

The Billboard

DEC. 10, 1910



Christmas Number

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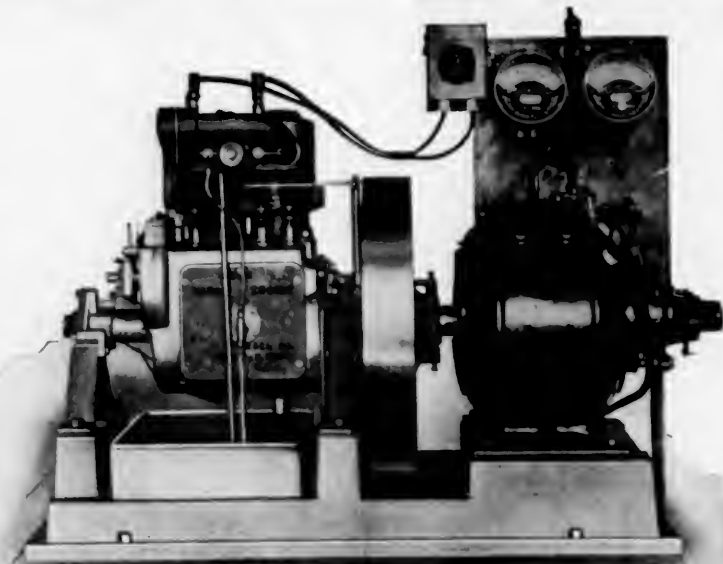
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FROM "THE FILM INDEX," JULY 16, 1910.

ELECTRICITY FOR MOVING PICTURE SHOWS

Owners and managers of moving picture theatres have their share of tribulation, and the obtaining of suitable electric current at reasonable prices is not the least of their troubles.

Alternating current is not well suited for moving picture work, and under many conditions is almost intolerable, especially in the lower cycles, with its ceaseless flicker, as well as in the large number of instances in which the regulation is poor.

Direct current with good regulation, at the proper voltage, and at a reasonable price, is ideal, but almost never obtainable.

In most of the smaller cities, and many of the large ones as well, the station equipment is inferior or poorly looked after, resulting in a variation of from 5 to 15 per cent. in the voltage. This is particularly true of those stations which furnish electrical energy for street car and power service.

So much for regulation. As to proper voltage, a moving picture lamp requires only 40 to 50 volts at the arc. Allowing for resistance, an input of 60 volts is ample, but the current supplied by lighting companies is never under 110, and from that up to 220 volts, so that from

one-half to three-quarters of the current paid for is wasted in the rheostat.

As to price, this is a serious question. One of the principal items of expense of a picture theatre is the electric current. The attitude of lighting companies in most towns, both small and large, towards the moving picture theatre is most aggravating. They figure, with much shrewdness, that the theatre must have electric light, and usually push prices up to the last notch.

It is not unusual to find a theatre using 1,000 to 1,500 K. W. monthly, charged at the rate of 12 to 15 cents a K. W., while an auto garage, saloon, or butcher shop a few doors away is paying from 3 to 5 cents per K. W. on a consumption of one-tenth as much.

In very many of the smaller towns, a serious loss to the show owner lies in the inability to get current in the day time, which cuts into his possible revenue to the extent of 20 to 40 per cent.

Revolting against these conditions, many owners have within the past year or so put in their own electric light plant, thus cutting the cost of current materially; but, as most of these plants consist of the ordinary type of gas

engine, the regulation is not improved, because the standard type of gas or gasoline engine is not suitable for this work, and will not regulate closely. Besides, these are usually put out with dynamos of 110 to 125 volts, so that half of the current is wasted in arc lamp.

Again, these equipments, consisting of a gasoline engine belted to a dynamo, require a great deal of floor space, which is not always convenient or obtainable.

Further, if the show be a traveling one, the standard engine of even medium capacity, weighs, with dynamo and equipment, from 2,500 to 6,000 pounds, involving much extra labor in handling on cars, or expensive wagon and team equipment.

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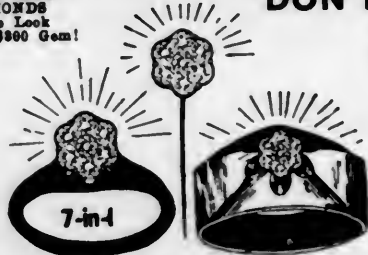
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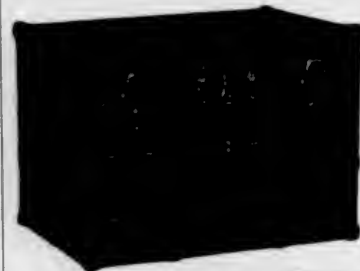
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Volume XXII. No. 50.

CINCINNATI-NEW YORK-CHICAGO

December 10, 1910.



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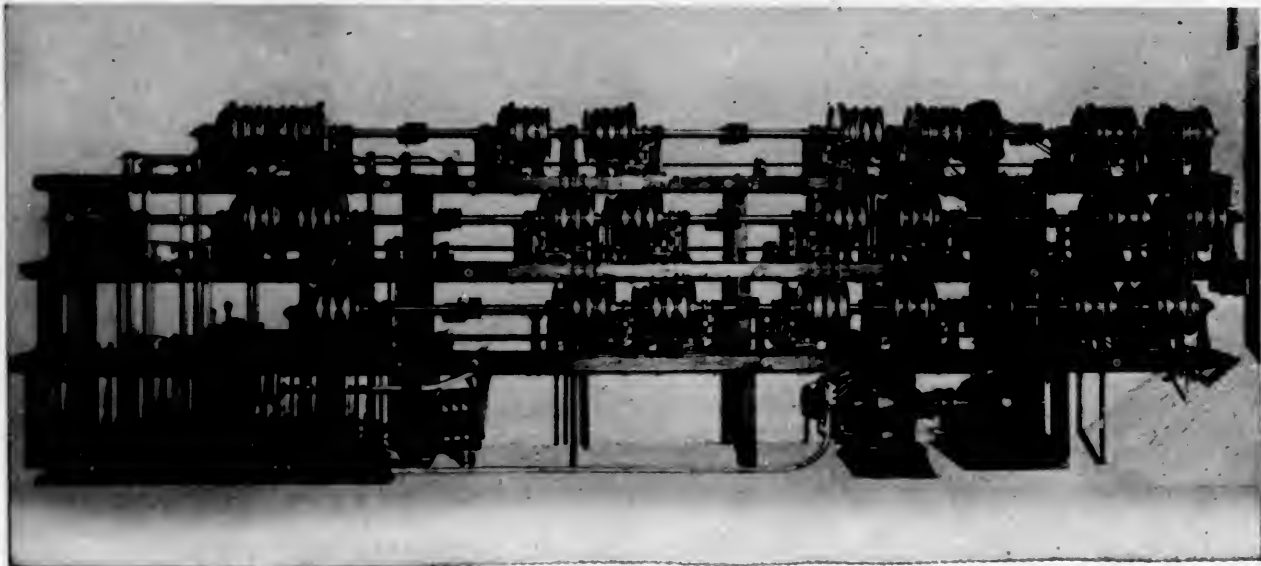
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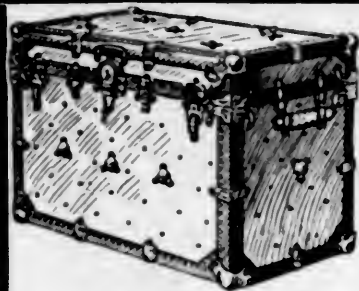
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Remittances should be made by post-office or express money order, or registered letter addressed or made payable to The Billboard Publishing Company.

The editor can not undertake to return unsolicited manuscript; correspondents should keep copy.

Christmas Greetings

The Billboard wishes to extend to its readers in all climes, cordial Christmas greetings. This is the season of peace and good-will throughout the civilized world. At the same time we take occasion to express our sincere appreciation of the friendliness evinced on all sides through the co-operation and patronage of those who are identified with us as readers, as patrons, as correspondents and as representatives. There is another class, the boosters, to whom our thanks are due; for their eagerness to proclaim the merits of Old Billy Boy, we are always grateful. We are not unmindful that the splendid support extended The Billboard throughout the year imposes an obligation which we cheerfully assume---an obligation to continue to hold fast to the disinterested, unprejudiced and impartial attitude towards all branches of the profession which has characterized our policy in the past. Unhampered and unfettered by alliances of any character, The Billboard will exert its every effort towards conserving the interests of the profession of amusement.

The year just passed has been one of delightful associations. The growth of The Billboard indicates beyond the possibility of successful controversion that it has been a year prolific of newly formed friendships and a closer cementing of the old ones. To those who believe in us, and to The Billboard's multitude of friends throughout the world, we repeat:

A Merry Xmas and a Happy and Prosperous New Year.

THE SHAKE-UP IN THE BOOKING FIELD.



IT is a wise manager who knows his own booking agent these days. The shake-up in the booking field that occurred the latter part of last season and which has extended into this season in an even more aggravated form, has managers of theatres and attractions in different sections of the country guessing as to what attractions they are going to get. At times, they do not even know whether they are going to get any. The travelling manager for his part does not know from one

town to another in several sections of the country whether he is going to play one house or another until he gets into the city where the engagement is to be filled. Wrangling often occurs. Sometimes the travelling manager will find that if he plays according to contract, he will see-saw back and forth between Klaw and Erlanger's and The Shuberts' theatres indefinitely. This is the result of a subsequent change in the circuits that occurred after he had made his contract with one or the other. A little chain of theatres here, that yesterday belonged to the big Klaw and Erlanger Circuit, is today being booked by The Shuberts, and over there another chain of theatres that were being booked by The Shuberts is being booked by the Klaw and Erlanger offices today. Sometimes the manager of a travelling attraction will insist on playing the theatres according to his original contract, then a wrangle takes place, and bad feeling ensue. This was the case with Al. G. Field, the minstrel man, in the South this season. He insisted on playing houses according to his original contract, and he did play them. The result was that in each stand where the booking was in controversy, he was forced to put up a guarantee fund, and this fund in the aggregate now must amount to many thousands of dollars. On the other hand the manager of a theatre which was formerly a link in a chain booked in connection with one of the big circuits finds that his booking office has transferred its affiliation, and left him on a high sea of uncertainty.

These chaotic conditions prevail for the most part in the South, and the Northwest, and may be ascribed to the insurgent movement that was started last spring when Julius Cahn and Mose Reis severed their connection with what is known as the theatrical syndicate (consisting of Klaw and Erlanger, Frohman and Hayman, and Nixon and Nirdlinger) and affiliated themselves with the Shuberts. They were followed later by the booking agents of chains of theatres in many parts of the country, the most significant being that of John Cort, whose chain of theatres extended through several states of the extreme Northwest.

It was first expected that the Theatrical Producing Managers' Association would repudiate the insurgent house managers and booking agents. The Theatrical Producing Managers' Association did repudiate the organization who styled itself the Theatre Owners' Association, but Wm. A. Brady was followed by several others of the Theatrical Producing Managers' Association in declaring his independence from The Theatrical Producing Managers' Association, and allying himself with the Theatre Owners' Association.

The latest development is the consummation of a sort of protocol between the antagonistic factions, which it is believed will result in a final arrangement by which the attractions of both big booking agencies will be reciprocally booked into the houses one of the other. If this condition is brought about, it will be the nearest approach to the ideal that we have made in this country. It is difficult to anticipate just what the effect of an amicable arrangement of this kind would be. One contingency is almost assured: a good many houses would be eliminated, for whereas there were too many attractions and not enough houses before the Messrs. Shubert broke away from the syndicate, so many houses have been built and opened since that time that there are now

too many first-class houses for the attractions that are available. It is more than probable that a great many of these houses will go over to vaudeville.

On the other hand, some observers of the situation maintain that the conditions will revert to first principles; that is, that the situation will resolve itself again so that managers of theatres will book their own attractions—that is, make their contracts direct with the managers of the attractions, and disregard altogether the booking agents. Whether this condition would be healthy or not is a question. It would mean long jumps and uncertain engagements unless each manager of an attraction should maintain a regular booking staff on his own account. This would be so difficult as to be almost impossible.

So the situation stands chaotic in the extreme, with no immediate prospect of order. The syndicate bookings have reached a very high state of system. The local manager had been almost entirely relieved of the

responsibility of booking his attractions. He would depend upon his booking agents to supply him with a list of attractions of a very high average quality. It only remained for him to give these attractions the necessary sort of co-operation after they were booked, and when they came into his theatre, perhaps this elimination of responsibility on the part of the theatre manager was not the best thing for the business. In any case, the managers got out of touch with the pulse of the public; their energy in drawing the crowds waned; they came to depend almost entirely upon the drawing power of their attractions for bringing patronage to the theatres. Perhaps the manager was too nearly eliminated as a factor. His power of observation became atrophied. Getting away from the daily grind he lessened his energy and, to an extent, lost interest. In time he became to feel that his personality was not to be taken into consideration as an influence in bringing people to his theatre. All this was bad.

Personality goes a long way. The patrons of theatres even in the big cities like to come into personal contact with the managers of the theatres who are providing them with their weekly amusements.

No doubt the time has come when the theatre managers will have to return to their alert seeking for patronage; when they will have to exercise their ingenuity to attract patronage to their houses. Where the owner-manager does not possess this quality of personality he may have to engage, and pay for the services of energetic men who do possess this quality to manage his theatres. Perhaps this is the solution and when all the edges have been rounded off, and all the corners have been successfully turned, we will return to that state of settled bookings, plus local manager's efforts, that characterized

the days before the revolution in theatrical amusement in America.

It is hardly probable that, as some contend, the day will come again when managers will book their attractions independently. This plan would entail too much expense and involve too much uncertainty. It would, of course, restore the old order of competition, but competition in the amusement business is usually accompanied by a degree of chaos and extravagance of expenditure that, coupled with the essential absence of rules for success, precipitates affairs into the states alternately of feverish panic and passive indifference.

Individual bookings are more consistent with the successful conduct of vaudeville than of the "legitimate." This is because it is more expensive for entire companies to travel than it is for individual acts to find their way from town to town.

There would be little chance for big companies employing barnstorming methods. In the days and in the districts of barnstorming, salaries were as uncertain as the weather in April, and where salaries are uncertain conditions are unhealthy.

In any contingency, somebody is sure to get the worst of it. The very secret of all perpetuation is natural selection.



THE EVOLUTION OF VAUDEVILLE



VAUDEVILLE is as different from the old-time variety as a healthy and fully developed child sprung from puny parents is different from them. Variety was the amusement of our days of development. Vaudeville is the amusement of our days of maturity as a commercial community. Variety was a sort of illegitimate off-spring from the French revue. Vaudeville stands alone as a peculiar and characteristic form of amusement. It is different in America than in England. We believe that the American vaudeville performance is better than that given in the English Music Hall, the English point of view to the contrary notwithstanding. We are just as certain that vaudeville is superior to the French revue. Let us see what vaudeville is: In the revue which corresponds more closely to our musical comedy than our vaudeville does to it, there is sort

of a wrath of a plot manifesting itself here and there; insinuating itself where it has no business, and trying to make its presence felt in spite of all obstacles. The description of the French revue is really the definition of vaudeville according to the true significance of the word, but vaudeville has out-grown its definition.

The American vaudeville performance is put together to entertain all classes of people and people of all grades of intelligence above the lowest. That is where it finds its success.

In the early days of vaudeville, or rather in the days when variety was in its prime, there were comparatively very few theatres devoted to this form of amusement in the United States. There was no systematic method of booking vaudeville attractions. Variety troupes trooped where they could get engagements, and invariably they traveled as organizations.

To-day is all different. The bills are made up according to the plans of the managers of local vaudeville theatres. Each manager selects those acts which he knows from experience with his public will please his patrons' taste. Indirectly then, or by representation, the American public in each section, in each city, or town is choosing those vaudeville acts from week to week that will afford it the most pleasurable kind of entertainment.

But this is not to say that the vaudeville booking agents are without voice in the matter. They are primarily responsible for the high standard to which vaudeville has attained. It has not been a great many years since F. F. Proctor, B. F. Keith, E. F. Albee, Percy Williams and others were not only independent of each other, but were engaged in the strongest kind of competition. The growth of vaudeville, its development in resources, made the combination of these powerful generals possible, and contrary to the usual rule in such matters, the elimination of competition contributed to a general elevation of the vaudeville system as a whole. Today the vaudeville performer can not only get bookings from coast to coast with short jumps and week engagements throughout the whole trip, but he can cross the Atlantic on the same contract and play many weeks' bookings in Europe.

A few years ago, William Morris was a salaried employe in a vaudeville booking office. Today he is one of the most powerful booking agents in the world. There is hardly an instance in amusement annals where one man practically without capital ever succeeded so far in attracting the investment of other people's money to meet his enormous capacity for conceiving and executing vaudeville coups. Within a very short period of time Mr. Morris was able to make contracts with vaudeville performers for extensive engagements throughout the United States. He alone, on his own responsibility and without any great amount of capital of his own, succeeded in accomplishing what others, with seemingly equal experience and ability and an unlimited command of capital have failed to do.

In the West we have such doughty spirits as Martin Beck, who, having strengthened his own forces to the point where he was in absolute authority in the West, attained to the point where he had an equal voice with his Eastern compeers in making terms. The Orpheum Circuit has long been one of the strongest organizations of theatres devoted to vaudeville amusement. Sullivan & Considine in the far West operate a chain of houses that reach all the way to the Ohio Valley. There are numerous others, like Sun and Pantages, who have attained to a very high degree of success in the operation of vaudeville circuits of theatres and catalogues of acts.

It's a great business, this thing of amusing the brain-fagged American public, and not the least great of the several branches and forms of amusement is vaudeville. A few years ago, in a Western city, a man without capital but with unbounded confidence in his own ability, opened up a little theatre, the main entrance of which was on an alley. Vaudeville was variety then, and this little theatre was the only one of its kind in the city. People went to it. They found the entertainment so pleasing that they went again, and finally became regular patrons. The manager's business grew and the manager grew with his business. He improved his house, and as far as it was within his power, he improved his performance. Finally the house was rebuilt with the entrance on one of the principal thoroughfares. Then the manager reached out and acquired interest in theatres in other cities. He became a power to reckon with.

This in a concrete instance. Examples in the abstract might be cited without number. They show not only the possibilities of vaudeville for amusing the public, for interesting the people, and attracting their money, but they show also the possibilities open to the man of brains and ability, whether he has capital, or not. One man's ability may lie in managing theatres; another's may lie in providing acts and performances for those theatres; but there is money in vaudeville.

From the professional point of view: many a consummate artist of the histrionic kind has been attracted from the so-called legitimate stage into vaudeville. One of the latest instances of this is Frank Keenan, whom William Winter once called the representative American actor. Amella Bingham seems to prefer vaudeville to the theatre where regular dramatic performances are given. Numerous examples of alienation from the legitimate to the vaudeville stage might be mentioned. They would all tend to the same end: to show that variety (or vaudeville) has been divested of all its unsavory attachments. Vaudeville stands to-day as a form of amusement that is as

"legitimate" in its make-up as is any other form. Vaudeville is legitimate.

The public taste in amusement changes. The change is the result of progression and, deductively, the progression is the result of competition. Of competition there will always be sufficient in vaudeville.

It is reckoned that by the year two thousand there will be four hundred millions of people in the United States. With such enormous growth the resources for amusement will be strengthened, and, while the present generation is not vitally interested in what conditions will be ninety or a hundred years from now, it is conducive of peace of mind to know that no retrogression is anticipated. One time a public speaker stated incidentally that the world is expected to come to an end in about seventy-five million years. A man in the audience jumped up nervously and interrupted him.

"How—how long did you say?" he asked excitedly.

"Seventy-five million years," replied the speaker, surprised at the interruption.

"Oh," said the questioner with an audible, sibilant sigh of relief, "I thought you said seventy-five thousand!"



THE CARNIVAL OF THE PRESENT



CARNIVAL companies have discarded all the old methods of graft and fakery, and stand to-day among the legitimate forms of amusement. A few brief years ago, the carnival was enjoying the acme of its success. Its halcyon days were fewer than they would have been had not the attraction of the carnival, as a means of making big profit on small capital, enlisted under its banner, unscrupulous men of questionable principle, who gave no thought to the future of the business, but were satisfied to get what they could out of it while it lasted. This spirit sounded the knell of the carnival business as the most lucrative form of amusement the United States has ever known.

The carnival started modestly. Frank W. Gaskill, of Canton, Ohio, is generally credited with having instituted it in the form which became most popular. Mr. Gaskill's immediate and tremendous success advertised the possibilities of the business to such an extent that Frank Bostock and Francis and James Ferari joined their capital and experience in the exploitation of a similar kind of amusement. Immediately there were imitators beyond the space to enumerate, and the carnival business took on such a boom as no entertainment of the indoor and outdoor character had ever experienced. Methods of booking were peculiar. The advance agent (who immediately became known as a promoter) would go into a town and by some clever device engender a carnival spirit among the merchants, manufacturers and business men of the community. A meeting would be called and the promoter would put his proposition before the members present. Then a guarantee fund would be raised. The whole idea being based upon the prospect of increased business in the town because of the attraction. The carnival aggregation usually consisted of a number of separate and distinct shows, concessions and amusement devices set up on the main street. The managers of these various shows, concessions and devices and in addition to them the privilege men, all paid either percentage of the gross receipts or stipulated amounts of privilege money to the company in control of the outfit. So in addition to the guarantee fund or bonus money, which was usually sufficient in amount to carry the aggregation from town to town, the so-called proprietors of these communities of shows received large amounts in aggregate percentages from the various attractions and privileges. It was a unique business and essentially a business capable of large returns while its popularity lasted. But as any man of organizing ability could launch a carnival company (provided he employed promoters who could make contracts with local committees), and as the moral character and business integrity of the majority of these organizers was conspicuous by its absence, the carnival, or street fair business, took on a quality of unsavoryness and discredit among the better class of citizens that made it practically impossible for local committees, however strong their influence, to secure the use of the streets from their city governments for carnival purposes.

The first serious blow that the carnival business received, however, was its repudiation by the Supreme Lodge of Elks. Up to that time, Elks' lodges, being composed usually of the most progressive and enterprising men of the various local communities, were most readily made to see the commercial and business possibilities contingent upon the holding of street fairs, and as the fame of the carnival business spread among the Elks' lodges scattered throughout the country, the efforts of the carnival promoters were reduced to a minimum. The secretaries of the Elks' lodges, often being instructed to seek to induce carnival companies to visit the cities represented by these lodges. In a short time, however, the bad repute of the carnival business and its

close alliance with Elks' lodges, threatened the reputation of the Elks themselves, and at the Grand Lodge convention, held in Los Angeles, the edict went forth, placing a ban upon the sponsoring of carnivals by the local lodges. Of course, Elks' lodges continued to father carnivals clandestinely and surreptitiously, but when this was done, the influence of the Elks auspices was lost, and the result was not as gratifying as it had been before. Meantime, unscrupulous carnival men continued to present meretricious, salacious and demoralizing attractions, such as Egyptian dances and other performances of equally debasing character. From the warmest approval, local communities went to the extreme of irreconcilable repudiation of the carnival business, and a great many of the real progressive and far-seeing managers of carnivals were driven out of the business along with their unscrupulous colleagues and competitors. To-day there are probably a dozen carnival companies of real importance operating in the United States.

Their methods of doing business have been systematized and disciplined to the extent that these shows are assured of a permanent if not a feverish popularity in the sections they visit. During the past two years a good many cities that had been closed to carnivals by the bad repute of the business, have again opened, though there is little prospect that the carnival business will ever again reach the popularity that it enjoyed during the seasons of 1902 and 1903.

That the carnival business has kept alive at all, is due to such progressive and undaunted spirits as C. W. Parker, James Patterson, Herbert A. Kline, Harry Snyder and several others.

A year or two ago, Harry Snyder, of The Great Cosmopolitan Shows, conceived the idea of an enormous tent under which his attractions, concessions, privileges, and devices were to be sheltered from the elements, but on account of the difficulty attendant upon the erection and taking down of this enormous canvas (which was bigger than that used by any of our biggest circuses), the project was finally abandoned at a great loss to The Cosmopolitan proprietors.

Whatever may be the future of the carnival business—whatever may be the stigma attaching to it in its lowest form, it stands and will probably continue to stand as the most prosperous while it lasted as well as the most popular and the most widely self-advertising form of amusement ever known in this country.

After the American Street Fair became so tremendously popular, amusement promoters in other parts of the world, seeing its advantages, were enterprising enough to institute the same form of amusement in divers places. The carnival in reality spread to the Antipodes, and while it never enjoyed the vogue anywhere else that it did in Amer-

ica, it has proved very popular in other places. In the Azores, the pleasure-loving Latins took readily to carnival amusement, and it flourishes there to-day from season to season. During the great popularity of the street fair in America, a carnival man visited Gibraltar, and selecting a post card showing the precipitous character of the country, he wrote upon it to a friend in America: "This would be a hell of a good carnival town if there was only some place to put up the shows."

A great many of those enterprising showmen who made fortunes in the carnival business, and who were either forced out or abandoned it of their own accord when its popularity waned, have since engaged in other forms of amusement, where their carnival experience has stood them in good stead. So the carnival served its purpose. Its day of greatest popularity constitutes an epoch in the amusement business.

Those showmen who have clung to the business are now deriving a very substantial profit from season to season, though their returns are nothing to be compared with what the same aggregations would have netted them a few years ago. C. W. Parker, James Patterson, Herbert Kline and the Cosmopolitan Carnival proprietors are excellent examples of present day success in the carnival business.



C. W. PARKER

MAKING DEMAND FOR MUSIC



DEMAND for popular music is best created in the theatre. The growth and development of popular music publishing in this country, if treated chronologically and with the necessary degree of sentiment, would read like a romance.

It remained for Americans to discover, or invent, a systematic means of exploiting popular song successes. It is logical (as it is strange that the discovery has never been made before) that the vaudeville performer should have been chosen as

this agency of popularization.

In England they had long had the music hall, which, in its turn, was a development from the Saturday evening singing sessions in the public house; but in England the custom has been, as it still is—for each singer to practically teach the words and air of each song to his audience. This, of course, eliminates the possibility of wide circulation for published music.

This custom of inculcating by repetition, dates back to the time when the visitors and patrons at the public house selected a chairman, whose duty it was to teach the members the words and tunes of all the latest songs.

The English music hall never outgrew this, and the custom is as boresome to the visitor from foreign shores as it is discouraging to him who contemplates the publication of popular music in England, as conducted in the United States.

Traditions in England are not easily overcome.

So it is that the publication of popular music in America is unique in its methods, founded on the strongest foundation for success, and characterized by principles of system and national predisposition that make for its prosperity.

When we hark back to the tremendous vogue of Little Annie Rooney, Mary Green, Comrades, Down On the Farm, After the Ball, and their innumerable successors in public favor, and temporary popularity, we begin to realize that those pioneers who were responsible for the exploitation of these songs on the system that gave them popularity in all sections of the country at the same time, had discovered a medium well calculated to supplant the old method of dissemination through numbers that were sung. At the same time it gave rise to the music publishing business as it is conducted to-day. But for future generations in America, the phrase "the songs that mother used to sing" will not have the meaning that it now has, for the system is different. There was a time when songs spread like infection through the army and the villages scattered throughout the land. They were taught and learned without the printed page. That is not true of the present system.

The increase in circulation and the possibilities of circulation of popular music to-day is largely proportionate with the increased number of pianos in the homes. The piano manufacturer and the publisher of popular music have worked hand in hand without even the semblance of co-operation. It is true that the progressives in the piano manufacturing business have appreciated this most potent factor in the demand for pianos, but the greater majority of them have failed to do so. Still, we are satisfied that the publication of popular music has created the increased demand for the cheaper grade of pianos. On the other hand, the rule works inversely, and the growing demand for pianos has fostered and nourished the interests of the popular music publisher.

There was a time, and it was not long ago, that the music publishers were almost overwhelmed with their own success. Song writers invested their royalties in plants for the publication of their own compositions and those of other writers who had not yet become their own publishers. The earnings were so great and the system so primitive that many of them were swamped in the high seas (no pun is intended) of their own prosperity. These fiascoes have been so recent that to specify

them would be considered (and would probably be really) an injustice.

Put out of this chaos grew system and order. The song writers who had temperament and little business acumen returned to the writing of songs, and left the publishing of them to those of better business judgment.

To-day the publication and distribution of popular music is conducted on the strictest business principles. It would entail many pages to describe these methods. Suffice it to say that the business of music publishing never was on so high a scale of commercial conduct, and never was the outlook for its future brighter than it is to-day.

The process has been "survival of the fittest;" elimination of the unfit; destruction of those supererogations of composition that once threatened the entire industry.

So we see that those conditions, indigenous to America, which gave rise to our system of popular music publishing, and which have fostered and nurtured it through many vicissitudes, still obtain—are, in fact,

indestructible. We have passed the time when the subsidization of singers and instrumentalists can work material harm to the industry as a whole. We have also passed the time when the song writer was deceived by the mirage of prosperity as a publisher. Factors have found their proper places; conditions and circumstances have adjusted themselves.

What could be written about music in general and song writers in particular could be strung out indefinitely, and would occupy miles and miles of writing space; but what's the use? The publishers are too busy to read all of it, the writers would only be really interested in the parts devoted to their personal mention or a reference to their compositions, and the public would rather listen to the song itself than to a word description, an essay concerning its class, or an analytical discussion of its origin. The music publisher operates a peculiar institution. If you don't believe it, ask one of 'em yourself. Their's is a field of endeavor fundamentally commercial, but with surface showings that indicate "art" in its softest sense. Plagiarists infest this field. They revel and delight in its pilfering opportunities.

We do not believe that there is nothing new under the sun. Candidly, we are of the opinion that just as the rolling stone often acquires a beautiful polish, so a song running the gamut of claimants may improve in transit, and by evolution be decidedly benefitted. At present there are more than a few "improvers" who choose material and rehash and tone with good results. These song doctors are artists in their line; so much so, in fact, that they seldom lose a case. They are ingenious if not ingenuous workers; certainly are they willing. However, it may not advisedly be said that the conscientious writers of original music are in the minority.

The current epoch in the history of music is as replete with authors and composers as any period of time in the annals of the business. If their contributions are not as enduring or their style as edifying and noticeable as in other years, blame it on the ultimate consumer, the public, whose demands govern and are responsible for the quantity and quality of the production. The publisher caters to this public.

With the advent of the ten cent theatre came the revolution that gradually educated the patron to vaudeville, the patron in time grew more exacting. They wanted more acts and better acts, which widened the field and at the same time increased the managers' weekly salary list, until he was forced to either raise his prices or build larger places—generally both—to accommodate the patrons. Thus, the "store show" gradually gave way to the vaudeville theatre, until now there is scarcely a town worth mentioning that can not boast of at least one vaudeville house—some towns, two or three—where they are offering acts and paying salaries that would have been thought impossible a few years ago. All of this has, of course, necessitated the booking of thousands of acts, a large percentage of which use either instrumental music or songs.



SINGE BURLESQUE CLEANED HOUSE



BURLESQUE is to-day regulated by the highest degree of system that characterizes the operation of any form of the theatrical business. The exact route of every show is laid out in immutable form for the entire season before the attraction opens its first engagement. The manager of every burlesque house knows just exactly what attraction he is going to have for every week and every day throughout the season. As the burlesque system is the most highly perfected, so is the burlesque patronage the most nearly stable. These qualifications combine to make burlesque a most attractive form of amusement from the professional point of view. There is no speculation connected with the casting of one's fortunes with the burlesque attraction. There is no contingency, however remote, of two weeks rehearsals without pay, two weeks more of hard work on the road, and then a sudden closing. A burlesque contract is as good as a United States bond, so long as its provisions are carried out by the actor.

It was not always so. Burlesque has matured and developed into a legitimate form of amusement very rapidly. Only a few years ago, all burlesque companies were what the burlesquers now call "turkey" shows. That is, attractions that filled promiscuous engagements, as the "wild cat" company does in the legitimate. Burlesque was then in very bad repute. It based its claim for any popularity that it enjoyed clandestinely on its salacious and suggestive features. The burlesque show drew people to the theatre who were ashamed to have their friends know that they were there, or who went openly in face of the stigma attaching to such habits. The burlesque attraction was a contraband attraction. A man never mentioned his intention to go or his having been there to his family. He usually evaded this by the pretext of a business or club engagement, in anticipation or in explanation of his absence from home. All kinds of alibis were devised.

This condition has changed. A man may take his wife to a burlesque performance now, with the same degree of assurance that her sense of modesty will not be violated, that would attend his taking her to a theatre where the musical comedy brand of attraction is being presented. It is a far cry from such discredit to such approval, but burlesque has accomplished it thoroughly, steadily and without chance of reversion in the past few years.

It is interesting to note the pride with which the reformers of burlesque speak of their work. They have gone about it seriously, knowing the obstacles that confronted them, but with a definite, tangible task to perform, and with a thorough grasp of the methods and means necessary to its performance. Practically everything that was venal has been removed from the burlesque show that was popular in the days of its undignified vogue. The Egyptian dancer, upon the advertisements of whom managers based their chief claims for patronage, has been almost entirely eliminated. Suggestive lines with double meanings that once constituted all burlesque dialogue, and upon the conception of which writers of all burlesque sketches expended the greater part of their energy and ingenuity, have also been relegated to the limbo of unnecessary and undesirable things. The burlesque performance of today moves with a snap and ginger that is highly commendable, and that has never been imitated, either upon the legitimate comedy or the musical comedy stage. Scenic and sartorial accessories have been ameliorated in the same proportion.

Those who are indifferent to what burlesque used to be or who have forgotten its quondam unsavoryness, may best draw their comparison between the burlesque stage of a decade ago and of the present time, by taking the contemporary performance at the Moulin Rouge in Paris as a representative of the former, and any of the seventy attractions

that make up the shows of both "Wheels," Empire and Columbia Circuits, as representative of the latter. In The Moulin Rouge brand of performance, we find the story dealing with such incidents as are seldom found outside the red light district of a big city. The plots are meretricious, the dialogues are salacious, and the performance is generally debasing. The American burlesque show, on the other hand, is put together to amuse rather than to pander to immoral thoughts and proclivities. The burlesque show, as we know it in this country to-day, is about as good a recipe for melancholy and ennui as can be formulated. The comedy quality is of a generally high standard. The plot is obvious enough not to weary, and at the same time slight enough to allow the liberties necessary for the rapid carrying forward of the show as a vehicle for the cleverness of the various performers who participate in it. The choruses are chosen for voice quality as well as for physical pulchritude in its individual numbers and in ensemble. The comedians are selected because they are superior in the delineation and presentation of certain lines of grotesque and genteel comedy work. The principal women are invariably good singers and at least passable comediennes.

This perfection of detail, this harmony of grouping is due to the able efforts and perspicacious foresight of the men who stand at the head of the burlesque combination as producing managers. They are without exception, men of wide experience in their work. They are generally men of moral stamina and high character. They have taken burlesque out of the category of forbidden things, placing it among other forms of approved entertainment.

Burlesque, perhaps, has not reached its highest standard even yet, but it has gone far. The men who are promoting it promise a still further regeneration. We have confidence in the successful achievement of their aims, because of the success they have already compassed in their past performances.

With the energy and intelligence that is now being directed towards its regeneration there is no reason to believe but that it will continue to progress as systematically and as surely in the future as it has in the past. It is the amusement of the busy man in a strange city, and what city has not a considerable floating or transient population of liberal spirits who enjoy nothing in the way of theatrical amusement more than catchy music, choruses and ensembles pleasing to the eye and rapid-moving, obvious comedy of the innocuous sort while they enjoy their cigars and forget that they are deprived temporarily of home and its companionship. It is this class that makes up the preponderating portion of burlesque patronage to-day, and through its enlistment burlesque has found it possible to abandon its one-time appeal to the out-cast spirits whose philistinism has no stronger alibi than a kind of business-fatigued mind of a higher grade of intelligence.

Burlesque may never be the accepted family amusement, but it has already undergone a degree of regeneration that augurs well for its future.

The chief interest of all who are engaged in the promotion of any kind of amusement as a business or as a profession is its immediate and its ultimate success. The principal concern then of all who are identified with burlesque as a business or as a profession is its perpetuation on the highest scale of success consistent with healthy growth and natural development. He who is in for a day or for the present and obvious opportunity is not to be considered. In a measure the public is to be left out of the consideration also, or to be considered only secondarily; but we need have no fear for the public which, with Anthony Comstock's assistance will take care of its own interests.

All hail to the burlesque of the future.



THE PROGRESS OF MELODRAMA.



MELODRAMA has left the cheap theatre, and taking on the necessary refinement, has gone into the higher priced houses. The situation has been made thus complex through the advent of the motion picture melodrama. By this agent it was forced out of the cheap house, but all other things being equal, it is more than probable that melodrama in its more refined form would have become popular in the higher priced houses, and with more cultured audiences under any circumstances. Melodrama usually deals with vital aspects of life. Sentimentality may be over-concentrated in them, but over-concentration is always a sort of compromise between the artistic and the real. Coincidence must necessarily be exaggerated in drama of any kind. Incidents and happenings must be made to follow consecutively in order to sustain the interest. The writer of melodrama must conceive of the possible happening of mental crises in each of the members of the small group, that in real life would extend possibly into the experiences of only one in a thousand people, and cover a period of many years. But every serious drama must partake somewhat of the nature of the melo if it would be vital. So the writer who is dealing with the joys and sorrows, the haps and mishaps of life, must play to a certain extent upon the impressionableness of his audience.

Melodrama, next to tragedy, is the oldest form of playwriting, and the line of demarkation between melodrama and tragedy must necessarily be very closely drawn. Remove a few of the features of the old Greek classics, and you have melodrama; divest Shakespeare of his philo-sophical dialogues and soliloquies, and in all his heavier plays you will find melodrama as the basic quality. Going a little further we may even assume that melodrama is the pattern into which the warp and woof of all living drama is woven. Dramatists have never got away entirely from the old idea that love between the sexes is a scourge. It is through the intensity of a love theme that the incidental features of any play are carried on with the essential dramatic interest.

Impressionableness is a part of human nature. It may be covered up and glossed over by education and refining environment, but it is never completely eradicated. Inversely then the smaller the opportunity for education and culture, the greater the degree of sentimentality and the more leeway given to impressionableness.

The writer of melodrama for the masses builds upon this foundation. He writes in the simple language of the grown-up child about matters and things that are of interest to the person who has matured physically while remaining mentally undeveloped. Many the washerwoman whose tears drop into the steaming suds as she mentally rehearses the experiences of the distressed heroine of the previous night's performance.

But the day of Lincoln J. Carter and Theodore Kremer is over. Their methods were different, but each made his peculiar appeal to the proletariat. Carter was the David Belasco of cheap melodrama; perhaps he may even more correctly be compared with Clyde Fitch. Every one of his successes depended chiefly upon the successful working out of some ingenious, though crude, device of stagecraft. Lincoln Carter was a genius in his line. Blood and thunder may have constituted his chief claim to glory among those who are not mentally above attributing glory to such causes, but he handled his blood and thunder with an understanding of his audience that is deserving of commendation. Theodore Kremer was not a genius. His plays, if plays they can be called, were lacking in originality, but what they lacked in originality, they made up in intensity of crude, unshackled emotion. Both these men are due more credit than they have ever been given, for surely it is not a function below distinction to contribute amusement (even though it be

expressed in the shedding of many tears) to those poor souls whose corporeal handicap entitles them to the deepest sympathy.

But as the uncultured mind thinks in pictures, the advent of the motion picture melodrama spoiled the business of Kremer, of Carter, and of their colleagues and contemporaries. The audiences that formerly sat in the melodrama house eating peanuts and weeping briny tears, giving way to uncouth cachinatory expression of amusement and delight, now buy the same sensations for five cents a reel, and sit in the front rows of the motion picture theatre. That is why some manufacturers of motion pictures find it profitable to produce melodramas for projection on the screens. There will always be a demand for melodramas, whether pantomime or acted by living actors on the stage at every performance among the Brahmin caste of our own United States.

Among cultured folk in America, the melodrama was held in abeyance by the popularity of the war play, the Western drama, and the drama of society. American audiences do not differ from those of other countries in desiring to see the whims and foibles of society put before the footlights. But, perhaps, after all, it is not the exposition of these whims and foibles that interests them so much as the belief that they are learning how real society acts and ought to act. That is why the society play has held the public's fancy so long in this country where necessarily, society is still in the process of formation. But of recent years the close observer has detected a tendency toward the preference for melodrama qualities in the plays presented in our first-class theatres. One might cite numerous examples in support of this contention, not the least convincing of which would be Clyde Fitch's last play, *The City*, over which New York literally went wild, and was followed by the rest of the country in its enthusiastic approval of a vivid picture of emotional intensity.

We may then expect a vogue for melodrama in our first-class theatres that will extend over a more or less lengthy period of time. We do not believe that this vogue will mark a retrogression of taste. For several years the drama has been becoming more and more anaemic. The public cannot lose by the injection of more real feeling into its drama, for by this injection the venal qualities of cynicism will be forced out.

Within the past few weeks a company has been incorporated for the express purpose of producing melodrama over a circuit of theatres that will be operated along the same lines as those constituting the two burlesque "wheels." This does not look like a symptom of pessimism among those who are interested in the business to the extent of putting their money into it for its promotion and perpetuation, but indicates true optimism for it.

There is little doubt that Messrs. Stair and Havlin will combat this enterprise by booking melodramas of a higher grade of merit again into their houses that have, during the past two years, been given over to musical comedy and to motion pictures.

Who will write these melodramas, is a question of more interest than of immediate importance, but what is probably of more significance is the quality and nature of the melodramas themselves. There is little doubt that the return to melodrama will be a reversion to a higher sort than has ever constituted the standard before.

In England, where culture is, confessedly, on a higher plane generally than it is in America the melodrama has never ceased to be popular. The writer recalls having sat in Drury Lane Theatre from a quarter past seven in the evening till "alf paust" twelve while a long drawn out melodrama of the most sensational (though clean) kind was being enthusiastically applauded by a characteristically elite audience such as can always be seen at Old Drury.

Perhaps this is what melodrama will get to in America.



THE AMUSEMENT PARK



AUL D. HOWSE, of Chicago, has long been considered an authority on all that pertains to the amusement park. His experience and success have justified this confidence. Asked what, in his opinion is to be the future of the amusement park in America, he replied:

"What is the future of the amusement park?"

This is a question propounded to me ten times a week. It is put by park owners, concessionaires and those whose only interest in the subject is based on delightful hours spent in these great outdoor resorts.

That the park business has fallen off during the last two years cannot be disputed so that the question is one in very general circulation.

My reply generally is about like this:

"The park business has passed through the bonanza stage which follows the establishment of any new enterprise which catches popular fancy. Its patronage has settled down now to a regular and normal basis. Many parks were built at too much expense and too many were built in many cities. As soon as the surplus is wiped out and park managers learn by experience the class of attractions which are lasting, the business will be a steady and very profitable one. The future holds much in store for the amusement park today."

The establishment of so many vaudeville and moving picture theatres all over the country has had much to do with the decrease in the park patronage. Again so much money was invested in park attractions, particularly buildings, that their owners have hesitated to destroy any of them and substitute new and more modern forms of amusement.

Again a number of parks have been designed and built by architects who have had no knowledge of the park business and the demands of park patrons. These parks have been overloaded with buildings when rides should have been built. Even today this same mistake is being made. Within the past two weeks I have received from a Southwestern city, plans of a park laid out by local architects which I am certain will be an absolute failure. The plans call for ten or twelve buildings and one small ride. Buildings costing several thousands of dollars are planned for penny arcades and the like. This park owner will never see his money back and within his first season he is certain to have half of his buildings vacant and bringing no revenue. Not only will he suffer from loss of revenue but the empty buildings will give his resort a deserted appearance which is certain to be injurious.

Not over two or three show buildings can bring any return to a park owner. Outside of a good sized vaudeville building one other show building would be the wisest investment. His money should be invested in rides, a ball room and such other attractions as the public wants and from which a good revenue is certain.

The park of 1911 should be designed with an eye to the future. All spaces should not be filled in merely to form a solid wall of one attraction after another. In 1912, when a new feature comes out, the park should have a space for it without destroying the investment of 1911. Rides should be built so that after a couple of years they can be rebuilt and the form of them changed at a nominal cost. Every improvement should be made with an eye to the future.

Recently I visited a Southern city at the invitation of some intending investors in an amusement park. I spent two days looking over the situation. I found in a small city one park in existence which was rather modern and doing a profitable business. I advised my friends not to build another park but to buy the present plant and put their money in alterations. Instead of investing \$100,000 as was contemplated they will be able to acquire a park for less than half this sum. If they built a new place, the business would be so divided that neither would do well.

In one park I have under construction, I placed a figure 8. Several persons remarked to me that they doubted my judgment in putting in a ride of this character. They thought a giant coaster would be best. I explained to them that the park was new to this locality and that after the figure 8 had operated a year or two I could rebuild it into a modern coaster at nominal cost and bring it up-to-date. With this explanation they agreed with me that the idea of the future of the park had not entered into their calculations.

My energies have been directed towards cheapening the cost of parks and their attractions, particularly riding devices on the coaster order. I recently submitted to a traction company for a city of about 25,000 population, plans for a park to cost \$25,000, including a theatre, band shell, grill room, one show building, several booths and two riding devices. These plans cut in two the investment contemplated for such a plant. Another set of plans for a park in a city of 150,000 called for a total investment of \$50,000 and this plant I have now under way.

In both of these parks there will be ample spaces left for the meritorious attractions which develop during the next few years without destroying any of the investment now being made.

In future park building we must depend on the experience of the past and profit by the knowledge gleaned of the public's taste for open air amusement. The park must be designed for operation at a nominal figure and with ample earning capacity.

By making \$6,000 worth of changes in a park which had operated several years, I recently modernized the entire plant and cut its operating cost from \$350 per day to \$225, yet at the same time I increased its earning capacity. This park operated at a loss in 1909 and showed a handsome profit in 1910, after the changes had been made. The entire cost of the changes was charged against this season's operating expense.

So in the long run, the future of the park business, in my opinion, depends upon the judgment, used by the park owners and managers. It is not discouraging, but promising.

How to draw the crowds! That's the perplexing problem which confronts owners and managers casting their destinies with the amusement business in any of its phases. For generations the park purveyor has taxed all his resources of inventiveness in an effort to devise something new which would be effective in luring the always curious public to the box office or ticket window. He has spent many a sleepless night arguing the pros and cons of his newest ideas along this line. Owners and managers of parks and their employees have called into play a great variety of devices for amusing the fickle public, and to beguile the possessors of

the "eagle" into their confidence, and eventually influence a change of ownership in the Uncle Sam piece. Who is it that doesn't remember the wild, insane fervor with which people spent their money at the World's Fair in Chicago? There was but one meaning to this: the novelty was so new and the unique methods of showing so strange and pleasing that it captivated all lovers of diversion in amusement. There were new features never before introduced to the public. There were also some old attractions, but they were served up in such a delicious syle that they seemed new. Everything, with but a few exceptions, went with a snap and bang.

So variety and change to meet the progress of the times are the secrets of success in operating the amusement park.

The manager of any park makes a mistake when he retains any device or concession after it has lost its novelty and attractiveness to the public. The manufacturers of several of the devices most popular for a few seasons have gone into bankruptcy trying to promote their sales, and so keep their factories running after the novelty and attractiveness had worn off.

The public demands novelty.



PAUL HOWSE

STATUS OF THE MOTION PICTURE



THE motion picture as a form of amusement has come to stay. Its very progress determines that. Less than half a decade ago, the Biograph, the Edison and other companies which are now allied under the banner of The Motion Picture Patents Company, were making nothing but outdoor pictures. None of them operated a stock company, and the number of exhibitors outside of the regular vaudeville theatres which put the pictures on merely as an incidental feature, was very small. To-day the manufacture, sale, rental and exhibition of motion picture films, is an industry representing the output of many millions of dollars. The motion picture has grown in merit as it has increased in popularity. The principal manufacturers of America devote themselves almost exclusively to the production of entertaining pictures, and do not, like Pathe-

Freres, of France, principally, and several European companies, make a large number of educational films. The educational films therefore are mostly imports and these importations and distributions are handled chiefly by Mr. George Kleine, who is one of the most important figures in the American motion picture business.

The manufacturing end of the industry is represented now by some twenty-five or thirty companies, each of which releases from two to three reels of film per week. More than half of these manufacturers are members of the Motion Picture Patents Company, a combination of all the original manufacturers of films in America, and claiming to control the patents on motion picture cameras and projecting machines to such an extent that any other camera manufactured or used in America is characterized by them as infringement. The other faction of manufacturers who call themselves the Independents are producing films with European made cameras and projecting them with various brands of machines. Those exchanges or middlemen who buy their product from the manufacturers represented in the Motion Picture Patents Company, rent them to exhibitors who are under contract to use only the films manufactured by the Patents Company and to project them through the Patents Company's machines which they do not buy outright, but upon which they pay a license or royalty of \$2.00 per week. The Patents Company is a very strong organization.

On the other hand the Independents so-called, sell their film to exchange men, who in turn rent to exhibitors at a scale that is made to compete with the Patents Company's scale, and who project the pictures through any manufacture of projecting machine that they may prefer to use.

So there is strong competition in the field. Licensed theatres and independent theatres are situated side by side in all the cities throughout the country, and while the fight for supremacy between the two factions is very bitter, the public cares very little about the struggle of the manufacturers, and seeks only to be entertained by the best pictures available.

The American Biograph Company has long represented the acme in quality of films. Their productions have been made at the greatest expense, both with regard to the selection of the company engaged to act out the pantomime plays and the technical handling of films. Pathe-Freres have also represented quality in another line, and until recently, their European pictures were in very great demand, but since they have instituted an American plant for the entire making of the pictures, the demand for the domestic production has largely superseded that of the importation. The Vitagraph Company's pictures, The Edison Company's production, and that of Selig, Kalem, Essanay, Lubin and other European pictures, which are imported by Mr. George Kleine, are each characterized by their own individuality, and each occupies its own position in the preference of the public.

To Mr. Carl Laemmle, who started in the business as a dealer in licensed films, but who afterwards "went independent," is largely due the strenuousness and success with which the efforts of the Independents to establish system, have been carried on. There are other men of brains and ability in the independent field also, and who manufacture productions that have their demand on the part of the public through the medium of the exchange.

The degree of progress that has been made in the manufacture and distribution of motion pictures during the past three or four years is almost incredible. Whereas there were only a few hundred theatres (which were theatres in name only, for the most part being store-rooms transformed into places of exhibition for the motion picture) three years ago, there are now thousands of theatres operated exclusively for the exhibition of motion pictures. Some of them have been built at tremendous expense and are elaborately, even sumptuously equipped.

Competition among the exhibitors has brought the motion picture "performance" up to a very high standard of quality. In larger cities, in the down-town districts, three reels of film are usually shown, with an illustrated song, and in some instances, a vaudeville act or two of more or less merit, to break the monotony. These exhibition theatres are provided with comfortable seats and an orchestra consisting of from one to three pieces (including the drummer who works the "effects") and are made to conform entirely with the fire and sanitary ordinances.

The only obstacle in the way of the continued progress of motion picture popularity seems to lie with the manufacturers. Recent productions have been characterized by a lack of originality of subject and by a sort of sameness in the working out of plots and a tendency to revert to old subjects that proved popular. Perhaps the manufacturers are not anxious to continue too strong a struggle of competition, realizing that this would increase the cost of production. It seems manifest to the close observer of the situation that there is a tacit agreement among them to leave further increase of popularity and prestige making to the exchanges and the exhibitors. Perhaps they are right, but it would seem that this is not quite fair to the exchanges and exhibitors. It may be, though, that the per cent. of profit is being more justly equalized now that the exhibitor has to provide more comforts for his patrons and the exchange man must rent his films at a lower scale of prices. For a long time the manufacturers bore the brunt of the battle of progress and, maybe, they are entitled now to lie back for a time and reap the profits from their pioneer effort.

However this may be, it seems probable that there will soon be renewal of the old competition among manufacturers. They will have to buy a better grade of scenarios, and they will have to employ better actors to produce them. The manufacturers that have been devoting themselves entirely to Western pictures (horse-back riding, representing posses, hunting, road agents, etc.), will have to find stronger themes upon which to base their stories, if they hope to keep up with the progress of events in the motion picture field.

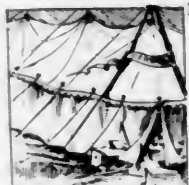
Altogether, the prospect is most encouraging. There is no occasion for anything but optimism in the outlook.

American manufacturers of film are gradually finding a larger field for their product in Europe. The Edison Company, for instance, recently disposed of twenty-three copies of one reel of film in London alone, and while this is probably the top-notch reached by American manufacturers, it is estimated that each one of the film producers most popular in America will dispose of an average of one hundred copies to each film produced in the European market.

The sale of film in America will be equalized by the dropping out of theatres in districts that are over-crowded with them, and the opening of others in locations that are at present without them.



THE WORLD OF WHITE TOPS



TOGETHER the circus season just passed has been among the most successful ones on record. First, there were more big circuses en tour throughout the season than there have ever been before in America. Ringling Brothers had three big circuses out this season: the one that bears their own name, the Barnum & Bailey, and the Forepaugh-Sells Show, the last named having been sent out for the first time since it was bought in by James A. Bailey at the Columbus, Ohio, sale, in 1905. The Hagenbeck-Wallace Show

and the John Robinson Ten Big Shows took the road in their usual magnitude and magnificence. The wild west contingent was strongly and adequately represented by the Buffalo Bill-Pawnee Bill Wild West and Great Far East, and the Miller Bros. and Arlington's 101-Ranch Wild West. Numerous shows of smaller size were represented in the circus horoscope. Dan R. Robinson metamorphosed his carnival aggregation into a circus, calling it The Robinson Famous Shows. J. Augustus Jones sent out a wild west in addition to his other shows. The Sells-Floto Circus played at reduced prices of admission throughout the Western territory.

It was a season of strong opposition throughout. The first sensational encounter occurred at Columbus, Ohio, where the Hagenbeck-Wallace Circus and Miller Brothers' Wild West competed for patronage on the same lot. A great deal of opposition billing was done; all summer, however, good crops and flourishing industries contributed to excellent receipts for all participants and practically every show that started clean pulled into winter-quarters with a good big balance on the right side of its ledger.

