, but the boys run up just as the old man is about to throw it over. They have adjusted the rifle and beg for another chance. The old man tells them he will open the bag and they may shoot at the captive jumps out. You may imagine their surprise when instead of a cat they find a babe, just as the distracted terror-stricken mother rushes up.

THE TEST—This subject presents another episode in the Wright family. Harry gets in bad for a time, but he wriggles out. Harry is starting on a business trip and Bessie is sad, but he makes her big promise showing her a photo of herself in his bill case, which shall ever be before him. As he turns to fasten his grip wify extracts the photo, handing him the closed case, with the expression, "We shall see." Putting the case in his pocket, he reports. Next we find him at the hotel of another town enjoying with a coquettish society, a little game of draw. Ah, he must not forget a letter to wify. He tells her how lonesome he feels, that her picture is now before him. When Bessie reads this, she storms. "What a lie! I thought so." She writes him of the trap she set, and when he looks at the case now for the first time, he is flabbergasted. "Now I'm in for it. Ah, an idea." He tele-

(Continued on page 32.)

THERE'S A REASON

(With Apologies to Postum)

Why the Exchange Man who buys our COMPLETE Program don't have to worry. He has no trouble in getting customers. The WIDE-AWAKE exhibitor DEMANDS it and will patronize the Exchange which can supply it.

Program Week of December 13

THE BEGGAR'S GRATITUDE

(Drama by Ambrosio)

MR. LYVENKEMUP'S ELIXIR

(Comedy by Raleigh & Robert)

COMRADES UNDER GRANT

(Drama by Carson)

DOTTYKOB'S DOUBLE

(Comedy by Duskes)

BEETHOVEN

(Drama by Eclair)

SURPRISE OF PROF. SHORT SIGHT

(Comedy by Raleigh & Robert)

A TRIP TO THE ARCTIC

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THE SMUGGLER'S SWEETHEART

(Drama by Comerio)

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TENT SHOWS

The Marriage of Charles E. Cory is a Big Social Event—Guy Weadick Sends an Interesting Letter from 101 Ranch Quarters. Parker Shows are Being Assembled—Plans of the Great Wagner Show—General Gossip of the Circus.

CHARLES E. CORY MARRIES.

Hagenbeck-Wallace Secretary Leads Miss Mary J. Murdock to the Altar.

The marriage of Miss Mary J. Murdock and Charles E. Cory was solemnized on Thursday, December 9 at high noon at the residence of Mr. and Mrs. Samuel T. Murdock, 1114 State street, Lafayette, Ind. The ceremony was performed by the Very Rev. Andrew Merriam, D. D., of Notre Dame University, South Bend, Ind., assisted by the Very Rev. John R. Dippin, rector of St. Mary's Church, and was witnessed by only relatives and a few intimate friends.

The formal appointments for the nuptial event were exquisite, and the spacious home was a brilliant scene of beauty and elegance. The front parlor was used as the ceremony room, and an altar was arranged in the large bay window at the west side of the room. The rich lace curtains were fastened with snuff, forming a most effective background. In the center of the bay window was a handsome marble pedestal, adorned with a large bouquet of Killarney roses. The chandeliers and doorways were adorned with snuff, and in conspicuous places about the room were large bouquets

mitted to probate in Toronto, Thursday, December 2. It disposed of an estate valued at \$1,994,484.31, and was made up as follows: Circus property at Cory, \$22,000; cash in Toronto banks, \$23,877.85; cash in bank at Erie, Pa., \$1,000; insurance, \$5,000; stock in Erie, Pa., \$10,000; other securities and debentures, \$8,400.83; real estate in Toronto, \$15,000.

Mrs. Margaret Downs, the widow, inherits \$15,000; Patrick Downs, father of deceased, \$12,000. The rest of the estate, after payment of other small legacies, goes to the testator's son James Martin Downs, of Cory, who was manager of the Cole Bros.' Shows and who is now president of the company, who owns said shows.

101 RANCH NOTES.

By GUY WEADICK.

The Christmas number of The Billboard was received at the ranch, and its arrival was greeted with many compliments on its neatness, and news, which is always first hand to a white toman.

The stock is improving in every way since it is enjoying a rest after the hard work of the road. Several head are being broken for

FAREWELL STAND



Made up by Foster Burns and his crew with the Hagenbeck-Wallace Shows.

of the Killarney roses. The bride was unattended. She entered the ceremony room with her brother, Samuel T. Murdock, who gave her in marriage. They were met at the altar by the bridegroom and his best man, Dr. Lee Tindolph, of New York City, and the officiating clergyman.

The Mendelssohn wedding march was used as the recessional and was played by the Schellischmidt orchestra, of Indianapolis. During the ceremony it played softly strains of wedding music. The bridal gown was a beautiful creation of white satin veiled with chiffon. The bride wore a long veil and carried a shower bouquet of bride's roses and lilies of the valley. Following the ceremony an elaborate wedding breakfast was served and covers were laid for forty-five guests.

Mr. and Mrs. Cory left, after the ceremony, for New York City and other points east. They will be absent several weeks. Upon their return they will reside in Peru, Ind., and will be at home after February 1. The bride is a most gracious and charming young woman, possessed of a character, temperament and accomplishments which make an ideal personality. She attended St. Ignatius Academy and later completed her studies in a girls' classical school in New York. She has traveled extensively and has been abroad several times. She is a leading member of the Lafayette Dramatic Club, has taken a prominent part in many of its productions and is a great favorite in society circles.

Mr. Cory is a nephew of Benjamin Wallace, He is secretary of the Hagenbeck-Wallace Shows and has been prominently connected with the circus for years. Among the guests at the wedding were Mrs. G. H. Grant, sister of the groom; Mr. and Mrs. Benjamin Wallace, Mr. and Mrs. Frank Fowler, of Peru; George Ado, of Brook; Dr. Lee Tindolph, of New York City; Edward Allen, of Chicago; Albert de Monthuzin and Arch Donaldson, of Cincinnati; Frank Brassett and Donna Coe, of Richmond; Mrs. R. E. Edwards, of Sault Ste. Marie, Mich.; Miss Sadie Fleming, of Fort Wayne, and Mrs. George Baldwin, of Seattle, Wash.

M. J. DOWNS' WILL.

The will of the late Martin James Downs, proprietor of Cole Bros.' Circus, who died in a Toronto, Can., hospital, October 19, was ad-

some new and novel features with the show next season, which promises to eclipse anything yet produced in its line.

Mr. J. C. Miller is busy every moment planning new features for the arena and Messrs. Geo. and Edward Arlington are in New York City attending to the routing of the show which promises to again make the so-called wise ones sit up and take notice next season.

"Texas" Cooper, who won the gold, diamond-studded medal presented by J. C. Miller for steel riding, is now appearing with The Round Up at McVicker's Theatre, Chicago.

The writer wishes to state through your columns that he was in no way connected with the Cheyenne Bill Wild West outfit that appeared at the A.-Y. I. Exposition in Seattle during the past season. The writer was billed under that name for three seasons in 1905-07, when he operated Cheyenne Bill's Wild West at Happyland Park, Winnipeg, Manitoba, Canada, and over the Star and Havlin Circuit with Joseph Santley in the Western production of Billy the Kid. Since the conclusion of his engagement with the Santley show in the spring of 1908, he has not used the name Cheyenne Bill. The reason I write this is to let my friends know I am in no way connected with any Cheyenne Bill aggregation at present, so as to put a stop to the correspondence that I receive regarding work, dates for the show, etc. As near as I can learn, Mr. Jim Gabriel was the man who operated the Cheyenne Bill outfit

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One 25x55, round ends, 10 ft. wall; 8 ounce Drill; used six weeks, \$65.00. Poles and stakes, \$15.00 extra.
30x60, round ends, 9 ft. wall; used three weeks, \$108.00. Poles and stakes, \$17.00 extra.
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the A.-Y.-P. Exposition in Seattle, and since...

Otto Kreinhilf, the fancy rider and bronco buster...

Henry Grammer, the record time steer roper...

There is some talk of the Jeffries-Johnson bout...

Scott Matsh, Homer Wilson and wife and Geo. Hooker...

I take this opportunity of wishing The Billboard...

BEING CIRCUS PRESS AGENT.

Guy Steely Says Newspapers Welcome Animal Stories.

Guy Steely, one of Ringling Bros.' staff, is wintering...

"The circus press agent," says Mr. Steely, "has the same troubles...

"The average city and dramatic editor will now gaze with scorn and loud scoffing upon any story intended to add effulgent glory to an actor and give you the haughty gurgle, but he will fall nine times out of eleven for a wild animal story...

THE PARKER SHOWS.

The Big Shows Being Assembled for the Coming Year.

These are indeed busy days at the Parker headquarters in Abilene, Kansas. Upwards of one hundred skilled mechanics are being kept constantly busy rebuilding and painting cars, wagon fronts and the miscellaneous property of the Parker Shows...

More than one hundred wild animals are being wintered in Abilene and their training is being done by the veterans, Captains Wm. J. Dyer and Jerry Barnea.

The Parker Shows will be two only in number during the year 1910, but each of these will be larger and better than anything heretofore attempted by Col. Parker.

The C. W. Parker Amusement Company which showed throughout the Northwest and Canada the past season, is in winter quarters at Spokane, Wash., in charge of Barney B. Parker, and is being thoroughly overhauled for the coming season.

Col. Parker says that last season was the most profitable in his experience, notwithstanding the fact that it proved most disastrous to many of the smaller companies—especially to those insufficiently backed and depending upon the goodwill of a public which has long since become wise.

C. T. Kennedy, manager of the Great Parker Shows is transacting business in Chicago.

Nel Stoughton, assistant manager of the C. W. Parker Shows, was an Abilene visitor last week.

The Parker Skating Rink is doing a fine business.

THE GREAT WAGNER SHOW.

Everything is nicely packed away for the winter and the animals and stock put in warm quarters and we are taking a needed rest after a hard season's work. After a few weeks of rest, we will get busy to repair, repaint and give the outfit a general overhauling and get it in good shape for the season of 1910 which will open early in May.

We will again go over our same route, working Northern Ohio and Southern Michigan. We received the Christmas number of The Billboard and the boys can't hardly give it all the praise it needs. They say it is the best ever. We were never without The Billboard all last season. We always managed to get it somewhere. One of the boys went as far as twenty miles to get it last summer, from Troy, O., to Dayton, to get that good paper.

Yours, JOLLY JENARO.

H. P. COFFEY'S ENTERPRISE.

H. P. Coffey, well known in the circus field, has associated himself with an old time circus owner, and will take out a nine car show next season, opening early in April. The show will travel through the New England States, crossing into Canada, and then West. Mr. Coffey

will have entire charge of the circus, museum and menagerie, while Col. Sweeney will attend to the press matter. The Great Western Printing Co., of St. Louis, will furnish the paper.

MAYER CONTROLS ADVERTISING.

Joseph Mayer, who for the past twenty years has published magazines and programs for the Barnum and Bailey Greatest Show on Earth, Ringling Bros.' World's Greatest Shows and Adam Forepaugh and Sells Bros.' Shows, and will be located at the Bailey Building, 27 East 22nd street, New York City.

CIRCUS GOSSIP.

Parker's Texas Combined Shows closed at Yarrington, Tex., December 7, and will go into winter quarters at Cameron, Texas. They intend to open their next season's tour about March 1, carrying seven wagons, twenty head of stock and a 60x80 canvas, touring the states of Texas, Louisiana, Mississippi and Arkansas.

A baby girl was born to Mr. and Mrs. J. L. Buck, at 424 W. 40th street, New York City, November 20. Mr. Buck is superintendent of lights with the Barnum and Bailey Show, having succeeded Paul Donseky, who resigned October 1, to look after his business interests in Canton, O.

The many friends of Butch Cohn, of the 101 Ranch Show, will be pleased to learn that he successfully passed through a very serious and dangerous operation on Thanksgiving Day, at the Bishop Clarkson Memorial Hospital, Omaha, Neb.

Joe, the leopard boy, while exhibiting himself at the Star Nickelodeon, Pittsburg, Pa., last week, fell through a trapdoor into the cellar of the building and was killed. His name was A. E. Bishell, and was about forty years old.

Mr. Van Skalk, of the John Robinson Shows, is at present in New York City, in search of new ideas for the act known as the Hackett Sisters, in their new car act, which will open next season with the Robinson Shows.

The No. 2 Advance Car of Howe's Great London Shows, closed on December 11, at Jacksonville, Fla., after a prosperous season of forty-three weeks, covering eight thousand miles, and nineteen different states.

Sam McKernan has recovered from an attack of typhoid fever and has resumed his place as chief instructor at the Walton Rink, Lockport, N. Y. Before long he will begin training for professional racing.

Keller Bros.' Shows closed a successful season of twenty-eight weeks on November 5 at West Point, Va. The outfit will be greatly enlarged for next season and materially strengthened throughout.

Chas. Kellman, of the Buffalo Bill-Pawnee Bill Show Band, and Geo. Busick, formerly of the Cole Bros.' Show Band, are both at their homes in Kenosha, Wis., for the winter.

Dr. Theodore Crosby, of the Campbell Bros.' Show, was called to Corry, Pa., on account of the death of his father, Hon. Manley Crosby, which occurred December 4.

M. Saunders, late of the Buffalo Bill Wild West, who spent five years in Europe with the show, is now assistant manager of Polk's Theatre, Wilkes-Barre, Pa.

Thomas Daring, trainmaster of the Hagenbeck-Wallace Shows, is now connected with his brother in the drayage business and transfer business in Cincinnati, O.

Robert Stickney has secured for winter quarters the premises at 2527 Hackberry street, Cincinnati, Ohio. He has had the same completely remodeled.

The Glens, jugglers, having closed their season with Parker's Texas Shows, will be found at their home, Billings, Okla., for the winter.

For Sale—Circus Property of all kinds for railroad and wagon shows. Address LEON WASHBURN, Bound Brook, N. J.

To Rent--Concessions at RIVERVIEW PARK, Detroit, Mich. The only amusement park in Detroit. It's a Gold Mine. Write to the Manager.

FOR SALE—No. 4 Optigraph, \$25; Stereopticon, \$12; Acetylene Outfit with burner, \$7.50; 3 reels of good film, \$15 per reel; 8 sets Song Slides, \$1 and \$2 per set. E. H. MATTOCKS, 1106 S. Cottage St., Meadville, Pa.

NEW HOBART OPERA HOUSE, in Hobart, Okla., a city of 6,000, will open Jan. 1, 1910. Seating capacity 900. Only first-class companies need apply. Ready for booking. E. E. STOTT, Manager.

WANTED—Good Show for Xmas week. New house and new management. Want a good one every two weeks after Xmas. Address T. K. HAPPEL, Mgr., Colonial Theatre, Trenton, Tenn.

UNIFORMS

For Bands, Military, Minstrel First Part, Minstrel Parade, Ushers, Bell Boys, Base Ball, Foot Ball, Basket Ball, etc., etc. Send for CATALOG.



Be Sure and Mention Kind of Uniform Wanted Western Uniform Co. 214 S. CLARK ST. CHICAGO

After an absence of three months, Chas. LaBird has returned to the James Shelby Shows to his old position as side show manager. The show is doing good business through South Carolina.

Col. H. C. Sweeney, since closing with the Norris and Rowe Show, has been ahead of Coleman and Velare's Metropolitan Shows.

Col. Adam Gillespie, assistant manager of Al. F. Wheeler's New Model Shows, will spend the winter at his home, Calais, Me.

W. H. Godfrey, adjuster, has finished the season with the Clark Show, and will spend the holidays at his home, Dixon, Ill.

George Wormald will have charge of the canvas with the Norris and Rowe Show next season.

TRUNK SCENERY Richly furnished decorated styles erected with the utmost care and artistic merit together with reasonable prices. My new process of painting scenery for the road and tent shows, side show banners, etc., in oil, is without doubt, the softest ever painted. Dye and aniline scenery on short notice. WELLS SCENIC STUDIOS, Box 144, Ironton, Ohio.

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WANTED—WANTED JOHN ROBINSON'S 10 BIG SHOWS Performers of All Kinds, Sensational Acts Ballet Dancers and Ballet Master, COWBOYS, INDIANS, WILD WEST ACTS of all kinds, Side Show People, Wild Animal Acts, Concert Teams, Agents, Car Managers and Billposters. Address all communications to JOHN G. ROBINSON, Second National Bank, Cincinnati, O.

AT LIBERTY--PONY TRAINER Trainer of ponies, swine and sheep. I make a specialty of training pick-out ponies. You pay R. R. fare if jump is over 200 miles. Would like to hear from some good dog and pony show. Tin Horn Show save stamps. For full particulars, address FRANK B. KELSO, Figure Five, Ark., suburb of Van Buren, Ark.

Wanted---Two A-No. 1 Shows Must be first-class. None too big, as we carry Velare's dive of death and big 12-piece hand which draws them for miles around. Concessions come on or write. Address METROPOLITAN SHOWS, week Dec. 13, Pelham, Ga.; week Dec. 20, Quitman, Ga.; all on streets.

FOR SALE--THREE 2-YEAR-OLD LIONS One male and two females; two one year old lions, two females; seven leopards, ranging in age from six months to a year old; two panthers; five wild boars, all less than a year old, kind to handle. The above animals are all my own raising and are as kind as dogs. Also have for sale the best single performing elephant in America "Teddies," the reason for selling, he is too large for my use. If interested, send for price. BIG OTTO SHOW, Florida Ostrich Farm, Jacksonville, Fla. Here for two months.

BERNARD'S BRUSHES AND COLD WATER PASTE NEW STRAIGHT BORE CIRCUS BRUSH—Barnum & Bailey, Ringlings, Buffalo Bill, Miller Bros., 101 Ranch, Hagenbeck-Wallace, Sells-Floto, Norris & Rowe, and other shows use them on all their advertising cars. \$3.75 each or \$42.00 per dozen. COLD WATER PASTE—50 lb. Box, 125 lb. Half-Barrel or 200 lb. Barrel. Box, \$3.00; Half-Barrel, \$6.85; Barrel, \$10.00. F. O. B. Chicago, New York or Savannah. One Barrel Bernard's Paste Powder with four barrels Cold Water makes five barrels A-1 Paste. BERNARD BRUSH CO., Rector Building, Chicago.

Wanted---For the Advance Gentry Bros. Famous Shows Three GOOD Press Agents, Contracting Agents, Car Managers, Billposters, Lithographers, Programmers, Banner Men, etc. All must be first-class. State salary wanted, experience, etc. Address LON B. WILLIAMS, General Agent, Piedmont Hotel, Atlanta, Ga. P. S.—Beverly White and Tom North write quick.

TENT SHOW ROUTES.

(Received too late for classification.)

Holmes, Ben, Wild West: New Brunswick, Ga., 20 25.

MIDWAY COMPANIES.

(Received too late for classification.)

Bauscher Carnival Co., A. C. Bauscher, mgr.: Duncan, Miss., 13 18. Brown Carnival Co.: Pittsburg, Tex., 13-18. Danville Carnival Co.: Orange, Tex., 13-18. Lake Charles, La., 20 25. Davis Amusement Co., Geo. C. Davis, mgr.: Scranton, Miss., 14 18. Dixie United Shows, Evans & Snell, mgrs.: Madonia, Miss., 13-18; Philadelphia, 20 25. Goodell Shows, C. M. Goodell, mgr.: Madill, Okla., 13 18. Great London Shows, J. E. Murphy, mgr.: White Castle, La., 13-18; Marlington 20 25. Hampton's Southern Shows, Jack Hampton, mgr.: Jessup, Ga., 13 18; Brunswick 20 25. St. Louis Amusement Co.: McDonough, Ga., 13 18. Smith Greater Shows, Selma, Ala., 13-18. Young Bros.' United Attractions: Argenta, Ark., 13 18; Warren 20 25.

THE WORLD OF BURLESQUE.

(Continued from page 16)

When The College Girls played the Alhambra, Chicago, almost the entire company stopped at the New Columbus Hotel, on Wabash Avenue. During the week a banquet was given by the members of the company in honor of the success of the show and to its manager, Max Spiegel, who is a great favorite with the entire company.

H. H. Denny is to take the management of the Star, Brooklyn. Mr. Denny is one of the best known and most popular men in the burlesque world. He was for some time business manager for the Rice & Barton Shows.

Among the better shows on the Eastern Wheel this season is Clark's Remaway girls, with Jack Reid and Frank Wakefield as principal men, and Ella Reid Gilbert heading the female contingent. The show is really a good one all through, and the musical numbers are cleverly executed by a good looking and active chorus.

One of the best shows on the Western Wheel this season is Henry P. Dixon's Big Review. Frankie Heath and Harry La Pearl are the leading lights with the show, but their support is of the best material, and there is not a dull moment from curtain to curtain.

The Dancing Butlers are doing nicely with The Columbia Burlesques, and a deal of credit is due Max Butler for her excellent work in both burlettas. May is an energetic little worker and can sing some.

FIRES THREATEN THEATRES.

Helf and Hager and Theo. Westman, Publishers, Suffer Damages.

A fire starting in the basement of the building, 1478 Broadway, in the quarters of the Broadway Electric Novelty House, last Saturday, caused a scare in theatrical circles in view of it being the third fire within a month on this block, which contains the Empire and Maxine Elliott Theatres.

The fire Saturday was within a few doors of the Empire Theatre and directly opposite the Metropolitan Opera House. Evacuations were ordered for the Empire Theatre as the building, a seven-story one, was completely gutted from cellar to roof and the fire department was working on it the entire day. The damage was confined to the one building.

Helf and Hager, the music publishing house now in the hands of a receiver in bankruptcy but continuing business, occupied the entire second floor of the building and lost a large valuable stock of professional and regular copies of songs and also the plates for same. Theodore Westman, the music publisher, who recently opened offices on the third floor of everything except the plates of a few of his songs that were at his printers. Both publishers will resume business as soon as new quarters are obtained.

The Shubert Building, with its many theatrical business tenants in addition to the Shu-



Plates for all Cannon Machines and one inch Button Machines, \$6.50 per 1,000 for 1,000 or more; less than a 1,000 70 cts. a 100. Frames 45 cts. and \$1.60 a gross complete with pins. Plates, size 1 1/2 x 2 1/4, \$1 a 100; Mounts, \$1.75 and \$2.50 a 1,000. Developer 25 cts. We also send 3 developing formulas with your order for plates. CUT RATE PHOTO SUPPLY CO., 1247-1249 S. Kalsted Street, Chicago, Ill.

bert interests. Immediately adjacent the burned building, while the Maxine Elliott Theatre is directly in the rear.

Two weeks ago the Montford, a theatrical boarding house on this same block was on fire and a week before the offices in the Empire Theatre Annex demanded the attention of the firemen.

COURT THEATRE BURNS.

Virginia Theatre, Wheeling, W. Va., also has a Close Call.

The Board of Trade Building at Wheeling, W. Va., in which is located the Court Theatre, E. L. Moore, manager, was nearly completely gutted by the Friday evening, December 10. The fire started in an upstairs office about 11:30, after the performance of The Girl from the Golden West, and luckily every one was out of the theatre. The theatre was only slightly damaged by water and will not interfere with future bookings at all.

The Virginia Theatre, Charles A. Feinler, manager, which adjoins on the east side, was in danger of being burned out for awhile, but the flames were gotten under control with but slight damage to that theatre by water also, and the bookings will not be interfered with. Both houses had very narrow escapes from destruction.

DIGBY BELL ENGAGED.

Will Appear with Lillian Russell in The First Night.

Joseph Brooks has engaged Digby Bell to play the principal comedy part in George V. Hobart's new farce, The First Night, in which Lillian Russell is to appear in Philadelphia, at the Broad Street Theatre, on Christmas night.

The unexpected popularity of farce at this period has prompted Miss Russell to bring out the newer piece, and she will lay aside The Widow's Might.

Mr. Hobart's latest effort is an adaptation from the German, Der Halbe Dichter, by Rosen. Miss Russell has had it in mind for future use, but the demand is so strong for farce that it was decided to produce it immediately.

In addition to Digby Bell, the following players will appear in support of Miss Russell: Julius McVicker, Sydney Booth, Albert Andrews, George E. Mack, Ben Turbett, Suzanne Westford, Millie Evans, Leonora Oakford and Sadie Williams.

CHEVALIER AND DAZIE.

They Will Appear as Stars in J. M. Barrie's Pantaloon.

Arrangements have been made whereby Mlle. Dazie, the celebrated dancer, and Albert Chevalier will play a limited engagement next spring as co-stars in a production of J. M. Barrie's Pantaloon. When this gem was originally produced in London, Chevalier created the title role and since coming to America he has frequently expressed the desire to have Americans see him in a really worthy and serious acting part, such as this instead of merely in his character songs. He would like to appear in Pantaloon.

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oons, but has been restrained from doing so on account of being unable to find a suitable Col umbine.

Dazie saw the play in London and has a great desire to play Columbine in America. Alf Hayman has shared her enthusiasm in his desire to see her in the part. So Chevalier and Dazie have talked it over with the result that just as soon as they finish their vaudeville engagements and previous to the return of Chevalier to England, on May 1, the Barrie playlet will be presented by them at a series of matinees in New York and in other Eastern cities.

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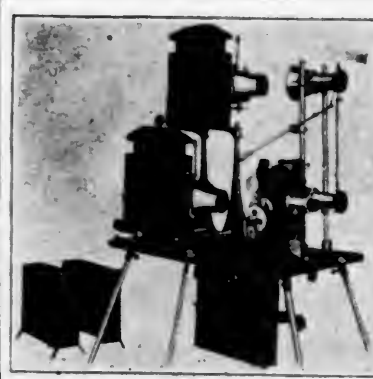
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London Letter

(Continued from page 12.)

LONDON'S BIG LILLIPUTIAN SHOW.

Lilliput, where Gulliver awoke to find himself among a nation of little folk, has just come to London and promises to be one of the great shows that we have had here for many a long day.

The show, which is known as Tiny Town is held in an annex to Olympia, the great building where Crawford has just reopened the seating.

Tiny Town is no mean metropolis. Under the guidance of its king, Simon Sing Ipoo, the London dwarf, who measures 22 inches in height, is as complete in every requisite as the most thriving industrial city. Everything, of course, is reduced to the scale of its little inhabitants who go about their work daily as if no modern lilliputians were looking on. There are municipal buildings, police and fire stations, shops, houses, church and theatre. Everything is controlled by the dwarfs themselves, numbering about 110 of both sexes.

Gullivers, who want to know the time will ask Lilliputian policeman—policeman in England always tell you the time—his one of their duties. In the courthouse, entered on hands and knees by the visitor, a diminutive magistrate metes out justice to Lilliputian wrongdoers. There is a barber's shop, a postoffice and an American bar, while to counteract this, some of the dwarfs are strenuous prohibitionists. But Tiny Town, an American who runs this department, reckons his drinks will be proof against any temperance reformers.

The town has its aristocracy. Of course Simon Sing Ipoo towers above all his subjects by reason of the fact that he is smaller than any of them. Simon is quite eschiant and, during his recent stay in Paris, was made a tremendous fuss of by duchesses and actresses. After him the greatest dignitary is the Comtesse Magri, formerly Mrs. General Tom Thumb. She is now getting on in years, having been born in 1842. Bartam exhibited her as far back as 1844.

The theatre will have a continuous show pretty near all day. Chief among the artists are the Zeynard troupe of miniature people who, with their forty five diminutive ponies give an old time circus performance, embracing every feature of the sawdust ring. On the stage there are tiny comedians, tiny soulettes, tiny jugglers, tiny eccentrics and, in fact every well-known vaudeville act will be represented by the little artists.

The whole thing is really one of the best shows of the kind we have ever had, and looks like a money-making affair.

Paris Letter

(Continued from page 12)

Living. Denis Roulette is engaged to play the part of this unfortunate young prince, and he presents himself before the girl as Louis XVII. The joy of at last finding her "king," after a time completely cures the young lady, but not before poor Louis loses his heart to her. Mademoiselle, finding the whole thing is an imposition, not remembering anything concerning her derangement merely believing the affair to be a questionable hoax got up for her special benefit, chases the lover off. He in desperation, goes to the war and gets himself killed. There is much movement in the play, and is generally accepted as praiseworthy by the critics.

SOME NOVELTIES.

This fall has seen the introduction—some say it is the re-introduction—of roller skating in Paris. The Hippodrome Rink, of the Crawford and Wilkins Circuit, has had a magnificent season.

The midsummer hot spell witnessed the opening of the first American summer park Paris ever had, and this too, has been an unqualified success. Gaston Akoun, its manager, is so well pleased that he is going to make many changes in it during the winter, and promises an early spring opening. His roller rink is nearly completed, and that will have its bowdoy performance before the end of the year.

Roller skating has reached out all over France, and the Riviera has the fever badly. In Rue Gullilla, Nice, near the Square de Gambetta, one of the prettiest public gardens in the country, and very central, one of the biggest rinks in Europe is about ready to throw open its doors to the public. This another of the Crawford & Wilkins houses. Its floor is of maple, imported from America, and pronounced perfect, and will easily hold 1,500 skaters at a time.

Speaking of Nice, reminds me that the Majestic Palace Hotel has had a huge hall fitted up as a theatre, and performances will be given there throughout the winter. And in the same country—though further down the Mediterranean and into Italy—San Remo is planning big theatrical doings. The Dollar Princess will be given, commencing December 24, and a company playing Rostand's Chantecler will follow later. Salome next.

HOLIDAY PROMISES.

At least one more American summer park is promised for Paris next summer. Under cover, promoters have been searching several months for a suitable site, and they have now closed on what they term the most ideal location in Paris. They have, to date, kept the location secret, but I have been told on good authority that a certain part of the Bois de Boulogne, near the Nemilly side, will be the scene of the fun factory.

The park is to be American from the ground up. Experts in the business have already been engaged and no detail will be spared to make the place up-to-the-second. An electric tower, 300 feet high, studded with electric lights, and crowned with a powerful search light, will light the way to the park from all parts of the city. Over 200,000 lights will outline the buildings and it is the idea to make the place a literal blaze of electricity. Contracts are now being made with showmen for the most thrilling acts in the business, and novel devices are to abound in bunches and gobs. Among the things already arranged for are: the water chute, 75 feet high, and 375 feet long; a scenic railway, nearly a mile in length; a huge figure eight, a trolley, Messina earthquake (depicting the city before and after the catastrophe, and many others, not to forget free slides, bump the bumps, and so on.

Another roller rink is to be opened here shortly after the holidays; this to be the second house of little wheels controlled by the Crawford-Wilkins people at Paris. And at the park referred to above, still another rink will be operated.

The Chatelet is arranging for a grand opera season in the spring, the Metropolitan singers of New York being the people engaged. Last year it was the Russian company, and this was very popular. The Chatelet management believes the Metropolitan people will make new records.

Practically all the Paris theatres are holding back their trump cards for the January and February season. Many new plays will be put on.

SOME NOTES.

DeWars, Trouse, The Three Hawkeys, The Ralls Wilson Trio, Little Ika, The Dunlop Brothers, The Whitworth Trio, and others, are on the bill this week at the Etoile Palace.

Madam Margot is the name of the piece which will be put on at the Redans, following Le Risque. It is by Emile Moreau and Charles Clairville.

Theodore Girard, the pretty American, in the Vaupire Dance, is a servant at the Olympia's revue.

Ulrich Salchow, the celebrated ice skater, is in Paris at the Palais de Glace, in the Champs Elysees.

The Lieutenant Shackleton motion pictures of the South Pole district are big shouts in Paris.

The Royal Lilliputians are still at the Jardin d'Acclimatation in the Bois de Boulogne.

Barasford's Alhambra has some new turns, all good.

Miss Simpson is one of the Eldorado hits.

Berlin Letter

(Continued from page 12)

Burmeister, the famous violinist, who is at present appearing in the principal cities of the United States, has bought one of those precious Stradivari, which were sold by Robert Beyer, Berlin. The instrument was made in 1717, and Burmeister paid 100,000 marks for it.

Otto Wynn, a composer, who lives in Cottowitz, Silesia, has just finished a three-act opera, Das Starre System. In this opera, for which the composer wrote the libretto, a real Zeppelin balloon will appear.

Siegfried Wagner's new opera, Banaditrich, will have its premiere in Karlsruhe, January 23, 1910.

Pietro Mascagni has finished his new opera, Sibilla, libretto by Sorfioro and Pucel. The opera will not be played until next season.

Gerhart Hauptmann, the once famous German playwright, has just finished his first novel. It will be published in the Neue Revue.

The great basso, Vittorio Arimondi, who is at present touring through Germany, met with immense success at the Stadt Theatre, Zurich, singing Mephisto in Faust. He will sing in Hannover, Stuttgart, Bostock, Mannheim, Stuttgart, Teplitz, Erfurt, and other German cities.

Emmy Destinn, the illustrious opera singer, as a playwright, is not very successful. Her drama, Rachel, recently produced in Prague, the capital of Bohemia, met with a cool reception.

The proposed monument to Johann Strauss, Vienna's beloved Walzerkoenig, in the Stadt-park, will cost \$30,000.

Rimski Korsakow's last opera, The Golden Cock, was performed by Zimins' Private Opera Company, at the theatre of Solodownonkov, Moscow. The opera has a specific national Russian character. The subject of the libretto is taken from an innocent fairy tale of the great Russian poet, Pushkin, but the author made a bitter satire out of it, and therefore the censor made all kinds of trouble before he allowed the performance. Although the play presents great difficulties in its staging, and the singers have very hard roles to fill the performance by the artists of the Zimins' Private Opera was magnificent. The critics and the public are fascinated with the wonderful melodies, and the splendid orchestration. The Golden Cock is the fifteenth opera by Rimski Korsakow.

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Skating Rink News

Western Skating Association Holds Peaceful Meeting and Nominates Officers—Game is Opening Up in the Far West—Hamilton Wins Match Against Tyrrell—De Vaudrey Establishes a New Record—Letters from Fitzgerald and Al. Flath.

FITZGERALD'S LETTER.

Nominate Officers—Westlake, Keane and Munson Will Run for Presidency of Organization.

Officers of the Western Skating Association were nominated at a meeting held in Room 901, Masonic Temple, Monday evening, Nov. 29, after one of the most peaceful meetings ever held.

President Joseph Marshall declined a re-nomination, but accepted a position on the Board of Control. Peter B. Olson also declined the presidential nomination, but consented to accept the vice-presidency, if elected.

The election will be held next Monday evening at the same place. On the ticket will be placed a referendum, proposing an increase in the dues from 50 cents to \$1 a year.

The following is the ticket nominated:
For President—Edward Westlake, Joseph T. Keane, and Ollie Munson.
For Vice-President—Peter B. Olson and R. R. Colburn.

For Second Vice-President—Dr. R. A. Norris, J. C. Johnson and Thos. H. Morrison.
For Secretary and Treasurer—Julian Fitzgerald (present incumbent).

For Board of Control (eleven to be elected)—W. H. Patterson, Phil Lauth, Peter Bachner, E. Norman Clawson, Frank M. Kaitoux, S. Huseley, Nester Johnson, Joseph Marshall, Ell Sturm, Dr. George K. Herman, Ollie Munson, R. W. Totten, George W. Lawrence, Stuart Garner, William Blamlow, former Alderman, Jack Scully, John Langley, Martin Gates and John Culhane.

Portland, Ore., Nov. 28, 1900.

Mr. J. T. Fitzgerald,
Dear Sir—I thought I would let you know how the skating game is here. The Exposition Rink has reopened for the season and is doing fine. We are expecting to get up some races soon, and hope to start a six-day race January 1. The rink has been remodeled, and is now one of the prettiest on the coast. A large band furnishes the music, and the skaters are of the best. If you care to keep posted on the skating game in this section, let me know and I will keep you informed. I had expected to come East this winter, but can not come until spring, but tell Fred Tyrrell I will be on his trail some time in February, and hope he will accept my challenge. I am open to meet anyone at any time, winner take all.

JOE FORREST,
Care of Alie Moore, San Francisco Examiner, San Francisco, Cal.

SHERMAN WILLING.

S. Waterman, manager for Midge Sherman, writes that he will back his man for \$100 against any man in the world, Clarence Hamilton and Fred Tyrrell preferred. As Sherman is at present in great form and feels confident that no one is his superior at two miles, it would seem an easy matter to have a great race arranged between Hamilton or Tyrrell.

Sherman is also willing to race any of the Western speed skaters at any distance in a series of races, and will bet any amount of money on the side, the winner of the series to take all.

As this is about the third challenge from Sherman, it is hoped that some speed merchant can make arrangements to skate the Kansas City boy.

St. Paul, Minn., Nov. 28, 1900.

Mr. Allen Blanchard—Was glad to hear from you. Pleased at the strides Chicago is making in the ice game. The new rink is a fine one, and I look forward within a short time to a line of rinks, large enough to form a circuit, and keep things busy for the winter.

The Hippodrome is going to open as soon as the weather permits. A fancy skating club was organized among the Twin City members the other evening, and the affair was well attended.

Think it advisable to split the clubs in the Twin Cities, and have two clubs instead of one, and stir up a little competition of the health order.

Will take a view of the conditions here and try and have things in shape for a busy season.

A fine snow storm has been raging here for some time.
Yours very truly,
GEORGE C. SUDHEIMER.

ASK REMOVAL OF LAMY'S SUSPENSION.

The International Skating Union of America, which holds its annual meeting in Chicago, December 11, will hear an appeal from the decision of the Eastern Amateur Skating Association, which in March last suspended Edmund Lamy, of Saranac Lake, the amateur champion skater, on the technical charge that he had failed to register before participating in the early races of last season. Lamy's first race last winter was at Cleveland, O., and while he appeared on the ice before he registered, it is said that he did not start until he had paid his registration fee to Allan I. Blanchard, honorary president of the Western Skating Association. The efforts of the Saranac Skating Association to get a copy of the charges filed against Lamy are without result.

PROPOSED MATCH RACE BETWEEN EDW. SCHWARTZ AND CHAS. SMITH.

These two skaters attended the dance of the Western Speed Skaters' Club, and became involved in a roller skating argument, and as a result the following proposition was made to Schwartz:

The supremacy to be settled by having a series of three races, one three or five miles, for a side bet of from \$1 to \$200. The races to be scratch or pursuit style, and the man winning the first two to be declared the winner.

Schwartz stated that it will take him about three weeks to get into condition, and feels confident that he could defeat Smith with such a short period of training. Everybody connected with roller skating circles some time ago, well remember that Schwartz was the best amateur in this state about two years ago.

GOOD RECORD OF YOUNG MILWAUKEE AMATEUR.

Harry Walsh, the fourteen-year-old wonder of the Milwaukee River-view Skating Palace, claims the junior championship of Wisconsin by making a mile at that rink in 3:13.

MISS MARIE NICHOLSON



The peerless ice skater, Miss Nicholson, at present instructing the members of the Hippodrome Skating Club, composed of Minneapolis and St. Paul enthusiasts, in the art of figure skating.

Harry is quite fast for a boy of that age, and with a little more experience should develop into one of the fast amateurs in the Cream City.

HAMILTON WINS THE FINAL HEAT AND MATCH.

The final heat of the series of professional match races between Clarence Hamilton, of Boston, holder of the world's professional record of one, two and three miles, and Fred Tyrrell, of Chicago, ex-amateur champion of Illinois, and holder of the Chicago American Challenge Cup, was skated at Edgewater Roller Rink Tuesday evening, November 30, before a large gathering of enthusiastic followers of these skaters. The first heat being won by Hamilton, caused Tyrrell to exert himself to win the second heat, in order to be able to have a chance for the final, which Tyrrell won, defeating Hamilton by about ten feet. The time for these races were 3:18 2-5 and 3:20 respectively. Each having won a heat, it was necessary to run the final, to be skated in the form of a pursuit race.

The excitement was intense when both racers faced Starter Fitzgerald. Both were put on their mark, and at the report of the gun were off to a flying start. For the first mile both skaters were on even terms but in the second mile Hamilton's wonderful endurance and greater experience began to show itself, and when only three laps to go had a lead of a half a lap, which he held until the finish.

Tyrrell put up a wonderful race against such a man as Hamilton, who is without doubt the fastest skater in the country today. This race is no discredit to Tyrrell, as this is his second professional race, and at the one mile pursuit game his an even chance with Hamilton.

Another race will be arranged in the near

future between these two skaters, the distance to be one mile, and a pursuit race.
CHICAGO'S FASTEST SKATERS TO RACE AT AURORA.

Manager J. J. Rubens, of the Coliseum Rink, Aurora, Ill., has made arrangements with Secretary Fitzgerald of the W. S. A., to secure from the different rinks in Chicago a team or two of the fastest skaters representing the different rinks. Manager Miles E. Fried, of Sans Souci Rink, who at the present time has the fastest skaters in this section of the country, has agreed to send the following skaters from his rink to compete in the one-half hour team race: Nip Melzer and Carl Carlson, Howard Beaumont and Harry Palmer, Chas. Gillickson and Keane Palmer. The Western Speed Skaters' Club will send Frank Hennessy and Henry Becker, and Harry Mikkelsen and Frank Neufel and one or two other teams will form the teams of skaters who will journey to Aurora on Wednesday evening, December 8, and will be in charge of Julian T. Fitzgerald, assisted by Frank Kaitoux, secretary of the Western Speed Skaters' Club. Manager Rubens, who witnessed the half-hour team race at Sans Souci rink last week, was so well impressed with the race of this kind held at that rink that he immediately acted upon the advice of Mr. Fitzgerald and many of the skaters present, that it would make a grand drawing card and boost the skating game in his town. Mr. Rubens only recently opened the Coliseum rink, and is a hustler of no mean ability, and intends to push the game, as the Chicago rink managers are doing.

ferred a handicap to Charley Williams, but has received no reply, and as Clarence Hamilton is in the West, he lays claim to the New England championship. Eddie wanted to skate Lucky Hayes, of Bridgeport, Conn., and a guarantee of good faith had \$100 posted for three weeks in the office of the Boston American, but no letter was ever received from Hayes. Neafey's best time was made against Charley Williams, at Park Square Rink, Boston, when he covered the distance in 8:17.

Some of Neafey's victories are:
Beat Clarence Hamilton in a two-mile race; time 5:29.
Beat Stanley Holden in a five mile race; time 14:26.

Broke amateur two-mile record against Forest Hamilton; time 5:42.
His record for six days racing is 9 days, 3 seconds, 1 fifth and 1 sixth.

Covered the Marathon route in 1 hour, 27 minutes and 44 seconds.

Neafey states that before coming West he wants to establish a clear title to the New England championship by defeating Lucky Hayes. Any one wishing to challenge this skater can reach him at 48 Taber avenue, Brockton, Mass.

ELECTION OF OFFICERS OF OHIO SKATING ASSOCIATION.

The election of officers of the Ohio State Organization of the Western Skating Association was held in Cleveland, O., last week, and the following were elected and accepted by the Western Skating Association for the year of 1910:

Fifth Vice-President—John C. Semon.
Board of Control—John W. Peterson.
Board of Governors—Chas. P. Salem, Clerk of Court, Cleveland.

Membership Committee—Nathan E. Cook, County Clerk's Office, Cleveland.
Racing Committee—H. C. Shannon, the Elyshim Rink, Cleveland.

Figure Skating—L. C. De Groot.
Press—Ed. F. Bang, Cleveland News; William McKay, Cleveland Leader, Cleveland.

MIDGE SHERMAN DEFEATS JOE BENSON.

In a two-mile race at the Coliseum Rink, Kansas City, Mo., Midge Sherman defeated Joe Benson, of St. Louis, by three laps. The time for the race was not very fast, being 6:40, and would have been much faster, had Sherman been forced to extend himself.

NOTES OF THE HOCKEY TEAMS AND RINKS.

The Seyboys, Calumets, Shamrocks and Chicago hockey teams will hold a meeting soon to arrange for a series of games at the new rink now in course of construction in Marshfield ave.

The Crystal Ice Rink, of St. Louis, opened December 2 under the management of R. S. Gillespie and Stanley Willett. The St. Louis team will play home and home matches with the Chicago teams, and is endeavoring to get the Yale team for a match on Christmas Day. Play in the Northern Ohio Hockey Association will start December 4, at the Cleveland Rink. Four teams will play a series of twenty-four games.

DE VAUDREY MAKES CANADIAN RECORD.

Camille de Vaudrey, the French skater, retains the three-mile roller championship of Eastern Ontario, by defeating Al. Stewart, Canadian champion, in the final race of the series of three, at the Galt Rink, Galt, Ont., but he had to establish a new record for a 15-lap track to do it. The final race was won in nine minutes flat, nineteen seconds better than the time made on a previous night, and consequently was remarkable, as the greatest exhibition of speed ever made.

Stewart got the best of the start, but on the third lap, De Vaudrey passed him, only to lose the position on the fifth. In the eleventh, the Frenchman again took the lead, winning in 2:59.

The second mile was skated in 3:01. One of the timers had this mile 2:58 and another 2:59 1/2, and the third, 3:01. The slowest time was accepted, so that there could be no disputing the record which bid fair of being made.

Twice in the last mile, Stewart got the lead, once to lose it quickly, but the other time he held it until within four laps of the finish. For three laps De Vaudrey had sprouted on both stretches, in a vain attempt to gain the lead, but on the last turn, for the first time in the series, Stewart failed to hug the posts, and the big Frenchman shot to the inside. The sharp turn almost put De Vaudrey to the wall but he had fairly passed. From that to the finish, the Frenchman came at full speed, winning by over twenty yards.

MAKING GOOD AS PROFESSIONAL.

Harry McDonald, who until he joined the professional ranks skated under the colors of the New York Athletic Club, rolled home as easy winner Thursday night, December 9, in the one mile roller race for professionals decided at the Metropolitan Roller Rink, Broadway and Fifty-second street, New York City. His handicap of twenty yards proved too much for William Dosey, the scratch man, and Blackburn. He not only held his own, but gained a little, finishing about thirty yards to the good, with Dosey second and W. McCormack, third. In the time of 3:22 2-5. William Agard who claims to have the championship of New Eng. and St. Paul enthusiasts, in the art of figure land, was to have been one of the starters from the scratch mark, but he withdrew at the last moment.

SPRAGUE AND McNEECE.

Leon Sprague, the roller skater who was playing vaudeville with a comedy skater, has split with the comedy man, and is now playing vaudeville with the clever little lady skater, Miss Nellie McNeese. The act is known as Sprague and McNeese, novelty roller skaters. They are meeting with success, and are booked several weeks ahead.

JACK FOTCH, SKATING COMEDIAN

Jack Fotch, the comedian skater, is making good in the West, and at present is touring the states of Nebraska, Kansas and Colorado. After leaving Houghton, Mich., the first week in November, the following has been his route through Nebraska: Hastings, Nov. 8-13; Fairbairn 15-17; Fairburg 18-20; Lexington 22-24; Cedar 25-27; North Platte 29-Dec. 1; Kearney Dec. 2-4. At Kearney, Neb., Mr. Fotch played

the best attraction of the season, and a one-mile relay race from two local professionals. From Kearney, Mr. Fotch went to Le... Col., on a third engagement, and from there he goes to Garden City, Kansas. Mr. Fotch has had good success on the above and business has been exceedingly good.

ALBERT WALTZ WRITES.

Under date of December 5, Albert Waltz writes from Greensburg, Pa., saying: "Skating has taken on new life in Pennsylvania this season. I have just closed engagements at Athens, Apollo, Danville, Greensburg, Turfington and other towns in Pennsylvania, and was informed by the managers that not less than 500 people were in attendance each night at the above rinks. I was in Canada part of my time during September and October, and performed to 2,000 people each night at the Stadium rink, the largest rink in Canada, my fourth return engagement in four years. Rinks will be booming again in all parts of America if the proper attractions are given its patrons."

ROLLER SKATING IN UNITED KINGDOM.

In a United States Consular Bulletin, just issued, the following interesting roller skating news of conditions in England, Scotland and Ireland is noted: "The craze for roller skating which has been revived in the United States within the last few years has spread to other countries, and the introduction of the American skate into foreign markets offers a widening field to manufacturers. How the pastime is winning favor throughout the United Kingdom is shown by the following reports from the American consuls in various sections of the country: "ENGLAND.

"ENGLAND.

"Replying to inquiries relative to the roller skating rinks in Bradford, Consul Augustus E. Ingram writes: "There is a great revival of roller skating in this country, and it is evidently a very popular indoor amusement. As stated in a London newspaper, 'The pastime is now a gigantic business,' and judging from prospectuses of new companies just floated, the shares of which are offered for sale, rinks are being constructed throughout the Kingdom. The revival is in a large measure due to the introduction of ball-bearing skates and closely joined maple flooring. There are three rinks in this city at the present time. The managing directors of one of these are Americans who have established a large number of roller skating rinks in Great Britain. There is also a rink at Kelghley, 9 miles from here, and possibly there are others in the nearby towns of this district. "As showing the profitable nature of skating rinks, the prospectus of a rink being started in the south of England gave a list of 11 companies upon whose stock dividends of from 20 to 155 per cent. have recently been paid, and whose shares are all quoted above par. (The names and addresses of the Bradford firms are on file in the Bureau of Manufactures, as is also a list of the roller skating rinks of Bristol the latter having been supplied by Consul Homer M. Hyington, of that city.) "SCOTLAND.

"SCOTLAND.

"Consul John N. McCunn, of Glasgow, in writing of the popularity of roller skating in Western Scotland, says: "Since the introduction of roller skating by an American firm several years ago, the pastime has become one of the most popular of indoor amusements throughout the west of Scotland. So far as is known, all of the Glasgow rinks, and there are nearly a dozen, have been successful from a financial point of view. This success has proved so alluring to investors that there will probably be several additional rinks in operation by the middle of 1910. The skates in use are mainly of American manufacture. The manager of one of the largest rinks states that

he prefers the American skate because it is light and easy to control and not too heavy in that degree which characterizes the product of foreign concerns.

"By way of illustrating the relative number of American skates in Glasgow, it can be stated that six of the leading rinks, having a total floor space of 139,780 square feet, use 3,850 American skates and 490 British skates. Skates of British manufacture are gradually appearing on the market but it is claimed that they have not yet reached that degree of perfection attained by the products of American factories. In view of the increasing demand and the formation of new rink companies, American manufacturers should enjoy an increasing business in this line."

"IRELAND.

"Vice-Consul J. S. Armstrong, Jr., of Cork, writes that roller skating has become a popular amusement in many of the large towns in Ireland. Unusual enthusiasm has recently been shown in the pastime, and there is accordingly a steadily increasing demand for a good roller skate."

AL. FLATH'S LETTER.

MALONEY AND COLEMAN A BIG SURPRISE

The half-hour team race at the Hippodrome rink, Milwaukee, last Thursday night, was won by Arthur Maloney and Roger Coleman, who covered eight miles, sixteen laps, thirty and one-third yards. George Devine and Ray Wahfert, and Jack Delaney and Arthur Miller, finished second and third respectively. The feature of the race was the last mile of skating in which Maloney showed fine generalship by working his way to the front and waiting for the gun to warn the skaters of the last minute of the half hour. When the minute gun was fired, Maloney let out a sprint that surprised everyone in the building, as he forced Devine and Delaney to eat his dust and made them like it, as they never made any attempt to go by, which held the spectators in a tremor, as Devine and Delaney were considered unbeatable on the Hippodrome track. The finish between the above three was the most spectacular of the season. Maloney well earned the right to secure a match race which he was promised if he made a good showing, and his opponent will likely be a Chicago skater.

Arthur Maloney, Oily McKone, George Devine and Jack Delaney, the quartet of skaters turned out at the Hippodrome rink, Milwaukee, this season, is considered the fastest quartet of amateur roller rink in the country to-day. Their performances this season has well-earned them that title and any amateur team disputing that right can be accommodated with a match race, which would be the simplest and best way of satisfying the critics of the game.

Earl Reynolds and Nellie Donegan, who were showing at the Majestic Theatre, Milwaukee, last week were guests of Al Flath, manager of the Hippodrome rink, and the most of their spare time was spent at that place, where they amuse the spectators with some of their fancy steps. Mr. Reynolds showed the Hippodrome racers many interesting points of the game, while Miss Donegan took a big liking to Ella La Grange and Emma Bruhn, who made their first appearance in costumes at the above rink last week. The skatorial artists made many friends while in Milwaukee, who turned out to see their act, and probably gave them the greatest amount of applause they have received in some time. If other skatorial performers would talk about their game and try and help it, as the above popular pair does, instead of being ready to knock a performer, as some do, the game would be good for some time to come.

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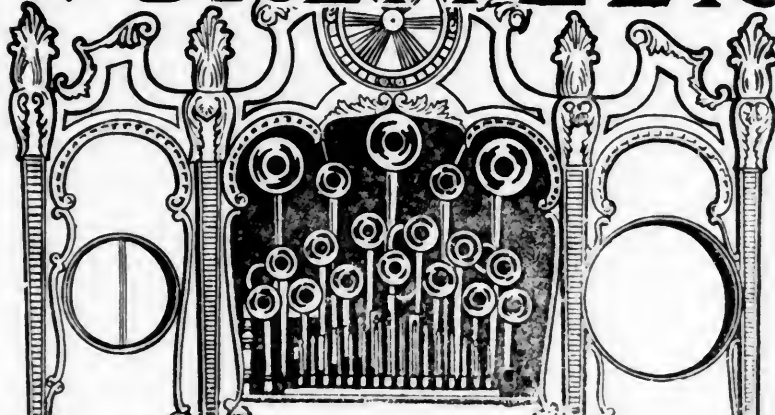
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Vaudeville Profession

(Continued from page 5.)

CHICAGO VAUDEVILLE.

H. A. Roberts, whose opening week was such a phenomenal success, has been retained and will hold over this week at the American Music Hall. Mr. Roberts is an English protean dramatic character actor. During his second week he will play Fred Copinger, a protean play of pirate life, which, with his abundance of scenery and properties, will make this a prodigious production. In this play Mr. Roberts represents seven characters himself and the wonders of his dramatic power are rivaled only by the marvels of his costume changes, in which he alters himself in the wink of an eye from a fierce pirate chieftain to a meek-looking girl.

Miss Nellie Wallace, another representative of England's talent, makes her debut this week at the American Music Hall. Others who appear on this week's bill are The Empire City Quartet, Bessie and Miller, Le Roy and Clayton, Bertie Fowler and the Goyt Trio.

Over at Billy Newkirk's popular vaudeville house, the Haymarket, last week, were presented the finest and most entertaining vaudeville artists. Art Bowser opened the bill with his novelty sketch, by J. Braiden Walsh. His cartoons, accompanied by catchy songs and monologues, was a decided hit. Mr. Bowen's work with the Chicago Journal is well known and his past career as a cartoonist needs no preliminary introduction. Beth Stone made good with her novelty dancing exhibition and presented some very clever toe-dancing efforts. Murray Bennett is very clever, but not original. His interpretation of the well-known Jewish comedian, Ben Welsh, is without doubt very entertaining. The Fredericks Raymond Trio, in a repertoire of grand opera, showed exceptionally fine talent. Griff, the London music hall favorite, was very clever but not appreciated, as his monologues consisted mostly of English whittens. Gus Edwards' Country Kids are just as cute as ever. They are using on their musical outfit this season: By the Light of the Silvery Moon, School Days, and You're Just the Boy for Me. Clever dancing specialties are intermingled throughout the sketch. Walter C. Kelly keeps the audience divided up with laughter from the time the curtain rises until he makes his exit. His representation of a southern court scene is most entertaining. Reynolds and Donagan seemed to more than please the audiences with their graceful roller skating and novelty dancing on skates. Little Nellie Donagan is as pretty and graceful as ever. Mr. Reynolds is undoubtedly the "wizard of the rollers," and his act is clean-cut and always has some new music and dancing specialties added.

Miss Helen Grantly is seen this week at the Majestic in The Agitator, a sketch written by Mrs. Oscar Beringer, author of A Bit of Old Chelsea. This is the first presentation of The Agitator in America, although it has had a great vogue in London. George Sutton, who is styled as the World's Billiard Champion, is giving an exhibition of his skill with the cue and demonstrating how he makes some of his most remarkable shots. Clara Belle Berome, known as the pretty little musical comedy star, is singing and dancing assisted by half a dozen graceful dancing girls and Mr. Wm. Seymour. The Seven Bonobras, European acrobatic marvels, are showing here for the first time. Alf Grant, a comedian, and a number of other good features are also on the bill.

Josie McIntyre, known as vaudeville's favorite comedienne, was billed to headline last week at the Julian Theatre, but unfortunately she took ill the early part of the week. Others on the bill were Fisher and Fisher, eccentric triple act comedians; Three Orchestras, novelty juggling acrobats; Hubert De Voe, celebrated cartoonist; Mikard Bros., the creaking recruits; and Anderson Bros. with the unrideable mule, Zaza.

The Columbus Theatre, now devoted to vaudeville, will house the famous colored company of singers and dancers known as the Smart Set in His Honor, the Barber, during the week of Dec. 29.

PACIFIC COAST VAUDEVILLE.

Over Pantheon's Circuit are playing Florenz Family, LaVan Trio, Mizmo Trio, Nancy Winthrop, Cameron and Gaylord, Novelty Dancing Four, Indianapolis, James Kiernan and Co., Brothers Comedy Four, Arthur Houston's Zerk's Panna, Jacobs and Sardell, Three Musical Millers, Mills and Montlon, Galnes and Brown, Four Dordens, Howard and Leslie, Four American Cypsy Girls, Schrodle and Chappelle, Nip and Tuck, Mural Ardmore, Trolleyan Sextette, Silvers and Emery, Three Lancers, Cronon, Fisher and St. Claire, James H. Waters, Herbert's Dogs, Kewee and Adams, McTorell and Gliscudo, Redway and Lawrence, Coyne and Tolan, W. S. Harvey and Co., Jacobs, Mann and Juenda, Swift and Casey, Capt. Stonewell's Sea Lions, Glenn, Burt, Golden and Smith, Hudson Duo, Dick DeLoris, Dan and Bessie Kelly and Cliff and Bang.

Acts now playing the Coast on the Orpheum Circuit are Fox and Foxes' Circus Basque Grand Opera Quartette, Underwood and Slosson, Belle Davis, Zannetos, Frank Tinney, Donovan and

Arnold, Brothers Permaue, Alice Lloyd, The McNaughtons, Cross and Josephine, LaToska, The Two Arkansans, Joe Garza, Edwin Barry, Fay, Cooley and Fay, The Brahams Quartette, Foster Hartwell Trio, Jack McKay, Carletta, The Tossing Austins, Carl, Nohel, Great Calceola, Williams and Tucker, Harry Fox and Millership Sisters, Klein Family, Perry and White, Ronald Bowles and Co., Myers and Rosa, Rosa Roma, Four Floods, John Birch, Stella Morrison, Florence Bludlay, Vittorio & Giorgetto, Adams and Adler, Hirschhoff's Russian Dancers and Paul Klebat.

Vittorio and Giorgetto, who are playing the Orpheum Circuit as one of the novelty hits of the season, has attracted much attention to the prize fighting element, as their stunt is very interesting to the followers of the prize ring. They do a boxing stunt, one of the team having gloves fastened to his feet, and the other horn to his knee. The trick is for the other fellow to punch the horn and test it. Of course the fellow that has the gloves fastened to his feet stands on his hands all through the bout, and is as much at home in that position as he would be on his feet. It is a very clever bit and entirely original.

On the Sullivan-Constance Circuit are Hill and Sylvain, Hickey's Circus, Gardner, Rankin and Griffith, Lola Yierli, Itadish and Chiffrous, Delmore and Lee, Bohemian Sextette, Sydney Deane and Co., Brothers Danne, George H. Wood, Whitehead and Grerson, Myrtle Byrne and Co., Three Keltons, Nat Nazarro Trompe, Long and Cotton, Leon Rogee, Tom Linton and Jungle Mads, Inza and Lorelli, Josephine Gassman and Plicka.

Martini and Grossi and Nana Moret just returned from Monterey, and was so impressed with the country that they all interested in town lots; also Ernest Brinkman and William Salvini did the same thing in San Diego County. A great many other performers are also impressed with California, and are investing their spare change, which, no doubt in due time will bring them handsome returns.

A recent letter from George S. Lauder, the ventriloquist, says that he played all the S. & C. houses in Colorado, and is more than satisfied with his reception. January 3 he plays at Metropolitan at Oklahoma City. He also writes that he has joined the White Rats, and also has become a member of the T. M. A., as he thinks both of those societies are beneficial and good things to join.

The Malvern Troupe of five acrobats are back to Erlise, after an absence of four years. They are a particular big hit on the Sullivan-Constance Circuit this season. Without a doubt they are the fastest acrobatic troupe seen out here for a long time. All their work is of high order and include some very difficult feats. The youngest member of the troupe, Master Paul, is a real prodigy.

La Bella Italia Troupe, Italian opera singers and instrumentalists, after a most successful trip over the Pantheon's Circuit, left San Francisco, December 5, direct for Salt Lake City, to play the Bungalow Theatre. They have been offered return dates over the entire circuit.

Colby and May, LaVelle and Grant, Howard Minsley and Co., Frolic and Raze, Josephine Ainsley, Killion and Moore, Mc-Lallen and Carson, Edith Hancy, Barney Williams, Will Rosster's Bunch of Kids, play the Southern California S. & C. houses next week.

Carberry and Nelson, presenting their rural sketch, A Country Home, are now filling dates throughout Southern California, and will return to San Francisco in January, to play return dates.

The Arnon Brothers, the musical team recently from Australia, have no trouble keeping busy, as they are being booked solid in California, after which they will proceed Eastward.

VAUDEVILLE NOTES.

The latest of the actors for years conspicuous in the legitimate field to aspire for honors in vaudeville is Edward P. Sullivan, who with his supporting company will make his Broadway debut in this form of entertainment at Keith and Proctor's Fifth Avenue Theatre on Sunday, December 19, in a comedy sketch, entitled Taming a Barbarian. The playlet is based upon Mr. Sullivan's most successful dramatic role, Ingomar, and embodies the delicate comedy scene between Ingomar and Partibenia in the second act of that masterpiece. Mr. Sullivan has selected a strong supporting company, and will present his act with a complete scenic production, and a moving picture prologue depicting the story of Ingomar up to the meeting of Ingomar and Partibenia, which is the beginning of the action of the playlet. These picture films were made especially for Mr. Sullivan by the Edison Company, and as he presented his act in this form in Waterson, N. J., in January of this year, during a temporary lay-off of The Heir to the Throne Company, of which he was then a member, he justly claims to be the originator of the picture-prologue play.

May Ashton and Sarah Armstrong, the Sourette and the Boy, are booked solid on Independent time. This is their second season over this time, having been booked by the Independent Booking Offices since their organiza-

tion, and not having this time, both girls being possessed of particularly sweet voices, which they use to good effect.

The Jarrell Comedy Company, consisting of Marie Van Kiten, Wm. Echols, Jack Rose and Blanche Higdon, are appearing over the Western vaudeville circuits in the comedy playlet by Mr. Echols, A Glorious Time or A Night at the Carnival. Mr. Echols also has in preparation a new act to be produced soon.

Frank Hoeppe, one of the vaudeville tonic known as the Wilson Brothers, who were at Proctor's Albany, N. Y., Theatre, the week of November 29, was married on December 1 by Mayor Snyder, to Miss Sophie Metzroth, of Union Hill, N. J.

Billy Eckard and Gaynell Everett were called to Shelby, O., Thanksgiving Day, on account of the death of Miss Everett's sister, Mrs. J. G. Bowser. Mrs. Bowser was leader of the orchestra with the Bowser shows.

James Saunders, son of "Chalk" Saunders, did an act for the first time in public last week at the Holland Society Banquet, at Hotel Astor, New York, while his father was playing a block below at Hammerstein's.

Fobby Gossans, the Alabama wizard, has closed with the Gorton Minstrels, and opened in vaudeville December 10 at Nashville, Tenn., in a new act. He has the Interstate time to follow.

Costello and LaCroix opened on the Wells Circuit at Nashville, Tenn., November 25. Norman Jefferies has taken the act under his wing and will be the special agent.

Jack Oliver, late of The Three Oilvers, wire act, and Laura O'Mear, of the Four Navarros, wire act, have joined the Neely Carroll Troupe, making it a four act.

Tom Nawn will produce a new act in Mobile, Ala., December 20, entitled When Pat Was King, written by Anna Marble, press agent of the New York Hippodrome.

Billy and Eva Merriam closed their vaudeville season at Springfield, Ill., and have gone to Davenport, Ia., for the holidays. They resume work December 27.

George Oram and his wife (Nellie King) musical artists, will spend the holidays in Winghamton, N. Y., with Miss King's mother, Mrs. Emma J. Hull.

John O. Hewitt has just completed a new one-act dramatic playlet entitled May the Best Man Win, which will be produced in the early spring.

Goodwin and Goodwin have closed a forty-three weeks' season with the Ideal Comedy Company and will rest until after the holidays.

The Orpheum Minstrels, numbering ten people and an eight-piece band, opened for ten weeks on the Verbeck-Farrall time, December 13.

Leonard and Phillips are on the U. B. G. time for Jules Delmar. They opened December 13 at the Grand Theatre, Cleveland, Ohio.

George Lashwood, the English comedian, scored a success at the Plaza Theatre, New York, last week, his first in this country.

Nichols, Nelson and Nichols, hoop rollers, open January 10 at Montgomery, Ala., for fifteen weeks on the Interstate Circuit.

Bessie Evans has joined King Dodo Company and is coming East with them, after playing two years on the Coast time.

Carl Charles is back in vaudeville again with a hand-balancing act, after having been in retirement for three years.

The Milmars are at their home in Kokomo, Ind., owing to the illness of their two-year-old daughter, Baby June.

Tekara, the magician, was featured on the opening bill at the New Crystal Theatre, Hoehdale, Ind., December 16-18.

The Quinn Brothers are resting in Chicago until after the holidays. They have just finished the Sun time.

Apdale's Animals are booked solid until January 15, 1911, closing on the Orpheum Circuit at New Orleans.

Billy and Mae Senrob have come off the road and opened a family vaudeville theatre in Cairo, Mich.

Ray B. O'Neill opened on the Griffin Circuit, December 13, at the Agnes Street Theatre, Toronto.

Chas. Kinnebrew desires to thank his friends who assailed him during his recent illness.

Jack Wallace, with his Educated Cuckoos opened December 2 on the Ted Sparr time.

The Vandervilts are preparing to come East about January 1 in an entirely new act.

Frantz Caesar Co. have just closed their second tour over the Interstate Circuit.

Hamilton and Lerose will put on a new act in vaudeville next season.

Stanley and Chambers have changed the team name to Stanley Brothers.

Moody and Goodwin open on the S. C. time the first of January.

The Behees have opened on the S. C. time in their new act.

Harry H. LaMont is with the Models of the Jardin de Paris.

Hal Mordaunt has a new act called Fony Bunco.

THE BROKEN URN PRODUCED.

The first production on any stage of the new vaudeville sketch, book by M. Alfred Bertrand music by A. I. Epstein, and entitled The Broken Urn, was played on this week at the Columbia Theatre. It is a Roman drama, which tells the life and love of a sculptor, who through the jealousy of a friend, loses his masterpiece. The score is in excellent music, which is pleasantly handled by the clever company. Mr. Epstein led the orchestra and the many little laugh places will not be noticeable ere a week ends. Manager Frank Tate has extended every help to the success of the new sketch. The cast is as follows: Urban, the false friend, W. Eustace Hallett; Colla, the governor's daughter, Gertrude Lighter; Zotra, a slave, Virginia Stewart; Petronius, a Roman sculptor, M. Alfred Bertrand.

PROFESSIONAL JEALOUSY AGAIN.

Mr. Henry Lee, the Impersonator, who was booked and billed to appear at Loew's New Rochelle Theatre last week retired after his second performance. He, being the headliner the management put him the seventh number on the program. Mr. Lee requested the manager to place him second or third, which they refused to do, so he packed his trunk and departed. The management secured Fred Hart and Mollie Fuller to fill his place, which they did very creditably.

MAMMOTH SEATTLE RINK.

M. H. G. Koller, manager and proprietor of the Vancouver Roller Skating Rink, at Vancouver, B. C., has just opened the Mammoth Skating Rink on the corner of University and Fourth avenue, Seattle, Wash. Mr. Koller has spent about sixteen thousand dollars in putting in a new maple floor and in the purchase of one thousand pairs of the finest ball-bearing skates. The Mammoth is without doubt the largest and best equipped skating rink in the country. It is being patronized far better than expected. A full orchestral band furnishes the music. One can imagine how large this rink is when it is stated that it was sub-rented to the firemen for their annual ball, one night last week, and there were over two thousand people at one time on the floor dancing.

NEW RINK IN RUTLAND.

A new roller skating rink has been opened in Rutland, Vt. It has large enough floor space to accommodate about 300 skaters, has two ball cones, each seating about 250. Very good business is being enjoyed. The management is looking some first-class attractions.

RINK NOTES.

Since the opening of the roller rink, Wilmington, O., on Thanksgiving Day, Manager Jas. M. West states business has been most excellent. A recent special feature was E. Frank Vernon, who scored a hit and drew capacity houses. The Wilmington Rink is built of cement blocks and has a skating surface 12x55 feet.

The Jasper Skating Rink, Jasper, Ind., has been remodeled, and was opened December 5 to capacity. Ray Humphrey is manager.

G. K. and Chas. Morse have leased the Collinson Rink, Albion, Mich.

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NEW SONG HITS.

(Continued from page 8.)

MY CAROLINE

Lyrics by John La Belle; music by Ralph S....

Caroline, my own sweet Caroline, my poor heart yearns for you; No other girl could ever take your place; You're always you, you, just you, Won't you let me hold your little hand, Won't you let me call you mine? Or if you do, I promise to be true. My Caroline.

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DREAMING IN THE OLD ARM CHAIR.

Latest song hit from the Burdick Music House, Lockport, N. Y.:

I'm just waiting for the final call, a lady old and gray Is dreaming on a summer's night of loved ones passed away; The vision that she used to hear so many years ago Are making music in her ear in whispers soft and low. They tell of childhood's happy hours upon a mother's knee, Or hear a mother's gentle voice a-pleading once again. For laughing lads and lassies with their hearts just full of glee; They take her back to days of youth before life had a care. And now she lives them o'er again within the old arm chair.

CHORUS:

Dreaming, dreaming of that long ago, Before life's flowery pathway had e'er been touched with snow; Many old hearts are grieving for bygone days so fair, That often live them o'er again within the old arm chair.

NEW YORK MUSIC NOTES.

Charles K. Harris has signed Andrew Mack, the famous lyric tenor composer of some of the world's most popular ballad successes, to write exclusively for his house for a term of years. Among the numbers which are now in press are 'Go Away Mistah Moon' which was sung by Mr. Mack in the big Landis' Club Minstrels at the Metropolitan Opera House a short time ago and was the song hit of the bill. He will also feature this song in his new musical play, entitled 'The Prince of Bohemia,' which will open shortly for a run in New York with a tour of the principal cities to follow, and will also introduce another song of his own composition, entitled 'The Homely Songs of Home,' as well as a baby song, 'Hi Spy.' Mr. Mack has also written a novelty song, entitled 'Come Let Us

Dance, for Donald Bryan, of The Dollar Princess Company, which song will be introduced for the first time upon any stage next Monday night in the above-named New York musical success and will undoubtedly create a sensation. All of the above numbers and many more will be published by Charles K. Harris.

Dear O'Vitch is a Russian novelty love song that Walter Perelval has scored with in the new Lew Field's show, The Jolly Bachelors. It is by Anatol Friedland and Addison Burkhardt, and is published by the Trebins Publishing Com.

Answer to Correspondent.—The song, Oh, You Bloudy, the new success of the Joseph Morris Company, is not dedicated to, nor was it inspired by, Charles Pope, of the William Morris Press Bureau.