Only a few incidents of an untoward nature, and these of only minor significance, occurred during the season. The most disastrous accident, but one in which no person was injured, was the burning of the Barnum and Bailey tent at Schenectady, N. Y., on May 21. There was no serious railroad accidents or disastrous blow-downs. The entire season passed off without a single serious catastrophe.

The only premature closing was that of the Norris & Rowe Show which was taken over by the creditors at Newport, Kentucky, on May 9, and transferred to the Hagenbeck-Wallace winter-quarters at Peru, Indiana, where the show was sold at auction to satisfy the claims against it. A peculiar incident of the sale was the purchase of a larger part of the outfit by one of its former proprietors, Walter Shannon, who was backed up by H. E. Brotherton, of Ashtabula, O. At the end of the time allotted by the court for the purchase money to be paid over, Mr. Shannon acknowledged his inability to raise the necessary funds, thereby forfeiting the \$3,000 guarantee which he had put up as a deposit.

At the second sale, Mr. Shannon again appeared as a bidder, and was announced as the purchaser of the outfit for the sum of \$15,000 plus the \$3,000 guarantee which he had deposited. But the court ruled against this sale and Messrs. Shannon and Brotherton were in a good way to lose a large part of the \$18,000. But the subsequent and final sale of the property brought a sufficient sum to pay off the debts incurred in quartering the show during the time it had been held in abeyance to the action of the purchaser and the decisions of the court, and to satisfy the chief creditors. As the case stands, Messrs. Shannon and Brotherton are reputed to have lost in the neighborhood of \$6,000 on the transaction.

Another notable incident of the season was the testing out of the Texas license by the Ringling Brothers. The state revenue agent protested against the continuous performance device which the Messrs. Ringling instituted while the Forepaugh-Sells Show was in Texas, as a justifiable means of evading the enormous and exorbitant license fee levied by the Lone Star State, and the case was tried. No final decision has been heard on this matter, but inasmuch as the Federal court

issued an injunction restraining the state revenue agent from interfering through arrests and other persecution with the continuous performance arrangement, there is little doubt that the Ringling Brothers will win out in the final hearing. This will mean a victory for all circuses which will naturally adopt the same means of evading the exorbitant license in Texas if the state does not revise its laws affecting them. It is estimated that for the Forepaugh-Sells Show alone the Ringling Bros. saved more than \$14,000 by the continuous performance device.

Mr. H. H. Tammen, proprietor of the Sells-Floto Shows, endeavored, during the early part of the season, to induce the city councils in territory booked by his competitors to pass ordinances by which shows would be taxed on a graduated scale in ratio to the number of cars carried. Mr. Tammen's efforts were generally recognized as a subterfuge for the purpose of making licenses prohibitive in the towns included in the itinerary of his competitors and

which they would be compelled to exhibit in because their railroad contracts had already been made so the scheme proved as futile as it was inexcusable, and Mr. Tammen's unprofessional methods were finally given the rebuke they deserved.

Altogether the season was gratifying to proprietary showmen as well as to the performing contingent, among which there were unusually few accidents and scarcely any suits for unpaid salaries, except in the instance of the Norris & Rowe Show which closed in the middle of the season.

In this connection it may be observed that recent years have witnessed a gradual decline in the number of forced and premature closings and in the number of suits for unpaid salaries growing out of that as well as all other causes. This condition is due to the progress in systematization of shows and to the rise in affluence that makes it possible for most showmen to start out now each season with sufficient capital to meet all emergencies of weather and per-adventure that may arise.

The most notably characteristic feature of the circus business is that the men now at its head have for the most part risen through all the gradations of change and development in this same business. With the single exception of H. H. Tammen, proprietor of the Sells-Floto show, all those successful spirits who are concerned with the circus business in a proprietary way have had their education in this business and in no other—have served their apprenticeship and their term of skilled workmanship in the circus shop, and were not recruited from any other business. This fact would seem to indicate that the circus business is so unique in its nature that, however attractive it may be from the standpoint of dividends, no financier whose education has been gained in the counting-house is doughty enough to chance his investments in an enterprise that can be intelligently directed only by those who have had years of experience under the white tops and who have learned to view with complacency the loss of thousands through the caprices of the weather and of the circus-patronizing public.

The circus business is peculiar in many of its aspects. Its beginnings were devoid of all dignity, but through the perseverance of its pioneer promoters, and through the prosecution of those principles of progression and reform that underlay even its humble station it has taken on the dignity of a legitimate form of business that has a virtue peculiar to it through its mission to amuse and entertain.

The menagerie feature of the big circus attaches to it an educational feature that, whether real or imagined, is responsible in large degree for its success.

Already preparations are under way for next season, and the mammoth scale with which they are being carried on indicates that those who are in the highest degree responsible for the circus business in its chief essentials are inspired by true optimism by the prospect upon which they are looking out.

AMUSEMENT FEATURE OF FAIRS.



FAIRS, both county and state, their rapid growth and development, and their importance to the people generally, is a subject now commanding earnest thought in practically every section of the Union, and, that they be not allowed to retrograde in their onward march of progress, it is very essential that sound, conservative business methods be employed in their management.

From the small acorn springs the mighty oak and so, from the earlier exhibitions of our forefathers—necessarily limited in their scope and influence—have developed the modern county fair and the stupendous state exposition, each now universally recognized as a factor of the greatest importance in the development of our arts and industries.

Education is the cardinal principle of all modern expositions—great or small—and that the lessons to be learned may be properly presented it is necessary that each department be systematically organized, both as to management and arrangement of exhibits and displays. We will not attempt to here treat this subject from the exhibit viewpoint, but will briefly present a few hints regarding systematic department management, in reference to the duties and responsibilities of the superintendent.

Years ago there was but one official of a fair—the secretary; but the day has long since passed when the success or failure of an exhibition is dependent upon the efforts of one man, and to-day at each successful fair will you find a loyal band of energetic, progressive men composing the board of managers, each charged with important departmental duties. They act in unison with the secretary, and the fruits of their united effort are shown in the success that now attends these exhibitions. They have thus been lifted from the plane of a frolic to institutions of real worth and merit.

Each department of a fair should be independently organized, with proper officials in charge, and rules neither too stringent nor too lax should be established for its government. The enforcement of these rules should be placed in the hands of the head of each particular department, he to reign supreme in all questions or disputes that may arise, except those of such moment as in his judgment require action of the full board of managers. By so investing the superintendent with absolute control of his department, you will eliminate many, if not all, of the minor complaints that now reach the ears of the busy secretary. Trivial complaints, such as the issuance of the proper number of passes, disagreements regarding space, etc., should never encroach upon the secretary's time, unless brought to his attention by the superintendent. Errors in entries properly belong to the secretary, and by him will be promptly adjusted, but aside from these there should be naught from the various departments to vex and worry him. His time and attention are fully occupied in the executive department of the exhibition, and his troubles are many, without added burdens.

In selecting your superintendent, do so with a view as to his special adaptability for the department assigned; impress upon him strongly the responsibilities of his position; insure him that the full strength of the board of managers will sanction his every act when in accordance with the governing rules; make him a superintendent in fact as well as in name, with full authority over his department, and many of the rough spots that now serve to clog the wheels of smoothness will disappear. Rules are established to be observed, therefore rigidly enforce all those that appear in your catalogue, and play no favorites.

Each department should be equipped with a full corps of helpers, capable of transacting all business pertaining to that department, and so arranged as to be unnecessary for any exhibitor to call upon the secretary, except to receive his premium voucher or correct entrance errors.

Abandon the committee idea and place your trust in one capable man for each department. It will please your exhibitors, as when they have a grievance or request they know where to find the proper official, and are not "jack-eyed" from one man to another, as is now prevalent at many exhibitions. This same rule should apply to concessions, and you should not expect your concessioner to always appear pleasant when perhaps after being located by the man he presumed to be in charge, another member of the committee sternly commands him to move, as that location has been reserved for the swing man. It is the small details that perfect the mechanism; the large errors are so glaring that all may see.

How often does it happen that Mr. Exhibitor or Concessioner, in quest of information, seeks the superintendent, and by that official is referred to the secretary for reply. This entails, in a majority of cases, a trudge across the grounds to headquarters, and there he inquires of the clerk for the secretary, and is politely informed that that official is engaged at present. It then becomes necessary for him to await his turn, with perhaps a dozen or more gentlemen, until that officer is at leisure to hear his request or complaint.

After the loss of much valuable time, he secures an audience with the secretary, only to be informed that the matter in question will be adjusted after a conference with the superintendent or committee in charge. He departs, vexed and disappointed. How different would it be if Mr. Exhibitor, approaching the superintendent, is informed that his request will have the immediate attention of that official. By this method there would be no weary waits nor loss of time, and harmony would prevail in the department. It may be a little more high-sounding to inform the exhibitor that his request will be referred to the committee or secretary, but it is much more business like for the superintendent to immediately adjust all differences in his department. How many societies are there that have lost a valued exhibitor or a profitable concessioner by these red-tape methods, when, had the superintendent been empowered with proper authority, all would have been serene. The fallacy of the old adage, "Two heads are better than one," was never more forcibly presented than in the settlement of minor disputes and complaints between fair societies and exhibitors or concessioners.

Ohio stands pre-eminent as the leading fair state of the Union, and of its eighty-eight counties, no less than seventy-five are annually conducting agricultural and industrial exhibitions. Their directorate is composed of the most progressive men of the state, and I dare say that here at a majority of these exhibitions, the superintendent is supreme in his department, while personally I know of many state and

county exhibitions in the sister states that are still in the dark ages, or, to be more explicit, the departments are under committee management.

I will not attempt to go further in a discussion of this subject, but will leave these few thoughts regarding the duties and responsibilities of the superintendent for your consideration. The subject of Systematic Fair Management is a broad one, and through the columns of The Billboard we could probably discuss it through the long winter months. By the interchange of ideas much good would result, and we trust its columns will be freely used by fair managers for that purpose.

The lazy man who went out to the pasture field and sat down on a stool and waited for the cow to back up to him and be milked, is sitting there yet—with an empty bucket. That lazy chap wouldn't be worth a cuss as secretary of any fair in the world. It takes a live wire to be a successful fair manager. Any man who can swim up stream can arrive at this stage. It is very much like the poet said of the lightning bug:

"The lightning bug is a brilliant thing
But the insect has no mind,
So it goes on stumbling through the world,
With its headlight on behind."



Chicago's Outlying Theatres

Situation Among Those Houses Which Are Far from the Loop

By RALPH T. KETTERING.

(General Press Representative for Mort H. Singer, Kilmt and Gazzolo, Rowland and Clifford, Gaskill and MacVitty and Press Representative for the Globe, Haymarket, Academy, Bijou, Imperial, Marlowe and Criterion Theatres and Director of Publicity at White City.)

What might I say in discussing the situation prevailing in the outlying districts of Chicago? What raptures might I enter into in dwelling upon the remarkable business of the season? And once more I ask, what the object might be? It is best to look squarely in the eye and call a spade a spade.

Where clean, high-class attractions rule, the business has been enormous and where tend, suggestive plays are offered subpoenae have been issued for audiences.

It is pleasant to observe that stock has begun to flourish once more in Chicago, when one remembers the large amounts of money that were lost last season and the one before by Charles B. Marvin, Charles P. Elliott, and Hollbrook and Barker. We now have a first-class stock company playing at the People's Theatre, headed by Marie Nelson and Rodney Ranous, worthy players, with worthy support and who deserve credit for the exceptionally fine attractions offered and their production.

The Marlowe, managed by Charles B. Marvin, took a jump right from the start, whether it was the return of old favorites, the same being Albert Phillip and Lella Shaw, or the change of public preference, is hard to decide, but one must give favorites credit. The Bijou and Criterion Theatres, managed by Kilmt and Gazzolo, are playing melodrama, but NOT the wild and woolly kind, giving splendid performances of such plays as Human Hearts, No Mother to Guide Her, The Great Jewel Mystery, and plays of that ilk. Such melodramas please the poorer class of playgoers far more than would Shakespeare or Byron. However, Romeo and Juliet scored when offered by the Bijou company early in the season. The audience knew not what the players were saying but the duel between Romeo and Tybalt received an ovation, and the actors of these two roles came near being forced to give an encore. NOTHING is too far drawn in melodrama, you know!

This season the outlying district had restored to it the old Haymarket, which forsook vaudeville to play Stair and Havlin better class plays. Under the efficient direction of Col. William Roche, who also controls the Bijou and Academy Theatres, for the Kohl and Castle combine, it is smashing records, and this may be laid to the door of a decided raise in the standard of attractions playing the Stair and Havlin Circuit this season. We find the mediocre attractions, which were numerous on this circuit last season, much in the minority now, and the majority of plays are ones that have seen service in the two dollar houses last season. Cathrine Countess, In The Awakening of Helena Richie, Vaughan Glaser in

The Man Between, The Soul Kiss, The Lion and the Mouse, the Ward and Vokes show, which, by the way, is one of the best musical shows on the road this season, and Brewster's Millions have created a demand for the newer stuff.

The Globe, rejuvenated by The Rosary, which ran for two months there, is still doing an excellent business under the management of Col. Jim Browne, playing Stair and Havlin attractions. The Crown and National are also smashing records every time a good show is offered. We have come to the stage where the public refuses to be bamboozled all the time and consequently every time a had show hits Chicago, its reputation has traveled before it. John J. Barrett has done wonderful business at the National this season, owing to his bright, up-to-the-minute innovations in advertising. The Trevett, which has played vaudeville, booked by the

association, and which proved a very bad proposition, is now a record breaker, booked by Sullivan and Conslidine, and managed by L. I. Montague. The reason for this may lie in a slight reduction in the admission price but I lay it to the better class of vaudeville acts that have heretofore been denied Chicago, owing to this firm being shut off from activities in this city by a syndicate of magnates.

We have the Wilson Avenue Theatre, the Kedzie, the Julian, the Plaza and the Rex, all playing splendid vaudeville and doing business. Opposite the Rex, a new theatre, called the Imperial, has been built by George Beldier, and leased to Kilmt and Gazzolo, who will open it Christmas week with a stock company playing The Lion and the Mouse. This is another fact that proves my statement that stock has been revived in Chicago. The picture show is almost

eliminated, the ten-cent vaudeville having taken its place, but in turn, I believe, that within five years time we will find the situation here restored to the prosperous activities of five years ago. One thing that proves it is the increase of sale in gallery tickets. The galleries of the theatres have suffered, but are now rapidly coming into their own again. This is very noticeable in the outlying theatres, where the damage was the greatest, owing to the close proximity of the picture shows and cheap vaudeville. The ten-cent theatres have educated a number of people who never had seen the inside of a theatre and it will be the rebound that will help shortly.

The old vulgar burlesque has vanished and in its stead we have the honored kind that compares creditably with some big musical shows. The Star and Garter, managed by William Beebe, and the Empire, managed by that lully booster, Isay H. Herk, are packing them in owing to a strong censorship wielded by these managers, and ladies and children are beginning to sprinkle the audience. This fact, however, is not noticeable at the Folly, where Mr. Fennessy tolerates the dialogue that was eliminated by Herk, when the same shows played his theatre.

I do not believe I am treading upon dangerous ground when I say that the era of the legitimate has arrived, and that it is first being felt, at this time, in the outlying districts. The raise in the standard of drama, melodrama, farce, burlesque and vaudeville proves my statement, and it will mean much to the theatrical business.

Clean shows, good shows and the elimination of the hash-slinging comedian of yore, will again place Chicago in its old niche as America's best "show town."

SUNDAY SHOWS PERMITTED.

Carthage, Mo., Dec. 3 (Special to The Billboard).—The City Council has repealed the ordinance prohibiting Sunday theatres. The action of Council has aroused clubwomen and the Law and Order League, and it is not unlikely that the next session of the Council will be a stormy one. Carthage has never had even a picture show on Sunday until last Summer, when the Chautauque was here, put on Kyle's Band for a Sunday attraction. At that time the picture theatres were opened, and at Council's last meeting the entire ordinance was annulled without any notice.

The Willards have joined French's New Sensation Show, closing the bill with their wire act, besides playing parts.

HARRY DOLE PARKER'S
ATTRICTIONS

BESSIE BURNS IN OUR NEW MINISTER

DOROTHY LEE IN UNDER SOUTHERN SKIES

WE

LOTTIE BLAIR PARKER—AUTHOR OF WAY DOWN EAST

LUELLA MOREY IN WILDFIRE

Twenty years ago vaudeville was known as variety, a name in those days that involved the environments of burlesque houses, the wine-room and the dance-hall. As the years passed away a gradual change was taking place; variety began to invade the better class of theatres. There seemed to be a growing demand for just the kind of an entertainment that variety gave. The people liked it but demanded better and more refined acts. The salaries gradually grew in size until the brighter lights in the legitimate and musical comedies began to sit up and take notice and one by one they began growing into what is now vaudeville.

The refinement of vaudeville has caused it to become a staple article with a standard of value as intrinsic as wheat, corn, coal or cotton. Thousands and thousands of dollars are invest-

The Serious Playlet in Vaudeville

By G. K. HIGGINBOTHAM, Orpheum Theatre, Kansas City, Mo.

ed and it is now an enterprise of millionaires. Vaudeville is not the cunningly devised trick of the charlatan. It is offered in beautiful temple of decent pleasure and enjoyed by countless thousands the world over.

Vaudeville is still a wee small chap but holds out a promising development into a strong, healthy maturity; gradually the public's tastes are changing; a wee bit tired of the light, frivolous things of the past years, they

all demand a bit of the serious and the serious sketches with strong heart-interest are coming into their own. This has been shown by the favor in which W. H. Thompson, in *Pride of Regiment*; George Behan, in *The Sign of the Rose*, have been received out West and elsewhere. These well acted, intensely dramatic sketches have been praised by both the public and the press wherever they have been given and the press of the Pacific Coast assures their

clientele that they are the greatest hits ever made in Frisco and Los Angeles. Messrs. Thompson & Behan deserve great praise for these playlets which uplift, broaden and give tone to the vaudeville theatre and in doing this they are elevating the standard far above the moving picture houses that in a way compete with them for public favor. The time is fast approaching when the public will demand at least half of an evening's entertainment made up of a one or two-act playlet along strong emotional lines for there are many people who enjoy having their heart strings touched, who like to be compelled to weep or to think and who take great pleasure in the excellence of the acting for its own sake.

1910-1911 SEASON

DOROTHY MCKAY MARY JANE

HELEN LICKAYE MARY JANE PA

JOHN CORT STAR

ZOE BARRETT JINGA BOO

MAX FIOMANI MARY JANE PA

MRS LESLIE CARTER IN A NEW PLAY

The Metropolitan Vaudeville Situation

Description and Discussion of Conditions Prevailing in the Metropolis

By A. K. GREENLAND.

What is more attractive than the glitter of the vaudeville stage; the pretty places depicted on the scenery, the merry flange of the dancing feet, the cheerful echo of the warbling voice and the mirth and jollity of the happy comedian? What could be more alluring than this pleasant artificiality; than this vocation whose sole purpose is to entertain? Yes, indeed, so it is for the observer of poetic temperament who sees music in the blades of grass and hears symphonies from the humblest reed. He sees all things with a glorious touch to them.

True it is that the vaudevillian is a dispenser of merriment—he does make people laugh or frown at his will—there are moments of much pleasure in his work—but there are also moments of displeasure, discouragement, of irksome labor and wearisome surrender to the hardships of the stage. As is the case in all lines there are hours of high hope and hours of despond—air castles erected and air castles destroyed.

It has been oftentimes remarked that the stage, especially that of vaudeville, is no place for the small man, that only the big man (meaning the top-rauker) enjoys the pleasures of the profession. This is just as true to-day as it ever was. He, at the top lives, while he, on the lower heights, strives to live. Now, as for to-day, there is no one profession claiming as many members, in which so many people are working for a mere livelihood—while on the other hand, the vaudeville profession is paying many a man much better than many another profession pays its followers. But to get from the bottom to the top is the "rub"—it means more struggling than can be imagined.

Comparatively few reach the summit or even the top ranges. But this is the case in all forms of livelihood. True, but consider the vast number of performers that are struggling. Why is this the case, you ask? The joint exhibition of vaudeville acts with the moving picture film, is greatly responsible for the number. All the readers remember the days when vaudeville was distinct, without the "film exhibition" association. This form of entertainment was sought for itself alone. The public cared not for an added incentive to induce their support and patronage. They enjoyed vaudeville for itself alone and realized what such faithful pioneers as the late Tony Pastor and B. F. Keith had accomplished when they elevated variety to the form into which their strong fingers moulded its advancement. As many of my readers will recall the old form of variety—it was but the undeveloped, shapeless predecessor of vaudeville, related one to the other like the grovelling, creeping caterpillar to the metamorphosed butterfly—the former rude and irritating to observe—the latter a work of art, beautifully designed. The development that burlesque is experiencing to-day is closely analogous.

Such was the condition, nor have the artistic qualities of the offerings been one whit impaired. The standard is the same but the number of offerings has been greatly increased. When it was found a profitable investment to couple vaudeville with the film in the moving picture house, a great influx of recruits tendered their services to the moving picture theatre managers. They were making money and could consequently offer inducive salary to the performer who would enter his house. Many who had taken up the profession before this demand, refused to work these houses, but others yielded to the conditions and introduced real vaudeville into the picture theatres. They were followed by more, and in spite of the fact that houses were opened in large numbers, the

ranks of the profession were correspondingly augmented. Finally, the so-called maximum was reached and it was a case of too many acts annulling the broth. In order to work, acts rendered their services for cheaper wages, to which managers gladly responded, especially since competition soon began to tell upon their weekly receipts. In accordance salaries continued dwindling until we are brought to realize that above quoted saying—the stage is no place for the little man.

Yet both the big and little are toiling hard in the game—endeavoring to outdo competition and essaying one to reach and the other to maintain a position at the top. What else than this desire would have induced William H. Thompson to abandon his artistic vehicle, The Cardinal's Stratagem the first week after its metropolitan presentation. Every critical paper voiced the

this line, was ever before witnessed? Everything seems vaudeville mad. Houses that never before contained vaudeville have now devoted themselves to this form of entertainment. Dramatic, burlesque, stock and other houses now open their doors on the Sabbath to vaudeville admirers. Moving picture parlors are also running vaudeville where in many instances they lately had the film to offer. New vaudeville theatres have been and are being built. The prospects is that of an acute commercial tussel. At the beginning of the season, the public had only partaken of nine big acts. They considered the amount quite sufficient. But a great change has taken effect even since the first of November. For the anniversary week of the American Music Hall, Morris engaged a twenty-two act bill and the theatrical world stood in awe at the proportion of the

ing on, one in each of the three rings, at the same time.

As yet this is the last step made, but what may yet come is beyond conjecture. All that can be said is that the vaudeville status is never as it before has been—extremely interesting and full of competition that have caused rapid changes and colossal undertakings.

Accordingly, in review, we see that everybody must be on the alert from the man who invents the act through all the different related divisions, to the man who performs it—he must keep abreast with the times and drive his chariot with as ambitious and steady a hand as is his ability. Not for one moment dare his speed lag for fear of being overtaken in his course.

SORCHO IN VAUDEVILLE.

Capt. Louis Sorcho, champion deep sea diver, who for the past fifteen years has been one of the most popular park and fair attractions before the public, inaugurates his first vaudeville season on Dec. 12, opening at the New Majestic Theatre, in Paterson, N. J., on the United time.

Capt. Sorcho, ever since the sinking of the battleship Maine in Havana, where he was employed by the government to recover many of the bodies of the United States sailors, has figured prominently in the public eye. Many times during his professional career he has been called upon to examine sunken vessels with the view of raising them. He has investigated many of the proposed sites for new channels, and it was Capt. Sorcho who finally determined the advisability of sinking the tube from New York to Jersey City. In his vaudeville act, Sorcho will carry two package cars of paraphernalia. The act represents a full-rigged sailing vessel in the first scene, showing it sinking, and the different modes and methods of life saving. In the second scene is represented the bottom of the sea, with a huge tank filled with 80,000 gallons of water. A diver is sent to the bottom. Capt. Sorcho, in a comprehensive explanatory lecture, manifests the details of the dangers and difficulties of deep sea diving, how bodies are recovered from sunken ships, examined, and how the treasure is removed from the bottom of the sea. Also an interesting feature of the act will be a sub-marine telephone, invented by Capt. Sorcho, by which people in the audience will be enabled to talk to the diver, as the latter works under fifteen or twenty feet of water. There are twenty-five people in the act, which has been entirely rebuilt, at an actual expense of something like fifteen thousand dollars.

TUNSTALL IS PROMOTED.

Minneapolis, Minn., Dec. 3.—(Special to The Billboard).—E. G. Tunstall, who has been associated with the house staff of the Metropolitan Opera House for over fifteen years, and who two years ago acted as business manager for the Ferris Stock Company during its summer engagement at that theatre, has been promoted to the position of business manager of the Metropolitan Opera House in St. Paul. The place of assistant treasurer at the local theatre thus left vacant will be filled by William Borovsky, also of the house staff.



same praise for his sketch—a wonderful closeness of detail in his scenery and setting, a remarkable garden effect, and a charming pervading atmosphere of innocence and simplicity throughout the offering—but a role too lifeless, too void of action, too small for a man of Thompson's power. The managers proposed the same suggestions—and the star accordingly went in rehearsal for a new play, The Flute Player. This is but one example—there are many more. Any one conversant with the vaudeville situation knows that performers are continually changing, strengthening, discarding and improving their acts so as not to sink backward.

As the performer—so the manager, both of the production and the theatre. How many acts have proved disappointments so far this season? Statistics will attest. The managers have worked hard to produce winners. Then as to the theatrical situation, let us ask, if ever so remarkable a sight as New York presents in

undertaking; then when his slogan, "the days of nine acts and a reel are over," was pronounced and fulfilled from week to week, the metropolis realized that vaudeville was taking another twist and turn. For a few weeks, the situation made no outward changes, although much quiet deliberation was accorded the big bill idea by the other managers. Most have remained steadfast to their blue act bills, but Hammerstein conceived the idea of transforming the Manhattan Opera House into a domicile for vaudeville. Not only did he raise the number of acts to twenty-three at this house beginning Sunday, November 27, but he even went a step further and has done what may be termed, "circumventing" vaudeville. The stage of the Manhattan Opera House was too big for acts of the small size of those in vaudeville, so he presents three simultaneously—just as under the big white tent where three exhibitions are go-



NEW YORK'S OVER-PRODUCTIVITY

A Mid-Season Comment on Things Theatrical Along Broadway

WRITTEN BY

FRANK WINCH



It takes a real pessimist to look backwards optimistically over the theatrical season so far only half hurried. Last year it was the same—the year before and ones preceding that not quite so strenuously disastrous. The past few years have seen the total elimination of certain forms of entertainment—the public has turned the merry wheel of fancy a terrific twist, and managers wonder just what number to play. There have been a few notable successes and many failures. Managers alone are to blame for things that went bad—and the real manager takes unto himself full credit for misjudgment—the picnic—along with the fellow who believes that all yuletide writings should be toned down irrespective of truth—thinks the public taste a hard one to cater to—not a bit.

New York is absolutely conceited—most of those who bluff it through here try hard to believe that the world worth while stops at 125th street—Manhattan in the past has abrogated to itself the folly of stamping success or failure on theatrical ventures—that time has gone—the public to-day don't care a whit whether Broadway likes or likes not a show—the critics are realizing—public also—that they are a one-pencil institution, and even managers who formerly had an extra cigar, a good fellow, bar money for the scribbles, are realizing that newspaper bunk does not make a success.

New York should not, and will not in the future be the theatrical clearing-house—the very nature of our audiences inhibits this. We are too cosmopolitan—to insanely crazy to spend money and grab on the lap-robe of pretension to ever reach a high, disinterested place in real criticism.

Broadway strives for the omega in everything—the last word in fashion—living and spending is a little folly all our own, and each tries to outdo the other.

The real New Yorker does not support Coney Island—the real New Yorker contributes but a little to the managerial opulence or the play's success. It's our country cousin, who, after many months of expatriation, wraps a few century notes around good intentions and immediately starts for Broadway—and Broadway is waiting—two dollars is the average price charged for fairly good seats—except from speculators—and country cousin seated in the real luxury of red velvet, elbowing bedlammed society—in on a pass—thinks the show to great—chiefly because in his home town, fifty cents is all the best seat in worth—and a few days later he goes back, tells the folks what a swell time he had, thinks of that two-dollar seat, and ecclesiastical over the great show—no man likes to admit he's been stung. That's one of our critics.

Society another—rambles over to the opera—to look over its neighbor—pays eight or ten dollars per look—and is well satisfied—and knows all the Hesperie friend neighbor wore.

And now comes the regular New Yorker—the real fellow—bon vivant—suicidal squanderer and egotist. Usually fifty cents worth of seat does him—and he must like it or he'll stay away—and, believe me, brother—no manager ever counts the money he has on the ground floor—he looks at the balcony and the roosts—there's where the wherewithal for salaries and royalties linger.

Our critics have long enjoyed the free ticket system—they get so as to expect courtesies—and nothing is held so cheap as the thing which costs you nothing.

Miss Critic goes to the show perpetually, and sooner or later falls in a rut of fault finding. Then, too, they suffer from mental dyspepsia, just the same as the high living epicurean. And from these sources we derive our criticisms, the supposed "vox populi" on theatricals—it took the managers a long time to wake up—but the coma has disappeared, showmen realize now that once and for all they must cater to the public—dirty theatricals are over with—melodrama will come back modified—vandyville will undergo a severe change—burlesque looks to be a favorite—Shakespeare will not do for New York—the vogue of farce comedy will pass away in a season or so and plays of the underworld will give way to the lighter fancies of extravaganzas and musical nothings. The failures this season have been many, the successes few but lasting. New York suffers from overproductivity—years ago stage managers rehearsed their casts for months. Now a commission is given a playwright and two weeks later the show is produced—in stock company hurry at Broadway prices. There are managers who incubate productions on short notice and usually the output lives but a short time.

The current billia are doing nicely. Fred Terry and Julia Neilson are creating a furore with their essentially high-class work. Their latest effort is Henry of Navarre.

This is a better play for the Terry-Nelson forces than was its predecessor, The Scarlet Pimpernel, better, that is for American audiences. It is better acted, too, and it had need be. In England Henry of Navarre has been one of the chief Terry-Nelson successes. It is likely to serve this well-known pair of players to more advantage in New York than the piece which was even more popular in England. It is more interesting, and it gives Mr. Terry more opportunity to display his qualities as an

and the audience's cordial reception of the result seems to show that the public has a hearty appetite for this kind of thing even at this day.

Farces aren't always those slap-hang affairs in which most of the actors rush breathlessly in and out and make all the racket they can. Many of them are, more's the pity, but once a year William Collier can be depended on for a William Collier farce, which is an entirely different matter. At the Comedy Theatre, Mon-

that he'll meet the right girl out there. But the fact that one can make a good guess at the outcome doesn't matter in the least. The authors don't disappoint, and they do inject complications that keep things going merrily.

There's the tenderfoot a trial, for instance, with a jury of Westerners acting, after they had been persuaded to "do it lawful," and not to string up the accused on circumstantial evidence. In this scene Mr. Collier acts as his own lawyer, and in addition to the interest in the situation, as it is worked out to a climax, there is a delicious suggestion of satire on legal procedure when "uncompetent, irrelevant, and unmaterial" are sprung with other objections.

There's no reason in going further into the plot. There's a snap and sparkle and yet a drollness about the dialogue that makes most of the laughing powers of the piece, and such qualities are lost in an attempt at description.

The cast is something of a family affair, for William Collier, Jr., makes his first appearance as an actor in a small boy part of some prominence; Helena Collier Garrick and Paula Marr, sister and wife of the star, have the principal women's parts, and there's also a brother-in-law in the company. As a matter of fact, it was a fine evening for all the Colliers. Miss Garrick, as the keeper of a mining camp boarding house, deserved honors second only to those of her brother, and William, Jr., showed that he's an actor, too. He can be as good as his father, as times as impudent as his father.

Miss Marr's part was none too big, and she was fully equal to it. Of the others Thomas Findlay stood out as a Westerner of the whole-souled kind, always lovable on the stage, and Stanley Murphy made a convincing Chinese servant despite his name.

A great audience was at the Metropolitan Opera House, November 28, to attend the first production of the season of Wagner's Lohengrin. There was in the cast only one singer who had not been heard in former years—William Hlinshaw, who sang the Herald. Mr. Hlinshaw at former appearances in other operas this season had not had a chance to show what he could do. He showed Monday night that he is a singer who is likely to prove a most useful member of the company. His voice was clear and strong, his intonation invariably correct, his diction excellent. In addition, he possesses a figure and bearing that fit admirably into the Wagnerian atmosphere.

The title part was sung by Mr. Jadowiska, whose fine voice carried him through triumphantly even if there was little of mystic significance in his acting. Mme. Morena as Elsa, was, as always, queenly in bearing, but her voice sounded at times worn, especially in the upper register. Mr. Boomer was a sombre and powerful voiced Friedrich von Trunmann, and Mme. Homer as Ortrud, and Mr. Hincley as Heinrich der Vogler, repeated their excellent interpretations.

Skirt dancing in midair, while they swing lightly, clinging with their teeth to the end of a rope, is the startling feat performed by the Sisters Carson, who appeared Monday night, November 28, in a new circus program in the Hippodrome. They seem like college girls out for a little basket ball when they make their entrance, but when they display the strength of their jaws and the delicate grace of their evolutions, the acrobatic illusion is no more. They look like angels in the air and in the glow of the color lights.

The Hippodrome put on a practically new circus bill Monday, November 28. Besides the fair acrobats, it included some clever acrobatic work by the Jo de Ko Company, one member of which is a diminutive boy dressed as "Huttons," who performed feats which would have been a fine stock in trade for the veteran wizards of the ring.

The posing of The Four Nightons and the descent of The Brothers Paddy downstairs on their heads entertained the assemblage, which also sat startled at the daring swings of Miss Victoria Codona on a slack wire. Miss Ella Bradna and Frederick Derrick, known to all who have visited circuses in the last few years, gave a finished equestrian act, and Mr. Alvin Niederwald presented himself with his highly educated "Darwinian" monkey.

The International Cup Race and The Ballet of Niagara were seen in their usual form. The new circus acts gave variety to the program, and furnished a contrast with the brilliant specialties.

And for briefer mention of the things that are doing on Broadway, these will suffice: Douglas Fairbanks began a week's engagement at the Circle Theatre November 28 in the Cub. An interested spectator was Henry Watterson.

(Continued on page 60.)



actor. For Miss Neilson, perhaps, it does not do so much. She, at any rate, makes Marguerite de Valois so like the French actress who in The Scarlet Pimpernel became the wife of the adventurous Englishman, that no way occurs to the spectator for telling the two ladies apart. But Mr. Terry catches and depicts certain traits of the Protestant King as history and anecdote have reported them, and he depicts them with much force and insight. The Catholic King, Charles IX., is so well played by Mr. Malcolm Cherry that the work of this actor in this play is easily the second in merit.

The incidents chosen by the dramatist are in the main, of course, Henry's odd wooing of Marguerite, and the plot which culminates in the St. Bartholomew Massacre; the several attempts of Catherine de Medici upon Henry's life; the efforts of the Duc de Guise to obtain the love of Henry's queen; and the superstitious belief of Catherine and Charles in the fortune-telling of the adroit Italian poisoner-astronomer, Cosmo Ruggieri. Many of the characters in the play are but shadows. Some little history, or legend which has the effect of history, is twisted and suppressed for stage purposes. Marguerite's alleged relations with sundry persons of the court are not even suggested, nor are her abundant learning and her many-sided character. D'Anjou is nothing but a pale fool, and Navarre merely kneels the hand of Mme. de Saave. However, the dramatist has made an interesting play of the romantic order, filled it with movement and effective situations,

and the audience's cordial reception of the result seems to show that the public has a hearty appetite for this kind of thing even at this day.

Farces aren't always those slap-hang affairs in which most of the actors rush breathlessly in and out and make all the racket they can. Many of them are, more's the pity, but once a year William Collier can be depended on for a William Collier farce, which is an entirely different matter. At the Comedy Theatre, Mon-

day night, November 28, he appeared again as the quietest and most subdued farceur we may see in a piece called I'll Be Hanged if I Do. The play itself is not noiseless by a good deal, but his voice is not of the offensive kind, and Collier is the same suave, witty, impertinent and highly amusing personage in his new role as he has been ever since he first became a star and allowed himself to be called Willie.

Collier himself helped Edgar Selwyn write the play, which is exactly what the public has come to expect of him. It is full of repartee, jokes and witty dialogue, with a plot that doesn't have to stand the acid test of calculating reason, and through it all Collier acts as if he were not acting at all, snaps out humor without a smile, and gives the impression that what he is saying just occurred to him. There's always a welcome for him in such a part and in such a play, and it was a most enthusiastic greeting that he received.

His part this time is that of a young son of a rich father, who has always done the thinking for both. So not having to think for himself, the young man forgets an engagement to get married, thereby upsetting one of his parent's pet ideas. The engagement is broken as a result of his lapse of memory, and the youngster is sent out West with only \$10,000 to work his own way. After the first act, it's dollars to doughnuts that he will make good by buying a worthless mine that turns out good after all, or something like that, and as he departs for the West heart free, it is also fairly obvious

AN AMERICAN AERONAUT DESCRIBES Amusements in the Orient

By CAPTAIN J. W. PRICE

San Jose, Cal., November 25, 1910.

To the Editor of The Billboard,
416 Elm street, Cincinnati, Ohio:

Dear Sir—As I have lately returned from an extended tour of the Orient, I thought I would write you, as the story of my travels might be of interest to Billboard readers.

I left San Francisco on the Pacific mail steamer, Asia, Dec. 7, 1909, bound for Hong Kong, China. I took with me two balloons and my airship, "Messenger." Wm. Baldwin, the great aeronaut, accompanied me on the trip. After six days of pleasant sailing, we arrived at Honolulu the gem of the Pacific. Honolulu is a very prosperous city of 60,000 inhabitants, and is one of the best show towns in the world. It has an up-to-date opera house, a vaudeville house, and no less than eight picture shows, and a skating rink. Most of the picture shows are putting on vaudeville acts, and they are all doing well, at 10c, 15c and 25c. Honolulu is also a fine circus town. I toured the Hawaiian Islands several years ago with my own circus, and did very well. After a stay of twenty-four hours at Honolulu, we sailed for Yokohama, where we arrived ten days later. Yokohama is a very fine city, with a population of about 300,000 people, including about 2,000 foreigners, but it is a very bad show town. They have a small opera house in Yokohama (foreign style), and two picture shows, run by Japanese, and a great many native theatres. The prices of admission to the native theatres and picture shows range from 1½ cents to 25 cents. Japan is called the showman's graveyard, as so many shows that go there go broke. A Japanese syndicate has recently started an amusement park in Tokyo. It is called Luna Park. The price of admission is 5 sen, 2½ cents gold. After a stay of three days in Yokohama, we sailed for Kobe, Japan. Kobe is a fine city, has a native population of about 500,000, and 400 or 500 Europeans. Kobe has many native shows, but none run exclusively for Europeans. We stayed twelve hours in Kobe. Then on to Nagasaki, sailing through the Inland Sea of Japan, one of the most beautiful water journeys in the world. The Inland Sea is dotted with beautiful islands and crowded with picturesque fishing boats and junks. Nagasaki is a very pretty place, nestling under beautifully terraced hills, but the place is absolutely dead.

After coaling, we sailed for Shanghai, China, where we arrived forty-eight hours later. Shanghai is one of the finest cities in the Orient, with a native population of over 500,000, and a white population of about 6,000. It possesses many beautiful buildings, built in foreign style. Shanghai is a fine show town. It has an opera house, and two up-to-date picture shows that play vaudeville. They have a fine race course in Shanghai, and have excellent racing twice a year, in May and October. After a stay of twenty-four hours in Shanghai, we sailed for Hong Kong, arriving there two days later. Hong Kong is one of the best show towns in the Orient. It has a native population of 500,000, and about 8,000 Europeans. It has a fine Town Hall, where the European companies play, three up-to-date picture shows (or cinematographs), as they call them out there. They are coinng money at prices ranging from 30 cents to \$2, Hong Kong currency. Hong Kong has a fine race course, situated in Happy Valley. They hold two meetings a year, October and February. Harmston's Circus and the Hippodrome Circus generally visit Hong Kong twice a year, playing about four weeks each time, to good business. Boxing is booming in Hong Kong, and many good bouts are pulled off there in the winter time. I made a balloon ascension in Hong Kong on January 29, 1910, and done very well. I left Hong Kong on February 16 for Penang, in the Straits Settlements, 2,000 miles south of Hong Kong. I arrived there safely ten days later. Penang has a mixed population, Malays, Chinese, Hindoos, Japanese, and a few whites. The business is all in the hands of the Chinese. It supports two picture shows. Bysack's Hippodrome Circus was playing

Penang when I arrived, but business was poor. I made a balloon ascension on March 7 and left the next day by steamer for Delhi Mecan, Sumatra. After a pleasant run of twelve hours, I arrived at Delhi, and found it to be a very good show town, but small. Population about 60,000, 2,000 Hollanders, the rest Malays, Japanese and Chinese. Delhi has one cinematograph, which is coinng money. Bysack's Circus was there also, doing well. I made a balloon ascension on March 18, and done very well. After my ascension, I was approached by the private secretary of the Sultan of Langkat, and was engaged to make an ascension at his palace, at Tan Jong Poera, Sumatra. On March 20, I made the ascension, and landed in the jungle, which is infected with tigers and deadly snakes. The Sultan sent about 100 men of his guard after me, and they soon got me out of the jungle safe and sound. The Sultan made me some very handsome presents. I left Tan Jong Poera on March 22, for the Federal Malay States. I arrived at Ipoh, F. M. S., on the evening of March 23. Ipoh is a thriving town, in the center of the tin mining district, and is a good show town, of about 6,000 inhabitants, Malays, Chinese, Japanese, Hindoos, and a few whites. I made an ascension in Ipoh, April 2, to a good paying audience. Ipoh supports one cinematograph, which is making money. Bysack's Circus arrived here as I was leaving for Kuala Lumpur, F. M. S., and will undoubtedly do very well.

I arrived at Kuala Lumpur on April 4. Kuala Lumpur is a fine town, possessing many fine buildings and beautiful streets. It is the capital of the Federated Malay States. There are many rich tin mines and rubber plantations in the vicinity of Kuala Lumpur. There are two cinematographs and many native shows in Kuala Lumpur, and all are doing well. I made a balloon ascension April 9, and done very well. Leaving Kuala Lumpur by train on April 10, I arrived at Malacca on the 11th, where I took steamer for Singapore, arriving there on the 12th. Beautiful Singapore, with its wide streets, beautiful buildings and fine docks. Singapore had a population of about 300,000, and is distinctly cosmopolitan. Nearly all races are represented in Singapore; no less than thirty-eight languages being spoken there. Singapore has two cinematographs, which are coinng money at prices ranging from 10 cents to \$2, Singapore currency, two shows a night, pictures only. Both cinematographs are owned by a Chinese gentleman. There is a fine Town Hall in Singapore, where theatrical entertainments are given, etc. Made two balloon ascensions in Singapore on April 18 and 23, to poor business.

I left Singapore on April 25, for Bangkok Siam, by N. D. L. steamer. Arrived there four days later. Bangkok is a very beautiful city, but very unhealthy in the summer time. Cholera was raging when I arrived. Bangkok has three large cinematographs, and they are all coinng money. It is a good circus town. I played Bangkok for six weeks with my own circus fourteen years ago, to big business. I also made an ascension with my big balloon before the king fourteen years ago, and I landed in the harem. As the cholera was so bad this time, I concluded to go on to Hong Kong, and return later. I sailed for Hong Kong on a N. D. L. steamer on May 2, arriving in Hong Kong on May 9. From Hong Kong I went to Formosa, and had a look around the capital. Tarwan is a city of 80,000 inhabitants, and it is fine place, but not a good show town. From Formosa, I went to Yokohama, Japan, where I remained until September 27. I sailed on that date for San Francisco, on the Pacific mail steamer, Mongolia. I arrived in San Francisco on October 16, and was glad to get back to God's country.

In every country that I visited, I did my best to boost old Billy Boy. This last trip to the Orient was my tenth, and I expect to return again in the near future.

Yours truly,
CAPTAIN J. W. PRICE.



The Amusement Week in Chicago

THE NIGGER AT McVICKER'S.

Chicago, Dec. 1 (Special to The Billboard).—This is the second week of Edward Sheldon's 'The Nigger' at McVicker's Theatre. In their review of this production the critics had the following to say:

O. L. Hall, of The Journal: "A well-made, deeply interesting play in which we are shown where the South draws the color line. Guy Bates Post acting remains unchanged. It is a complete expression of a fine study of character, is instinct with feeling and big with power."

The Chicago American: "The audience sank back into its seats at the end of the second act and gasped. Men of racial prejudice cursed beneath their breath; women's cheeks flamed red, then blanched. Then came the realization that in the hands of these players a brutal story told truthfully had been lifted out of abnormal depths of repugnant exposition of the naked animal in man to stand out at once as a triumph of dramatic art, and finally in the ultimate climax really to teach a lesson in the manliness of man."

Frederic Hatton, of The Post: "The essential melodramatic quality of the play was emphasized last night, however, and one saw more of the obvious than he did when the New Theatre players, who had had little of the indiscriminate applause of the road, patched over the poorer spots by refusing to be drawn into undue emphasis of points and situations."

INFERIOR SEX AT LYRIC.

Chicago, Dec. 1 (Special to The Billboard).—This is the second and last week of Maxine Elliott's appearance at the Lyric Theatre in 'The Inferior Sex.' Following are remarks taken from the reviews of the critics:

Percy Hammond, of The Tribune: "Miss Elliott's new play is a somewhat vacuous little entertainment, not, however, without its grain of observations, dealing inconsequently with the habit of misogyny. It is set in that comfortable environment of affluence in which Miss Elliott is most ornamental, and it permits her to reveal extravagantly in the insistent melodies of gesture and diction which are such an important property of her acting manner."

Eric Delamar, of The Inter-Ocean: "It has pliancy and sparkle; it has the benefit of novel locale—that of a yacht's cabin and deck—and it is enlivened with a flabby last act. Otherwise it enjoys fair-to-middling health. It helps to pass two hours pleasantly, and it is perfectly proper."

O. L. Hall, of The Journal: "The story is very well told occasionally to the accompaniment of a bit of excitement, but is as thin in spots as the complexion of average mortals. Three-fourths of the entertainment is in the acting; one is rather liberal in giving the author a quarter of the credit."

James O'Donnell Bennett: "This lark aboard a yacht is a pretty thin-spun trifle with hardly material enough for more than a playlet, but Miss Maxine Elliott, who gets to be a better actress every season, gives a charming performance in it, and the theatre ripples with laughter almost all the evening."

CHICAGO'S HOLDOVER SHOWS.

Chicago, Nov. 30 (Special to The Billboard).—At the Grand Opera House, The City, with its efficient cast, continues to attract the many who have heard of this splendid play. The Corn Miners at Powers' Theatre, is offering comedy of a nature that is wholesome and enjoyed by all who visit this showhouse. Lower Berth 13 is making good at the Whitney Opera House, and is proclaimed by those who have seen it to be a worthy production, full of good songs and many laughs. The Spendthrift at the Chicago Opera House, with its combination of strong drama and good comedy, is entertaining the audiences of this showhouse in a manner that is pleasing to them. There is no let-up in the popularity of The Sweetest Girl in Paris at the LaSalle Opera House. This musical comedy is going along at a pace that speaks well for the initial effort of Mr. Sabin at the LaSalle Opera House. At the Garrick, The Chocolate Soldier is awaying its audiences to the rhythm of the beautiful music this production contains. The Deep Purple is in its tenth week at the Princess Theatre, and as big a drawing card as ever. Frank Daniels is convulsing his audiences as much as ever at the Studebaker in 'The Girl in the Train.' His interpretation of a judge presiding at a divorce trial keeps his audiences in one continuous roar of laughter.

AT CHICAGO'S NEIGHBORING PLAYHOUSES.

Chicago, Dec. 3 (Special to The Billboard).—The thriller at the Bijou this week is the stirring melodrama, The Great Jewel Mystery, while Sapho moves from the Bijou to the Criterion. The Smart Set is at the Globe, and The Fatal Wedding is entertaining the patrons at Weber's. The Rosary is still entertaining Chicagoans and this week is making its home at the Crown. A Winning Miss is the offering at the Haymarket, and The Soul Kiss moves from the Crown to the National. The Marlowe Nelson Players, at People's Theatre, are this week interpreting Hearts Desire, and the resident stock company at the Marlowe is offering The Lion and the Mouse. The New College Theatre Stock Company is offering Going Some with Johnny Evers as the special feature.

CARRIE KING IN CHICAGO.

Chicago, Dec. 2 (Special to The Billboard).—Carrie King, who will class with any of them when it comes to promoting a production, is in Chicago doing some great things for The May Oress, which opened at the Colonial on Sunday night, Dec. 4. The play, in a way, deals with the anfragile question and one of her stunts was to distribute handsomely engraved cards amongst the anfragiles who attended the Land Show which was held at the Coliseum.

Incidentally, Mrs. King tells a good story about Miss May DeSousa, who is appearing in The Mayoress. Miss DeSousa, it appears, bought

a small farm in Rockland County, New York. Being all wrapped up in her new venture, she decided that her friends should know how happy she was, so called up Ruth Dimmock, of The Telegraph. The conversation that ensued was something like this:

"Hello, Ruth, did you hear about the farm I bought. It's just the dearest, dumping you ever saw and I shall just revel in it. No, I shall not trouble New York much until regular rehearsals begin. I shall only run down to the Wednesday, Thursday and Saturday matinees, and once in awhile I shall stop over Sunday, and I know that I am going to enjoy the country and I am going to stick close to it."

She undoubtedly forgot to add, Monday, Tuesday and Friday.

CHICAGO BURLESQUE.

Chicago, Dec. 3 (Special to The Billboard).—The Big Banner Show is the offering at the Star and Garter. The Lady Buccaneers are at the Folly and the Passing Parade is entertaining the patrons of the Empire. The Star and Garter Show is at the Alhambra.

AMERICAN LADIES BAND ENLARGED.

Chicago, Dec. 2 (Special to The Billboard).—The American Ladies Grand Concert Band, under the direction of Col. O. E. Skiff will be considerably augmented this season. It is the Colonel's intention to add to this already famous organization, The Scotch Lassies Band and the Irish Colleen and Irish Harp Players and Vocalists, together with opera singers. This will increase the band to sixty people, each member an accomplished musician. A number of novelties of an original nature will be introduced. Numbers selected from the greatest masters and classical pieces will be rendered as well as the best popular selections of the day. Miss Helen May Butler, who last season directed this organization, will not be connected with it, but in her place is presiding Lora Antoinette Ketter, a young lady of great ability

CHICAGO FILM NOTES.

Chicago, Dec. 2 (Special to The Billboard).—Another film exchange has made its appearance in Chicago. It is known as the 'A' Mack Exchange and is conducted by Miss Mack, formerly of the Kleine Optical Co. Miss Mack is indeed well fitted for the work she has undertaken and the schooling she received whilst with the Kleine people is now standing her in good stead. Miss Mack is a business woman of ability possessed by few and it is evident from the outset with ambition such as she possesses that success must attend her.

Mr. Plough, of the Anti-Trust Film Service, has secured the Illinois and Wisconsin rights for the Buffalo Bill and Pawnee Bill Wild West and Far East Films. He classes it as one of the biggest feature films he has ever handled. The booklet recently issued by W. R. Rothacker of the Industrial Moving Picture Company, has resulted in many inquiries as to the nature of this firm's proposition. Needless to say what the result will be, it is a case of a bird in the hand is worth two in the bush.

THE FASCINATING WIDOW AT THE COLONIAL.

Chicago, Dec. 3 (Special to The Billboard).—Julian Eltinge, the famous creator of feminine characterizations, opened his three weeks Chicago engagement at the Illinois Theatre last Monday night, Dec. 5, in the new Hauerbach and Hosenba musical comedy, The Fascinating Widow. This play has to do with an athletic college boy, who is in love with the daughter of the matron of the girls' section of the college. To win this young lady, he disguises himself as a widow in order to show up his rival in his true colors. This he does so well that the chap who is engaged to the girl throws her over and proposes to the widow. The company assisting Mr. Eltinge includes Ruth Maycliffe, Carrie Perkins, June Mathis, Alvanore Francis, Edward Garvie, James Spottwood, Gilbert Douglas, Nell McNeil, and the Eltinge Show Girls.

agents will also be in great demand during the Fourth of July celebrations. It is his intention to depict a "same fourth" in those cities where it is desired. Already arrangements have been made with New York people to present one in that city for the Russell Sage Endowment Fund.

BIG VAUDEVILLE ACT IN PREPARATION.

Chicago, Dec. 2 (Special to The Billboard).—L. Hirsch, who has officed in the Chicago Opera House block, has an act in preparation that looks like a winner. It has an electric curtain and a see-saw effect, such as was used in A Knight for a Day. Phil Coleman, the singer, who has an international reputation, will be at the head of the company. He will be assisted by six pretty girls, having exceptional voices and gorgeous costumes.

IMPERIAL STOCK COMPANY.

Chicago, Dec. 3 (Special to The Billboard).—Manager Frank Gazzolo, of the Imperial Theatre, Western avenue and Madison street, announces the following players for his new stock company: Frederick Julian, Lee Ellsworth, Ida Glenn, Harvey Hays, and Louise Glauz. When the playhouse opens Christmas day, Miss Glenn will be seen in her original role of Mrs. Ryder in The Lion and The Mouse.

GEORGE U. STEVENSON WITH PERCY WILLIAMS.

Chicago, Dec. 2 (Special to The Billboard).—George U. Stevenson, well known in Chicago as a writer of ability, is now associated with Percy Williams in the capacity of assistant press agent to Nellie Revell. It is evident that with this combination at the publicity help Percy Williams' enterprises must be breaking into print in great shape.

SAID AND SEEN IN CHICAGO.

Chicago, Dec. 3, (Special to The Billboard).—Changes were made in the cast of three Chicago plays last week. Robert T. Haines replaced Edmund Bross in The Spendthrift; Edna Baker, recently with The Penalty, took the part played in The Aviator, by Christine Norman and Tell Taylor succeeded Al. Fields in Lower Berth 13.

Tully Marshall, of The City, now playing at the Grand Opera House, is to be starred in a new production as soon as he is through with his present part. Sallie Fisher, of The Girl in the Train, playing at the Studebaker, has been promised by Charles Dillingham to be starred in two years.

Rose Stahl, who made her farewell appearance in The Chorus Lady, at Powers' Theatre last season and another farewell appearance in the same play at the Chicago Opera House, this fall, will make her third farewell appearance in the play at McVicker's Theatre in December. Douglas Fairbanks and The Gals, scheduled to make his appearance at the New Comedy Theatre (Ziegfeld) last Monday, did not show up and it has been hinted that the parties to the lease of the theatre could not come to an agreement.

Maywood, a suburb of Chicago, is to have a new theatre and office building to cost in the neighborhood of \$100,000.

Arrangements have been made in all the Shubert box offices whereby people going in New York can secure their theatre tickets in Chicago before they leave.

The New York Hippodrome shows will be brought to Chicago at the first of February and will be presented for a run at the Auditorium.

All the Londoners who appeared in our Miss Gibbs, at the Colonial Theatre, left immediately for England after the closing of the tour of the musical comedy last Saturday. When they arrive in their native country they will begin rehearsing a new piece.

Mort H. Singer is making a canvas of his various musical shows when they come within a short distance of Chicago. A week ago he visited Miss Nobody from Starland, at Joliet.

Johnny Evers has turned down an offer to play a week's engagement in Lower Berth 13 at the Whitney Opera House. Possibly C. W. Murphy thought it would hurt the incident. Johnny as he would play the part of a traveling salesman and it wouldn't do for a ball player to smoke, drink and gamble the way traveling men do.

Major C. F. Rhoads and H. E. Thurston, of the Young Buffalo Bill Wild West Show went to Trenton, N. J., a few days ago as guests of Major Little (Pawnee Bill). While there they bought fourteen wagons for their outfit. They went to Knoxville, Tenn., last Tuesday to purchase the Col. Mihal Show, which is wintering on the exposition grounds at Knoxville.

Marriage a la carte, for many weeks past advertised as the successor to The City at the Grand Opera House, will go to New York in stead and its place here will be taken by Felix Aldin's opera, Madame Troubadour. Mlle. Marietta Dilly, will head the cast and will be assisted by Miss Georgia Calne and Mr. Van Rensselaer Wheeler.

Margaret Hinton will play her Chicago engagement at the Lyric, coming to that house on December 12th, in The Whirlwind.

The new burlesque house rising on Clark street, just north of Madison, will be called the Gaiety, instead of the Gaiety.

If the Shuberts succeed in obtaining the lease on the Ziegfeld Theatre they will open it as the comedy about Christmas with The Little Damozel, as the first attraction.

A vaudeville show was given at the penitentiary at Elmhurst, N. D., Thanksgiving day. The following performers took part: Walter W. Hynes, George Hye, Laura Bennett, Rosa and Burke, and Marie Nelson.

The Franciscan, mind readers, have opened for ten weeks on the Bert Marshall time out of Cleveland.



who understands well the art of handling the baton and of procuring the greatest amount of music from her organization. The band will be beautifully costumed and arranged so as to represent the National Flag, with the members appropriately costumed so as to represent the Stars and Stripes.

GET-RICH-QUICK WALLINGFORD AT THE OLYMPIC.

Chicago, Dec. 1 (Special to The Billboard).—George M. Cohan's new comedy, Get-Rich-Quick Wallingford, opened at the Olympic Theatre on Monday night, Dec. 4. The theme of this production centers around a Mr. Wallingford, whose get-rich-quick schemes are always kept within the law, but who, nevertheless, is a "crook" and a successful one. He picks a little town by the name of Battlesburg for the scene of his operations, a slow but wealthy city in the Middle West. He picks out a good woman in the community to act as his stenographer. She begins to rehabilitate him and send him on the straight road. The company is headed by Ralph Stuart, who plays Wallingford; George Parsons is seen as Huckle Daw; Miss Myrtle Tannehill acts as Wallingford's secretary, while other parts are assumed by Royal Tracey, J. H. Manning, J. D. O'Hara, Joseph Kaufman, Wm. J. Thine, Howard Miesner, A. V. Gibson, Charles Willard, Almer Symonds, William Walcott, Milton Pollock, James Matthews, H. L. Barnea, Yoshim Sakual, Ella Sothorn, Carolyn Gordon, Mary Murphy, Ione Bright and Margaret Maclay.

DUNROY WITH THE CHOCOLATE SOLDIER.

Chicago, Dec. 2 (Special to The Billboard).—Will Reed Dunroy, who has been doing press work for the various theatres about Chicago, is now associated with the Chocolate Soldier Company playing at the Garrick Theatre in the capacity of press agent. He is also taking care of the publicity for Lower Berth Thirteen now current at the Whitney Opera House. Mr. Dunroy was not so long ago Assistant Sunday Editor of the Record-Herald. His past work makes it evident that his efforts in behalf of the Chocolate Soldier Company will greatly benefit that production.

The Arizona Trio, opened Monday Dec. 5th, at Jordin, Mo., for a twelve weeks' tour over the Hodkins' time.

THE MAYORESS AT COLONIAL.

Chicago, Dec. 1 (Special to The Billboard).—On Sunday evening, Dec. 4, The Mayoress opened at the Colonial Theatre. This musical comedy is the result of the efforts of John T. Hall, who composed the music, and Arthur Lamb, who wrote the book.

The play deals with the political situation of a New England city, in which the voters have elected a strong-minded woman as Mayoress. The Mayoress, of course tries to live up in all the promises she has made her constituents, with the result that disaster soon threatens the town, and the men again come into their own.

The cast includes, May DeSousa, Lucille Sanders, Edith Sinclair, Grace Leigh, May Houston, Claude Clarke, Edna Cunningham, Harry Benham, Edward Favor, Max Freeman, Frank Shea, Augustus Vaughn and Eugene Savoyard.

SALOME CALLED IMMORAL AND IS WITHDRAWN.

Chicago, Dec. 3 (Special to The Billboard).—Salome has been withdrawn from the repertoire of the Chicago Grand Opera Company, during their stay in this city and for the season at least. The opera proved offensive to certain patrons of the Auditorium and they called Chief of Police Stewart's attention to it and he in turn forbade future performances of it. It was claimed that the dance of the Seven Veils enacted by Mary Garden was immoral. This, however, has not cast any reflections on the company and their future endeavors. They still enjoy the same prosperity of the first weeks of their stay here.

TWO MEN AND A GIRL AT CORT.

Chicago, Dec. 1 (Special to The Billboard).—On Monday night, Dec. 5, Two Men and a Girl made its bow to Chicago at the Cort Theatre. The well known Talley and Austin head a well selected cast, who do well the things appointed for them to accomplish.

COL. SKIFF PROMOTES PAGEANTS

Chicago, Dec. 2 (Special to The Billboard).—Col. O. E. Skiff, well known in the amusement world as a promoter, is making arrangements with the various large cities throughout the States to present Historical Pageants there representing the city from the time of its founding up to the present day. These pa-

The Vaudeville Week in Chicago

CHICAGO ALL-STAR VAUDEVILLE BILL, WEEK NOV. 28.

- A—Mason and Hart, Bar Act. American, No. 18, In Full.
- B—Emile Suber, Singing and Talking. Trevett, No. 8, In One.
- C—Bowers, Walters and Crooker, Dancing and Acrobatics. Majestic, No. 8, Open In Full; close In One.
- D—Zigeuner Quartette, Instrumental and Singing. American, No. 10, In Full.
- E—Nellie Nichols, Singing Comedienne. Majestic, No. 11, In One.
- F—Garcia, Shadowgraph. American, No. 9, Full Stage.
- G—"Doc" White, Singing. Majestic, No. 9, In One.
- H—WHITE AND STAMIT, Comedy Sketch. Majestic, No. 10, Full Stage.
- I—JOE WELCH, Talking Comedian. American, No. 17, In One.
- J—Metzetti Troupe, Acrobats. American, No. 11, Full stage.

MAJESTIC THEATRE.

Chicago, Dec. 3 (Special to The Billboard).—It is obviously the intention of Manager Glover, at the Majestic Theatre, Chicago, that not merely one or two acts in the bill shall be exceptional and entertaining, but that all the bookings shall represent the highest possible range of available talent and skill. Thus, for the week of Dec. 4, there is a solid array of high-class artists, be-

dances, etc., were good. Miss Faye introduced Simple Little Mary Ann, which took well with the audience. Miller and Weston are two of the cleverest dancers in their line on the United Time.

George Felix and Harry Girls in The Boy Next Door, were excellent. Felix is one of the best pantomime actors seen this season.

Harry Tighe, assisted by Lucy Monroe, in An Episode of Thursday Night, was good. You're a Dream, which was sung by both, took well.

Mr. Tighe, in his monologue, entitled I'm Awfully Glad I Missed That Night, was a knock-out.

Mr. Tighe will be remembered as the leading man with Seven Days and Mort Singer's Golden Girl Company.

Bowers, Walters and Crooker, the three rubes in dancing and acrobatic stunts, and who also performed a few tricks on the trapeze, were excellent.

"Doc" White, one of the great White Sox baseball players, has a wonderfully good voice, and not like some seen on the stage from the baseball field. "Doc" is singing Harry Von Tilzer's I'm a Member of the Patav Club, which

(Continued on page 86.)

AMERICAN MUSIC HALL.

Chicago, Dec. 3 (Special to The Billboard).—Owing to the tremendously successful enthusiasm evoked by the anniversary bill of twenty-two acts, William Morris, Inc., announces that the policy of twenty-two stars on each bill will be continued indefinitely. In order to substantiate Mr. Morris' intention of keeping the standard of his programs at the highest, despite expense, he announces for next week a bill of

Ring's latest success, Tell It to Sweeney, in his latest song, It Wasn't What I Thought It Was, At All, was good.

Metzetti Troupe, probably the greatest of acrobatic and tumbling acts on the American stage, were certainly deserving of the closing position on the All-star bill. The feats performed by these people are indeed too dangerous, as it might mean the loss of a life at any performance.

Jack Ark, the world's champion of diabolo, was good. This is a novelty act and takes well.

Tudor Cameron and Bonnie Gaylord, in a comedy sketch, entitled On and Off the Stage, with their own settings, are comedians of exceptional character. Cameron is one of the cleverest eccentric dancers seen at the theatre this season.

Count de Beaufort, who was held over for the second week, still continues to draw the crowds, and is the great box-office number. He still continues to tell what he pleases about himself and gets away with it. The Count has learned a new dance for his first song.

The Zigeuner Quartette, who are Europe's celebrated musicians, gave the audience about eighteen minutes of high-class music, which was beautiful. This act is a riot.

Joe Welch, in A Study of Life, in his Jewish sayings, was immense. Those who have seen Joe Welch at past performances, need no introduction to his class of work.

Mason and Hart, who are probably the greatest bar artists on the Morris time, perform some marvelous feats.

The Bliss Trio, dainty dancers, were good. Anatin Brothers, eccentric comedians, were also pleasing.

Dave Nolin, who does a singing and talking act, gives imitations of an elevator, a burlesque on grand opera in four octaves, and a dog and cat fight, was excellent.

TREVETT THEATRE.

Chicago, Dec. 3 (Special to The Billboard).—Such an aggregation of high-class acts has not been seen heretofore at the Trevett this season.

Adair and Dahn, novelty tight-wire artists, who opened the bill, are indeed artists of clever merit. This act created enthusiasm from the start and made the bill the grand success that it was.

Adair and Henney, in Classical Tomfoolery, have an act that would go much better should they put in more substantial matter. However, the one number in their act, entitled When the Right Girl Comes Along, was rendered in great style.

Ed. Pierce and Marie Roslyn, The Operatic Toreadors, in songs and sayings were good.

John Delmore and Emily Darrell, in their own original idea, entitled Scenea Seen Behud the Scenes. This is one of the most novel and interesting acts seen on the Western Circuit this season. Delmore and Darrell are certainly entertaining and pleased the audience.

Violini, who rendered a few selections on the violin, was excellent.

Torcat, the great French comedian, assisted by Mile. Flor d'Aliza, presenting the only troupe of trained game roosters in the world, was interesting.

The Four Piccolo Midgets, the smallest comedians in the world, presenting some new and unattempted feats in the acrobatic circle, were clever.

Emile Subers, one of the Georgia Minstrels, in songs and sayings, was the hit of the bill. He had the audience in fits of laughter during his eleven minutes on the stage.

Rose Kavelle, who sang Love Drama, and Winter, has a beautiful voice but is a little bit

HENRY W. SAVAGE

LIONEL WALSH
IN THE WIFE TAMERS

JESS DANDY
IN THE PRINCE OF PILSEN

GERTRUDE QUINLAN
AS MISS PATSY

IRENE BRIGHT
IN MISS PATSY

DOROTHY TENNANT
IN MISS PATSY

ATTRactions

ginning with the famous and beautiful young English actress, Fannie Ward, who will play a bright comedy, An Unlucky Star, which is admirably fitted to her conspicuous talents. Miss Ward played for a year and a half in one play at a London theatre, and her beauty and grace became literally the toast of the town. With this new play she has been a decided success in vaudeville, taking her place among the important dramatic stars who have gained recognition in this difficult field.

Aside from Miss Ward, the bill includes the Four Fords—brothers and sisters—who are noted as the greatest eloc and fancy step dancers in the world. Ryan and Richfield, who rank as the best of Irish stars, will play one of their convulsing farces, which is always certain to liven up any program. Frank Timney, the eccentric comedian, whose novel comedy has carried him into the front rank within the past two years, is another welcome favorite, who always leaves the audience asking for more, and College Life's breezy music-laden playlet, with a lively university tone, will be another appealing feature. The Three California Girls, charming dispensers of popular music, and the Big City Four, one of the best of male quartets, will provide an attractive musical interlude, and Lillian Ashley, the lively singing comedienne, will be another favorite on this remarkable bill. One of the greatest favorites of the American stage, Annette K. Hermann, the perfect woman and sensational swimmer, will come to the Majestic Dec. 12.

With an exceptionally strong aggregation of star acts at the American Music Hall last week, the Majestic continued to pack their house at every performance, and with such people as Harry Tighe, "Doc" White, Clayton White and Marie Stuart, Nellie Nichols, and Helona Freerick in The Tales of Hoffman, are not surprised.

Suren, the European prestidigitateur, is a magician with a few clever tricks, but talks too much. Should he eliminate his speech, the act would go much better.

Slegle and Mathews, comedy musicians, were exceptionally good, but were placed too early on the bill.

Prof. Apisale's Zoological Circus, with dogs, monkeys, bears, etc., was very good.

Miss Elsie Faye, Mr. Joe Miller and Mr. Sam Weston, in The Act Dainty, presenting songs,

extraordinary investment, including the following notables: Grace La Rue, the sensational American musical comedy star, recently at the head of Madam Troubadour, and Molly May; Hilda Spang, the famous dramatic star, and a carefully selected company presented by Arnold Daly, in Bridge, Mr. Daly's vivid one-act play; Davey and Pony Moore, Ellis Island, with Joe Welch, and a company of fifty people; Carmel and Harris, Garcia, Connelly Sisters, Harry Johnson, Dora Martini, Zigeuner Quartette, and others of note, making up a full array of twenty-two acts.

The Anniversary Week at the American Music Hall was indeed one of the largest weeks Colonel Thompson has had since the opening of this beautiful vaudeville house. With twenty-two all-star acts, the entertainment lasting from 1:30 to 5:30, and from 7:30 to the midnight hour, we are not surprised at having seen the sign "Sold Out" in front of the theatre at every performance.

William Van Allen, musical comedian, who opened the bill, was excellent.

Charles King, illustrated songs, was in the class with Van Allen.

Kara, the greatest of modern jugglers, who was the fourth on the bill, was reviewed last week. We cannot understand why this wonderful juggler, was placed so early on the program. It must have been to inspire enthusiasm.

Clayton Kennedy and Mattie Rooney, in the eccentric comedy, entitled The Happy Medium, and Foster and Foster, in music, mirth and song, were good.

Jesse Broughton and Denna Creedon, in a vocal and musical scene, this is a high-class act and worthy of mention.

Lee Kohlmar, in The Trials and Tribulations of a German Servant Girl was omitted the last part of the week, the Chicago police having taken this act off on account of vulgar and suggestive matter which they refused to eliminate. It has been further stated by Mr. Jack Late, press agent for the Hall, that he will be given no more time on the Morris Circuit. Thus ends the chapter of Lee Kohlmar.

Garcia, the Shadowgraphist, who, which can be stated without fear of contradiction, is the greatest of them all.

Illyl Hilton, the man with a thousand songs, and the author of Keep Your Foot on the Soft, Soft Pedal, Hyp-hyp-hypnotize Me, and Blanche

La Petite Mignon, who impersonated Marie Dressler, George Coban and a few other celebrities, was excellent.

The whole bill was one of merit, and one that was enjoyed by everyone who witnessed it. With one or two dramatic sketches added to this marvelous bill, a little of the comedy would be suppressed, which might be better.

Colonel William A. Thompson informs the Chicago public that he will continue this twenty-two-act all-star bill until further notice, as the public want it, and he is there to see that the public get it.

PATTER.

Chicago, Dec. 3 (Special to The Billboard).—Morris Jones, the perfume kid, and Eddie Conlon, character comedian, will represent the F. Q. Devie office at the performance of the T. M. A., which is to be held at the Chicago Opera House, Friday afternoon, December 2.

Arthur Greene, of Harold Rossiter's office, is certainly making a record for the house as "Doc" White, Harry Tighe, Nellie Nichols, Count de Beaufort, The Zigeuner Quartette, Mary Gardner and Will Van Allen will testify.

We will expect to see Mr. Greene as a member of the firm this coming year.

De Michele Brothers are playing on the Interstate time and are meeting with great success with Rossiter's Girl of My Dreams.

Hazel Swanson is going on the Morris Time for an indefinite period. Among the songs that she is meeting success with are The Girl Upon the — is the Sweetest of, and Let Me Call You Sweetheart.

Irene Romaine was called to West Baden, Ind., on account of the serious illness of her mother. She expects to remain off the circuit.

Powman Brothers write that they are meeting with great success with Harold Rossiter's Girl of My Dreams. They have a long period of time on the Orpheum Circuit.

It is rumored that the pretty little piano player in Harold Rossiter's office, Ethel Swanson, was the cause of Count de Beaufort's singing Little Maid of Old Chicago, and his success with that song is due to Miss Swanson.

(Continued on page 86.)

affected. With this eliminated her act would be great.

Eddie Walsh will be the coming feature.

ANNIVERSARY WEEK A BIG SUCCESS.

Chicago, Dec. 3 (Special to The Billboard).—The benefit performance given at the Chicago Opera House, Friday afternoon, December 2, for the Theatrical Mechanical Benevolent Association was a grand success. The following are the list of performers who rendered their services gratis:

Bert Earle and Little Jimmy in a musical riot.

Mexican Zamora Family in their thrilling aerial sensation, "El New Trapizo Trio Alquemere."

Miss Zoe Barnett, by kind permission of Harry Aakin.

Molone and Molone, acrobatic dancing.

Miss Anna Fitzhugh, prima donna of "Lower Berth 13."

Mr. Alexander Carr, by kind permission of Harry Aakin.

Third Act of The Spendthrift Company.

Miss Trilix Friganza from The Sweetest Girl in Paris.

Tom Faxon, singing Harold Rossiter's Latest Hit.

Davis and Cooper, singing and dancing.

Herbert and Lee in The New Girl.

Mr. Ed. Kavanagh, popular singer.

Miss Flo Jacobson, the popular band singer.

Godlewski Troupe, Russian singers and dancers.

Musical Story, by kind permission of Sternad & Conklin.

Miss Isabella Patricia, singing That Lovin' Tramp.

Miss Anna Max, singing J. W. Stern & Co.'s latest hit.

Mandrillo and his band of 25 talented musicians.

The members sold six programs during the performance. Money for same was turned over to the Association.

Howe and Barlow have been compelled to cancel all time booked on account of the illness of Miss Barlow (Mrs. Howe).

Late Miscellaneous News

MURPHY'S NEW PLAY.

Columbus, O., Dec. 3 (Special to The Billboard).—Last night at the Colonial Theatre, marked the premiere of Tim Murphy's new play, Judge Barnelee, written by F. E. Dumm, a local playwright. The play is in three acts, and deals with the widely discussed local-option question.

The first act is the best of the three. It develops the situation of a family ruled by a tyrannical wife, who is so absorbed in the cause of temperance that she is allowing her own household to run to ruin. Mr. Murphy has the part of the weak and henpecked husband, a character which he makes both humorous and pathetic. The main idea of the play is expressed in the following speech:

"Too frequently out of the so-called model home come both the cause of reform and the reformer."

The play was greeted by a large audience. The company received several curtain calls at the end of the third act, and Mr. Murphy was called upon for a speech, which he gave in a very captivating manner. Mr. Dumm was called for, but, unfortunately, was compelled to leave during the first act on account of illness. The following is the cast:

Judge Barnelee, husband, the second of Mrs. Barnelee Tim Murphy
 Rev. Mr. Dix, an ultra-clerical, middle-aged clergyman Harry Cowley
 Robert Barnelee, the Judge's son Albert A. Crecellus
 Buster Blitting, one of the boys Richard V. Sterling
 Thomas Brower, Mrs. Barnelee's son Herbert Heywood
 Mrs. Celestia Barnelee, the Judge's wife Aubrey Powell
 Mrs. Robert Barnelee, Mrs. Barnelee's daughter-in-law Millie Stevens
 Sue Barnelee, the Judge's daughter, Edith Wylie

ROYAL-ADAMS OPENING.

Louisville, Ky., Dec. 3 (Special to The Billboard).—The season of the Royal-Adams Indoor Circus opens here Monday evening. The show was given the entire week in the Armory, and was attended by large audiences.

The show is a good one. The performers engaged are the best in their line, and the program is arranged admirably. In charge of the ring is John Agee, who also performs a daring riding act. Other acts are the Three Ty Belle-Julia Sisters, Iron-Jaw act; Bartik's Russian Cossacks, Russian Whirlwinds; Chas. Selgrist, who is performing a two-back somersault from the ground; John Carroll's Dancing Horses; Miss Carrie Norenberg, with a troupe of trick dogs and ponies; Three Sylvan Sisters, contortionists; The Duttons, equestrians; Capt. Webb and his troupe of trained seals; The Viviana, wire act; Mrs. Chas. Lucky; Famous Nelson Family of ten performers; Chad. Wertz, leaper; Omar, the airship horse; Bob Dutton; The Selgrist Family, and Capt. Walter C. Sharp. The show closes with an exhibition of Oklahoma Bill's Wild West, introducing John Agee.

Doing "joy business" are Ah Johnson, Dick Ford, Chad. Wertz, Eddie Nemo, Fred Bentling, Raymond Worth, Dick Redella, T. Moore, Fred Mitchell, Harry Wentworth, Phil Darling, Horace Webb, Phil King, Jack Harris, Jerry Clayton and Pierre Kerfysea. The band is headed by Park B. Prentiss.

The business staff is composed of E. J. Williamson, press representative in advance; Henry Goldenberg, press agent; Rob Cavanaugh, contracting agent; Frank Harris, advertising agent; A. M. Witt, treasurer; Rob Connteny, tickets; Joe Miller, superintendent of properties; Chas. Lucky, assistant superintendent of properties; Capt. Sharp, master of transportation.

The show goes East, playing Cleveland week of December 5, and Buffalo week of December 12.

THE MAYORESS PRODUCED.

Rochester, N. Y., Dec. 3 (Special to The Billboard).—A potpourri of music and song, bearing the dual title of The Mayoreess or When Women Rule, had its first presentation at the Lyceum Theatre Monday night. The librettos are by Arthur Lamb, and the music by John T. Hall.

Musically, the piece will pass but a little re-amping in the book will be required. The production is elaborately staged, and costumes are excellent.

The important roles are assumed by May DeSosa, Harry Benham, Edith Sinclair and Annie Truffles.

RAILROAD TICKETS AGAIN.

Editor The Billboard,
Cincinnati, O.

Dear Sir:—Believing that means of this is beneficial to all managers, I wish you would publish the following:

On Oct. 22 we received a telephone call from Joe. Rappalir, who was at Duquoin, Ill., asking if we could use his band of six people, as the carnival company he was with had left him there. We told him to join at Girard but he

PEARL WASHBURN,



A member of The Washburn Sisters, who is to be married on November 8 to Mr. Pete McMartin, of Des Moines, Ia. The marriage will take place at the home of the bride, at 1930 Mohawk street, Chicago. Immediately after the wedding the bridal couple will leave for New York, and then Europe, where they will remain until June. Miss Washburn has been on the stage since she was eight years old, and in that time has made many friends.

failed to show up. When we arrived at Crystal City, Mo., we received a telegram as follows: "Send six tickets and \$8.50 to pay room rent." We called him up over the phone and told him we would wire him \$25 more than covering the expense, through the First National Bank of Duquoin, Ill., which we did. After waiting two days, I called up the bank and was informed that he had received the money. Then calling up the railroad agent I was told he had bought tickets for another place not coming to us, and have not heard from him since. We believe that people of this kind should be advertised.

Truly yours,
YOUNG BROS.,
Ruleville, Miss.

TICKET SELLER DEVICE.

A new invention, called the Security Ticket Selling Machine, is made by the R. H. Maryland Theatrical & Specialty Mfg. Co., the head of the company being R. H. Maryland, who is known the world over as a manufacturer of musical bells and novelties for the theatrical profession.

SPAULDING ON PICTURE HOUSES.

St. Louis, Mo., Dec. 3 (Special to The Billboard).—Charles A. Spaulding, owner of the Olympic Theatre and lessee of the Century Theatre, is quoted as having said the following regarding the motion picture theatre: "The advent of the nickelodeon and ten-cent theatres is not one which threatens to injure the old established playhouses. They will either run their course as a fad or will steadily advance their price of admission until they become real theatres. Business is bad but I have found the same is prevailing in all lines."

LEN SPENCER'S LYCEUM.

Len Spencer is introducing at his big musical agency on Fourteenth street, New York, a new booking system, combining all the requirements of the law, together with the necessary details of his own business, on forms which have been approved by the Commissioner of Licenses.

Jack Salkeld, who for many seasons has been doing publicity work for such leading publishers as Witmark, Haviland and the Thompson Music

BLANCHE BATES.



She opened at the Euclid Avenue Theatre, Cleveland, O., October 24, in Avery Hopwood's new play, Nobody's Widow.

The box of the machine is made of mission oak and holds two reels of 5,000 tickets each, two price tickets if necessary and of any size and make.

It can be placed in any box-office easily. When a person calls for a ticket, the operator turns a crank, a ticket shoots from the side, which the operator does not touch, and at the same time a bell rings and an automatic register records the number sold. This does away with the chance of the operator selling tickets twice. As the register is locked, the manager carrying the key, the operator has no means of knowing how many tickets have been sold. The greatest feature of this invention is its accuracy.

Many of the largest amusement parks in this country have already placed large orders for these machines.

NEW THEATRE IN BEAUFORT.

Beaufort, S. C., Dec. 3 (Special to The Billboard).—A new theatre will be opened in Beaufort, Jan. 1, with Alexander Meyers as manager. Small companies will be booked. The house has seating accommodations for 500 people.

ANOTHER MINSTREL SHOW.

Chicago, Ill., Dec. 5 (Special to The Billboard).—Kling and Carson open a minstrel show at Fort Wayne, Ind., Dec. 14. A car and articles of wardrobe were purchased of B. E. Wallace of Peru.

Co., of Chicago, is now a booking clerk at Mr. Spencer's Lyceum.

Montgomery H. Troop, club agent, has taken desk room at Len Spencer's Lyceum.

Robert G. Skillman, formerly manager of the Fourteenth street branch of the Novelty Slide Co., is now identified with the Song Slide department of Len Spencer's Lyceum.

William H. Proftzman, formerly a licensed booking agent, is now in charge of the Scranton branch of Len Spencer's Lyceum, located in the Real Estate Building on Washington street, Scranton, Pa. Mr. Proftzman is supplying over fifty vaudeville and moving picture theatres with song slides and musical artists in all lines.

Walter C. Simon, formerly of the Sam Fox Publishing Co., of Cleveland, Ohio, is now in charge of The Music Publishers' Exchange Department of Len Spencer's Lyceum.

EXPECT BIG SEASON.

The management of Brighton Beach Park at Coney Island, New York, reaped a fine harvest from the large expenditures of last winter in new buildings along the pike, and doubling the capacity of the bathing pavilion, new concessionaires coming in from all quarters and the season proving very remunerative to all concerned.

The coming season of 1911 promises to exceed even this fine showing, weather permitting. The Giant Safety Coaster proved a great winner, returning about fifty per cent on its estimated cost. Many new attractions were added to those upon the pike, which received one patronage from the largely increased attendance.

The future of this grand property is now assured; and it is attracting the attention of all high-class amusement promoters. By actual count of railroad tickets, one million people passed through the Brooklyn Rapid Transit gates upon the park property, besides a large number from the Long Island Railroad terminal at east side of the property, and from the trolley cars at Sheepshead Bay.

PREMIERE IN BROOKLYN.

Brooklyn, N. Y., Dec. 3 (Special to The Billboard).—On Monday night at the Bijou Theatre the premiere production of Marie V. FitzGerald's new play was made. The piece is still without a name, and a prize of \$25 has been offered for the best title suggested. Corse Layton is the producer.

Miss FitzGerald's new play is a three-act drama dealing with mother love. It was very kindly received.

MRS. WYATT DEAD.

New Haven, Conn., Dec. 3 (Special to The Billboard).—The creator of the part of Topsy, in Uncle Tom's Cabin, Mrs. Julia Wyatt, died at her home here Thursday, at the age of eighty-seven years. Mrs. Wyatt, for many years appeared with much success as Topsy. She was the wife of George H. Wyatt, also an actor, who died in 1855.

PATERSON MAJESTIC OPENS.

Paterson, N. J., Dec. 3 (Special to The Billboard).—The new Majestic Theatre was opened this week. Vandeville is the policy, acts being booked through the U. R. O. On the opening bill were: The Tuscan Brothers, Dagwell Sisters, Brown, Harris and Brown, Chick Sale, Beatrice Ingram and Company, Arlington Four, and Wormwood's Monkeys. Max Cold and Harry Metz are owners and managers of the theatre.

SUIT AGAINST ABADIE.

St. Louis, Mo., Dec. 3 (Special to The Billboard).—Suit has been filed in the circuit court to compel stock certificates, books and losses from Eugene H. Abadie, by the Inter-state Amusement Company. Abadie formerly was secretary of the concern.

It is asserted by Karl Hobbeltae, president of the Inter-state Amusement Company, that he has a claim against Abadie's Company for services rendered.

KOLKER BEGINS REHEARSALS.

New York, Dec. 3 (Special to The Billboard).—This week Henry Kolker commenced rehearsals in The Great Name, a play adapted from the German by J. Clarence Harvey. Engaged for the piece, besides Mr. Kolker are: Harry Hyde, Harry Tansey, Eugene Habenwart, August Hartzheim, Arthur Hoyt, Rudolf Doring, Hardee Kirkland, Russ Whyatt, Lissie Hudson Collier, Frances Gannet, Elsa Lorimer, Ruth Chatterton, Viva Wilscher and Gwendolyn Brooks.

MAGBEE SONG HITS.

Kiss-I-Mee is the peculiar name for an Indian song. It derived its name from the Seminole Indians in Florida. This pretty intermezzo, which is published by the Magbee Music Publishing Co., of Columbus, Ohio, is certainly a winner, and is by the writer of "Give Me an American Girl," which is also a hit. Performers are meeting with big success singing these two splendid numbers. Their two-step success, "The Alligator's Parade," is also a hummer for a dancy two-step.

BEN HARRIS WITHDRAWS.

Atlantic City, N. J., Dec. 3 (Special to The Billboard).—Ben Harris has resigned as manager of the Young's Pier Theatre after a disagreement with the owners. It is probable that he will open another house here. Harris holds the United Booking Office franchise for vaudeville in Atlantic City.

ARRESTED FOR MURDER.

Davenport, Ia., Dec. 3 (Special to The Billboard).—Harry Bradbury, an employee of the American Theatre, has been arrested, charged with the murder of John H. Brunk, who was found dead after a quarrel with Bradbury. Brunk's death was caused by a fall down a flight of stairs, for which Bradbury is said to have been responsible.

FARNUM'S NEW VEHICLE.

New York, Dec. 5 (Special to The Billboard).—Lehler and Company have arranged for the appearance of Dustin Farnum in The Silent Call, by Edwin Milton Royle. Rehearsals will commence immediately.

LUCILLE MULHALL.

She opened in a new vaudeville act at the Majestic Theatre, East St. Louis, Ill., recently. Miss Mulhall does a roping act that is different.



Late Miscellaneous News

JAS. KERNAN'S PHILANTHROPY.

Baltimore, Md., Dec. 1 (Special to The Billboard).—Mr. James L. Kernan, the veteran theatrical manager in Baltimore, is arranging plans to give a local charitable institution a large share of his fortune. Since he has established his million-dollar triple enterprise, he has shown his generosity in many ways towards the inmates of charitable institutions. He has taken special interest in the Hospital for Crippled Children and the inmates have often been his guests at the Maryland Theatre. The home for these crippled children is at present located on North Charles street and Mr. Kernan has arranged with Caughy, Hearn and Carter, local real estate agents, to purchase a large tract of ground in Walbrook and to erect a handsome and commodious home for the children in the suburbs. The land includes sixty acres, which cost Mr. Kernan \$50,000. On this land Mr. Kernan will erect modern buildings of the latest approved type. Mr. Kernan is one of the most prominent and influential men in Baltimore and he is known as one of the most charitable citizens. His generosity is unbounded and he has shown a helping hand in a thousand ways. His donations to hospitals are very large. Mr. Kernan served in the Confederate Army during the Civil War and he is ever ready to aid a comrade in distress. He is a regular contributor to maintain the Confederate Soldiers' Home at Pikeville.

Mr. Kernan's gift exceeds all expectations and it is one of the most generous charitable offerings in the history of the city. Lawyers have been busy for several days in arranging the final papers which will be signed in connection with the trusteeship for Mr. Kernan's property and the income from this will go towards this new institution. It is expected to have it completed by the spring of 1912. Mr. Kernan will make a further announcement regarding the details of his plans.

MARION ENJOYS THANKSGIVING DINNER.

Wilkes Barre, Pa., Nov. 25.—Even Geo. L. Marion, the convicted theatrical agent, was happy Thanksgiving Day. He was thankful to know that many of his own profession, located in various parts of this country and as far as New Mexico, are still his friends. Their friendship was fittingly displayed when John D. Shea, provider for Hotel Hart, was ushered into his cell at the county jail, and presented him with an elaborate Thanksgiving dinner, or, as Marion expressed it, "a dinner fit for the gods."

The dinner was sent to Marion through funds forwarded to Mr. Shea by actors. One subscription was received from E. C. Filkins, manager of Richards and Pringle's Minstrels, now playing in Raton, New Mexico. When Mr. Shea was shown into Marion's cell by the keeper, and the actor told that this Thanksgiving dinner had arrived, Marion arose from his cot and threw his arms about the hotel man's neck and said, "I knew my friends would remember me." The actor agent gladdened the hearts of many of the prisoners by sharing his dinner with them, as no special dinner was served at the prison. Marion also received some good cigars.

THE ROSARY ABROAD.

Boston, Mass., Dec. 3 (Special to The Billboard).—The Rosary is coming to Boston, and the Globe Theatre is to receive Edward E. Rose's new play. The opening of the three weeks' engagement of The Rosary in the Fifth will begin with a matinee on Dec. 26. Harrington Reynolds will play the leading role of the Catholic priest in the Boston company. Mayor John F. Fitzgerald has written Rowland and Clifford's representative that it will be with pleasure that his family will attend the opening performance.

At the end of the regular theatrical season the company which will play The Rosary in Boston, will go to Ireland with the production under the direction of the two owners, Edward W. Roland and Edwin Clifford. It is announced. The author, Edward Everett Rose, will also go abroad with the production.

THE CALL OF THE FOOTLIGHTS.

(A Schoolboy's Meditation.)

Oh, gee, I wish that I was on the stage, a real live actor man; I'd give a lot if I could stand behind those white tin-sheltered lights and hand out Grecian wisdom of a Shakespeare sage, like Bob Mantell or Sothorn. Or else, if I was but the leading man to that there Ethel Barrymore and ren and rescued her from some mad, treacherous fate, I'd be well on toward Ethiopia's gate, if I could go, myself the star, behind the scenes until my cue was ripe.

CURTIS LISTON.



He will be with the Young Buffalo Wild West next season.

and there in those mysterious wings, with pipe, just know that out in front the people paid to see me act—if I could look just once outside above the dazzling door, and watch the night unfurl the electric lighted letters of my name! Ah, then from my leaping breast each unfilled, cherished hope I'd hurl, and live content in such cherished hope I'd hurl, and live content in such histrionic fame.

WALTER DEWITT KEMP,
Washington, D. C.

ORDINANCE AGAINST SPECULATION.

Columbia, S. C., Dec. 3 (Special to The Billboard).—Ticket speculation alleged to have run its course during the sale for Ben Hur last week has led to the probability of the passage of an ordinance which was to-day brought to the attention of city council by the manager of the local theatre himself.

Ben Hur appeared here last week under direction of Klaw & Erlanger. There were five performances at the Columbia Theatre and a full house greeted them all. The tickets were

NEW CORT PRODUCTIONS.

New York, Dec. 5 (Special to The Billboard).—It is announced from the Cort offices that Max Figman will have a new play next season. Other productions in preparation by the Authors' Producing Company, of which John Cort is president, are: A new play by Henry Arthur Jones; a play by Margaret Mayo, and a dramatization of Montague Glass' Potash and Perlmutter stories, by Charles Klein and Mr. Glass. All three plays are intended for production during the present season.

THE POLACK EXCHANGE ENTERS ONE NIGHT STAND FIELD.

Pittsburg Vaudeville Agent Organizes "Turkey" Burlesque Show.

Pittsburg, Pa., Dec. 3 (Special to The Billboard).—H. R. Polack, of the Polack Booking Exchange of this city, is rehearsing a one night stand burlesque show which will open the season at the Apollo Theatre, Wheeling, W. Va., Mon-

BESSIE WYNN,



Comedienne, at present introducing a new song entitled, Stop Your Blushing, Rosie.

put on sale at 7 o'clock in the morning, numbers having been given out at 3:30 in the morning of the sale.

There were some criticisms because large blocks of the tickets were bought in by people purchasing for special parties. One town in the State sent a man over who bought 125 and some of the other towns bought large lots of tickets. This naturally led to some speculation here and during the closing day or two of the sale some tickets were held by those who had bought them for higher prices.

Manager Brown, of the Columbia Theatre, did all in his power to have the sale of tickets go smoothly but he could not prevent speculation. He has suggested as a remedy in future cases the passage of the ordinance which provides that any person found guilty of ticket speculation shall be liable to a fine of \$40 or imprisoned for thirty days.

NEW \$200,000 THEATRE.

Dea Moines, Ia., Dec. 3 (Special to The Billboard).—Elbert and Getchell, proprietors of the Princess, Tubue and Majestic Theatres here, have closed a contract for the erection of a \$200,000 playhouse in this city. Details have not been given out.

JONES' NEW PLAY.

New York, Dec. 3 (Special to The Billboard).—The name selected for Henry Arthur Jones' latest play is We Can't Be as Bad as All That. The piece will be produced by the Authors' Producing Company. Wm. Hawtrey, Charlotte Granville and Kate Phillips have been assigned important roles.

day, December 5. The show will be billed as The Dainty Fare Burlesquers, and will carry about twenty-five people. The present company includes Billy Hallman, Tony Murphy, Harry Steghe, King and Mason, Zalia Palmer, The Bennett Sisters and the Lefroy Sisters. The show will be conducted along the old school burlesque lines and its opening burlesque will be called A Gay Widow's Party, while the burlesque will be known as In Canibal Land. These will be interspersed by an olio of four acts including the Bennett Sisters and LaBelle Morgana as the features. The show will be managed by Arthur Frost, with George Layton in advance. Robert Barker is the musical director.

NEW OPERA HOUSE.

Loudonville, O., Dec. 3 (Special to The Billboard).—The Loudon Opera House will be completed by Dec. 21. The house is a new ground-floor theatre, up-to-date in every respect, and cost \$35,000. The seating capacity is 700. Loudonville is a town of 2,500 population.

ROSEMARY GLOSZ RETIRES.

Detroit, Mich., Dec. 3 (Special to The Billboard).—Mrs. David S. Rose, formerly Rosemary Glosz, of The Merry Widow fame, who was recently married, announces her permanent retirement from the stage.

LUND IN AUTO ACCIDENT.

Minneapolis, Minn., Dec. 1.—(Special to The Billboard).—Larry Lund, owner and operator of the Isis, Novelty and other moving picture theatres, narrowly escaped serious injury when

he ran his automobile into a stone curbing to avoid striking a motorcyclist who attempted to cross directly in front of the machine. Mr. Lund was shaken up but suffered no serious bruises; Manager Jack Schmidt, of the Scenic Theatre, who was with Mr. Lund, sprained his limb while jumping from the auto. The machine was badly damaged.

COL. SEAVER'S PLANS.

Young Buffalo's Wild West Show will have as a feature among a quartet of sharpshooting experts, next season, the renowned wing and ride shot, Annie Oakley, whose fame as the greatest woman shot in the world is known in all civilized countries. The contracts for the season of 1911 have just been closed by Vernon C. Seaver, with the intention, it is announced, of making his show one of the biggest and best wild west shows on the road next season.

The other stars of this remarkable quartet of gun experts are: Curtis Liston, the champion rifle shot of America; Captain Bogardus, for quarter of a century the peer of all shot-gun artists; and Captain O. D. Stevens, another luminary in the galaxy of target experts.

The foregoing feature performers are said to be only a few among many headliners Mr. Seaver will have with his show next season. These four names in themselves, however, should prove a great attraction as their fame is widely known.

Miss Oakley's reputation was gained by such exploits as hitting 1,016 small discs thrown into the air in succession, without a single miss. The discs were little more than an inch in diameter. Another feat of the wonderful marksman was to puncture the ace on a playing card 25 times in 27 seconds, at a distance of twelve yards.

Curtis Liston is the official champion rifle shot of America, he having won the championship gold medal and the title at Pittsburg, Pa., in a match open to the world, February 7-12 last, under the auspices of the Indoor Rifle League of the United States. He was a feature with Young Buffalo's Wild West Show last season and attracted widespread favor by his remarkably clever work with the rifle. He shoots in 26 different positions. Targets were held for him by a daring young cowgirl with the show while he picked off the objects from difficult positions with his head turned away from his target. These acts won great applause from the spectators.

The plans of Mr. Seaver embrace an entirely new train of twenty-five cars, six more than last season; entirely new canvas, considerable new equipment, a new line of special paper and two, or possibly three advance cars, making the show one of the biggest and "livest" on the road.

CHANGE OF POLICY.

McKeesport, Pa., Dec. 5 (Special to The Billboard).—After December 15, the new White Theatre will be known as the Hippodrome and will play vaudeville instead of road attractions as heretofore. Vaudeville will be abandoned at the Orpheum and travelling attractions booked for the balance of the season at the new White will be transferred to the Orpheum.

The policy now prevailing at the Orpheum will be adopted by the Hippodrome management. Five acts will be booked, and three shows will be given each day. The admission prices will be 5, 10 and 20 cents.

BANKRUPTCY PETITIONS GRANTED.

New York, Dec. 3 (Special to The Billboard). Mrs. Leila Koerber, who is Marie Dressler on the stage, was granted a discharge from bankruptcy by Judge Hough. Her liabilities were \$28,000, and no assets.

Truly Shattuck, the comic opera singer, was also granted a discharge from bankruptcy by Judge Hough. In her petition which was filed Sept. 1, Miss Shattuck named her liabilities at \$2,708, and no assets.

ANNIE OAKLEY.



She has been engaged for next season as a feature attraction with the Young Buffalo Wild West.

The Vaudeville Week in New York

ALL-STAR NEW YORK BILL, WEEK MONDAY, NOV. 28, 1910.

- A—Belloc Brothers, Acrobats. Fifth Avenue, Full Stage.
- B—Ed. Foster, Acrobatic Dog Act. American, in One.
- C—Claude and Fannie Usher, in Fagan's Decision. Fifth Avenue, Full Stage.
- D—Hawthorne and Burt in The New Recruit. Colonial, in One.
- E—Tom Terriss and Co., in A Christmas Carol. American, Full Stage.
- F—Cliff Gordon, German Monologist. American, in One.
- G—GERTRUDE HOFFMAN'S REVIEW. Fifth Avenue, in One; Full Stage; in One.
- H—The Lorch Family, Risley Act. Colonial, Full Stage.

This is the special Christmas Number of Old Billyboy, and only an All-star collection of superlative acts could properly grace its columns. Above is this week's selection of mighty acts, all top-notchers in their respective departments. Of course, Gertrude Hoffman lands a feature position and affords a very fitting headliner for this big special issue. Surely no one doubts her drawing power—all know her ability, concede her superiority and willingly assign the big place to its proper owner. Her review was so long, so big and so vital, so meritorious, that she occupies positions G, and H. Clarice Mayne and Juliet (?) were rivals, but not strong enough to render the artistic dancer's position disputable. Another act that deserves its position because of superior merit is that of Tom Terriss and Company in his adaptation of Charles Dickens' A Christmas Carol. The book itself is a literary achievement and the character of Ebenezer Scrooge requires a most potent artist to maintain the same standard of the production in acting as it enjoys in literature. The charming sketch is thoroughly handled and could never for a minute be denied the final position before intermission. Cliff Gordon, the comic philosophical German Senator, who is so worried about what may transpire in the future; the Lorch Family, excellent risley artists, and the Belloc Brothers, acrobats, fit very appropriately into their respective places. Hawthorne and Burt as well as Claude and Fannie Usher, had much competition including Chas. Bigelow and Mizzi Hajos, Mabel Fenton and Charles Rosa, Bert Kalmar and numerous others, but are both big enough to hold their own in this stellar bill. Acts suitable for second place were lacking in this week's offerings. The struggle between Perry and Keaton, banjoists, Ed. Foster and Dog, and one or two others. However, Foster's canine is so clever and so well trained that it has a right to its seat in Station H.

Any theatre, regardless of its location, would draw crowds in large to observe the standing law, if such an array of acts were booked for its program on Christmas week.

COLONIAL BILL.

New York, Dec. 3 (Special to The Billboard.)—From Percy Williams' house, the All-star bill claims the following acts: Lorch Family, acrobats; and Albert F. Hawthorne and Frank A. Burt, in their offering, The New Recruit, which claims much of its value through the clever comedy accomplished by Frank A. Burt. His eccentric dance was a small riot—he is certainly amply. Clarice Mayne necessarily occupies an important position—the English singing comedian is great—so is her pianist who most assuredly should have his name on the program. He is half the act and by far one of the most clever performers at the piano today. Tite's Motoring, previously reviewed, was there—also Bobby Pander and brother, Bert Kalmar and Jessie Brown were on Broadway for the first time this season. They have put in a fine ending by dancing out as well as singing, That's Right; No, That's Wrong. Julius Steger and Company in The Way to the Heart, were deservedly big. This is one of Steger's last performances, before entering the legitimate field. Inge and Farrell, singers and dancers, pleased mightily with their clever work—their act is good. Al. Rayne's Bull Terriers, who reproduce the Yale Harvard 0 to 0 football game, opened the show. The dogs are good, but one is particularly head and shoulders above the rest and thereby makes the others suffer in comparison. This clever canine accomplished a series of backward somersaults nothing short of marvelous.

The whole bill was fine and well arranged.

THE AMERICAN BILL.

New York, Dec. 3 (Special to The Billboard.)—A long show, interspersed with some very strong acts, entertained the audiences of the Morris house last week. To begin with, several acts clinched their places on the All-star bill and therefore need no further discussion. These were Cliff Gordon, the German senator; Tom Terriss and Company in his adaptation of Dickens' A Christmas Carol, and Ed. Foster and Dog. Several acts offered very close competition to those who are occupying All-star positions. These were La Freya, previously written up, Chas. A. Bigelow and Mizzi Hajos in The Girl and the Guy, very cleverly portrayed by the favorites, Rosa and Fenton in Just Like a Woman, well up to the two stars' ability, and Fred Karno's Co., in A Night in an English Music Hall, too well known for further mention. Perry and Keaton, banjoists, Harold, a highly talented violinist, and Josie and Willie Barrows loom up as worthy acts, not quite the equal of the afore-mentioned. Juliet (?) of course, is worth separate mention. She is a headliner, exceedingly clever, and a huge favorite throughout all cities covered by the Morris Circuit. The remaining acts can be treated as follows: Watermelon Trust, colored singers and dancers, fair; Fred Riverhall, Australian comedian, in need of pungency; May Ward, very good; convincing as the "wop pedler"; Pullman Porter Maida, good; while Ned Norton stands out as the one good feature, especially in his song, Believe Me; Fields and Coco, good;

Brothers Carpatti, good in their acrobatic line, but off on the comedy; Ed. Estus, head juggler and gymnast, good; and Loretta Boyd, a song and stage singer, passable. Altogether, however, the bill was very good.

KEITH & PROCTOR ENCOUNTER STRIKE.

New York, Dec. 3 (Special to The Billboard.)—The five New York Keith and Proctor houses were without their accustomed stage hands, who walked out on a strike for union wages, and threatened to remain idle unless their demands were respected. The stage employees at these theatres have not been members of the Stage Hands' Union, although union members had been trying to talk them into their fold for some time. It was not until Monday morning, Nov. 28, however, that their persuasion showed results. The trouble has been traced to the Fifth Avenue Theatre, where Manager McCune asked his stage manager, Wm. Myers, to order his

cles for those of vaudeville. The duo occupied important roles in the Sam T. Jack show.

Sidney Grant bids adieu to vaudeville for a role in the Madame Sherry road company for Woods, Frazee and Lesiere. Grant made much of his reputation as Chanteclair in the Harward Romeo. Anna Tasker, May Olive, Lottie Kendall, Anna Boyd, Dallas Wolford and William Cameron also have engagements with the same company.

New York gladly receives Ruth St. Denis into its midst. The exponent of classic grace began Monday, Dec. 5.

Three new acts of the larger proportions made their entry to New York last week, and seemed to receive the indorsement of the managers—The Fonde Troupe, Mason and Murray and Chas. P. Moore and Helen Starr, in a playlet, The Sacrifice, which deals with the morphine question.

Chas. Bigelow enters vaudeville under Wm. Morris in a characteristic monologue, while Robert T. Holmes will tour under the United Banner in a sketch entitled, Derelicts. Who is next?

TUNIS F. DEAN.



Mr. Dean was former junior partner in the theatrical firm of Harris, Britton and Dean, controlling a circuit of theatres in the principal cities, but for the past six years on the executive staff of David Belasco. This season Mr. Dean represents Mr. Belasco on tour with Frances Starr's Company in Eugene Walter's play, The Eastest Way.

men down early Monday A. M., to erect the big scenery for Gertrude Hoffman's review, which having been lost in transit, had not appeared until the early hours of Monday. But the men did not return, and Mr. McCune found, upon his arrival Monday, that a general walkout had been declared, for the other Keith and Proctor managers also proved to be without the services of their regular help also. The situation required prompt action, which was immediately given, as each of the five managers donned working clothes, and with the assistance of doorman, ushers and helpers from the booking offices, soon had all in readiness for Monday's matinee, which went off on schedule time, and with well regulated stage manipulation. By the time the matinee had expired, men to take care of the stage requirements had been secured, and things began to progress with their usual smoothness.

Although much annoyed, the different managers found the incident amusing to think back upon. Outside of Manager Buck, of the Fourteenth Street Bijou Dream, all were more or less green at their stage duties, but as Manager Schumann, of the Twenty-third Street house expressed it, they left as their toba, and we soon found how well we could do them.

NEW YORK VAUDEVILLE NOTES.

New York, Dec. 3 (Special to The Billboard.)—On Saturday, Dec. 10, Mr. and Mrs. Billy Meehan (Violet Pearl) abandon burlesque cir-

Jesse Lasky informs us that he has noted some new novelties over in Europe, which he intends ingrafting into the new Follies Bergeres Theatre production, upon his arrival in the United States about January 1.

KEITH & PROCTOR'S FIFTH AVE. BILL.

New York, Dec. 3 (Special to The Billboard.)—Keith and Proctor's house contributed the following acts to New York's All-star bill: Claude and Fannie Usher, Belloc Brothers and Gertrude Hoffman, the last named being the headliner, therefore, no further discussion. Acts that followed closely on the heels of acts on the All-star program were Gille Young and April, diabolo and bullock experts, and World and Kingston, in their miscellaneous offering. All these belong to the very good class.

Next in line comes Gordon Eldrid and Company in their act, Won by a Leg, too far-fetched to be entirely suited for continued popularity. The end of the act, however, retrieves much of the first part. Albert Holt, the boy soprano, is very clever, his voice true to the billing, but he will have to lose part of that celestial smile—he should attend to this at once—it detracts greatly.

In review, the bill was a great one, especially the vehicle of The Fisher's and the act of Gertrude Hoffman.

MME. MENZELI TAUGHT THEM.

New York, Dec. 3 (Special to The Billboard.)—A recent discussion of artistic dancing terminated with the conclusion that artistic dancing must be taught, and is not to be considered purely innocent. Where did Ruth St. Denis, Gertrude Hoffmann, Maud Allen, the well known dancers, Edna May, Julia Marlowe and Maud-Adams gain their artistic dancing qualities? Investigation reveals Mme. Menzeli, of the Knickerbocker School of Dancing, located at 22 E. 16th street, New York City, as their teacher. She has been in the business for many years, giving her personal attention to each pupil. She also numbers amongst her now famous scholars, Una Clayton, Casati, Petite Yulia, LaBelle Danie, Masette King, Sylvia, Alexandrie, Mile. Myrtil and others, as well as Marie Lloyd, Maud-Adams, Lottie Williams, Mercedes Leigh, and many more now on the legitimate stage.

FOX LEASES THE CITY THEATRE.

Obtains the Down-town House on a Twenty-eight-Year Lease.