William Penn, who was formerly manager for Gus Edwards, and later conducted the Penn Music Company in this city, is now New York manager for the music house of Laemmle.

MUSIC NOTES.

Ben Chayes, the Funny Little Man, a tenor with a voice of wonderful range, is making good all over the Woods Circuit by his rendering of 'Me For You When You're Sweet Sixteen,' and 'Next to your Mother, Whom do You Love?'

POLICE PREVENT SUNDAY SHOW.

Manager Could Not Vouch For Religious Belief of Singers.

The performance of the De Vault Grand Opera Company, a Jewish organization, which was the first Sunday night performance billed for Topeka, Kan., since the city commenced to enforce the Sunday labor law, more than a year ago, did not take place. A visit on the part of the Chief of Police and a staff of a half dozen assistants and a careful examination of the members of the troupe, the musicians and stage operators, convinced the police that there were many connected with the organization who could not legally take part in the performance, and the crippled company abandoned it.

There were about four hundred people who went to the Grand Opera House last night to hear the De Vault Opera Company in the Jewish in the Yiddish language. Most of them in attendance were Jews, but there were many other people who attended. There was a long and anxious wait for the curtain to rise while the police were questioning the manager and the members of the troupe as to their religion. At about 9 o'clock the manager of the company, H. De Vault, came out and announced that it would be impossible to give the performance and that the holders of tickets would be refunded their money. De Vault stated that he had been required to vouch for the observance of Saturday as a day of worship of each member of the troupe, and that he could not do that as many were only recently in his employ. Rather than take the risk of a jail sentence, should it be found that the performers were violating the

law, he said he would not try to give the performance. The De Vault Company was allowed to make a Topeka engagement on Sunday night because the advance manager stated that all of the members of the troupe, the orchestra, ushers and stage hands were orthodox Jews. The Sunday labor law permits those who observe Saturday as their day of rest and religious observance to work on Sunday without violating the law. It was this clause of the law which the Jewish opera company had taken advantage of, but the examination of the police eliminated so many of the musicians who were Topeka people and the stage operators, that the performance would have been given with half an orchestra and no stage hands. The players volunteered to shift scenery and work the curtain, but H. De Vault, the manager of the company, preferred to abandon the performance.

LATE N. Y. STATE INCORPORATIONS.

Clinton Street Theatre Company, New York, Capital, \$75,000. To construct, manage and dispose of theatres and other places of amusement. Directors, Daniel G. Griffin, Wm. T. Keeler, Judin Waterstein, 27 William St., New York City.

The Bushwick Amusement Company, Brooklyn, N. Y. Capital, \$2,500. To own, manage, and direct opera houses and moving picture theatres; to provide all sorts of amusements. Directors, Louis J. Streck, 522 Chauncey st.; Chas. Blumenschein, 935 Bushwick ave.; Robt. B. Olsen, 60 Berkeley Place, Brooklyn, N. Y. The Felix Reich Agency, New York, Capital, \$500. To build theatres, amusement parks, and amusement devices; to engage in theatrical business and act as booking agents. Directors, Felix Reich, Gertrude L. Reich, 254 W. 25th st.; and Bernard L. Reich, 111 W. 62nd st., New York City.

Miss Molly May Company, New York, Capital, \$20,000. To do a general theatrical business in its various forms. Directors, Byron C. Chandler, Pelham Manor, Jacob H. Hirschfeld, 339 W. 45th st., and Alfred E. Aarons, Knickerbocker Theatre Bldg., New York City.

Ciraman Production Company, New York, Capital, \$5,000. To produce dramatic and musical productions and to conduct theatres, opera houses, etc. Directors, Chas. A. Davidson, 68-70 W. 139th st.; Milton B. Loeb, 228 W. 108th st.; and Max Ash Loeb, 144 W. 141st st., New York City.

Franklin Cafe Company, New York, Capital, \$3,000. In connection with cafe business to act as proprietors of theatres and other places of amusement. Directors, Wm. F. Wind, 327 E. 39th st.; Frederick A. Stroh, 819 Union Square; Charles Wind, 306 E. 125th st., New York City.

Columbia Film Company, New York, Capital, \$10,000. To manufacture moving picture machines, films and other supplies for that business; to publish music and give theatrical, operatic and moving picture performances. Directors, Robt. A. Maddox, Jessie L. Snyder, and David F. Price, 1 Liberty st., New York City.

The Rose Amusement Company, Brooklyn, New York, Capital, \$3,000. To own and manage theatres, to produce dramatic, operatic and moving picture performances; to employ

vaudeville artists and singers, and to deal in dramatic and musical productions. Directors, Aaron Potrich and Walter Flukel, 214 Lewis st.; Samuel Rilek, 392 Stuyvesant ave., Brooklyn; and Morris Landau, 321 Crammums ave., New York. Hesse and Company, Incorporated, New York, Capital, \$5,000. To conduct hotels, and give concerts and vaudeville entertainments in connection with hotel business. Directors, Albert and Nicolas Hesse, 50 W. 17th st., New York City; and Jules Heckman, 194 Vernon ave., Brooklyn, N. Y.

SAM BERNARD IN MORE SERIOUS WORK.

Encouraged by the critics and theatregoers that have commented upon Sam Bernard's touches of pathos in his humorous performance of the venerable diamond merchant in 'The Girl and the Wizard,' at the Casino, that comedian has held a counsel of war with himself and has concluded that when he has finished with his current musical comedy he will embark upon a career as a legitimate star. In this respect he will be following in the wake of his old associate at 'Vesper and Fields,' Mr. David Wardfield.

Like most other men that have made fortunes making people laugh, not forgetting Nat C. Goodwin, Mr. Bernard would give both little fingers to succeed in causing tears to well in the optics of his observers.

Next season, while I am still playing 'The Girl and the Wizard' on tour," he says, "I shall 'try out' a series of comedies without music at special matinees. To this end I shall make a business of reading manuscript industriously for the next year, and when I find a piece of apparent value I shall ask the author for permission to give it at least one or two trial performances on the road."

"In this way I shall be able not only to put the plays in question to the practical test of actual performances, but I shall also be able to make a minute study of my own work as a legitimate star in strictly legitimate productions before asking for the indorsements of New York."

CHICAGO'S NEW HOUSE.

The Comedy Theatre, North avenue, near Sedgwick street, Chicago, owned by the Jones, Lulek and Schaefer Company, with J. G. Burch as manager, opened Monday night, December 13.

This is a new fireproof theatre, seating 1,500. The stage is thirty-five feet deep and two shows are given every night, 7:30 and 9 P. M., with matinees Wednesday, Saturday and Sunday.

The bookings are with the Wm. Morris of New York in conjunction with the American Music Hall. Two complete changes of bill will be given weekly on Mondays and Thursdays. Admision is to be ten and twenty cents.

On the opening bill were: Edward Bondell and Company in the comedy, 'The Lost Boy,' Roland Travers and Company, illusionist; Ida Chaire, Harry Lauder, imitations; J. W. Winton, ventriloquist, assisted by 'Jerry'; Frank Bush, story teller; Mazuz and Mazzett, acrobatic coniques, and motion pictures.

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Frank Morrell's Applause-Getting Ballad 'I DIDN'T MEAN TO MAKE YOU CRY'

Eddie Morton's Wop Song 'NOT ME'

La Titcomb's Spanish Waltz Song 'SENORA'

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FAIRS AND CARNIVALS

At Meeting of Ohio Fair Managers Matters of Much Importance Were Considered—Arrangements are Being Made for an American Exposition in Berlin—W. S. Wright Discusses the Troubles of Carnivals—Kansas Fair Dates Promise to Clash.

OHIO FAIR MANAGERS.

Meeting Held at Fremont was Both Interesting and Important.

Over thirty Ohio fairs were represented at the meeting of the Ohio Fair Managers' Association, held at Fremont, O., December 7 and 8. The program was extremely interesting and the addresses contained much that concerns the welfare of county and district fairs. The evening program contained addresses by F. H. Zerbo, Sandusky, and Hon. A. P. Scantles, of Columbus. Both gentlemen gave excellent talks, and Mr. Zerbo urged the merger of the Ohio Fair Managers' Association and the association of Ohio Fair Presidents and Secretaries. A resolution was later adopted declaring in favor of the merger.

The following committees were appointed by President Grieve: Resolutions, S. Vinick; Cellars, F. H. Zerbo, Sandusky; Hon. J. A. Redler, Willoughby; Legislative Committee, Hon. Geo. K. Cetone, Dayton; A. W. Overmyer, Fremont; W. H. Kluman, Bellefontaine; Hon. Thos. Maher, Greenville; Hon. T. E. Crowley, Ashville; R. S. Sweet, Bowling Green; A. F. Shaffer, Wauson. Committee on Expertment Station Exhibit: R. R. Gruba, Xenia; J. A. Knapp, Marion; H. C. S. Vinick, Celina; A. E. Schaffner, Wapakoneta; R. Y. White, Chanderlerville. The following resolutions were passed and voted to the secretary of the National Trotting Association and the secretary of the American Trotting Association.

Resolved, That the Ohio Fair Managers' Association in session at Fremont, O., strongly protest against the present existing membership agreement between the American Trotting Association and the National Trotting Association which by an association which is once a member of either cannot withdraw and become a member of the other.

It was decided to hold the next meeting of the association at Cedar Point sometime during next summer, the dates to be selected later.

The officers for 1909 were re-elected by acclamation. The assigned subjects on the program brought very interesting discussions but it would be impossible to give more than a brief resume of what was said on the subject of "fair tickets and admissions." It was the consensus of opinion that the matter of issuing complimentary and passes was a matter that must rest largely in the discretion of the secretary of each association.

"Family tickets" are not used at many associations and they are growing into disfavor. Mr. R. S. Sweet, of Bowling Green, O., has devised an entry system that is very practical and accurate and he gave a very interesting illustration of the same. On fair advertising, the opinion was that newspaper advertising in this day and age is the best and brings best results.

Before adjournment, the association passed resolutions thanking the Sandusky County Agricultural Society for the entertainment and courtesies extended, and the secretary for his efforts in securing so successful a meeting.

A. W. OVERMYER, Secretary.

AMERICAN EXPOSITION

To Be Held in Berlin Will Be an Important Affair.

That America is to have a comprehensive and representative exposition in Berlin in 1910 is assured. Manufacturers and business men throughout the country are displaying a lively interest in the undertaking and applications for space have been received by the American Committee from many states. The indications are that every branch of American progress will be shown at the exposition.

It is but natural that the United States should seek to hold an all-American exposition in Europe; for our export trade in that direction has reached splendid proportions and it is constantly increasing. Our exports to Europe for the year 1908 reached the enormous sum of \$1,270,016,773. It is also easily seen why the promoters of the exposition selected Germany as the country in which to hold it for that country alone receives \$274,178,732 of our export trade, nearly one-fourth of the total amount going to Europe. It can be truly said of Berlin that that city is the commercial heart of Europe.

Impetus has been given the exposition enterprise by the recent appointment of former Governor David R. Francis, of Missouri, to the office of first vice president of the American committee. Mr. Francis was president of the St. Louis World's Fair in 1904 and the success of that great exposition was largely due to his wise management and active interest.

There has just been issued by the American committee, whose offices are at No. 50 Church street, New York, an attractively arranged prospectus of the exposition, which, in addition to outlining the objects and advantages of the enterprise, contains many photographic views of the exposition palace and portraits of the distinguished sponsors of the undertaking.

It is interesting to note that the prospectus emphasizes the practical benefit of an exposition held in the heart of Europe rather than making an appeal to the national pride of prospective exhibitors. The booklet draws attention to the illustrious auspices under which the exposition is to be held and lays stress upon the value this will have in enhancing American interests abroad. Prince Henry, of Prussia, brother of the Emperor, is president of the German reception committee, while in this country J. Pierpont Morgan is president of the committee which are directing the work of selecting representative exhibits. Former

Governor Francis is first vice-president and John Wannmaker, the merchant prince, is second vice-president.

The prospectus points out the practical side of the exposition as follows: "As this will be the first all-American exposition ever held in a foreign country, it will be of interest to all Europe as well as to America. Expositions have not been exceeding well recognized abroad and the rapid progress of this country has attracted the attention of the entire world. Thus, an American exposition, held in the heart of Europe, will be of inestimable value to the manufacturer and business man in that it will give him an opportunity to show and to demonstrate to a receptive and eager world his best accomplishments in the United States along every line of endeavor.

"Unlike a world's fair, where a large percentage of the visitors are commercially negligible sight-seers and exhibits are lost in a maze of many buildings and amusement resorts, this indoor exposition will appeal pre-eminently to the business men of Europe, who will want to see what the Americans are doing. Neither will the results obtained depend so much on the amount of space occupied, as on the intrinsic merits of the goods displayed.

"Three of the best months of the year have been selected in which to hold the exposition, and during that period the exhibitors will reach thousands of appreciative and interested people by means of the unerring method of aerial demonstration. The things will be drawn from every nation on the face of the globe and will include the hosts of American tourists who annually visit Europe. Most important of all, visitors to the exposition will be ever conscious of the fact that, large as the exposition palace is, such an indoor exposition must, of necessity, be selective and qualitative in character. This is added to the distinguished auspices under which the exposition will be held, and to the resultant outward splendor of the occasion, can not fail to enhance the prestige of the exhibitors and their products both at home and abroad.

"The illustrated comments on the exposition by the trade press of both hemispheres are another feature, the value of which, from a publicity point of view, cannot be overestimated. The official catalogue of this unique gathering of America's best products will constitute a permanent record of the exhibitors and their wares, a blue book of American industries as it were, which progressive dealers and importers throughout the world will have a natural desire to consult in looking for new connections or in placing orders.

"An award at this, a qualitative exposition par excellence, will be considered prima facie evidence of superiority and exceptional merit.

"Such, in substance, are some of the advantages which an exhibit at this exposition will carry with it from the exhibitor's point of view. It merely remains to point out that the cost of exhibiting is reduced to a minimum by the wise arrangement of including in the space rental all the many incidentals usually so costly and annoying to exhibitors.

"There will be no customs duty and exhibits will be entitled to a material ocean freight reduction both ways."

THE TROUBLE WITH CARNIVALS.

By W. S. WRIGHT.

Is the carnival business going to the dogs? This question I will try to answer.

These days the world at large is clamoring for amusement, and the question is ripe to ask. The honest purveyor is often forced to depend upon a class that has no scruples caring as little for a contract as they do for a burnt match. A business that is far more reach than vaudeville has been allowed to degenerate to an alarming extent because there hasn't been a Keith or a Beck at the head of it. The rut it is in looks, to the busy manager, as if it has gone to the dogs. Grafters and thieves are hanging on, as other doors are fast closing. The honorable manager must suffer in consequence.

"These fellows flatter in a town of five thousand or more, frame up without paying for anything, if they are in luck, then separate the town's people from their money in any way conceivable to their scheming minds. They generally leave with a score of bills unpaid, and, in some instances, become public charges. Can you imagine a man with a good record, who won't stand for crooked business methods, coming to that town? He wonders why he doesn't do business; the better class shuns his shows, and the last day he is told the reason. Too late: the damage is done. The town is eventually black listed by the reputable manager and concessionaire, when, in reality, it is good dry ground. In many cases, the promoter faithfully his statements to the concessionaire, who, in turn, leaves him in the lurch, and the word "carnival" becomes a huge joke in the town.

Then, again, the concessionaire and showman are working on a shoestring, and at the eleventh hour wires the manager or promoter that he is without funds. It is then up to the manager to advance railroad expenses if he wants to get out of the hole and save his reputation as well. There is very little honor in a number of these people and the law, in many cases, has to step in, as was demonstrated last October in Durham, N. J. Here a promoter was locked up for looting the ballot boxes for a voting contest, and also failed to have the prizes got out of the hole and save his reputation as well. There is very little honor in a number of these people and the law, in many cases, has to step in, as was demonstrated last October in Durham, N. J. Here a promoter was locked up for looting the ballot boxes for a voting contest, and also failed to have the prizes got out of the hole and save his reputation as well. There is very little honor in a number of these people and the law, in many cases, has to step in, as was demonstrated last October in Durham, N. J. Here a promoter was locked up for looting the ballot boxes for a voting contest, and also failed to have the prizes got out of the hole and save his reputation as well.

then in Newburg, New York, had five of the shows who broke their contracts with me, and brought them to Kingston, New York, after twenty-four hours the entire lot of shows was stranded. One of these promoters had the unmitigated nerve to come to my town and ask for a two hundred dollar bonus and a percentage to return the shows he had stolen from me.

It is unnecessary to say that I handled the proposition without kid gloves, and gave him off the field. These grafters from New York, Newburgh and Kingston, almost floored me. After a hard battle I won out and fled flying colors, with no thanks to them. This experience has given me a further insight to the business, where unprincipled methods are used all around, the main aim is to bleed the public, no matter how it was done. The world is wide and these grafters keep roving. The day is not far distant when they will step off one ear and be told to take the next ear out. This does not apply to the honest man.

All this can be obliterated and made into a healthy business proposition inside of twelve months. The honest manager and promoters will combine for mutual protection and advancement. It can be done, and the sooner it is done, the better for the community at large and the betterment and advancement of the carnival business in general.

FAIR DATES CLASH.

Topeka and Hutchinson to Run in Opposition next September.

The Kansas State Fair Association has had a big fight thrust upon itself before its reorganization has been completed. Next fall the Topeka fair and the Hutchinson fair will be run in opposition to each other and both cities will throw all their efforts into the fight for supremacy. After the meeting of state fair officials in Chicago last week, the committee of three, representing the newly reorganized state fair association in Topeka, announced after their return home that the matter of dates for the Kansas fair next year had been slated to give Hutchinson the preference. The matter was all out and dried, they said, and the Topeka delegation of three men remained away from the meeting. The decision of the Topeka association will probably be to name its dates in the same week with Hutchinson and go in to win over that city.

The committee of three, composed of I. D. Graham, H. W. McAfee and H. W. Avery, of Wakefield, representing the Kansas State Fair Association now being reorganized, returned to Topeka yesterday afternoon from Chicago and the meeting of the state officers. They reported that while Topeka had lost in the matter of dates, yet all of the premium money which the committee expected to receive from the various breeding associations, had been secured. With plenty of special premiums from the national breeding associations and a \$200,000 corporation with lots of fighting blood in it, backing the Topeka fair, the prospects are not at all discouraging.

The dates which the Kansas State Fair Association will choose for next fall will be Sept. 13 to 24, the same week in which the fair at Hutchinson will be given. This is the week following the Nebraska State Fair at Lincoln and the week which which the Topeka association wished to secure legally. Their failure to do that, it will be decided to use that week regardless, and enter into a direct fight with Hutchinson.

The committee reported that L. E. Meyers, president of the City Railway company and the Edison company, was enthusiastic over the reorganization of the greater fair association in Topeka and volunteered the support and cooperation of the railway company and his other interests in the city.

Senator Avery, of Wakefield, left Topeka for his home last night. When he arrived in the city yesterday afternoon he said that he believed that the committee had acted judiciously in remaining away from the meeting which fixed the dates and giving their attention to the securing of premiums.

"It would have been a losing fight with our small numbers and the state fixed against us. However, the Topeka dates can be made in the same week with Hutchinson and win out, if the project is backed by the people of this section and I believe it will be. My advice to those organizing the new association is to give both efforts and money to receive the best of confidence which the failures of former years have inspired. A good secretary, who will work hard during the year, can make this fair a big success. Another thing is the interference of elements. The people of Topeka ought to keep citizens out of town during the week of its fair if it took the militia to do it. No fair can stand the opposition of a circus."

ROBINSON AMUSEMENT CO.

A. F. Gorman, now with the Famous Robinson Show, tells of a funny incident that happened in a little town in Arkansas. He had been promoting some independent street fairs with a good line of attractions and was getting some money. Some of the concessions and show people around the outfit were made to get Billboards, and they were always anxious to hear of the doings of the outside world, and as Mr. Gorman had always been keeping copies of The Billboard for several years, he thought he would play a little joke on them. Mr. Gorman took out about twenty copies of the old numbers, put them under his arm, and walked through the midway, and he says before he could count twenty the show people surrounded him with their dimes in their hands, and purchased Billboards like they purchase tickets for a Barnum and Bailey show.

Mr. Gorman has promoted a number of independent carnivals and festivals to very big success. He promoted Miami, Ind., under the auspices of the business men, having the big, first-class show, merry-go-round and Ferris wheel, and every one there had their banner week of the season. After he closed several independent carnivals, he decided to join the Famous Robinson Show for the winter. He joined on Oct. 24 and has promoted several live shows.

Everybody with the show claims they have had one big season. The feature attraction with the Famous Robinson Show is the big Seelye's Circus, with its twenty head of ring stock, the \$8,000 herd of trained steers, twelve educated dogs, the Guthrie Family in an aerial act, the Princess Totin in her famous, difficult black-wire act, the Miller Family in their sensational riding acts, Deekers in his novel eccentric juggling act and a number of other acts.

The large wild animal arena has been doing exceptionally well for the last three or four

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weeks. A few of the other attractions we are carrying: The Superba, the Hill Minstrels, consisting of twenty talented colored performers, carrying their own brass band; the talking pictures, featuring the life and death of Jesse James, with a very strong ballet, consisting of the princess and her difficult juggling feats on the rolling ball.

There is also the big fun factory Cyclone and the World of Oddities, vaudeville show and the Wild West show.

Mr. William Ramsden, "The Original Kandy King," has been taking top money over all concessions and leaving a host of friends in every town.

Mr. Robinson added four new private Pullman cars to the train, so the big shows are now carrying twenty cars over the road. The company had opposition at Newman, Ga., Monday, Nov. 29, with the Hoag Show. As Robinson shows, Royal Italian Band was playing its usual Sunday concert on the public square, the band of the Mighty Hoag Show came playing down the street. The business of the Hoag Show was not up to its usual standard, so they disbanded early in the evening and visited the Famous Robinson Shows as the guests of H. B. Robinson. The staff of the Famous Robinson Show is as follows: Dan H. Robinson, general manager; H. E. Van Gordon, road treasurer; Amor Lorenzini, secretary; A. E. Gorman, general representative and contracting agent; Tom Wilson, press agent; E. B. Hornor and Sam Aech, promoters; Larkling Hardin, billposter; J. B. Rhodes, master mechanic; Oma Kadir, electrician; A. Hall (Syndicate), trauinmaster; Chas. Sweeney, equestrian director, and Senor Paduano, musical director.

Although the regular season closed at Meridian, Miss., some weeks ago, the season south has been so good that it has been decided upon to stay out for an indefinite time.

Mr. E. M. Burk, general representative of the Ringling Shows, has been the guest of Mr. Robinson for several days.

STAATS BROS. SHOWS.

The Staats Bros. Circus and Trained Animal Shows, which closed early during the summer, will take the road the early part of next May, the opening date being in New Jersey. E. E. Staats and brother, Kowland, have lost no time in framing up the route two months ahead and is ready now. Of course there is plenty to do yet at winterquarters, but the cold weather will interfere just a little among the people. So far to join us are Young and Laflin, Julius and Haining, the human bull frog man; the Robb Family and several others. We are carrying about thirty people. Mr. White and Mr. Gross of Bronx, will have charge of the side show and privileges.

CANAL CELEBRATION

Will be Held in Tampa, Fla., February 12-26.

The Panama Canal Celebration, authorized by an act of Congress in 1904, will be held in Tampa, Fla., Feb. 12-26, 1910.

Features of the celebration will be aerial contests in which aeroplanes, monoplanes, biplanes, airships, balloons, and other artificial "birds" will be entered. Prizes aggregating the amount of \$22,000 will be distributed.

At the head of the celebration is Col. T. J. L. Brown, well known as a manager of similar events.

CARNIVAL NOTES.

Thos. Quiney, the high diver, has closed a thirty-three weeks' season with the Great Cosmopolitan Shows, and is now filling an indefinite engagement at the Ostrich Farm, Jacksonville, Fla.

Lilly, the Show Beautiful, has closed with the Lachman Greater Shows and the management states it will not exhibit at the Colored Carnival at Houston, Texas, as advertised.

The Lucas Passion Play has severed its connection with the Blue Ribbon Carnival Company and is playing one and two-night stands in opera houses.

Geo. Mathews, contracting agent, closed with the Westcott United Shows and joined the Osterling Amusement Company in same capacity.

The Keille King Platform Shows closed the season in Nashville, Tenn., November 27, and will winter in Parkersburg, W. Va.

Jack "Irish" Lynch, side show talker, after playing state fairs from New York to Florida, has joined the Famous Robinson Shows.

Ferris Wheel Mack will be in charge of E. B. Wixom's Ferris Wheel next season.

FAIR NOTES.

Lewis First, after spending two years on the Pacific Coast has returned to the Sunny South once more to spend the winter. Mr. First had a most successful season at the A. Y. P. Exposition in Seattle, Wash. He will put in the next five months in Oklahoma and Texas and return to the West next spring. He wishes his many friends a Merry Christmas and a Happy New Year as well as the dear Old Billy Boy.

BACK TO WINTERQUARTERS.

The Washington Amusement Company has gone into winter quarters at Kosciusko, Mo., after a short though profitable season.

B. C. Washington, of the company, with his wife and family, will spend the winter in Punta Gorda, Fla.; Wm. E. Hennings and wife will spend Christmas in Boston; Joe Bishop and wife, of the Jungle Show, go to Minneapolis.

The merry go-round of the company is operated in Kosciusko this winter, in charge of Ray Phillips.

Dad Cromwell is playing opera houses with his minstrel show, but will rejoin the company next spring.

The advance staff is hustling after some good ones for next spring.

THE FIVE WALTONS.

Dave Walton, of The Five Waltons, states that the act will shortly join an organization playing pure food show dates for the winter season. Irving Golden is manager of the act.

ACTORS OF TODAY AND YESTER-DAY.

(Continued from page 15.)

I was warned by a sudden pressure of Mr. Booth's hand to rise to my feet and stand before him.

"On the night of the performance I was nervous and ill at ease from the want of a firm and assured hold upon the words of my part, which I had mastered at short notice and with more attention to the sense than to special expression. However, I contrived to keep up with the action of the play. At length I found myself in the presence of the mysterious chest. I was almost breathless with excitement and from anxiety consequent on my strong desire to execute Mr. Booth's orders to the very letter, I had proceeded so far as to open the chest, and stooping over the papers, awaited trembling, on my knee, the appointed signal for action. The time seemed an eternity, but it came at last. The heavy hand fell on my shoulder. I turned, and there, with the pistol held to my head, stood Booth, glaring like an infuriated demon. Then, for the first time I comprehended the reality of acting. The fury of that passion-dimmed face and the magnetism of the rigid clutch upon my arm paralyzed my muscles, while the scintillating gleam of the terrible eyes, like the green and red flashes of an electric serpent, fascinated and fixed me spell-bound to the spot. A sudden revulsion of feeling caused me to spring from my knees, but, he wobbled with fright and choking sensation of unlearned dread, I fell heavily to the stage, tripping Mr. Booth, who still clutched my shoulder. I brought him down with me, and for a moment we lay prostrate. But suddenly recovering himself, he sprang to his feet, with almost superhuman strength dragging me up, as I clung to his arm in terror.

"Shaking himself free of my grasp, I sank down again stunned and helpless. I was aroused to consciousness, however, by a voice calling on me, in suppressed accents, to rise and then became aware that Mr. Booth was kneeling at my side. He helped me to my feet, whispering in my ear a few encouraging words, and then deliberately managed, in spite of the accident and my total inability to speak, to continue the scene to its close.

"Thus was I, an unfortunate tyro, saved from disgrace by the coolness and kindness of one who had every reason to be moved by a very different state of mind; for it was evident that, but for the actor's readiness and skill in improvising the business of the stage, one of the most important and interesting scenes of the play would have proved a mortifying failure. The kindness of the act was its own reward, for my present recollection is that the audience never evinced the slightest indication of the presence of a disturbing element, but on the contrary, gave evidence of their satisfaction by applause at the critical moment to which I have alluded."

"So it seems that drunk or sober, Booth was a quietly constructed genius.

Contrast the above with the statement of his daughter who avers that all "forms of religion and all temples of devotion were sacred to him," and in passing charges he never failed to reverence his own head.

Janus Brutus Booth was born in London, May 1, 1796. At the time Booth was playing leading parts with some degree of success at Covent Garden Theatre, Edmund Keau had set the Londoners aglow with his own fine acting at Drury Lane. The astute managerial eye saw the beginning of competition for Booth's popularity increased each day. An offer to share stellar honors with Keau lured Booth to Drury Lane. The experiment failed in as much as Keau overshadowed Booth. The latter returned to Covent Garden and was coolly received. Then to the provinces but word had proceeded him that he merely imitated Keau. He became thoroughly disgusted with English audiences and came to America. His first engagement was at Richmond, Va., on July 6, 1821, under the management of Mr. Giles.

Physically he hadn't much to boast of, being medium in size and bowlegged. His face was handsome to a remarkable degree, with eyes trained like puppets to do a bidding of kindness or disdain.

For years Booth knew no equal in Richard, Shylock, Iago, Lear, Sir Giles, Sir Edward Mortimer and Pescara. His Hamlet and Romeo were specimens of art. Hamlet by the way was his favorite part. Macbeth, Othello and Brutus were included in his faultless art lists.

Many are there who have written of Booth's skill, probably the following written by one who knew him well is as authentic and bias free as any:

"The acting of Booth was characterized by a strictly austere method, so far as it related to the requirements of vocal delineation, to which the more physical qualities were always subordinated. His action never suffered at his hands, but, on the contrary, the soul of language, it might be said, poured forth with an affluent richness, reminding one of the pictured ideal of eloquence expressed by the painter in ancient times, where streams of amber were portrayed as flowing from the mouth of the orator into the delighted ears of the entranced listeners. The most irregular forms of verse in obedience to Booth's elocutionary skill became smooth and musical as the hum of the bees of Hymettus. In this respect he may be said to have been vastly superior to the elder Keau, whose utterances, aside from those of a purely pathetic nature, were too often marked by a ruggedness of quality and an apparently intentional rapidity, more especially in that portion of his lines which he deemed of an unimportant character, and which he purposely subordinated to the brilliant flashes of an almost magical intensity in the outbursts of favorite points.

"By such prepared and masterly effects, carefully considered and skillfully executed, did Keau carry the feelings of his auditors by storm, and, as it has been said by his contemporaries, the volcanic eruption of frenzied passion held them spell-bound in rage or revenge, or overwhelmed with floods of pathos and tenderness. After such an histrionic triumph the impassioned actor would subside into an almost reckless state of slovenly indifference until again aroused to another point-making effort.

"From such a view of his dramatic powers it must be acknowledged that Keau's style, while it was calculated to dazzle the intellectual perceptions of the beholder, certainly did not tend to illuminate the language of Shakespeare in the integrity of its unbroken excellence as a finished whole.

"It must be conceded that the tragic power of our 'American Garrick' as Dr. Rush called Booth, did not suffer in comparison with the delineative 'identity' which was claimed, by

Kean's admirers, as his great and distinctive excellence. The manner of Booth was noted for a consistent and beautifully graduated order of vocal effects, where the most brilliant and startling results were attained in a perfectly legitimate method of treating the co-considered subordinate parts of the language with a just regard to their proper value, while employing them as the 'sillon and base ground' upon which to exhibit those sublime culminations of speech which have won for the actor and the orator in all times the honors paid to genius and perfected art.

"While possessing and wielding the greatest intellectual power in dramatic actions, there was, as I have before said, a total absence of those stage effects of professional trickery in Booth's acting. His was the art which concealed the art. His acting, while exciting the most thrilling sensations of sympathetic fervor and delight, never suggested a thought of the manner in which the actor produced them, and yet he left the impression of artistic excellence in all the requirements of soul and intellect."

Booth died December 1, 1852.

BIG SUCCESS.

(Continued from page 15.)

Huzar in the old drawing room, and inquiring, with an effort to be cheerful, "Three lumps, Christiane?" To which Christiane replies sadly and indignantly: "Yes, odette, dear; three lumps just the same."

Such mastery of his art has David Belasco shown in his adaptation of The Lily that no where, even in its most delicate situations, is there sought to offend the delicacy of the most sensitive woman, the whitest young maiden. In short, The Lily breathes the genius of David Belasco from every syllable, proclaims his mastery and mastery in a thousand and one deft touches, which were missing in the French original. In other words, with absolutely no desire to make a bull, it can quite truthfully be said that David Belasco has not only painted The Lily, but that in the painting thereof, he has vastly improved The Lily's beauty and truth.

Among the box-holders were Mrs. Toft, accompanied by her sister, Mrs. Langhille, of Pittsburg; Captain Archie Butt and Secretary Carpenter. Fred Belasco of Misses brother of David, was in another box with Miss Bessie Belasco and Mr. and Mrs. Morris Gest, Mr. and Mrs. Ned McLean had the left stage box.

There were two double box articles given by the naval set. Mr. and Mrs. John M. Hudgins gave one, having as guests Miss Martine Harrison, a relative of former President Harrison, Lieutenant Commander Sweet, Edwin Grosvenor, Commander Russell White, Clarence Davis, Lieutenant Richard Wainwright, Commander Ridley McLean Ruth Pilling and Elsie owing. The other party was by Lieutenant Commander and Mrs. Walter R. Gherard their guests including Captain S. A. Cheney, Lieutenant Commander Henry V. Butler, Mr. and Mrs. Mandeville Carlisle and others.

Five hundred Elks from Los Angeles Lodge No. 99 turned out in a body Monday night, Dec. 6, to welcome Nell Lockwood and Hazel Bryson home. The Orpheum Theatre, where they were appearing, was decorated in purple hunting. At the close of the girls' act, the entire audience rose and sang Auld Lang Syne.

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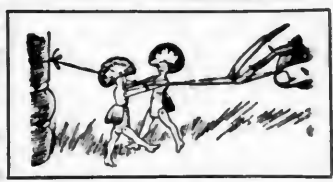
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ROUTES

PERFORMERS.

(Continued from page 27.)

Lasky's The Song Shop (Keith's) Cleveland.
 Lasky's Six Hoboes (Orpheum) Denver.
 Lasky's The Twentieth Century (Poll's) Hartford, Conn.
 Leshe, Geo. W. (Bijou) Lansing, Mich.
 Lobsenz, Kate (Orpheum) Oakland, Cal.
 Lusk & Coast: Peoria, Ill.
 Long, Ace, Four (Keith's) Phila.
 La Vails, The (Miles) Minneapolis.
 La Clair & West (Princess) Klugston, Ont., Can.
 Leonard & Alvin (Bennett's) London, Ont., Can.
 Lawrence & Carroll (Arcade) Minot, Mich.
 McSorley & Eleanor (Fritz's) Portland, Ore.
 Martinez-Maello Troupe (N. Y. Hippodrome) N. Y. C.
 Montague, Mona (Midway) San Francisco.
 Mott's, Billy, Dogs (Majestic) Jacksonville, Fla.; (Bijou) Atlanta, Ga.; 20-25.
 Muller, Four (Majestic) Cedar Rapids, Ia.; (Bijou) Dubuque 20-25.
 Mozart Musical Trio (Gem) Lancaster, O.; (Orpheum) Chillicothe 20-25.
 Muriel, Mauricia (Columbia) St. Louis; (Grand) Indianapolis 20-25.
 McNamee (Majestic) Johnstown, Pa.; (Chase's) Washington, D. C.; 20-25.
 Marriott Twins & Co. (Proctor's) Albany, N. Y.
 Marabini, Great (Cook's) Rochester, N. Y.; (Keith's) Columbus, O.; 20-25.
 Myosotis Sisters (Orpheum) St. Paul; (Orpheum) Minneapolis 20-25.
 Moffett, Jack, & Elsie Clare (Orpheum) Sioux City, Ia.
 Morgan Troupe (Lyric) Dayton, O.; (Grand) Pittsburg 20-25.
 Martin, Billy (Castle) Bloomington, Ill.
 Melburn, Bert (Grand) Zanesville, O.; (Orpheum) Canton, O.; 20-25.
 Mulick & Correll (Keith's) Phila.
 Morse & Kennedy (Majestic) Cedar Rapids, Ia.; (Bijou) Waterloo 20-25.
 Miller, Harry (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 20-25.
 Moffat, Margaret, & Co. (Grand) Indianapolis; (Mary Anderson) Louisville 20-25.
 Marcell & Leffell (Family) Champaign, Ill.; (Lyric) Ft. Wayne, Ind.; 20-25.
 Meyer, Lep (Annex C) Birmingham, Ala.; 13-25.
 Maxim's Models, Maurice Kaplan, mgr. (Bijou) Decatur, Ill.; (Bijou) Quincy 20-25.
 Makareuk Troupe (Alhambra) N. Y. C.; (Grand) Syracuse 20-25.
 Murray & Murray (Electric) Staunton, Ill.; 13-15; (White Palace) Taylorville 16-18.
 Merrilow & Rauey (Bijou) Escanaba, Mich.
 McGuire, Tutz (Majestic) Dallas, Tex.; (Majestic) Houston, 20-25.
 Mallia & Bart (Shea's) Buffalo 20-25.
 Menetekel, William Beroi, mgr. (Unique) Sheboygan, Wis.; (Idea) Fond du Lac 20-25.
 Military Four (Gem) Raleigh, N. C.
 Makro & Co. (Orpheum) Chillicothe, O.; (American) Cincinnati 20-25.
 MacLae & Levering (Chase's) Wash., D. C.; (Majestic) Johnstown, Pa.; 20-25.
 Moore & Young (Poll's) Scranton, Pa.; (Poll's) Wilkes-Barre 20-25.
 McKay & Cantwell (Poll's) Worcester, Mass.; (Poll's) Scranton, Pa.; 20-25.
 Malvern Troupe (Wigwam) San Francisco.
 Mantell's Marionette Hippodrome (Pantages') San Jose, Cal.
 Mack & Gardner (Star) Quebec, Can.; (Royal) Three Rivers 20-25.
 Mozarts, Fred & Eva (Majestic) Cedar Rapids, Iowa.
 Murphy & Willard (Majestic) Galveston, Tex.
 Millman Trio (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans, La.; 20-25.
 Murray & Mack (Orpheum) St. Paul; (Orpheum) Minneapolis 20-25.
 Merrill & Otto (Cook's) Rochester, N. Y.; (Bennett's) Hamilton, Can.; 20-25.
 Morrell, Frank (Greenpoint) Brooklyn.
 Melchotte Twins & Clay Smith (Grand) Syracuse, N. Y.; (Keith's) Boston 20-25.
 Martyn, Dan (Bijou) Hancock, Mich.; (Bijou) Escanaba 20-25.
 Mueller & Mueller (Bijou) Jackson, Mich.; (Bijou) Ann Arbor 20-25.
 Morton, Jewel Troupe (Poll's) Springfield, Mass.
 Montgomery, Frank & Co. (Orpheum) Alliance, O.; 13-15; (Grand) Massillon 16-18.
 Mitchell, C. B. (Winter Circus) Chattanooga, Tenn.; (Winter Circus) Atlanta, Ga.; 20-25.
 Matzetti Troupe (Colonial) N. Y. C.; 20-25.
 Martha, Mlle. (Grand) Sacramento, Cal.; (Garlick) Stockton 20-25.
 Martinielle & Sylvester (Orpheum) Ogden, Utah
 Mantell's Marionettes (Pantages') San Jose, Cal.
 McCune (Orpheum) Oakland, Cal.
 McConnell & Simpson (Orpheum) Los Angeles.
 McAnnahan, Joe (Orpheum) Montgomery, Ala.
 Morris & Morton (Grand) Sacramento, Cal.
 McLaughlin, John & Alice (Lyric) Dallas, Tex.
 Marvin Bros. (Orpheum) Reading, Pa.
 Marlon & Deane (Gayety) Bangor, Me.; (Auditorium) Lynn, Mass.; 20-25.
 McLarens, Five (Keith's) Phila.
 Montrose Troupe (Unique) Minneapolis 20-25.
 Mitchell, Abbie (Unique) Minneapolis 20-25.
 Miller & Mack (Unique) Minneapolis 20-25.
 McDonald, James P. (Orpheum) Denver.
 McConnell Fasters (Orpheum) Minneapolis.
 Miskel, Hani & Miller (Miles) Minneapolis.
 Masegnos, The (Columbia) Cincinnati.
 McAnn, Mr. and Mrs. Jas. (Majestic) Johnstown, Pa.
 Merediths, The, & Dog Snoozer (Majestic) Waco, Tex.
 Nichols, Nelson & Nichols (Castle) Bloomington, Ill.; (Star) Paducah, Ky.; 20-25.
 Natfegers, The (Bijou) Benton Harbor, Mich.; 20-22; (Temple) Muskegon 20-25.

MRS. MARGERET POWELL.



Mrs. Margeret Powell, the subject of this sketch, is connected with the Osos Grand Theatre at Salida, Colo., and is the wife of the manager. By her clever sketches and repartee, she has won her way into the hearts of the patrons of the Osos Grand Theatre.

Norwaad, Ed. & Thelma (Orpheum) Newark, O.
 Newton, Gladys (Marvel) San Antonio, Tex.
 Nawa, Lou, & Co. (Orpheum) New Orleans;
 (Lyric) Mobile, Ala.; 20-25.
 Nelson & Otto (Proctor's 5th Ave.) N. Y. C.
 Newell & Niblo (Grand) Indianapolis; (Poll's) Scranton, Pa.; 20-25.
 Noble, Billy, & Jeanne Brooks (Gayety) Pittsburg; (Garden) Buffalo 20-25.
 Nichols Sisters (Auditorium) Lynn, Mass.
 Nazario, Nani, & Co. (National) San Francisco.
 Nevins, Paul, & Ruby Erwood (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City 20-25.
 Norman, Mary (Orpheum) St. Paul; (Orpheum) Minneapolis 20-25.
 Nosses, Six Musical (Shea's) Buffalo 20-25.
 Normans, Juggling (Keith's) Phila.
 Neville, Augustus, & Co. (Unique) Minneapolis 20-25.
 Nemo Girls, Three (Family) Lancaster, Pa.
 Nord (Unique) Minneapolis.
 O'Neill Trio (Colonial) Phila.
 O'Farrell, Langford & Co. (Unique) Minneapolis.
 O'Neill, Ray B. (Agnes St.) Toronto; (Griffith's) Cobalt 20-25.
 Orest, Charlie (Family) Moline, Ill.; (Main St.) Iowa 20-25.
 Orpheum Comedy Four (Pantages') Vancouver, B. C., Can.; (Pantages') Tacoma, Wash.; 20-25.
 Osborne's, Ted, Pets (Grand) Hamilton, U.
 Oshank & Biancetta (Hippodrome) Lexington, Ky.
 Orban's Cockatoos (Majestic) Colorado Springs, Colo.; (Unique) Des Moines, Ia.; 20-25.
 Oliver, Jack (Crystal) Kansas City, Mo.
 Orpheum Minstrels (Odeon) Canton, O.; 13-15; (Dreamland) Massillon 16-18.
 Owens, Billy & May (Aldome) Mt. Carmel, Ill.; 13-15; (Aldome) Washington, Ind.; 16-18; (Family) Brazil 20-22; (Majestic) Crawfordsville 23-25.
 Ozays, The (Bijou) Fargo, N. D.
 Phillips, O. C. (Marvel) Birmingham, Ala.
 Poloff Sisters (Grand) Columbia, S. C.
 Paulinetti & Piquo (Majestic) Butte; (Washington) Spokane 20-25.
 Parvis, Geo. W., Jr. (Bijou) Lorain, O.; (Princess) Cleveland 20-25.
 Pierce & Roslyn (O. H.) New Brunswick, N. J.; 13-15; (Bijou) Perth Amboy 16-18; (Savoy) Fall River, Mass.; 20-25.
 Pederson Bros. (Shea's) Buffalo; (Shea's) Toronto 20-25.
 Piotti, Lee & Millie (Family) Williamsport, Pa.; (Family) Shamokin 19-25.
 Paddock, O. D. (Veudome) Houston, Tex.
 Pullen, Juella (Vaudeville) Bristol, Tenn.
 Potter & Harris (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 20-25.
 Potts Bros. & Co. (Orpheum) Harrisburg, Pa.; (Majestic) Johnstown 20-25.
 Paul, George, & Co. (Main St.) Peoria, Ill.; (Bijou) Decatur 20-25.
 Prato's Simian Circus (Orpheum) Denver.
 Perruque Bros. (Orpheum) Portland, Ore.
 Post & Gibson: Bemidji, Minn.; Minot, N. Dak.; 20-25.
 Phillips, Mondane (Crystal) Trinidad, Colo.
 Parent & Barrett (Delphis) Carthage, Mo.; 13-15; (Delphis) Webb City 16-18.
 Plunkett & Ritter (Odeon) Clarkburg, W. Va.; 13-15; (Lyric) Fairmont 16-18; (Casino) Graf-ton 20-22; (Casino) Elkins 23-25.
 Price & Mildred (Cosmo) Eagle Grove, Ia.
 Pinner, Lena (Majestic) Milwaukee.
 Peltier, Joe (Eubson's) Chicago 13-16.
 Phillips, Will H. (Theatrum) Lansing, Mich.
 Potts, Ernie & Mildred (Poll's) Bridgeport, Conn.
 Parker, Frank & Co. (Majestic) Denver.
 Piles, Musical (Majestic) Shawnee, Okla.; 12-15; (Thompson's) Sapulpa 16-18.
 Plucks, Fwo (Thaumestein's) N. Y. C.; (Keith's) Boston 20-25.
 Quigley Bros. (Majestic) Johnstown, Pa.; (Colonial) Lawrence, Mass.; 20-25.
 Quinlan & Mack (Orpheum) Oakland, Cal.; 13-25.
 Rsnke, Flexible (Exhibit) Circleville, O.
 Rehm, Al. F. (Grand) Savannah, Ga.
 Richmond, Laura (Circuit) Tacoma, Wash.
 Reiff & Clayton Trio (Grand) Donora, Pa.
 Reeves & Giffelle (Orpheum) Sheboygan, Ia.; 13-15; (Hiram) Portsmouth, N. H.; 16-18.
 Rajan, John (Star) New Kensington, Pa.; 13-15; (Star) Tarentum 16-18; (Star) Monessen 20-22; (Grand) Donora 23-25.
 Roth, Laura G. (Majestic) St. Paul; (Littner's) Chicago 20-25.
 Reushaw, Bert: Memphis, Tenn.
 Raymond & Harper (Hathaway's) Lowell, Mass.
 Readings, Four (Orpheum) Spokane; (Orpheum) Seattle 20-25.
 Rocamore, Suzanne (Proctor's) Newark, N. J.; (Keith's) Phila.; 20-25.
 Roberts & Roberts (Star) McKees Rocks, Pa.; 13-15; (Arcade) Carnegie 16-18.
 Radin, Jerome (O. H.) Berlin, Out., Can.; 13-15.
 Raff, Claude (Pekin) Chicago; (Apollo) Chicago 20-25.
 Rice, Frank & True (Princess) Wichita, Kans.; (Folly) Oklahoma City, Okla.; 20-25.
 Russell & Held (Colonial) Lawrence, Mass.
 Rusticana Tiro (National) San Francisco.
 Rubens, T. (Orpheum) New Orleans.
 Richardson, Thur (Majestic) Dallas, Tex.; (Majestic) Houston 20-25.
 Rose & St. Claire (Crystal) Marceline, Mo.; (Lyric) Sedalia 20-25.
 Reed Bros. (Orpheum) St. Paul; (Orpheum) Duluth 19-25.
 Rogers & Fulton (Majestic) Butte 20-25.
 Reed & Earl (Cozy) Houston, Tex.; (Majestic) Waco 20-25.
 Reinfield's, Sig., Lady Minstrels (Idle Hour) Atlanta, Ga.
 Raymond, Ruby, & Co. (Mary Anderson) Louisville; (Orpheum) Evansville, Ind.; 19-25.
 Rosalres, The (Majestic) Galveston, Tex.; (Majestic) Shreveport, La.; 20-25.
 Riley & Alren (Clark's Aldome) Jacksonville, Fla.
 Russell & Church (Majestic) Galveston, Tex.
 Ritter & Foster (Miles) London, Eng.; 20-27; (Nottingham) 28-30.
 Reed, John P. (Lyric) Terre Haute, Ind.; (Majestic) Madison, Wis.; 20-25.
 Reynolds & Donegan (Orpheum) Sioux City, Ia.; (Orpheum) Omaha 20-25.
 Ryan, Thos. J. Richfield Co. (Temple) Rochester, N. Y.; (Shea's) Buffalo 20-25.
 Romano, Dallas: Beaumont, Tex.; Pueblo, Colo.; 20-25.
 Rosedale Four (Grand) Sacramento, Cal.; (American) San Francisco 19-25.
 Rutherford, Jim H., & Co. (Bijou) Duluth, Minn.; (Grand) Superior, Wis.; 20-25.
 Reynolds, Edward F. (Orpheum) Minneapolis; (Orpheum) St. Paul 19-25.
 Raymond, Alice, & Her Players (Tivoli) Manchester, Eng.; 20-27; (Empire) Bradford 27-30; (Palace) Hull 3-10; (Empire) Leeds 10-17.
 Russell, Nick & Lida (New Murray) Richmond, Ind.; (Broadway) Middletown, O.; 20-25.

Reynard, Carl H. (Princess) Columbus, O.
 Rice & Rice (Orpheum) Allentown, Pa.; 13-15; (Orpheum) Easton 16-18; (Keith's) Providence, R. I.; 20-25.
 Rawls & Von Kaufman (New Bijou) Battle Creek, Mich.
 Raymond & Elliott (Howard) Boston.
 Ratapette's Dogs (Circo Pmbillions) Havana, Cuba.
 Redford & Winchester (Trent) Trenton, N. J.
 Reynolds, Walter (Proctor's) Elizabeth, N. J.; 13-15; (Proctor's) Newark 16-18.
 Rush Lug Toy (Family) Mahanoy City, Pa.
 Ray, Billy (Orpheum) Cambridge, O.; 13-15 (Pike) Canal Dover 16-18.
 Roberts, Hayes & Roberts (Majestic) Montgomery, Ala.; 20-25.
 "Red", Josephine (Palace) London, Eng., Dec. 18th, 31.
 Shedman's, W. S., Dogs: Dumont, N. J.
 Smith, Chas. Cecil (Donium) Tulsa, Okla.
 See & Liska (Maryland) Princeton, W. Va.
 Sprague & McNamee (Bijou) Greensboro, N. C.; 13-15; (Gayety) Dauville, Va.; 16-18; (Majestic) Norfolk 20-25.
 Sprague & Dixon (Proctor's) Troy, N. Y.; (Proctor's) Newark, N. J.; 20-25.
 Stanley & Chambers (Arcade) Toledo, O.; (New Sun) Springfield 20-25.
 Standish, The Misses (Orpheum) New Orleans; (Orpheum) Mobile, Ala.; 20-25.
 Silveo & Co. (Majestic) Denver.
 Smith & Arado (Gayety) Ottumwa, Ia.; (Orpheum) Champaign, Ill.; 19-25.
 Susana, Princess (Casino) Zanesville, O.
 Seligman & Braunwell (Orpheum) Salt Lake, U.; 19-25.
 Sherman & De Forest (Star and Garter) Chicago; (Gayety) Pittsburg 20-25.
 Sun, Gus, Minstrels, Nick Hufford, mgr.: (Orpheum) Zanesville, O.; (Orpheum) Canton 20-25.
 Stafford, Frank, & Co. (Colonial) N. Y. C.; 20-25.
 Spalding & Rlego (Orpheum) St. Paul; (Orpheum) Omaha 19-25.
 Starr, Mabel (Sun's) Springfield, O.; (Majestic) Bucyrus 20-25.
 Smith, Allen (Majestic) Denver.
 Surazal & Kazal (Majestic) Milwaukee; (Majestic) Chicago 20-25.
 Stodlards, Musical (Bijou) Bayonne, N. J.; (Empire) Hoboken 20-25.
 Sully & Phelps (O. H.) Newburyport, Mass.
 Suway, Ray W. (Majestic) Galveston, Tex.
 Sale, Chick (Poll's) New Haven, Conn.
 Sauford, Jere (Lyceum) Minot, N. Dak.; (Grand Family) Fargo 20-25.
 Savage, S. E. (Orpheum) Chillicothe, O.; (Princess) Columbus 20-25.
 Sugimoto Japanese Troupe (Bijou) Easton, Pa.; (State St.) Trenton, N. J.; 20-25.
 Stimms, Willard, & Co. (Proctor's 5th Ave.) N. Y. C.; 20-25.
 Stipps, Musical (Clark's Aldome) Jacksonville, Fla.; (Orpheum) Tampa 19-25.
 Swain's Cockatoos (Lyceum) Chicago.
 Stevens, Edwin, & Co. (Orpheum) Los Angeles; 13-25.
 Silvers (Proctor's 5th Ave.) N. Y. C.; (Keith's) Phila.; 20-25.
 Scooby & Earl (Lillian) Detroit, Minn.; 13-15; (Bijou) Crookston 16-18.
 Stevens, Max (Gayety) Galesburg, Ill.
 Seldom's Living Marble (Orpheum) Des Moines, Iowa.
 Spisard Bros. & Co. (Houm) N. Y. C.
 Stevens & Le Roy (Bell) Newport News, Va.
 Sully Duo (Hippodrome) Huntington, W. Va.; 13-15; (Orpheum) Portsmouth, O.; 16-18.
 Seibul & Groybl (Ideal) Victor, Colo.; (Atlas) Cheyenne, Wyo.; 20-22.
 Sweet, Eugene (New Temple) Muskegon, Mich.; 20-25.
 Stuart & Keeley (Family) Lancaster, Pa.
 Sansop & Della (Orpheum) Minneapolis.
 Sullivan, James Francis, & Co. (Miles) Minneapolis.
 Stewart, Winifred (Miles) Minneapolis.
 Shields, The (Columbia) Cincinnati.
 Stead, Walter (Star) Paducah, Ky.
 Thornton, James (Poll's) Wilkes-Barre, Pa.
 Theodors, Les (Unique) Minneapolis; 20-25.
 Tanner & Gilbert (Family) Lancaster, Pa.
 Town Hall Minstrels (Orpheum) Minneapolis.
 Tuttle's, Mlle., Parrots, (Century) Mishawaka, Ind.; 13-15; (Irwin) Goshen 16-18.
 Tuttle & May (Bijou) Atlanta, Ga.; (Grand) Nashville, Tenn.; 20-25.
 Tekara, Magician (O. H.) Mooresville, Ind.; 13-15; (Crystal) Roanoke 16-18.
 Temple & O'Brien (Theatrum) Ft. William, Can.
 The Quartet (Maryland) Baltimore; (Orpheum) Atlanta, Ga.; 20-25.
 Topsy, Topsy & Topsy (Poll's) Wilkes-Barre, Pa.; (Alhambra) N. Y. C.; 20-25.
 Troubadours, Three (Orpheum) Zanesville, O.; Canton 20-25.
 These Three Nifty Girls (Idea) Fond du Lac, Wis.; (Bijou) Lansing, Mich.; 20-25.
 Tinney, Frank (Orpheum) Seattle; (Orpheum) Portland, Ore.; 20-25.
 Toledo, Sydney (Luna) Sharon, Pa.
 Thomas & Payne (Family) Rock Island, Ill.; (Majestic) Cedar Rapids, Ia.; 20-25.
 Tempeart and Sunshine Trio (Orpheum) Los Angeles.
 Thomas, Toby (Winter Circus) Chattanooga, Tenn.; (Winter Circus) Atlanta, Ga.; 20-25.
 Temple Quartet (Keith's) Columbus, O.
 Thayer, Joe (Empire) Lewiston, Me.
 Tuttle, Mlle. (Bijou) Marinette, Wis.
 Usher, Claude & Fannie (Orpheum) Denver.
 Umhalts Bros. (Alma) Alma, Mich.; (Royal) Manistee 20-25.
 Utopia Musical Duo (Grand) Union City, Ind.; (Lyric) Robinson, Ill.; 20-22; (Red Mill) Vincennes, Ind.; 23-25.
 Vardon, Perry & Wilber (Empire) London, Eng., Nov. 22-Jan. 1.
 Volta (Poll's) Wilkes-Barre, Pa.
 Vaughan, Dorothy (Majestic) Denver.
 Variety Comedy Four (Gayety) Indianapolis.
 Victorine, Myrtle (Idea) Fond du Lac, Wis.; (Bijou) Lansing, Mich.; 20-25.
 Variety Four (Pantages') St. Joseph, Mo.; (Pantages') Kansas City 20-25.
 Van, Billy (Orpheum) Brooklyn; (Alhambra) N. Y. C.; 20-25.
 Von Hoff (Hippodrome) Charleston, W. Va.; (Auditorium) Cincinnati 19-25.
 Voelker, Mr. and Mrs. Frederic (Orpheum) Spokane; (Orpheum) Seattle 20-25.
 Vivaldi, Two (Poll's) Wilkes-Barre, Pa.; (Shubert) Utica, N. Y.; 20-25.
 Vsh Biene (Shea's) Toronto; (Temple) Detroit, 20-25.
 Vandervills, The (O. H.) Covina, Cal.; (O. H.) San Fernando 19-22; (O. H.) New Hall 23-25.

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Valentine & Ray (Family) Muscatine, Ia.

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Wheeler & Sharpsteen (Lyceum) Grand Rapids, Mich.

Williams & Mayer (Majestic) Shreveport, La.

Williams & Butterworth (Theater) Richmond, Va.; (Lyric) Petersburg 20-25.

Woodward, Romani L. (O. H.) Mt. Pleasant, Pa.; 13; (O. H.) Greensburg 14; (O. H.) Indiana 15; (Lyceum) Kiltanning 16-18.

Wills, Nat (Shen's) Buffalo.

West, Rowland, & Co. (Poll's) Wilkes-Barre, Pa.

Waugdoodle Four (Family) Lancaster, Pa.

Weston, Vilmos (Orpheum) Denver.

Whitelaw, Arthur (Columbia) Cincinnati.

Walker, Musical (Lyric) North Yakima, Wash.; (Arcade) Hoquiam 20-22; (Hijou) Aberdeen 23-25.

Winkler-Press Trio (Noutauk) Passaic, N. J.

Wallace's Cockatoo (Gay) Hastings, Neb., 13-15; (Lyric) Beatrice 16-18; (Lyric) Council Bluffs, Kans., 20-22; (Lyric) Junction City 23-25.

Worwood's, J. B., Animals (Garrick) Burlington, Ia., 16-18; (Gaiety) Galesburg, Ill., 20-22; (Varieties) Canton 23-25.

Wyckoff, Fred (Hijou) Battle Creek, Mich.; (Bliss) Jackson 20-25.

Williams, Charles (Grand) Nashville, Tenn.; (Majestic) Montgomery, Ala., 20-25.

Willard & Bond (Hudson) Unou Hill, N. J.; (Auditorium) Lynn, Mass., 20-25.

Well John (Mary Anderson) Louisville; (Columbia) St. Louis 19-25.

Ward, Billy (Janet) Chicago 13-15; (Hijou) Hammond, Ind., 16-18; (Grand) Chicago 20-25.

Waters, Tom (Orpheum) Sioux City, Ia.; (Orpheum) Dea Moines, Ia., 25.

Wells, Lou (Orpheum) Minneapolis; (Columbia) St. Louis 20-25.

Wilson, Great (Poll's) Springfield, Mass.; (Poll's) Worcester 19-25.

World's Comedy Four (Majestic) Cedar Rapids, Ia.; (Majestic) Kalamazoo, Mich., 20-25.

Wilson Bros. (Poll's) Bridgeport, Conn.; (Poll's) Hartford 20-25.

Woods, W. J., & Co. (National) Stoueville, O., 13-15; (Victoria) 16-18.

Wartenberg Bros. (Majestic) Madison, Wis.

Winters, Musical (Allen) Sharpsville, Pa., 13-15; (New Alpha) Sharon 16-18.

Wentworth, Vesta & Foddy (Poll's) Worcester, Mass.; (Greenlight) Brooklyn 20-25.

Wilson, Geo. X. (Grand) Portland, Ore.

White & Simmons (Bennett's) Montreal; (Bennett's) Ottawa 20-25.

Worwood's Monkeys (Keith's) Boston; (Keith's) Phila., 20-25.

World, John W., & Mindell Kingston (Orpheum) New Orleans.

Wish, Lynch & Co. (Columbia) Cincinnati; (Orpheum) Evansville, Ind., 20-25.

Wells, Mr. and Mrs. Wm. J. (Yale) Kansas City, Mo.; (Majestic) Winterset, Ia., 20-25.

Whitney, Tilly (Kedzie Ave.) Chicago; (Family) Clinton, Ia., 20-25.

White's, Al., Dancing Bugs (Orpheum) Evansville, Ind.; (Orpheum) Memphis, Tenn., 20-25.

Whitman Bros. (Grand) Victoria, B. C., Can.; (Star) Seattle, Wash., 20-25.

Waddell, Fred and Mae (Gaiety) S. Chicago, Ill.

Whiteside, Ethel, & Plicks (Bennett's) Hamilton, Can.

Willison & Stonaker (Majestic) Denver.

Wolfe & Lee (Majestic) Beaumont, Tex.

Young, De Witt, & Sister (Plaza) N. Y. C.

Young, Frank A.; Hastings, Okla.; Comanche 20-25.

Younger Bros. (Lyceum) Port Arthur, Ont., Can.

Yaw, Don Tin (Orpheum) Zanesville, O.; (Orpheum) Canton 20-25.

Zazel & Vernon Co. (Apollo) Berlin, Ger., Dec. 1-31.

Zolars, Two (Idea) Fond du Lac, Wis.; (Hijou) Lansing, Mich., 20-25.

Zeno, Jordan & Zeno (Family) Elmira, N. Y.

Zara (Carmen Troupe (Poll's) Wilkes-Barre, Pa., 20-25.

Zarlingtons, The (Star) Paducah, Ky.

BURLESQUE.

Americans, Teddy Simonds, mgr.: Phila., 20-25.

Avenue Girls, Dan Sculler, mgr.: Boston 6-18; Schenectady 20-22; Albany 23-25.

Behnan Show, Jack Slinger, mgr.: Minneapolis 13-18; Milwaukee 20-25.

Big Review, Henry T. Dixon, mgr.: St. Louis 13-18; Indianapolis 20-25.

Bohemians, Al. Lubin, mgr.: Minneapolis 13-18; St. Paul 20-25.

Bon Tons, Weber & Rush, mgr.: Toronto 13-18; Rochester 20-25.

Bowery Burlesquers, E. M. Rosenthal, mgr.: Buffalo 13-18; Toronto 20-25.

Brigadiers, Wash Martin, mgr.: Schenectady 13-15; Albany 16-18; Montreal 20-25.

Broadway Gaiety Girls, Louis Oberwarth, mgr.: Wilkes-Barre 13-15; Scranton 16-18; Albany 20-22; Schenectady 23-25.

Century Girls, John J. Moynihan, mgr.: Boston 13-15.

Cherry Blossoms, Maurice Jacobs, mgr.: Cleveland 13-18; Pittsburg 20-25.

College Girls, Spiegel Amuse. Co., mgrs.: Chicago, 6-18; Cleveland 20-25.

Columbia Burlesquers, J. Herbert Mack, mgr.: Cleveland 13-18; Columbus 20-22; Wheeling 23-25.

Cozy Corner Girls, Sam Robinson, mgr.: Phila., 13-18; Wilkes-Barre 20-22; Scranton 23-25.

Cracker Jacks, Harry Leonl, mgr.: Rochester 13-18; Schenectady 20-22; Albany 23-25.

Dainty Duchess, Weber & Rush, mgrs.: Columbus 13-15; Wheeling 16-18; Pittsburg 20-25.

Dreamland Burlesquers, Issy Grodz, mgr.: Toronto 13-18; Buffalo 20-25.

Ducklings, Frank Calder, mgr.: Cleveland 20-25; Empire Burlesquers, Jesse Burns, mgr.: N. Y. C., 13-18; Newark 20-25.

Fads and Follies, Chas. B. Arnold, mgr.: N. Y. C., 13-18; Phila., 20-25.

Fashion Plates, Harry Montague, mgr.: Brooklyn 6-18; N. Y. C., 20-25.

Fay Foster, John Groves, mgr.: Milwaukee 13-18; Minneapolis 20-25.

Follies of the Day, Barney Gerard, mgr.: Scranton 13-15; Wilkes-Barre 16-18; Paterson 20-22; Jersey City 23-25.

Follies of the Moulin Rouge, Joe Hurlig, mgr.: N. Y. C., 13-18; Providence, R. I., 20-25.

Frivolous Landis, J. E. Block, mgr.: Buffalo 13-18; Detroit 20-25.

Gay Massacre, Harry Hill, mgr.: Kansas City 13-15; Des Moines 20-22.

Girls From Happyland, Lou Hurlig, mgr.: N. Y. C., 13-18; Brooklyn 20 Jan. 1.

Golden Crook, Jacobs & Jermon, mgrs.: Boston 13-18; Springfield 20-22; Holyoke 23-25.

Gay Morning Glories, Geo. F. Hoffrage, mgr.: Joplin, Mo., 15; Springfield 16; Aurora 17; Hastings, Kan., 18; Wash. D. C., 19.

Hastings' Harry Show, Brooklyn 13-15.

Imperials, Slim Williams, mgr.: Newark 13-18.

Irwin's Big Show, Newark 13-18; Hoboken 20-25.

Irwin's Gibson Girls, Phila., 13-18; Newark, 20-25.

Jardin de Paris Girls, Clarence Burdick, mgr.: Montreal 13-18.

Jerry Liles, Wm. S. Clark, mgr.: Toledo 13-18; Detroit 20-25.

Jolly Girls, Richard Patton, mgr.: Baltimore 13-18; Phila., 20-25.

Kentucky Belles, Robert Gordon, mgr.: Phila., 13-18; Scranton 20-22; Wilkes-Barre 23-25.

Kickerbockers, Louis Roble, mgr.: Chicago 13-18; Cincinnati 20-25.

Lady Buccaneers, Harry Strauss, mgr.: Brooklyn 13-15.

Lid Lifters, H. S. Woodhull, mgr.: Springfield 13-15; Holyoke 16-18; N. Y. C., 20-25.

Majestics, Fred Irwin's; Hoboken 13-18; N. Y. C., 20-25.

Marathon Girls, Phil Sheehan, mgr.: Phila., 13-18; Baltimore 20-25.

Maude Gras Beauties, Andy Lewis, mgr.: Milwaukee 13-15; Chicago 20 Jan. 1.

Merry Burlesquers, Montreal 13-18; Toronto 20-25.

Merry Whirl, Louis Epstein, mgr.: Wash., D. C., 13-18; Wheeling 20-22; Columbus 23-25.

Miss New York, Jr., Ed. Schappin, mgr.: Kansas City 13-18; St. Louis 20-25.

Morning News, Harry, Walter Romborg, mgr.: Pittsburg 13-18; Wash., D. C., 20-25.

Moulin Rouge, Chas. Edwards, mgr.: Wash., D. C., 13-18; Baltimore 20-25.

Parisian Willows, Weber & Rush, mgrs.: Brooklyn 6-18; Phila., 20-25.

Pat White's Gaiety Girls, Walter Greaves, mgr.: St. Joseph 13-15; Kansas City 20-25.

Queen of the Jardin de Paris, Jos. M. Howard, mgr.: Providence 13-18; Boston 20-25.

Reeves' Beauty Show, Al. Reeves, mgr.: Cincinnati 13-18; Louisville 20-25.

Rentz Santley, Abe Leavitt, mgr.: Albany 13-15; Schenectady 16-18; N. Y. C., 20-25.

Rialto Rounders, Dave Kraus, mgr.: Wheeling, 13-15; Columbus 16-18; Toledo 20-25.

Rice & Barton's Gaiety Co., Chas. Barton, mgr.: St. Louis 13-18; Kansas City 20-25.

Rose Hill's English Follies, Rice & Barton, mgrs.: Omaha 12-17; Minneapolis 20-25.

Runaway Girls, P. S. Clark, mgr.: Louisville 13-18; St. Louis 20-25.

Rose Svell's London Belles, W. S. Campbell, mgr.: Chicago 13-15.

Sain Devere's Burlesquers, Louis Storke, mgr.: Indianapolis 13-18; Louisville 20-25.

Sam T. Jacks Show, Will Roehm, mgr.: Detroit 13-18; Chicago 20-25.

Scribner's, Sam, Show, Morrie Weinstein, mgr.: Schenectady 13-15; Albany 16-18; Boston 20-25.

Serenaders, Chas. B. Arnold, mgr.: Boston 13-18; Albany 20-22; Schenectady 23-25.

Star and Garter Show, Frank Weisberg, mgr.: Baltimore 13-18; Wash., D. C., 20-25.

Star Show Girls, Wm. Fennessy, mgr.: Jersey City 13-15; Paterson 16-18; N. Y. C., 20-25.

Talk of the Town, Gus Leining, mgr.: Louisville 13-18; Cincinnati 20-25.

Tiger Liles, W. N. Drew, mgr.: St. Paul 13-18; St. Joseph 20-22.

Troaders, Chas. H. Waldron, mgr.: Detroit 13-18; Chicago 20-25.

Umpire, The, Chas. Donohue, mgr.: N. Y. C., 13-18; Brooklyn 20-25.

Vanity Fair, Robert Manchester, mgr.: Pittsburg 13-18; Buffalo 20-25.

Washington Society Girls, Lew Watson, mgr.: Albany 13-15; Schenectady 16-18; Jersey City 20-22; Paterson 23-25.

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I X L Ranch Wild West, Roy Chandler, mgr.; Buenos Aires, So. America, Dec. 18-Jan. 19; Rosario 17-23; Mar del Plata Jan. 25-31.

Lambinger's Animal Show, Gus Lambinger, mgr.; Mobile, Ala., Dec. 6-Jan. 1.

Royal's, Rhoda, Indoor Circus; Chattanooga, Tenn., 12-18; Atlanta, Ga., 19-25.

Schuyler & Glover Shows, Pontotoc, Okla., 13-15; Connersville 16-18.

Sun Bros.; Willachoochee, Ga., 15; Nashville 16; White Springs, Fla., 17; Palatka 18.

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Barkoot Amusement Co., No. 2, J. C. Simpson, mgr.; Sylvester, Ga., 13-18; Tifton 20-25.

Blue Ribbon Amusement Co., C. F. Sturm, mgr.; Brinkley, Ark., 13-18; Clarendon 20-25.

Carolina Amusement Co., C. J. Odekerk, mgr.; Covington, Ga., 13-18; Jackson 20-25.

Cosmopolitan Shows, No. 3, Wilber & Avery, mgrs.; Birmingham, Ala., 13-18; Bessemer 20-25.

Freeman Carnival Co., W. H. Freeman, mgr.; Wilmington, Ark., 13-18; Howe 20-25.

Goodell Shows, C. M. Goodell, mgr.; Madill, Okla., 13-18.

Juvenal's Stadium Shows, J. M. Juvenal, mgr.; Marksville, La., 13-18; Cottopout 20-25.

Jones, Johnny J., Exposition Shows; Albany, Ga., 13-18.

Kingsley's Up-to-Date Amusement Co., J. B. Kingsley, mgr.; Georgetown, Tex., 13-18; San Marcos 20-25.

Metropolitan Shows Great, Velare & Coleman, mgrs.; Polham, Ga., 13-18.

Napier's Combined Shows, Wm. P. Duke, mgr.; Greenwood S. C., 13-18; Laurens 20-25.

Osterling Amusement Co., Geo. F. Osterling, mgr.; Lawrenceville, Ga., 13-18.

Relax, Nat. Carnival Co.; Globe, Ariz., 20-25.