New York, Dec. 2 (Special to The Billboard.)—The lease of the City Theatre to William Fox, one of its directors, was completed Monday, Nov. 28, for a term of twenty-eight years. The lease was one of the City Theatre Company, and also owner of the Dewey Theatre, a few doors below on East Fourteenth street. The Sunday vaudeville situation is very competitive in that vicinity, the Olympic, an Eastern wheel burlesque house; the Academy of Music, stock house; the Mirror, the Mirror and several M. F. houses offering Sunday vaudeville bills.

It has been reported that the directors all favored a big Sunday vaudeville bill for the City Theatre with but one exception. Nevertheless, two shows of vaudeville on the Sabbath were installed on Sunday, Nov. 27, the bookings being attended to by the Wm. Morris Circuit. During the week, the City Theatre will continue to present old Broadway successes.

THE SILHOUETTE GIRL MEETS SUCCESS.

New York, Dec. 3 (Special to The Billboard.)—Hert Levy's Parisian novelty has now been exhibited to a Metropolitan audience, and has been joyously received. The cartoonist has placed over a winner in his greatly improved projection, which outlines the form of its female subjects with wonderful delicacy of shadow. Then, too, in Mile. Heloise, he has an extremely well proportioned lady to silhouette. Her graceful form is advantageously employed in Levy's Wordless Stories, The Artist and Model and The Wooing of the Faun. Hammerstein is responsible for their presence in this country, as he offered them an engagement at the Victoria, commencing Nov. 28.

PACIFIC COAST VAUDEVILLE NOTES.

Lind, the clever impersonator, is now making his second tour over the Sullivan-Considine Circuit. The first was made just two years ago. He came direct from Europe and opened his season in Cincinnati, playing to San Francisco, where he was headlined at the opening of the New Empire Theatre, which opened Dec. 4.

The Westbank Building, San Francisco, is now the real headquarters for all lines of amusements. At present the principal tenants are the Frisco office of The Billboard, Pantages' Booking Office, American Circuit of Theatres and Cafes, Tony Lubelski, booking agent; Ella Harbert Weston, booking agent; I. N. Cohen, amusement broker; Archie Levy and H. J. Lovitt, booking agents; Golden West Carni Company, J. Grey, booking agent; the Panama Pacific Exposition Amusement Co., Charles Cole, W. Z. Tiffany, Home and McBride, carnival headquarters. The building is shaped like the New York flat iron and is most centrally located near all the principal theatres and hotels. Here is the place where everybody meets everybody if in the amusement line.

The Wilson Sisters, who recently left Frisco to play an engagement in Honolulu, write that they made a wonderful success and are offered a twelve weeks' contract to play in Hong Kong, China, and will accept, provided they can put their coast time ahead.

Hurnes and Howell, booking agents in San Francisco, have dissolved partnership. It is rumored that Bob Hurnes recently was married to Marcelle Marion and is traveling toward Seattle.

The Van Barkley Company, which played on the S. & C. line, departed for Honolulu, Nov. 28, to play the Novelty Theatre in that city. The contract calls for six consecutive weeks.

It is reported that Tommy Myers, at one time press agent with Norria & Howe's Circus and connected at present as press agent for Pantages' Los Angeles Theatre, is slated for manager of the L. A. house.

Acts now playing on the coast over the Triphum Circuit are the following well-known performers: Edwin Arden in Captain Velvet; Maude Roebuck's A Night in a Monkey Must-Hall, Alexander and Scott, Joe Jackson, Cliff Dean and Company in A Chance for Three, H. Hawthorne, Mabel Sisters, Hlo, Paul Florin, Mr. Hymack, Ida O'Day and H. S. Northrup in Cinder; Marcellus Griffith, Hilda Thomas and Stanley and Norton, Mabel Hite and Mike Bolton, Henry Horton and Company, Cook and Lorena, Richard Sadage, Mildred Grover, Sheba, Kajiyama, William Farnum and Company in Hilly Holiday; Sadie Furman, Kauffmann Bros., Meredith Sisters, Wheeler and Vera Curtis and the Raisers.

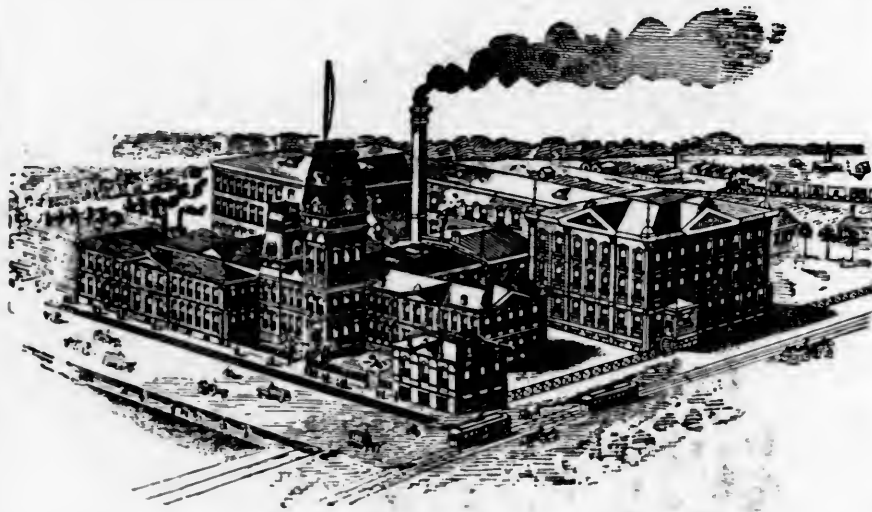
(Continued on page 80.)

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The Amusement Week in New York

THE AVIATOR OPENS.

New York, Dec. 3 (Special to The Billboard).—James Montgomery's new farcical comedy, *The Aviator*, with a cast headed by Wallace Edinger, came to the Astor Theatre, December 6, with the following company:

Robert Street, author of *The Aviator*, . . . Wallace Edinger
 James Brooks, Street's publisher . . . Robert Conness
 Hopkinson Brown, Street's chum . . . Jack Devereaux
 J. H. Douglas, a guest as Gordon Inn . . . Frank Currier
 Mona, Gaillard, a French aviator . . . Frederick Paulding
 John Gordon, manager of Gordon Inn . . . Samuel Reed
 Sam Robinson, a mechanic . . . Edward Begley
 Joe Hurley, U. S. Marshal and Deputy . . . Ford Fenimore
 Louis, Gaillard's mechanic . . . Frank Connery
 No. 1 . . . Cantor Brown
 No. 8 . . . Richard Webster
 No. 4 . . . William Offerman
 (Pages at Gordon Inn.)
 Miss Grace Douglas . . . Edna Baker
 Mrs. J. H. Douglas, her mother . . . Emily Lytton
 Miss Madeline Riley, a summer girl . . .
 Miss Blain . . . Oza Waldrop
 Miss Henderson . . . Edythe Thorne
 (Guests at Gordon Inn.)
 Miss Zonne, telephone operator . . . Irene Warfield

The Aviator, described as a farcical comedy, deals with the humor as well as the science of aeronautics. The story of the play being woven around the successful author of a book entitled *The Aviator*, who is a factious friend who has accompanied him, circulates the rumor that it was the "book-man's" personal experience, so that besides being the author of the year's "best seller" he is hailed as a hero of the air.

This adds spice to the situation and the hero is having a fine time describing his imaginary air journey, when along comes a genuine aviator from France equipped with two aeroplanes, and the sporting blood of the male guests of the resort having been aroused by the "book aviator's" vivid recital of his mythical conquests of the air, they propose a race in the ozone to settle their supremacy.

The Frenchman agrees and offers the loan of one of his aeroplanes to his rival and the author, who has persistently recited his visionary trip into the misty to the bewildered guests, is induced, much against his will, to enter the race which he wins, to the great surprise of the meddlesome friend whose story inveigled him into the life-risking venture and his own devout thankfulness for its successful termination.

Wallace Edinger appears in the title role of *The Aviator*, in the third act of which he makes a realistic flight in a genuine Bleriot monoplane of the exact type used by Claude Grahame White, the English driver of heavier than air vehicles, during his American atmospheric tours.

"SKY ROCKETS" SAYS CRITIC.

New York, Nov. 30 (Special to The Billboard).—In writing of Mrs. Leslie Carter's new play, *Two Women*, which opened in New York, Nov. 29, the New York World has the following:

"Mrs. Leslie Carter began her season of emotional pyrotechnics at the Lyric Theatre, Tuesday night, in *Two Women*, a play by Rupert Hughes, who acknowledges that it is an adaptation of the *Statue of Flesh*, an Italian drama by T. Cicconi. His admission, while in keeping with literary integrity, seemed almost superfluous. It was only too apparent that the feverish tirades which crowned each of the five acts could never have been written by an American.

"Of course, the playhouse was crowded. Of course, the audience roared with delight when Mrs. Carter—may her lung power never grow less—began to set off the sky rockets, roman candles and pin wheels of her passion. Of course, too, it was all theatrically effective and at the same time as untrue to reasonable plausibility as any stage performance could possibly be. A few thousand people who will split their gloves applauding during the next six weeks will disagree with this statement, but it is true, nevertheless. Such is the tribute that lungs and lingo always win from the crowd.

"The parentage of this old-fashioned melodrama of perfervid emotions is not difficult to trace. Even if it were written but yesterday it belongs to the vintage of the middle sixties. Dumas must have been its grandfather, and Camille, Fron-Fron and all the rest are its little brothers and sisters. The model on which it is built is so rigid and the mould in which its characters are cast is so conventional that every experienced playgoer knows them by heart.

"There was the modest, vine-clad cottage to which Comte Remy de Margyl took Jeannette Moreau—note the names—after she had dragged him from the gutter. There they billed and cooed while she did the family sewing and he painted pictures of her lovely face. There, too, Jeannette, who acknowledges that she has been minutes' harangue to the empty air it must be inferred that she talked herself to death.

"In plays like this the second act must provide a contrasting scene. So it pictures the Bal Tsharin, with its half-dazed women of the demimonde and their drunken and parodic appendages in high revel. And here Comte Remy de Margyl meets the wiles of his hesitates, the ballet dancer, Jeannine, who is the exact physical counterpart of his dead Jeannette. It takes but a moment for him to engage her to go to the country to sit as a model for the portrait of his dead wife.

"Back to de Margyl's cottage we go in the third act. Jeannine, like Camille, is now reformed. She talks only of chickens and cows and milk. But de Margyl is blind to her pure and ardent passion. So once more to the glitter and profanity of the Bal Tsharin she goes in the next act.

"You see her in the luxurious apartment of the Marquis Pascal de Fondras. It was ever thus! Jeannine's reformation had not yet worn off. Good and evil forces in her nature are at

war. Virtue wins and she drives Pascal out into the night. Then the contrite de Margyl appears. She receives him coldly. He embraces her. At the next moment they have sworn their eternal devotion. But only for a moment. Back comes the Marquis to taunt his rival and expose his old mistress in all her perfidious treachery. There is the expected blow, the inevitable challenge and out into the world forlornly strides the embittered Comte.

"This writer did not see the final act, but he will wager his reserved seat coupons against a last year's door check that the duel is fought, the Comte is wounded and is nursed back to health and happiness by Jeannine in time for the final curtain.

"This grand old fustian was mounted at the Lyric with great prodigality. Mrs. Carter's rapid-fire elocution was in good order. Her sob, salfies, gurgitations, moans and shrieks were let off at exactly the right moments. But one thing was lacking. May we be so unkind as to suggest that Mrs. Carter no longer conveys the illusion of a frolicsome, youthful ballet dancer? The fierce white light which beats upon an emotional star is apt to expose the secrets of the make-up table. We have not one word to say against Mrs. Carter's lung power, however.

"Although there were fifty in the company, only three or four characters were important.

of the heat of the Collierisms develop. It matters not that the end is no stronger than it should be. Percival returning to civilization a fabulously rich young man, who liquidates his accounts with his father and marries the girl of his choice. The preceding acts have served to show William in all his amusing ideas; the audience has had its fill of laughter, and the Collier family collectively has reasonable assurance of a comfortable living for some time to come.

And William is not the only funny Collier in this laughable family reunion. His sister now and then gets an opportunity to prove that the Collier wit is a family heirloom, and even William Junior manifests a bright and happy side as the little handit who is saving money to go East as far as Cincinnati and Cleveland. So, therefore, while we must not look too impertinently into the laws of cause and effect to find a reason why people laugh at his comedy, the fact that they do must plead for its popularity.

AT THE VAUDEVILLE HOUSES.

New York, Dec. 3 (Special to The Billboard).—At the Savoy last week *The Woman of Tomorrow*, written by Edward Ruff and Iza Hamp-

AN AMERICAN-EUROPEAN PARK MAGNATE.

New York, Dec. 3 (Special to The Billboard).—Mr. John Calvin Brown, with his Earl's Court, London, Magic City, Paris, White City, Manchester, and La Rabhassada, Barcelona, is undoubtedly one of the most important figures in the park amusement line in any country. He now dominates the situation in the capitals of England and France with the largest and richest floating and resident populations in the world as well as being absolutely alone in that line in the manufacturing capitals of England and Spain. Earl's Court, London, will, next year, be in its 24th year and is the oldest and most popular resort of the kind in Europe and represents an outlay of several millions. Magic City, in Paris, is located in the center of the city and is being reconstructed for next season. White City, at Manchester, is the pioneer of amusement parks in England and cost \$400,000 to build. Barcelona Park is one of the most picturesque places on earth and cost more than \$800,000, while there is yet a lot of money to be spent on it. Mr. Brown's entire managerial staff is made up of Americans.

ELIZABETH McNAUGHTON DETAINED.

New York, Dec. 3 (Special to The Billboard).—So anxious were the inspectors to prevent Ethel Leneve, partner to Dr. Crippen, from entering the port of New York, that more than a half dozen passengers on the White Star Line *Ma-jestic*, en tour from Queensland to the U. S., were held on suspicion of being the hanged woman. Amongst their number was Elizabeth McNaughton, sister to Tom McNaughton, the comedian, who is husband to Alice Lloyd. After arriving in the port of New York, the aspects were taken to Ellis Island for cross examination and despite the innocent actress's protests, she was here detained until Pat Casey arrived and establishing her identity, conducted her to Manhattan soil. The two-day impresario had one awful time getting there between the taxicab strike and the independents of the inspectors who delayed him greatly in his attempts to extricate the delayed actress, who, according to all who know, is by no means similar in looks to Miss Leneve.

HOW DOES HE DO IT?

New York, Dec. 3 (Special to The Billboard).—Tom North must be spending the fortune he was recently left him by legacy to make his managers believe that he is the greatest press agent on earth. If he is not doing it this way, it is a mystery how he is getting all the space that is being given to *The Newlyweds* throughout the country. This is the *Newlyweds*' third season, too.

CAGNEY TELLS OF ENGLISH OUTLOOK.

New York, Dec. 3 (Special to The Billboard).—Col. T. G. Cagney, of Cagney's Miniature Railway Co., who spent a part of the past season in England and on the continent, in behalf of his attractions, is back in New York. He placed both his miniature railway and his tower circular swing in many of the European parks that offer the public amusement. At Luna Park, he installed both a miniature railway and a circular swing last season, as he did at Southend also.

The Cagney Company has secured the concession for circular swings at the Glasgow, Scotland, Exposition. While in the island, the management of the Rome and Turin expositions requested the Colonel to visit them and complete arrangements for installing Cagney devices in the Italian expositions.

(Continued on page 64.)

HENRY OF NAVARRE.

New York, Dec. 3 (Special to The Billboard).—Julia Neilson and Fred Terry, the London favorites, changed their bill November 28, to *Henry of Navarre*, at the Knickerbocker. The play is from the pen of William Devereaux.

The subject deals with the conspiracy that ushers in the historical massacre of Bartholomew and the coming to Paris of Henry to woo Marguerite de Valois, sister of Charles IX, and daughter of Catherine de Medicis.

One exciting episode follows another and the whole piece is as theatrically effective as a piece can possibly be that is designed to appeal on sensational premises. History has been conveniently ignored where it threatened to interfere with this striving for effect, but Marguerite's character as a loving bride is beautifully maintained.

(Continued on page 64.)

TWO WOMEN.

New York, Dec. 3 (Special to The Billboard).—Mrs. Leslie Carter came in for an ovation from the largest audience of the season when they greeted her at the Lyric last Monday evening in *Two Women*, a play adapted by Rupert Hughes from the Italian of T. Cicconi. The audience greeted her with storms of applause, and called her out again and again after the fourth act, even compelling her to make a speech. The production is generally regarded as rivaling anything she ever appeared in under Belasco. Strange to relate, there is a strong party in New York that is anxious for Mrs. Carter "to come back" and show her former manager a thing or two. This party always gathers in full force to demonstrate its appreciation of her art and to encourage her to continue the fight for independent recognition. This party is probably strong enough to fill the theater for several weeks, and, as her engagement is specifically limited to six weeks, the Titian-haired actress will go on tour with no cause to complain of her support in Gotham. Besides, to the average playgoer *Two Women* is a drama that peculiarly answers his demand for strenuous histrionic and beautiful mountings.

(Continued on page 64.)



MRS. FISKE

As the Comte, Robert Warrick was gallant, but rather incoherent in his speech. As the Marquis, Brandon Hurst scowled and scowled and was a villain still. Harrison Hunter impersonated the traditional "everybody's friend." The others really did not matter, for Mrs. Carter, in her dual roles, clung to the center of the stage.

WILLIAM COLLIER'S NEW VEHICLE.

New York, Dec. 3 (Special to The Billboard).—"I'll Be Hanged if I Do," the new comedy in which Wm. Collier is appearing at the Comedy Theatre, is a typical Collier piece in which Collier represents a light-hearted, breezy, thoroughly unreliable scion of a despairing family. Matters begin to get lively from the moment that we find Percival forgetting his wedding day and receiving a visit from the bride and her anxious relatives, on a mission of inquiry why the groom has failed to materialize. There is an amusing scene between Percival and his fiancée as they sit down to breakfast and talk things over, an episode where usage requires that matters should be adjusted and all end in wedding bells.

But in this instance, usage has been disregarded, and Percival sallies forth into the wild and woolly West to regenerate. Here, however, things take a turn for the worse. Percival is threatened with hanging by a regularly constituted jury and a qualified judicial presiding officer. Imagine the fun when Percival buys up all the rope and every ball of twine in the community to forestall a possible tragedy. He acts as his own lawyer in court, and here some

ton, was given its tryout and made the hit that its producers, the Ruff & Sheridan Agency, had predicted. The cast comprises Iza Hampton, Frank Martin and Margaret Hatch. The first mentioned, well-known as a leading stock woman in Los Angeles for many years, the second as having been two years with Modasso and the last mentioned well known in the metropolis. The time of the play is the year two thousand and one and its place the ninety-sixth floor of the Metropolitan Apartments in Pittsburgh, a suburb of New York.

James Keane tried out a new vaudeville act of four people, entitled *Held for Ransom*, in New Bedford, Mass. Keane will be remembered as having formerly appeared in *The Bishop's Carriage* and other Liebler attractions.

May Belle Moyle is again in New York after having closed with *The Wireless Belles*, an eleven-personed vaudeville act.

A DARING PERCH ACT.

New York, Dec. 3 (Special to The Billboard).—The Royal Tokyo Japanese Troupe, now playing United time, have recently invented one of the most difficult tricks ever performed by an acrobatic troupe. It is called a perch act. The Japanese understander raises a long pole on his shoulder. Attached to the top of this pole about thirty feet from the ground is a horizontal bar. Two Japanese boys are sent to the top of this and go through the regular acrobatic evolutions on this pole. Those who have witnessed the act say it is the most daring perch stunt ever attempted. There are nine performers in the troupe which is under the management of Arthur W. Tada.

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- Novelties on Slack and Tight Wire.
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Music and the Profession

A MID-SEASON REVIEW OF THE MUSIC PUBLISHING BUSINESS OF NEW YORK.

With a Backward Glance at the Score.

By FRITZ THAYER.

With the hue and cry, since the past election, from all parts of the country regarding the general slump in business, it seems that there is one line in particular which has not felt a jar—music publishing.

Taking into consideration the up-and-downs and the immense growth in this business in New York in the past few years, the output and demand for new material seems to grow, instead of diminish, daily. And from a general canvass among the music men in the Metropolis, they are one and all of the same tenor in voicing "that the present year is the most successful and greatest in the history of the music publishing business."

On the other hand, with the great department stores throughout the country, the five and ten-cent stores, and the army of small cut-rate music stores selling even the high priced music, which only a few years ago brought forty and fifty cents a copy, now running bargain sales at five, eight and ten cents, the question arises, is there still as much money for the author and publisher as under the old regime? The answer is proved to be yes on all sides, although, say ten years ago, where a writer of a popular "hit" received five cents royalty per copy, he now receives only one cent per copy, the output and demand has so increased that at the present day his royalties are greater than when music sold at the higher rate and his royalties were larger.

About seven years ago, when the department stores first took up music on the cut-rate basis, they started in at twenty-three cents a copy, and although this was only two cents below music store prices, the public were quick to take advantage of the two-cent reduction, and a little later on, during the first big music war, they dropped the price to ten cents a copy, while they were paying the publishers from twelve-and-a-half to fifteen cents a copy in thousand lots. This is just an instance going to show how all the latest music has been forced on the public and drawn to their notice. Then, on the other hand, the moment a publisher gets a new manuscript that has the appearance of a "hit," it is immediately put out broadcast to the singers and piano players in these department stores, and to the most likely artists the song will hit in the vaudeville and moving picture houses, that are singing tunes throughout the country. In this way a song quickly becomes known and popular, and either scores a big "hit" and registers a ready seller, or dies the ordinary death on the publisher's shelf, and is quickly forgotten for the new and live material. Through this method, and judicious advertising in the daily and amusement papers, the new song is introduced and brought to notice. Some publishers in New York have even gone to the extent of forcing a song, of using a hurdy-gurdy on the side streets off Broadway, with a whistler or slinger, using the song all day long to get it before the public and force its popularity.

Regarding the securing of the vast amount of material used yearly by the music publishers, many wonder where they obtain their ideas, the words and music. Each and every one of these firms have their own staff of writers in both these departments regularly employed, grinding out some idea the year round, while on the other hand they are always on the lookout for new ideas and material. Of course, each day brings more or less copy from some aspirant who is sure he or she has struck an idea that is going to bring fame and fortune to the publisher and themselves. These manuscripts are either quickly accepted, rejected or returned, but in some cases are held and stowed away in the safe for quick use in emergency, for one never knows just what is going to tickle the public palate, so another publisher wants to put out something similar or on the same order. A case of this kind happened only a short time ago with Al Travers, a writer of several successes with his All Over Town. He wrote the words while Percy Wenrich, the composer of Put On Your Old Grey Bonnet, added the music, and delivered it to Fred Mills, the publisher, over five years ago. That song laid in the Mills' safe for over five years (and survived the big fire on Twenty-ninth street, when the Mills' firm were burnt out) without seeing the light of day, for the simple reason that there was no market in the interim for just that style of a song. Sometimes it's the waltz, the two-step, a march, or rag, that's in vogue, and so it is with the demand in music. It changes in public favor almost as often, and invariably as the styles in women's dress.

HOW TO FIND THE SOUL OF YOUR VOICE.

By MISS LEONA WATSON.

EVERY voice has its Soul, of that I am positive, but it takes years and years for one to find that Soul and to bring it to life. In other words it means the hard work of cultivation. I have a treatise on the voice that I believe will awaken you to the realization that it has a Soul that is merely passive and awaiting the proper means of bringing it to life.

The qualities a tone must have to give satiation are:

- 1—Metallic.
- 2—Clear (of the right height).
- 3—Strong and full.
- 4—Firm, not trembling.
- 5—Durable.

Let us enter more closely into the promises which cause these qualities.

A strong, healthy chest and good respiratory and vocal organs must be named as the first condition for the production of tones; without these a good tone is impossible, although it is not thereby said that these qualities alone will cause a good sound to be produced.

The quality of the mucous membrane covering the vocal chords as well as the power of vibration of the vocal chords themselves, the width of the fauces and the oral cavity, the

amount of air the nose is able to hold, as well as the larynx, the thickness of the soft palate with the uvula and of the tonsils, greatly influence the tones. All of these may be influenced to advantage. The sooner this is done, the more advantageous it will be.

We know that the tone produced in the larynx only reaches its variety in timbre, its fulness, its roundness, and altogether its beauty in the resonator. We add hereto, but only in correct use of the resonator.

"Can the resonator be used incorrectly?" I have often been asked. Certainly! The resonators of artificial instruments cannot be used incorrectly, for they cannot be changed; but the resonator of the human voice and vocal organs, is capable of great changes—changes which are caused on one hand by speech, on the other by incorrect use of the organs and in the resonator to which lips and tongue, teeth, soft palate and tonsils belong.

In order to use these organs correctly, it is necessary that we should attain a complete mastery over them by means of gymnastics, and know how they should be used. In this mastery great results can be obtained if we have the will to obtain them.

The metal and clearness of a tone depends upon the condition of the mucous membrane cov-

that are barely touched by celebrated opera singers. This is due to by system of teaching. And if you will follow by instructions herein you, too, will find the Soul of Your Voice.

IN PUBLISHERS' ROW.

STERN & CO.

Ballard MacDonald, who wrote I'm Longing for Someone to Love Me, I Wish I had My Old Girl Back Again, I've Got the Time, I've Got the Place, but It's Hard to Find the Girl, Amma, and Nix on the Glow Worm Lena, has renewed his contract with Stern and Company for another term of years.

Goodwin and Goodwin are using I'm Looking for a Nice Young Fellow, Stern's new conversation song, and If I Could See as far Ahead and Follow the Car Tracks, from the catalogue of the same publishers.

Mr. What a Fanny Little World This Is—Stern's spot-light number, and If I Could See as far Ahead, another Stern song, are being used by the Harrison West Trio.

The Cameron Brothers, who combine music and art, are drawing scenes from Al. Solman's latest has solo, The Sexton and the Bell, of the boys sings the song while the other II

H. F. PFAFF.



President Pfaff Music Company, San Francisco, California.

ering the vocal chords, and the slightest change in this (drier, moister, thicker, harder than necessary) has a disadvantageous influence upon the metal of the tone.

The strength of the tone may be increased if the chest and lungs are widened by means of deep breathing and gymnastic exercises. As these exercises also strengthen the organs of respiration, the evenness of the tone is also influenced, as this depends upon the evenness with which the air is expelled from the lungs.

The evenness of the tone depends upon correct breathing.

The power of duration of a tone depends upon the strength of the muscles of the larynx, and can be attained only if these parts are nourished by animal food and by a gradual heightening in singing, but never without allowing the necessary rest to follow.

This is the case not only with the singer, but also with the orator as well.

Before the muscles of the vocal organs have attained the necessary strength, the voice will always more or less vary from the correct pitch, as well as tremble. This will also be the case of poor musical hearing and of poor methods of teaching. Strengthening of the voice, cultivation of the hearing, and correct method of teaching are the chief conditions for the prevention of singing out of tune.

And now I have explained how to awaken the sleeping soul in your voice; how to cultivate it to such a degree that it will sing of itself. And I may say that it is indeed an interesting study.

In one of my songs, in The Golden Girl, in which Mr. Mort H. Slinger has kindly starred me this season, I reach notes above the scale

illustrates it with crayon drawings, to which electrical effects are added.

Miss Elizabeth Hodson is featuring Gray and Williams' new audience song, Let Me Have a Kiss Until Tomorrow. She is also singing Down at the Huskin' Bee.

Harry Sylvester and Wm. Redmond, late of That Quartette, are using numbers from the Stern catalogue.

Cook and Ashley have introduced into their act two new songs, namely Yucatan Man and Night Brings the Stars and You.

Let Us Have a Kiss Until Tomorrow and If the Wind had Only Blown the Other Way are the feature songs used by Taylor and Brew.

Irving Brown has interpolated in his one-act musical play, two Stern songs, Oh! That Slow Waltz, and Night Brings the Stars and You.

J. K. HARRIS.

Eva Tanguay has released her number called The Tanguay Rag, and it is now being used with success by numerous acts.

J. Aldrich Libbey and Katherine Trayer are singing Harris' My Sweetheart's Favorite Waltz.

Fred E. Bowers has interpolated his song Tell Me Once Again You Love Me, in The Sweetest Girl in Paris.

Miss Margaret Muldoe, in vaudeville with Adolf Zink, is making a feature of Horwitz and Bowers' Tell Me Once Again You Love Me.

Mike Bernard and Willie Weston are using Ticklin' Rag.

The Diamond Comedy Four are singing Star of My Dreams, Shine On and the new Harris ballad, I Never Knew Till Now.

Miss Helen Vincent is making a special feature of Star of My Dreams, Shine On, Mr. Har-

ris' new ballad, I Never Knew Till Now How Much I Loved, and Paul Ruben's Dear Heart of Mine.

Miss Madelyn Livingston is singing Cora Roma's song, Don't You Mind It Honey.

Al. Leyton is featuring Star of My Dreams, Shine On, Dear Heart of Mine, I Never Knew Till Now How Much I Loved You, and I Want to Buy a Little Bit of Love.

Beaule Thompson, Viola Sheldon and Frank Corbett report success with Harris numbers.

J. FRED HELP CO.

Mabel L. Wright is featuring the semi-classical song, My Love is Greater Than the World. The Driadell Sisters are using Play That Barber Shop Chord.

The Mississippi Trio have added The Oklahoma Twirl to their act.

Oh, You Bear Cat Rag is being used by Emma O'Neil.

When a Boy from Old New Hampshire Loves a Girl from Tennessee is an encore winner for Lillian Gibson.

George J. O'Farman is featuring I'd Rather Say Hello Than Say Good-bye and When a Boy from Old New Hampshire Loves a Girl from Tennessee.

The Irish-American Trio are using My Love is Greater Than the World.

Litford and Simons are singing When a Boy from Old New Hampshire Loves a Girl from Tennessee.

Deas, Reed and Reed continue to feature Play That Barber Shop Chord.

Flora Russell is taking several encores with I'm on the Right Side of the Right Girl at the Right Time and Place.

Frank Farron, with Irwin's Majestic, is singing Oh, You Bear Cat Rag and Play That Barber Shop Chord.

The Victoria Four is using When a Boy from Old New Hampshire Loves a Girl from Tennessee.

Stella Tobin is singing My Love is Greater Than the World.

The Belmont's song repertory consists of I'd Rather Say Hello than Say Good-bye and When a Boy from Old New Hampshire Loves a Girl from Tennessee.

Brown and Brown are featuring The Oklahoma Twirl.

A. J. Lyons is singing Play that Barber Shop Chord.

Will Curran's encore winner is My Love is Greater Than the World.

RUSSIAN BALALAIKA ORCHESTRA CHARM'S NEW YORKERS.

The past week, New York heard something brand new in orchestral concert during the visit of the Imperial Russian Court Balalaika Orchestra, which made its first appearance to the big Metropolis at Carnegie Hall. The programme consisted mainly of quaint Russian folk songs, choruses that the boatmen sing on the Volga; twilight songs, delicate and soft.

All the instruments used by the Balalaika orchestra, with the exception of two dulcimers, are curious three-stringed instruments, not unlike mandolins, and have been perfected by W. W. Andreeff, the leader of the orchestra, who has given twenty-two years to the work.

Between the orchestral numbers, Rita Fornia, of the Metropolitan Opera House, favored with delightful renderings of The Song of the Shepherd Lehl, and a vocal setting, by Mme. Vladot Garcia, of a Chopin Mazurka.

NOTES OF THE ROAD.

Owen and Hoffman have entered the producing field. Under the firm name of The Owen-Hoffman Players they will produce acts written by Mr. Owen as well as some others now being constructed. Each act will be scenically equipped and an innovation will be introduced in that the firm will also furnish each act with complete press matters, cuts, quarter sheet cards for advance work and also engraved post-cards for advance distribution. The firm has leased offices in the Critch Building, suite 216, 167 Dearborn street, Chicago, Ill., and have placed Arthur H. McKechnie in active charge of the business.

Bailey's Southern Specialty Company with James W. Beattie as manager, W. D. Williams in advance, and the following troupe: Prof. Howe, the mystic magic performer Olivia, the fire dancer; Bartholme, cartoonist; Miss Osborn skirt dancer; Parker's comedy act, the dummy and the tramp; Miss Minnie Lynn the European artist model; Prof. Sybil's, moving pictures, and Jennie in illustrated songs, opened at Oneonta, Ala., December 1. The company will play one night stands, and will be on the L. & N. R. R. for three weeks then work the Southern road.

The Colonial Theatre at Rock Island, Ill., owned and operated by the Colonial Amusement Company, of Joliet, Ill., was formally opened to the public Thanksgiving Day. The house is under the management of I. N. Martin, of Bloomington, Ill., who is assisted by Mrs. I. N. Martin, treasurer; Mrs. Guy F. Gray, vocalist; Guy F. Gray, operator and electrician, and Miss Lindroth, orchestra director.

Sylvan Casad has left the act known as the Three Casads and has opened the Elmwood School, at 47th and Woodlawn etc., Chicago. Mr. and Mrs. Frank Casad are using the same act with a new member filling the place vacated by the departure of Sylvan Casad. The act is now billed as Casad, Irwin and Casad.

Johnson and Carlisle, after having played twelve weeks in and around Pittsburgh, opened Nov. 27, for one week at the Auditorium, Cincinnati, with contracts for five weeks to follow. The Canfield Booking Exchange of Cincinnati is booking the act.

The Realty and Investment Company, of Chicago, has consummated a deal whereby L. H. Frank has taken over the Humboldt Theatre, Chicago, on a ten-year lease. The policy of the theatre is vaudeville and pictures.

Will Campbell, juggler, has called for England, where he is booked for a ten weeks' tour. Ted Wallace, late of Wallace and Wallace, has joined hands with Ira Cady. They are de-

Burlesque and Burlesquers

THE WORLD OF BURLESQUE.

By SYDNEY WIRE.

The onward march of improvement in the quality and standard of the burlesque attractions goes steadily forward, and the guiding spirits of both wheels seem to be ever striving to modify and improve conditions in every department of the business. One of the most important questions to which all too little attention is given, is the problem of stage management, and a betterment of the present existing conditions will be warmly welcomed by all who are watching developments in this now popular form of entertainment. Under the present system the general run of shows on both wheels are relying upon the efforts of one of the performers, usually the principal comedian, for their stage management, and the results are in many cases most unsatisfactory. A principal with any kind of a part, has all he can do to attend to his cues, and in making his changes, so that he is quite unable to give proper attention to the management of the stage, and to overlook the musical numbers, which are often most in need of attention. With a burlesque show good musical numbers are half the battle, and it matters little how well staged or well dressed a number is, or how good-looking is the chorus, if the work is careless or lacking in animation. With almost every burlesque chorus will be found one or more girls who "cheat," either in singing or in the dancing work, and the presence of one or two of these "stallers" is usually sufficient to spoil the whole ensemble. The girls know that there is no stage manager watching their work, and are consequently careless and neglectful, often spoiling a really good number by their wilful lack of interest. With some shows, where the stage management is unusually lax, conditions become almost disheartening, and when the show has been a few weeks on the road, the dancing numbers can be scarcely recognized from the original work of the producers and the girls. Left to their own particular inclinations, they gradually change the steps and gesture work until the whole number is utterly ruined. One of the most objectionable faults of this class of chorus is the breaking up of the work before the entrances are reached for the exits, the girls walking off the stage in a disorderly and demoralized manner, which takes from the number its originality and grace, and shows to the audience the lack of discipline maintained by those in charge of the company back to the proscenium arch. It seems as though some solution to this question could easily be arrived at, and it is certain that a vast improvement could be brought about where real discipline existed. Carelessly dressed choristers are another baneful influence, while badly made-up girls also help to mar the general effect of the work. It seems that the leader of a show could easily overlook these items, as he is always in front and is in a convenient position to notice such important details as torn dresses, holes and runs in tights and stockings, and to keep a general eye on the personal appearance and work of the chorus on the stage. In many European countries, the chorus is under the absolute control of the musical director, who rehearses all of the singing numbers and supervises the work of the choristers at the rehearsal and during performances. If such a condition is ever brought into effect on this side, leaders will have to be especially selected, and only capable men engaged, as the difficulty would certainly be in finding men who would maintain the proper spirit of dignity and avoid the present-day shobnobbing with the women of the show.

A few days ago the leader of a certain Eastern Wheel theatre gave instructions to his orchestra to cease playing in the middle of a certain number where the chorus were failing to hold up the singing end. The orchestra stopped suddenly in the middle of the chorus of a popular song, with the result that scarcely a sound came from the stage. After the curtain was rung down, the stage manager of the show angrily asked, "What is the matter with your orchestra?" The counter question of the house leader was: "What is the matter with your chorus?"

Lawrence Weber's Parisian Widows has changed but little since I last saw the show, a year ago at the Star and Garter, and the material of the past three seasons is still retained. There are a number of changes in the personnel, some of which are for the better. The Actors' Boarding House, with a nice new interior setting, appears brighter than of yore, and when I saw the show, a week ago, all of the parts were capably handled by those to whom they were assigned. Lee Hickmann, as the legit, Arthur Bell as Harry Cole, Hal Groves as the Irish comedian, Harry Bentley as the Jew Comedian, George Niblo as the stage door Johnnie, Ike Wall as the property man, Belle Bell as the leading lady, Clara Berg as Nellie Lena, Julia Sinclair as the landlady, and Emily Miles as Sissie Moore, all worked hard and appeared to get the most out of the funny situations with which the show is replete. The rehearsal scene is as funny as ever, although Benny Pierce is missed at times. Ike Wall in the whole show in this scene, and appears to be making a bigger hit each season. One of the triumphs of the show is in the interesting feature where the stage is set in full view of the audience, which seemed highly interested and loudly cheered the versatile Ike as the final adjustment of the grand drapery completed the attractive stage picture, and gave a view

of a handsome palace interior with a set of stairs at center stage, down which trooped a handsomely dressed and good-looking chorus of well-shaped girls. The finale of the first part, although pretty, is hardly as picturesque as the gaudy Drury Lane march of last season, and the stage picture with Ike Wall and his beer can as a center-piece, lost much of its effect. The burlesque, Fun in a Department Store, is the same as before, although the work at the soda fountain appears to be less tiresome, and the part formerly handled by Harry Seuber is considerably improved by Lee Hickmann, who gets a laugh at every "All right."

The musical numbers are fairly good, and are helped materially by the efforts of a better than the average chorus. The favorite numbers were Jungle Band, by Julia Sinclair; Espanola France, by Clara Berg; I Love It, by Clara Berg, and Mandy, by Nellie Lockwood. Miss Lockwood, is a chorister who sings nicely and is possessed of a charming figure, and leads her number in a satisfactory manner. The olio consists of four acts, and is opened by Lee Hickmann and Harry Bentley, in a clever talking act, which was well received. Hickmann is by far the best feeder that Bentley ever worked with in my recollection, and although I have seen the versatile Harry working with a number of former partners, I believe that he has now a better act than ever

act, and is one of the brightest of ornaments in the whole show. She looks well, dresses well, sings well, and, above all, is possessed of a magnetic personality which immediately wins the hearts of her house from boxes to gallery. The Parisian Widows is a good show and will pass muster with the general run of the better shows this season, but any future changes will have to be made with tact and judgment.

Morris Wainstock's Rector Girls were reviewed in this column in an earlier issue, so that there will be no necessity to again cover the show, which is practically the same as at the opening of the season. There has been quite a number of changes in the company, of which a correct list is: Morris Wainstock, manager; Charles Franklin, agent; Tom McRea, George C. Johnson, William Johnson, Joseph Falardo, Anna Senette, Lydia Joapy, Lora Harvey, Romeo Brinsz, Silvio Landino, May Smith, Blanche Booker, Jessie Clark, Marie Daniels, Edith Sanders, Hilda Hayes, Winnie Crowe, Ethel Crane, Claude Stewart, Evelyn Robinson, Gertrude Turner, Fessie Rolan, Helen Wynn and Geraldine Fleming.

Irene Mantell, a chorus girl with The Rector Girls, closed with the show last week, and

will return to vaudeville, opening on the Sullivan & Consolidate time, at Chicago, December 18. Mr. McRea will represent the third principal comedian The Rector Girls has had this season, having opened the season with Tom Robinson, who was succeeded by Sullivan, who, in turn was succeeded by Tom McRea.

Newcomers with The Parisian Widows are Arthur and Belle Bell, who replace Keiso and Leighton, who closed at Washington last week. Emily Miles, who recently closed with The Bon Tons, has also joined the show, and will play the ingenue part. With Bell and Belle with the show, and The Gordon Highlanders, the show will have two musical acts to carry, so that we may look for some more changes before the show gets very far west.

Anna Rana, who was formerly with The Time, the Place and the Girl, joined the chorus of The Parisian Widows at Washington last week. Miss Rana will replace Nan Ryan, who closed.

Harry Bentley seems to manage to find a new partner every season. I recall a few of the names I have seen billed with him, and believe these to be accurate: Clifford and Bentley, Hawley and Bentley, Sauber and Bentley, and now Hickman and Bentley. Keep it up, Harry, the more the merrier.

Hooper and Brown, the singing and dancing boys, who opened the season with Ed Rush's Bon Tons, are back in vaudeville again, and are playing a few convenient weeks for Gus Sun.

Joe K. Watson, of the Lady Buccaneers, hates to be interrupted by off-stage disturbances while working, and severely reprimands any stage hands who fail to go about their work in as quiet a manner as possible. Last week, while the show was playing Harry Williams' Academy, at Pittsburg, Joe lost his temper, and gave one of his chorus a strong talking to; in fact, the talk was so strong that the offended chorister obtained a warrant for the comedian's arrest. Joe was fined \$6, and returned to the theatre. The chorister also returned to the theatre and dressed for the performance, but just before the curtain went up she was handed her salary, and with it her notice. The stage, with The Buccaneers is a tomb of silence ever since.

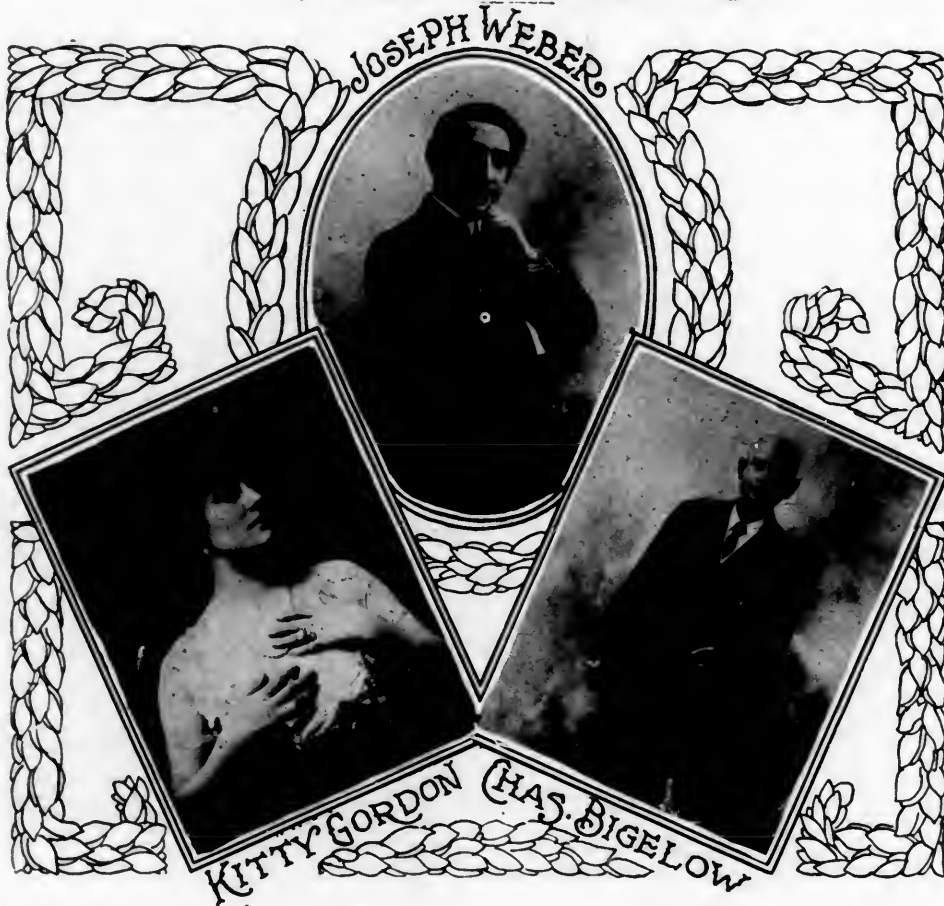
A letter from George Marion informs me that our unfortunate friend is not entirely neglected, and that many performers visiting Wilkes-Barre, Pa., find time to stop over to the county prison and spend a few cheering moments with the lonesome prisoner. On Thanksgiving Day, Mrs. Raymond Still and John D. Shea, proprietor of Hart's Hotel, sent George over a full-course Thanksgiving dinner and a box of cigars. Mr. Shea personally accompanying the messenger in an auto. Mr. Shea has been very generous to poor George in the hour of his affliction, and has done much to make things comfortable for the ex-sector and manager who lives in a terror of suspense awaiting the decision which will either mean a long term of imprisonment or a death sentence. All who knew George L. Marion in his freedom, will sympathize with him in his troubles, and those who are familiar with the true facts of the case are unanimous in the belief that the deed was committed during a mental aberration brought about by worry and anguish of a broken-hearted and disappointed man. George L. Marion is a Southerner by birth and breeding, and is possessed of the peculiar and high-strung temperament of the South. Where George was reared and raised, men have a different view of infidelity and have a deep and profound respect for chastity in woman. George loved and loved too well, but we all feel that there were circumstances and conditions in connection with the case which unbent the mind of the man who now lingers in captivity and who is awaiting, with sleepless nights the final decision of the court.

Margaret Howard and Millie Blair, of The Passing Parade, are rehearsing a sister act, which they will endeavor to book over the Sullivan & Consolidate time, at the close of the season. They may probably frame a larger act, carrying about seven girls, with several changes of wardrobe. The act will then be managed by a well-known amusement promoter.

I am in receipt of a copy of Gayety Gossip, the breezy little sheet which is being published by Bernard Denny, manager of Hyde and Behman's Gayety Theatre, Brooklyn. The midge paper has created a deal of interest and its existence is already known over the entire Columbia Circuit. It contains many bright and witty features, and is a credit to its editor and an honor to the city of Williamsburg.

Julia Sinclair closed with The Parisian Widows on Saturday last, and returned to New York, where she will probably remain for the balance of the season. The part of the landlady played by the popular Julia, will be taken care of by Arthur Bell, who had the part last season. Miss Sinclair left the company owing to a slight cold which had affected her voice.

JOSEPH WEBER'S ATTRACTIONS



before. The Musical Gordon Highlanders follow Hickmann and Bentley, and open with the Scotch bagpipes, which they play well. The act consists of two brawny and handsome sons of the Scotch highlands, and a talented but picturesque daughter of the hills, all attired in the brilliant uniform of the Gordon Highlanders, one of Great Britain's most popular infantry regiments. The trio excel in versatility and in addition to their clever selections on many instruments, they also sing nicely and dance gracefully. One of the features of this unusually clever imported act, is the combination of metal instruments which includes a unique piece of musical mechanism known as the silver piano. With selections on a variety of instruments, ranging from the bagpipe and concertina to the mandolin and trombone, and with some worthy singing and equally clever dancing, the Scotch Gordon Highlanders is an act which is well suited for a burlesque olio, and which is bound to make a hit on any well balanced bill anywhere.

George Niblo and Helen Spencer follow the Highlanders with one of the best dancing acts in the business, and their success is well deserved. The olio is closed by Hal Groves and Clara Berg in one of the best singing and talking acts ever seen in a burlesque olio and our friend Hal is to be congratulated in having secured the partnership of one of the most talented little women on the stage. I have seen Hal with several former partners, all men, but there was no comparison whatever. As a straight woman, Miss Berg is superb, and appears to possess the happy faculty of getting her stuff over at just the right time and in just the right manner. The talk is bright and witty, and is of the description which is easily picked up by the most ivory-headed of audiences. Clara Berg is the support of the

proceeded to Pittston, Pa., where she is to be married to a non-professional. She Ryan, formerly of the Sisters Ryan, and one of the best workers in the chorus of The Parisian Widows, left the show at Washington last week. Miss Ryan was suffering from a severe cold, which made it impossible for her to remain on the road.

There is a young man ahead of Harry Hestlug's Big Show, who is setting a good example to burlesque agents. He is working hard to boost his attraction, and is making every effort to secure newspaper recognition. In every town he visits, he newspaper offices and leaves a stack of copy with the dramatic critic or the city editor. A lot of the old-timers may laugh at this young man, but he is making good, and what is more, is landing a fair percentage of advance dope. This is something that many of the wise ones haven't been able to do, and they'll have to take their hats off to this energetic young man, who is doing the hard work, and is acting as the linchpin of a wedge in his effort to thaw the long-existing ice barrier which has kept the burlesque end of the show business from getting its share of free advertising in the daily newspapers. The young man I refer to is Frank L. Smith, who has graduated from the right school, the circus advance car, and who can handle a paste brush or tack a banner when occasion requires. Go ahead, Frank, and may good luck follow you.

Francis J. Sullivan closed with Morris Wainstock's Rector Girls on Saturday last, at Pittsburg. Mr. Sullivan will be replaced by Tom McRea, who will take up the principal comedy part formerly handled by Mr. Sullivan, who

THE WORLD A'WHEEL

The Week's News of Rinks and Skaters—Julian T. Fitzgerald's Letter

Chicago, Ill., Dec. 3 (Special to The Billboard).—In the three-quarter mile open amateur race skated at the Ice Palace, Nov. 23 in which six of the fastest of Class A skaters competed, one of the most evenly races so far skated at the Ice Palace was witnessed by the spectators present. A. C. G. Anderson, being out of the race, left the balance of skaters so closely matched, that until the last lap it was hard to tell who would be the winner. The following skaters lined up at the tape: Walter E. Gunderson, of the Illinois Athletic Club; Harmon Newell and Nels N. Jacobson, of the Irish American Athletic Club; Holger Jensen, Fred J. Marzolph, and Otto Larsen. At the crack of the gun, Jensen took the lead and carried the skaters around at a merry clip for one lap, then Gunderson forged ahead and held that pace for two laps. At this point, Newell tried to take the lead, but Jacobson, who was also trying to gain his position, blocked Newell, forcing him on the inside of the track, and took the lead himself. This gave Gunderson a good chance to make him jump, which he did on the seventh lap. With a grand sprint, won the race by twenty yards. Jacobson finished second, and Marzolph third. Time 2:24 1-5.

CARNIVAL IS BIG SUCCESS.

On Thanksgiving night, the first masque carnival at the new Ice Palace was held. It was a big success. One of the largest programs so far booked at the Palace was nicely arranged and pulled off on scheduled time. The first event on the program was two heats of the one-mile Class "A" scratch race, in which eight of Chicago's fastest skaters competed. The first heat was won by A. C. G. Anderson, Fred J. Marzolph, second, and Holger Jensen, third. Time 1:37. The second heat was won by W. E. Gunderson, Nels N. Jacobson, second, and M. W. Leedy, third. Time 1:37. The next was an exhibition of barrel jumping by Morris Wood, followed by a fox chase by Norval Baptle, world's all-around champion skater. The final heat was then skated, and was a grand event, and was captured by Anderson, the Western champion, Gunderson, second, and Jansen, third. The time was 3:00 2-5. After the final of the Class "A" race, the grand march of the masque carnival was carried out, and about ninety of the most beautiful costumed skaters ever seen in an event of this kind lined up for the march. Miss Dorothy Smith, who was one of the first ladies to skate at the new Ice Palace, won one of the most valuable prizes. She wore a beautiful Mexican costume.

KREUGER WINS CUP RACE.

By finishing in third place last Sunday evening, Al. Kreuger won the Riverview cup series by a margin of seven points from Frank Xenl, who came in second, with Driscoll and McDonald third and fourth, respectively. The long series, which had its beginning several weeks ago, was concluded with a two-mile final. McDonald won the heat and final.

MCLEAN TAKES ICE BRACE.

Robert McLean, of the Illinois Athletic Club, finished first in the one-half mile final race at the Ice Palace, Monday night, Nov. 28, from a field of ten of the best Class "C" skaters. His time was 1:37. Fred J. Marzolph finished second, and N. W. Leedy, third.

HOCKEY GAMES BOOKED.

Manager Thos. W. Prior, of the Ice Palace, is negotiating with the Northern hockey team, of Duluth, Minn., for an inter-city series with the Illinois Athletic Club team, to be played at the Palace on Dec. 8.

DOUGLAS SKATING CLUB RE-ORGANIZED.

The Douglas Skating Club, which disbanded three years ago, has re-organized. The club quit because of the weather conditions, which interfered with many of their scheduled events, but it now has the Ice Palace to fall back on in emergencies. M. W. Leedy was elected president, and Robert McLean, vice-president of the new club. The club has a membership of over fifty members to start with, and before the season is well under way, they will have one of the largest skating clubs in the country.

RINK FEATURES.

Greensburg, Pa., Dec. 2, 1910.
Editor The Billboard,
Cincinnati, Ohio:

I have read the letter of Mr. Lee Largent, manager of the rink in Beloit, Wis., in The Billboard of Nov. 12, and heartily agree with him in what he says with regard to rink managers publishing their features in The Billboard. I think if all managers would read The Billboard and occasionally write a story of what they are doing in the way of special features, The Billboard would willingly publish the same, and the roller rink page of The Billboard would become a very profitable page for all rink managers.

We have a beautiful rink in Greensburg in which the amount of \$25,000 has been invested. The rink and the floor are kept in the best possible condition, and always looks inviting to our patrons. We are beginning the fifth season of the rink business, and business continues about as good as the first season. The week of Thanksgiving of this season was one of the best in the history of the rink. We had large crowds of skaters on the afternoon and evening of Thanksgiving Day.

During the week of Christmas, we will have a monster Christmas tree in the center of the rink. The tree will be designed and constructed by Mr. Elmer Kunkle, one of the owners of the rink. The tree will be trimmed with hundreds of miniature electric lamps and other decorations, and will revolve slowly, being operated by a small electric motor.

We have a Moonlight Carnival every Friday evening, with special decorations, including an illuminated moon that appears to be slowly rising over two big mountains. We have a special program for this occasion, and also souvenir programs for all skaters. Among the features we have are: Spot parties, mid-summer carnivals, flag carnivals, masquerades, rube carnivals, and occasionally we have a reunion carnival, and get out a large number of old-time skaters.

I think if all rink managers would read The Billboard and would write a story for it occasionally of what they are doing; do plenty of newspaper advertising, and keep up the appearance of their rinks, there would be quite a revival of the roller skating business, which is certainly one of the most profitable as well as one of the best amusements there is.

I would also suggest that the roller skate manufacturers offer some inducement for the rink manager who will furnish the best feature for a roller rink.

Yours very truly,
BILLY HOOVER,
Manager Greensburg Roller Rink.

BLACKBURN SKATED WELL.

New York, Dec. 3 (Special to The Billboard).—William Blackburn, the professional champion, won one of the best victories Thursday night at the Metropolitan Roller Rink, when he defeated a large field of the fastest skaters in the East, in a two-mile handicap race, in the fast time of 6:40 2-5. The race was characterized by considerable fouling, and two of the contestants, Harry Burke and Frank Brewer, both from Bridgeport, Conn., were put out of the race by the referee, Mark Minuse. The former was in good form, and when he committed the foul, stood a fairly good chance of winning. J. Lowmy, another Bridgeport skater, finished second from the 50-yard mark, with H. Allison, of Long Branch, 80 yards, third.

HE "CAME BACK."

New York, Dec. 2 (Special to The Billboard).—"Joe" Jordan, of New York, former A. A. U. champion, came back to his own again Monday night, when he defeated a large field from scratch, in the three-mile handicap race for amateurs, decided at the Metropolitan Roller Rink, Broadway and Fifty-second street. Jordan skated a heady race, and caught the handicap men one by one. His time for the race was 9:41 2-5. J. Tinney, of the Belleville A. C., of Newark, N. J., also starting from scratch, finished second, with Edward Gaff, his club-mate, third.

NEW SKATING RINK.

Charleston, W. Va., Dec. 3 (Special to The Billboard).—The town council of Charleston has issued a permit to J. Henkel Henry, of Winchester, Va., to erect a brick building, to be used as a skating rink and vaudeville and picture theatre combined. Mr. Henry now operates a similar enterprise in Winchester, and built a skating rink a couple of years ago in Martinsburg, W. Va.

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or building suitable. State all in first letter. No proposition considered in city under 40,000 population. Address ROLLER RINK, care The Billboard, Cincinnati, Ohio.



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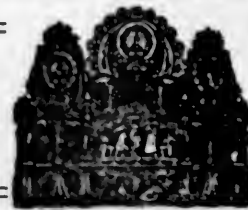
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The aerial acts consist of playing billiards, playing piano and callopes, dancing, demonstrating, and acrobatic feats. On aerial top, dancing, swimming, demonstrating and acrobatic feats.
We will be ready to book these acts and others on or about March 15, 1911. The acts can be seen at that time in Chicago.
1911 new amusement devices. Catalog ready January 1, 1911.
S. L. NEGLEY & CO., 924 Wellington St., CHICAGO, ILL.

LARGE ATTENDANCE AT SELBY.

The Selby Roller Rink, at St. Paul, Minn., has been opened by Manager Henry A. Kennedy, under most auspicious circumstances. Since the first night the attendance at the rink has been exceedingly large.

Manager Kennedy is introducing several novelties. Monday night of each week is given over to the women, particularly, and each woman attending is given a complimentary ticket, good any time during the week except Friday night.

A ten-piece band, besides an orchestrette, dispenses the music. Three sessions are held at the rink six days of the week, the Selby being closed on Sunday. Special attractions are booked.

In addition to the rink, Mr. Kennedy operates bowling alleys and a billiard hall in the same building.

SIMMONS TOURING WEST.

H. A. Simmons, the fancy trick stilt and comedy skater, appeared at the Duquesne Gardens, Pittsburg, last week, and is this week giving his exhibition at Miller Huggins' Must-Hall rink, Cincinnati. This is Mr. Simmons' first trip west in three years.

HAMILTON, CAN.

George Stroud, the popular treasurer of Temple Theatre, is still enjoying himself somewhere up in the wilds of Alaska with his big gun. They say George has copied enough game to keep his father's hotel going for some time. And then again they do say money will buy a lot of stuff.

The Toronto Telegram, in its report of the Merry Widow Company, playing week of Nov. 21, at the Royal Alexandra in that city, handed out this nice bouquet to Charlie Meakins, of Hamilton: "The captivating waltz, given with the graceful and yet bewitching abandon of Miss Mabel Wilber (Sonia), and Mr. Charles Meakins (the Prince), had to be repeated half a dozen times to satisfy insistent encores, at the Royal Alexandra last night. As Prince Danilo, Mr. Charles Meakins plays the part skilfully. His agility and abandon as a dancer are marvelous, and his rendering of the solos is as acceptable as ever."

Vautrey L. King, of the Savoy Theatre, played week of Nov. 21 to turn-away business. The popular manager is always there with a good bill of vaudeville and the latest pictures by the film manufacturers.

R. G. Knowles, ex-vaudevillian, of the team of Morton and Knowles, is building a new theatre in the Bronx, New York. Glad to hear the news, Dick, and when completed, let's hear from you. Hundreds of your old school mates are still here; yes, enough to charter a train and give you another reception like the one you received at the Savoy Theatre here a couple years ago. Dick, the Central School bell rings out just the same as when you trodded along Ray street when a wee little chap in knickerbockers. Good luck to you and your Bronx Theatre.

For the week of Nov. 21, an excellent bill of Keith's vaudeville was presented at the Temple Theatre. Manager Jack Appleton is to be complimented. A. L. RICHARDSON.

The Case of Sergeant Wilde, by Mrs. Lella Burton Wells, was produced for the first time at the Belasco Theatre, Los Angeles, Cal., recently. Los Angeles critics found many faults with the piece.

Miller and Kinsey have been engaged for A Pair of Kids (Western) Company.

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"ALICE TEDDY," the roller skating bear. Always working. A real live bear skates, races, waltzes, etc., on ball-bearing roller skates; wrestle catch-as-catch-can. Playing vaudeville and rinks. GEO. H. CRAPSEY, Manager, care Richardson Skate Co., Chicago, Ill.

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CHICAGO ROLLER SKATE COMPANY, 1123 Washington Blvd., CHICAGO, ILL.

The Beggar Prince Opera Company opened its season at Stoughton, Wis., Nov. 24. The tour is under the direction of Edwin Patterson.

Eddie Delaney has taken the management of the Eastern Six Perkins Company, replacing Ed. Kadow.

BUY—ROLLER SKATES—SELL All makes; also rink floor powder. AMERICAN RINK SUPPLY CO., Sandusky, O.

FOR SALE—MILITARY BAND ORGAN with drums, etc.; in good condition. Also one lot of Winslow Roller Skates. Address BOX 664, Morgantown, W. Va.

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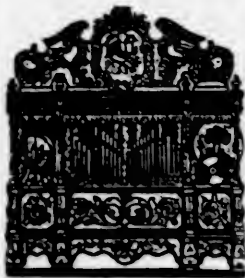
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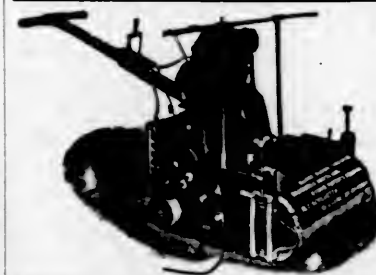


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Professional Roller Skaters' Ass'n. Organized to give greater prominence to bona-fide Professional Skaters—those who have a finished act to offer Managers seeking Exhibition Skaters—and to promote roller skating in general. Address SECY EARLE REYNOLDS, 1440 Broadway, N. Y. City, care The Billboard. All the Stars of the Skating World ARE MEMBERS OF THE ORGANIZATION. JACK FOTCH German Comedian, Fancy and Speed expert roller skater. Presenting the most entertaining novelty comedy act before the public. Address Billboard, Cincinnati, O. THE HARRAHS Presenting their latest success RINKLAND With Special Scenery. ON THE W. V. A. TIME. MISS ADELAIDE E. D'VORAK THE GIRL WONDER. In her marvelous Fancy and Trick Skating Exhibition, concluding each night with a race against any man in the Rink. Address 3347 E. 65th Street, Cleveland, O. H. A. SIMMONS Greatest living exponent of the art of Patinage—Superior Artistic Trick and Figure Skating—Astounding Still Skating—Marvelous Skating on toy wagons. The only real FANCY SKATING BURLESQUE performer. Managers will kindly write early for booking. Address, 73 Broad Street, N. Y. City.

BIG TOWN AMUSEMENT

BROOKLYN, N. Y.

Miss Jessie McAllister, who is one of Brooklyn's leading women, and has appeared with many of the best stock companies, has returned to the Forbes McAllister Stock Company, at Percy G. Williams' Gotham Theatre.

Herbert Kelsey and Elsie Shannon presented for the first time on any stage, a new one-act play, The Ecstasy, at the Orpheum last week, and the offering proved to be one of the best that has been seen in vaudeville for a long time.

Three ring vaudeville has started in Manhattan, and so far the Brooklyn vaudeville managers have no cause for alarm. Brooklynites are good judges of vaudeville, and desire to see a vaudeville entertainment given in the same manner of policy that Percy G. Williams has pursued in his chain of vaudeville theatres here, which is one or ten acts of excellent quality. The public will soon tire of any vaudeville bill with four or five good acts mixed in with sixteen acts of inferior quality.

Marie V. Fitzgerald's new play still remains without a name. It was presented at the Bijou Theatre last week. The play is patterned after the type of Madame X and Mother. Corse Payton has offered \$25 to the person who will suggest the most appropriate name for this play.

Circus acts are very plentiful in Brooklyn this week. The Royal Tokio Japs appear as an extra attraction at the Gayety, the Pericoffis Family are at the Star, the Gosh Sisters are at the Orpheum, and the Peterson Brothers are at the Greenpoint.

The Sunday concerts, given at the Majestic Theatre, are attracting unusually large crowds. Loeb's Sunday concerts are proving to be very popular at the Sam S. Sandler Theatre.

Mrs. Ida Huzza, a well known midget, who is the wife of Major Littlefinger, died at the City Hospital in Jersey City last week. Mrs. Huzza's last public appearance was at the Midget City, Coney Island, N. Y.

The Theatrical Union Billposters' ball, which was held at Saengerbund Hall, Nov. 28, was a big success. Prof. John Nolan and his orchestra furnished the music.

The Court Theatre starts a new policy this week, and opens with the Stock Company presenting melodramas.

Geunaro's Band is an extra attraction with The Follies of the Day, at the Casino and Empire Theatres here.

J. Aldrich Libbey and Katherine Trayer, one of Brooklyn's greatest vaudeville acts, are featuring My Sweetheart's Favorite Waltz, which is one of Charles K. Harris' latest hits.

GEORGE H. HAKES.

ALBANY, N. Y.

Thanksgiving day was the occasion of a family party of well-known stage people at Harmanus Bleecker Hall, where Grace George presented her new play, Sauce for the Goose. William A. Brady, Miss George's husband, was on hand, supervising the performance, which has been out but a few nights, and William A. Brady, Jr., the image of his clever mother, sat in a stage box, the most interested and enthusiastic person present.

So great was the demand for seats for Miss George's play that Manager Gordon was obliged to displace Prof. Bendall's orchestra to accommodate the crowd.

At all the theatres Thanksgiving Day, a collection was taken up for the local tuberculosis pavilion. Through the courtesy of the managers, curtain speeches were made by local physicians, explaining the cause for the collection. Grace George wrote a substantial check for the fund.

Albert Chevalier made his first appearance in Albany in fifteen years, in Daddy Dufard, Nov. 25-26. His play looks like a winner.

The New Theatre Company will make a two weeks' tour around New York, while a special company presents Masterlinck's Mary Magdalene. Albany will be visited Dec. 9-10.

Charles V. Burton, manager of the Lytell-Vaughan Players, who played a long stock engagement at Harmanus Bleecker Hall last summer, was in town Sunday. His company will return to Albany during the spring.

George Tyler, of the Lethler Company, was in town for the opening of Chevalier at Harmanus Bleecker Hall Nov. 25.

WILLIAM H. HASKELL.

BALTIMORE, MD.

Miss Annabelle Whitford, during her engagement at Baltimore, was informed that divorce proceedings were instituted in New York by her husband. In private life she is Mrs. Harry Blissing.

"Baby" Lippman, who is a well-known dancer, was married November 22 in Philadelphia, to William B. Anderson, a wealthy broker of the Quaker City. The bride is a Baltimore girl.

Plans for the erection of a large amusement building at Baltimore and Glimmer streets for the Empire Theatre company are being prepared by Paul Emmert, architect. The new structure will have a frontage of 56 feet and a depth of 110 feet. Vaudeville and moving pictures will be featured. The building will be equipped with all the modern improvements and the front will be ornate in beauty and brilliant by illuminated electric light.

The construction of the new Eureka Theatre at 1432-35 West Lafayette avenue will shortly commence. The contract for the building has been awarded to John Cowan. The theatre will be one of the finest of its kind in the country. Nidenhauser and McClusky are the architects. The building will be two stories high with a front of 40 feet and a depth of 125 feet. The first floor will be used for moving pictures and the second floor for food tables.

Florence May, who played one of the principal roles in Katy Did, is popular in this city. During her visit here, a dinner was given in her honor at the residence of Dr. and Mrs. Leonard K. Hirschberg, 1937 Madison avenue. Miss May is a native of Georgia but has many friends in this city.

A meeting was held in the reception room of Mayor Mahool in the City Hall, Nov. 21, for the purpose of furthering the plans for the

Banner Exposition in 1914. The committee of 100 recently appointed to outline the plans for the exposition unanimously adopted the report of the sub-committee of seven appointed to nominate officers, suggest committees and a plan of organization. A city-wide conference will be held in January for the purpose of giving definite shape to the plans and to arouse widespread interest in regard to the exposition. In the meantime, the various sub-committees will be organized and a definite site selected and a general plan will be outlined. The object of this exposition is to celebrate the one hundredth anniversary of the national anthem of Francis Scott Key, which he composed when he saw the "Dawn's Early Light" at Fort Mifflin from the deck of a British warship.

The Wilson Theatre in this city has made arrangements to play "split" week with the Losnos Theatre in Washington. The acts that play at the Wilson for the first three days of the week will play at the Cosmos the last three days of the week and acts playing the Cosmos will come to the Wilson.

SYLVAN SCIENTHAL.

CLEVELAND, O.

The officers of the newly effected association of independent film users in Cleveland are: A. Wagner, of the Marvel Theatre; Al. Bonning, Frank Kenny, Lou Develin and W. C. Kasper. The association has been formed with the idea of keeping up competition among film users so that no one film exchange will get a monopoly of the business. It is composed by seventy-five of the more reliable film users in Cleveland and vicinity.

The Boulevard Theatre, recently opened on the West Side, running pictures and vaudeville, booked by the Cleveland Vaudeville Co., possesses the unique feature of being the only picture house in Cleveland which keeps open after midnight. This house is located near a street car barn and an interurban station and keeps open until two and three o'clock in the morning to accommodate the car employees. The management is making a big hit with this plan.

Walter King, who has been playing twenty weeks on the Griffin time, arrived in Cleveland last week. He will take out a musical comedy company of eight people booking his own productions.

Billy and Pearl Meehan, who were the hit with Sam T. Jack's Own Show (Western Wheel Burlesque), closed with that show Nov. 26. Mr. Meehan has accepted an engagement with the Gordon and North Merry Whirl Company. Mr. and Mrs. Meehan were succeeded by Lew Dunbar and wife.

The Orpheum Theatre has discontinued vaudeville and is now a straight moving picture house. Herb Bell, who has been producing musical comedy for the last three months there, has accepted an engagement of a similar nature in Fort William, Ont., while the balance of the company went to Chicago.

The Presclia Theatre did not change their policy to the two shift system as was previously reported they would do. Their continued popularity has lead the management to increase the outlay for acts by about twenty per cent. each week and the Presclia now claims the second highest priced bill in vaudeville in the city.

The popularity of Sunday concerts in Cleveland was again demonstrated on the occasion of Sousa's Band at Keith's Hippodrome on Nov. 27. The big house was sold out for two performances.

The hit of the bill at Keith's Hippodrome the week of Nov. 28 were the Two Vivians. In a novelty sharpshooting act. Their work of bell ringing by sharpshooting is an especially novel feature. Rolfe and his Rolfeians also went big.

RON HOLBROOK.

NORFOLK, VA.

Norfolk, a city of 85,000 souls, from the census last report, has been slighted lately from the view of the theatrical public on account of the "war" between the Shuberts and K. & E. forces.

The Well's syndicate which really owns this city theatrically speaking, has at last come to agreements whereby Norfolk will see some of the New York successes by the open-door route. The city has always been a good show town, and never has there been a poor house, unless the attraction was the cause.

We (Norfolk) have been visited this season by a great array of dramatic as well as musical stars, and old Dixie always eliminates the cold shoulder.

Now comes the great special announcement that the great French tragedienne, Mme. Sara Bernhardt, will include this city in her itinerary. Our managers are always for first-class attractions, and we generally get our share.

Vaudeville, the now paying amusement, has a certain stronghold on the little metropolis of the South.

The Colonial Theatre was really a white elephant to the owners until the progressive firm of Wilmer & Vincent took charge and installed the new popular two-day shows.

Mr. S. W. Donalds, the resident manager, is a genial young man, with old experience in the vaudeville business, and he gives the patrons of this theatre beautiful all that is desired. For hold on the lovers of the variety fraternity of this city. By the way it is said that Mr. Gish made a great raffle-off at the races, lately run in this city.

All the picture parlors are holding out nicely. Now as the Christmas shoppers are making the rounds for bargains, they drop in for a rest, thereby the proprietors benefit.

Mrs. Mary Dixon Thacker, the talented sister of the dramatic writer, Rex Thacker, has just put on the market a book of the South, entitled, "The Strength of the Weak." Mr. Harrison Grey Elske has the rights for the dramatic producing of same.

Mr. Maxwell M. Cramer, the clever cartoonist of this city, will enter vaudeville. His work has made a mark for him in this city.

Les. J. Greenwood, the Yiddish dialectician, is laying off in this city, his home town, until after the holidays. He is a welcome visitor to the office of Billy Boy.

Prof. Chas. Borja and his elite orchestra, who have the Colonial Theatre music contract, fill in Sunday afternoons at our popular hostelry, The Lorraine.

The management of the Colonial Theatre is giving jobs of the headliners every Saturday matinee to ladies holding orchestra seats.

Mr. Ernest Paddon, otherwise known as "Goo Goo," does some heavy advertising for the Colonial Theatre, of which he is general advertising man.

I wish all Billy Boy's readers a merry Christmas as well as a progressive New Year.

LOUIS S. SALSBURY.

CINCINNATI, O.

Last week the Orpheum started on its new policy of playing sixtimes a week. The result of the first week's experiment was gratifying.

Donald Dunbar, who has been press representative for the Orpheum, has accepted a similar position at Wm. Morris' theatre in St. Louis.

Visitors in Cincinnati last week were John Corf and Edward Bloom, the latter Wm. Morris' representative.

Jan. S. Myers and George M. Brink have purchased the interest of George Bressler in the Auditorium Theatre. It is probable that the new managers will abandon the policy of vaudeville and install a stock company.

At the American this week a new policy went into effect. The management is now giving two shows a day, the first running continuously from noon until 6 o'clock, and the second from 6 to 11. At the middle of the week the evening show of the first half takes the afternoon, and vice versa.

The engagement of Angela Dolores, a leading woman with the Forepaugh Stock Company was but temporary one. Miss Dolores has returned to Chicago, and the leading roles will be interpreted by Jennie Ellison, Manager Geo. F. Fish, of the company, is now in New York engaging people for his aggregation.

Jos. Ratliff, who is a member of The Midnight Sons, which was at the Lyric last week, is a Cincinnati boy. His many friends gave him a cordial welcome.

As the result of a novel election no smoking will be permitted at the Orpheum. To determine the attitude of patrons in the matter, the management of the house sent out circulars made up in the form of ballots asking them to vote upon the issue. The final count stood 216 for smoking and 5,635 against it.

The Ninety and Nine, a thrilling melodrama had a successful week at Henek's. Frank Hurley is manager of the show.

DENVER, COLO.

The Sells-Floto animals are now warmly housed in their winterquarters here. The recent arrival of Bon, the baby hippopotamus, has much to do with the attractiveness of this zoo. The doors are thrown open to the public every Sunday and large crowds take advantage of the rare sight of a circus menagerie in the winter time.

Another big attraction there is the baby twin elephants, Kas and Mo, which come in for a big share of the attention.

Work is progressing very nicely on the new Shubert Theatre in Denver. Nothing definite, however, can be learned as to the date of the opening.

The new Burns Theatre at Colorado Springs, Colo., will be a fine one.

The big new theatre at Greeley, Colo., is nearing completion and should be ready for shows within several months.

The many Denver friends of Willette Kershaw, who played in stock at the Elitch Gardens this summer, were sorry to hear of her automobile smash-up. Miss Kershaw was a great favorite in Denver last summer.

Although it is in almost mid-winter, Manager Burt has arranged for roller skating and dancing at Lakeside. Plans are being made to make Lakeside larger and more attractive next year.

Lillian Russell was delightfully entertained at Pueblo on Thanksgiving Day by the society people of that town where she was the guest at an elaborate spread, after which the entire dinner party attended the matinee performance of Miss Russell.

The promoters of the aviation meet in Denver, in which Ralph Johnston lost his life, say the affair was not a financial success as thousands of people were lined up on the vacant lots as well as streets outside of the grounds. The last day was more or less of a disappointment to the big crowds as Bud Mars in a Curtis machine was unable to get off the ground but a few feet, and unable to make a flight the failure of which he attributed to the rarified atmosphere at this mile high altitude.

Miss Charlotte Thompson, playwright and author accompanied Miss Lillian Russell and her company to Denver. Miss Thompson is on her way to San Francisco to visit her mother. She will leave San Francisco in time to be in New York for the initial production there of her new play, Jan. 18, 1911. Miss Thompson played the part of Helen Mary in Salvation Nell when Mrs. Fiske toured the continent.

There will be plenty of dances for the theatrical fraternity during the winter, as dances are being arranged for by the billers, posters, etc.

JULIAN BELBER.

SAVANNAH, GA.

The second season of the Schiller Players at the Bijou, closed Nov. 26 and up to the present time no definite information as to the future plans of the Bijou can be obtained, though it is understood from authoritative source that this house will reopen with an entirely new stock company about Christmas. The Bijou is under the direction of Wells, Wilmer and Vincent, with Charles W. Rex as resident manager.

Miss Irene Timmons, who has, since the opening of the Schiller Players been leading woman of this company, has been engaged to play lead with the stock company at the Temple Theatre, Camden, N. J.

ARTHUR M. ROBINSON.

ST. LOUIS, MO.

This week began, as last week ended, with no great rush at our theatres, yet a slight improvement is noticeable at the various box offices which denotes that before the new year has begun the houses will again be getting at least as much business as last year. The important event of last week was the Lakes to the Gulf Deep Waterway Convention, which more than 5,000 attended. The delegates were given everything their hearts desired and the cost was not considered. They were given tickets that entitled them to admission into any of the St. Louis theatres, and they were very nearly all were taken advantage of. The only attractions in the city this week are the offerings at the local theatres, and should work to the managers' interests.

Mr. Stockhouse has been made business manager of the new Columbia Theatre here. The position was vacated by Mr. Harry Wallace when he was made manager of the Havlin Theatre. Mr. Frank R. Tate delayed making an appointment for the purpose of getting the very best material possible for this position, and Mr. Stockhouse's selection was his conclusion. Mr. Stockhouse for a large number of seasons furnished the programs for the Columbia, and during that time became thoroughly familiar with the workings of this theatre. His success is assured.

Charles A. Spaulding, the owner of the Olympic Theatre, the St. James Hotel and much other property, including the lease on the Century Theatre, is in the city for a week's stay as a guest of manager Pat Short. This is his first visit to the city since the World's Fair was held here.

The Coliseum last week was given over to the National Business Show. It has proved a novelty in the way of an exhibition.

The Harmonious Four, Lefty, McLeod, McDonald and Price, formerly of the Gem Theatre, have just signed a long contract with Mr. Hanauer, for service at the Casino Theatre. Their term at the Gem Theatre extended over two years and was part of the success of this theatre. The alertness of Mr. Hanauer secured the quartette for the Casino. Their ability and excellent understanding of harmonious music, them pronounced favorites with the St. Louis public. The Elks, St. Louis Lodge No. 9, are holding a Charity Indoor Circus at the Coliseum here this week. Happy Holmes is in charge, and a big success is anticipated. The Elks alone have disposed of over 50,000 admissions tickets.

The great success of Will M. Cressy and Blaine Payne at the Columbia this week has caused the management to continue their engagement over another week. It is not often that a team is held here in vaudeville for more than one week, especially when the sketch has been seen in the city before.

Another motion picture theatre opened its door to downtown patronage this week, it being the Lyric, at Sixth and Pine streets. The owner, Mr. Ryan, has expended \$5,000 in the improvement of the building. The theatre is complete, including a balcony.

The public of St. Louis, especially those who knew him personally, have been greatly grieved over the sudden death of Wm. G. Davenport, who died in San Antonio, Tex., on November 21. His high wire exhibitions in this city at both Lemay Park Carnival and the Pythian Charity Carnival recently, gave us a chance to become familiar with him and his skill as a high wire performer. All those who had the good fortune to know him will sadly miss his companionship. He leaves a wife and four children, who accompanied the remains to Detroit, Mich., his home.

WILL J. FARLEY.

NEW ORLEANS, LA.

The New Orleans Symphony Orchestra under the direction of Prof. Servin O. Frank, gave its first musical concert of the season November 20, at the Athenaeum. The piano soloist was Miss Livaudais. The organization is strictly a local one, composed of sixty musicians and will take to the road shortly playing southern territory. They will return here to play several more concerts during the winter.

The Russian Symphony Orchestra, of fifty one musicians and four singers under the direction of Impresario S. Kronberg, will appear at the French Opera House April 8, 1911.

W. A. KOEPEL.

NASHVILLE, TENN.

For some reason, Murray and Jones, black face comedians, who were billed to appear at the Orpheum week of Nov. 21, failed to put in their appearance. Kolb and Miller, a pair of German comedians, filled the vacated spot.

Jim H. Rutherford, late of the Hagenbeck Wallace shows, is playing vaudeville. He looked solid until the spring opening of the Sells-Floto Shows, with which he is engaged as principal producing clown.

Kolb and Miller, "Just Two Natural Germans," have been booked on the Inter-State time for six weeks.

Reynolds and Miller, sister act, opened on the Sullivan and Consideine time Dec. 11, at the Empress Theatre, Cincinnati, Ohio.

W. R. ARNOLD.

A complete list of attractions appearing in the cities mentioned on this page is given in the department beginning on page 38.

ENT NEWS IN BRIEF

TOLEDO, O.

Daniel Tibbets, the town marshall in the College Widow, is being played this week by Charles V. Hurton, the manager of the company.

Joe McMahon, the city building inspector, is the real fellow among the local theatre boys. Try to place in extra seats or standing room and see how far you can get.

Both Tom North, of The Newlyweds, and Maurice Caine, of In Panama, are kicking about the time they spent in the South.

Hi West, the star pitcher of the Toledo team, is busy on these days handling the Hans Wagner and Frank Chance newwear at Baker's.

Con Nolan has got back into the variety stuff and Friday night was caught in the act of making for the Empire dressing-room.

Tom Murray is making things hum at McCormack's Garden Theatre on Superior street.

Frank Callahan, the musical stage mechanic of the Joe Gates enterprises, was in the city with Bright Eyes.

The Bryan Company has added another wagon for the billing of the local houses. All the advertising agents of the various theatres wear a smile on account of the new move.

SAN FRANCISCO, CAL.

Another year has rolled by and New San Francisco is entitled to the name of Greater San Francisco, for the last census counted our population as over 415,000, and with our bay cities and suburbs, over 620,000 from which we draw over a half million people all within a few minutes ride of our metropolis.

The Chutes Park, full of all the latest riding devices, a large roller dance pavilion, is never overlooked by our visitors. With the prospect of the Panama-Pacific Exposition to take place here in 1915, for which we have raised \$17,500,000 and ask no appropriation from Congress, we have the best outlook for a prosperous future.

Richmond Theatre and some six additional moving picture theatres.

Another line of amusement which took root here about a year ago is the large swell cafes that offer only the highest and classiest form of vaudeville entertainment where notable performers appear nightly.

The handsome new Empress Theatre opened Sunday, November 4, with an excellent program, headed by Lind, the world-famed classical dancer.

Garcinetti Brothers, novelty acrobats and hat throwers, late with Harman and Bailey Circus, have been booked as an added attraction at the National Theatre last week with more S. and C. time to follow.

Wednesday, November 23, found a large crowd of friends and relatives bidding good-bye and shedding tears as the Steamer Wilhelmina pulled out for Honolulu with the largest crowd of performers that ever left here at one time.

Early in January, an international aviation meet will be held here at which the most famous flying men of the world will appear. Fifty leading business men decided this at a meeting of the Chamber of Commerce on November 22.

Maud Rockwell opened Monday, November 20, at the Lyric Theatre, Portland, as leading lady in musical company. She signed for a twenty weeks' contract.

Fifth Annual Citrus Fair will take place at Visalia December 15 to 19 inclusive. Sacramento will have its Citrus Fair February 15 to 18.

The Dodge, singers and dancers, have signed to play over Fairman's Southern Vaudeville Circuit.

Will Tyler, a very clever foot equilibrist, a recent arrival from Australia, made his first American appearance at the American Theatre, San Francisco as a special added attraction November 28.

Ed. Roman is now giving his personal attention to the management of the American Theatre, which is showing a splendid increased business. He says that musical comedy with a few vaudeville acts will be the future policy of this house.

Billboard visitors last week included Tony Kitamura Asahi, on the Orpheum Circuit; the Vagdas, hag punchers; Dick E. Wright; trapists; Yarnall, sketch team; and E. L. Davenport, of managerial staff Al. Barnes' Wild Animal Shows.

MEMPHIS, TENN.

F. F. Nordmann, a showman from Chicago, presented a panic that might have resulted seriously in the Crystal Moving Picture Theatre, Sunday, Nov. 27.

Nordmann had just entered the theatre, which was crowded with its usual big Sunday afternoon audience, when he discovered smoke issuing from a crack in the floor. Realizing that a panic might ensue if the audience became aware of the fact that there was a fire in the cellar, Nordmann resorted to a clever scheme to get the crowd out of the building.

Fortunately the operator was changing reels, and the screen was dark. Nordmann, much to the surprise of the manager and attaches, announced that the picture machine was broken beyond repair, and that it would be impossible to continue the show. The audience filed out as orderly as school children going through the form of a fire drill.

A few minutes later clouds of smoke were pouring out of the theatre. The blaze was confined to the cellar, but it was impossible to give a show Sunday evening owing to the stifling smoke scent that pervaded the place.

Nordmann's prompt measure was warmly commented by the local press. A strange coincidence was the fact that the operator was adjusting the reel to the film of The Fire Chief's Daughter when the blaze was discovered.

Rather than to allow an understudy to play when he had advertised that Miss Reulah Poynter would appear at his theatre, Manager Ben Strainback, of the Bijou, postponed the engagement of The Girl That He Forgot. Miss Poynter was called to Kansas City on account of the death of her mother.

The pretty little actress is very popular in this city, and interest was keen in her first appearance here in her new show. Owing to the collapse of the two upper floors of the building in which the Palace Theatre is located, 137 N. Main street, Manager Murry Cohn has closed his playhouse indefinitely.

Superintendent Anderson, as well as the physicians watching the experiment, are unable to say whether or not the photo-plays have a curative effect upon the unfortunates, but are unanimous in their verdict that they represent a splendid medium for breaking the monotony of the inmates daily.

During the tests, a score or more of humorous films were used, and the strange audience was loud in its manifestations of delight.

George Sidney, known throughout the country as Busy Izzy, dived down into his pocket Sunday night, Nov. 27, and handed a local deputy sheriff \$921 in greenbacks. The deputy had a writ of attachment, and threatened to tie up the show. It was within a few minutes of train time when he and Miss Bud Broadley, a chorus girl, the plaintiff, appeared at the depot to attach the scenery, trunks, etc. Sidney, however, thwarted the well laid scheme to embarrass him by producing the cash.

Miss Broadley, alleging breach of contract, claims \$430 salary, the amount she would have received had she continued her thirty-five weeks' contract. Sidney claims that he gave the girl two weeks' notice, and announced his intention of fighting the case.

E. D. Stair, New York, is owner of The Joy Rider, in which Sidney and the plaintiff played.

SEATTLE, WASH.

The Northern Pacific opened the new \$50,000 depot at Ellensburg, Wash., to the public, Nov. 19.

The annual Poultry Show of the Seattle King County Poultry Association opens Dec. 10.

Miss Marguerite Frye, a society favorite, graduate of Seattle's High School, and former classmate of the University of Washington, made her debut in vaudeville in a singing and dancing specialty Nov. 22 and did so well that Mr. Burns, Sullivan & Considine's booking agent, promptly offered her a contract for the whole of Sullivan and Considine Circuit.

BIRMINGHAM, ALA.

The Orpheum, Jake Wells' vaudeville house, closed Saturday, Nov. 26. Poor business was the cause. It is understood the house will open with stock in a few weeks.

The following were visitors at the Birmingham Billiard office, 1803 1/2 Third avenue: Chas. A. Zerm, Jas. A. Laveer, John A. Hunter, W. G. Williams, James W. Beattie, Harry L. Whiting, T. F. Fanning, Charles Kolker, Robert Dempster, W. S. Washburn and Wm. Persch. J. B. Rhodes has signed with the Howe Shows for next season.

E. W. Goss is now manager of the advertising department of the Amusement Guide, Birmingham, Ala.

KANSAS CITY, MO.

The year 1910, now fast drawing to a close, has been, and is, one of the most prosperous in this big show town's theatrical history. There have not been many changes. A new theatre and one completely remodeled, is about the extent of new developments in theatrical circles in Kansas City.

The Willis-Wood Theatre, during the summer months of 1910, was redecorated and now more than ever deserves the title given by its admiring patrons. The Willis-Wood has a large clientele and draws for its patronage not alone from Kansas City but the surrounding towns and even from a distance people come for some of the big theatrical offerings at the Willis-Wood or one of its famous W.-M. concert series.

The management still remains in the firm name of Woodward and Burgess, with the real management in the capable hands of Mr. Frank Woodward. Mr. Woodward is ably assisted in the management of Mr. O. H. Buckley, the popular business and assistant manager. The big traveling stars all come to the Willis-Wood each season and the business done by the shows is very gratifying to both resident and show manager.

The Shubert Theatre is said to be by the Shuberts, one of the best paying in their long chain of high-class theatres. The Sam S. Shubert Theatre, to give it its full title, is a memorial theatre to the late Sam S. Shubert, but it is known to Kansas City and the theatre patrons as "The Shubert" or "the home cozy."

The interior of the Shubert is all done in a warm, deep red tone with a cream tone in the mural decorations and this, with the many dazzling electric lights, makes it one of the prettiest and coziest theatres in the country.

A feature of the Shubert deserving of special mention is the lighting effect. The boxes have a mirror background, divided into panels with electric lights at each small panel. When the lights are lowered for "the curtain," the lights go out slowly all over the house and in the boxes the result is very fetching, for each individual light is reflected in the mirrors and the glow and dimness of a turned-down light is over the house. The Shuberts have retained for this season, Mr. Earl Steward, who since his incumbency as resident manager, has made himself popular and well liked by every one.

Mr. Steward is a real Kansas City boy and naturally has many friends in his home town. Mr. Fred Steward, brother of Mr. Earl Steward, is the treasurer of the Shubert. Mr. E. S. Hansen is his assistant in the box-office. That the Shuberts think well of Kansas City as a show town is evidenced by the many two weeks' engagements that are now being given Kansas City by Shubert stars. And these two weeks' engagements are a success as business is always very satisfactory.

This season some of the biggest musical shows and the big dramatic stars have come to Kansas City. The Grand Opera House is a theatre that will ever remain firmly fixed in the affections of this city's theatre-going public. No matter what theatres may come or what theatres may go, the Grand can always do an excellent business. There are regular attendants of the Grand

PITTSBURG, PA.

Within the year nothing new or startling has taken place theatrically, yet it is a pleasure to make mention of the fact that the good old times have again returned, and if reports are bona-fide as given me by the managers of the different playhouses throughout the city, then happy is the manager, the owner and all concerned. The infallible report has been that from twenty-five to thirty-three per cent. increase in business has been accomplished.

Taking the good reports as given me here and compare same with the rumors current one would be led to believe that Pittsburg has been particularly blessed. Of course, we have had our bumps, and theatrically speaking we have had nothing to brag for some time. Commercially, business hasn't been up to the standard, yet within the past month a spurt in all lines has been noticeable even though there has been a drop in the output of the different mills and the big coke industries.

While it is true that the chances are for the respective managers to claim improvement and to all outward appearances show, or claim big increase in business, nevertheless I am in a position to note the conditions and must admit that more pleasing or favorable conditions have not been noticeable for some time.

For some unaccountable reason we fail to get some of the big attractions until they have played one-night stands for several months. The truth of the matter is, I can recall one particular play that has so far failed to reach us, and know that it made quite a hit in New York, and am confident there are others. The only one which comes to my mind at present is Madame X. Of course there are enough high-class attractions to keep the respective houses busy, and with performance of merit, yet one naturally would suppose that the larger points would get all of them (at any rate those of merit) before the smaller towns, where to play more than one night would mean a loss of money.

About the largest thing pulled off here that will be of interest to Billboard readers, is the taking over of the Duquesne Amusement and Supply Co. and the Pittsburg Calcium Light and Film Exchange by the General Film Co. This deal was practically closed several months before consummated owing to the serious illness of the attorney for the General Film Co. Now, however, that the General Film Co. is a fixture in the Pittsburg field no noticeable change is either seen or heard from the other exchanges. They are still in existence and doing practically as well as ever, and this applies to the Independent as well as Association members; in fact, there is no noticeable change in the business of the General Film Co. since taking over the two principal supply houses.

The locations of both plants will be continued as heretofore. Mr. Clark will have charge of the Fourth avenue plant (P. C. L. & F. Ex.) while Mr. Lande will have charge of the Duquesne Am. & S. Co. Ex. on Grant street and Fourth avenue. With over 400 customers to supply the General Film Co. has decided to continue the two plants, not that the business couldn't be handled under one roof, and to advantage at that, yet to overcome any unlooked for happening, and as a protection to their many patrons as well as themselves.

Business is reported good from the different film exchanges, the Peerless, the Independent, the Liberty, the Crown, and J. Frank Hatch, as well as from the Acme and the Cut-Ease. At the Nison, our leading playhouse, there prevails a spirit of joviality, this owing to the great improvement of business this season and an exceptional bright outlook for the remainder of the season.

Another feature which adds much to the comfort of all connected with the theatre as well as the general public is the reopening of the Nison Cafe. This resort has always been popular with the players as well as the management and the public.

The Alvin, our other leading house, is making a record. There is no doubt but what this season will be the banner. With this house as well as the others, the attractions to follow are as good if not better than those already seen here, and business will continue good.

The Lyceum where previously melodrama held sway, the same good reports concerning business are heard, I have from Mr. Wilson, the resident manager, that this season will show an increase over that of last by at least thirty-three per cent.

The fact that the Lyceum has cut out melodrama leaves us now without a house wherein this class of performance can gain entrance here.

At the Duquesne, where the Harry Davis Stock Company holds sway, and which has become so endeared to the hearts of the thousands who love the stock company better, are emphatic in their praise of the management. The news which was given to the public a few days ago to the effect that the prices would be reduced so that no seat during the night performance would exceed fifty cents, and making twenty-five cents the limit for matinees means thousands more who will avail themselves of the opportunity of seeing a most capable company present the leading plays of the day.

So far as the Grand is concerned, the house where unless you secure your seats early it is a case of stand or get left, there is hardly any change for comment. This house is another under the management of Mr. Harry Davis, where high-class vaudeville is given.

We have the two burlesque wheels playing our burlesque houses. This in itself tells a big story. We get the best in burlesque at the two houses, the Gaiety and Academy. Mr. Kurtzman, manager of the Gaiety, gives a very flowery report of business. He assures me this will be the banner season for the Gaiety, and Mr. Harry Williams, owner and manager of the Academy is very jubilant over the way business has improved.

A complete list of attractions appearing in the cities mentioned on this page is given in the department beginning on page 38.

RING BARN GOSSIP.

The management of Campbell Bros.' Shows banqueted its members with a Thanksgiving dinner at Beeville, Tex. The menu consisted of soup, turkey bouillon an crotons, consommé a la royale, refresher, bleached celery, herb-kissed pickles, French giblet with drop dumplings, roast turkey with oyster dressing and cranberry sauce; vegetables, creamed mashed potatoes, stewed tomatoes and sugar corn; dessert, tapioca pudding, lemon sauce, peach, plum and apple pie; beverages, iced tea, coffee, cigars, Hatfield Havana. Mike Wells was the chef.

Advance Car No. 2, of Sun Bros.' Shows closed the season at Macon, Ga., Nov. 26. The car covered about 12,500 miles, visiting fourteen states. The complete roster at the close of the season included: Gen. H. Heckley, car manager; A. W. Moore, in charge of paper; Fred C. Rowers, J. Ned Riley, Chas. Florby, Edw. Mahoney, John C. Suggs, Chas. Kates, Chas. McGill, Geo. Nelson, billposters; Fred C. Cooper and Chas. T. Smith, lithographers; Jos. Boyd, banners; Fred W. Green, heralds; M. E. Hildebrand, chef; Geo. C. Smith, porter; Chas. Higgins, paste maker.

Thos. F. Wiedemann, of the Wiedemann Shows, purchased from Jones Bros., at Pulaski, Tenn., November 12, closing date of the show, twenty-nine head of draft horses and arena stock, cars, wagons, and other show property. This was shipped to winterquarters at Harribsburg, Ill., where he has the cars and wagons recently purchased from M. L. Clark, stored. The Wiedemann Bros.' Shows will close December 17, at Vincent, Ala.

Clare A. Berger, who has been treasurer and press agent of Jones Bros.' Buffalo Ranch, which closed its season at Pulaski, Tenn., Nov. 12, is spending a few days in Cincinnati. Mr. Berger was highly successful in handling his two positions and following his stay here will leave for Pennsylvania points to engage in newspaper advertising work. C. B. Howers, one of the agents of the Buffalo Ranch, is also in the city.

J. Augustus Jones was in Corry, Pa., last week en route to Warren, where his wild west show goes into quarters. Mr. Jones attempted to secure the Radiator Buildings, but was unsuccessful inasmuch as the company desired to use them. The Radiator Buildings, it will be remembered, were used as winterquarters for Cole Bros.' Circus.

Geo. V. Connor and wife closed the season with the 101 Ranch at West Point, Miss., Nov. 19. They are now resting at their winter home at Chillicothe, Ohio. Mr. Connor will now devote his time looking after his farms, and about January 1, will start engaging people for the outside shows of the 101 Ranch Wild West for the season of 1911.

Mr. and Mrs. John B. Wright have closed a season of twenty-nine weeks with the Jones Bros.' Buffalo Wild West Show and are taking a much-needed rest before starting in on their vaudeville time in New York City. They will appear with Miss Ida Mauning and Company, presenting Calamity Jane, a wild western border comedy.

The Kretow Show closed its season October 8. Mr. Kretow has purchased a house and three lots at Anderson, Ind., upon which he will build a barn to be used as winterquarters. On the closing day of the show Kretow was kicked by one of his horses, incapacitating him from work for four weeks.

Al. A. Reevea, for the past six years one of the agents of the Barium and Bailey Show, is doing the advance work for the New Century Girls, one of the Euphrate burlesque circuit attractions. A. Jack Faust, manager of the company, also spent many years with the "white tops."

Capt. H. Sneider, the Lion King, has charge of the Downie and Wheeler winterquarters at Oxford, Pa. The Captain has been with the Wheeler Shows for the past five years, and will be seen with the new combination next season, having charge of all the wild animal acts.

Jas. M. Beach, special agent for Sun Bros. Shows, closed his fourth consecutive season with that organization at Macon, Ga., Nov. 26. He will spend the winter in that city. Mr. Beach has been re-engaged for the season of 1911 making his fifth season with the Sun Show.

C. H. Tunney, who handled the music department with Cole Bros.' Circus for five seasons, and who is now resting at his home in Memphis, Mo., has contracted to furnish the music with Howe's Great London Shows for the coming season.

Herman Q. Smith, the well-known circus agent, last season general press representative of the Great Parker Shows, is now assistant manager and press representative for the new Majestic Theatre at Dubuque, Ia.

Robt. Fisher has joined the Carroll Comedy Company as agent.

Mr. Ed. Allen and Wife



A snap shot of Mr. and Mrs. Allen in Chicago. Mr. Allen was married the 15th of November at David City, Nebr. He is well-known in the profession as a producing clown.

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ALL OTHERS ADDRESS

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THEATRES AND ATTRACTIONS

The Bookings of Theatres in Towns and Cities Everywhere

ALABAMA.

BIRMINGHAM—SHEBERT (W. Mattie, mgr.) The Sons of the Father 30-Dec. 1. MOBILE.—MOBILE (J. Tannanbaum, mgr.) Mrs. Fiske in Becky Sharp Nov. 28.

ARKANSAS.

LITTLE ROCK.—MAJESTIC THEATRE. The Moto Girl, Carlisle's Dogs, The Berlinia, Billy Beard, Lawrence and Edwards, Jere Sandford, Florence Wilson. CAPITOL THEATRE (F. S. Tennell, mgr.) Nov. 28, The Spendthrift, 29-30 The Third Degree. KEMPNER THEATRE (A. M. Ybanes, mgr.) Nov. 30, Down South Minstrel; Dec. 1, The Cinderella Girl; 2-3, Jas. T. Powers in Havana.

CALIFORNIA.

LOS ANGELES.—AUDITORIUM (L. E. Rebymer, mgr.) Ellen Terry 28; Paolina and M. Merdlin Nov. 30-Dec. 3. MASON OPERA HOUSE (W. T. Wyatt, mgr.) Blanche Walsh in The Other Woman week of Dec. 5. MAJESTIC (Oliver Morosco, mgr.) William Faversham in The World and His Wife week of 28. BURBANK (Oliver Morosco, mgr.) The Burbank Stock Company in Texas week of Nov. 28. BELASCO (John H. Blackwood, mgr.) The Belasco Stock Company in The Case of Sergeant Wilde week of 28; same company in The Test week of Dec. 5. GRAND OPERA HOUSE (Chas. V. Kavanaugh, mgr.) Ferris Hartman and Company in Nearly a Hero week of Dec. 5. ORPHEUM (Clarence Brown, mgr.) Barrymore Rankin and Company. The God Soldier Fiddlers, Frank Morrell, The California Minstrels, and The Gus O'Neil Trio week of 28. LOS ANGELES (E. J. Bonnell, mgr.) Rice and Prevost, Carl Panster Trio, La Belle Meeker, John and Bertha Gleason and Fred Houlihan, Nat Leffingwell and Company, Harry Bloom and Signora Bea Verera week of 28. PANTAGES (J. A. Johnson, mgr.) Schenck Trompe, Sophie Tucker, Chas Burke and Company. Andy McLean and London Quartette week of 28. OLYMPIC (Louis B. Jacobs, mgr.) Olympic Musical Comedy Company in The Follies of 1911 week of 28. PRINCESS (Elmer N. Workman, mgr.) The Princess Musical Comedy Company in The Undertaker week of 28.

SAN FRANCISCO.—COLUMBIA (Gottlob, Marx & Co., mgrs.) Lillian Russell in Search of a Sinner week of Nov. 28; Ellen Terry mat. Dec. 1. SAVOY (Fred Bussey, mgr.) Second week of DeWolf Hopper in A Matinee Idol. GARRICK (N. Marger, mgr.) Max Hill and Co. in Dream City week 28. PRINCESS (S. Lovick, mgr.) Mrs. Wigga in The Cabbage Patch week 28. ALCAZAR (G. H. Davis, mgr.) Stock Co in The Dollar Mark week of 28. DREAMLAND (W. L. Greenbaum, mgr.) Tetrazzini in Concert Dec. 6-10. ORPHEUM (John Moroney, mgr.) Wm. Farnum and Co. The Buffalo Redey Troupe, Meredith Sisters, Saddle Furman, Six Musical Cutys, Callahan and St. George, Andree's Studies in Porcelain, Temple Quartette week 27. NATIONAL (D. J. Grauman, mgr.) Lind, McNamee, Flo Adler, Chas. Wayne and Co., John Dillon, Johnson, Davenport and Lodella and moving pictures week 27. CHUTES (Ed. Levy, mgr.) Biglow's Merry Youngsters, Hamilton Bros., Raader-Lavell Troupe, Guido Gull, Finn and Ford, Romanelli and moving pictures week 27. AMERICAN (E. Homan, mgr.) Will Tyler, Billy Van, Jas. Post Co. and moving pictures week 27. WIGWAM (Sam Harris, mgr.) DeWitt Young and Sister, Cox and Farley, Joe Kiefer and Co., T. Nelson Downs, Scott and Wilson, Orietta and Taylor and moving pictures week of 27.

CONNECTICUT.

BRIDGEPORT.—JACKSON'S (J. J. Fitzpatrick, mgr.) Seven Days Dec. 2; The Arcadians Dec. 3. POLIS (Lewis Garvey, mgr.) Our Boys in Blue, Wm. H. Macart and Ethel Bradford, Tom H. Davies, Rely and Currier, O'Dell and Kinley, Hilton and Harry Holman and pictures week of 28. KENNEDY'S EMPIRE (A. S. Oswald, mgr.) Eva Taylor, Healy and Barry, Joe Gallagher, Seitching Brothers, The Electric Trio and pictures week of 28. HARTFORD.—PARSON'S (H. C. Parson, mgr.) Seven Days 28-29; The Third Rail 30; William Gillette Dec. 3. POLIS (S. Z. Polls, mgr.) The Little Stranger head bill week of Nov. 28. MERIDEN.—POLIS (S. Poll, mgr.) Wood's Animal Circus of Horse, Dog, Cats and Poodles, Biglow and Cambree, Cook and Stevens, Mintz and Wurtz, Jac B. Douvan and Rena Arnold W. B. Patton and Company, Mary Roberts 27. Seven Days 30; The Arcadians Dec. 1.

DELAWARE.

WILMINGTON.—AVENUE (Conness & Edwards, mgrs.) The Avenue Stock Company in The Great Divide week of Nov. 28. LYRIC (W. H. Benner, mgr.) Terry and Flynn Wm. Green, The Allis week of Nov. 28. GARRICK (W. L. Dockstader, mgr.) The Courtiers, Kathryn Osterman and Her Company, Mabel Berra Pewitt, Marcus, Ardell and Williams, Harry L. Webb and Edwin Barry week of Nov. 28.

DISTRICT OF COLUMBIA.

WASHINGTON.—BELASCO (L. Stoddard Taylor, mgr.) Marie Cahill in Judy Forget week of Dec. 5. COLUMBIA (Fred G. Berger, mgr.) The Country Boy week of 5. NATIONAL (W. H. Rapley, mgr.) Ethel Barrymore in Mid Channel week of 5. CHASE'S (H. Winifred DeWitt, mgr.) Christy Mathewson, Chief Meyers and Max Tully head a vaudeville bill for week of 5. GAYETY (George Peck, mgr.) Girls from Happyland week of 5. LYCEUM (Eugene Kernan, mgr.) Girls from Dixie week of 5. HOWARD (Howard Stock Company, mgrs.) A Girl's Best Friend week of 5. CASINO (W. H. Mayer, mgr.) Three O'Conner Sisters, Silver and Purke, Nelson Waring, Cummings and Devery, Mr. and Mrs. Laverie week of 28. ACADEMY OF MUSIC (J. W. Lyons, mgr.) The Rosary week of 5.

GEORGIA.

ALBANY.—RAWLINS (A. C. Gortatowsky, mgr.) Madame X 30. UNDER CANVAS—Florida Blossoma 28.

ILLINOIS.

CHICAGO.—AUDITORIUM (C. Ulrich, mgr.) Grand opera; fifth week. COLONIAL (James J. Brady, mgr.) The Mayors; first week. GORT (U. J. Heumann, mgr.) Italy and Austin in Two Men and a Girl. CHICAGO OPERA HOUSE (George Kingsbury, mgr.) The Spendthrift; fourth week. ILLINOIS (Will J. Davis, mgr.) Julia Eltinge in Fascinating Widow; first week. GARRICK (Herbert C. Duce, mgr.) The Obscure Soldier; eleventh week. LYRIC (L. J. Auhait, mgr.) Maxine Elliott; second week. LASALLE OPERA HOUSE (Harry Askin, mgr.) The Sweetest Girl in Paris; fifteenth week. McVICKER'S (Geo. C. Warren, mgr.) The Nigger; second week. OLYMPIC (Sam Lederer, mgr.) Get Rich Quick Wallingford; first week. POWERS (Harry J. Powers, mgr.) The Computers; sixth week. PRINCESS (Mort H. Singer, mgr.) Deep Purple; tenth week. STUDERBAKER (Ed. Sullivan, mgr.) The Girl in the Train; fourth week. WHITNEY OPERA HOUSE (Frank O. Peers, mgr.) Lower Berth 13; eighth week. AMERICAN MUSIC HALL (Col. Wm. Thompson, mgr.) Vaudeville. BUSH TEMPLE (W. P. Shaver, mgr.) Berchtesgaden Beauern Theatre Co. ACADEMY (Wm. Roche, mgr.) Vaudeville. MAJESTIC (Lynan B. Glover, mgr.) Vaudeville. TREVETT (W. S. Quinn, mgr.) Vaudeville. BIJOU (Wm. Roche, mgr.) The Great Jewel Mystery. COLLEGE (Rev. F. V. McCabe, mgr.) CRITERION (J. Pilgrim, mgr.) Sapho. CROWN (Paul Rickson, mgr.) The Rosary. GLOBE (J. R. Brown, mgr.) The Smart Set. HAYMARKET (J. H. Brown, mgr.) A Winning Miss. MARLOWE (Capt. Montagne, mgr.) The Lion and the Mouse. NATIONAL (J. P. Barrett, mgr.) The Soul Kiss.