Robinson Amusement Co., Dan R. Robinson, mgr.; Bessemer, Ala., 13-18.

Smith, John R., Shows, John R. Smith, mgr.; Conway, S. C., 13-18; Mullins 20-25.

Sunflower Amusement Co., C. E. Boyd, mgr.; New Iberia, La., 13-18; Lake Charles 20-25.

Wood's, J. L., Shows; Harlem, Ga., 13-18; Gibson 20-25.

Ye Olde English Pleasure Fair Co.; Knoxville, Tenn., 13-18; Chattanooga 20-25.

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Films Reviewed

(Continued from page 17.)

graphs to his mother to send him at once the photo she has of Bessie. The photo arrives and he starts for home. Of course you may imagine the reaction, but when he shows himself possessed of her photo, Bessie pleads for forgiveness for having doubted him. Another victory for Harry.

SELIG.

THROUGH THE HOOD RIVER VALLEY.—An educational scenic novelty from negatives taken along the Northwest Coast of America, in that region of scenic wonders—Oregon. Scenic centering around the salmon industry are shown, also gigantic apple interests, the Hood River Valley, entertaining panoramic views of orchards containing thousands of trees, the method of caring for them and the final disposition of the crop.

On the same reel with this picture is that of A Modern Dr. Jekyll.

THE CHRISTIAN MARTYR.—A story woven around the life of Empress Faustina, of Rome, the mother of Nero. She was a corrupt queen. At the period in this picture she is forty-five years of age and madly infatuated with Flavian, a Roman soldier. Opening scene shows Faustina in her pleasure craft drifting down the Tiber to meet her lover upon his return from the war. Flavian has prepared a feast for the Empress. After Faustina's departure a slave girl, Naodamia, enters. After entertaining Flavian, Naodamia pleads to be gone. The infatuated soldier madly declares his love. The girl refuses it saying she is a Christian. At that time the Empress never failed to destroy a Christian whenever found. But Flavian does not betray the girl. They meet again. She pleads with him to join her faith. He accepts. Their compact is overheard by the queen's jester. They are betrayed. The queen follows them to their church. Flavian and Naodamia are arrested. Flavian pleads to marry the girl. Flavian is offered a glass of wine by the queen to show he is forgiven. The wine is drugged. Flavian calls the populace together and announces her program that in the arena twenty Christians are to be fed to the lions. Among the martyrs is Naodamia. The queen has left a note beside Flavian telling him of Naodamia's fate. Flavian awakens and rushes to the arena. Seeing he cannot rescue her he leaps to the arena from the balcony and finds death beside his lost love.

IMP.

(Orl Laemmle)

HER GENEROUS WAX.—Of course, she's a perfectly dear little wife, but it wouldn't feel right to hubby if he gave her these \$15.00 for a new hat too readily. That's why we see her coaxing him sweetly, and she wins, too.

With a friend, she starts out shopping; they have not gone far when a blind beggar attracts the attention of the young wife. Poor chap! some blind! her heart goes out to him, and so does one of the five-dollar bills; even more, she gives him her card, and he simply must come over to the house for further aid. Meeting a crippled and again a speechless beggar, she soon puts with the two dives remaining.

She goes home now, and when hubby looks for the new hat, she tells him the story of the poor beggar trio. "Huh!" he sneers, "they are fakes—all of them; and you mushhearted wunny, with fifteen dollars, you—" but she doesn't wait to hear him say anything so cruel about those poor beggars, she stops her ears with her fingers and finally leaves the room.

Now we see the den of the beggars, where they divide the day's spoils, have a few drinks, and then, putting on their most forlorn expressions, two of them sally forth to pay their benefactress a visit. She is all ready for them, giving each a box and some clothing; they each take a drink and depart. A little later her husband, looking for a certain suit of clothes discovers that some of his best suits are gone!

He interrogates wife, she sweetly tells him all about the beggar's visit, and there is a pretty little quarrel. She flourishes out of the room and before hubby can realize it he is reading the inevitable note: "I'm going back to mother."

To mother's he forthwith ties himself and only stern mis-law does he see, and at the front door, too. He goes back home, and how lonely it seems without her!

He is just wondering how he will ever get her home, when a visitor, the one-armed beggar comes in. Ah! here's the one! Hubby treats him nicely for a moment, and suddenly grabs the hidden arm, supposed to be missing. The beggar surrenders, and the husband instead of beating him as he deserves, commands him to write a note reading: "The blind beggar you befriended is dying and wants to see you." Hubby takes the trembling beggar around to mother-in-law's, sees him, delivers the note then follows stealthily as wife accompanies the decoy to the den. What she sees there quickly destroys her confidence in beggars.

Her husband knows all about it and waits for her at home. She is just about due when he changes his mind and goes out to a millinery store and buys her a hat. Arriving home, seeing her seated at a table he takes a seat and begins to slide the box toward her; at the same time a hand of each is moving toward the center of the table; soon they meet; he meekly opens the box and she joyfully takes out the hat, and after kissing him heartily puts it on, and the last of the film shows us how perfectly becoming it is to her.

ESSANAY.

OBJECT, MATRIMONY.—Peace has reigned for three solid weeks at Miss Neverwed's Select School for Young Ladies—no precedent in the record in the history of the institution. In the girls' dormitory, the hottest of insurrection, a dozen or more young ladies hold counsel, each one earnestly endeavoring to "start something." An opportunity comes when Miss Neverwed, wearing a long, sober face, appears and accuses one of them of some atrocious crime in the school room of which the girl is innocent. The girls immediately resolve to get even.

Miss Neverwed has a dislike for all men, since years ago she had refused to marry Timothy Pettibone, and the girls, knowing what an annoyance any masculine is to their principal decide to at least endeavor to force her into matrimony. In comes Bill, the hired advertising advertisement appears in the personal columns of the local paper.

Malden lady, not beautiful, but with warm heart and \$30,000 wishes to meet gentleman of means. OBJECT, MATRIMONY. Address J. A., Box 23, Herald office.

The next day large numbers of answers arrive to which the girls mail the same reply. Miss Sir: will pass along Main street and Joy avenue about 4 p. m. tomorrow with a companion and will wear a red rose and white waist.

At the appointed time on the following afternoon Miss Neverwed's favorite pupil coaxes her principal out for a walk, after plucking a red rose on her white shirt waist. At the point named in the letter numbers of persistent suitors crowd about the bewildered Miss Neverwed, each urging his case and offering her his credentials.

At this critical moment, a tall, handsome gentleman comes on the scene, disperses the smooching suitors, lifts his hat to Miss Neverwed and begs permission to escort her home.

At the doorstep, she holds him a moment and searches his face.

"Are you Timothy Pettibone?" "I am, indeed, my dear Juliet," answers Timothy. "I have come back again to plead my suit."

"Oh, Timothy," sobs the happy little Juliet, falling into his arms.

A few minutes later the mob of disappointed suitors again come on the scene, but Timothy waves them off, telling them that Miss Neverwed has consented to be his wife.

Later, when Miss Neverwed learns that her pink tick has shown her pupil's "practical" joke, she scolds and lectures a little but ends in showering abundant forgiveness and thanks upon them.

THE HEART OF A COWBOY.—Two handsome young Americans, cowboys of "Bar O" ranch, fall in love with Kitty Blair, the pretty daughter of a neighboring ranchman. The two young fellows have been pals up to the time they meet Kitty, when a bitter rivalry rises between them. Kitty presents Stephen Bronson, one of her admirers, with her latest photograph, but shows her impartiality when she gives Stephen Howard, the other suitor, a similar photograph.

The two young fellows finally resolve to see the girl together and ask her to choose between them. When they state their case to Kitty, she hesitates a moment and gives her hand to Bronson. Howard usefully withdraws, after shaking hands with Bronson and wishing the two a happy life together.

It is not long, however, before Bronson shows the other side of his nature. Bronson loses money gambling and plans to reimburse himself in appropriating another ranchman's cattle. Bronson takes into his confidence one Will Parsons, another cowboy, and when night falls they visit the corral and make away with a half-dozen of the ranchman's choicest steers. Parsons is sent on to sell the cattle while Bronson rides off to visit his sweetheart.

In the meantime discovery of the theft is made and a photograph of Kitty bearing the legend "To my friend Stephen" is found close to the spot where the cattle were rounded up.

A visit to Steve Howard's "dobe" follows but Howard's entire ignorance of the entire affair seems to point out his innocence.

There can be but one other Steve who could be guilty, and Bronson is hunted up. He is surprised to find that his name, accused of the theft and he about to be hanged from a lynching tree, when Howard, who has come upon the scene, steps in front of Bronson and shoulders the guilt himself.

Bronson is thunderstruck but does not offer to interfere when Howard is led away. He is not quite capable in his black soul of appreciating the nobleness of Howard's sacrifice, but the other hand Howard is firmly convinced that Bronson is innocent and it is to make happy the girl he loves in taking Bronson's place.

Bronson, after the part has left, turns to the girl and begs her to go East with him. She consents and goes into the house to pack her suitcase. When she is in the house, Parsons, having sold the cattle and returned with the money, calls Bronson aside and tells him he is ready to divide.

They are in the midst of this transaction when Kitty comes out of the house and hears them talking about the theft. Immediately she realizes Howard's great sacrifice for the cowardly knave she has agreed to marry and a moment desperately resolves to turn them over to justice and to save Howard's life.

They are surprised when they look up into Kitty's revolver, but she forces Bronson to write a confession, clearing Howard, and jumping astride Bronson's horse gallops off after the sheriff and his posse.

She arrives just in the nick of time. The rope has been thrown over Howard's neck and is ready to draw him to his death. The girl's timely arrival prevents this and her screams for them not to hang the man check them. Kitty brings forth the confession from Bronson, Howard is liberated and Kitty goes to his arms.

The sheriff and his posse jump on their horses and ride off in pursuit of Parsons and Bronson. They overtake them finally, and the two meet their just deserts.

A KISS IN THE DARK.—Peter O'Rourke and his pretty young wife, Mollie, receive a letter from their old-time friend Frank Morrison, who states that he is just returning from India to pay them a short visit. Mollie's heart is made glad as the letter states that Frank is bringing her a number of priceless curios for her already extensive collection. But Peter is skeptical as Frank was at one time Mollie's sweetheart and he is not thoroughly convinced that Mollie has quite forgotten him.

Frank arrives. He is warmly welcomed and told to make himself at home. Peter, who is inclined to be jealous, proposes a little scheme to Frank to find out what Mollie would do if another man made love to her.

Mollie and Frank are left alone, Peter stating that he is leaving the house for a few minutes but in reality he spies on them from the window. Frank begins making love. Mollie, who has learned her husband's plan, resolves to make him thoroughly jealous, and makes love to Frank. Peter, from the window, shows his deep outrage and when the affair has gone far enough as he thinks, he enters and upbraids Frank.

Evening comes and Peter tries another scheme. He sends Mollie's check with ink and again leaves the house. Frank enters, mistakes Mollie for his own wife who is expected to arrive at any moment, kisses her and gets a portion of the ink on his own cheek. Mollie screams and runs out of the room. The maid enters, makes a fun of Frank, who apologetically kisses her on the cheek. In comes Bill, the hired man, who kisses his fair one and also gets his cheek blackened.

Frank's wife arrives and finds the room empty. Finally Frank appears and kisses her fondly on the cheek. Peter sees the couple and thinks the woman is Mollie, preparing to elope with Frank. He rushes in with a pair of horse pliers and a carving knife, resolved to annihilate the entire colony.

He sees his mistake when Mrs. Morrison reveals her features. Mrs. O'Rourke appears. Peter falls on his knees and begs forgiveness. She takes him in her arms and presses her cheek to his. Peter looks into the glass and at the other guests. All their cheeks are dabbled with ink.

GAUMONT.

(George Kleine)

NOTHING IS EVER LOST.—Mr. Oblivion has an unfortunate habit of forgetting things and unlays his set of false teeth in a restaurant. Fortunately the waiter finds it and brings it to him.

While taking an after-dinner promenade, the school blows his wig off, but a sailor brings it back to him. Next, he drops a compromising letter, which is found and returned to him by a boy, but unluckily for Mr. Oblivion, it is restored to him in his wife's presence. Then, when strolling along the river bank his wife falls into the water, but is rescued and placed in his arms just when he was beginning to forget her. Finally he loses his purse, but somehow that does not come back to him.

THE LIFE BUOY.—A poor fisherman finds a baby floating in a life buoy on the sea, evidently surviving a recent shipwreck. He adopts the child in spite of the desperate poverty of his own family. His creditors sell his furniture to satisfy their debts, but when they are about to sell the life buoy, the fisherman seizes it, it breaks in two and is found to contain a roll of money, which brings comfort and happiness to the poor family for the rest of their lives.

THE SHEPHERD'S FLUTE.—Jack is a poor shepherd boy, employed by an avaricious old farmer. While the sheep are browsing Jack goes to sleep. His master finds him thus and beats him mercilessly.

Poor Jack, when alone, kneels down and invokes supernatural help. A beautiful fairy comes out of a bush and orders Jack to cut a reed and make a flute of it. Then she explains to him that when anybody wants to hurt him all he has to do is to blow the flute and his enemies will immediately begin to dance as long as he will blow.

Jack returns to the farm and when his master is about to beat him for his tardiness, he comes to play his flute. The stick falls from his master's hands and he begins to dance.

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soon as the music stops the farmer calls his farm hands to beat Jack, but Jack plays his fiddle again and makes them all dance.

CAMBYSES, KING OF PERSIA—About 550 B. C. their reigned in Persia and Egypt, Cambyzes, a very cruel and passionate king.

He fell in love with Amestris, the beautiful wife of his favorite courtier, Proxaspes. It happened one day that young Masysos, son of Proxaspes and Amestris, was learning how to throw the javelin or spear.

Cambyzes comes upon the scene and plays with Masysos. Unhappily as King Cambyzes threw the javelin, Masysos ran in front of him so that the javelin pierced him through the heart.

Amestris, the boy's mother, did not understand that it was accidental and she swore to avenge Masysos' death. Accordingly she feigned to yield to Cambyzes' passion in order to attract him into her home.

There, before the corpse of her dead son, which she tragically displayed to Cambyzes, she stabbed the king to the heart with the same javelin with which he had killed Masysos.

URBAN ECLIPSE.

(George Kleine.)

SWITZERLAND: CONQUERING THE ALPS.—Depicting the perilous ascent of an Alpine peak, 13,670 feet in height, by a route never before attempted. Even the guides were afraid to undertake it, so the risk incurred by the man with the motion picture camera was certainly far greater.

The scenes depicted are as follows: Engaging guides—leaving Lauterbrunnen—Boarding the train for Schelderg—The mountain railroad and surrounding scenery seen through a telescope—Ascent to the Guggi Hut—Partaking of refreshments—Watching a sunset—Amidst the terraces of the Guggi Glacier—Typical Dolomite rocks and treacherous "traverses" warily negotiated—Camping out on the plateau—Resuming the journey over awful chasms and pinnacles—Crossing glaciers, ice falls, avalanche, ice cave and crevasses—Splendid panorama—Arrival at the summit.

THE RED SIGNAL.—The daughter of a signalman, assailed by a villain, is rescued by her sweetheart. The villain, with an accomplice, plans to wreck the midnight express and rob the passengers.

The plot is overheard by a waitress, who informs the heroine. Meantime, the train wreckers have fixed an obstacle across the railroad tracks. The express is fast approaching, when the brave girl climbs the signal ladder, detaches the red lamp and waves it to stop the train.

She succeeds and thereby saves the lives of the passengers and crew, only just in the nick of time.

Scene in the Board room of the railway company—congratulations from the president and reward of the heroine.

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Table with 2 columns: Title and Feet. Includes 'Comedy and Tragedy', 'A Duel in Mid-Air', 'Bill, the Bill Poster', etc.

ESSANAY.

Table with 2 columns: Title and Feet. Includes 'A Bachelor's Love Affair', 'The Personal Conduct of Henry', 'A Misled Baby', etc.

Table with 2 columns: Title and Feet. Includes 'Object: Matrimony', 'A Kiss in the Dark', 'The Heart of a Cowboy', etc.

GAUMONT.

(George Kleine.)

Table with 2 columns: Title and Feet. Includes 'The Legend of the Lighthouse', 'Dropped from the Clouds', 'Over the Crest of the Wave', etc.

November—

Table with 2 columns: Title and Feet. Includes 'Don Quixote', 'Mythic Melodies', 'Warrior's Sacrifice', etc.

December—

Table with 2 columns: Title and Feet. Includes 'How to Get a City Job', 'X-Ray Glasses', 'Nothing is Ever Lost', etc.

GREAT NORTHERN FILM CO.

Table with 2 columns: Title and Feet. Includes 'A Message of Napoleon'.

KALEM COMPANY.

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Table with 2 columns: Title and Feet. Includes 'The Gelaha Who Saved Japan', 'Rally 'Round the Flag', 'The Law of the Mountains', etc.

LUBIN MANUFACTURING COMPANY.

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Table with 2 columns: Title and Feet. Includes 'Brave Women of '78', 'A Lesson in Palmistry', 'Let By Gones be By Gones', etc.

December—

Table with 2 columns: Title and Feet. Includes 'The Cub Reporter', 'She Took Mother's Advice', 'He Wanted a Baby', etc.

(Continued on page 40.)

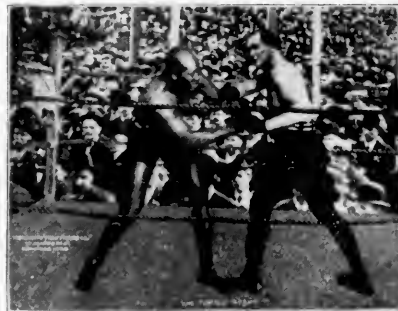
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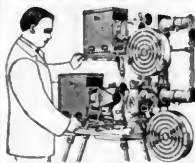
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ROUTES

BURLESQUE.

(Continued from page 31.)

Watson's Burlesquers, W. B. Watson, mgr.: Chicago 13-18.

BANDS & ORCHESTRAS.

Bradley & Noe Ladies' Orchestra, Wulffred Noe, mgr.: McAlester, Okla., Indef.

MINSTREL

Coburn's, J. A.: Daytona, Fla., 21.
Cohan & Harris: Atlanta, Ga., 15-16; Chattanooga 17; Knoxville 18; Nashville 19.

MISCELLANEOUS.

Adams, Janice, Show No. 2: Tallahassee, Fla., 13-18.
Aronson Ed. H. Hutchison: Jacksonville, Fla., Nov. 22 Indef.

MUSICAL

Alr King, Klaw & Erlanger, mgrs.: Chicago, Nov. 29, Indef.
Alaskan, The, Wm. P. Cullen, mgr.: Ellensburg, Wash., 15; Tacoma 16-17; Olympia 18; Seattle 19-22; Everett 23; New Westminster, B. C., Can., 24; Vancouver 25.

Belle of Brittany, with Frank Daniels, Sam S. & Lee Shubert, Inc., mgrs.: N. Y. C., Nov. 8, Indef.
Bernard, Sam: See the Girl and the Wizard.

Italian Opera Co., Sparks & Berry, mgrs.: Louisville, Ky., 13-15; Columbus, D., 16-18.
Janis, Elsie: See the Fair Co-Ed.
Juvenile Strathcona, (Can.), 15; Edmonton 16-18; Fort Saskatchewan 20; Verdonville 21; Battleford 22; N. Battleford 23; Prince Albert 25.

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MASTEIN'S MAKE UP
ABSOLUTELY GUARANTEED

Kiss (Eastern), Mittenenthal Bros., mgrs.: Richmond, Ind., 15.
 Kiss (Western) Mittenenthal Bros., mgrs.: Little, Wash., 12-18; Everett 10; Whaitcon 22; Victoria, B. C., Can., 22; Vancouver 24; Tacoma, Wash., 25-26.
 Kony South (J. C. Rockwell's); Seneca Falls, N. Y., 15; Trumandurg 10; D. Ruyter 17; Whitney's Point, 18.
 They Loved a Lassie, B. C. Whitney, mgr.: Chicago, Oct. 31, Indef.
 Love, the Place and the Girl (Eastern), H. H. Frazer, prop.: Toronto, Can., 12-18; Hamilton 20; Peterboro 21; Belleville 22; Kingston 23; Brockville 24; Ottawa 25.
 Love, the Place and the Girl (Western), H. H. Frazer, prop.: Bay City, Tex., 15; Galveston 16; Beaumont 17; Houston 18; Palestine 20; Sulphur Springs 21; Dallas 22-23; McKinney 24; Ft. Worth 25.
 Two Married Men, Maxwell & Harper, mgrs.: W. Union, W. Va., 15; Pennsylvania 16; Cairo 17; Parkersburg 18.
 The Boys and Betty, with Marie Cahill, Daniel Y. Arthur, mgrs.: Milwaukee, Wis., 12-15; Madison 16; Duluth, Minn., 17-18; Minneapolis 19-22; St. Paul 23-25.
 Three Twins (Central), Jos. M. Galtes, mgr.: Tiffin, O., 15; Mansfield 16; Newark 17; Zanesville 18; Cambridge 20.
 Three Twins (Western), Jos. M. Galtes, mgr.: Los Angeles, Cal., 13-18; San Diego 25.
 Talk of New York, with Victor Moore, Cohan & Harris, mgrs.: Denver, 13-18.
 Too Many Wives, with Joe Morris, Mittenenthal Bros., mgrs.: Salt Lake City, U., 12-15; San Bernardino, Cal., 25.
 Top of the World, W. F. Connors, mgr.: Cheyenne, Wyo., 15; Salt Lake City, U., 16-18.
 Three Twins (Eastern), Jos. M. Galtes, mgr.: N. Y. C., 13-18.
 Van Studdiford, Grace: See the Golden Butterfly.
 Viennese Opera Co., Emil Berla, mgr.: Chicago, Nov. 21, Indef.
 Willis Musical Comedy Co., John B. Willis, mgr.: Hishonville, S. C., 13-15; Florence 16-18.
 Wizard of Wiseland, Harry Scott, mgr.: Waco, Tex., O., 15; New Philadelphia 17; Newark 18; Parkersburg, W. Va., 25.
 Ward & Vokes, in The Promoters, E. D. Stair, mgr.: Nashville, Tenn., 13-18; Birmingham, Ala., 20-25.
 Winning Miss: Saginaw, Mich., 19; Bay City 20.
 Williams, Bert A., in Mr. Lode of Coal, Jack Shoemaker, mgr.: Philadelphia, 13-18.
 Yankee Girl, with Blanche Ring, Lew Fields, mgr.: Chicago, Nov. 7, Indef.
 Yorke & Adams, in Africa (H. E. Forrester's), Ed. E. Daley, mgr.: St. Louis 12-18.
 Young Turk, with Max Rogers, Klaw & Erlanger, mgrs.: Baltimore 13-18.
 Yankee Prince, with Geo. M. Cohan, Cohan & Harris, mgrs.: San Jose, Cal., 15; Stockton 16; Sacramento 17.

DRAMATIC

Adams, Maude: See What Every Woman Knows.
 Allen, Viola: See the White Sister.
 Anglin, Margaret: See the Awakening of Helena Ritchie.
 Arluckle, Maelyn: See the Circus Man.
 Artiss, George: See Septimus.
 Academy of Music Stock Co., Klimt & Gazzolo, mgrs.: Chicago, July 25, Indef.
 Acme Stock Co., Jos. A. St. Peter, mgr.: Everett, Wash., Indef.
 Alcazar Stock Co., Belasco & Mayer, mgrs.: San Francisco, Aug. 21, Indef.
 Arsene Lupin, Chas. Frohman, mgr.: Chicago, Dec. 13, Indef.
 Athos Stock Co.: Portland, Ore., Aug. 9, Indef.
 Awakening of Helena Ritchie, with Margaret Anglin, Louis Netherole, mgr.: N. Y. C., Sept. 20 Dec. 25.
 As Told in the Hills (W. F. Mann's), Alex Story, mgr.: Ft. Plain, N. Y., 15; Little Falls 16; Canajoharie 17; Saratoga 20; Schuylerville 21.
 Allen, Estelle, Co., Jos. King, mgr.: St. Louis, 20-25.
 As the Sun Went Down, Arthur C. Alston, prop. & mgr.: Omaha, Neb., 12-15; York 16; Marysville, Kan., 17; Topeka 18; Kansas City, Mo., 19-25.
 A Fool There Was, with Robert Hilliard, Frederick Thompson, mgr.: Boston, 13- Jan. 1.
 Arizona, Gus Hill, mgr.: Brooklyn, 6-18; Jersey City, N. J., 20-25.
 Breese, Edmund: See the Earth.
 Burke, Billie: See Love Watches.
 Bairo, Blanche: See the Fighting Hope.
 Baldwin-Melville Stock Co.: Jacksonville Fla., Nov. 2, Indef.
 Bayonne Stock Co.: Bayonne, N. J., Dec. 6, Indef.
 Beck Theatre Stock Co., S. H. Friedlander, mgr.: Bellingham Wash., Dec. 6, Indef.
 Belasco & Stone Stock Co., Belasco & Stone, mgrs.: Los Angeles, Indef.
 Belma Stock Co., Henry Bohmer, mgr.: Cleveland, Nov. 1, Indef.
 Bijou Stock Co., H. R. Bullington, mgr.: Pawtucket, R. I., Nov. 8, Indef.
 Bijou Theatre Stock Co., Fosse Payton, mgr.: Brooklyn, Oct. 11, Indef.
 Bishop's Players, H. W. Bishop, mgr.: Oakland, Cal., Indef.
 Bowdoin Square Theatre Stock Co., Jay Hunt, mgr.: Boston, Indef.
 Burbank Stock Co., Oliver Rosasco, mgr.: Los Angeles, Indef.
 Boulton, Emma, Co., H. S. Rody, mgr.: Seaman, Kan., 15-18; Carthage, Mo., 20-25.
 Boreford, Harry, D. G. Hartman, mgr.: Jonesboro, Ark., 15; Newport 16; Batesville 17; Cairo, Ill., 19; Paducah, Ky., 20-25.
 Big Jim, Gordiner Bros., mgrs.: Haverport, Neb., 15; Harvard 17; Aurora 18; Marquette 20; Charleston 21; Alexandria 22; Oak 23; Fairfield 24; Hastings 25.
 Brown, Kirk, J. T. Macanby, mgr.: Canton, Mass., 13-18.
 Bennett-Moulton Co., Geo. K. Robinson, mgr.: Newburyport, Mass., 13-18.
 Brand of a Thief, J. P. Eckhardt, mgr.: Akron, O., 13-15.
 Beverly (Eastern), Delamater & Norris, mgrs.: Minneapolis, 12-14; Chicago, 19-25.

Beverly (Western), Delamater & Norris, mgrs.: Pullman, Wash., 17; Sprague 18; Spokane 19-25.
 Broadway After Dark, A. H. Woods, mgr.: Baltimore, 20-25.
 Brewster's Millions, Cohan & Harris, mgrs.: Wichita Falls, Tex., 15; Sherman 16; Durant 17; Denison 18; Dallas 20-21; Ft. Worth 22-23; Waco 24; Galveston 25-26.
 Breton-Bunkel Stock Co.: Fredericksburg, Va., 13-18; Charlottesville 20-25.
 Bittner Stock Co.: McAlester, Okla., Nov. 8-18; Tulsa 19.
 Bellow, Kyle: See the Builder of Bridges.
 Ben Hur, Klaw & Erlanger, mgrs.: Grand Rapids, Mich., 13-15; Kalamazoo 16-18.
 Builder of Bridges, with Kyle Bellow, Chas. Frohman, mgr.: New Orleans, 13-18; Mobile, Ala., 20; Montgomery 21; Atlanta, Ga., 22; Birmingham, Ala., 23; Macon, Ga., 24; Savannah 25.
 Brewster's Millions, Frederic Thompson, mgr.: Portland, Me., 13-15; Gardner 16; Bangor 17-18.
 Bachelor's Baby, with Francis Wilson, Chas. Frohman, mgr.: Detroit, 12-18; Syracuse, N. Y., 25.
 Barrie, The, with Theodore Roberts, Klaw & Erlanger, mgrs.: St. Paul, 12-18.
 Battle, The, with Wilton Laekaye, Liebler & Co., mgrs.: Albany, N. Y., 17-18.
 Baldwin, Arnold, Stock Co., Harry Alcock, mgr.: Rutland, Vt., 13-18.
 Billy the Kid, Chas. H. Wuerz, mgr.: Camden, N. J., 15.
 Banker's Child, Brownsville, Pa., 15.
 Burglar, The; Napoleon, O., 15.
 Blue Mouse, Sam S. & Lee Shubert, Inc., mgrs.: Davenport, Ia., 18; Moline, Ill., 19.
 Carter, Mrs. Leslie: See Vesta Hearn.
 Cass, Wm. H.: See Father and the Boys.
 Crossman, Hattie, See Sham.
 Cluax, The, Jos. Weber, mgr.: N. Y. C., April 12 Dec. 24.
 Connors & Edwards Stock Co.: Wilmington, Del., Indef.
 Cornell, Harry, Stock Co., G. N. Crawford, mgr.: Butte, Mont., Sept. 20, Indef.
 Craig Stock Co., John Craig, mgr.: Boston, Aug. 30, Indef.
 Crescent Stock Co., Percy Williams, mgr.: Brooklyn, Sept. 4, Indef.
 Crescent Stock Co., Frank Carpenter, mgr.: White Plains, N. Y., Indef.
 Cuthane's Comedians, Thos. H. Delavan, mgr.: Port Huron, Mich., Indef.
 Carroll Comedy Co., Tom Carroll, mgr.: Hustonville, Ky., 13-18; Holden, W. Va., 20-25.
 County Sheriff (Wee & Price's), Chas. H. Brooke, mgr.: Pittsburg, Me., 16; Bar Harbor 17; Bangor 25.
 Champlin Stock Co., Chas. K. Champlin, mgr.: Phoenixville, Pa., 12-18; Altoona 13-25.
 Cohn-Luncheon, A. P. Mann's, M. W. McGee, mgr.: Patterson, La., 15; Morgan City 16; Houma 17; Thibodaux 18; Donaldsonville 19; Aulife City 20; Kentwood 21.
 Croole Slave's Revenge, A. H. Woods, mgr.: Buffalo, 13-18; Cleveland, 20-25.
 Convict's Sweetheart, A. H. Woods, mgr.: Peoria, Ill., 17-18; Altoona 25.
 Connet 999, A. H. Woods, mgr.: Wash., D. C., 13-18; Pittsburg, 20-25.
 Call of the Wild, Betts & Fowler, mgr.: Somerset, Pa., 15; Irwin 16; Vandergrift 17; New Kensington 18.
 Carr Players, Wm. A. Carr, mgr.: Clarksville, Tenn., 13-18.
 Carroll Comedy Co., Geo. H. Brennan, mgr.: Fremont, O., 15; Toledo 16-18.
 Chauncey-Keller Co., Fred Chauncey, mgr.: Washington, Pa., 13-25.
 Checkers, Stral & Havlin, mgrs.: Memphis, Tenn., 13-18; Atlanta, Ga., 20-25.
 Cowboy Girl, Kilroy & Britton, mgrs.: Cleveland, 13-18; Toledo, 19-22; Grand Rapids, Mich., 23-25.
 Candy Kid, Kilroy & Britton, mgrs.: Des Moines, Ia., 16-18; Omaha, Neb., 19-20; St. Joseph, Mo., 21-22.
 Country Kid (H. B. Whittaker's); Siloam Springs, Ark., 15; Tahlequah, Okla., 16.
 Chorus Lady, with Rose Stahl (Henry H. Harris), V. E. Kennedy, mgr.: Texarkana, Tex., 15; Hot Springs, Ark., 16; Little Rock 17; Memphis, Tenn., 18; Nashville, 20-21; Lexington, Ky., 22; Evansville, Ind., 23-24; Springfield, O., 25.
 Cash, Burleigh, Co.: Logansport, Ind., 13-18; Hartford City 20-25.
 Chaperon, The, with Maxine Elliott, Geo. J. Appleton, mgr.: Boston, 23 Dec. 18.
 Cry Baby, Chas. W. Alcock, mgr.: Abingdon, Ill., 15; Kewanee 16; LaSalle 17; Ottawa 18; Aurora 19; Sycamore 20; Belvidere 22; Rockford 23-24; Freeport 25.
 Craig Stock Co., Peter Craig, mgr.: Bluffdale, Mo., 13-18; Portland 19-25.
 Circus Man, with Maelyn Arluckle, Klaw & Erlanger, mgrs.: Boston, 6-18.
 Cluax, The, Jos. Weber, mgr.: N. Y. C., 6-18.
 Cluax, The, Jos. Weber, mgr.: Brooklyn, 13-18.
 Cluax, The, Jos. Weber, mgr.: Carlisle, Pa., 15; Williamsport 16; Hanover 17; Annapolis, Md., 18.
 Cluax, The, Jos. Weber, mgr.: Circleville, O., 15; Zanesville 16-17; Newark 18.
 Cluax, The, Jos. Weber, mgr.: Fargo, N. D., 15-16; Grand Forks 17-18.
 Cluax, The, Jos. Weber, mgr.: Raleigh, N. C., 15; Durham 16; Greensboro 17; Winston-Salem 18.
 City, The, Sam S. & Lee Shubert, Inc., mgrs.: Providence, R. I., 13-15.
 Cowboy and the Thief (Rowland & Clifford's), Ed. Rowland, jr., mgr.: Worcester, Mass., 13-18.
 Charlotte Temple: Pittsburg, Pa., 13-18.
 Cutter Stock Co., Wallace R. Cutter, mgr.: Washington, Pa., 13-18.
 Dodson, J. E.: See the House Next Door.
 Davis Stock Co., Harry Davis, mgr.: Pittsburg, Pa., Sept. 20, Indef.
 Divorce, F. C. Whitney, mgr.: N. Y. C., Nov. 29, Indef.
 D'Ormond-Fuller Co., John D'Ormond, mgr.: Kansas City, Mo., Indef.
 DeVoss, Flora, Co.: Iron River, Mich., 13-18; Ontonagon 19-25.
 Daniel Boone on the Trail (Central), J. W. Clinton, mgr.: Laurel, Md., 15; Milford 16; Harrington, Del., 17; Chester, Pa., 20; W. Chester 21; Conowingo 22; Phoenixville 23; Royersford, Pa., 24; Pottstown 25.

Daniel Boone on the Trail (Eastern), Chas. A. Toaff, mgr.: Warsaw, Ind., 20; Tipton 21; Hartford City 22; Decatur 23; Bluffton 24.
 Devoy, Emmet, W. G. Smyth, mgr.: Spokane, Wash., 12-18; Wallace, Ida., 20; Missoula, Mont., 21; Helena 22; Great Falls 23; Butte 24-25.
 David Copperfield, Edward C. White, mgr.: Atlanta, Ga., 13-18; Chattanooga, Tenn., 20-25.
 Dodge, Sanford, B. S. Ford, mgr.: Elko, Nev., 18; Lovelocks 20; Reno 24-26.
 DeLacy, Leigh, Monte Thompson, mgr.: Gloucester, Mass., 13-18.
 Detective Sparks, with Hattie Williams, Chas. Frohman, mgr.: Manchester, N. H., 15; Lowell, Mass., 16; Lewiston, Me., 17; Portland 18; Worcester, Mass., 25.
 Dalton, Robert, John W. Rankin, mgr.: Enid, Okla., 15; Blackwell 16; Winfield, Kan., 17; Wichita 18.
 Daly, Bernard, (A. E. Caldwell's), Mark Klein, mgr.: Kearney, Neb., 15; Platte 16; Cheyenne, Wyo., 17; Rock Springs 18.
 Dawn of a To-Morrow, with Eleanor Robson, Liebler & Co., mgrs.: Kansas City, Mo., 13-18.
 Drew, John: See Inconstant George.
 Edson, Robert: See the Noble Spaniard.
 Elliott, Maxine: See the Chaperon.
 Elliott, Grace: See Jacqueline.
 Elite Stock Co.: Davenport, Ia., Indef.
 Empire Stock Co., Guy Woodward, mgr.: Dallas, Tex., Indef.
 Ewing, Gertrude, Co., W. N. Smith, bus. mgr.: Lubbock, Tex., 13-15; Bastrop 16-18.
 East Lynne, (King's), Wm. A. Brady, mgr.: Wheeling, W. Va., 10-18.
 Eastway, with Francis Starr, David Belasco, mgr.: N. Y. C., Sept. 4-Dec. 18; Providence, R. I., 20-22; Springfield, Mass., 23; Hartford, Conn., 24; New Haven 25.
 Eli and Jane, Harry Green, mgr.: Hebron, Neb., 17; Nelson 18.
 Eye Witness, Jackson & Manley, mgrs.: Chattanooga, Tenn., 16-18; Birmingham, Ala., 20-25.
 Earth, The, with Edmund Breese, Henry B. Harris, mgr.: Providence, R. I., 13-18.
 Faversham, Wm.: See Herod.
 Fawcett, George: See the Great John Ganton.
 Ferguson, Elsie: See Such a Little Queen.
 Elske, Mrs.: See Salvation Nell.
 Firs of Fat, Chas. Frohman, mgr.: Chicago, Dec. 6, Indef.
 Forbes McAlister Stock Co.: Brooklyn, Aug. 28, Indef.
 Forepaugh Stock Co.: Cincinnati, O., Sept. 5, Indef.
 Forepaugh Stock Co.: Indianapolis, Sept. 6, Indef.
 Fortune Hunter, Cohan & Harris, mgrs.: N. Y. C., Sept. 4, Indef.
 Fourth Estate-Liebler & Co., mgrs.: N. Y. C., Oct. 5, Indef.
 Frawley Stock Co., T. Daniel Frawley, mgr.: Springfield, Mass., Can., Nov. 29, Indef.
 French Stock Co.: Montreal, Sept. 6, Indef.
 Fulton Stock Co.: Ft. Smith, Ark., Indef.
 Fighting Parson (W. F. Mann's), E. R. Hank, mgr.: Iron, S. D., 16; Pierre 18; Phillip 20; Rapid City 21.
 Faust (White's), Olga Vernet White, mgr.: Trenton, Mo., 16; Brookfield 17; Chillicothe 18; St. Joseph 19-20.
 (Continued on page 38.)



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Payton, Walter
Pease, G.
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Pell, R. B.
Penn Amuse. Co.
Pepper, Louis
Percy, J. L.
Perkins, Walter E.
Pet's Trained Mon-
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Peterson, H. W.
Peterson, B.
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Pleuro, Wm. L.
Plekens, Sam H.
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Pilson, Sidney E.
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Pier, Harry D.
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Poland, J. H.
Poller, H. R.
Pollex, The
Ponting, The Marvel
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Porter, Pete
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Potter, Harry
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Potter and Harfrs

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Preisch, F. A.
Prentice, J. M.
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Price, Joe
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Quaglie, E. Young
Queer, Frank
Quillard, C. G.
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Ramsden, Wm. T.
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Rankin, James
Rankin, Tom
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Rattair, H.
Raub, Walter W.
Rawls, Everett (Pat)
Rawls, Everett (Pat)
Raymond, F. J.
Reed, John
Rector, Walter L.
Reed, C. E.
Reed, James
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Reid, W. H.
Reiner, Prof. T. H.
Reiss, Nat Tom
Reuncke, A. E.
Reusing, Herman
Resman, Lute
Reuben, John
Rhodes, Walter A.
Rhodes, F. B.
Reed, Fred
Reid, "Cincy"
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Riggs, Albert B.
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Rivers, Chas. E.
Rizal and Altus
Roach, Daniel
Roberts, John H.
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Robinson, Bow
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lollo, The Limit
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Rorson, John
Rorke, S. E.
Rosboro, R.
Roscoe, Sam J.
Ross, Jim
Ross & Shaw
Rostley & Rostell
Rostley, Frank W.
Rouclere, Harry
Royce, Bert J.
Rozell Am. Co.
Rumley, Ben
Rundell, Ben W.
Russell, J. C.
Russell, Ivan
Russell, James
Russell, Sam
Russell, Jas. W.
Russell, W. H.
Russell, Dan
Rutherford, James H.
Rutledge, Perry
Ryan, Frank W.
Ryan, Arthur Clara
St. Claire, Harry
St. Pierre, Louis
Safford, Chas. B.
Sakota, S.
Salley, Chas.
Sells, M. E.
Seltzberg, Don
Seltzberg, A. L.
Samons, Ralph
Samson, Art Doc
Sanford, Max
Sanford, Walter
Sanford, Lino
Santana, Bert
Savali, Al.
Savall and Taylor
Sawyer, Frank
Scarborough, Harry
Schaeffers, Three Fa-
mous
Schaffer, Julius
Schaefer, Bot
Schelck, G. N.
Schlossberg, L.
Schmidt, Herr
Schmidt, C. W.
Schnelder, R. F.
Schofield, C. E.
Schuman, M. E.
Schuyler, C. P.
Schwartz, J. C.
Scott, Ed. H.
Sears, Lou A.
Seaton, Francis
Sedgwick, Ned
Sennance, Harry
Senter, Wm.
Seymour and Burrell
Shandler, Jack
Shannon, Jack J.
Shaw, L. L.
Shawton, Cy.
Shobson, Joseph
Shoely, James
Shelvey, Matt
Shelvey, Frank
Shelvey, Chas.
Shepard, James C.
Sheridan, Miss G.
Sheridan, Rosa G.

Sherman, Richard
Sherman Richard
Sherwood, Frank
Shibe, James A.
Shields, J. H.
Shijman, Walter V.
Shiort & Edwards
Shiortwood, George
Shultz, Wm.
Sidney, Lee
Sigley, F. S.
Silver, Edw. F.
Sims, Rec
Simon, W. C.
Simon, M.
Siuair, Robt.
Sistrunk, N. E. W.
Skiver, Charles
Sklower, David
Skovgaard Concert
Company
Slagnick and Spence
Sloman, H. E.
Slone, John
Small, Ernest
Smith, George H.
Smith, G. H.
Smith, Ed. S.
Smith, M.
Smith, Ben
Smith, George
Smith, J.
Smith, J. Potter
Smith, Collin F.
Snappell, Walcott
Snider, H.
Snyder, Charlie
Solone, Prof.
Song, Nat Tom
South Sea Island Jo-
Southern Shows Com-
bined
Spahn, J. Leslie
Spanish Alcorns Tri-
Sparks, Wm. A.
Spauling, Paul
"Honey"
Spauling, Billy
Spencer, Chas.
Spencer, N.
Spessardy, Paul
Spinx, Monsieur
Spode, Jack
Spore, Roy
Stafford, Chas.
Stafford, Chas.
Stammers, Frank
Stanley, Stan.
Stanley, Capt. and
Louis
Stanton, Will
Steadman, Frank
Stenble, Wm.
Stearns, C. H.
Stefano, Clement
Stelling, Fred
Stevens, W. P.
Stevenson, Wm.
Stevens, Frank I.
Stewart, Julius H.
Stewart, Chas.
Stokney, Robert, Jr.
Stock, Jno. J.
Stockman, Jake
Stolart, Jack
Stovenson, Ed Wallace
Stodell, Joe
Stohman, W. F.
Stone & Leslie
Storne, Al.
Stroel, Edwin G.
Stubbs, Billy K.
Stuckey, Tom
Sturkiss, Frank D.
Sullivan, M. Joseph
Sullivan, Frank
Sumers, Louis
Sunny South Floating
Theatre
Sutton-Hudspeth Am.
Theatre
Swain, Frank
Swalu, Baldy
Swain, John
Swain, Hal R.
Sweetman, Wm.
Sweetman, Henry
Sweet, Geo. D.
Sweet, L. B.
Swishes, Calvin E.
Sutton, Jack
Sydow, George
Sylv, Mr. & Mrs.
Tachira, John
Talbott, Ralph W.
Tallman, L. F.
Tannak, Henry
Tarpus, Nell
Taylor, Earl
Taylor, Bliss R.
Taylor, C. Edwin
Teagle, Ernest
Teasdale, Geo.
Tegmyer, Fred
Temple, Vergl
Teuny, A. E.
Terry, Carman (Slim)
Tetgen, Tolly
Thelma Co., The
Thomas, David
Thomas, Walter
Thomas, Raymond
Thomas, W. A.
Thompsons, The
Thompson, Dana
Thibbitts, John
Tilley, Wesley H.
Tinkham, Mr.
Tippis, H. H.
Todd Bros.
"Tok"
Tomkin, James
Tomson, Thomas
Topas, Longview
Tousey, Mr.
Traband, Edward
Tracey and Carter
Trank, Clarence
Tranman, Musical
Tripp, A. E.
Tripplett, Vic
Trombley, E. B.
Truheart, Wm. H.
Tucker, Mack
Tumber, W. R.
Turk, Delgarin
Turner, Hick
Turner, Geo. H.
Tyler & Berton
Tyler, Charles W.
Tyrell, Earl
Uden, Col.
Unicycle, Hay

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ROUTES

DRAMATIC

(Continued from page 35.)

Friend Players, Arthur S. Friend, mgr.: Milwaukee, Aug. 21, indef.
Fighting Hope, with Blanche Bates, David Belasco, mgr.: Dubuque, Ia., 15; Clinton 16; Davenport 17; Burlington 18; Chicago, Ill., 20-Jan. 1.
Father and the Boys, with Wm. H. Crane, Chas. Frohman, mgr.: Anconada, Mont., 15; Missoula 16; Spokane, Wash., 17; Lewiston, Ida., 20; Colfax, Wash., 21; Pullman 22; Walla Walla 23; Yakima 24; Ellensburg 25.
Faut, M. J. Knill, mgr.: Phila., 13-18.
Farmer's Daughter, Ed. Anderson, mgr.: Holdrege, Neb., 15; Oxford 17; Alma 18.
Final Settlement (Clay Vance's), Geo. E. Brown, mgr.: Brunswick, Ga., 15; Waycross 16; Savannah 17; Fitzgerald 18.
Firman, Max, John Cort, mgr.: Colfax, Wash., 17.
George, Grace: See Woman's Way.
Gentleman from Mississippi, Brady & Grismer, mgrs.: Boston, Sept. 20, indef.
German Stock Co., M. Schmidt, mgr.: Cincinnati, Oct. 4, indef.
German Stock Co.: Milwaukee, Sept. 19, indef.
German Stock Co., M. Welo, mgr.: St. Louis, Oct. 3, indef.
German Stock Co., Max Hansch, mgr.: Philadelphia, Sept. 18, indef.
Glaser, Vaughan, Stock Co.: Cleveland, Aug. 30, indef.
Gordon Stock Co.: Worcester, Mass., Dec. 6, indef.
Grand Stock Co.: Salt Lake City, Utah, indef.
Grand Stock Co., Howe & Kelly, mgrs.: Wimpag, Can., indef.
Grew Stock Co., Wm. Grew, mgr.: St. Joseph, Mo., Dec. 9, indef.
Gage Stock Co., Frederick Gage, mgr.: Lewiston, Me., 13-18.
Girl of the Mountains, O. E. Wee, mgr.: Erie, Pa., 13-15; Ashabula, O., 16; Beaver Falls, Pa., 25.
Girl of the Eagle Ranch, Keady & Brennan, mgr.: Woodhouse, Ill., 15; Girard 17; Coulterville 18; Sparta 20; Chester 21; Mackinnoyville 22; Tamarac 23; Cartersville 24; Benton 25.
Girl and the Stampede, Victor E. Lambert, mgr.: Sterling, Kan., 15; Lyons 16; Larned 18; Dodge City 20; Kinsley 21; St. Johns 22; Pratt 23; Kingman 24; Harper 25.
Gambler of the West, A. H. Woods, mgr.: Springfield, Mass., 15-18; Paterson, N. J., 23-25.
Girl and the Gawk, Will H. Locke, mgr.: Council Grove, Kan., 15; Canton 16; Florence 17; Hutchinson 18.
Girl of the Golden West, David Belasco, mgr.: Springfield, O., 15; Pluta 16; Hamilton 17; Lexington, Ky., 18; Huntington, W. Va., 20; Charleston 21; Staunton, Va., 22; Lynchburg 23; Newport News 24; Norfolk 25.
Guy Stock Co., G. C. Guy, mgr.: Hammond, Ind., 13-18.
Gilmore, Barney, Havilla & Nicolai, mgrs.: Plover, Ill., 12-15; Springfield 16-18.
Graustark (Eastern), Baker & Castle, mgrs.: Grand Rapids, Mich., 12-15; Flint 16; London, Ont., Can., 17; Hamilton 18.
Graustark (Central), Baker & Castle, mgrs.: Duluth, Minn., 15-16; Superior, Wis., 17; Ashland 18; Hibbing, Minn., 19; Cloquet 20; Brainerd 21.
Graustark (Southern), Baker & Castle, mgrs.: Batesville, Ark., 15; Poplar Bluff, Mo., 16; Charleston 17; Cairo, Ill., 18; Carbondale 20; Murphysboro 21.
Girl from Rector's, A. H. Woods, mgr.: Springfield, Ill., 15; Plover 16; Champlain 17; Mattson 18; So. Bend, Ind., 25.
Girl from Rector's, A. H. Woods, mgr.: Louisville, Ky., 13-15; Lexington 16.
Girl and the Detective, Chas. E. Blaney Am. Co., mgrs.: Des Moines, Ia., 19-25.
Gilmore, Paul, A. J. Spencer, mgr.: Savannah, Ga., 15; Macon 16; Atlanta 17-18; Athens 20; Nashville, Tenn., 25.
Grace, Helen, Co., N. Appell, mgr.: New London, Conn., 13-18.
Great John Ganton, with Geo. Fawcett, Sam S. & Lee Shubert, inc., mgrs.: Milwaukee, Wis., 13-18.
Going Some, Sam S. & Lee Shubert, inc., mgrs.: Brooklyn, 13-18.
Girls, Sam S. & Lee Shubert, inc., mgrs.: Holdrege, Neb., 15; Hastings 16; Kearney 17; Grand Island 18.
Girl from Rector's, A. H. Woods, mgr.: Zanesville, O., 15.
Graham, Ferdinand, Stock Co., Winchester, Va., 13-18.
Great Divide, Henry Miller Co., mgrs.: Chicago, 12-25.
Great Divide (Southern), Henry Miller Co., mgrs.: Waco, Tex., 18.
Hackett, James K.: See Samson.
Hillard, Robert: See A Fool There Was.
Hodge, Wm.: See The Man from Home.
Hall's Associated Players, E. J. Hall, mgr.: Wheeling, W. Va., indef.
Harvest Moon, Chas. Frohman, mgr.: N. Y. C., Oct. 18, indef.
Herbert Stock Co., Geo. W. Herbert, mgr.: Jacksonville, Fla., Nov. 1, indef.
His Name on the Door, Lawrence Mulligan, mgr.: N. Y. C., Nov. 15, indef.
Holden Stock Co., H. M. Holden, mgr.: Cincinnati, Sept. 5, indef.
Huntington, Wright, Stock Co.: Terre Haute, Ind., Sept. 26, indef.
Hortiz, Joe, C. C. Knapp, mgr.: McKeesport, Pa., 17-18; Youngstown, O., 20-22; Akron 23-25.
Hillman's Ideal Stock Co., F. P. Hillman, mgr.: Agra, Kan., 13-15.
Harvey Stock Co., J. S. Garside, mgr.: Waterloo, Ia., 13-18; Cedar Rapids 19-24.
Human Hearts (Western), Wm. Franklin Riley, mgr.: Salt Lake, P., 12-14.
Human Hearts (Southern), W. E. Nankeville, mgr.: Victoria, Tex., 15; Onero 16; LaGrange 17; San Marcos 18; Austin 20; Waco 21; Hillsboro 22; Decatur 23; Bowie 24; Wichita Falls 25.
Himmelsin's Imperial Stock Co., L. A. Earle, mgr.: Sandusky, O., 13-24.
Himmelsin's Yskoke-Bordis Stock Co., Geo. V. Hallbar, mgr.: Duluth, Minn., 12-15; Superior, Wis., 16-19.
Hayward, Grace, Co., Geo. M. Gatts, mgr.: Freeport, Ill., 13-18; Waukegan 19-25.
Her Dark Marriage Morn (W. F. Mann's), Thos. W. Kenney, mgr.: New Bremen, O., 15; Union City, Ind., 16; Aramoon, O., 17; Lima 18; Sidney 20; Bellefontaine 21.
Hammond Stock Co., Wm. Hammond, mgr.: Madison, N. Y., 13-18.
Harcourt Comedy Co., Chas. K. Harris, mgr.: Cairo, Ill., 12-18; Taylorville 19-25.

Hans Hanson Co., Louis Relu, mgr.: McKinney, Tex., 15; Farmersville 16; Sulphur Springs 17; Commerce 18; Kaufman 20; Emus 21; Teague 22; Meala 23; Hillsboro 24; Alvarado 25.
Hanford, Charles B., F. Lawrence Walker, mgr.: Tulsa, Okla., 15; Muskogee 16; McAlester 17; Ft. Smith, Ark., 18.
Higgins, David, in Capt. Clay of Missouri, E. B. Stair, mgr.: So. Chicago, Ill., 12-15.
Happy Days, Gus Hill, mgr.: Wash., D. C., 13-18; Pittsburg, 20-25.
House of a Thousand Candles, L. E. Pond, mgr.: Aurora, Mo., 20; Ft. Smith, Ark., 21; So. McAlester, Okla., 22; Muskogee 23; Tulsa 24; Ind. 25.
Hardier-Hall Stock Co., Eugene J. Hall, mgr.: Poughkeepsie, N. Y., 13-18; Easton, Pa., 19-25.
Human Hearts (Eastern), W. E. Nankeville, mgr.: Paterson, N. J., 13-15; Camden 16-18.
House Next Door, with J. E. Dodson, Cohan & Harris, mgrs.: Buffalo, 13-15; Rochester 16-18.
Horsell, with Wm. Faversham, Sam S. & Lee Shubert, inc., mgrs.: Baltimore, 13-18.
Harvey Stock Co., (Southern), L. A. Emmert, mgr.: Crookston, Ind., 13-18.
Heart of Alaska, Providence R. I., 13-18.
Henderson Stock Co.: Iowa City, Ia., 20-25.
Imperial Players: St. Louis, Oct. 17, indef.
Indiana Stock Co.: South Bend, Ind., indef.
Irving Place Stock Co., Burgarth & Stein, mgrs.: N. Y. C., Oct. 1, indef.
Is Matrimony a Failure, David Belasco, mgr.: N. Y. C. Aug. 24, indef.
Israel Chas. Frohman, mgr.: N. Y. C., Oct. 25, indef.
In Wyoming (Western), H. E. Pierce & Co., mgrs.: Pendleton, Ore., 15; The Dalles 16; Hood River 17; Oregon City 18; Vancouver, Wash., 19; Hillsboro, Ore., 20; Corvallis 21; Albany 22; Salem 23; Eugene 25.
In the Bishop's Carriage, Baker & Castle, mgrs.: Rochester, N. Y., 13-15; Syracuse 16-18; Jersey City, N. J., 20-25.
Ikey and Abey: Youngstown, O., 13-15.
Inconstant George, with John Drew, Chas. Frohman, mgr.: N. Y. C., 6-18.
Jacqueline, with Grace Elliston, Henry B. Harris, mgr.: N. Y. C., Dec. 6, indef.
Jordan Stock Co., H. H. Whittier, mgr.: Lorain, O., Dec. 13, indef.
Just a Woman's Way (Sidney W. Pascoe's Co. A.), E. F. Kreyer, mgr.: Campbell, Mo., 15; Malden 16; Dexter 17; Poplar Bluff 18.
James, Louis, Branch O'Brien, mgr.: Wichita, Kan., 15; Dodge City 16; LaJunta, Colo., 17; Trinidad 18; Denver 20-25.
Jefferson, Jos. & Wm. W. S. W. Donalds, mgr.: Ogden, U. S., 15; Reno, Nev., 17.
Just Struck Town: Shelbyville, Ky., 15; Bardonia 16; Springfield 17; Bowling Green 18.
Keith Stock Co., James E. Moore, mgr.: Portland, Me., April 19, indef.
Kennedy, Alice, Associate Players, W. A. Partello, prop.; Ed. Wm. Kennedy, mgr.: Gettysburg, Pa., Dec. 20, indef.
Klug, Charles, Stock Co.: San Diego, Cal., Sept. 27, indef.
Kock, Hugo B., L. E. Pond, mgr.: Milwaukee, Wis., 19-25.
King of Beggars, A. H. Woods, mgr.: Phila., 13-18.
Keith Stock Co., Cato R. Keith, mgr.: Bucyrus, O., 13-18; Pluta 20-25.
Kidnapped for a Million (Eastern), E. H. Perry, mgr.: Maxwell, Ia., 15; Oelwein 16.
Kidnapped for a Million (E. H. Perry's Western), Nap Gay, mgr.: McCook, Neb., 18; Candridge 20; Arapahoe 21; Orleans 22; Lexington 24.
Kendall, Ezra, Liebler & Co., mgrs.: Portland, Ore., 16-18; Astoria 19; Salem 20; Eugene 21; Chico, Cal., 23; Sacramento 25.
Kempton Comedy Co., Percy Hall, mgr.: Stockton, Kan., 13-18.
Laekaye, Wilton: See the Battle.
Lorner, Wright: See the Shepherd King.
Lawrence Stock Co., D. S. Lawrence, mgr.: Seattle, Sept. 5, indef.
Little Brother of the Rich, Liebler & Co., mgrs.: Chicago, Dec. 6-18.
Lottery Man, with Cyril Scott, Sam S. & Lee Shubert, inc., mgrs.: N. Y. C., Dec. 6, indef.
Lyric Stock Co., C. E. Kessnick, mgr.: Columbia, S. C., indef.
Lyric Stock Co., Lincoln, Neb., indef.
Lytell, Bert, Stock Co.: Rochester, N. Y., June 14, indef.
Lorch, Theodore, Fritz E. Boone, mgr.: Amarillo, Tex., 13-18.
LaPorte, Mac, Stock Co., Joe McEnroe, mgr.: E. Liverpool, O., 13-18; New Castle, Pa., 20-25.
Long Frank E., Stock Co.: Ashland, Wis., 13-18.
Lion and the House (Henry B. Harris' Co. A.), Chicago, 13-25.
Lion and the Mouse (Henry B. Harris' Co. B.), E. A. McFarland, mgrs.: Vinita, Okla., 15; Claremore 16; Sapula 17; Bartlesville 18; Tulsa 25.
Lily, The, David Belasco, mgr.: Pittsburg, 13-15; N. Y. C., 23, indef.
Lena Rivers, Burt & Nicolai, mgrs.: Toledo, O., 12-15; Chicago, Ill., 16-18; Louisville, Ky., 19-25.
Lena Rivers (Coast), Barton & Wiswell, mgrs.: Visalia, Cal., 15; Hanford 16; Bakersfield 17; Santa Barbara 18; Los Angeles 19-25.
Lena Rivers (Central), F. W. McIntosh, mgr.: Springfield, Mo., 15; Aurora 16; E. St. Louis, Ill., 19-22; Pittsburg, Kan., 25.
Lena Rivers (Western), Thos. H. Sewell, mgr.: Spencer, Ia., 16; Sanborn 17; Sheldon 18.
Love Watches, with Billie Burke, Chas. Frohman, mgr.: St. Louis, Mo., 13-18; Terre Haute, Ind., 20; Indianapolis 21-22; Louisville, Ky., 23-25.
Lost Trail, Willis Am. Co., mgrs.: Newark, N. J., 13-18.
Mann, Louis: See the Man Who Stood Still.
Mannerling, Mary: See Man's World.
Mason, John: See the Wishing Hour.
McRae Stock Co., Henry McRae, mgr.: Portland, Ore., Sept. 19, indef.
Madam X, Henry W. Savage, mgr.: Chicago, Sept. 19, indef.
Marks Bros., Co., R. W. Marks, mgr.: Ottawa, Can., indef.
Marlow Stock Co., Boise, Ida., indef.
Martin Stock Co., Geo. E. Cochran, mgr.: Kansas City, Kan., indef.
Mitting Pot, with Walker Whiteside, Liebler & Co., mgrs.: N. Y. C., Sept. 6, indef.
Morgan Stock Co.: Rock Island, Ill., Nov. 28, indef.
Morris-Thurston Co.: Bay City, Mich., indef.
Murray & Mackey Comedy Co., John J. Murray, mgr.: Bossard, Pa., 13-18; Poughkeepsie, N. Y., 20-Jan. 1.
Man's World, with Mary Mannerling, Sam S. & Lee Shubert, inc., mgrs.: Denver, 13-18.
Mulvey Comedy Co. (Eastern), Joe Bryant, mgr.: Ontario, Wis., 13-15; Kendall 16-18.

Mulvey Comedy Co. (Western), H. G. Mulvey, mgr.: Hot Springs, S. D., 15; Cheyenne, Wyo., 20; Vancouver 22; Emulau 18; Dawson, Ga., 20; Abbeville, Ala., 21.
My Uncle from New York, Maxwell & Harper, mgrs.: Foxbury, Pa., 15; Emlenton 16; Franklin 17; Meadville 18.
Meadow-Brook Farm (W. F. Mann's), J. W. Carson, mgr.: Andalusia, Ala., 15; Troy 16; Fulton Springs 17; Enfield 18; Dawson, Ga., 20; Abbeville, Ala., 21.
Married in haste (W. F. Mann's), Edwin Percival, mgr.: Hampton, Ia., 15; Waverly 16; Charles City 17; Dubuque 18; Davenport 19.
Man of the Hour (Western), Brady & Grismer, mgrs.: Portland, Ore., 12-15; So. Bend, Wash., 16; Aberdeen 17; Tacoma 18; Victoria, B. C., 20; Abbotsford 22; Westminster 23; Bellingham, Wash., 24; Everett 25.
Man Who Stood Still, with Louis Mann, Wm. A. Brady, mgr.: Phila., 13-18.
Myrtle-Harder Stock Co., Myrtle-Harder Am. Co., inc., mgrs.: Newport, R. I., 13-18.
Man on the Box, Trusdale Bros., mgrs.: Illa-Weatha, Kan., 15; Marysville, Mo., 16; St. Joseph 17.
Man on the Box (Coast), Trusdale Bros., mgrs.: Richfield, Vt., 15; Miami 16; Myrtle 17; Lehl 18; Elko, Nev., 20; Wainuauca 21; Reno 24-25.
Music Master, with David Wardell, David Belasco, mgr.: Phoenix, Ariz., 15; Riverside, Cal., 16; San Diego 17-18; Los Angeles 19-23; Maxwell-Hall Stock Co., Jefferson Hall, mgr.: Racine, Wis., 13-18; Elgin, Ill., 20-25.
Morey Stock Co. (LeComte & Fleisher's Western), F. A. Murphy, mgr.: Alva, Okla., 13-15; Cherokee 20-25.
Missouri Girl (Merle H. Norton's), Joe Rith, mgr.: Eagle Pass, Tex., 15; Uvalde 16; San Angelo 17; San Marcos 18; New Braunfels 19; Slaterville 20; LaGrange 21; Elgin 23; Marble Falls 24.
My Boy Jack (Fred G. Conrad's), H. C. Nickles, mgr.: Gloucester, O., 15; Murray 16; New Straitsville 17; Logan 18.
Marks, Tom, Stock Co., Tom Marks, mgr.: Woodstock, N. Y., Can., 13-18.
Man from Home, with Wm. Hodje, Liebler & Co., mgrs.: Cincinnati, 13-18.
Miss Molly May, Chas. Frohman, mgr.: Boston, 13-25.
Man from Home (Western), Liebler & Co., mgrs.: Portland, Ore., 12-18.
Mey and the Virgin, Mittenthal Bros. Am. Co., mgrs.: Baltimore, 13-18.
Monte Cristo, Wm. Leonic, mgr.: Weatherford, Okla., 15; Clinton 16; Foss 17; Sayre 18.
Mindell Bros.' Dramatic Co.: Marysville, O., 13-18.
Molly Bawn: Davenport, Ia., 16; Moline, Ill., 17.
Nazimova, Mme. Alla: See the Passion Flower.
Nethersole, Olga: See the Writing on the Wall.
National Stock Co., Paul Cazeneuve, mgr.: Montreal, indef.
Neill Stock Co., Edwin H. Neill, mgr.: Minneapolis, Sept. 20, indef.
New Theatre Stock Co., Lee Shubert, mgr.: N. Y. C., Nov. 1, indef.
Next of Kin, Henry B. Harris, mgr.: Chicago, Dec. 6, indef.
North Bros.' Stock Co.: Topeka, Kan., indef.
North Bros.' Stock Co.: El Paso, Tex., Oct. 3, indef.
Noble Spangler, with Robert Edison, Henry B. Harris, mgr.: San Antonio, Tex., 15; Houston 16; Galveston 17; Beaumont 18; New Orleans, La., 19-25.
Noble Theatre Co., Warren Noble, mgr.: Garden City, S. D., 14-18.
Oleott, Chauncey: See Ragged Robin.
Orpheum Stock Co., Grant Laferty, mgr.: Philadelphia, Pa., 13, indef.
Our Own Stock Co.: Ft. Wayne, Ind., Sept. 5, indef.
O'Hara, Flske, Al. McLean, mgr.: Jersey City, N. J., 13-18; Brooklyn, N. Y., 20-25.
Old Dan Tucker: Platt, S. D., 15; Geisde 16; Wagner 17; Avon 18; Scotland 20.
Old Clothes Man, Gilson & Bradford, mgrs.: Frankfort, Kan., 15; Wymore, Neb., 16; Marysville, Mo., 20.
Owen, Wm., Co., Williams & Davis, mgrs.: Marion, Ind., 15; Lafayette 16; Logansport 17; Michigan City 18.
On Trial for His Life, A. H. Woods, mgr.: Louisville, Ky., 12-18.
On the Sycamore River, A. R. Warner & Co., mgrs.: Cincinnati, 12-18; Columbus 23-25.
Ole Olson, A. H. Westfall, mgr.: LaMars, Ia., 16; Adrian, Minn., 17; Luvorne 18; Huron S. D., 23; Pierre 25.
Orpheum Stock Co., Edward Doyle, mgr.: Bluffton, Ind., 13-18; Huntington 20 Jan. 1.
Old Homestead, Franklin Thompson, mgr.: Red Bank, N. J., 15; Trenton 16-17; Paterson 18; Middletown, N. Y., 20; Newburg 21; Kingston 22; Catskill 23; Gloversville 24; Oswego 25.
Our In Idaho, Bates & Shalvey, mgrs.: Thomas, W. Va., 15; Davis 16; Parsons 17; Cumberland, Md., 18.
Palmer, Mabel, Stock Co.: Birmingham, Ala., Sept. 27, indef.
Passing of the Third Floor Back, with Forhea Robertson, Sam S. & Lee Shubert, inc., mgrs.: N. Y. C., Oct. 4, indef.
Paveon Stock Co., E. S. Lawrence, mgr.: Toledo, O., Nov. 21, indef.
Patrol, Corse, Stock Co.: Brooklyn, Aug. 16, indef.
People's Stock Co.: Chicago, Nov. 1, indef.
Pernell Gyzzen Stock Co.: Tampa, Fla., indef.
Players Stock Co., Chas. P. Elliott, mgr.: Chicago, Sept. 4, indef.
Player Players: El Dorado, Ark., indef.
Princess Stock Co., Chamberlain & Kindt, mgrs.: Davenport, Ia., indef.
Princess Stock Co., Frederick Sullivan, mgr.: Des Moines, Ia., Nov. 1, indef.
Pickerts, The Four, Willis Pickert, mer.: Sanford, N. C., 13-15; Fayetteville 16-18; Rockingham 20-23; Monroe 24-25.
Pierre of the Plains, A. H. Woods, mgr.: Milwaukee, 12-18; St. Paul, 19-25.
Pair of Country Kids (Western), H. W. Link, mgr.: Neosho, Mo., 16; Carthage 18; Weir, Kan., 20; Winfield 25; Arkansas City 27.
Poynter, Benish, Purton Nixon, mgr.: Toledo, O., 12-15; St. Chicago, Ill., 16-18; Louisville, Ky., 19-25.
Perkins, Chlc, Frank G. King, mgr.: Stuart, Ia., 14-15; Adair 16; Atlantic 17; Missouri Valley 18; Dunlap 20-21; Vail 22-23; Denison 24-25.
Poly of the Circus (Frederic Thompson's), Fred Rolsch, mgr.: Athens, Ga., 15; Willodgeville 16; Americus 17; Albany 18; Buford, Ala., 20; Troy 21; Pensacola, Fla., 22; Biloxi, Miss., 23; Gulfport 25.
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Can give 15 Immediate weeks; short jumps to small vaudeville companies and good acts of all kinds. MANAGERS--Write us to-day for our new basis on vaudeville. We SEE and GUARANTEE all acts. KLATT & MOORE, Exclusive Agents,
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A TEN-CENT MOVING PICTURE THEATRE
In a city of not less than 100,000 pop. Prefer Tenn., Ky., or Ohio. It makes no difference to me if it is losing money daily. If location and lease suits, it won't take long to make a deal. Add. CAPT. W. D. AMENT, Jackson, Tenn.
For Sale--Beautiful Picture Theatre
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Town 60,000. On one of the principal corners. Elegant lobby, opera chairs, raised floor and stage. Making money now. Will stand close investigation. Reason for selling, my time taken up with my new \$50,000 vaudeville theatre. \$2,000 takes it. JAKE ROSENTHAL, Bijou Theatre, Dubuque, Iowa.

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MUSICIANS AND ACTORS
Clarinet, Trap Drums, useful Dramatic, Specialty and Musical People, all lines; steady work, sure stary, good treatment; south all winter; two car show. Reliable people only. address
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Fifty Reels surplus stock, 1c to 2c per foot. Elegant condition. Will send subject to examination upon receipt of express charges. Song Slides, with music, \$2.50 per set. Send for list. Film and Song Slides rented at lowest prices in the South. Write for particulars. F. O. BOX 305, New Orleans, La.

RIGGS' WILD WEST SHOWS will sell entire outfit or take partner and enlarge, or will combine with several experienced show men, and incorporate. We want good men, willing to work and make the show larger, and grow up with it. Write us--we answer all cheerfully. A great chance for some one. C. W. RIGGS, 26 N. Spring Ave., St. Louis, Mo.
WANTED--All acts suitable for Podtry and Pet Stock Show, Jan. 10-15, 1910. Write me best terms; two shows daily. CHAS. S. GILBERT, Secy., Rockford, Ill.