A revision of the list of combined theatres is now being made. To procure representation in this list managers need only fill out the blanks below and forward this slip to The Billboard.

Form with fields for State, Date, City, Name of Theatre, Name of Manager, Character of Attractions, Name and Address of Informant.

PEOPLE'S (John Prince, mgr.) Heart's Desire. WEBER'S (Weber Bros., mgrs.) The Fatal Wedding. ALHAMBRA (Weber Bros., mgrs.) The Star and Garter Show. EMPIRE (H. J. Herk, mgr.) The Passing Parade. FOLLY (J. J. Fenneasy, mgr.) The Lady Broceners. STAR and GARTER (Wm. Beebe, mgr.) Big Banner Show. ALTON.—TEMPLE (Wm. Savage, mgr.) The Third Degree Nov. 27; Powell and Cohen Musical Comedy Company week of 28. BIORAPHIC (W. T. Sampson, mgr.) McCormick and McCormick head bill for week of Nov. 28. BLOOMINGTON.—NEW CHATTERTON (F. Raleigh, mgr.) The Traveling Salesman 28; The Third Degree Dec. 2; Miss Nobody from Starland Dec. 3. The Climax 5; Checkers 8; The Golden Girl 9; The Man On the Box 10. MAJESTIC (Guy Martin, mgr.) La Greca, Charles Clark and Company, Dick Miller, Irwin and Herzog, Joe Bush's Eight Happy Youngsters and pictures week of 28. DECATUR.—POWER'S (Thos. P. Ronan, mgr.) Under Southern Skies Dec. 5; Fiddler's Contest 7; The Climax 8; Jeffries Johnson Pictures 10; Golden Girl 12; The Girl from Hector's 13; The Lottery Man 15; Robert Willard 17. BIJOU (A. Sigfried, mgr.) The Operator, Rifner and Cook, Ross and Oaks, Luce and Luce, Three English Girls, Mile. Nadje, Nanna Bryant, Jimmie Lucas, Carlton Brothers, Howard and Lawrence week of 28. ELGIN.—GRAND OPERA HOUSE (Thelen & Prickett, mgrs.) A Winning Miss 28; Eiko Minstrels 29-30. STAR VAUDEVILLE (Thelen & Prickett, mgrs.) Tom Linton, Gine and Clifton, Al. Coleman, comedian, 28-30.

JACKSONVILLE.—GRAND OPERA HOUSE (L. P. Anderson, mgr.) The Third Degree 28; The Alaskan Dec. 1. OTTAWA.—OTTAWA (Madge Duffy, mgr.) The Man on the Box Nov. 27. Seven Days 28. OTTUMWA.—GRAND (J. F. Jersey, mgr.) The Lost Trail 28. GARRICK (J. M. Root, mgr.) The Elliotts, Miss Vivian Early, Mills and Moulton, Billy McFerron, Louisa's Monkeys, Allman and McFarland, Brown Newman Co., Jack Miller, Carroll-Gillette Troupe week of 28. ROCKFORD.—GRAND OPERA HOUSE (Hugh Flannery, mgr.) The Squaw Man Dec. 3. ORPHEUM (A. J. Shimp, mgr.) Marco Twins, Walsh Lynch and Company, Bookman and Ross week of 28. MAJESTIC Rafayette's Dogs Holman Brothers, Harry Hestry, D. J. Dorsey and pictures week of 28.

INDIANA.

EVANSVILLE.—WELLS' BIJOU (Chas. Swanton, mgr.) The Traveling Salesman 30. Denman Thompson in The Old Homestead Dec. 2. The Rosary 3-4. MAJESTIC (Henry Meyers

mgr.) Flaming Arrow 27-30; Granstark Dec. 2; Miss Nobody from Starland Dec. 25. NEW GRAND (Martin Beck, mgr.) Four Huntings, Ward Klare and Company, Hums, Hums and Hums, Four Cliftons, Melde Capitaine, Haud Alexander, Witt's Rooms of Kildare, and pictures week of 27. KOKOMO.—SIFE (G. W. Sipe, mgr.) Haldwin and Spears Stock Company 5-10, Powell and Cohen's Musical Comedy Company 12-17. NEW CASTLE.—ALCAZAR (H. F. Brown, mgr.) The Girl in the Taxi Dec. 2, The Dudley Truck Concert Co. December 25. NEW GRAND (W. W. McEwen, mgr.) King Stock Company in The Mau of Her Choice 28. The Circus Girl 29. Lena Rivera 30. Signal of Liberty Dec. 1; The Girls Dec. 2. RICHMOND.—GENNETT (H. G. Sommera, lessee and mgr.; Miss Alice McVickers, rev. mgr.) The Girl in the Taxi Nov. 28; In Panama 29; Seven Days 30; Rose Stahl in The Chorus Lady Dec. 1; St. Elmo 3; Frances Starr in The Eastest Way 5. THE NEW MERRY (O. G. Murray, owner and mgr., Sam Circuit) Nevada, the nymph of the sea and queen of the air; The Hirschhorn, Alpine entertainers, Von Hoff, post comedy music; Scott and Wallace, musical comedy entertainers week of Nov. 28. THE COLISEUM (Clem Gaar, mgr.) Basket ball and skating.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (R. F. Holmes, mgr.; Don Stuart, booking agent) Golden Girl Nov. 30; Alma Wo Wobnst Du Dec 1-2; Dan Cupid 3; Lion and the Mouse 6; California Girls 12; Happy Hooligan 17; Madam Nazimova 22. GARRICK (J. M. Root, mgr.; W. V. M. A., booking agents) Week of Nov. 28, first half, Bush, Ling, Toy and Co., Mile, Sibone, Bob Lockhart, singer; Terry and Hyams, comedians; Thos. H. Dalton and Garrikscope, Last half, Lopez and Lopez, Martin Howard, international dancer; Bob Lockhart, singer, Thos. P. Hoier, Chas. Bradley and Garrickscope. DAVENPORT.—THE NEW AMERICAN (Chas. Berkel, mgr.; William Morris bookings) Week of Nov. 28, Jack G. McCallen and Max Carson, roller skating; The Musical Gerald, The Crumwells, juggling duo; Ray Crocker and the Four

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The Mimic and the Soubrette
S. & C. CIRCUIT

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The Most Amazing, Most Amusing
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Classy Singers and Dancers
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Real Cowpunchers in Vaudeville
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The 20th Century Find
IN VAUDEVILLE

rence Club 28; Severin O. Frank Orchestra 1.
CITY PARK RACE TRACK (N. O. Jockey
Club, mgr.) 10. Item Aviation Assn.
week 1. 6. WINTER GARDEN (F. W.
Merrill, mgr.) Arnold Sisters and Halfour, J. W. Melville
and Co., Gardengraph week of 27.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Julius
Cahn, mgr.) The Chocolate Soldier 1-3;
Dockstader's Minstrel 5. B. F. KEITH'S (J.
E. Moore, mgr.) Keith's Stock Co in Mrs. Temple's
Telegram 28 and week; U. T. C. Minstrel
(George H. Fortland, mgr.) James W.
Greedy, mgr.) Laskey's Seven Hoboes vaudeville's
greatest comedy; Mlle. Paula, queen of
the flying rings; Gleason Burte, Parker Palmer
Co., Photo Plays, Portland's Premier Orchestra
28 and week. SHRIDLU IRIDLU
28 and week. CONGRESS (Emil H. Gerstle,
mgr.) Helmsdorf, Kelly and Adams, Bijou Rus-
sell, Herbert L. Roy, lecturer; Congress Orches-
tra, under leadership of Prof. F. Earl Bishop,
28 and week.

MARYLAND.

BALTIMORE.—ACADEMY OF MUSIC (M. J.
Lehman, mgr.) The Round Up week of Nov.
28. The Arcadians week of Dec. 5. FORD'S
OPERA HOUSE (Charles E. Ford, mgr.) Julian
Eitling in The Fascinating Widow week of Nov. 28.
Seton Daya week of Dec. 5. AUDITORIUM
(Jeff. D. Bernstein, mgr.) Fritz Scheff
in The Mikado week of Nov. 28; Grace George
in Sauce for the Goose week of Dec. 5. MARY-
LAND (F. C. Schanberger, mgr.) Dethwell
Brown, Trovato, Adonis, Marshall Montgomery,
Strenka Sisters, Blissett and Scott, Mason and
Keeler and The Leading Lady week of Nov. 28.
HOLIDAY STREET (W. F. Rife, mgr.) The
Rosary week of Nov. 28; At the Old Cross
Roads week of Dec. 5. SAVOY (S. J. Saphier,
mgr.) The Boston Players in The Lion and the
Mouse week of Nov. 28; Girls week of Dec. 5.
GAYETY (W. L. Ballauf, mgr.) Girls from
Happyland week of Nov. 28. RENTZ-SANTLEY Co.
week of Dec. 5. MONUMENTAL (Montague
Jacobs, mgr.) New Century Girls week of Nov.
28; Tiger Lilies week of Dec. 5. VICTORIA
(C. E. Lewis, mgr.) Jane Cooper, Elise Bartels
and Company, Sevilla and Pifo, Dave Vanfield,
Gouchard, J. Casey Mack and Company, Castel-
lane Bros., Fay St. Clair and The New York
Jolly Four week of Nov. 28. WILSON (M. L.
Schubler, mgr.) Henry and Young, Hall Bros.,
Florence White, Drake and Morgan, Al Wilson,
Schwab and Knell, Wynenna and Whirlwind,
Frank Naab, Madge Hughes, Busby and Wil-
liams and James A. Reynolds week of Nov. 28.
L'EBIN'S, The D'Estimons, W. A. Thome, Wm.
Campbell, Myrtle Nelson and James Wolf
week of Nov. 28.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Geo.
S. Wiley, mgr.) Fannie Reinhard in The Jew-
ish Soul 28-29; The Chocolate Soldier 30;
Quincy Adams Sawyer 1-3. SAVOY (L. M.
Boas, mgr.) Wright Huntington and Company,
Great Ringling, Laura Orday, Doria Opera
Company, Kenyon and Hilda, Hurr, Bertiers,
Walsh and Melrose and pictures week of 28.
LOWELL.—OPERA HOUSE (R. A. Ward,
mgr.) Lew Dockstader and His Minstrels Nov.
28; Lillian Buckingham in The Stamped 29-30;
Clark Urban Company Dec. 1-3; The Chocolate
Soldier 9-10. HATHAWAY, Vallere Bergere
and Company, Anita Diaz, Lillian Levin, Knox
and Alvin, Robinson and LeFebvre, Barry John-
son and Company, and pictures, week of 28.
ACADEMY OF MUSIC (Tom White, mgr.) Mr.
and Mrs. Cort, Probt, the magic whistler, Happy
Days in Dixie, The Italian Trio week of 28.
EMPIRE (M. Frances Berg, mgr.) Willard and
Company Stein and Earl, Bob Finley, and pic-
tures week of 28. MERRIMACK SQUARE (F.
J. Camp, mgr.) Mrs. Tom Lehman and Company,
Homan Six, Imperial Dancers, Lawlin the Jugg-
ler, Floya and Russell, and pictures week of
Nov. 28.

SPRINGFIELD.—COURT SQUARE (D. O. Gil-
more, mgr.) Quincy Adams Sawyer 28-30; Three
Twins Dec. 1-3. POLLS (S. J. Breen, mgr.)
Knubs Ehlsson and Company, Karl Emy and
His Pets, Wright, Tom Lehman, Kenyon, Nobody
and Platt, Albert Sutherland, De Renzo and La
Due, and pictures week of 28. GILMORE
(Henry Webber, mgr.) The Cowboy Minstrels,
Gavetta and Barr, Hughes and Tiffany, The
LoVitts, William Dick, Allen, Delwain and
Harold, and pictures week of 28. NELSON (H.
J. Dillenbeck, mgr.) Goforth and Doyle, Fay St.
Clair, Adolph Adams and Company, Gordon
Somers, Julie Ray Tracey, The Stanleys, and
pictures week of 28.

WORCESTER.—WORCESTER (John F. Burke,
mgr.) The Three Twins 28-30; The Spring Maid
Dec. 3; The Climax 12-14. FRANKLIN SQUARE
(James R. Sheehan, mgr.) The Wearing of the
Green week of 28.

MICHIGAN.

BATTLE CREEK.—POST (E. R. Smith, mgr.)
Winifred St. Clare Company 27-29; The Flirt-
ing Princess 30; Nat Goodwin Dec. 1; NEW
BIJOU (W. S. Butterfield, gen. mgr.) Lamb-
ert Brothers, Eggleston and Smith, Hazel Hes-
ton Lucas and Company, Lillian Mortimer and
Company and pictures, week of 27.
FLINT.—STONE'S (G. A. Peterson, mgr.)
Oscar F. Cook Stock Company 27; The Flirting
Princess 28; Beverly 29; Marie Tempest in
Ozto 30. GARRICK (Wm. H. Harris, mgr.)
The People's Stock Company in The Senator's
Wife week of 28. BIJOU (F. E. Ryce, mgr.)
Fifth Cosper, Swain's Ockatoos, Wm. Hurt
and Company, Rolles and Rebel week of 28.

MINNESOTA.

DULUTH.—LYCEUM (H. E. Pierce, mgr.)
The Rosary 27-30. ORPHEUM (H. W. Pierong,
mgr.) Annette Kellerman, J. Tannen, The Han-
lons, The Victoria Four, Miss Ruby Erwood
and P. Norris, Van Brothers, Charles Martelle
week of 27. EMPRESS (J. L. Maitland, mgr.)
Three Robes, Mr. and Mrs. Robert Keene, Mimic
Four, Miss Van Dyke, Nelson week of 27.
MINNEAPOLIS.—METROPOLITAN OPERA
HOUSE (L. N. Scott, mgr.) The Girl in the
Kimono week of Dec. 4; Miss Ananias, with
Adelaide Thurston 11-14; Where the Trail Di-
vides, with Robert Edeson 15-17. BIJOU OPERA
HOUSE (Theo. L. Hays, mgr.) The Adventures
of Polly week of 4; The Boy from Wall Street,
with Harry Clay Blaney week of 11. LYRIC
(Chas. P. Salisbury, mgr.) The Lyric Theatre
Stock Company, with Sarah Truax in The Ad-
ventures of Lady Fraula week of 4. DEWEY
(Archie Miller, mgr.) The Washington Society
Girls week of 4; Sam T. Jack's Company week
of 11. GAYETY (S. R. Simon, mgr.) Al Reeves
Beauty Show week of 4; Robie's Knickerbockers
week of 11. MILER'S (W. F. Gallagher, mgr.)
Cora Micklehoffer and Company, Holland and
Webb, George Wilson, The Original American
Newsboys' Quartet, Stella Hamilton, and the
Microscope week of 5. ENIQUE (Jack Elliott,

mgr.) Hope, Booth and Company, Bento Bros.,
Raymons and Hall, The Stanley Sextette, Clara
Rodgers, Jerome White, and the Motograph
week of 4. SHUBERT (A. G. Bainbridge, Jr.,
mgr.) High-grade Shubert's attractions week of 4.
ORPHEUM (G. E. Raymond, mgr.) High-class
continuous vaudeville week of 4. SOUTHERN
(W. A. Kelly, mgr.) High-class continuous
vaudeville week of 4. PRINCESS (Clyde Hitch-
cock, mgr.) Continuous vaudeville, motion pic-
tures and illustrated songs week of 4. CASINO
RINK (A. C. Kaeck, mgr.) Roller skating, con-
cert orchestra, etc., week of 4. ROLL-AWAY
RINK (L. D. Mathias, mgr.) Roller skating and
concert orchestra week of 4.

ST. PAUL.—METROPOLITAN (L. N. Scott,
mgr.) The Girl in the Kimono, with Miss
Frances Warren week of Nov. 27; Madame Sher-
ry week of Dec. 4; Robert Edeson in Where the
Trail Divides Dec. 11-14; Adelaide Thurston in
Miss Ananias Dec. 15-18. SHUBERT (T. M.
Scanlon, mgr.) Baby Mine week of Nov. 27.
GRAND (Theo. L. Hays, mgr.) The Adventur-
es of Polly week of Nov. 27; Harry Clay
Blaney in The Boy from Wall Street week of
Dec. 4. ORPHEUM (Clarence, mgr.) High Life
in Jail, The Police Inspector, Granville and
Rogers, Lop Ancer, Earnest Scharff, Chas. M.
McDonald, Borani and Nervo, Kingdrome and
Orpheum Orchestra week of Nov. 27. MAJES-
TIC (Jack Cook, mgr.) Myrtle Byrne and Co.,
Carl McInlough, Holland and Webb, Miss Cam-
ille, Person and Jack Halliday week of Nov.
28. STAR (A. Moeller, mgr.) Imperials, with
Harry L. Cooper week of Nov. 27; Pat White
Co. week of Dec. 4.

MISSISSIPPI.

NATCHEZ.—BAKER GRAND (J. Ferguson,
mgr.) The House of a Thousand Candles Dec. 1;
Walker Whiteside in The Melting Pot Dec. 2;
Wizard of Wiseland 6; Madame X 9.
VICKSBURG.—WALNUT (H. Mayer, mgr.)
Walker Whiteside 29.

MISSOURI.

KANSAS CITY.—WILLIS WOOD (Woodward
& Burgess, mgrs.) Week 27, The Dollar
Princess; week Dec. 4 Is Matrimony a Failure?
SHUBERT (Earl Steward, mgr.) Week 27 The
Jolly Bachelors; Dec. 4-7 a prolongation of the
engagement of The Jolly Bachelors; Dec. 8-10
A Kerma for Charity. GRAND OPERA
HOUSE (Hindson & Judah, mgrs.) Week 27,
Geo. Evans' Honey Boy Minstrels with James J.
Corbett as interlocutor; week 4 Vaughn Glaser,
Orpheum (Martin Lehman, res. mgr.) Week
27 Rameesa, the wonder worker; Geo. Auger and
Company, Artola Dno. Linton and Laurence, Bi-
son City Four, William and Warner, Du Callon,
The Orpheum Concert Orchestra, Empress,
EMPRESS (D. F. McCoy, mgr.) Vaudeville
week 27. AUDITORIUM (Lawrence Lehman,
mgr.) Auditorium Stock Company in Pierre
of the Plains week 27. Same company in David
Harum week 4. GILLIS (E. S. Brigham, mgr.)
Week 27 Happy Hooligan; week 4 The Isle of
Spice. CENTURY (Jos. R. Donegan, mgr.)
Week 27 The Cozy Corner Girls; week 4 The
Robemlan Burlesquers. GAYETY (A. Mc-
Phail, mgr.) Week 27, Robie's Knickerbocker
burlesquers in The Love Kiss; week 4 Troca-
ders. CONVENTION HALL (Louis Shouse,
mgr.) Week Nov. 29-Dec. 3, The Poultry Show.

ST. LOUIS.—OLYMPIC THEATRE (Pat
Short, mgr.) Week of Nov. 27, Richard Carle
in Jumping Jupiter; Dec. 4, J. E. Dodson,
SHUBERT THEATRE (Melville Stolz, mgr.)
Week of Nov. 27, Richard Mansfield in Shak-
spearian Repertory; Dec. 4, Eddie Foy. PREN-
CESS THEATRE (Dan S. Fishell, mgr.) Week
of Nov. 28, vaudeville as follows: Grace Haz-
ard, Frank Sheridan and Co., Claude Golden,
Brothers Lloyd, Florenz Family, Chas. Kenna,
La Belle Neve. CENTURY THEATRE (Pat
Short, mgr.) Week of Nov. 27, Robert Ed-
ison in Where the Trail Divides; Dec. 4, The Old
Homestead. GARRICK THEATRE (Harry
Buckley, mgr.) Week of Nov. 27, Cyril Scott
in The Lottery Man; Dec. 4, Margaret Hilling-
ton. COLUMBIA THEATRE (Frank R. Tate,
mgr.) Week of Nov. 28, vaudeville as follows:
Will M. Cressy and Blanche Dayne, Avon Com-
edy Four, Josie Heeler, Robert Cooke and Co.,
Three California Girls, Herbert Clifton, Fred
Watson, Moleis of Jardin De Paris. AMERI-
CAN THEATRE (Jno. Fleming, mgr.) Week
of Nov. 27, in Old Kentucky; Dec. 4, Miss
Nobody from Starland. IMPERIAL THEATRE
(D. E. Russell, mgr.) Week of Nov. 27, Check-
ers; Dec. 4, McFadden's Flats. COLONIAL
THEATRE Week of Nov. 28, vaudeville as
follows: Carroll and LaMont, O'Neil Trio,
Moody and Goodwin, Wurnell and Nelson, Jessie
Greenwood. HAVLIN'S THEATRE (Harry Wal-
lace, mgr.) Week of Nov. 27, Card King of
the Coast; Dec. 4, More to be Pittled Than
Scorned. GAYETY THEATRE (Frank Haw-
ley, mgr.) Week of Nov. 27, Trocadero Bur-
lesquers with Frank Kinney; Dec. 4, Jersey Lil-
lies. STANDARD THEATRE (Leo Riechen-
bach, mgr.) Week of Nov. 27, Cherry Blossom
Burlesquers, with Princess Za-Zette, Mack and
Granville, Perry and Joe Carr, Bonner Trio,
Loeo and Payne; Dec. 4, Cozy Corner Girls.
OPEON THEATRE, Nov. 27, German Theatre
Company in Oberlock Holmes; Nov. 28, Saw-
man's Travel Talks; Nov. 30, St. Louis Sym-
phony Orchestra, with Madame Gaskl.

ST. JOSEPH.—TOOTLE THEATRE (C. U.
Philly, mgr.) Adelaide Thurston in Miss Ana-
nias 29; David Bispham Dec. 1; Is Matrimony
a Failure 3; Mlle. Pavlova and Mikael Mord-
kin B. LYCEUM THEATRE (C. U. Philly,
mgr.) Vaughn Glaser in The Man in the Moon
30; Robemlan Burlesquers Dec. 1-3; Happy
Hooligan 4-7; Williams' Imperials 8-10. PAN-
TAGES' THEATRE (H. Beaumont, mgr.) Ari-
zona Joe's Rough Riders, Agnes Johns and Co.,
Three Demonios, Tom Fletcher Duo, Hall and
Lark, Robert Van Allen and the Pantoscope
week of 27. MAJESTIC THEATRE (Fred Cos-
man, mgr.) Week 27, DeArmo and DeArmo, Mc-
Donald and Williams, Black and McCone, Lloyd
and Whitehouse, Wm. Billingsley and motion
pictures. BIJOU DREAM THEATRE (F. N.
Bila, mgr.) Cutter and Soule and Sidney Jerome
and Co. are headliners for week 27.

SPRINGFIELD.—THE LANDERS (K. & E.
and Schubert Circuit; Geo. F. Zehndorf, mgr.)
Mrs. Cinderella Oct. Nov. 27-28; Miss Gay Zena
MacLaren in The Music Master 29; The Newly-
weds and their Baby Dec. 1; The Lottery Man
2; The Girl Behind the Counter 3; A Gentleman
from Mississippi 4. LYRIC (Geo. F. Olenhoff,
mgr.) The McAllister Stock Company in The
Man from the West week of Dec. 3. DIEMER
(Will F. Conlon, mgr.) The Louise Hutchinson
Company, Lost in London week of Dec. 3.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehring, mgr.)
Adelaide Thurston in Miss Ananias 30; Just
Out of College Dec. 3. LYRIC (L. M. Gor-
man, mgr.) A Yankee Idea week of 28. OR-

SOMMERS & HORTON
In Their Comedy Skit
"1 CAN'T FIND A TREE"
IN VAUDEVILLE

WHITE'S COMEDY MULES
The Two Funniest Mules on the
American Stage
WM. LYKENS, AGENT
Keith and Proctor

PAUL RUBY
NEVINS & ERWOOD
MAX E. HAYES, Mgr.
ORPHEUM CIRCUIT.

BERNARD and CANTER
SINGING AND TALKING ACT
In Vaudeville

H. A. HUGUENOT & CO.
The Deceivers
By EDWIN BURKE
In Vaudeville.

THE HUXTABLES
A Bouquet of Songs
Tied with a Bow of Neatness
UNITED TIME

TEMPLE and HUFF
In their Burlesque
OPERATIC COMEDY SKIT
UNITED TIME

E. DANIEL LEIGHTON ---
LUCILLE PHELPS & CO.
In their Comedy Sketch
THE GAME
UNITED TIME

BABE CLEMENT
COMEDIENNE
JOE WOOD CIRCUIT

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LEW. A. BERRY CONRAD MUNSON
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Jumping. Now in New York.

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FILM PRODUCTIONS

Brief Descriptions of all Films Booked for Immediate Release by Patents Company and Sales Company—Release Dates and Subject Lengths are Given

SALES CO.



IMPERIAL MOVING PICTURES CO.
IMPERIAL
 A **CLEVER KUSE** (Comedy; release Dec. 12; length, 500 feet).—Miss Darragh and Matthew Darragh are old friends. Darragh has a daughter named Mand, and Daly has a son called King. King and Mand are engaged to be married, much to the joy of their fathers, who see in the union of the two families the culmination of their fondest dreams. One day King and Mand have a violent lovers' quarrel. King leaves the house "forever." The two old friends, fearing the end of all their dreams, hold a brief conference, and decide upon a ruse to draw the young lovers together again. Hastily drinking a glass of wine apiece, they pretend they have been poisoned, and soon arouse the house by their pitiful cries and groans. King is sent for and with him comes a physician, who is let into the scheme. In the excitement the quarrel is forgotten by the lovers. Having accomplished their purpose, the old reproaches confess their ruse.

FAITHFUL MAX (Drama; release Dec. 12; length, 500 feet).—A post-rider is given some valuable jewelry by a wealthy country gentleman, with instructions to deliver it most carefully at the other end of his route. On the way, feeling fatigued, he lies down for a brief nap, placing his post-bag beside him, and ordering his faithful dog, Max, to guard it. He oversleeps, but Max soon realizes this fact and proceeds to awaken him. Starting up in great haste, he mounts his horse and rapidly rides away, forgetting the post-bag entirely. Max does not forget it, however, but runs swiftly after him, and circling about him, springs at

is a young bachelor, who has finally succumbed to the charms of the other sex and arranged for a dive into matrimony. At this momentous stage of his life, he receives a note of felicitation signed "An Old Sweetheart of Yours." Gaz- ing into the fire, Jack dreamily contemplates the letter and tries to think which "old sweet- heart" it could be. Visions of each one of them pass before his eyes. At the final tableau he sees the group of old sweethearts waving good luck to him.

THE IRON-CLAD LOVER (Comedy; release Dec. 9; length, — feet).—Tom has angered Bessie's father and is not permitted by the old man to call on Bessie. His efforts to see the girl notwithstanding father's orders receive a rather rude shock. Tom buys a suit of armor, puts it on, and has himself delivered at the house as a present to Bessie. Dick, a rival of Tom's for the hand of Bessie, finds out that Tom is inside the armor, and makes life miser- able for him. Tom, unable to stand this, tries to announce himself, but only succeeds in tumb- ling over and breaking a valuable vase. Bessie's pa has the "armor" thrown out. Dick's conscience makes him tell Bessie that Tom was in the armor. They finally rescue him.

NESTOR.

THE CONQUERING HERO (Comedy; release Dec. 7; length, — feet).—Why his daughter, Laura, should so stubbornly prefer Lee Howard to the wealthy Roger Elkins, Nathan Bradford is totally at a loss to understand. He had forbid- den Lee the house and threatened to disinherit his daughter, yet he feared they might elope at any moment. This, however, Roger Elkins volunteered to prevent by appointing himself body guard to the young lady whenever she left the house. Indeed it was in this manner that he found their improvised post-office in the hollow of a tree, and, from their letters dis- covered that the elopement they had feared was actually planned for that night. With Nathan and Roger on the spot at the appointed hour for the lovers to meet, the plans of the young

The Billboard's list of motion picture theatres is being revised for publication. Contributions to this list are solicited. Informants will please fill out the blanks below.

Town State

Name of Theatre

Manager

Location (street address important)

Name and Address of Informant

the horse's head, barking and growling, in his endeavor to get him to return. The dog's ac- tions finally become so extravagant that his master regretfully decides that the animal has gone mad and shoots it. Poor, faith- ful Max, wounded and dying, rises weakly and crawling painfully back to their recent vantage, lies down beside the treasure he had been told to guard, and here he is later discovered by his deeply sorrowing master, who has been made aware of the loss of his post-bag and returns to recover it.

THE POOR STUDENT (Drama; release Dec. 15; length, 500 feet).—John Shay, the son of a widow in very moderate circumstances, decides to go to college and work his way through. The college is a co-educational institution, and at the same boarding house where John occupies a room are a number of young lady students. Among this number are Hazel Jones and Isabelle Smith, the latter a very popular girl, but one possessing a very haughty disposition. John im- agines himself in love with Isabelle, and in or- der to give vent to his feelings, purchases for her out of his slim savings a bunch of violets. This he fondly lays at her place at the table. Isabelle is incensed upon learning who had brought the violets and throws the flowers angrily to the floor. Hazel, who has closely observed the af- fair, feeling sympathy for John, rises and picking up the violets, asks his permission to keep them. This, of course, he gratefully grants her. He then, realizing the vast difference in the character of the two girls, lets his heart go out to the one who showed such delicately ex- pressed sympathy. He also realizes most fully the humiliating position he occupies at the school, and accompanied by a close friend, leaves for the West, striking a rich placer mine and selling it advantageously. He returns to seek out the little girl who proved a true friend. He finds her, and John's mother is proud of her son's little "co-ed" wife.

THANHOUSER.



RIP VAN WINKLE (Drama; release Dec. 6; length, 1,000 feet).—Rip Van Winkle is driven from his home by his wife upon his re- turn late one night from a day's carouse. In the face of a terri- ble storm, and with only his dog Schneider and his faithful rifle to protect him, Rip wanders towards the mountains. Here he comes across a band of Gnomes who are supposed to be the spirits of Hendrik Hudson and his merry men. The Gnomes give Rip some magic schnapps to drink, and under its influence he goes to sleep for twenty years. When he wakes he is an old man and in ragged clothes, his dog is dead, and his rifle rusted away. Returning to his old home he finds his wife married to another man, his daughter grown to womanhood, and most of his friends dead and gone. Rip, however, finally manages to prove his identity and is happily reunited with his family.

THE GIRLS HE LEFT BEHIND (Comedy; re- leased Dec. 9; length, — feet).—Jack Redfern

people received a set back. Other schemes of the young people to win over the old man are equally as dismal failures as the first. Nothing daunted, however, Lee set about engaging the toughest-looking man in the vicinity to waylay Laura, her father, and Roger. In the midst of the disturbance, Lee, the conquering hero, would rush up, knock each ruffian down, and receive the old man's congratulations and consent to their marriage. The scheme worked better than even Lee had planned—for just as the father was humbly offering his apology and blessing to the happy couple, Bill Allen's dog took a hand, sending Roger up a tree, where he was forced to remain until Bill came home several hours later.

THE PILGRIM (drama; release Dec. 14 length —).—The boys were holding an indigna- tion meeting. That Pilgrim from the East, Jack Warren, had walked in and taken posses- sion of the hotel as though he owned it. To be sure, old man Clarton was ill and the work was certainly too much for Jane; still she might have asked one of them to help. As it was, they meant to make things pretty warm for him; and they did. A quarrel was at its height when announcement was made of Clay- ton's death, effectively putting an end to the strife. Hostilities were, nevertheless, renewed a few days later when the boy found that Jane was still retaining Jack as her assistant. Jane now intervened and commanded the boys to leave. Then after they are gone, quietly but firmly she insisted upon Jack doing the same. Three months passed. Finding the work entirely too great for her strength and the "help" most unreliable, Jane had sold the place and was leaving her old home forever. On the way to the station she is met by Jack. Gently he persuaded the girl to come to his cabin, while he hurried away for a minister. But no sooner was the ceremony performed and the clergyman and his wife congratulating the happy pair than the boys burst into the room. They had arrived to run Jack out of town, but the pres- ence of the minister and the sight of the mar- riage certificate caused them to treat a shame- faced and hasty retreat.

ECLAIR.



THE BOWLING CRAZE (Comedy; release Dec. 12; length, 445 feet).—Jack becomes extremely interested in the game of bowling, and after watch- ing for a considerable length of time feels a strong desire to partici- pate in the game creep- ing over him. He begs to be allowed to join in the contest, but he is so wonderfully awkward, and makes such fearful blunders that he is speed- ily turned out. However, our valiant friend is not discouraged, and he immediately sets to work to train himself. Before long he becomes a first-class bowler. The proud Jack then pre- sents himself once more to the players and as

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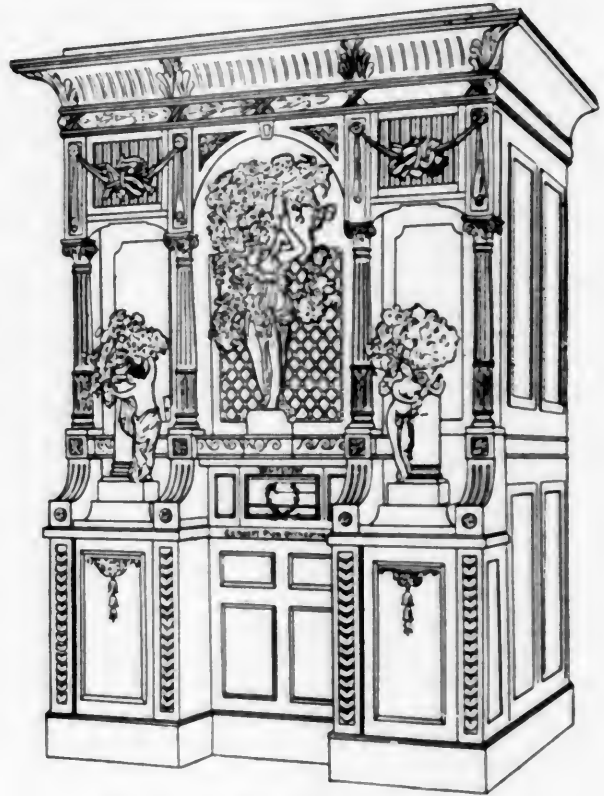
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roughs them by beating them all to smithereens.

OH DEAR UNCLE FROM AMERICA (Comedy, released Dec. 12; length, 470 feet).—Uncle Durand, an eccentric old fellow, is expected by his nephews. As they are called away from home very unexpectedly, they instruct their servant, Baptist, to look after the comfort of their uncle until they return, in case he should arrive in the meantime. Shortly after the young men have departed there is a ruck at the bell. Baptist immediately concludes that it must be Uncle Durand, and hastens to the door. There he finds a very dilapidated-looking tramp. Remembering that the uncle is a queer old fellow, Baptist permits the beggar to enter and shows him every attention. When the real Uncle Durand makes his appearance, he is furious. Complications are explained and uncle and nephew settle down to a real jollification.

YANKEE.



QUEEN OF THE NIBBLISTS (Drama; released Dec. 2; length, — feet).—Carl Sophia Petroff, brother and sister, are leaders of the Nibblists. To carry out their plans against the government, a spy is sent to the palace of the Governor General, to obtain information vital to their cause. As they are discovered and executed.

Soldiers storm the stronghold of the Nibblists, capturing all within except Sophia, who escapes by means of a secret passage. The captives are sentenced to Siberia for life. Joining a band of gypsies, Sophia disguises herself as a dancer and managed to gain admittance to the Governor's palace. Through her wit and resource Sophia manages to effect the release of her brother, and, later joining him, embarks for America.

WHEN THE WORLD SLEEPS (Drama; released Dec. 3; length, — feet).—James Madison has just heavily in the stock market. His friend Wesley visits him and leaves in his care a wallet containing five thousand dollars. The wallet is placed in Madison's safe, and in the morning Madison hands the wallet to Wesley, but the money is gone. Wesley charges Madison with having stolen the money. A detective is called in. The mystery is solved when the three men lying in wait, see Madison's wife enter in her night robe, open the safe and place the missing money inside. Then they realize that Mrs. Madison is a somnambulist and has taken and replaced the money in her sleep.

THE MEDICINE MAN (Comedy; released Dec. 6; length, — feet).—Sam Lane is a Western medicine faker. Some Indiana chase him, capture his wagon and proceed to drink the contents of his medicine bottles. The antics of these Indiana after the medicine has taken effect are ludicrous. Sam is rescued by Bill Smith, who takes him to the home of his sweetheart, "Kit" Thomas. Sam's smooth manners make a hit with "Kit," who throws poor Bill over. "Kit" Thomas catches Sam kissing "Kit" and at the point of a pistol makes him promise to marry the girl as soon as he brings the sheriff. Sam explains that he is already a married man, and persuades "Kit" to accept Bill. When the old man arrives with the sheriff he is surprised to find the girl in the arms of Bill.

THE REHEARSAL (Drama; released Dec. 6; length, — ft.).—Mrs. Val Allen, a society amateur actress, engages Robert Harlowe to "coach" her in private rehearsal for an amateur performance. She is fascinated by the actor, who is equally smitten with her charms. Harlowe's wife learns of her husband's infatuation and follows him to the society woman's home, where he finds the pair in a love scene not in the play book. The actor's wife denounces the woman, whose husband enters in the midst of the scene, and demands to know what it all means. With great magnanimity the actor's wife says: "We are only rehearsing a scene," and all ends happily for both couples.

ITALIA.

A PAINFUL DEBT (Drama; released Dec. 1; length, 1,000 feet).—This film is one of Italia's feature dramatic productions.

THE BIG DRUM (Comedy; released Dec. 3; length, 500 feet).—A comedy subject on the same reel with The Dog Keeper, another amusing film.

RELIANCE.

WHEN WOMAN WILLS (Drama; released Dec. 3; length, 1,000 feet).—The experience of an unsophisticated girl for whom a trap is laid by a young rascal, forms the plot of this film. A wealthy, honorable man, incensed at the diabolical plot, extricates her from a distressing dilemma. The wisdom and purity of the maiden wins his love. Later, as his wife, and holding a deep affection for him, her rural pretensions transformed by culture and magnificent talent into dazzling beauty, she wreaks havoc with the heart of the rake who sought her ruin and crushes him with an avalanche of scorn, exhortation and ridicule, in the presence of her husband.

RISON.



THE HANDBYMAN'S PER SONAL (Comedy; released Nov. 20; length, 1,000 ft.).—The cowboy's letter to the matrimonial agency brings a motley assortment of females to the ranch, and the cowboys have some hilarious experiences with them. The handsome writer of the letter is rescued from the mob by a pretty girl, and is rewarded for the mauling he received by winning her for his wife.

A CHILD OF THE WILD (Drama; released Dec. 2; length, 1,000 feet).—An Indian is expelled from his tribe, with his wife and girl. The lonely love of the girl after the death of her parents is brightened by the miner whom she saves from starvation, and discloses to him a gold mine. It is for him, too, that she saves it from the claim jumpers. The miner falls in love with her, and as his wife shares the fortune she has given him.

AMERICAN.

VERA, THE GYPSY GIRL (Drama; released Dec. 3; length, 800 feet).—He treated and abused by the tyrant king of her tribe, Vera, the gypsy girl, deserts her companions. Alone and exhausted, she stops in a field and sinks beside a corn shock. All night long she lies there,

and in the morning a young farmer finds her sleeping. He takes her to his people, and the gypsy girl begins a new life in the midst of civilization. Her love for the young farmer grows stronger day by day, and he unconsciously nurtures it with his brotherly devotion. Becoming jealous of the young farmer, she leaves to join her people. The news of the gypsy's absence weakens in the young farmer the knowledge of his love for Vera. He holds a searching party, and finding the girl, brings her back into the sphere of peace and happiness.

TWO LUCKY JIMS (Comedy; released Dec. 8; length, 955 feet).—The two Jims depicted in this picture loved the same girl. One was exceedingly fat and the other equally exceedingly slim. Slim Jim was the father's choice, and fat Jim the mother's favorite. Both Jim's and the girl's parents had their plans in connection with their respective favorites, but unluckily or luckily, as the case may be, the girl had a lover. The father did not like the lover and forbade him the right to the house, so he was compelled, in order to press his suit, to sneak in surreptitiously. The ardent wooing of Slim Jim is appeased by the girl's promise to elope with him; likewise that of Slim Jim's ponderous rival. The failure of the girl to meet the two at the appointed time caused each one separately to start toward the ranch, with a view to ascertaining the reason for the delay. In their search they unexpectedly meet each other, and finding one another on the same mission, in indignation decide to investigate. They discovered that in the interim an elopement had taken place, and that the girl had departed with her personal suitor. But Cupid won out, despite the efforts of the two Jims and the girl's parents to prevent the marriage. A few years elapsed, and the two Jims went to visit the home of their successful rival. They found him sweetly engaged at the wash-tub, while his indolent wife sat by bossing the job. The

(Continued on page 44.)

WEST VIRGINIA MANAGERS attention is invited to the money-making, popular Buffalo Bill Great West, Pawnee Bill Far East. The entire show as it is seen in the big tent in motion pictures, three thousand feet, with lecture, can be contracted, share or rent, from Colonel Joe. A. Parker, only exclusive owner state rights for West Virginia. Will play under auspices Lodges, Churches, or Societies. Liberal terms. A good steady, experienced man wanted to manage on the road. Offers and full particulars will be received. State all. Address COL. JOSEPH A. PARKER, 301 Sumner St., Hinton, W. Va.; or C. & O. R. R.

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Theatres and Attractions.

(Continued from page 39.)
PHIEM (H. E. Billings, mgr.) J. C. Nugent and Company, Waterbury Brothers and Tenney, The Five Alphas, Arthur Bowen, Lane and O'Donnell, Savo and The Racketeers week of 28.
OMAHA.—BRANDERIS (W. J. Burgess, mgr., K. & E. bookings) Is Matrimony a Failure? 27; Henry Woodruff in The Genius Dec. 2. KITTY THEATRE (Chas. Reed, mgr.; Stair & Haylin bookings) Silver Threads 27-29; Three Weeks 1-3. ORPHEUM (Wm. P. Byrne, mgr.) World Dancers and Collie Ballet, In Kris Kringle's Dream; Bird Millman, "The Eva Tanquay of the Air," wire artist; Zillah Covington and Rose Willburn in The Parsonage; Bowman Bros., The Blue Grass Boys; Irene Howley, singing fun songs; Krags' Trio, in trapeze novelties; Len Hart singing clown; Kiodrome, 27 and week. GAIETY (E. L. Johnson, mgr.; Eastern Wheel bookings) Al. Reeves' Beauty Show 27 and week. BOYD THEATRE (Wm. Warren, mgr.; Woodward Stock Co.) Miss Eva Lang in The Squaw Man 27 and week.

NEW JERSEY.
ATLANTIC CITY.—APOLLO (Fred Moore, mgr.) A Girl of the Mountains 28-29; Yiddish Company in The Broken Heart Dec. 1; Helen Ware in The Deserters Dec. 2, 3. SAVOY (H. Brown, mgr.) Walton and Vivian and Company, George F. Lauder and Company, Grace De Mar, Young and Wardell, Richards Brothers, The Ashers, Tom Moreland and Company and pictures week of 28. YOUNG'S PIER, York and Adams, William J. Kelly, Jewel Barlow, Dorothy Kenton, Armlinta and Burke and pictures week of 28.
BAYONNE.—BIJOU (Hert Howard, mgr.; Chas. Fitzpatrick, booking agt.) Three Kenyons; How and How, Hebrew comedians; Dorsch and Russell, musical comedians; George Herbert, monologist; The Liberts, equilibristes; Bergeret Sisters, classical singers and dancers; Dean and Price; Russell and West; Yamamoto Brothers, Japanese sensational wire walkers week of 28. OPERA HOUSE (Al. H. Woods, lessee; R. Victor Leighton, mgr.) The White Captive 28-30; The Cowboy and the Thief Dec. 1-3; Flske O'Hara in The Wearing of the Green 3-7; At the Old Cross Roads 8-10.

ROBOKEN.—GAIETY (Corse Parton, lessee; Isidor Cohan, mgr.) Una Belle Brinker and Corse Parton Stock Company in Camille week of 28; Girls week of 5. EMPIRE (A. M. Brugeman, lessee and mgr.) The Golden Crook week of 28; The Beauty Trust week of 5.
NEWARK.—NEWARK (A. W. Robbins, mgr.) Helen Ware in The Deserters 28 Dec. 1; Sarah Bernhardt 3-4; John Drew week of 5. PROCTOR'S (R. C. Stewart, mgr.) Master Gabriel, James Cullen, Coskley's Town Hall Minstrels, Moore and Elliott, Those French Girls, The Musical Brittons, Lucille Langdon, Morton and Moore week of 28. COLUMBIA (J. W. Jacobs, mgr.) The Climax week of 28. WARDMANN'S (Lee Otolengue, mgr.) The Beauty Trust week of 28. Cracker Jacks week of Dec. 5. EMPIRE (Leon Evans, mgr.) The Brigadiers week of 28. Dreamland Burlesquers week of Dec. 5.

NEW YORK.
NEW YORK CITY.—ACADEMY OF MUSIC (Wm. Fox, mgr.) The stock company in The Ensign.
ALHAMBRA (Percy G. Williams, mgr.) Vaudeville twice a day.
AMERICAN MUSIC HALL (Wm. Morris, Inc., mgr.) Vaudeville twice a day.
ASTOR (J. L. Buford, mgr.) The Aviator, opened Dec. 5.
BELASCO (David Belasco, mgr.) The Court, tenth week.
BIJOU (A. C. Campbell, mgr.) Zelta Sears in The Nest Egg, third week.
BROADWAY (Wm. Wood, mgr.) Sothern-Marlow, opened Dec. 5.
BRONX (Percy G. Williams, mgr.) Vaudeville twice a day.
CASINO (W. L. Rowland, mgr.) Sam Bernhardt in He Came From Milwaukee, twelfth week.
CIRCLE (Hollis E. Cooley, mgr.) Mother opened for a Dec. 5.
CITY (Samuel F. Kingston, mgr.) Kylie Bellow in Raffles.
COLONIAL (Percy G. Williams, mgr.) Vaudeville twice a day.
COLUMBIA (J. Herbert Mack, mgr.) Vanity Fair.
WILLIAM COLLIER'S COMEDY (F. R. Comstock, mgr.) William Collier in I'll Be Hanged if I Do, second week.
CRITERION (Charles Frohman, mgr.) The Commuters, seventeenth week.
DALY'S (Robert Robertson, mgr.) Baby Mine, sixteenth week.
DEWEY (Wm. H. Fox Am. Co., mgr.) Vaudeville and moving pictures.
EMPIRE (Charles Frohman, mgr.) William Gillette opened Dec. 5.
FOURTEENTH STREET (J. Wesley Rosenquest, mgr.) Vaudeville and moving pictures.
GAIETY (J. Fred Zimmerman, mgr.) Get Rich Quick Wallingford, twelfth week.
GARICK (Charles Frohman, mgr.) The Speckled Band, third week.
GLOBE (Chas. Dillingham, mgr.) Sarah Bernhardt opened Dec. 5.
GOTHAM (Wm. Fox Am. Co., mgr.) Vaudeville and moving pictures.
GRAND (Harry Bookman, mgr.) Moving pictures and vaudeville.
GRAND OPERA HOUSE (Jack Welch, mgr.) The Bachelor Belles.
HACKETT (Ed. V. Gomerly, mgr.) Chevalier opened Dec. 5.
HERALD SQUARE (Harry M. Hyams, mgr.) Lulu Glaser in The Girl and the Kaiser, third week.
HIPPODROME (John B. Fitzpatrick, mgr.) The International Cup with the circus acts, the Ballet of Niagara and the Earthquake, thirteenth week.
HUDSON (Henry B. Harris, mgr.) Nobody's Whlow, fourth week.
HERBERT & RAMON'S MUSIC HALL (Sam Hertz, mgr.; Sam Hertz's Queen of Bohemia Co., closed week ending Dec. 3.
KEENEY'S THIRD AVENUE (Edw. J. McMahon, mgr.) Vaudeville and moving pictures.
KEITH and PROCTOR'S FIFTH AVENUE (G. R. McCune, mgr.) Vaudeville twice a day.
KEITH and PROCTOR'S BROADWAY (23d St.) Moving pictures and vaudeville.
KEITH and PROCTOR'S BROADWAY (45th St.) Moving pictures and vaudeville.
KEITH and PROCTOR'S BROADWAY (58th St.) Motion pictures and vaudeville.
KEITH and PROCTOR'S HARLEM OPERA HOUSE, Vaudeville, stock and pictures.
KNICKERBOCKER (Harry G. Rosmers, mgr.) Fred Terry and Julia Nelson in Henry of Navarre, second week.
LIBERTY (J. W. Mayer, mgr.) The Country Boy, fifteenth week.

LINCOLN SQUARE (Chas. Ferguson, mgr.) Moving pictures and vaudeville.
LOEW'S SEVENTH AVENUE (Marcus Loew, Inc., mgrs.) Vaudeville and moving pictures.
LYCEUM (Daniel Frohman, mgr.) The Importance of Being Earnest, fourth week.
LYRIC (Sol. Manohelmer, mgr.) Mrs. Leslie Carteron, Two Women, second week.
MAJESTIC (William Shubert Co., mgrs.) The Blue Bird, fifth week.
MANHATTAN OPERA HOUSE (Wm. Haumerstein, mgr.) Vaudeville twice a day.
MANHATTAN (Wm. Gane, mgr.) Vaudeville and moving pictures.
MAXINE ELIOTT'S (Geo. J. Appleton, mgr.) The Gambler, sixth week.
METROPOLIS (Leon Berk, mgr.) Ginger Girls closed Dec. 3.
MINER'S BOWERY (E. D. Miner, mgr.) The Brigadiers.
MINER'S EIGHTH AVENUE (E. D. Miner, mgr.) The Broadway Gaiety Girls.
MINER'S THIRDS (Martin, Misa mgr.) Broadway Gaiety Girls closed Dec. 3.
MURRAY HILL (Fred Waldmann, mgr.) The Queen of Bohemia.
NAZIMOVA'S 30th ST. (Ralph Long, mgr.) Mme. Troubadour, second week at this theatre.
NEW AMSTERDAM (Katy week, Erlanger, mgr.) Madame Sherry, fifteenth week.
NEW YORK (Klaw and Erlanger, mgrs.) Naughty Marietta, fifth week.
NEW THEATRE (Winthrop Ames, mgr.) Olga Nethersole in Mary Magdalene opened Dec. 5.
OLYMPIC (Maurice Kraus, mgr.) The Queens of the Jardin de Paris.
PALAZZO (Wm. Morris, Inc., mgrs.) Vaudeville.
PROSPECT, Moving pictures and vaudeville.
REPUBLIC (David Belasco, mgr.) Rebecca of Sunnybrook Farm, tenth week.
SAVOY (Jerome Rosenberg, mgr.) Vaudeville and moving pictures.
STAR (Wm. Fox, mgr.) Vaudeville and moving pictures.
TIMMONT, Stock company.
UNIQUE (E. L. Well, mgr.) Moving pictures and vaudeville.
VICTORIA (Oscar Hammerstein, mgr.) Vaudeville twice a day.
WALLACK'S (Chas. Burnham, mgr.) May Irwin in Getting a Polish, fifth week.
WEBER'S (Jas. M. Weber, mgr.) Alma, Where Do You Live? eleventh week.
WEST END (J. E. Cookson, mgr.) The Summer Widowers.
YORKVILLE (Marcus Loew, mgr.) Vaudeville and moving pictures.
COMEDY (Alber Kauffman, mgr.) Moving pictures and vaudeville.
FAMILY (Wm. Fox, mgr.) Moving pictures and vaudeville.
NEMO (Wm. Fox, mgr.) Vaudeville and pictures.
NATIONAL (Marcus Loew, Inc., mgr.) Vaudeville and moving pictures.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, mgr.) The Gentleman from Mississippi 28-30; My Cinderella Girl 1-3; Alias Jimmy Valentine 5-6; The Thunderbolt 9-10. EMPIRE (J. H. Rhodes, mgr.; Eastern Wheel) Follies of New York and Paris 28-30; The Dainty Duchess 1-3. GAIETY (Oscar Stacey, mgr.; Western Wheel) Peasant Winners 29-Dec. 3.
BROOKLYN.—MONTAIG (Edward Trull, mgr.) Kylie Bellow in Raffles week of 28. The Fortune Hunter week of Dec. 5. TELLER'S BROADWAY (Leo C. Teller, mgr.) The Bohemian Girl week of 28. Besale McCoy in The Echo week of 5. SAM S. SHUBERT (L. J. Rodriguez, mgr.) Forbes Robertson in The Passing of the Third Floor Back week of 28. Gertrude Elliott, in The Dawn of a Tomorrow, week of Dec. 5. MAJESTIC (W. C. Fricker, mgr.) The Summer Widowers week of 28. Douglas Fairbanks in The Cub week of 15. GRAND OPERA HOUSE (J. H. Springer, mgr.) The Deacon and the Lady week of 28. AMPHION (L. A. Nebus, mgr.) The Queen of the Outlaw Camp week of 5. COURT (W. T. Middleton, mgr.) Melodrama Stock Company week of 28. EMPIRE (George McManis, mgr.) The Merry Widow week of 28. Follies of the Day week of Dec. 5. CASINO (Charles Daniels, mgr.) Follies of the Day week of 28. The Penitent Winners week of Dec. 5. STAR (James J. Clark, mgr.) The Crackerjacks week of 28. The Bon Tons week of Dec. 5. GAIETY (H. B. Denny, mgr.) The Queen of the Jardin de Paris, week of 28. Follies of New York and Paris week of Dec. 5. PULLON (Harry King, mgr.) Vaudeville and pictures week of 28. PAYTON'S BLOU (Corse Parton, mgr.) Blou Stock Company in The Play Without a Name week of 28. PAYTON'S LEE AVENUE (Corse Parton, mgr.) Corse Parton Stock Company in Fifty Miles From Boston week of 28. CRESCENT (Law Parker, mgr.) Crescent Stock Company in Such a Little Queen week of 28. Billy week of Dec. 5. GOTHAM (Pauline H. Boyle, mgr.) Forbes Stock Company in The Girl From Out Yonder week of 28. GREENPOINT (Benedict Blatt, mgr.) Geo. M. Cohan's The Man From the Sea, Marcel Art Studles, Ben Welch, Peterson Brothers, Empire Comedy Four, The Tossing Austins week of 28. ORPHEUM (Frank Killoz, mgr.) Herbert Keiley and Effie Shannon, Lily Lena, Marshal Wilder, Jessie L. Lasky's Minstrels, Gasch Sisters, Jetter and Rogers, Chatter and Wills and Eddie Leonard and Mabel Russell week of 28.