... & Butler Co., Wm. G. Price, mgr.: Ber-
k, Pa., 13-18.
... in Full (Eastern), Wagenhals & Kemper
Co., mgrs.: Danville, Pa., 15; Shamokin 16;
Mahanoy City 17; Shenandoah 18.
... Stock Co., W. A. Partello, mgr.: But-
ler, Pa., 12-18; Cumberland, Md., 19-25.
... in Full (Coast), Wagenhals & Kemper Co.,
mgrs.: Dallas, Tex., 13-15; Waco 17; Austin
18; San Antonio 19-20; Galveston 21.
... in Full (Western), Wagenhals & Kemper
Co., mgrs.: Norwalk, O., 15; Upper Sandusky
16; Postoria 17; Findlay 18; Kokomo, Ind.,
19.
... Stock Co.: Peterbor, Ont., Can., 13-
18.
... of the Circus (Frederic Thompson's), E.
H. Jack, mgr.: St. Louis, 13-18; Champaign,
Ill., 20; Decatur 21; Terre Haute, Ind., 22;
Indianapolis 23-25.
... of the Circus (Frederic Thompson's),
Chas. T. Hukley, mgr.: New Haven, Conn.,
13-15; Springfield, Mass., 16-18; Buffalo, N.
Y., 20-25.
... Passion Flower, with Mue, Alla Nazimova, Sam
S. & Lee Shubert, Inc., mgrs.: St. Louis,
13-18.
... Pair of Country Kids (C. Jay Smith's Eastern),
Ed. Kadow, mgr.: Philmont, N. Y., 15; Hud-
son 16; Saugerties 17; Kingston 18; Ravenna
19; Plains 21; Dodgeville 22; St. John-
sville 23; Hoversville 24; Little Falls 25.
... Pair of Country Kids (Southern): Albany,
Ga., 16.
... Queen of the Secret Seven, A. H. Woods, mgr.:
St. Louis, 12-18; Kansas City 19-25.
... Quincy Adams Sawyer: Wilmington, O., 15.
... Roberts, Theodore: See the Barrier.
... Robertson, Forbes: See the Passing of the
Third Floor Back.
... Robson, Eleanor: See the Dawn of a To-Mor-
row.
... Robson, May: See the Rejuvenation of Aunt
Mary.
... Russell & Drew Stock Co., R. E. French, mgr.:
Seattle, Sept. 1, indef.
... Royce Slaw (Clarence Bennett's), Geo. H. Bubb,
mgr.: Albion, Neb., 15; Genoa 16; Fullerton
17; Schuyler 18; Grand Island 19; Danneberg
20; Wood River 21; Osceola 22; Bellwood 23;
Ulysses 24; York 25.
... River Pirates, A. H. Woods, mgr.: Chicago, 12-
18; Cincinnati, 19-25.
... Reno's Big Co.: Macon, Mo., 13-18; Moberly
20-25.
... Rebecca of Sunnybrook Farm, Klaw & Erlanger-
mgrs.: Lowell, Mass., 13-15; Salem 16-18.
... Ragged Robin, with Chauncey Olcott, Augustus
Pitou, mgr.: Lexington, Ky., 14-15; Louis-
ville 16-18; Phila., 20 Jan. 1.
... Rejuvenation of Aunt Mary, with May Robson,
Robertson, Forbes, N. Y. C., 13-18;
Burlington, Vt., 20; Newport, 21; Sherbrooke,
Que., Can., 22; Quebec 23-25.
... Right of Way, Fred Block Co., Inc., mgrs.:
Galveston, Tex., 15; Houston 16; Austin 17;
San Antonio 21; Waco 22; Dallas 24-25.
... Round Trip, Klaw & Erlanger, mgrs.: Chicago,
6-18.
... Scott, Cyril: See the Lottery Man.
... Skinner, Oids: See Your Humble Servant.
... Stahl, Rose: See the Chorus Lady.
... Starr, Frances: See the Eastest Way.
... St. Dennis, Ruth, Chas. Frohman, mgr.: N.
Y. C., Nov. 1, indef.
... Seven Boys, Wagenhals & Kemper Co., mgrs.:
N. Y. C., Nov. 10, indef.
... Snow Stock Co., Mortimer Snow, mgr.: Troy,
N. Y., Sept. 4, indef.
... Spooner, Edna May, Stock Co., Chas. E. Bla-
ney, mgr.: New Orleans, Aug. 23, indef.
... Springtime, with Mabel Taliaferro, Frederic
Thompson, mgr.: N. Y. C., Oct. 19, indef.
... Shea, Thomas, in Repertoire, A. H. Woods,
mgr.: Altoona, Pa., 18; Pittsburg, 20-25.
... Stewart, May, J. E. Cline, mgr.: Natchez,
Miss., 15; Port Gibson 16; Baton Rouge, La.,
17; Donaldsonville 18.
... Sights Stock Co., J. W. Sights, mgr.: Hope,
N. C., 13-18; Aneta 20-25.
... Sal, the Circus, A. H. Woods, mgr.: Wheel-
ing, W. Va., 13-15; Akron, O., 16-18; Buffalo,
N. Y., 20-25.
... Sis Hopkins, with Rose Melville, J. R. Strling,
mgr.: Ottawa, Kan., 15; Emporia 16; Wichita
17; Denver, Colo., 19-25.
... St. Elmo, Vaughan Glaser, mgr.: St. Paul,
12-18; Minneapolis 19-25.
... St. Elmo (Central), Vaughan Glaser, mgr.:
Morenci, Mich., 15; Jackson 17; Lansing 18.
... St. Elmo (Eastern), Vaughan Glaser, mgr.:
Malone, N. Y., 15; Massena 16.
... Sham, with Henrietta Crossman, Maurice Camp-
bell, mgr.: Phila., 13-25.
... Samson, with Jack K. Hackett, Chas. Froh-
man, mgr.: Peoria, Ill., 15; Springfield 16;
Indianapolis, Ind., 17-18.
... Shepherd King, with Wright Lorimer, Wm. A.
Brady, mgr.: San Francisco, 29 Dec. 18;
Oakland 20-25.
... Spinner, Cecil, Chas. E. Blaney Am. Co., mgrs.:
Boston, 13-18.
... St. Elmo, Vaughan Glaser, mgr.: N. Y. C., 13-
18.
... Septimus, with George Arliss, Harrison Grey
Fiske, mgr.: N. Y. C., 6-18.
... Such a Little Queen, with Elsie Ferguson,
Henry B. Harris, mgr.: Wash., D. C., 13-18.
... Salvation Nell, with Mrs. Fiske, Harrison Grey
Fiske, mgr.: Nashville, Tenn., 15; Memphis
16-17; Little Rock 18.
... Squaw Man, Liebler & Co., mgrs.: Birmingham,
Ala., 13-18.
... Servant in the House, Henry Miller Co., mgrs.:
Macon, Ga., 14-15; Jacksonville, Fla., 16-18.
... Servant in the House, Henry Miller Co., mgrs.:
Henderson, Ky., 18; Paducah 20.
... Silver Thread, Manchester, N. H., 17-18.
... Taliaferro, Mabel: See Springtime.
... Tempest, Marie, in Penelope, Chas. Frohman,
mgr.: N. Y. C., Dec. 13-Jan. 15.
... These Are My People, with Henry B. Warner,
Liebler & Co., mgrs.: Chicago, Nov. 29, in-
def.
... Trasher Stock Co., Al. Trasher, mgr.: San
Antonio, Tex., Nov. 14, indef.
... Treatwell Whitney Stock Co.: Lansing, Mich.,
indef.
... Trousdale Stock Co.: Cedar Rapids, Ia., Sept.
27, indef.
... Thurston, Adelaide, in Contrary Mary, Francis
X. Howe, mgr.: Newbern, N. C., 15; Raleigh
16; Durham 17; Danville, Va., 18; Lynchburg
25.
... Tempest and Sunshine (W. F. Mann's Eastern),
A. J. Woods, mgr.: Waverly, N. Y., 15;
Corning 16; Wellsboro, Pa., 17; Lock Haven
18; Bellefonte 20; Huntingdon 21.
... Tempest and Sunshine (W. F. Mann's South-
ern), Harry Bannister, mgr.: Leesville, La.,
16; Boyce 17; Baton Rouge 18; Plaquemine
19; Washington 20; Opelousas 21.
... Tempest and Sunshine (W. F. Mann's Western),
Richard Chapman, mgr.: Evanston, W. Va., 15;
Coalville, W. Va., 16; Morgan 17; Kayville 18;
Farmington 20; Brimham City 21.
... Tempest and Sunshine (W. F. Mann's Central),
Howard Brandon, mgr.: Knoxville, Tenn., 13-
18.

Test, The, with Blanche Walsh, A. H. Woods,
mgr.: Indianapolis, Ind., 14-15; Milwaukee,
Wis., 16-18; St. Paul, Minn., 19-22; Minneap-
olis 23-25.
... Taylor Stock Co., H. W. Taylor, prop. & mgr.:
Binghamton, N. Y., 13-18; Carbondale, Pa.,
20-25.
... Taylor, Albert, Henry Roguomere, mgr.: Wolf
City, Tex., 15-16; Sulphur Springs 17-18; Ty-
ler 20-21; Jacksonville 22-25.
... Thurston, Howard, Dudley McAdow, mgr.: Cin-
cinnati, 19-25.
... Third Degree (Henry B. Harris' Co. A.), Harry
E. Allen, mgr.: Cincinnati, 12-18; Dayton 20-21;
Springfield 22-23; Toledo 24-25.
... Third Degree (Henry B. Harris' Co. B.), Harry
E. Allen, mgr.: Colfax, Wash., 15; Wallace,
Ida., 16; Missoula, Mont., 17; Anconda 18;
Butte 19-21; Great Falls 22; Helena 23; Liv-
ingston 24; Billings 25.
... Third Degree (Henry B. Harris' Co. C.), W. M.
Hale, mgr.: Glens Falls, N. Y., 15; Ben-
nington, Vt., 16; Troy, N. Y., 17-18; Newburg
20-25.
... Traveling Salesman (Henry B. Harris' Co. A.),
E. W. Mansfield, mgr.: Oswego, N. Y., 15;
Cortland 16; Ithaca 17; Auburn 18; Harris-
burg, Pa., 25.
... Traveling Salesman (Henry B. Harris' Co. B.),
Geo. E. Lask, mgr.: Spokane, Wash., 15-16;
Lewiston, Ida., 17; Colfax, Wash., 18; Pen-
dleton, Pa., 19; Baker City 20; Boise, Ida.,
21; Orem, U. T., 22; Salt Lake City, 23-25, 18;
... Traveling Salesman (Henry B. Harris' Co. C.),
Frank Perley, mgr.: Pottstown, Pa., 15;
Easton 16; Lebanon 17; Scranton 25.
... Turner, Clara, Co., Ira W. Jackson, mgr.:
Haverhill, Mass., 13-18; Manchester, N. H.,
13-25.
... Turnlug Point, Gus Hill, mgr.: Detroit, 13-18;
Cleveland, 20-25.
... Turner, Wm. H., Chas. E. Blaney Am. Co.,
mgrs.: Buffalo, 19-25.
... Thief, The (Special), Chas. Frohman, mgr.:
Brooklyn, 13-18; Troy 25.
... Thief, The (Eastern), Chas. Frohman, mgr.:
Lebanon, Pa., 15; Pottsville 16; Ashtabud 17;
Scranton 18; Mahanoy City 25.
... Thief, The (Western), Chas. Frohman, mgr.:
Kansas City, Mo., 12-18; Sioux City, Ia., 25.
... Two Women and That Man, Hopp Hadley, mgr.:
Seattle, 12-18.
... Uncle Tom's Cabin (Stetson's), Leon Washburn,
mgr.: Grand Rapids, Mich., 16-18; Owosso
20; Ypsilanti 21; Leaning Ont., Can., 22;
Chatham 23; St. Thomas 24-25.
... Uncle Tom's Cabin (Al. W. Martin's), Wm.
Kibble, mgr.: West Baden, Ind., 19; Vincen-
nes 20; Danville, Ill., 21; Lafayette, Ind., 25.
... Uncle Zeke, Talmage Crawford, mgr.: Green-
ville, Ky., 20; Hodgenville 22; Glasco 23;
Gallatin, Nev., 25.
... Uncle Dave Holcomb, F. W. Lee, mgr.: Ash-
tabula, O., 15; Erie, Pa., 16.
... Van Dyke Stock Co.: Denver, Sept. 5, indef.
... Van Dyke & Eaton Co., F. Mack, mgr.: Chi-
cago, Nov. 29, indef.
... Village Parson: Goldboro, N. C., 20.
... Village Deacon, Maxwell & Harper, mgrs.:
Everett, Pa., 15; Hopewell 16; Bedford 17;
Lyndman 18.
... Virginian, The, J. H. Palmer, mgr.: Ft. Mad-
ison, Ia., 15; Iowa City 16; Cedar Rapids 17;
Des Moines 15; Omaha, Neb., 19-22; Grand
Island 23; Cheyenne, Wyo., 25.
... Volunteer Organizer: Montreal, 13-18.
... Vesta Herne, with Mrs. Leslie Carter, J. L.
Payne, mgr.: Selma, Ala., 15; Montgomery
16; Pensacola, Fla., 17; Mobile, Ala., 18.
... Van Allen's Wife, with Fannie Ward: Bos-
ton, 13-18.
... Walsh, Blanche: See the Test.
... Ward, Fannie: See Van Allen's Wife.
... Warfield, David: See the Music Master.
... Warner, Henry B.: See These Are My People.
... Whiteside, Walker: See the Melting Pot.
... Williams, Hattie: See Detective Sparks.
... Wilson, Francis: See the Bachelor's Baby.
... Wolfe, Ben, R. Warner, mgr.:
McGregor, Ia., indef.
... Wolfe Stock Co., John A. Wolfe, mgr.: Wich-
ita, Kan., Sept. 20, indef.
... Woodward Stock Co., O. D. Woodward, mgr.:
Kansas City, Mo., Aug. 28, indef.
... Wright's Stock Co., E. E. Wright, mgr.: Can-
on City, Mo., Sept. 2, indef.
... What Women Know, Maxwell & Harper,
mgrs.: Orange, Va., 15; Lynchburg 16; Rich-
mond 17-18.
... Windecker the Great, Richard Davenport, mgr.:
Macone, Ill., 16; Pontiac 17; Joliet 18; La-
Salle 19; Mendota 20; Bradford 21.
... Winkerman's Wife, A. H. Woods, mgr.:
Brooklyn, 13-18; Philadelphia, N. J., 25.
... Wildfire, with Will Archie, Harry Dowd Parker,
mgr.: Chicago, 12-18; Peoria 19-22; Spring-
field 23-25.
... Wyouling Girl, Leroy & Daum, mgrs.: Kramer,
N. D., 15; Lansford 16; Glenburn 17; Sher-
wood 18; Mohall 20; Grano 21; Tolley 22;
Eganville 23; Bowbells 24; Portal 25.
... White Square, John F. Sullivan, mgr.: Greens-
burg, Pa., 15; McKeesport 16; Tarentum 17;
Beaver Falls 18; Punxsutawney 20; DuBois
21; Clearfield 22; Emporium 23; St. Mary's
24; Bradford 25.
... Whiteside-Strauss Co., Will H. Strauss, mgr.:
Brookton, Mass., 13-18.
... Writing on the Wall, with Olga Nethersole,
Wallace Munro, mgr.: Austin, Tex., 15; San
Antonio 16-18; Tucson, Ariz., 21; Prescott 22;
Phoenix 23; Redlands, Cal., 25.
... Wilson, Al. H., in Metz in Ireland, Sidney R.
Ellis, mgr.: Montgomery, Ala., 15; Selma 16;
Birmingham 17-18; Anniston 20; Chattanooga,
Tenn., 25.
... What Every Woman Knows, with Maude Adams,
Chas. Frohman, mgr.: Wash., D. C., 13-18;
N. Y. C., 25-Jan. 1.
... Wildfire, with Pauline Hall, Harry Dowd Parker,
mgr.: Utica, N. Y., 25.
... Witching Hour, with John Mason, Sam S. &
Lee Shubert, Inc., mgrs.: N. Y. C., 13-18.
... Woman's Way, with Grace George, Wm. A.
Brady, mgr.: Phila., 6-18.
... White Sister, with Viola Allen, Liebler & Co.,
mgrs.: Phila., 29-Dec. '08.
... Woodruff, Franklin: Irwin, Pa., 15; Somerset
16; Greensburg 17; Latrobe 18; Scottdale 20;
Mt. Pleasant 21; Rowsville 22; Monessen
23; McKeesport 25.
... Whyte Dramatic Co., Chas. P. Whyte, mgr.:
Vulta, Okla., 16-18; Chelsea 20-22; Nowata
23-25.
... Yonder Stock Co., S. M. Yonder, mgr.: Rich-
mond, Ind., indef.
... Young Buffalo, Chas. E. Blaney Amuse. Co.,
mgrs.: Syracuse, N. Y., 13-15; Rochester 16
18.
... Your Humble Servant, with Otis Skinner, Chas.
Frohman, mgr.: Phila., 22-Dec. 18.

Long Brothers will take out their
minstrel and vaudeville show again next
season, opening about May 1 at North Vernon,
Ind.

OMAHA, NEB.
**Columbia Amusement Company En-
ters Omaha with the Behman Show.**

Omaha is now included in the Columbia
Amusement Co. Circuit. Their attractions will
appear at the Gayety, formerly known as the
Burwood. The first to appear was Jack Singer's
Behman Show, week of 5th, and if this is a
fair sample of the future offerings at the Gay-
ety, this playhouse will not lack patrons. The
Behman Show is a dandy from start to finish.
The show contains some excellent vaudeville
acts, among them the Seven Belfords, acrobats;
Courtney Sisters, musical act, and Geo. Ar-
nstrong. The musical comedy, At Palm Beach,
is a very pleasing, clean comedy. There is a
large, well trained chorus, beautifully gowned,
and handsome scenic equipment. In the cast
were Margaret King, Lou Haskell, Will J. Ken-
nedy and John Barton. There was no coarse
features or bad language contained in the show.
It was a high-class burlesque show that ap-
peals to both men and women, and Manager
Johnson was fortunate in securing this attrac-
tion to open the Gayety, and a continuation of
such attractions will mean success for this
playhouse.

The Girl from Reotors was recently presented
at the local business. There were
many differences of opinion on the play, some
in the audience thinking it real naughty.
James K. Hackett and a strong dramatic or-
ganization, presented Samson at the Boyd 2-4,
to splendid business. The play and company is
the best seen here this season.

Sal, the Circus Girl, a melodrama above the
average for shows of this class, pleased Krug
Audience 28 Dec. 1. Miss Vivian Prescott is a
very capable and attractive actress, whose per-
sonal charm and effective work makes this
play a success. The Donzetta Troupe of Ac-
robats was one of the big features.

Sis Hopkins, with Rose Melville in the title
role, pleased fair audiences at the Krug 2-4.
The play, which has been seen here many times,
never seems to grow old.
The Wm. Grew Stock Co. appeared in two
plays, Facing the Music and The Man on the
Box, at the Burwood week of 28 Dec. 4. The
principals, Mr. Grew and Maude Leone, were
formerly members of the Burwood Stock Co.,
and were received with enthusiasm by large
audiences. The whole company is composed of
capable players, who deserved the reception
which their work received.

Fifty Miles from Boston, at the Krug the
first half of the past week, drew big business.
The play was well presented by a company bet-
ter than the average musical production, and,
in fact, as good as the one seen here last sea-
son at another house.
The usual good bill at the Orpheum drew
capacity business week of the 5th. At the
Theater Club was the headliner, and this richly
staged musical sketch found favor with the big
crowds. The other excellent offerings were
Rosario Guerrero, Cunningham-Marion, Sig. Lu-
ciano Lopez, Sansone and Della, Les Mysotis,
Eddie G. Ross and kinodrome. Manager Byrne,
of the Orpheum, has originated some clever
posters for display in the lobby of his theatre,
and other public places. His latest represents
a large ear of corn in natural colors, with
strawmen of ribbon on their side, in representa-
tion of the husks, with the program con-
tained in the center. This poster was gotten
out especially for the two weeks that the Na-
tional Corn Show will be held at the Audio-
rium. The design is appropriate and very ar-
tistic, eliciting much favorable comment, which
clever stunt in advertising only goes to show
that Manager Byrne is ever on the alert for an
opportunity of legitimate hoisting for his house
and Omaha.

Miss Vivian Pates, an Omaha Girl, became a
member of The Bathing Girls which recently
appeared at the Orpheum. Miss Pates took a
course at the Omaha School of Acting, and is
said to have considerable talent.

The Merry Widow, which was to have opened
the new Brendels Theatre, will be presented at
the Boyd week of 26. The change was neces-
sary on account of the Brendels not being
ready for the opening on the time expected.
This will be the first appearance of The Merry
Widow in Omaha, and capacity business is
looked for.

Elks' Lodge No. 39 held their memorial ser-
vices at the Boyd Theatre the 5th. A delightful
program was offered, containing music and ad-
dresses, which made a most favorable impres-
sion on the audiences. The attendance was very
large, there not being sufficient seats to accom-
modate all.

Harry Kelly Steward, with the Yankee Rob-
inson Shows the past season, has returned to
South Omaha his home, for the winter. Mr.
Kelly says this show has a very prosperous sea-
son and that an entire new, up-to-date cook
house and outfit will be purchased before the
show goes out again. H. J. ROOT.

SEATTLE, WASH.
**Son of John Cort is Transferred to San
Francisco.**

The Seattle Lodge of Elks observed their an-
nual day of sorrow Dec. 5, at the Alhambra
Theatre. Nearly a thousand people attended
the ceremonies.
The oldest son of Manager John Cort,
left this week to become treasurer of the Savoy
Theatre in San Francisco.
Charles H. Newman, who has been assistant
treasurer of the Moore Theatre in Seattle, has
accepted a similar position at the Savoy in
San Francisco.
No better evidence of the growing popularity
of the Sunday afternoon popular concerts of the
Seattle Symphony Society could be desired than
the splendid audience Dec. 12.
Ezra Kendall, in The Vinegar Buyer, opened
Sunday night, Dec. 5, for one week. Kendall
appeared in Seattle six years ago and since
then the principal changes have been in fur-
nishing up the line of jokes.
Billy Clifford and his company opened a four
day's engagement at the Grand Theatre, Dec.
5, in The Girl at the Helm, which is one of
those popular musical successes of H. H. Fran-
z.

The Seattle Theatre presented one of Charles
A. Taylor's plays, Queen of the Highway, which
was well staged and will undoubtedly meet with
approval of this theatre's patrons.
The big headliner at the Orpheum week Dec.
6, was Alice Lloyd also The McNaughtons,
Cross and Josephine, Joe Garza, Latocsa, The
Two Arkansans, Permaine Brothers.
The Majestic's bill for week Dec. 6 was ex-
tremely classy, in The Three Mirthful Musi-
cians, Gardner, Rankin and Griffith, Ilcey's
Comedy Circus, LeBrun Grand Opera Trio, Ed-
gar Berger, Eckert and Francis.
Pantagea Theatre also presented a strong bill
week Dec. 6 in Arthur Honston, Czinka Panna,
Klernan, Walters and Klernan, Orpheus Com-
edy Four, Jacobs and Sardi, Helen Lowe and
the Pantageoscope.

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ing 300 pictures
(enough to pay
for the complete
outfit, with a profit,
\$25.00. Our
Wonderful Ferro-
type Machine
makes three styles
of pictures, on
plate 1 1/2x2 1/2, and is reversible for taking
groups on the length of plate, and button pic-
tures. Button plates to fit any button machine,
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My M. P. Theatre in LaSalle, Ill. Town of
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ing \$1,480; long lens; reason for selling, am-
taking up a larger proposition; price, \$6,500; if
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care Pittsburg Calcium Light & Film Exchange,
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acter Woman, Specialty People; "Two Married
Men" company; no boozers or dog lovers.
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plete with C. C. Allen adjustable M. P. lens,
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hundred dollars gets it. This is a snap for
somebody. **F. C. McSeaton, Page, Neb.**

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ton, Ohio.

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cheap, if sold at once.
S. R. DARWIN, Snyder, Texas.

LATEST FILM RELEASES.

(Continued from page 33.)

Table listing film releases with columns for studio (e.g., Pathe-Freres, Selig Polyscope Company, URBAN-ECLIPSE, Vitagraph Company, Melies, IMP), title, and length in feet.

Table listing film releases with columns for studio (e.g., PHOENIX, FILM IMPORT AND TRADING CO.), title, and length in feet.

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A nobleman, before his death on the battlefield, entrusts to a soldier, jewels and papers to be delivered to his relatives. The soldier returns home, leaves jewels and papers with his wife for safe keeping until the war is over and then departs. An enemy of the nobleman having followed the soldier home, enters, demands of the wife the papers. She refuses. Then a struggle ensues which awakens her child in the next room. The child innocently asks, "Who is it mamma?", and at the point of death her mother answers, "Hush, child, it's your father." At the court martial the soldier is convicted on the evidence of his child and sentenced to 20 years of hard labor. Thus ends the first part. The stirring dramatic climaxes are worked out very clearly and with great effect, photo-graphically it is excellent in every particular.

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Second Part—"SAVED BY HIS OWN CHILD," - Approx. 900 Ft.

The title of the second part tells its own story. Some twelve years later, the child, now a young lady is recognized by her father who is among a convoy of prisoners who have stopped to rest on the road from the mines to the prison. Something in the appearance of the prisoner appeals to the young lady and we here see one of the most dramatic scenes of the story, where father recognizes his daughter. The story ends in a manner satis- factory to all and in the last scene you will notice particularly that we have spared no expense as to beautiful stage settings and correct Colonial time costumes.

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WRITE FOR SPECIAL PROPOSITION ON MACHINES AND SUPPLIES.

The Week in Chicago

(Continued from page 7.)

The Globe Theatre has as its current attraction, The Lion and the Mouse. The play is well known in Chicago, and favorably so, and its appearance here at a time when Charles Klein's newest play, The Next of Kin, is creating such a furore, allows those who are discussing the two plays, as regards their respective merits, a chance to make their own comparisons.

SAID AND SEEN IN CHICAGO.

The executive staff for Henry B. Harris' production, The Next of Kin, is as follows: James Forbes, general manager; Augustus Piton, Jr., acting manager; John Mac Mahon, business manager, and George A. Wright, stage manager.

Geo. S. Wood, of the Colonial Theatre, tells us that in order to meet the demands of those desiring to see Miss Inouene on New Year's Eve, and to keep the tickets out of the scalpers' hands, a public auction of the seats will be held on Monday afternoon, December 27.

Edith Brown, who was connected with the Scoll Photo Show, has returned to Chicago from New York City.

James M. Hathaway, who had the privilege of carrying the Scoll Photo Shows last season, stopped off at Chicago last week on his way from Denver to New York City.

Some interest has been aroused on account of the contended rights for the taking out of a new lease on the LaSalle Theatre. Mort Sluger maintains that in the original document that another lease was provided for, while Mrs. Anna Sinton Taft, sister-in-law of the Chief Executive of the nation, differs with Mr. Sluger. However, as the present lease expired last April, the decision will be asked for from Superior Judge Dupuy.

Col. Jim Hutton's new "sheet" published by the management of the New Cort Theatre, is not named "Rambling with Webster" nor does it go by the title, "Pertinent Pattering Pertaining to Publicity." "Anyhow," as Bobby Gaylor says, "no matter what may be the name, it's a sure thing but that Jim's Jangles will be a brand of pretty English that will break into the newspapers in the manner desired."

W. A. Thomas, manager of the Congo King Company, dropped in the Chicago office last week. He is in the city securing dates for the show.

Big-hearted Jim this week is attracting many to the Academy with its romantic story, complications and surprises. This is a play of Western life that has to do with love and courage against trickery and treachery and the talented company at this playhouse is getting everything out of the play possible.

A. H. Woods' new melodrama, The River Pirates, holds the boards this week at the Bijou. This play is produced in four acts and a number of stirring scenes. A scene well worthy of mention is that of a ship in mid-ocean boarded by the pirates.

At the College is current St. Elmo, a drama taken from the novel of Mrs. Augusta Evans Wilson and with which everyone is familiar. The interpretation of this by the resident players of this house is very good. The dramatization of the novel is that of Mr. Myron Lef Angwell's.

The players at the College Theatre as they now stand are: Marie Nelson, Albert Morrison, Camille D'Arcy, Henry W. Rowell, Blanche Crozier, Willard R. Feeley, Raymond Walburn, Daniel Reed, Charles D. Brown, Theodore Douset, Mary Corse, Grace Huntley, Helen Hamilton, Kathleen Fox, Freda Marshall, Herran G. Bates, Henry Comstock, Taylor La Graf and Erin Birch.

The Melrose Theatre, Marvin's Southside house, was recently purchased by former Circuit Judge John Barton Payne for \$200,000, from J. S. Hermann of San Francisco. This, however, in no way affects Chas. E. Marvin's lease on the house and he says that vaudeville will continue in the same old way.

MINNEAPOLIS, MINN.

No Retrogression in the Season's Amusement Situation.

At the Lyric Theatre, the home of Shubert attractions, the booking sheets indicate in the list Blanche Ring, Wilton Lackaye, Geo. Arliss, Viola Allen, James T. Powers and Company, Wm. Faversham and E. H. Sothern and Julia Marlowe in repertoire.

With a company of 150, Klaw & Erlanger's big extravaganza, Little Nemo, is drawing large houses, at the Metropolitan Opera House. Beginning December 19, and continuing until December 22, Marie Cahill will be the attraction.

The Ernest Fisher Stock Company is now playing week stands in Iowa. Among the company members are Chas. C. Burnham, Benedict McQuarrie and his wife, all of whom were formerly engaged in local stock work.

Beverly, which has been enjoying a run at the Studebaker Theatre in Chicago, is this week's offering of the Bijou Opera House. The company includes Justina Wayne and Laurence Ewart. The week of December 19, St. Elmo will be the attraction, and near dates include Pierre of the Plains, The House of a Thousand Candles, and The Lion and the Mouse.

Owing to a change of route, the Bohemian Burlesquers are appearing this week at the Lewey Theatre. In place of Nell, a winner announced in conjunction with an excellent burlesque show and catchy olio Manager Miller is offering a wrestling carnival in which Jack Leon, the Russian lion, is willing to forfeit \$100 to any man whom he cannot throw in fifteen minutes. The Fay Foster Company will appear week of 19.

A large bill is at the Orpheum Theatre this week. It includes Rosacio Guerrero, El. E. Reynard, The Town Hall Minstrels, Krouch and Walsh, Sisters McConnell, Sansone and DeLila, Lew Wells and the Kinotrome.

At the Princess, the Nell Stock Company is this week presenting the tragedy-drama, Captain Swift, in which James Nell is winning success in the title role. Near dates are: Out of the Fold, Our New Minister, The Dairy Farm, Charlie's Aunt, and many others.

The Craziest Act in Vaudeville is the title of this week's headliner at the Miles Theatre, which is presented by James Francis Sullivan and Company, including William O. Johnson, Ruth Loftus and Ward and Stone. Other acts of interest include the LaValles, Miskel Hunt and Miller, Winifred Stewart, Huntress, Lucile Meyers and the Milescope.

At the Unique, a well-balanced vaudeville bill is headlined by Nord, the Diving Beauty, assisted by Mons. Norda Bernard and Orth, Herbert, P. Farrell, Langford and company, Louise Gatte, Arthur Perry and the Kinoscope. The second matinee performance of December 8, a one-act sketch, Where Ignorance is Bliss, by Charles Ludholm of the Nell Stock Company, and a local man, was tried out and was well received.

The Bohman Show is this week at the Gayety Theatre (Eastern Wheel). Next week, Rose Hill's English Folly Company.

Despite odd weather, the work of construction is continuing at the new Southern Theatre near Seven Corners. It is estimated that this house will open about the first of the year, with four vaudeville acts at popular prices.

Manager A. C. Koch, of the Casino Roller Rink held a series of roller skating races for the professional championship of the West, December 9 to 12, inclusive, under the auspices of the Minneapolis Daily News. Four prizes were offered. First, diamond medal; second, \$20 in gold; third, \$10 in gold; fourth, \$5 in gold. The carnival was open to everyone and awakened keen enthusiasm. The name of the winner of the diamond medal will be announced next week.

Every day sees a growth in patronage at the Isis Theatre, where Manager Lund is offering special vaudeville features, illustrated songs, saxophone attractions and moving pictures. The latest pictures are first shown at this theatre.

Reports of good business are received from all motion picture theatres of the city, including the Scenic, Novelty, Wonderland, Crystal, Gem Family, Majestic, Peoples, Royal and Lyndale.

ROPERIC STE. FLEURE.

NEW ORLEANS, LA.

Intimated that Shuberts will Enter by Courtesy of Wm. Morris.

Mr. Alfredo Misa, theatrical magnate of Cuba, is in the city on business pertaining to vaudeville. He will leave shortly for Chicago, where he will meet Charles E. Bray, of the Orpheum Circuit, to see if an arrangement can be made to send the Orpheum Advanced Vaudeville acts from New Orleans to Cuba, over Mr. Misa's Vaudeville Circuit, which comprises six weeks work in six of the biggest cities of Cuba.

It is rumored here that William Morris' American Music Hall will be changed over to the Shuberts for their attractions, as a deal is now pending, and about to be completed to that end. This will let the Shuberts into this city with their shows, and the American Music Hall which is about a square away. It is probable that the name will be changed to the American Music Hall, the Morris house is a paying venture, and they say that they are in the field to stay, and will send down their best acts to their New Orleans house.

Manager Henry C. Greenwald, of the American Music Hall, had as his guest, at Saturday's matinee performance, the little children of the Kingsley House of attraction was, Consul, the more men than monkey, and he was greatly enjoyed by the little ones. The Empire City Quartette was another of the feature attractions with a strong bill supporting these two.

A benefit performance will be given for the poor, and the free school for girls, conducted by the L'Union Francaise, at the French Opera House, December 15. A gala performance will be given of Les Huguenots, by Jules Layolle's French Opera Troupe. The artists that will appear are M. Zocchi, M. Huberty, M. Cargue, Hametto, Mme. Demery, Mme. Chuzac, also two grand ballets will be shown.

The R. P. O. E. Elks Lodge No. 30 hold memorial services December 5, at their home in Elk Place. The principal speakers were Pierre Crabtree, Walter Gleason and John B. Fisher. Prof. Emil Tosso's Orchestra, from the Orpheum Theatre, furnished the music. Thomas Lopez, with a stereopticon, was delirious also, by Edward Richter, exalted ruler. A beautiful sacred program was also rendered for the departed brothers. Rev. John A. Rice acted as chaplain.

Jack Curley, manager of James J. Jeffries all star troupe, is here in advance of his company, which will give two performances at the Dauphine December 19.

George Sidney, in the Joy Rider, will be the attraction at the Crescent next week, with The Squaw Man to follow.

Under the personal direction of Martin Beck, the Orpheum Road Show is the offering at the Orpheum this week. The company comprises the following acts: La Titiomb, the singer on horseback; Miss Ida O'Day and Company, in A Bit of Old Chelsea; A Night in a Monkey Music Hall, by Miss Mand Rochez; Melville and Higgins, eccentric character singing comedians, in

Just a Little Fun; Hyman Meyer, the man at the piano; Max Witt's Girls from Melody Lane; J. Rubens, the Berlin Academician, in trans-parent painting; the Kinotrome, and Prof. Emil E. Tosso's augmented Orpheum Orchestra. The bill is a strong one and capacity prevails.

Mabel McKinley, Sophie Tucker, The Empire Quartette and Violinsky, filling an engagement at the American Music Hall this week, appeared in a benefit performance for the Times-Locomotiv Doll and Toy Fund, to buy toys for the poor children. A big sum was realized.

The police of this city will give a minstrel performance at the Dauphine, December 22, for the benefit of the Times-Democrat Doll and Toy Fund. Many prominent acts now appearing at the local playhouses have tendered their services, among them being Monte Wilkes of the Lyric; La Titiomb, of the Orpheum; Lew Rose and his Midgets, Consul the Great, Empire City Quartette, composed of Cooper, Tally, Mayo and Cooper, of the American Music Hall, and Willette, the Wizard. Henry C. Greenwald has tendered the use of the Dauphine Theatre, Jack Lovano will act as stage director. The International Alliance of Theatrical Stage Employees has notified the committee that they will furnish all the stage hands gratis.

La Titiomb, the singer on the horse, filling an engagement at the Orpheum this week, and head of the Orpheum Road Show, admitted that she and Nat Mills, the Happy Tramp, were engaged, and will be married during summer and go to Europe on their wedding trip. The Tianta Midgets, filling an engagement at the Winter Garden this week, collected a neat sum after one of the performances and turned the same over to the Times-Democrat Doll and Toy Fund.

The match between Otto Schoenfeld and Charlie Hackenschmith, at the Dauphine Theatre, December 5, was won by Schoenfeld, although it was a handicap match, whereas Hackenschmith agreed that he could throw Schoenfeld twice in one hour, but had the trick turned on him by the local man, who threw him in forty-one minutes. Sidney Lestrappes was the referee.