BUFFALO.—STAR (P. C. Cornell, mgr.) Week 28. Mme. Sarah Bernhardt; last bid, Chauncey O'Leary TE'K (J. Oshel, mgr.) Week 28. Bailey and Austin and Co., in Two Men and a Girl; week of Dec. 5. The Fourth Estate, LYRIC (Laughlin, mgr.) Week of 28. Polly of the Circus; week Dec. 5. The Light Eternal, LA GAYETTE (Egg & Buckley, mgrs.) Week of 28. Arthur Whelan, Inc; Murphy and Nichols, excellent; Elbe Fox, very good; Clowds Zertlo, very good; Rita Redfield, Columbia Four, Jack and Violet Kelly, Clemmons and Dean, equally as good, made up a very nice bill. Pictures closing. Week Dec. 5. Metropolitan and Heav.

BINGHAMTON.—STONE OPERA HOUSE (O. S. Hathaway, mgr.) Girl in the Foot Ball Game (local talent) 28. The Nigger 29. East Lynne Dec. 1. ARMOY THEATRE (Stephen Oswald, mgr.) Ernest Sisters, The Bass Ball quartet; Billy Falls, Santella, Hennings, Lewis and Hennings and pictures 28-30.
DUNKIRK.—DROHAN (J. J. Drohan, mgr.) My Uncle from New York 28-29. Chauncey O'Leary Dec. 5; Paquette 7. NELSON (Russell Lawrence, mgr.) Allan Jimmie Valentine 29.
ELMIRA.—LYCEUM (Reds Circuit Co., mgr.) Elmer's Moving Pictures 28; Estelle Allen 28 Dec. 2. MOZART (G. W. Middleton, mgr.) Mrs. Temple's Telegram 28 Dec. 3.
KINGSTON.—KINGSTON OPERA HOUSE (C. V. DuBola, mgr.) Myrtle Hardee Stock Co., 28 Dec. 2. BIJOU (R. Warner, mgr.) Geo. P. Randall and Company in Jimmie a Kid 28-30; May Belmont and Co. Dec. 13.

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OSWEGO.—RICHARDSON (Earl Burgess, mgr.) The Country Boy 30; The Nigger Dec. 1; The Champion Stock Company week of Dec. 5.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (W. G. Millard, mgr.) A Message from Reno 25.

ROCHESTER.—LYCEUM (M. E. Wolf, mgr.) The Mayors or When Women Rule 28-29; Sarah Bernhardt 30; The Country Boy Dec. 1-3; The Splendid 5-7; Aracene Lupin 8-10. SHU-HERT (F. W. Allen, mgr.) Cinderella 28-30; The New Theatre Company of New York 5-7. HAKER (F. W. Barry, mgr.) Catharine Countess in the Awakening of Helena Richie week 28; My Man 5-7. TEMPLE (J. H. Finn, mgr.) Dr. Carl Herring, Frank Thoney, Taylor Krautmann and White, Valerie Bergerre Mayers, Goleman's Dogs and Cats, Robert De Mott Trio, May Ellmore, Carbery Brothers and pictures week 28. COOK OPERA HOUSE (Mr. Mowry, mgr.) Harry I. Schroder and Company, The Jealous, Burns Sisters, Tom Bateman, Hanlon, Jean and Hanlon and the pictures week 28. COINTINIAN (E. N. Straus, mgr.) The Columbia Burlesques week of 28.

SYRACUSE.—VIRGINIA OPERA HOUSE (J. L. Kerr, mgr.) Dawn of a Tomorrow Dec. 1-3; Bohemian Girl 5-10. BASTABLE (S. Baastable, mgr.) Rosary Nov. 28 Dec. 3; Aracene Lupin 5-7. GRAND (J. Pearlstein, mgr.) McIntyre and Heath, The Handlitt, Lydia Barry, Four Londons, Patay Boyle, Three Boole Sisters, Victoria and Georgetti, Barry and Halyara week of Nov. 28. CHESCENTI (J. J. Breslin, mgr.) Soldier Trio, Fautelle Fletcher and Company, Frank Evans, Nelson Nichols Troupe, Miss Reta Curtis week of Nov. 28.

UTICA.—HIPPODROME (P. F. Clancy, mgr.) James Harcourt and Company, C. F. Rufus, Demorio and Bell 27-30; The Bollington Trio, Terry Mack, Charleston and Jerome, and pictures Dec. 1-3. ORPHEUM (Ford S. Anderson, mgr.) West and Russell, Seymour and Burns, Picture Troupe 27-30; Harvard and Cronell, Young and Marks 1-3. MAJESTIC (J. D. Brooks, mgr.) Gertrude Elliott in the Dawn of a Tomorrow 8; The Nigger Dec. 2-3. SHUBERT (Wm. D. Fitzgerald, mgr.) The Herring Curts Aeroplanes, Gruber's Animals, Raymond and Caverly, McConnell and Simpson, Tom Jack Trio, Princess Miroff and Shields and Rogers week of 27.

NORTH CAROLINA.

CHARLOTTE.—ACADEMY OF MUSIC (Jno. L. Crovo, mgr.) Gov. Bob Taylor 28; The Midnight Sons 30. ALAMO (L. Moore, mgr.) Scott Lett's Musical Comedy Troupe 21-Dec. 3.

GREENSBORO.—OPERA HOUSE (H. E. Tate, mgr.) The Midnight Sons 28; Al. G. Field Dec. 9. BIJOU (Sater and Collins, mgrs.) Daye, Knight and Daye, Edda Reeves, Billy Reed, Sylvia and Syta, and pictures week of 27. ORPHEUM (H. C. Whitton, mgr.) The Hill Trio, Katherine Manning, Martin Barn, Mabel Blondell, The Bonds, and pictures week of 27.

OHIO.

CINCINNATI.—GRAND (John Healin, mgr.) Elaine Janis in the Slim Princess week of Dec. 5. KEITH'S COLUMBIA (Harry K. Shockey, mgr.) Frank Keenan and Company, Swat Mulligan, Four Huntings, Charles and Fannie Van, Morrill and Otto, Hoey and Lee, Hamid Alexander, Original Six Kaufmanns, Rolfe and His Rolfeans and pictures week of Dec. 4. LYRIC (James E. Fennessy, mgr.) Henry E. Dixie in The Naked Truth week of Dec. 4. WALNUT (W. F. Jackson, mgr.) Stair & Har-lyn bookings in Old Kentucky week of Dec. 4. OLYMPIC (Geo. F. and L. Forepaugh Fish, mgrs.) The Forepaugh Stock Company in All of a Sudden Peggy week of Dec. 4. EMPRESS (E. H. Robinson, mgr.) Edith A. Montrose, Hardie Langdon, Robert Roland, Number 44, Gertrude Dunlap, Prowit Trio, and pictures week of Dec. 4. PEOPLE'S (James Fennessy, mgr.) Western Wheel, Miss New York, Jr., week Dec. 4. STANDARD (F. J. Clements, mgr.) Eastern Wheel, Chas. Robinson's Orsnoe Girls week of Dec. 4. HEUCK (Geo. Heuck, mgr.) Billy the Kid week of Dec. 4.

AKRON.—GRAND OPERA HOUSE (O. L. Elser, mgr.) Ward and Vokes 8-9; Thronston the Magician 12-14; Beverly 15-17; The County Sheriff 19-21. COLONIAL (F. E. Johnson, mgr.) Polk and Polk, Ed. Lenore, Evans and Lloyd, Mimmie St. Claire, Warren and Brockway, Lawson and Nemo, 28-29. SORA (M. C. Winter, mgr.) Gordon Trio, Boyd and Moran, Bartholdi's Cockatoos, Chester and Grace, Mario Trio week of 28.

CLEVELAND.—OPERA HOUSE (A. F. Hartz, mgr.) The Dollar Princess week of Nov. 28. COLONIAL (F. Ray Comstock, mgr.) Chas. E. Evans and Adele Ritchie in They Loved Me, Sessile week of Nov. 28. LYCEUM (The Wolf, mgr.) Nov. 28. CLEVELAND, Lena Rivers week of Nov. 28. EMPIRE, The Marathon Girls week of Nov. 28. STAR, Lady Buccaneers week of Nov. 28.

LIMA.—THE FAIROT (L. H. Cunningham, mgr.) Billy the Kid 1, Merry Widow 2, Beverly of Grantstark, Pittsburgh Orchestra 7. THE ORPHEUM (Wm. G. Williams, mgr.) Gun Sun bookings. Fair show week of 28 with DeMar's Comedy Circus, headliner; Dainty June Roberts in The Doll Maker's Dream; Dixon & Nelson, acrobats; Lizzie Weller; Cochrun and Dixon, blackface comedians.

NEWARK.—AUDITORIUM (Central Ohio Associated Theatres, Inc., M. Shea, mgr.) The Keith Stock Co. week of Nov. 28, The Virginia Dec. 5, I Am King 6, Daye Holcomb, The Singsaw Man 10, The Wolf 12, The Red Mill 14, The Man of the Hour 17. ORPHEUM (D. G. Murry, leasee; M. E. Bassett, local act; mgr.) Week of Nov. 28. Lamp Bros. comedy act; Winifred Stewart, comedienne; Golden Sisters, singing and dancing; Leonida McCall Co., comedy sketch; Theodore Camille and La-Jess, novelty entertainers; Knickerbocker Trio, soloists; Deffen, Gypsy violinist; The Great Sahara, pianist; Ophiumscope, road business.

STUEBENVILLE.—GRAND (A. Morley, mgr.) High Roller Dec. 8; Red Mill D. Ward and Vokes 14. NATIONAL (Wm. G. Hartsborn, mgr.) Willard's Temple of Music, Marie Snowdon, Howard and Deoras, Boyle, White and De Groot, Phil Brown, and pictures week of 28.

SPRINGFIELD.—FAIRBANKS, The Traveling Salesman 28; Frances Starr in The Eastway Way Dec. 1; Get Rich Quick Wallingford 2. NEW BIRN, La Vee and Cross, The Hammons, Ethel Alton and Company, Sam Hood, Henry and Alice Taylor week of 28.

OKLAHOMA.

GUTHRIE.—BROOKS (Wm. P. Brooks, mgr.) The Girl from U. S. A. 27; A Gentleman from Mississippi 29; A Stubborn Cinderella Dec. 2; The Cow and the Moon 4; The Witches hour 6.

PENNSYLVANIA.

HARRISBURG.—MAJESTIC (H. M. Melrook, mgr.) The Jolly Girls 30; The Cat and the Fiddle Dec. 1; Grace George 3; The Fling

blue 5. ORPHEUM (Floyd Hopkins, mgr.) Joe Maxwell and Company, Hoya, Leasing and Company, The Four Floods, Conlin, Steele and Conlin, Cooper and Robinson, Sam Doty, Decame and Bog week of 27.

HAZLETON.—GRAND (John B. Bisstinger, mgr.) The City 30, The Blue Mouse Dec. 7; The Cat and the Fiddle 12. PALACE (Jas. H. & Jos. Langran, props.) Samuel Thomborg and Co., Dick Stead, Geo. Brown and his Dogs, Stewart and Lorraine and pictures week of 28.

LANCASTER.—FELTON (C. A. Yecker, mgr.) Daniel Hoone on The Trail 28; Sauce for the Goose Dec. 1; The Cat and the Fiddle 3. FAMILY (Ed. Mozart, mgr.) Going Some week of 28.

SCRANTON.—LYCEUM THEATRE (Thomas Gibbons, mgr.) Nov. 28-29, Ian Robertson in The Passing of the Third Floor Back; Dec. 2-3, The Blue Mouse. POLI'S (John Duckling, mgr.) Week of Nov. 28, Charles Lovenberg Musical playlet, College Life; Snowden and Benham, The Three Bremons, The Peerless Two Macks, Geo. Lewis and James Casey, Kramer and Spillane, Una Clayton and Co., and the Electograph. POLI'S NEW ACADEMY (John Duckling, mgr.) Poli's Stock Company, supporting Grace Huff and Willard Blackmore in The Little Minister, Oct. week of Nov. 28. COLUMBIA THEATRE (George Nelson Tretts, mgr.) Nov. 28-30, The Merry Maidens with Sam Rice; Dec. 1-3, Yankee Doodle Girls; Dec. 5, The Original Billy Watson and His Beef Trust.

WILKES-BARRE.—GRAND OPERA HOUSE (D. M. Cauffman, mgr.) Nov. 28, Grace George; 30, East Lynne; Dec. 2-3, The Passing of the Third Floor Back; 5, The Blue Mouse; 6, The Fling line. NESBIT THEATRE (D. M. Cauffman, mgr.) House dark. POLI'S (Gordon Wrighter, mgr.) Week 28, Gerald Griffin and Company, Sharkey, Geisler and Lewis, Sadie Sherman, Claude Rante, Howard Brothers, and the Electograph, Week Dec. 5, The Black Bros., Connely and Webb, Howard, Chesterfield, Wright and Dietrick, Kramer and Spalle, Week Dec. 12, Jose and Helois Amoras, Donovan and Arnold, Les Mascagones and others, LUZERNE (Leon Ferndind, mgr.) Nov. 28-30, Yankee Doodle Girls; Dec. 1-3, Merry Maidens; 5-7, The Ducklings; 8-10, Watson's Burlesques; 12-14, Umpires; 15-17, Bullfighters; 19-21, Monte Romance.

WILLIAMSPORT.—LYCOMING (O. P. E. R. A. HOUSE (L. G. Flek, mgr.) The Passing of the Third Floor Back 28; Human Hearts Dec. 2. FAMILY (Robert Ellis, mgr.) The Panears, Mr. and Mrs. Frank Fairchild, Jupiter Brothers, Nat Warion, Lillian Maynard, Chief War Cloud and Company week of 28.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Felix R. Wendelchaefer, mgr.) The Shepherd King week of 28; Marie Dressler in Tittle's Nightmarer week of Dec. 5; The Chocolate Soldier week of 12. EMPIRE (Sol Bran-ning, mgr.) My Man week of 28; The Climax week of Dec. 5; The Rosary week of 12. PERIAL (W. R. Baldwin, mgr.) Baldwin-Melville Stock Company in Human Hearts week of 28; same company in Thelma week of Dec. 5. WESTMINSTER (Geo. F. Collier, mgr.) Fred Irwin's Majestics week of 28; The Ginger Girls week of Dec. 5; Pads and Pollice week of Dec. 12.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (C. R. Matthews, mgr.) Clara Lipman 30; Midnight Sons Dec. 2; Wilton Lackaye 3; Bessie Abbott Opera Company 5. MAJESTIC (G. L. Brandt, mgr.) Wayne and Marshall; Rand and Byron, pleased; Harry Antrim, made good; Prof. C. E. Roberts; R. R. and Dogs headlined the bill. Business week Nov. 26, good. Week Dec. 3, Louise Carver and Tom Murray, Louise Gatte, Leo Beers, Beniah Dallas.

COLUMBIA.—COLUMBIA (Fred Recher, mgr.) Ethel Barrymore Nov. 29; The Girl in the Taxi Dec. 3; Sonna's Band Dec. 6; The Arcadians 12; Al. Wilson 14; Mrs. Fiske 16.

SOUTH DAKOTA.

SIoux FALLS.—NEW (Fred Becher, mgr.) Just out of College 27; Henry Woodruff in The Genlua 29; The Climax Dec. 1; Paid in Full 2.

TENNESSEE.

JACKSON.—MARLOWE (M. Kahn, mgr.) St. Elmo Nov. 28.

KNOXVILLE.—STAUB'S (Fritz Staub, mgr.) The Servant in the House 28; The Girl in the Taxi 30; Sonna and His Band Dec. 5. BIJOU (Fred Martin, mgr.) Arthur Donaldson in The Wanderer 28-30; Geo. Sidney in The Joy Rider Dec. 1-3.

NASHVILLE.—ORPHEUM (George Hickman, mgr.) Capt. Pickard's Performing Seals and Sealions headlined act; Lulu Light and her dancing youngsters; Sully and Hussey, in novelty sketch, The Sportsman and the Messenger; Reed and St. John Company, Provol; motion pictures week of Nov. 28-Dec. 3. GRAND (George Hickman, mgr.) Tippi and Kliment, Lupita Perea, Pearl Allen, The Mitchels, motion pictures week of Nov. 28-Dec. 3. BIJOU (Geo. Hickman, mgr.) Rosalind at Red Gate week of Nov. 28-Dec. 3; Miss Beulah Poynter in The Little Girl That He Forgot Dec. 5-10. VENDOR (W. A. Sheets, mgr.) Miss Pearl Sinclair in The Girl in the Taxi Nov. 28-29; The Old Homestead Nov. 30-Dec. 1; The Traveling Salesman Dec. 2-3; The Servant in the House 5-6; Robert Hillard in A Fool There Was 9-10. FIFTH AVENUE (A. P. Parked, mgr.) The Blanchard Trio, Three Musical Troupers, Cohen and Clifford, Lola and Laird, Prof. Haynes, (special added attraction), motion pictures week of Nov. 28-Dec. 3. THE AUDITORIUM (De Long Rice, mgr.) The Orpheum Musical Club, one performance Nov. 28.

TEXAS.

DALLAS.—DALLAS OPERA HOUSE (Geo. Anny, mgr.) A Stubborn Cinderella 28; Viola Allen in The White Sister 29-30; The Witches Hour 1-3. MAJESTIC (O. F. Goidl, mgr.) Leonard Kane, Leo Filler, Grace Leonard, Mac-donald and Virginia Brew Trescott, Eddie G. Ross, Stanley Williams and Company week of Nov. 28-ORPHEUM (Dalton Brothers, mgr.) Max-well and Dudley, The Hall Sisters, The Royal Singlmo Japs, Leever and Palmer week of 28. HAPPY HOUR (Dalton Brothers, mgrs.) Mar-velous Cowles, Ben Brandt, Princeton and Yale week of 27.

GALVESTON.—GRAND OPERA HOUSE (Chas. T. Brian, mgr.) The Witches Hour 27; Merry Mannerling 28; The Man of the Hour 29. CRYSTAL (G. K. Jorjen, sen. mgr.) The Three Methern Sisters, Austin Walsh, Arlington and Helston Rees Trio, and pictures week of 27.

HOUSTON.—PRINCE (Dave Wels, mgr.) John Mason in The Witches Hour 28-29; The Man of the Hour Dec. 1. MAJESTIC (Chas. A. Mc-Ferland, mgr.) William and Bond, Cedar and Eiger, Beckend and Gibeury, Otto and Emily, Meta, Iy-dell and Butterworth, Lee and Kath-ryn, Haley, Ramsey Sisters, week of 28. COZY (Maurice Wolf, mgr.) Kelter and Scotch Lassie, Nellie Dure, Shale and Cole, Fernandez May

Uno, Hubert De Veau, Downey, Willard and Swain, week of 28. EMPIRE (R. B. Morris, mgr.) Richards-Reed Comedy Company week of 28.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hay-weard, mgr.) The Nigger Dec. 4-6; The Prince of Pilsen 8-10; Our New Minister 11-13. SPO-KANE (Charles Y. Work, mgr.) The Baker Stock Company in The Barrier week of 27. ORPHEUM (Joseph A. Muller, mgr.) Mrs. Charles Leonard Fletcher, Joseph Hart's Bathing Girls, Quigley Brothers, Lew Wells, Mr. Wellington Cross and Miss Lola Josephine, Marie and Billy Hart, Mario and Aldo Trio week of 27. WASHINGTON (G. C. Blakeslee, mgr.) Rosa Naynon, Carroll and Cook, Phil and Nettie Peters, The Aruesona, McDonald and Huntington and Josephine Almslee week of 27.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.) Two Americans Abroad 28.

WHEELING.—VIRGINIA (Chas. A. Feinler, mgr.) The Light Eternal with Miss Eugenie Blair 28-30. COURT (E. L. Moore, mgr.) Trin-cess Iris 28. APOLLIO (H. W. Rogers, mgr.) Monte Carlo Girls 28-Dec. 3. VICTORIA (Geo. Shafer, mgr.) Lizzie Wilson in German dialect; The Larson Troupe, acrobats; Blockson and Burns, burlesque comedians; Brennan and Wright, musical comedy sketch; The Gypsy Wayfarers 28-30.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.) The Fighting Parson Dec. 1; Baby Mine Dec. 2.

FOND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.) How's Pictures 29; The Climax Dec. 2. IDEA VAUDEVILLE (Oscar J. Vollett, mgr.) Winfield Douglas, Brown and Bartlett, George Wilson, Arnold's Performing Leopards and Panthers, Alsace and Lorraine, James Tach-ell, and pictures week of Nov. 24-Dec. 1.

JANESVILLE.—SIVERS (L. M. Myers, mgr.) Paid in Full 30; The Fighting Parson Dec. 1; Louis Mann, Dec. 3.

CANADA.

HAMILTON, ONT.—GRAND OPERA HOUSE (Allie R. London, mgr.) Chauncey Olcott in Barry of Ballymore 29-30; The Little Damsel Dec. 1; Grace Van Studdford 6; Albert Cheval-ier 9-10.

MONTREAL.—CRYSTAL PALACE (W. Hodges, mgr.) Downing and Fowie, Carley Carlos, The Engfords, A. J. Farrell week of 28. CASINO (A. U. Sharp, mgr.) The Crown Musical Duo, Howard and De Leon, Reeves and Brod-combe, Thomas J. Lawlor week of 28. FRANCAIS (J. O. Hooley, mgr.) The Three Aces, Kresko and Fox, The Great McGreevy, Vincent Van Dyck, Florence Modena and Company, and The Kalletta week of 28. ORPHEUM (G. F. Driscoll, mgr.) Tom Walker, The Wessens, Agnes Scott and Henry Keane, Chadwick Trio, Will H. Fox, Olivotti Troubadours, The Kemps, The Coltriss week of 28. HIS MAJESTY'S (H. Q. Brooks, mgr.) Grand opera week of 5. PRINCESS (H. C. Judge, mgr.) Albert Chev-alier in Daddy Dufard week of 28; Sydney Drew in Billy week of 5. ROYAL (O. McBrien, mgr.) Miner's Americans week of 28; The World of Pleasure week of 5.

SHERBROOKE.—CLEMENT (W. A. Tipter, mgr.) June Agnost Stock Company week of 28; The Mummy and the Humming Bird Dec. 7; The Third Degree Dec. 25.

TORONTO, ONT.—ROYAL ALEXANDRA (L. Solman, mgr.) Grace Van Studdford in A Bridal Trip 28-3. PRINCESS (O. B. Sheppard, mgr.) Raymond Hitchcock in The Man Who Owns Broadway week of 28; Maude Adams 5-10. GRAND (A. J. Small, mgr.) The White Swan week of 28. The Thief week of Dec. 5. SHEA'S (J. Shea, mgr.) High-class vaudeville. MAS-SEY HALL (N. Withrow, mgr.) Frederick Vil-lers Dec. 3; Toronto Symphony Orchestra Dec. 8. GAYETY (T. R. Henry, mgr.) Rose Sy-dell's London Belles week of 28; The Behman Show week of Dec. 5. STAR (Dan T. Pierce, mgr.) The World of Pleasure week of 28; Star Show Girls week of Dec. 5.

VANCOUVER, B. C.—VANCOUVER OPERA HOUSE (E. R. Ricketts, mgr.) Madame X 29-30; Ole Olson Dec. 2; Ellen Terry 5; A Broken Idol 6-7. EMPRESS (Walter Sanford, mgr.) The Third Degree week of 28.

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Film Synopses

(Continued from page 41.)

ardent lover had degenerated into a hen-pecked husband. After witnessing several violent demonstrations of domestic tranquility punctuated by a lot of bawling kids, the two Jims stole away and congratulated each other on their lucky misfortune.



AMBROSIA.

THE JUDAS MONEY (Drama; released Nov. 30; length, 506 feet).—Marquis de Coutraa, exiled by the revolutionists, has taken refuge in England, and a price of a thousand crowns is laid upon his head. He is compelled to visit France to dispel the imperial orders and plans to meet his old friend, DuMoulin. The latter's son betrays the Marquis, who is arrested. DuMoulin is heart-broken at the treachery of his son, and to save the family honor executes the youth.

THE TWO SCHOOL BOARDERS (Comedy; released November 30; length, 509 feet).—A comedy film showing the laughable pranks of a couple of students.

COLUMBIA.

THE CATTLEMEN'S FEUD (Drama; released Dec. 3; length — feet).—This is a romance of the broad prairies of the West; of herds of countless cattle; of man's greed for pastured fields, ripening to resentment until the border is famed to feud fury. After a thrilling conflict between the rancho, peace finally triumphs through the union of loving hearts.

SOLAX.

WHAT IS TO BE, WILL BE (Drama; released Dec. 2; length — feet).—Molly Newell, the beauty of the little village by the sea, is loved by Jack and Stanley. She favors Jack, and they plight their troth. Jack leaves on a long voyage. For several months no news of the ship is received; but at last tidings of the complete loss of the good old ship comes to the village. Molly is heart-broken. Stanley offers to marry her, and after much persuasion Molly finally accepts. After a lapse of two years Jack returns. To him Molly explains the circumstances. Though tempted to fly with each other, Jack's nobility of soul and Molly's sense of duty causes them to halt. Jack departs, never to return, and Molly is saved.

LADY BETTY'S STRATAGEM (Drama; released Dec. 9; length — feet).—Lady Betty is beset by two suitors. She seems unable to make up her mind as to whom she shall finally choose. A gypsy fortune teller imparts the information to her that one of her two lovers seeks her gold alone. Angered, Betty disguises herself as a man to find out the truth. Her escapade culminates in her discovery that one of her lovers is a villain. In angry resentment of a remark made by him, reflecting upon herself, Lady Betty slaps his face and finds herself involved in a duel. The results of the encounter—how Lady Betty is extricated from the perilous position in which she finds herself—how true love finally triumphs—how villainy is overcome—is set forth in a succession of interesting scenes.

PATENTS CO. EDISON.



THE COWPUNCHER'S GLOVE (Drama; released Dec. 2; length, 1,000 feet).—The picture opens with a scene showing the Western home of a father and daughter. The cowpuncher enters. He has his heart set upon winning the girl's affections; but the girl

evidently has other views upon the subject, although her father practically promises her hand in marriage upon the cowpuncher's return from the round-up. Jim, the cowpuncher, has not been entirely honest in his dealings and now stands in a fair way of having his neck stretched from the branch of a cedar tree by a lynching gang before morning. This information is communicated to another cowboy by his finding of a glove outside of the county jail window, in which glove is a note from the prisoner, imploring the finder to give him a chance to start life over again and be honest. The stranger does not know the culprit, but moved by the appeal for help he takes the chance, and succeeds in securing the keys of the jail and throwing them in through the barred window to Jim without either man seeing the other. The only reward he has for his service is a pair of gloves, which are initialed, and in which he found the note. Slipping them into his pocket he passes on into the night, while Jim, a few moments later, makes his escape. The cowboy who assisted in Jim's escape afterwards meets the girl of the first scene and wins her love. He does not know that her father has promised her in marriage to Jim until he threatens to come and take her away for his wife that very night. The young lover decides to head off his plan, and the two men meet on a swiveling bridge over a dangerous chasm. The desperate fight which follows terminates when Jim discovers his glove in the possession of his antagonist, and the truth is revealed to him that this is the man who saved his life from the lynching gang. In the final scene the lovers are reunited.

THE WINNING OF MISS LANGDON (Comedy-drama; released Dec. 6; length 965 feet).—Jack Norworth had one desire, one ambition, and one hope in life—to win the heart and hand of Miss Langdon. He has been born and reared in luxury and wealth, but lacked some of those finer qualities which go towards the making of a girl's ideal, such as the fancy of Miss Langdon had pictured to herself. But Jack proved his worth when Miss Langdon was in danger, and thus entirely changed her opinion of him. Eventually she placed all her future happiness in his keeping.

THE LIFE OF A SALMON (Industrial; released Dec. 7; length, 440 feet).—In this picture is shown the spawn in its various stages of evolution until it takes the form of a tiny salmon. These small fish remain in fresh water until a certain age, then drift down the mountain streams until they reach the salt sea, which is their habitation for three years. Then back they go to their birth place, and lay their eggs; and so the operation continues age after age, or would so, but for the inventive genius of man, who drops his nets at the mouth of the rivers and soon transfers Mr. and Mrs. Salmon

to cans for their place in the world's market. **AMATEUR NIGHT** (Comedy; released Dec. 7; length, 550 feet).—This film is a comedy picture, interwoven with a love story, the outcome of which is dependent upon the result of a young amateur actress to whom "amateur night" means so much. The girl loses her chance to become an actress, but is made happy, since she and her lover are united.

MELIES.

WHAT GREAT BEAR LEARNED (Drama; released Dec. 8; length — feet).—A Mexican playing cards with a party of cowboys, is aided by his innamorata in passing an extra card into his hand in order to cheat his opponents. The trick is detected and the tricksters exposed. The Mexican and the girl are permitted to leave. But in the wilds the two schemers have to shift the best they can. They come across some Indians who are panning gold dirt in a stream. Through trickery they learn the source of the gold-dust, rob the Indians of their treasure, and are about to flee the country when the red men discover the intrigue. Great Bear, who has discarded his squaw for the charms of the Mexican beauty, challenges the Mexican. The chief strikes his antagonist, and he falls wounded to the ground. The Indians lift him to his feet and throw him on his horse; put the woman on her horse, and tell them to go or they will suffer the consequences. They leave. Great Bear's wife stands before him; he hangs his head in shame and says he has learned a lesson. She promises to forgive and forget.



VITAGRAPH.

JACK FAT AND JIM SLIM AT CONEY ISLAND (Comedy; released Dec. 2; length, 951 feet).—Jack and Jim go to Coney Island without letting their wives know anything about it. Arriving at the Island, they throw themselves into the fun, which is fast and furious. Their wives discover their absence and

(Continued on page 48.)

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KANSAS CITY, MO.

(Continued from page 35.)

who always deem the Grand attractions worth while. The management is still kept on in the name of Hudson and Judah, for Hudson is a well-known theatrical name but Mr. A. Judah is the sole manager of the Grand. Mr. Judah has been manager of the Grand since it was a theatre twenty years ago and knows the show business from A to Z.

The Grand is a popular-price house but many dollar and a half shows come to the Grand. Shows that elsewhere command this money play at the Grand for one dollar and perhaps this is one of the secrets of the Grand's success. This season George Evans' Honey Boy Minstrels seen last year at the Willis-Wood for a dollar and a half were at the Grand.

Jason Ratekin is the much-liked and esteemed treasurer and press representative of the Grand Opera House. Mr. Ratekin has been treasurer at the Grand also, since it was a Grand, and it is impossible to think of this theatre without the pleasant, affable smile of Mr. Ratekin. He has in the box-office as assistant treasurer, Mr. Everett Wilson, who also has many friends both in the theatrical profession and out.

The Orpheum is the theatre that was completely remodeled during the summer of 1910. The entire front was torn out and a new and handsome commodious lobby put in and the entire lighting was made new with new dressing-rooms, new boxes and an enlarged seating capacity. The theatre was also completely redecorated, repapered and refurnished, the tone color being a cool, restful green, very pleasing to the eye.

The Orpheum presents high-class vaudeville. The Orpheum likewise has an enormous patronage. Every night standing room is all one can get at the time the show starts and even the matinees see the house almost filled. This is a record that is hard to beat by a theatre anywhere. And the reason for this patronage is the excellence of the shows offered always, the almost minimum fee charged for admission.

Mr. Martin Lehman is resident manager of the Orpheum as he has been for the past twelve years, or since the inception of the Orpheum. Mr. Jos. Stibel is no longer assistant manager. Mr. G. K. Higginbotham is the assistant manager this season, also in charge of the Orpheum's press department and so the management and publicity are both well looked after. Mr. Higginbotham was formerly in vaudeville, being with an act known as Phroso.

Mr. L. A. Keller is still treasurer at the Orpheum. Thanksgiving night broke the house record at the Orpheum. Even with the increased seating capacity, the theatre was not large enough to accommodate all that wished to see the show. It was estimated that more than a thousand were turned away unable to obtain even standing room. Manager Lehman said that he has never seen so many people at this theatre before.

The newest theatre in Kansas City is the Empress, the Sullivan-Considine vaudeville house. This theatre was thrown open to the public May 30, 1910 and since then has been running with three shows a day, one matinee and two evening performances. Mr. D. F. McCoy is resident manager of The Empress. The vaudeville at the Empress as the posters announce, is "vaudeville as you see in New York" and is well worth while.

A theatre that has undergone several changes in the last year, although now back to its original position as a stock house, is the Auditorium Theatre. In January of this year, the William Morris people came here and secured the lease from Mr. O. D. Woodward, and for half a week presented Harry Lauder and a selected vaudeville company. It was the intention of the Morris people to have a theatre in Kansas City and give vaudeville here with weekly change of bill. Mr. Martin Lehman resident manager of the Orpheum and acting for the Orpheum Circuit obtained a five-year lease on the Auditorium Theatre and so Morris was cut out of a house in Kansas City. Then the fate of the Auditorium was in doubt, so during the winter it remained dark, the Orpheum Circuit not deciding what to do with it. During the summer it was thoroughly overhauled and freshened up and on November 6, a new stock company commenced a season.

Mr. Lawrence Lehman, who was assistant manager at the Orpheum during the early part of this season, is now manager of the Auditorium Theatre. With the big Orpheum press department back of it and the capable management of Mr. Lehman there is no doubt that the new theatre and new stock company will be a success.

The Gillis Theatre is the oldest theatre in Kansas City. The Gillis is a popular-price house and has a big following. Even when the theatrical seasons were most strenuous the Gillis suffered the least for the business there was at all times very satisfactory. Capacity on Sundays and holidays is what the Gillis does with a very good showing at all the matinees and evening performances. The management of the Gillis is in the hands of Mr. E. S. Brigham, who is a well-known figure in theatrical circles and a very able showman. Mr. J. K. Sherlock is treasurer. Mr. Leroy Simons is the business manager of the Gillis. Mr. Sherlock is on the main door and also advertising agent of the Gillis.

Both the burlesque houses of Kansas City are doing a very excellent business. The Century is the Western Wheel house manager by Mr. Jos. R. Donegan and it is a very successful house.

The Gaiety on the Eastern Wheel is managed by Mr. Burt McNeill, a well-known theatrical name.

Here's wishing the theatres, the show folk and every member of the theatrical profession a very Merry Christmas and a most joyous New Year. If the New Year is judged by the kindly action of old 1910, it will be a very successful theatrical year in Kansas City. All hail 1911.

WILLIAM W. SHELLEY.

PIPE TONE

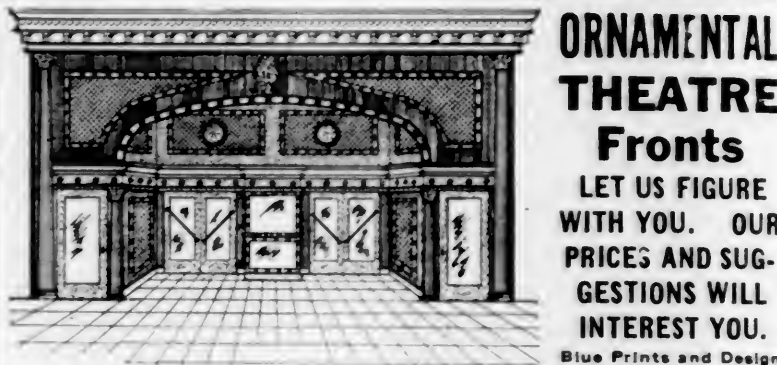


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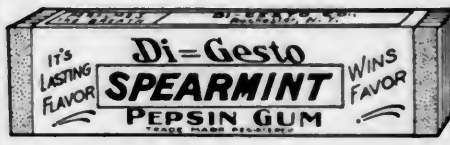


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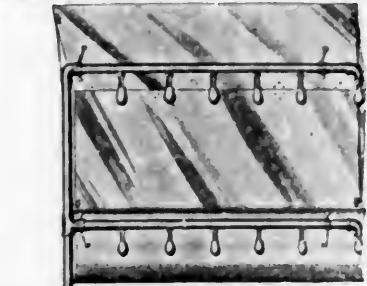
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PITTSBURG, PA.

(Continued from page 35.)

Exchange, Associated Booking Office, Royer's Booking Exchange, Gus Sun and Bittner's. A few years ago a booking exchange was a novelty. In fact when the Pollacks entered the field here it was looked upon as a farce. Mr. J. K. Burke, of the United, has been here for some time and contemplates opening an office. Mr. and Mrs. Burke are at present making their headquarters at the Colonial Hotel.

Mr. Harry Pollack, of the Pollack Vaudeville-Exchange, is also the manager of the Kenyon Theatre, and has demonstrated what a good manager can do even under the greatest disadvantages. Mr. Pollack took charge of the Kenyon Theatre when it was a losing venture, booked the attractions and watched everything carefully until within a very short time the theatre was a paying house. He has since accomplished the task of raising the prices from 25 to 35 cents and at present playing to bigger houses than ever.

Business is good at the booking agencies without any exceptions. Mr. Morganstern, of the Associated Booking Agency, feels confident this will be the banner season since his venture in this line. Owing to the fire about eight months ago in the Family Theatre, and the damage done to the offices throughout the building, the headquarters of the Associated were temporarily moved to Fourth avenue and Smithfield street, where they are at present. However, the old quarters will soon be ready for occupancy again and same will be fitted up.

Mr. Morganstern is placing some of the acts of the Family Theatre on the United.

Mr. Royer reports that recently he has added five new houses to his circuit, and has at attractions contracted and booked solid for twenty-six weeks. He feels very much encouraged over the favorable outlook. Mr. Royer still retains his vaudeville house, the Casino, on the North Side, and says business shows a decided improvement there lately. This house runs from six to seven acts weekly.

At the Gus Sun office I found Mr. J. W. Todd the eastern representative, a very busy man, booking new acts and giving instructions to the many waiting his commands.

The Liberty Vaudeville Contracting Co., with offices in the Fulton Bldg., is a very busy place, and Mr. McLaughlin, the manager, is one of the finest fellows you want to meet. With him it was a case of cheerfulness, good business and fine prospects.

An indoor winter circus will be put out from this city about January 1, already booked solid for eight weeks, mostly under the auspices of the Elks and Masons. The promoters are: Wm. H. Rice, H. R. Pollock and Geo. Dorman. The show will travel by special train of seven cars and carry also a complete menagerie.

The J. Frank Hatch Shows were sold as a whole to the Pittsburg Amusement Company Shows, a new company which has been incorporated for \$100,000. Mr. John A. Blair is the president of the company; W. L. Wyatt, manager; W. H. Rice, general agent; Jos. Conroy, advance, and Ash Coleman, publicity. The Hatch Shows, under present management, will be much enlarged and 20 new cars will be added. The three shows combined will consist of 31 cars and will open May 1.

The cheaper, vaudeville houses are all doing nicely. This applies to the moving picture houses.

The Ice Skating at Duquesne Gardens will be discontinued this winter and roller skating will be substituted. The Gardens are now running full blast and are doing a fine business. From the tone of Mr. McSwigan's conversation I am led to believe that it will be a good long time before ice skating will be resumed if ever. In fact the roller season started off so much better than was expected that the chances are that roller skating will continue indefinitely.

The Auditorium Roller Rink has made great strides towards the improvement of every condition and is drawing well. This house is a credit to the East End in every particular, and is attended by the best people from the residential districts.

The old Empire, lately termed Blaney's, after being purchased by this company, has been repurchased by Mrs. McTigue and is again open, running vaudeville and pictures.

A new idea in the tent show is to be launched during the coming season by John Varley, the advertising agent of the Lyceum Theatre of Pittsburg, and C. G. Bochert, the press representative. They have organized the Oriental Amusement Company, interesting Pittsburg capital, and will carry out their conception of summer amusement upon an elaborate scale. The plan is to give the classic Japanese made famous by Ruth St. Denis, Gertrude Hoffman, Eva Tanguay and other noted terpsichorean artists, under canvas in the towns and cities throughout the country where these noted performers have not appeared. Each dance is to be staged in a pretentious manner, the equipment being already under construction and a special tent with a large seating capacity and arranged for carrying out the lighting effects necessary for these dances being in course of construction.

The World's Championship Roller Races will soon be held at the Gardens and Manager John J. Bell is open for entries or information from the speed artists.

I wish all a Merry Christmas and a Happy New Year.

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Film Synopses

(Continued from page 44.)

determine to follow them. The gay benedicta meet a couple of sporty ladies, adding to the fun. In the midst of their amusement, their wives come upon them and take them in tow. The next day finds them seated on their porches at home recounting their experiences and laughing over the good time they had down at the lake by the sea.

THE PREACHER'S WIFE (Drama; released Dec. 3, length, 1,401 feet).—In this drama the unyielding prejudice of self-indulgent morals came near wrecking two lives, and is corrected by the rebellion against them by a young wife.

THE TINTYPE ROMANCE (Comedy; released Dec. 6, length, 696 feet).—The Tintype Romance is a refined comedy and love story in which the Vitagraph dog, Jean, acts as the intermediary of Cupid and straightens out a misunderstanding with the aid of two tintypes.

PATHE FRERES.

THE CLEVER DOMESTIC

(Comedy; released Dec. 5; length, 485 ft.).—Jack Fairbanks, who is blessed with poor relations, consents to take the prize of a young cousin from the country into his service as valet. Tommy, the cousin, who has all the freshness of the rule, duly arrives. The innumerable blunders he commits are the despair of his master. Ultimately, after having seen practically the whole of his home wrecked, Jack sends Tommy back to his country surroundings.



pair of his master. Ultimately, after having seen practically the whole of his home wrecked, Jack sends Tommy back to his country surroundings.

THE MEXICAN TUMBLERS (Acrobatic; released Dec. 5; length, 476 feet).—An acrobatic film in which some remarkable feats exemplify the agility and sprightliness of the renowned Ramon Garcia Troupe.

AN ANIMATED ARMCHAIR (Comedy; released Dec. 7; length, 650 feet).—Mrs. Thompson does not approve of the marriage of her daughter, Alice, to Harry Stevens, but after Harry has shown symptoms of a hero he not only finds all objection removed, but that he is implored by Mrs. Thompson to marry Alice.

COCONUT PLANTATION (Scenic; released Dec. 7; length, 348 feet).—A colored scenic film that is found to entertain those who wish to see nature's beauty.

SAVED IN THE NICK OF TIME (Drama; released Dec. 9; length, 800 feet).—Stella has gone to stay at a watering place with her father, a retired mill owner, who has the misfortune to be paralyzed in the lower part of his body. She is introduced by one of her acquaintances to Albert, a gentleman adventurer, who would like to secure Stella's dowry. Stella is fascinated by his polished manner and good looks, and listens to him seriously. There is also staying at the same hotel another suitor for Stella's hand, Henry Cresp. He is known to her and her father for some time, and nothing would please the old man better than to have him as a son-in-law. Henry presses his suit, but Stella refuses him, as she is won by Albert. She introduces the latter to her father, but he is less gullible than she, and perceives that beneath the surface Albert is little better than a rogue, and he tells him in unmistakable terms that he will not consent to his daughter's marriage to him, and that the acquaintance between him and Stella had better end. Albert is furious and writes a note to Stella to meet him at Gull Rock, threatening to end his life unless he can be sure of her love. Stella keeps the appointment, leaving her father asleep in his bath chair on the sand. She suddenly remembers this, and, wrestling herself from her lover's arms, sees the incoming tide mounting to her father's knees. The old gentleman is weakened, but powerless to stir, can only shout in feeble voice. Fortunately, his cries are heard by Henry, who happens to be near enough to climb down the rocks and dash through the water to rescue him. Stella, who has witnessed the whole scene, yields to impulse and rewards him with her hand and heart.

SOAP IN HIS EYES (Comedy; released Dec. 9, length, 184 feet).—Smithers, with his eyes full of soap, gropes through his flat, overturning tables and knocking down ornaments in his erratic course. Arriving out on the landing, he descends the stairs in peculiar manner, creating havoc on the way. Arriving at the porch, he comes across the janitor, who, disgusted at being pushed into a bucket of water, retaliates by throwing water over him. The result is not what he expected, but, relieved of this soap, Smithers dances on the sidewalk and showers blessings on the astonished janitor.

HER FIRST HUSBAND'S RETURN (Drama; released Dec. 10; length, 890 feet).—The happiness of Mr. and Mrs. Thurston is checked when an individual enters upon the scene. The individual is Mrs. Thurston's first husband, Tom Warren, who years before had been reported killed in a railroad accident. Warren demands money. She gives him all she has, and, fearing to lose George Thurston's love, promises to send him more in the morning if only he will go. He agrees to leave on those conditions. That night a burglar enters the house and is rummaging around the room. Helen enters and the burglar hides behind a screen. At this moment Warren returns and reviews his demands for immediate payment. He shows her their marriage certificate. She struggles to obtain it and the screen is upset and the burglar brought to view. Warren draws his revolver and in a struggle with the burglar it falls to the ground. Helen seizes the weapon, and in a flash has covered both Warren and the other man. She bids the burglar strike a match and burn the certificate in Warren's uplifted hand. He does so. She continues to keep both of them covered and orders the burglar to leave by the window. Helen then telephones to the police. Two officers arrive at the house, and pointing to the kit left behind by the real culprit, she hands over Warren as the burglar. At this moment George Thurston returns. Helen explains that she had been detoured by a burglar, and while the police had Warren off in custody, she falls in George's arms.

SELIG.

IN THE WILDERNESS (Drama; released Dec. 8; length, 1,000 feet).—To further his own ends, and in a spirit of revenge, Simon Glirty arouses the Indians into an uprising against the whites. Thrilling conflicts are fought, but in the end the red skins and the desperate Glirty are vanquished.

BIOGRAPH.

A CHILD'S STRATEGEN (Drama; released Dec. 5; length, 968 feet).—Mrs. Walton is one of those jealous-natured women who misconstrues every act of civility on the part of her husband towards any one of the female sex. Her foolish imagination seems inevitable. All this transpires with the little ten-year-old daughter as witness. Next morning Mrs. Walton packs her trunk and leaves a note to her husband to the effect that she is determined to begin divorce proceedings. The little one now intervenes, but with poor success. While she is sitting pondering at the table, an article in the newspaper concerning a black hand kidnapping strikes her gaze. The very thing! Suppose something could happen to her, everybody would become alarmed and excited, and mamma and papa would no doubt forget their own differences in their efforts to lift the veil of mystery from her. She perfects her scheme and puts it into effect, with the result that father and mother were brought to realize how foolish they had been.



TURNING THE TABLES (Comedy; released Dec. 8; length, 416 feet).—Mr. Peck has long had a weakness for going out with the boys, even though a married man. His wife grows tired of these regular sessions and puts her foot down hard. Peck, however, must go out, so he resorts to that effective subterfuge, "sick friend." It goes, and he is allowed until ten to return. At ten o'clock the game was just getting warm and a breakaway was impossible. Mrs. Peck has begun to doubt the truth of the "sick friend" story, and starts out after the renegade Peck, making towards the nearest cafe. Entering, she loudly insisted that the manager present her husband. Peck, who is in the back room, hears her voice, and diving out the back way, beats it for home, while the Madam is searching for him. Getting into bed, after putting the clock on a couple of hours, he is apparently asleep when she returns. Aroused by her entrance, he with mock dignity, demands to know where she has been. Well, he really makes her feel the incriminating evidence of her own apparently compromising position, and not being able to give convincing proof of her own innocence, she becomes abjectly contrite, promising never to deny Peck his little pastimes.

HAPPY JACK, A HERO (Comedy; released Dec. 8; length, 576 feet).—It is the evening of a reception given by Mr. and Mrs. Stamford in honor of their daughter's birthday. The house is beautifully decorated and one of the features is the antique room. In this room stands a figure in a suit of armor of course. During the skylarking between the butler and the maid this figure is knocked down and broken. In terror the butler, fearful of the consequences, rushes out to get some one to stand in the suit instead. Happy Jack, the rover, passing by at the time, takes the job on the promise of a good feed. They have been a couple of smart thieves operating in society circles, and they learning of the affair, plan to attend. In evening suits they present themselves and while the butler is engaged with one of them, the other pilfers two invitation cards, which gain them admittance. The daughter is presented by her father with a beautiful diamond and pearl necklace. During the evening the crooks nip it, and going to the antique room to examine their spoil, espy an open safe. This is easy, and they at once begin to help themselves. This is done under the eye of Jack, whom they think is a stand of armor. When their work at the safe is about complete, Jack discloses himself, holds them up and hands them into custody. You may imagine his reward now amounts to something more than a feed.

COLUMBIA FILMS

INCREASE YOUR PROFITS BY USING COLUMBIA FILMS
—BY FAR THE BEST—

The release of "The Cattlemen's Feud" has been postponed to Dec. 17, 1910, and from this time on we will make weekly releases. We have decided not to send our releases through the Motion Picture Distributing and Sales Co., of New York, but will sell direct to all exchanges.

RELEASE SATURDAY, DECEMBER 17, 1910

"The Cattlemen's Feud"

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THE THANHOUSER-2-A-WEEK

RELEASE OF TUESDAY, DEC. 13

RELEASE OF FRIDAY, DEC. 16

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The Story of the One Wise Man!

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No. 167.

Code Word, Law.

No. 168. Code Word, Milkman.

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THE KIND YOU AND THE PUBLIC WANT—GET THEM!

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THE PILGRIM

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For Release Dec. 14th.

A Mirth-Provoking Film. GET IT!

A Delightful Thriller. GET IT!

READ SYNOPSIS ON PAGE 40.

BEAR in mind, NESTOR'S RELEASE DAY—WEDNESDAY.

Remember that "IF IT'S A NESTOR, IT'S GOOD."

For bulletins write to "NESTORLIST," 147 Fourth Ave., New York.

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MOVING PICTURE NEWS

Kansas City, Mo., Council Introduces Stringent Ordinance for Regulation of Moving Picture Theatres—Notes of the Manufacturers and Late Releases

ORDINANCE AGAINST THEATRE.

Kansas City, Mo., Dec. 3 (Special to The Billboard).—If the ordinance introduced into the Council this week becomes a law, local motion picture theatre managers will find that many changes in the arrangement of their house will be necessary.

One of the requirements is that no seat in the theatre shall be more than six feet from an aisle. This requirement will hit hard the smaller theatres in which there are but two aisles, one along each wall.

It is also demanded that operators undergo an examination, which heretofore has not been required.

DIXIE EXCHANGE GROWING.

The Dixie Film Company, of New Orleans, La., of which H. Fichtenberg is president, has experienced a wonderful growth in business during the past three months.

"Three months ago I was purchasing nine reels of film weekly, and to-day am buying twenty-four reels of film weekly of different makes," says Mr. Fichtenberg. "We are not advertising that we are purchasing duplicate copies of any particular make, but have selected twenty-four different reels."

"From our point of view we consider that an exchange that will invest \$2,400. for film, and \$500. for cost of operation weekly, will be sufficiently equipped to handle the requirements of most particular exhibitors. This the Dixie Film Exchange is enabled to do."

The Dixie Film Company is now handling the following films: Bison, Imp, Powers, Nestor, Thanbuser, Actophone, Yankee Film, United Film, Film D'Art, Ambrosio, Itala, Eclair, Lux and others.

AMERICAN'S WESTERN RELEASE.

The American Film Company, on December 8, will release its first western film, entitled Two Lucky Jims. With this issue the American Film Company inaugurates a series of western pictures.

From within about three weeks of the formation of the company, a crew of actors has been engaged in posing for pictures. The location selected for the headquarters of this acting company is in the State of New Mexico, in and around the settlement of old Santa Fe. The company comprises fifteen people. The greater majority of whom are talented and experienced in acting before moving picture cameras.

It is the intention of the management of the American Film Company to release one western film each week on either Monday or Thursday.

BUFFALO BILL PICTURES.

The exclusive rights for most of the states for the moving pictures of the Buffalo Bill Wild West and Pawnee Bill Far East have been sold. The film is being handled by the Buffalo Bill and Pawnee Bill Film Co.

Collins and Collins have New York State; Comfort and Van Dyne have Massachusetts and Rhode Island, Quebec and the Maritime Provinces; J. A. Morrison, Ontario; Canadian Film Exchange has Western Canada; Louis Becht, Ohio; Anti-Trust Film Co., Illinois and Wisconsin; Fred Hoffman, Kentucky; J. A. Parker, West Virginia; Petersburg Amusement Co., Virginia and North Carolina; Wm. Quisenberry, Florida, Alabama and Georgia; P. G. Cameron, Texas; Albert Jackson, Oklahoma; J. A. Joyce, New Mexico, Arizona and Nevada; H. Wink, Washington and California.

FILM NOTES.

Eberhard Schneider, well known moving picture man of Second Avenue, New York, is now in Washington, where he intends joining peace and business. Having been an old officer of the German navy, and high up in the American Association of German soldiers, he went to Washington to represent his order at the unveiling of the Baron von Steuben monument on December 7. After the ceremony, Mr. Schneider purposed to attend to some legal matters relevant to his business, which duty will hold him in the capital city until the end of the week.

Last week brought Mr. S. S. Hutchinson, president of the American Motion Picture Co. to New York for a business trip of about a week's duration.

MOVING PICTURE THEATRES.

Permits have been issued for the erection of two new theatres in Louisville, Ky. One permit was issued to the Royal Theatre Company. Eighteenth street to be replaced by a brick building to cost \$10,000. The structure will be completed by January 1. The other permit was issued to the West Broadway Theatre Company for a structure to be built at 736 West Broadway at a cost of \$12,000. This building is to be finished by May 1.

Charlotte, N. C. is to have a new motion picture theatre to be opened at No. 14 North Tryon street within the next 10 days. Frank H. Harris, who is manager of the Edison, will also be manager of the new place, the same of which will be A-Muse-U.

The Fortune Theatre, Slony Falls, S. D., under the management of P. Fortune, has closed its doors on account of continued poor business. This theatre was originally The Oneta.

Engene Elkins severed his connection with the Metropolitan Booking Office (Chicago, Ill., December 1, to take the presidency and general management of the Advance Film and Advertising Company.