The Wayne Musical Comedy Company will fill a four weeks' engagement at the Dauphine Theatre, commencing December 26, with an option of running through the season, if business warrants. Burlesque and musical comedy will be presented.

The James J. Jeffries, Athletic and Vaudeville show will play two performances here at the Dauphine, December 19.

WM. A. KOEPEKE.

DALY AT BERKELEY LYCEUM.

Arnold Daly will begin an engagement at the Berkeley Lyceum, New York, December 27, of one week in Know Thyself.

When Liebler & Co. decided to close Know Thyself, Mr. Daly was not satisfied with the verdict. The brief tour in the Paul Hervieu drama had merely whetted his appetite.

Fred Peel and Daly soon came to an understanding whereby the former agreed to take charge of Mr. Daly's business affairs. Peel is very well satisfied that the entire action of Know Thyself takes place in one setting. In short, Know Thyself would just fit Berkeley.

Under new auspices, therefore, Mr. Daly will begin an engagement at the Berkeley on December 27.

MADE A HIT.

Ita, the faintly little second-sight artist, was the hit of the bill at the Bijou Theatre, in Iowa City, week of November 29. Her performance mystified and bewildered, the while delighted, her audiences, and she was compelled to respond to a dozen curtain calls, during her engagement, which will probably be repeated. If Manager Peacock can get her again the current season.

TEXAS CO. CLOSES.

The company playing the comedy drama, Texas, disbanded last week at Austin, Texas. Most of the members returned to New York.

J. Mauldin Felgt, manager and owner of the company, named poor business as the cause for the company's closing.

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EDISON FILMS

RELEASES OF DECEMBER 21.

No. 6561—A HAPPY ACCIDENT. (Christmas Story.) Code, VERWENDING. App. Length 450 ft.

No. 6562—THE MISCHIEVOUS ELF. (Comedy.) Code, VERWURSTEN. App. Length, 450 ft

RELEASE OF DECEMBER 24.

No. 6563.—FAUST (Grand Opera.) Code VERZIHEND. App. Length, 1,000 ft.

This is the first of a series of Grand Opera films. We believe that this series will make a great hit with the public.

RELEASES OF DECEMBER 28.

No. 6564—TOBACCO MANIA (Trick Comedy.) Code, VERZAGNIS. App. Length 360 ft.

No. 6565—THE FALLEN IDOL (Comedy.) Code, VERZAGT. App. Length 330 ft.

No. 6566—THE CAP OF FORTUNE. Code, VERZMINEN. App. Length 290 ft.

RELEASE OF DECEMBER 31.

No. 6567—FISHING INDUSTRY AT GLOUCESTER. Code, VERZAKING. App. lgh., 970 ft.

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Conventions

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Complete copies of this list may also be had by sending 25 cents to The Billboard Pub. Co., 416 Elm Street, Cincinnati, O.

ARIZONA

Douglas—Douglas Poultry Fanciers' Assn. Show, Jan. 13-15, 1910. E. P. Grindell, Douglas, Ariz.

CALIFORNIA

Los Angeles—California Live Stock Sanitary Assn. Jan. 5, 1910. Dr. W. A. Boncher, Pasadena, Cal.
 Monterey—State Building Trade's Council. Jan. —, 1910.
 San Francisco—Zeta Psi Fraternity, Jan. —, 1910. Robt. R. Austin, New York City.
 San Francisco—San Francisco Electrical Exhibit, Jan. 29-Feb. 5, 1910. E. M. Scribner, San Francisco, Cal.
 Santa Barbara—Poultry Assn. Jan. 13-16, 1910. John Poole, Santa Barbara, Cal.

COLORADO

Fort Collins—Colorado Farmers' Congress, Jan. 17, 1910.

CONNECTICUT

Bridgeport—Poultry and Pet Stock Assn. Show, Jan. 4-6, 1910. George Seltman Bridgeport, Conn.
 Danbury—Young People's Christian Union, Apr. 8-9. Dana Dewey, Colony st., Meriden, Conn.
 Hartford—State Council O. F. A. M. May 15, 1910. V. H. Adams, South Norwalk, Conn.
 New Britain—Knights of Columbus, May 19, 1910. Lawrence J. Dolan, Box 419, Hartford, Conn.
 New London—Department of Connecticut, U. S. A. R. May —, Wm. E. Morgan, 358 Grand ave., New Haven, Conn.
 Portland—New Year Assembly Select Templars of Connecticut, Jan. 1-10, 1910. Jos. A. Clark, Ansonia, Conn.
 Windsor—Poultry Show, Jan. —, 1910. Walter Bryant, Ansonia, Conn.

DELAWARE

Wilmington—Grand Temple of Delaware, April 4, 1910. Mrs. John Palmer, Jr., 1900 Delaware ave., Wilmington, Del.
 Wilmington—Annual Encampment Department of Delaware, G. A. R. May 5, J. S. Litzenberg, 14 W. Fifth st., Wilmington, Del.

DISTRICT OF COLUMBIA

Washington—I. O. O. F. Supreme Convention, Jan. —, 1910. A. B. Schoenfound, 4801 St. Lawrence ave., Chicago, Ill.
 Washington—Auto Show, Jan. 25-29. R. C. Washington, Jr., Washington, D. C.
 Washington—K. of P. Grand Lodge, Feb. 21, 1910. H. J. Gasson, 1807 Fourth st., Washington, D. C.
 Washington—American Therapeutic Society, May 5-7, 1910. Noble P. Barnes, 212 Maryland ave., S. E., Washington, D. C.

FLORIDA

Bellevue—State Federation of Labor, Jan. —, 1910. J. A. Roberts, Box 48 Ybor City Station, Tampa, Fla.
 Jacksonville—Pythian Sisters, March 9-10, 1910. Mrs. Eda V. Gosoms, Palatka, Fla.
 Ocala—District Grand Lodge, Nov. 27. G. D. D. of P. May 2, J. S. LaRoche, Ocala, Fla.
 Tampa—Temple Souvenirfest, Feb. 20. Col. T. J. L. Brown, chairman, Tampa, Fla.

GEORGIA

Athens—Georgia Dairy and Live Stock Assn. Show, Jan. 26-27, 1910.
 Athens—Independent Order of O. F. M. May 25, 1910. J. S. Tyson, Savannah, Ga.
 Atlanta—Hook Worm Congress, Jan. 18-19. W. G. Cooper, Atlanta, Ga.

IDAHO

Boise—Idaho Poultry Assn. Show, First week in February, 1910.
 Caldwell—Idaho Wool Growers' Assn. Jan. —, 1910. Sam Ballantyne, Boise, Ida.

ILLINOIS

Burlington—Burlington County Poultry and Pet Stock Assn. Feb. 1-5, 1910. F. E. Duff Butler, 111, Champaign—Corn Growers and Stockmen, Jan. 17-22, 1910.
 Chicago—American Assn. of R. R. Superintendents, March 18, 1910. O. G. Felner, 11 Carrow Bldg., Cincinnati, O.
 Chicago—Cook County Sunday School Association, April 19-21, 1910. Charles E. Hauck, 303, 140 Dearborn st., Chicago, Ill.
 Chicago—Illinois State Electric Medical Society, May 18-20, 1910. W. E. Kinnett, M. D., 403 404 Masonic Temple, Peoria, Ill.
 Dwight—Dwight Poultry Assn. Show, Dec. 24-25.
 East St. Louis—State Retail Implement and Vehicle Dealers Assn., Jan. 19-20, 1910. Robt. Sellert, Belleville, Ill.
 Quincy—I. C. T. of America, May 19-21, 1910. W. R. Hart, 126 State st., Chicago, Ill.
 Springfield—Great Council of Ill., I. O. R. M. May 17, 1910. Will H. Bludorn, 220 Collinsville ave., East St. Louis, Ill.
 Urbana—Illinois Corn Growers' Assn. Jan. 17-20.
 Warsaw—Warsaw Poultry Assn. Show, Dec. 15-18.

INDIANA

Gary—Indiana Assn. of Presidential Postmasters, May —, 1910. John E. Shidder, Box 5, Indianapolis, Ind.
 Indianapolis—Fanciers' Assn. of Indiana, Feb. 8, 1910. C. R. Millons, Indianapolis, Ind.
 Indianapolis—Grand Chapter of Ill., I. O. R. M. S. April 27, 1910. Mrs. Nettie Ransford, Indianapolis, Ind.
 Indianapolis—State Haymakers' Assn. May 18. C. E. Nohes, Flora, Ind.
 Lafayette—State Dairywomen's Assn. Jan. 13-14. J. O. Jarvis, Purdue University, Lafayette, Ind.
 Terre Haute—Department of Indiana Grand Army of Republic, May —, 1910. Oscar Rankin, Terre Haute, Ind.

IOWA

Burlington—Iowa State Retail Merchants' Association, May 3-5. Ira B. Thomas, Des Moines, Ia.
 Cedar Rapids—State Master Plumbers' Assn. Jan. —, 1910. W. A. Bruce, Des Moines, Ia.
 Cedar Rapids—Poultry Assn. Show, Jan. 17-22, 1910. S. M. Wiley, Cedar Rapids, Ia.
 Cedar Rapids—Iowa Assn. Cement Users, March 9-11, 1910. Ira A. Williams, Ames, Ia.
 Des Moines—State Veterinary Assn. Jan. —, 1910. H. C. Simpson, Des Moines, Ia.
 Des Moines—Iowa Marble and Granite Dealers' Convention, Jan. 19-20, 1910. R. A. Webster, Des Moines, Ia.
 Rockwell City—Callison County Farmers' Institute, Jan. 11-13, 1910.
 Sioux City—Real Estate Assn. Jan. —, 1910. E. A. Burgess, Sioux City, Ia.

KANSAS

Garden City—Garden City Poultry Assn. Show, Dec. 22-25.
 Ottawa—Grand Lodge K. of P. of Kansas, May 18. Gus J. Nuebert, Kansas City, Kan.
 Stockton—Northwest Kansas Teachers' Assn. Dec. 28-29.
 Topeka—State Democratic Editorial Assn. Feb. 22, 1910. W. F. Boyd, Phillipsburg, Kan.
 Topeka—Kansas Bankers' Assn. May —, 1910. W. W. Bowman, Topeka, Kan.

KENTUCKY

Frankfort—American Society of Equity State Union, Jan. 13, 1910. S. B. Robertson, Calhoun, Ky.
 Lexington—National Box Manufacturers' Assn. Jan. —, 1910. E. H. Deibaugh, Chicago, Ill.
 Newport—Grand Encampment of Kentucky, I. O. O. F. May 18. R. G. Elliott, Lexington, Ky.
 Owensboro—Grand Lodge of Kentucky, Royal Arcanum, April 19. Alex. M. Woodruff, 196 S. 5th st., Louisville, Ky.
 Winchester—Grand Commandery K. T. May 18-19, 1910. A. H. Bryant, 61 Pike st., Covington, Ky.

MAINE

Portland—State Savings Bank Assn. Jan. —, 1910.
 Portland—Pine Tree Kennel Club Show, March 1-3, 1910. Secretary, 98 Exchange st., Portland, Me.

MARYLAND

Baltimore—American Philological Assn. Dec. 28-31. Prof. Frank G. Moore, Trinity College, Hartford, Conn.
 Baltimore—German Catholic Societies State Reunion, Jan. —, 1910. Rev. E. M. Wigel, 315 Forster ave., Baltimore, Md.
 Baltimore—Catholic Benevolent Legion, About Jan. 19. Edward H. Traylor, Room 300 Hoffman Bldg., Baltimore, Md.

MASSACHUSETTS

Boston—National Show Wholesalers' Assn. Jan. —, 1910. Geo. C. Houghton, 191 Essex st., Boston, Mass.
 Boston—Boston Cat Club Assn. Show, Jan. —, 1910. Mrs. Geo. B. Brayton, Brighton, Mass.
 Boston—American Polish Club, Jan. 12. M. V. Caldwell, Lisbon, N. Y.
 Boston—New England Kennel Club, Feb. 22-26, 1910. Chas. W. Taylor, Jr., Boston, Mass.
 Haverhill—Bartenders' International League of America, New England Branch, Jan. 16-17, 1910. John J. Griffin, 79 Adams st., Lynn, Mass.
 Holyoke—United Brotherhood of Carpenters and Joiners' State Council, Jan. 10, 1910. John Hurlman, Worcester, Mass.
 Lowell—State United Journeymen Plumbers' Assn. Jan. 24. R. Sheehan, Salem, Mass.
 Salem—French American Brigade of New England, Jan. 27-28, 1910. Capt. Harry Remond, Worcester, Mass.
 Worcester—Worcester Gun Club, Jan. 4, 1910. C. H. Gosnell, Worcester, Mass.
 Worcester—Worcester Poultry Assn. Show, Jan. 24-25.

MICHIGAN

Battle Creek—Poultry Show, Jan. —, 1910. G. S. Phares, Battle Creek, Mich.
 Grand Rapids—Western Michigan Poultry Assn. Show, Jan. 1-2, 1910. W. J. Kropps, 42 Wall st., Grand Rapids, Mich.
 Hastings—Poultry Show, Jan. 3-8, 1910. T. E. Walters, Hastings, Mich.
 Livingston—West Michigan Poultry Show, Jan. 17-21. E. W. Wells, Livingston, Mich.

MINNESOTA

Austin—State Horticultural Assn. Jan. —, 1910.
 Minneapolis—Minneapolis Cat Club Show, Jan. 4-6, 1910. Mrs. Agnes C. Davis, North Star Club, Minneapolis, Minn.
 St. Paul—Northwest Indoor Athletic Track Meet, Jan. 28, 1910. Prof. Carl Rothfus, Y. M. C. A., St. Paul, Minn.

MISSOURI

Chicago—Henry County Poultry Assn. Show, Jan. 19-21, 1910.
 Columbia—Missouri Improved Live Stock Breeders' Assn. Dec. 28-31. Geo. B. Ellis, Columbia, Mo.
 Columbia—Missouri State Dairy Assn. Dec. 28-31. F. L. Austin, care Agricultural Board, Columbia, Mo.
 Kansas City—Southwest Lumberman's Assn. Jan. —, 1910.
 Kansas City—State Democratic Editors' Assn. Jan. 8, 1910.
 Kansas City—Central Short Horn Breeders' Association, Jan. 18-19, 1910. B. O. Cowan, 13 Dexter ave., Chicago, Ill.
 Kansas City—Railway Mail Assn. May 21. G. A. Wood, Portsmouth, N. H.
 St. Louis—Auto Show, Feb. 14-19, 1910. Capt. R. E. Lee, Auto Review, St. Louis, Mo.
 St. Louis—Railway Storekeepers' Assn. May 16-18. J. P. Murphy, Box 6, Collingwood, O.
 South St. Joseph—Poland China Record Assn. Jan. 4-5. S. McKeely, Lincoln, Neb.

NEBRASKA

Lincoln—State Optical Society, Feb. —, 1910. F. A. Hannis, York, Neb.

NEW HAMPSHIRE

Derry—Poultry Assn. Show, Jan. 18-21, 1910.
 Exeter—Exeter Poultry Assn. Show, Jan. 4-6. Chas. C. Russell, Exeter, N. H.

NEW JERSEY

Trenton—Pythian Sisters Grand Temple, Feb. 16. Lillian Bacon, 61 South st., Freehold, N. J.

NEW YORK

Albany—I. O. O. F. District No. 1, Grand Lodge, Jan. 30, 1910. S. Berlin, 116 Madison ave., New York City.
 Binghamton—Binghamton Poultry Assn. Show, Jan. 4-7, 1910. Henry S. Martin, Binghamton, N. Y.
 Buffalo—American Council Club, Jan. 27, 1910. H. C. Hayes, Eureka, Ill.
 Buffalo—Buffalo Kennel Club, March 1-4, 1910. Seymour E. White, 816 White Bldg., Buffalo, N. Y.
 Huntington—Poultry and Pet Stock Assn. Show, Jan. —, 1910. F. Kladdy, Huntington, N. Y.
 New York City—American Society of Heating and Ventilating Engineers, Jan. 18-20. W. W. Mackay, Room 1818, New York City.
 New York City—Westchester Kennel Club, Feb. 9-12, 1910. Wm. Ranch, New York City.
 New York—Independent Order Brith Shlon, May 15. Jacob Schoen, 37 Seventh st., New York City.
 Ogdensburg—Poultry Assn. Show, Jan. 18-21, 1910. N. M. Connolly, Ogdensburg, N. Y.
 Portville—Portville Poultry Assn. Show, Jan. 4-8. G. R. Miner, Portville, N. Y.
 Utica—State Breeders' Assn. Jan. 11-13. Albert E. Brown, Batavia, N. Y.
 Utica—Central New York Kennel Assn. March 2-4, 1910. Theo. S. Jackson, Utica, N. Y.

NORTH DAKOTA

Fargo—Tri State Grain and Stock Growers' Assn. Jan. 18-21. J. Horst, Agricultural College, Fargo, N. D.
 Grand Forks—State Retail Hardware Assn. Jan. 25-27. C. M. Farnes, Grand Forks, N. D., Oshkosh, Wis.
 Bismarck—Bismarck Poultry Club Show, Jan. —, 1910.
 Cincinnati—Hardware Manufacturers' Assn. of U. S. Jan. 18-20. Lewis Foster, 1920 Stahlman Bldg., Nashville, Tenn.
 Columbus—State Corn Show, Jan. 28, 1910. A. B. Strohm, College of Agriculture, Columbus, O.
 Columbus—M. W. of A. District Convention, Jan. 10. G. W. Savage, Columbus, O.
 Columbus—Union Assn. of Lumber Dealers, Jan. 19, 1910. H. S. Adams, Chillicothe, O.
 Columbus—Ohio Associated Builders, Jan. 25-29, 1910. John T. Mack, Sandusky, O.
 Columbus—Ohio School Board Assn. Jan. 26-27, 1910. E. F. Wood, president, Columbus, O.
 Crestline—Crawford County Farmers' Institute, Jan. —, 1910. A. Howarth, Crestline, O.
 Defiance—Poultry Assn. Show, Jan. 19-19.
 Lorain—Poultry Assn. Show, Jan. 5-18, 1910.
 Massillon—Poultry Assn. Show, Jan. —, 1910.
 Shenandoah—State Hardware Assn. Feb. 22-21, 1910.
 Frank A. Base, Mansfield, O.
 Toledo—Electrical Dealers' Assn. Show, Jan. 31, 1910.
 Versailles—Poultry Assn. Show, Jan. 25-29, 1910. Warren Snifer, Versailles, O.
 Willoughby—Fanciers' Club Show, Jan. 3-8. C. F. Cressk, Willoughby, O.
 Youngstown—State Bowling Tournament, Jan. —, 1910. P. S. Hills, 7715 Sycamore ave., Cleveland, O.

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ELECTRIC THEATRE OPERA HOUSE



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OKLAHOMA

erie—Ancient and Accepted Scottish Rite of the Masonry. Jan. 18 21, 1910. Frank A. Orr, Guthrie, Okla.

OREGON

Eugene—State Retail Grocers' Assn. Jan. 1, 1910. C. B. Merrick, 414 Commercial Club Bldg., Portland, Ore.

PENNSYLVANIA

Beaver—Poultry Assn. Show. Jan. 19 22, 1910. J. Mays Eloff, Beaver, Pa.

SOUTH DAKOTA

Rapid City—Black Hills Poultry Assn. Jan. 18 21, 1910. E. B. Rohrer, Spearfish, S. D.

TENNESSEE

Nashville—O. E. S. Grand Chapter. Jan. 25. Mary Forks, Nashville, Tenn.

TEXAS

Dallas—State Retail Hardware and Implement Dealers' Assn. Jan. 1, 1910. Poe E. Johnston, Dallas, Tex.

VIRGINIA

Norfolk—Interstate Hotel Men's Assn. Jan. 1, 1910. J. H. Callahan, Clifton Forge, Va.

WASHINGTON

Bellingham—Bellingham Poultry Breeders' Association. Dec. 28 Jan. 1. Lloyd Hildebrand, Bellingham, Wash.

WEST VIRGINIA

Wheeling—Tri-State Poultry Assn. Feb. 15 17, 1910. Leslie Hawkins, Shinnston, W. Va.

WISCONSIN

Beaver Dam—Beaver Dam Poultry Assn. Show. Feb. 1 4, 1910.

Oshkosh—Northwestern Wisconsin Teachers' Association. Feb. 4, 1910. C. C. Parlin, Wausau, Wis.

CANADA

Brandon, Man.—Winter Fair and Fat Stock Show. March 5, 1910.

Montreal, N. B.—Montreal Poultry Assn. Show. Jan. 13 15, 1910. Geo. H. Seaman, Calgary, Alta., Can.

Nanaimo, B. C.—Nanaimo Poultry Society. Jan. 18 20, 1910. Jonathan Isnerwood, Box 529, Nanaimo, B. C., Can.

Niagara Falls, Ont.—International Master Roller Makers' Assn. May 24 27. Harry D. Vought, 95 Liberty St., New York City.

Ottawa, Ont.—Eastern Ontario Live Stock and Poultry Assn. Show. Jan. 17 21, 1910. D. T. Elderkin, Parliament Bldg., Toronto, Ont., Can.

Regina, Sask.—Saskatchewan Provincial Winter Fair. March 22 25, 1910. M. F. Hedley Auld, Regina, Sask., Can.

Regina, Sask.—Agricultural Societies Convention. Jan. 26 28. F. Hedley Auld, Regina, Sask.

Corrections and Changes

KANSAS

Wichita—Kansas Editorial Assn. Feb. 11 15, 1910. W. E. Blackburn, Anthony, Kan.

EVANSVILLE, IND.

New Majestic Theatre Nearly Ready to Open its Doors.

After having been closed for several seasons, Cook's Park, Evansville, which is one of the prettiest resorts in Indiana, will open next season. Among the new features will be a large salt water natatorium and many new pleasure devices.

Evansville's fourth theatre will throw open its doors for the first time on Christmas Day. The new Majestic will be one of the prettiest theatres in the city with all modern ideas in the theatre building.

Russell Brinen, the pioneer moving picture man of Evansville, has now one of the finest theatres in this section of the State. The Colonial is enjoying exceptional fine business by presenting only the highest class pictures and illustrated songs.

BROOKHAVEN, MISS.

Edward DeGroot has Purchased the Popular Star Theatre.

The Star Theatre has changed ownership and management. Edward DeGroot having purchased the popular vaudeville and picture house from Chester Byrne.

Mr. DeGroot is an experienced theatrical man and is thoroughly equipped for the work. He is also proprietor and manager of DeGroot's Central Vaudeville Circuit, DeGroot's Minstrels

and Winding A Wife, one of his new musical comedy successes.

Mr. DeGroot states that his big minstrel show will take to the road again about December 1.

Edw. Roberts, who has just closed a successful engagement in advance of Byrne, the humorist, and is now taking a rest at his home at Bogie Chitto, Miss., will handle the advance and Mr. DeGroot are organizing a very expensive company for his show this season and states that money will not be spared to make it one of the very best minstrels that has ever toured the country.

HOT SPRINGS, ARK.

Many Circus Men have Arrived at the Springs.

The plans have been completed for the erection of the new vaudeville theatre. George H. Kennedy, of St. Louis, was engaged by J. Frank Hood to draw the plans.

The Wolf was the attraction at the Auditorium Theatre 28 29. The performance was very pleasing.

Charley Grapewin in Above the Limit, was the attraction at the Auditorium Theatre 30. The role portrayed by Charley Grapewin in his new play, did not please.

A Gentleman from Mississippi received a hearty welcome December 1 at the Auditorium Theatre. Robert A. Fisher, as the Senator from Mississippi, portrayed the role of real life, Hans Robert, as "Bad" Hones of the New York Star, deserves considerable praise for the way he played the part of a "newspaper man."

Strongheart was the attraction for two nights at the Auditorium, 4 5. Business was very satisfactory.

Happy Holmes is bathing in the fountain of youth.

Viola Ellsworth, of the Wallace Show, is visiting friends in the Vapor City.

James and Lotta Brown, annual visitors, are again among us for a few weeks.

Harry Moore, the man who handles Norris and Rowe's money, is a late arrival. Everybody knows this popular treasurer. He is busy these days buying diamonds (Hot Springs) for his many friends.

J. M. Rogers is taking life easy here for a few weeks. This is Ringling Bros. answer. He is with the show.

C. Sathen, another of Ringling Bros. pay roll, is bathing at the Manure.

WANTED, For Season 1910—J. E. Henry's World's Greatest Wagon Show.

Pony Trainer for three months, to break troupe of 7 fine Shetland ponies; also performers of all kinds, except riding acts, Aerobats, Aerial Acts, Concert People, Slide Show People, write, Band Boys wanted, real wagon show trouper, Joe Caldwell, Skinner Mitchell, George Hampton, Jess Brown, Ed. Capps, Bill Bullins, Ed. Conklin, John Cressett, Claude Berrant, write me, Stonewall, Okla. Show opens March 1st. J. E. HENRY'S SHOW, Stonewall, Okla.

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Advertisement for Roll Tickets. Text: 'ROLL TICKETS 6 CENTS PER 1,000. Stock Tickets for any kind of show or amusement device. In lots of 25,000 or more, 6 cents per 1,000. Special Tickets, 100,000, \$10. The best in the market. Every ticket a good one. Positively cash with order. THE DONALDSON LITHO. CO., NEWPORT, KENTUCKY.'

Advertisement for \$125.00 Made. Text: '\$125.00 MADE In one day with my invisible Fortune Writers. For circulars on "Magik Words," "New Glass Wand," "Gypsy Queens" and invisible papers. Address S. BOWER, 117 Harman St., Brooklyn, New York.'

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Advertisement for Compensarc. Text: 'COMPENSARC That's the device that gives Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our Booklet 15018. FORT WAYNE ELECTRIC WORKS Department C. FORT WAYNE, INDIANA. 783'

Advertisement for Macical Goods and Supplies. Text: 'MACICAL GOODS AND SUPPLIES YOST & COMPANY, 900 Filbert Street. (Established 1870), Philadelphia. New, Enlarged, Illustrated Catalogue'

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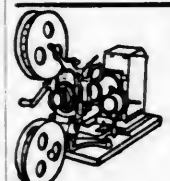
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Extensive improvements are to be made at the Grand Opera House, Grand Rapids, Mich., hereafter a vaudeville theatre, before its opening as a standard theatre. The inauguration of the new policy will not take place next week as promised, but will be deferred until a slightly later date.

Frank Rose, the new lessee, has decided that the furnishings shall be in keeping with the altered character of the house, and so has placed an order with the American Seating Company's local plant for an entirely new outfit of opera chairs for the main floor. The orchestra section will have plush covered seats of the latest pattern, while the orchestra circle will have leather chairs.

The old chairs in the balcony will be taken out entirely, and will be replaced by the chairs now on the main floor of the theatre. The sides will be reupholstered. It is expected that these improvements will make a big change in the appearance and comfort of the auditorium. The stage is to be redressed and the dressing rooms will be refitted so that they will meet the requirements of the independent stars. The rooms will be wired for electric lights and will have convenient dressing shelves.

In the front of the house the box office is to be altered so as to be more accessible to patrons. The women's retiring room will be fitted up with new portiers and furnishings, while a check room is to be established off the main lobby.

There is a possibility that the house may be named the "Garlick" instead of the "Shubert." The Shubert management has had much success with theatres named the "Garlick," and the title is prominent around the independent circuit.

Mr. Rose will take possession of the theatre next Sunday night, December 12, after the final vaudeville performance is given.

OPERA FOR CINCINNATI.

Cincinnati is to have its share of grand opera according to present plans. The coming of Oscar Hammerstein's aggregation at Music Hall on December 27 and 28 has already caused comment. Recently Frank C. Payne and Mrs. Guy B. Tabbot arrived there to prepare for the Boston Opera Company's coming, which will be on February 1, 2 and 3. There also arrived there recently W. J. Fitch, personal adviser to Mr. Hammerstein, who announced that the operas selected would be Lucia and Freia in the evenings, with Mrs. Tabbot in both roles, and Sapho on Tuesday afternoon, with Mary Gardner in the title role, John McCorquodale, the Irish tenor, will be Tetrazzini's main support, and Charles Behrman the tenor in Sapho.

The Boston Company is allied with the Metropolitan Opera House in New York, and will give a season of the evening there and on nights beginning February 1, at Music Hall. The casts will include prominent stars of both the Boston and Metropolitan Companies, the whole of the former organization, productions, chorus, ballet, orchestra and principals, being on tour.

In addition to the National Grand Opera Company, an Italian organization, presenting a wholly Italian repertoire, will be in the house for a week at the Lyric, beginning January 2.

MILES-BONDY DENIAL.

In a Chicago amusement publication of Nov. 27, appeared an article which read, in part, as follows:

"J. A. Barrichter, who is said to hail from Minneapolis, is in Superior, promoting a new vaudeville house. Barrichter claims to represent the People's Theatrical Company, whatever that is. He is attempting to have local theatregoers pledge \$4.50 for the opening performance at \$5 and \$10 per pledge. Local business men will be asked to contribute liberally to a stock issue. There is a belief extant that the proposition is simply a new version of the old game to get local people to put up the cash and have them in the end to hold the bag. On the other hand it is said that Barrichter means business and is representing the Miles-Bondy interests, who control several cheap vaudeville houses in the Northwest."

Through the columns of The Billboard, Mr. Charles H. Miles, head of the Miles-Bondy interests and controlling the Miles Theatre of Minneapolis and the Majestic Theatre of St. Paul, most emphatically denies that Mr. Barrichter has any connection whatsoever with the Miles-Bondy interests, and that any statements or rumors to that effect are absolutely unfounded and without fact.

NEW CINCINNATI THEATRE.

The new Empress Theatre, Cincinnati, on Vine street, near Michl, which will be under the personal direction of Sullivan and Conditine, is fast nearing completion, and the promoters hope to open the house on December 20. Nothing but high class vaudeville will be shown at the new theatre and everything connected with it will be strictly first class.

Manager D. F. McCoy, who will be in charge of the new theatre, in selecting the furnishings, fixtures and decorations, has chosen the best that can be bought, and the patrons who attend will be surprised at the gorgeousness of every item connected with the new place of amusement.

It will be the policy of the management to give nothing but the best acts, and extra attention will be given to the care of ladies and children. A heating and reticent room is being fitted up especially for the ladies and will be in charge of two competent maids. The theatre will be absolutely fireproof, being constructed of steel and concrete exclusively.

FRITZI SCHEFF STOPS TRAIN

Actress had Cars Placed on Side Track While She Bathed.

One of Mrs. E. H. Herriman's passenger trains was stopped in the middle of an Arizona desert while Fritzi Scheff took a bath.

The train was moving fast and rocking a good deal, so that when Miss Scheff attempted to take her morning ablution the water insisted on hitting the ceiling of her private car. This was too much. The conductor was notified, and stopped his train on the first siding, which hap-

pened to be Stein's Pass. He telegraphed to the dispatcher that he would have to have new running orders, as Miss Scheff insisted on remaining there until her bath was finished. The order was complied with, as Miss Scheff was paying for the train.

PERCY HASWELL ENGAGED.

Miss Percy Haswell has been engaged for the leading feminine role of Miss Cona May in the new psychic drama, The Watchers. Miss Haswell's tour in the Parkington Wilson play, Foreign Exchange, ends with the close of the Chicago engagement of that preposterous farce.

Robert Edison has also sought new material, having closed his tour in The Noble Spaniard a few evenings after his recent engagement at Powers. His next venture will be the production of a comedy called A Man's Man, of which no description is vouchsafed other than that it is "the kind of a play people like to see Mr. Edison in."

THEATRICAL MEN INJURED.

A Homestead car struck a billposter's wagon near the Bradlock bridge, Buffalo, Wednesday afternoon and painfully bruised Frank Harvey, the advance agent of Charlotte Temple Company, and August Koch of 3433 Wilcox street, and E. Bockstader of 6427 Broad street. The rear wheels of the wagon were demolished, Bockstader's leg was lacerated so that sixteen stitches were necessary to close the wound. Harvey and Koch were cut about the head. Koch was former star ice hockey player. The men were billing for the Empire Theatre.

THE FIRST LITTLE EVA.

The statement is made by a Paris correspondent that the first actress to play "Little Eva" was a French girl, and that the first presentation of the dramatized novel, Uncle Tom's Cabin, was given in a Paris boulevard theatre about a year after its publication in America. Little Eva was the actress, and she has just died in Paris. She was the last of what was called in France, The Tribe of Felix. The tribe consisted of five sisters and one brother, who were all connected with the French theatre, and it boasted as one of its members no less a person than the great Rachel.

BENEFIT FOR CHERRY MINERS.

The show arranged at the Colonial Theatre, Columbus, O., for the benefit of the Cherry Mine sufferers by the Newsdays' Association proved to be a great success and considerable money was secured for the families of the unfortunate miners. Those who appeared at the benefit were Fitzgerald and Quinn, Smith and Campbell; Louise Amber; Fox and Evans; The Eight Famous Eddie Foy Girls; Danille Ober; Ben Jansen, W. H. Thompson and Jack Wilson and Company.

MARY SHAW'S MOTHER DIES.

Mary Shaw, who is playing the leading part in Vivorce, is near collapse through grief over the added sorrow which came to her Thursday. Miss Shaw received a telegram announcing the sudden death of her father in Boston—a message which came to her two weeks after she had received word of the death of her mother. Mr. Shaw was seventy five years old and apparently in excellent health until the passing away of his wife. Miss Mary Shaw is in Boston prostrated with grief.

THEATRE SUPPORTING DENVER.

The Amphitheatre, Denver's Municipal Theatre, has made public the receipts and expenditures covering the first four weeks of its operation. The astounding figures are gross receipts of \$28,000, of which the city netted \$8,700 profit, after the payment of \$6,000 expenses. The week of the Eddie Foy engagement the heaviest in regard to attendance. The receipts for the Eddie Foy engagement were \$10,210. The largest single attendance for this engagement was that of Thanksgiving evening, when 3,000 persons saw the performance.

HARRY LAUDER IN DEMAND.

William Morris will have two shows in Toronto during the week of December 20. Harry Lauder will head the bill at Massey Hall. The other vaudeville bill will be at the Majestic, the regular Morris house. The Massey holds 4,500 and with two performances a day the receipts should go into the big figures. A. J. Sault, who is interested in the Majestic, has threatened to get an injunction restraining Mr. Lauder from appearing at any other house other than the one in which he is interested.

ORPHEUM IN NASHVILLE.

From the statements of Jake Wells, Nashville, Tenn., will, after the first of April, constitute a link in the Orpheum Circuit's chain of theatres.

Mr. Wells gives out the information that a site for a theatre has been secured on Seventh avenue. Work is to be commenced at once.

It is planned to erect a house seating 1,500 persons. The name Orpheum will probably be chosen.

CHANGE IN MANAGEMENT.

Nat Darling succeeds W. J. Timmlus as manager of Pantages', Denver. Mr. Timmlus goes to Tacoma to handle the Pantages' Theatre at that point. He made a great many friends while in Denver and we are sorry to see him leave; however, the same cordial reception is extended Mr. Darling, and no doubt he will give the patrons the best there is to offer.

ACTOR KILLS HIMSELF.

Harry Adams, a vaudeville actor known on the stage as F. C. Williams, committed suicide in the lobby of the Ward Hotel, Fort Dodge, Iowa, when he was refused permission to see Miss Jennie Sagers, who had been travelling with him as a member of a team, but left him, alleging cruelty.

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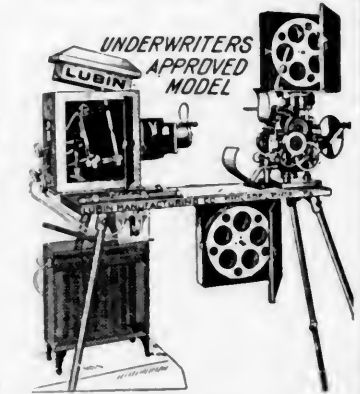
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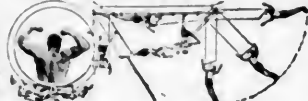


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