This company, now being incorporated, will have a capital of \$25,000, and will manufacture

advertising and commercial film and possibly regular moving pictures later.

A new motion picture and vaudeville theatre, seating 700 people, will be at Watertown, Wis., opened by J. T. Heon. Vaudeville acts will be featured.

PARAGRAPHIC PENCILINGS.

By CHARLES A. WHITE.

Chicago, Ill., Dec. 3.—George M. Coban spent a few hours in town Monday, Nov. 28, prior to departing for Columbus, Ohio, where he will add the finishing touches to a second edition of Get-Rich-Quick Wallingford, which is underlined for a run at the Olympic Theatre, Chicago, commencing Sunday, Dec. 4.

Mr. Coban avers that his Chicago offering will be equal if not superior to the one which is now inspiring such favorable comment in New York City.

F. J. Warrell, who adjusted business matters for the Forepangh-Sells' Circus last season, is in the "Wind City," visiting his brother. Mr. Warrell has many friends, both in the circus and dramatic profession, among them being Edmund Reese, who was at one time under Mr. Warrell's management.

W. W. Dunkle, favorably known to the vaudeville profession as the "king of sketch writers," has deserted the dramatic desk of the South Bend, Ind., Tribune, and established offices in the Oneonta Building, where he will devote his attention exclusively to the writing of playlets.

That all Counts look alike to J. Krubman, head waiter in the Elizabethan room, Congress Hotel, was made evident the other evening when Jacques Von Mourik de Beaufort walked into the room, accompanied by his famous canine "Bob."

Now, "Bob" may have been all that the Count claimed, but the women seated in the Elizabethan and Pampellan rooms did not take kindly to the dog, and requested that the beast be removed. Of course, the Count objected in loud words, which resulted in the ejection of both Count and "Bob."

Chief of Police Steward is busily engaged at housecleaning, and if the Chief's activities do not wane, Chicago will soon be known as the moral example of this country.

The Sizzer, playing at McVicker's, has been reviewed by the police department's censor, and found, it is said, to contain more than art. Then came a summons to Lee Kohlmar, appearing at the American Music Hall, to report at the city hall and show reason why he should sing a song of questionable nature. Mr. Kohlmar proved diplomatic in consenting to omit the song, and was permitted to stand on his promise.

The next move was the decantation of "Salome," which has fanned the admirers of the Wilde-Strauss music-drama into burning indignation, and caused controversy between Miss Mary Garden and Chief Steward.

The Chief avers that the "monkey-abines over the head of John the Baptist, or Johnanah, as the character is called in the play, formed the most objectionable feature of the acting." And the Chief drew the shaft deeper by remarking: "Salome" is disgusting. If the same show were presented on Haled street, the people would call it cheap. Why, Mary Garden wallows around like a cat in a bed of catnip.

And Miss Garden voiced her opinion of the Chief this wise: "Chief Steward is vile, vulgar and low-minded, else he never would have gained the impression of 'Salome' that he did. If one has a prudent mind, one may find evil in anything. But if one looks for art and appreciates it, there is nothing in 'Salome' to offend the most exacting. I am thoroughly disgusted with your general superintendence of police."

Then Miss Garden clinched her fists and added strength to her feeling by saying: "I am sick of this twaddle about immorality. If it is continued, I shall leave Chicago and go to Philadelphia or some place where art is appreciated and viewed as art, and not as something else."

The directors of the grand opera company viewed the situation in a civil manner. "What we want to do is put on opera that is art, and that will find favor with the public," said John C. Shaffer. "Now that the opera has been withdrawn," continued Mr. Shaffer, "I will say there never was the slightest intention on the part of the company to antagonize the police or officials who have any connection with the affair. The directors of the company would not countenance defiance of authority, even if anybody had counseled such a course, which nobody did."

Mr. Bernard Ulrich, business manager of the opera company, when interviewed, said: "The management has decided to withdraw the performance of 'Salome.' Nothing will be substituted. All our plans had been laid to put on 'Salome,' and as the opera is not to be heard, the theatre will be dark on Friday night."

Reports from Milwaukee, where Mary Garden is announced to appear in "Salome" on Dec. 9, are to the effect that the opera will be presented without molestation.

The only way we can stop the presentation of any show is to first see it, then get witness who will swear that the show is immoral and indecent," said Chief Jansen.

Mayor Seldel is of the opinion that it is time enough to cross the bridge when he come to it.

William Young, St. Louis' chief of police, was more decisive when he was questioned as to whether presentation of "Salome" would be permitted in St. Louis, where it is booked for Jan. 2.

"If the show is immoral, it will not be 'put off' in St. Louis," said the chief.

It is the chief's intention to take the matter up at once and post himself as much as possible on the merits of the performance from the standpoint of the city ordinances and statutes.

In an opinion recently filed, the branch Appellate Court holds that liability attaches to the city for the exercise by its officials of its police power in safeguarding the public. It was given in the suit brought against the city for damages of \$50,000 by William G. Clark, owner of the People's Theatre.

The suit grew out of the exactions of the city council concerning theatres immediately following the Iroquois Theatre fire. Clark sought damages after his theatre had been closed twice.

THEATRES RE-OPENED.

Flint, Mich., Dec. 3 (Special to The Billboard).—All theatres and other places of amusement have re-opened, after being closed for two weeks by the mayor on account of small-pox.

OPEN IN CINCINNATI.

Chas. A. Murray and Bae Hamilton open on the Sullivan & Conditine Circuit at Cincinnati, O., Dec. 11, in a skit called Jerry the Janitor. Mr. Murray is of the old team of Murray and Mack.

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What Are You Going To Do This Winter?

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FILM RELEASES

RELEASE DATES—SALES CO.

Monday—Eclair, Imp., Yankee, American. Tuesday—Bison, Powers, Tharbouser. Wednesday—Ambrosio, Atlas, Champion, Nestor. Thursday—Itala, Imp., Defender, American. Friday—Bison, Solax, Tharbouser, Lux. Saturday—Great Northern, Columbia, Itala, Powers, Capitol, Bellanca.

Table with columns for date, film title, and feet. Includes titles like 'Plain Dog', 'A Game of Hearts', 'The Garden of Fate', etc.

Table for THE POWERS COMPANY. Includes titles like 'Simon's Skate', 'A Woman's Wit', 'Sleepy Jones', etc.

Table for BISON. Includes titles like 'Cowboy's Darling', 'The Prayer of the Miner's Child', 'The Lure of Gold', etc.

Table for AMBROSIO. Includes titles like 'The Betrothed's Secrets', 'Tweedledum On His First Bicycle', 'Tweedledum's Sleeping Sickness', etc.

Table for ITALA. Includes titles like 'A Pearl of a Boy', 'Stolen Boots and Paid Shoes', 'The Calumny', etc.

Table for THARBOUSER. Includes titles like 'Pocahontas', 'Delightful Dolly'.

Table for CHAMPION. Includes titles like 'Oh, What a Knight', 'Their Child', 'Young Lord Stanley', etc.

Table for DEFENDER. Includes titles like 'The Tale of a Camera Told', 'The Heart of a Cowboy', 'A Clause in the Will', etc.

Table for LUX. Includes titles like 'Bill and the Missing Key', 'The Runaway Star', 'The Tyrant', etc.

Table for ATLAS FILM CO. Includes titles like 'Curing a Grouch', 'The S. S. Manretania', 'The Cat Came Back', etc.

Table for NESTOR FILM CO. Includes titles like 'Silver Plume Mine', 'The Boys of Topsy Turvy Ranch', 'Rev. John Wright of Missouri', etc.

Table for PATHE PASSION PLAY WANTED. Includes titles like 'The Girl from the East', 'The Conquering Hero', 'The Woodsman', etc.

Table for MOTION PICTURE AND VAUDEVILLE THEATRE. Includes titles like 'The Jeweled Case', 'A Fatal Picnic', 'World's Wrestling Champions', etc.

Table for MOTOR ATTACHMENTS. Includes titles like 'The Jeweled Case', 'A Fatal Picnic', 'World's Wrestling Champions', etc.

Table for PATHE PASSION PLAY WANTED. Includes titles like 'The Girl from the East', 'The Conquering Hero', 'The Woodsman', etc.

Table for FILMS TO TRADE, \$3 PER REEL. Includes titles like 'The Hand of Providence', 'The King of Beggars', 'That Dog Gone Dog', etc.

Table for CASH FOR M. P. MACHINES. Includes titles like 'The Hand of Providence', 'The King of Beggars', 'That Dog Gone Dog', etc.

Table for ECLAIR. Includes titles like 'Cast Thy Bread Upon the Water', 'Saved by a Vision', 'Nature's Nobleman', etc.

Table for GREAT NORTHERN FILM CO. Includes titles like 'Saved by Rosco', 'White Visits a Moving Picture Show', 'The Artist's Luck', etc.

Table for NESTOR FILM CO. Includes titles like 'Silver Plume Mine', 'The Boys of Topsy Turvy Ranch', 'Rev. John Wright of Missouri', etc.

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WANT Moving Picture Operator. machine, player and snger. Locate and play on percentage; one-third gross. Man and wife preferred.

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16—The Ranchman's Bride (drama).....	950
23—A Deal In Indiana (comedy).....	950
30—Valley Folks (drama).....	950

YANKEE FILM COMPANY. Feet

October—	10—The Monogrammed Cigarette (drama).....	950
	17—The Copper and the Crook (drama).....	950
	17—The Cat Came Back (comedy).....	950
	24—Solving the Bond Theft (drama).....	990
	31—Italian Sherlock Holmes (drama).....	990
November—	7—Spirit of the West (drama).....	950
	14—The Infant Heir's Disappearance (drama).....	950
	21—Lone Wolf's Trust (drama).....	950
	28—The Heart of an Actress (drama).....	950
December—	2—Queen of the Nihilists (drama).....	950

CINES. Feet

October—	14—The Mad Lady of Cheater (drama).....	965
	21—The Last of the Savelli (drama).....	960
	28—The Pretty Dairy Maid (drama).....	480
	28—Tontolini in Love (comedy).....	480
November—	4—A Wooden Sword (comedy-drama).....	800

CAPITOL. Feet

October—	15—A Shot In the Night (drama).....	1000
	22—The Locket (drama).....	1000
	29—Why They Signed the Pledge (drama).....	1000

RELIANCE. Feet

October—	22—In the Gray of the Dawn (drama).....	1000
	29—The Armorer's Daughter (drama).....	1000
November—	5—Where Sea and Shore Doth Meet (drama).....	1000
	12—Under a Changing Sky (drama).....	1000
	19—Moulders of Souls (drama).....	1000
	26—So Runs the Way (drama).....	1000
December—	3—When Woman Willa (drama).....	1000

COLUMBIA. Feet

October—	15—Tracked Across the Sea (drama).....	1000
	22—Breaking Home Ties (drama).....	1000
	29—In the Web (drama).....	1000
November—	12—The Heroine of the 101 Ranch (drama).....	1000
	19—Okiahoma Hill (drama).....	1000
	26—Stage Coach Tom (drama).....	1000
December—	3—The Cattleman's Feud (drama).....	1000

AMERICAN FILM MANUFACTURING CO. Feet

November—	14—Romantic Redskin (drama).....	950
	17—The Lure of the City (drama).....	950
	21—Starlight's Devotion (drama).....	960
	24—Nothing But Money (comedy).....	740
	24—A Ill Joke (comedy).....	220
December—	2—The Regeneration (drama).....	950
	1—A Touching Affair (comedy).....	950
	5—Vera the Gypsy Girl (drama).....	950
	8—Two Lucky Jims (comedy).....	955

SOLAX. Feet

October—	21—A Child's Sacrifice (drama).....	950
November—	28—The Sergeant's Daughter (drama).....	950
	4—A Fateful Gift (drama).....	950
	11—A Widow and Her Child (drama).....	950
	18—Her Father's Sin (drama).....	950
	25—One Touch of Nature (drama).....	950
December—	2—What is to be Will be (drama).....	950
	9—Lily Betty's Strategy (drama).....	950

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Thursday—	Biograph, Lubin, Melies, Selig.
Friday—	Edison, Kalem, Pathe, Vitagraph.
Saturday—	Essanay, Gaumont-Kleine, Pathe, Vitagraph.

EDISON MANUFACTURING COMPANY. Feet

October—	11—The Song That Reached His Heart (drama).....	1000
	14—The Chinese Indians (educational).....	250
	14—The Stolen Father (drama).....	250
	18—The House of Seven Gables (drama).....	995
	21—A Wedding Trip from Montreal through Canada to Hong Kong (drama).....	1000
	25—His Breach of Diaphane (drama).....	1000
	29—The Swiss Guide (drama).....	990
November—	1—The Key of Life (mystic comedy).....	950
	2—Hiders of the Plains (drama).....	950
	2—Roy Scouts of America (topical).....	950
	4—The Little Station Agent (drama).....	950
	8—A Trip Over the Rocky and Selkirk Mountains in Canada (scenic).....	950
	9—The Ship's Husband (comedy).....	950
	11—The Adoption (drama).....	950
	11—The Lassie's Birthday (comedy).....	950
	15—Into the Jaws of Death (drama).....	950
	16—The Stolen Claim (drama).....	1000
	18—The Toy-maker, the Doll and the Devil (comedy).....	990
	22—His Mother's Thanksgiving (drama).....	995
	23—Through the Clouds (topical).....	1000
	29—The Greater Love (drama).....	1000
December—	30—Arms and the Woman (drama).....	975
	2—The Cowpuncher's Glove (drama).....	1000
	6—The Winning of Miss Langdon (drama).....	995
	7—The Life of a Salmon (industrial).....	440
	7—Amateur Night (comedy).....	550
	9—The Lassie's Ride (drama).....	1000
	13—An Old Silver Mine in Peru (industrial).....	250
	13—A Mountain Maid (comedy-drama).....	750
	14—Pigs in Pigs (comedy).....	1000

ESSANAY. Feet

October—	12—Hank and Lank; They Get Wise to a New Scheme (comedy).....	992
	12—Papa's First Outing (comedy).....	998
	15—The Cowboy's Mother-in-Law (comedy).....	1000
	19—Hiring a Gem (comedy).....	929
	19—Hank and Lank, Uninvited Guests (comedy).....	271
	22—Pals of the Range (drama).....	1000
	22—The Bonquet (comedy).....	978
	26—Hank and Lank, They Take a Rest (comedy).....	298
	29—The Silent Message (drama).....	1000
November—	1—Hank and Lank, Life Savers (comedy).....	1000
	1—The Masquerade Cop (comedy).....	1000
	5—The Wagoner's Way (drama).....	1000
	8—A Fortunate Misfortune (comedy).....	1000

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FOR RENT—PICTORIAL POSTERS, Holy Sepulchre Slides, C. J. MURPHY, Elyria, Ohio.

December—	Feet
2—Jack Fat and Jim Slim at Coney Island (comedy).....	951
3—The Preacher's Wife (drama).....	1001
6—A Tin-Type Romance (comedy).....	996
9—He Who Laughs Last (comedy).....	927
10—The Colour Sergeant's Horse (drama).....	978
13—The Law and the Man (drama).....	1010

URBAN ECLIPSE.
(George Kleine).

October—	Feet
12—Follies by a Cigarette (drama).....	991
19—In the Shadow of the Night (drama).....	502
19—Tunny Fishing off Palermo, Italy (Industrial).....	500
26—The Signet Ring (drama).....	868
26—In the Spreewald (travelogue).....	132
November—	Feet
2—Tragic Concealment (drama).....	540
2—Crossing the Andes (travelogue).....	350
9—The Secret of the Cellar (drama).....	788
9—A Trip Through Scotland (scenic).....	217
16—The Rival Barons (drama).....	890
16—An Alpine Retreat (scenic).....	142
23—Behind the Mask (drama).....	516
23—Nantes and Its Surroundings (scenic).....	450
30—The Return at Midnight (drama).....	634
30—Itamble Through Ceylon (travelogue).....	319
December—	Feet
7—Death of Admiral Coligny (drama).....	992

MELIES.

October—	Feet
13—Out of Mischief (comedy).....	960
20—Uncle Jim (drama).....	950
27—Under Stars and Bars (drama).....	970
November—	Feet
3—Birthday Cigars (comedy).....	960
10—A Mountain Wife (drama).....	980
17—His Sergeant's Stripes (drama).....	950
24—The Cowboys and the Bachelor Girl (drama).....	965
December—	Feet
1—Pals (drama).....	960
6—What Great Bear Learned (drama).....	950
15—Old Norris' Gal (drama).....	965

GAUMONT.
(George Kleine).

October—	Feet
11—The Lovers' Mill (colored phantasy).....	292
11—The Three Friends (drama).....	654
15—The Romance of a Necklace (drama).....	993
18—Grandmother's Plot (drama).....	835
18—Phantom Ride from Aix la Bains (travelogue).....	165
22—The Cheat (drama).....	958
25—The First Gray Hair (drama).....	654
25—The Amazon (comedy).....	348
29—The Life of Moliere (historical drama).....	965
November—	Feet
1—Both Were Stung (comedy).....	698
1—Picturessque Majorca in the Mediterranean (scenic).....	269
5—The Fishing Snack (drama).....	961
8—Pharaoh; or, Israel in Egypt (historical drama).....	1050
12—Faithful Unto Death (drama).....	693
12—A Trip to the Glue Grotto, Capri, Italy (scenic).....	309
15—Both Were Stung (comedy).....	695
15—Picturessque Majorca (scenic).....	276
19—Lisbon Before and During the Revolution (topical).....	727
19—Spanish Loyalty (topical).....	280
22—Cast Into the Flames (Biblical drama).....	595
22—A Woman's Wit (comedy).....	381
26—Samson's Betrayal (colored drama).....	518
26—Calvo Travels as a Prince (comedy).....	489
29—The Flat Next Door (comedy).....	722
29—Tarascon on the Rhone (scenic).....	243
December—	Feet
3—Lured by a Phantom (colored drama).....	712
3—Nancy's Wedding Trip (comedy).....	273
6—A Man of Honor (drama).....	834
6—Professor Schlemiel's Hat (comedy).....	171
10—The Revolt (drama).....	942
13—A Phantom Rider (mystery).....	279
13—The Closed Gate (drama).....	678

KALEM COMPANY.

October—	Feet
12—Forty-Five Minutes from Broadway (comedy).....	892
14—Winona (drama).....	990
19—Tyranny of the Dark (drama).....	990
21—The Education of Elizabeth (farce).....	1000
26—The Strongest Tle (drama).....	985
26—Indian Pete's Gratitude (drama).....	975
November—	Feet
2—The Rough Rider's Romance (drama).....	990
4—Silver Cloud's Sacrifice (drama).....	967
9—For a Woman's Honor (drama).....	990
11—A Man and a Girl (drama).....	990
11—The Attack on Fort Ridgely (drama).....	990
16—A Drama of the Present (drama).....	990
18—Jim Bridger's Indian Bride (drama).....	1000
23—The Last from Old Ireland (drama).....	990
25—The Roses of the Virgin (drama).....	990
30—The Touch of a Child's Hand (drama).....	870
December—	Feet
2—Elder Alden's Indian Bride (drama).....	945

LUBIN.

October—	Feet
10—The Clown and the Miliater (drama).....	890
13—Liz's Career (comedy).....	890
17—Havarta and Politles (drama).....	990
20—Hawkins' Hat (comedy).....	500
20—Archib's Archery (comedy).....	450
24—Romance in the Rockies (drama).....	990
25—False Love and True (drama).....	940
31—Brother (drama).....	830
November—	Feet
3—Mike the Housemaid.....	990
7—The Taming of Wild Bill (drama).....	990
10—The Mystery of the Torn Note (comedy).....	550
10—The Gambler's Charms (drama).....	450
14—The Street Preacher (drama).....	990
17—Right in Front of Father (comedy).....	990
21—Caught by the Camera (comedy).....	990
24—Romance of Lazy K (comedy).....	990
28—Sunshine and Shadows (drama).....	990
December—	Feet
1—Spongy Sam (comedy).....	990

PATHE-FRERES.

October—	Feet
10—The Stigma (drama).....	630
10—Betty Is Punished (comedy).....	351
12—A Summer Pleatation (comedy).....	990
14—Werther (drama).....	892
15—Aeroplane in Flight and Construction (Industrial).....	680
15—The Aviation Craze (comedy).....	243
17—One on Max (comedy).....	531
17—Jinks Wants to be an Acrobat (comedy).....	397
19—Outwitted (drama).....	7-3
19—Around Pekin (scenic).....	213
21—His Life for a Queen (colored historical drama).....	915
22—Mystery of Lonely Gulch (drama).....	950
24—Another's Ghost (drama).....	748
24—Hagenbeck's Menagerie (educational).....	203
26—Motor Flend (comedy).....	610
26—Bruges, Belgium (scenic).....	370

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- CALIFORNIA—WASHINGTON: H. Wink, Palace Theatre, Tacoma, Wash. (Wink & Simmonds Co.).
- VIRGINIA—NORTH CAROLINA: Petersburg Film Co., Petersburg, Va.
- IDAHO—MONTANA: H. L. Quimby, Coeur d'Alene, Idaho.
- TEXAS: P. G. Cameron, Dallas, Texas.
- ILLINOIS—WISCONSIN: Anti-Trust Film Exchange, Chicago.
- ARKANSAS: S. A. Arnold, Helena, Ark.
- NORTH DAKOTA: E. L. Davis, Ambrose, N. D.
- WESTERN CANADA: Canadian Film Exchange, Calgary, Alberta, Canada.
- NEW MEXICO—ARIZONA—NEVADA: E. A. Joyce, Silver City, N. M.
- MICHIGAN: H. E. Smith, Toledo Film Exchange.
- WEST VIRGINIA: J. A. Parker, Hinton, W. Va.
- NEW YORK: Collins & Collins, Utica, N. Y.
- KENTUCKY: Fred Hoffman & Co., Louisville, Ky.
- FLORIDA—GEORGIA—ALABAMA: Wm. Oppenheimer, Orpheum Theatre, Tampa, Fla.
- MISSOURI: J. P. Atkins, St. Louis, Mo.
- ONTARIO: J. A. Morrison, Meaford, Ont., Canada.
- INDIANA: Leroy Tudor & J. B. Davidson, Muncie, Ind.
- OHIO: Louis Becht, Mall Theatre, Cleveland, O.
- PENNSYLVANIA: F. A. Tipton, 111 E. 14th St., New York City.
- OKLAHOMA: Albert Jackson, Jackson Theatre, Pawhuska, Okla.
- QUEBEC AND MARITIME PROVINCES: Sarah T. Bach, 2319 Hutchison Street, Montreal, Canada.

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FOR SALE—Candy wheel, with 16 lights, 12 paddles. Everything complete, except globes. Sell cheap. J. B., 2618 A Cass Avenue, St. Louis, Mo.

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WANTED—Performer for easy comedy, Jew part. Can use lady pianist; also comedian wire or write quick. Other useful people communicate. A PAIR OF PINKS COMPANY, Charleston, Mo., 7th, Blytheville, Ark., 8th, Osceola, Ark., 9th, Caruthersville, Mo., 10; Pass Gould, Ark., 12th.

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Open air medicine performers; street work; Oklahoma City; all winter. Lead singers and play instrument. State all first letter. CAPT. H. W. SMITH, Manager Plant Juice Medicine Company, Oklahoma City, Okla.

28—Max in the Alps (comedy).....	610
28—Buffalo Flight (colored topical).....	358
29—The Indian and the Maid (drama).....	995
31—Max Has Trouble With His Eye (comedy).....	394
31—New Style (sketch) (comedy).....	272
31—Darjiling (scene).....	331
November—	Feet
2—Cowboy Justice (drama).....	750
2—The Facot Family (acrobatic).....	243
4—Woman of Samaria (colored biblical).....	902
5—Abraham Lincoln's Clemency (patriotic drama).....	1030
7—Max in a Dilemma (comedy).....	446
7—Miro (cinematography)—Recurrent Feature (educational).....	449
9—Mexican Legend (drama).....	1033
11—A Black Heart (colored drama).....	623
11—Dutch Types (colored scene).....	358
12—A Gambler's End (drama).....	1000
14—A Shadow of the Past (drama).....	863
16—Love Laughs at Locksmiths (comedy).....	993
16—Russian Wolf Hunt (scene).....	298
18—Phaedra (colored drama).....	718
18—Military Cyclists of Belgium (educational).....	276
19—The Other Way (comedy).....	993
21—The Old Longshoreman (drama).....	331
21—New South Wales Gold Mine (educational).....	659
23—How Hastus Gets His Turkey (comedy).....	598
23—Wonderful Plates (colored trick).....	397
25—Isis (colored Egyptian drama).....	492
25—A Dog's Instinct (drama).....	479
26—An Eleventh Hour Redemption (drama).....	998
28—A Border Tale (color d drama).....	679
28—A Freak (acrobatic).....	285
30—Who Is Nellie (comedy).....	650
30—Finland—Falls of Inatira (colored scene).....	344
December—	Feet
2—The Tale the Mirror Told (drama).....	646
2—What a Dinner (comedy).....	344
3—The Maid of Niagara (drama).....	993
3—The Clever Housewife (comedy).....	483
5—The Mexican Tumblers (acrobatic).....	476
7—The Animated Armchair (comedy).....	650
7—Cocoyant Plantation (colored scene).....	348
9—Saved in the Nick of Time (drama).....	800
9—Soap in His Eye (comedy).....	184
10—Her First Husband's Return (drama).....	990

ROSTERS OF HAMILTON, ONT., THEATRES.

The following are the executive and working forces of every theatre in Hamilton, Can. The list was compiled by Adelle L. Richardson. The Billboard correspondent, upon information furnished from the managers of the various theatres in that city:

Grand Opera House—Owner, Ambrose J. Small; manager, Allie R. Loudon; treasurer, Alf Stronger; box-office, Myer Mintz; advertising representative, Samuel Brittain; musical

director, Isaac Lomax; head usher, Robert Stamp; door manager, John H. Fitzgerald; head officer, Frank Wall; stage manager, Edward Lavis; electrician, Ernest W. Wark; property man, Percy C. Timmons; flyman, Thos. McNab; house, combination; first-class; capacity, 1,782.

Temple—Owners, Canadian Theatrical Circuit; manager, John H. Appleton; treasurer, Geo. Stroud, Jr.; box-office, Allan Eason, Jr.; advertising representative, Edward (Red) Malcolmon; musical director, Samuel J. Beall; head usher, Bert Phoenix; door manager, Peter Kenny; head officer, James Dasher; stage manager, John Lavis; electrician, Albert Tompkins; property man, Wally Adams; second hand, Wm. Smith; flyman, Robert McIntosh. House plays Kelt's high-class vaudeville; capacity, 1,853.

Savoy—Owner, William Stroud; manager, Vantrey L. King; treasurer, N. A. B. Whitford; musical director, Thomas Costigan; head usher, Allan Brass; door manager, James Hastings; head officer, Thomas Bean; stage manager, Fred Dougherty; electrician, Percy Tingling; property man, John Wallman. House plays independent bookings; capacity, 1,306.

Red Mill—Owners, Canadian Multiphone Company; manager, Fred J. Rogers; treasurer, F. R. Marshall; box-office, Miss Ada Rolston; musical director, William C. Moore; head usher, Richard G. Rogers; door manager, Oliver Cook; head officer, Jake Lewis; stage manager, Stanley R. Murphy; electrician, George H. A. Adams. House plays Verbeek's bookings; has magnificent penny arcade; capacity, 500.

Crystal Palace—Owners, L. J. Applegath and Son. (Toronto, Can.); manager, Herbert Clayton; treasurer, Mrs. Herbert Clayton; box-office, Miss Olga Hoffman; musical director, Percy A. Willson; head usher, William H. Pickard; door manager, Calvin W. Bridinger; head officer, William K. Pickard; stage manager, George Elville; electrician, Milton A. Bartleman. House plays Griffin's bookings; capacity, 300.

Colonial—Owners, Colonial Amusement Company; manager, Grey B. Odum; treasurer, Wm. I. Melody; box office, Miss Nellie Melody; pianist, Miss St. Elmo Dobbins; head usher, Frederick Powell; door manager, William Cole; electrician, Frank Kelly. House plays pictures and illustrated songs; capacity, 400.

Unique—Owners, Ricard Amusement Company; manager, John R. Stewart; assistant manager, Elwin Clark; box-office, Miss Doris Moore; pianist, Miss Stella Massey; head usher, Joseph Butler; door manager, Ernest B. Harris; head officer, Harry Ryan; electrician, Frederick Baldassarri. House plays pictures and illustrated songs; capacity, 300.

Gaiety—Owner and manager, John R. Cambden; box-office, Miss Eve Harbush; pianist, Roy Stevens; electrician, Harry Neville. House plays pictures; also has penny arcade; capacity, 200.

Solax Solax Solax Solax Solax Solax

The Film that Never Disappoints



RELEASES

FRIDAY, DECEMBER 2nd.

WHAT IS TO BE, WILL BE

Jack and Stanley both love Molly, belle of the fishing village. Jack leaves on a voyage, and Molly, hearing of his appoised shipwreck, marries Stanley. Some years later Jack turns up, but finding Molly apparently happy, he returns again to the sea.

FRIDAY, DECEMBER 9th.

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FOR THE JOURNAL OF THE GNOMES

Powers Picture Plays

The Amusement Week in Europe

LONDON NEWS LETTER

Several New Plays Produced—The London County Council and Music Halls—Thomas Beecham Abandoning His Grand Opera Experiment

In writing *A Single Man* for Cyril Maude at the Playhouse, Hubert Henry Day has evidently been inspired by the cynical saying, "Men marry when they like, women when they can." His light and airy comedy is based on the ingenious matrimonial intrigue for the favor of a crusty bachelor of forty-five.

The latter is quite a common type of character—at least in fiction. He is the literary man who finds his inspiration in the country and then discovers he is very lonely. Robert Worthington, in the present instance, has been too busy about falling in love until his hair has turned grey; a sister-in-law, Isabella Worthington, with true womanliness, has plotted to find him a partner, and until this end has written to the one school friend of her acquaintance who has drawn a blank in the matrimonial lottery. So she invites Louise Parker to the place without consulting anybody, and Miss Parker, a worldly creature of thirty, arrives with countess frocks at the dramatic moment when Robert has just started the family circle by the announcement of his engagement to Maggie Cottrell, a girl in her teens.

The efforts of Robert to play tennis all the afternoon and generally to be as young again as his betrothed, supply the chief comedy motive of the second act. Louise is no wise abashed by the fact of Robert's announced engagement continues to pursue him with unblinking attentions. The one note of real feeling is sounded by Robert's little stenographer, Miss Heselbine, who has a hopeless passion for her master and is heartbroken by the prospect of his coming wedding. And thus the way is prepared for a dainty third act in the author's very best style.

Robert, exhausted by unusual juvenile gambols, has announced his intention to dine alone. At the moment it is served, the stenographer comes along with some completed work. She comes on the way to a "penny reading" and has a smart evening frock under her cloak. Thus it comes about that for the first time in the five years he has employed her, master and typist sit in friendly intercourse. It is the first time he has seen her in evening dress. It is the first time she has tasted champagne. Very naturally the little dinner leads to the disclosure that the two are suited to one another. For a brief second they forget themselves and embrace and, of course, Louise Parker steps in and discovers them.

The end of all is that little Maggie, of her own accord, tells Worthington that she likes him well enough but that he is too old to be her husband. And never did a flitted man receive his dismissal with such a smile as Cyril Maude, the author, puts on. Illia Trevelyan as Miss Heselbine has one of the best parts that have ever fallen her way and their act in the dinner scene is worth going a long way to see. Nancy Price is well suited to the part of Louise and May Jerrold is quite good as the wife. The play is going to run for a long while and looks like doing Maude—not one of the luckiest of men—a lot of good.

At the Little Theatre Miss Gertrude Kingston has just put on two plays, the first a three-act comedy by Miss Cleely Hamilton, called *Just to Get Married*, the other a one-act tragedy by Miss Alma-Tadema, entitled *A Merciful Soul*.

In the former, Miss Hamilton has a very amusing way of showing us how unpleasant things can be made for a nice penniless girl who has no occupation and no prospects but marriage. The heroine, Georgina Vicary, her heroine, lives with an aunt and uncle in the country. She was a nice girl with an acute sense of humor, and when her aunt spent sixty pounds on new clothes for her in order that she might the more readily attract the eye and affections of an eligible invited from London, Georgina laughed: "If I don't have a husband, at all events I'll have four new hats," she cried. For all that, Georgina did nothing to discourage the willing suitors to her charm. She saw nothing dishonest in marrying for a ring and when an art-school friend advised her to stand on her own and respect herself, Georgina refused because the alternative meant art in London lodgings and the cooking of her own dinner on a smelly oil stove.

The frank discussion by Georgina and the whole household of Georgina's position and prospects of marriage is very amusing. Georgina herself declares that a perfectly useless woman could do nothing but marry and in that frame of mind, and with not a trace of affection for him, she led the man on to a proposal and accepted him. On the eve of the marriage, however, she became ashamed of herself, threw him over, told him she was not going to spoil his life, and to the horror of her relatives made a bolt to join her student friend in London. But on her way to town she once again came across her deflected and rejected admirer. He was still faithful, and Georgina, touched by his attitude found that, after all, he was not indifferent to her, found him, in fact, "quite nice," and being a girl of ordinary type, asked him to marry her.

Miss Alma-Tadema's little tragedy, *The Merciful Soul*, is a story of a faithless bride and a merciful husband who takes his own life in preference to taking hers.

It was a great surprise to learn that Miss Helen Doll, who has been making a reputation as a dancer at the Coliseum and other places, is the daughter of Thomas Beecham, the old magnate, and sister of Thomas Beecham of Covent Garden opera fame. Like so many other famous artists, Miss Doll has chosen her career from pure love of dancing. Some years back she was ordered by her physician to try dancing as an exercise, and her love for the art became gradually so great that, although possessed of a large private fortune, she decided to adopt the stage as a profession. She is the

only lady ballet dancer who was ever presented at the court of the late Queen Victoria and she is the only lady on the stage who has studied medicine and surgery. Miss Doll for some time walked the Roosevelt Hospital.

Speaking of the Beecham family I might mention that it has just been announced that Thomas Beecham, who has been experimenting so largely in grand and comic opera, has practically given up the attempt to run on his own and has joined the board of the Covent Garden syndicate. This will not mean that he will abandon his great season already arranged for next spring at Drury Lane, but after that I understand that his company will be amalgamated with that of Covent Garden.

This, by the way, ought to make Hammerstein think. Here is Beecham, one of the keenest musicians in England and with unlimited funds at his back, driven to the conclusion that there is only room for one grand opera company in London. If, despite this warning, Hammerstein proceeds with the huge theatre that he is to build in Kingsway, he will only have himself to thank should his experiment turn out a complete failure.

As I indicated last week, the London County Council, despite the opposition raised, has granted licenses to Oswald Stoll for the five or six additional variety palaces which he is about to build in London. But at the same time an unmistakable hint was given him and other promoters that the Council thinks that the time has come to call a halt. At the present time, London undoubtedly has got about as many music halls as it wants and to continue building them unchecked would simply mean in the end that a great deal of money would be thrown away and the proprietors of the established houses would undoubtedly suffer considerable loss.

Two quite good plays have been launched this week in the shape of *The Unwritten Law*, adapted by Laurence Irving from Dostoevski's famous novel, *Crime and Punishment* and *Vice Versa*, adapted by Frank Anstey from his well-known book of that name.

The former is a full-blooded piece which deals with the career of an ardent young reformer in Russia and also goes deeply into the question of the methods employed in some parts of Europe for trapping a criminal, finishing up with a kind of Sherlock Holmes drama at the finish. The piece centers round Laurence Irving, as Bas Koinikoff, the hero, and Miss Mabel Hackney as Sonia, the heroine. It received a fine reception on the first night, and looks like being a winner.

Vice Versa is chiefly remarkable for the wonderful set of clever children that the producer managed to get together for the school and party scenes. Frederick Volpe is very successful as Paul Bullfinch, who is changed into his son Dick and sent away to school, and Phillis Embury has a good part in Dulcie. I take it that the management have produced the piece just now on account of the children's holiday season just starting, but if so, I fancy they have made a mistake, for I am sure there never was a play that the ordinary small boy or girl would appreciate less. All the same it makes a capital farce and should not be missed by anyone who has the chance of seeing it.

Owing to the great success of Countess Annibal Oscar Asche and Lily Brayton have definitely abandoned their American tour.

CALUMET COMPANY DISBANDS.

Chicago, Ill., Dec. 3 (Special to The Billboard).—Owing to a split among the directors of the Calumet Theatre, South Chicago, Ill., the Calumet Stock Company ceases to exist to-day.

While business has not been of paying proportions at this house, the installation of Wm. Jossey revived matters and the supporting company lived in hope of future continuance. Jossey did prove the desired magnet, but some sort of misunderstanding mars the directorial peace to such an extent that all bets were called off.

The principals will move as follows: Wm. Jossey, while not engaged, has two well-known managers bidding for his services.

Ed. Bailey and Eddie Pontier have signed contracts with the management of the Lyric Stock Company, Lincoln, Neb. Miss Florence Johnson, who assumed the leading roles, will depart Sunday for Indianapolis, where she had signed to portray second business for the Arville-Benton Stock Company. Louise Glauw will assume ingenue roles with the Imperial Stock Company, Chicago.

Miss Lea Remonde, who made many friends during her short engagement in South Chicago by her clever delineation of character roles, has had several offers, but at the present writing has made no definite arrangements.

PROVIDENCE, R. I.

The management of the Nickle and Bijon Theatre, gave a Thanksgiving dinner to their employees on the stage of the Nickle.

Vanity Fair Park, located in East Providence, was sold at auction on Wednesday, November 30. Further details of the sale will be given in a later edition.

W. E. GREENE.

The second annual grand ball of the I. A. T. S. E. Local 17, of Louisville, Ky., was held Nov. 28. John Hyams, of The Girl of My Dreams Company, led the grand march.

Jack Van Epps has finished thirty-five weeks of W. V. M. A. time and is working his way toward New York on the Coney Holmes Circuit.

PARIS NEWS LETTER

Leoncavallo Personally Supervises Production of Newest Light Opera, Malbrouk S'en Va-t-en Guerre, at the Apollo—Miss Dacre at the Alhambra

There's a full in the storm this week. At the time of writing, theatre managers are thinking more about how they are going to light their theatres than what they produce in them, inasmuch as the flood-waters are returning, threatening to do as much damage as they did last January and February. Candide, oil lamps and what not were the rule in playhouses then, it will be remembered.

However, there is still room for hope. Ruggero Leoncavallo, composer of *L'Pagliacci*, this week presented at the Apollo Theatre, where *The Merry Widow* ran for so long, his newest work, *Malbrouk s'en va-t-en Guerre*, (*Malbrouk Goes to War*). The work has already been produced in Rome and Florence with considerable success. Inasmuch as it is more than probable that an American manager will bring the piece out, I thought it likely that Billboard readers might care to hear what the composer himself had to say of it.

"Malbrouk," he said, "is a comedy, or rather a farce, and I have treated the music farcically in consequence. The theme of the opera is, of course, the old French folk-song, *Malbrouk s'en va-t-en Guerre*, known in the United States and in most English-speaking countries as the air for *For He's a Jolly Good Fellow*. I carry that all the way through the piece, though here and there I deflect it into caricatures of famous operatic passages. For example, in the overture, the folk song suddenly runs into a reminiscence of the passage for horns in William Tell, while later on I bring in Lohengrin, and several other ideas. I do this so continually, that in order to avoid the charge of plagiarism, I have caused to be inserted in the Apollo program an announcement of the trick.

"Malbrouk is not the famous English duke, as many think. The music is much older than that. We have actually traced it back to the music of the funeral of the Duc de Guise. The Malbrouk of the opera is a sort of free-booter, who as king of Lower Navarre, withholds his feet from the King of France.

"The opera opens with his marriage to the lovely Alba, and shows how Malbrouk, called away to fight the Moors, has to leave his bride at the church door, confiding her to the care of Rinaldo, his nephew, who is already in love with the girl. Rinaldo impersonates his uncle in order to gain access to Alba's chamber. Afterwards, when Malbrouk really returns, he is unable to understand why it is that Alba appears so astonished to see him back so soon. Realizing that he has been deceived, he goes to the guard room, and cuts off the moustache of the lightest sleeper among the cavaliers, believing him to be the guilty man. The lightest sleeper is Rinaldo, and he is the guilty party, but quickly as Malbrouk really returns, he cuts off the moustache of all the others of the guard, and in this way tells his uncle. Finally the Moors invade Lower Navarre, and Malbrouk is deposed by the King of France, leaving his bride, by ancient law, to his nephew, whom the King has raised to Malbrouk's throne. Hitherto, the serenade of Rinaldo under Alba's window in Act II, and the Blind Man's Bluff chorus in Act I, have been vigorously applauded. Also the musical paraphrase of Hamlet's soliloquy, by Malbrouk, when he returns and argues it out with himself whether he has been deceived."

THE AUDIENCE.

The audience at the first night of the comic opera seemed quite pleased with the work. As an entirety, there is a deal of tomfoolery, and some of the Paris critics seemed to think there was a bit too much. The music, caricaturing well known operas as it does, but always with the theme of *For He's a Jolly Good Fellow* running through it, is pleasing enough. M. Cordraeff, of the Milan Opera Company, appears in the role of Malbrouk, and he deserves credit for his good work. His rich baritone voice is most pleasing. Mme. Clebrun-Norbens, of the Opera-Comique, appears in the role of Alba, and sings the part charmingly. M. Coublon, is the nephew Rinaldo. He is a tenor with a really rich voice. Mme. Dherilly, the comedienne, is delightful. Others are well placed in the cast.

The pieces will very probably have a long run at the Apollo, the action and the music having just the sort of lift which the French take to amazingly. Still, it is my personal opinion that the work will not add greatly to Leoncavallo's reputation.

THE ALHAMBRA.

The Alhambra comes nearer being the real thing in vaudeville than any other house in Paris. We have vaudeville here, but it is always more or less in diluted form—rives with vaudeville acts slipped in here and there. The Alhambra comes pretty nearly having the real thing as we Americans know it.

Frangon heads the bill now as he did the fortnight preceding this one. His songs, delivered as they are, sidewise from the piano, are intimitable, and he is alone worth the price. Our own Louise Dacre and her Georgia pleases come near enough to sharing honors with the best there is on the bill to make any difference there might be, indistinguishable. She is giving to Parisians something they never saw before, and they appreciate it wonderfully much. She is really making a big hit. The Aerial Show is a big card, too, as is *Alligator*, of the "thousand heads." On the whole, the bill is one of the best the Alhambra has had in a long time.

MAGIC CITY.

Did you ever try to get a concession in France? Did you ever set about to buy or lease a piece of ground in Paris, then build something about what it means—the red tape and delays and things. For French people have got the philosophy of living down pain, and they know

enough not to hurry too much. Americans don't know enough, and they are consequently usually grumbling when they start to do business in France or any other country living the same philosophy.

Brown, J. Calvin Brown, the man under and over and back of the new amusement park here, Magic City, is an American. He is doing a mighty big business in Paris. And he isn't grumbling. Likewise he manages somehow or other to get things done pretty nearly on schedule time. It's true, he has a very able staff about him who help him along considerably, but then that is not everything. I know of other people who have the staffs, but not the action.

What I started out to say when I ran off the track and went bumping along the idea was this: Everything is in shape now for the swift erection of Magic City. Brown is on the home stretch. Every plan is drawn for every device in the park and the model of every device stands ready for use. All the red tape of leases, and purchases, and whatnot, has been unwound right down to the bollix, and all that now remains is to put the building up. I can hear the chap who has built things in this town say: "Well, that's a mighty big 'all'." It isn't a big "all" to Brown. He has a construction crew that gives cards and spades to most any bunch going then gets there ahead of the band-wagon. They have never trailed in behind the callopie yet, and when "Spring, Oh, gentle Spring" comes along with her floods and flowers and bad colds and circuses, Magic City will be nestling by the side of the silver Seine, as the poet might say ready and waiting for a chance to cop the coin. To climb down out of these poetic heights to which I have been aeropennin on a 40-horsepower typewriter, Magic City expects to open her gates to the world around Easter, 1911.

IN THE BOIS.

Young Fernand Akoun is getting his affairs in shape for a whooping big season beginning next spring, at his Jardin d'Acclimatation concession in the Bois de Boulogne. He is in correspondence with several American showmen, who desire space in this garden spot, but all the deals are not closed yet.

The fact of the matter is, Akoun doesn't care for just any kind of a show, good though it may be. The Jardin d'Acclimatation is a municipal property and, visited as it is annually by thousands upon the top of thousands of children and their parents, something of educational value is preferable. Native villages, Cynipios, Japanese, etc., mechanical devices which are entertaining and at the same time instructive; a coal mine ride, for example; a baby incubator; a deep-sea exhibition, or the like of any of these, is the thing.

Fernand Akoun is the younger brother of Gaston Akoun, manager of Luna Park here. The Jardin, however, is entirely in Fernand's hands. He is prepared to offer engagements, he says of two or three years to the right parties, connected as he is with resorts at Cairo, Egypt; St. Petersburg, Russia, and Nice, in France. This range of latitude affords winter and summer engagements.

LUNA PARK.

Gaston Akoun's place, Luna Park, has shut up shop for the winter, so far as the summer amusement features are concerned, and his Palace of Follies is now a first class roller skating rink. This week Sam McVey and Jim Johnson, two colored pigs from America, mix it to a finish at the rink.

GENERAL MIXTURE OF PROFESSIONAL NOTES.

Jesse Carey, the American roller-skater recent finishes his engagement at the Paris rink, the Amsterdam, Dec. 7, after which date he will be connected with one of the best known skate manufacturers concerns known to the business—training a hockey team for exhibition work throughout Europe.

The roller skating business is picking up at present here. Most all the rinks are having good crowds.

The K. Koch Orchestra, from the Opera, furnishes the music at the Palais de Glace, the ice rink in the Champs Elysees. This is one of the permanent money makers in Paris. The concert is always of the best. The best is splendid.

The Olympia, which was to have inaugurated a series of cinematograph matinees Friday of this week, has been obliged to put off the opening performance until Monday of next week.

Claudine is the title of the big act at the Moulin Rouge at present. The balls, which are now given at the old stand, appear to be taking fairly well.

The Ambigu this week will offer a new piece entitled *Train de 8-17*, a military play. In this act and eight scenes, Leo Marches made a play from a romance by Georges Courteline. It will be preceded by the well-known, old playlet, *At the Telephone*.

Mme. Gabrielle Rejane, now touring Russia, had to cancel one of her engagements on account of illness. Though suffering severely from cold in her lungs, she has continued with her work, save this one exception.

OFFICIAL ANNOUNCEMENT

Of New Circuit for Melodrama and Musical Comedy Productions Made—Plans Have Been Consummated and Operations Will Begin Immediately

New York, Dec. 5 (Special to The Billboard).—The first official announcement concerning the new melodrama circuit mentioned in these columns last week was given out by the promoters Monday. Their letter follows:

Plans have been fully consummated for the establishment of a circuit of popular price theatres covering the principal cities of the United States and Canada. A corporation called The L. Lawrence Weber Co-operative Booking Circuit, with offices in the Columbia Theatre Building, Broadway and Forty-seventh street, has been formed under the laws of the State of New York with a capital stock of \$125,000. The incorporators are: L. Lawrence Weber, J. Herbert Mack, Samuel A. Scribner, of New York, and Rudolph K. Hynicka, of Cincinnati. It is the purpose of the organization to acquire forty theatres and to provide an equal number of companies to appear in them. There will be only one theatre in each of the large cities except New York, Brooklyn, Chicago and Philadelphia and in each of these there will be two or three. Definite arrangements have been entered into for three houses in Philadelphia and contracts have been made for a theatre in Washington, D. C., and in Baltimore and Newark. In any city where a theatre is not available, property will be acquired and a house erected. Under the regulations of the new company, any individual or concern owning, or controlling the lease of a desirable theatre may place the house in the circuit, for which an allotment of stock will be made.

It is believed that in view of the present condition of the theatrical business all over the country there is a surplus of theatres in practically every city and that for this reason there will be no necessity for building new houses. In this way, the contributors of theatres to the general scheme become stockholders. Provision for shows has been carefully made upon entirely practical lines. The necessary forty attractions will be divided into five classes, namely: melodrama, society plays, comedy-drama, farce-comedy and musical comedy. There will be eight of each of these and they will be booked so that no performance of similar character will follow another in any of the houses, thus providing a diversified style of entertainment.

Responsible producing managers will be invited to come into the corporation, and those who may be selected will be granted a franchise to operate their shows over the circuit and each will receive a number of shares of stock in the company, thus carrying out the co-operative idea. The entire system will be under the

general control of a board of censors who will assume responsibility for the proper conduct of the theatres and for the character of the performances, as well as for the manner of their presentation. This will insure perfectly conducted theatres and the maintenance at all times of a high standard of excellence in the productions.

L. Lawrence Weber, the originator of the plan, has issued a statement in which he says: "This is literally a co-operative company. Every person, whether in the theatre or in the producing end of the business, will be a stockholder in the corporation and share in the general benefits. It is not planned as an opposition to any existing system in the theatrical business. The main point of all is to get away from producing theatres as they are now conducted as the best in the country and shows that possess genuine merit in every particular, in the cheap-price idea. I do not mean 'popular prices.' This term has always been more or less evasive. We will offer the public meritorious entertainment, given in clean, perfectly appointed theatres at actually cheap prices. The scale has not been fully determined. But it will be cheap.

"We are convinced that the moving picture houses that have been drawing enormous crowds all over the country, have created many thousands of new theatregoers. These people will respond to an opportunity to see live actors on a real stage, in place of the dumb reflections upon a screen, at the same price or even at a trifling advance. And, according to our co-operative plan, we can afford to present much more expensive productions than have ever been seen at popular price theatres, since every theatre in the circuit and every producing manager shares in the profits of the entire system instead of having to take only the results of his own individual receipts, whatever they may be. In other words, we will appeal to the masses who enjoy good shows by giving them something better than they have ever had, and at much lower prices. People of limited means, all over the United States, are 'getting the worst of it,' as the saying goes, in the matter of theatrical entertainment.

"They cannot afford to pay the prices exacted to see really high-class performances, prices that have gradually grown prohibitive. A few years ago, comparatively, the highest price for the best seats in the leading theatres in the country was one dollar. The same class of theatres to-day regularly charge two dollars and upon certain occasions, as high as three and four dollars.

NEW YORK LOCAL FORBIDS TIPS.

New York, Dec. 5 (Special to The Billboard).

The I. T. U. has passed an ordinance forbidding any of its members from accepting tips from the profession, both because their salaries are such that should support them and because the acceptance of gratuities money belittles the union stage hand. This action is the culmination of numerous complaints filed by members of the profession who refused to tip for what they considered the mere execution of expected services. Many stage hands, however, are said to have taken advantage of the performer and have made it almost impossible to put on his act especially when it possesses much property to be set up. This advice passed out last week by E. Westworth, president, speaks highly for the union body and shows they are possessed of the proper spirit.

The practice of working gratuities gifts had been much abused, and any efforts to accomplish its abolishment should be aided as much as possible.

Accordingly, it is said that Percy Williams has lent his attention in this direction and issued a general raise in the hands' salaries and a strict enforcing of the anti-tip law in the houses under his operation. The other managers will no doubt pursue a similar policy shortly.

LATE NEWS FROM THE METROPOLIS.

New York, Dec. 5 (Special to The Billboard).

A change in plans has been made in the policy of the City Theatre since the first article was inserted in this issue concerning the recent lease of twenty-eight years granted to Wm. Fox, of the Fox Amusement enterprises. At first the new lessee considered old Broadway favorite plays during the week and vaudeville only on Sunday, but the fact is that after the present week of raffles, which closes Saturday night, December 10, vaudeville will be the only form of entertainment offered at the City Theatre. It had been stated that this playhouse drew too few to justify its continuance as a house of drama, although no suspicion of its present policy was aroused until Wm. Fox came into control. Commencing with December 11, two-day vaudeville will be the daily offering.

ROBINSON WINS SUIT.

Five thousand dollars as damages was awarded John F. Robinson by Judge Spiegel last Thursday against George Forepaugh Fish, manager of the Forepaugh Stock Company, which is now playing at the Olympic Theatre, Cincinnati. The Forepaugh Company formerly occupied the old Robinson Opera House, but abandoned it to take over the lease of the Olympic. Robinson brought suit for \$5,000, and was awarded that amount by Judge Spiegel.

THREE K.-E. SHOWS CLOSE.

Lansing, Mich., Dec. 3 (Special to The Billboard).—That three Klav and Erlanger attractions should close simultaneously, appears to have some significance in the warfare waged between the two big theatrical factions—Klav and Erlanger and the Shuberts.

trial this week he was found guilty and a fine imposed. The managers assert that the public is behind them in their determination to have Sunday shows and that they will compel the authorities, through public sentiment, to grant their demands.

STRANDED IN MINNEAPOLIS.

Minneapolis, Minn., Dec. 3 (Special to The Billboard).—Joe Hooker, a rough-rider of Miller Brothers and Eddie Arlington's 101 Ranch is stranded in Minneapolis, due to failure of a fellow employe to keep faith on the matter of paying expenses after Hooker had made a trip from Mobile, Ala., to clear him of a serious charge on which he was lodged in the Ramsey County Jail since fair week, Sept. 5, under \$10,000 bail.

The man being cleared, left town secretly and Hooker has telegraphed for funds with which to return to the winterquarters of the 101 Ranch at Jersey City, N. J., where the circus end of the show winters.

A UNIQUE SENTENCE.

Memphis, Tenn., Nov. 27 (Special to The Billboard).—City Judge P. Harry Kelly passed unique sentences on George Lewis and Harry Foster, circus followers, when they were arraigned in his court on a charge of loitering.

The men explained that they had been in Memphis only a few days, coming from Meridian, Miss., where several shows had disbanded. "Well, you're just the men we're looking for," declared the judge with a smile. "Those rock pile prisoners have taken to singing funeral and church meeting songs. That'll never do. Now I'm going to let you fellows go over there for a while. I'm not going to impose any definite sentence but will order your release just as soon as you can organize a minstrel troupe among the prisoners."

Lewis and Foster are working with a will and hold daily rehearsals. They say that they will give an exhibition in the city court some day before Christmas.

BUILDING NEW THEATRE.

Sacramento, Cal., Dec. 5 (Special to The Billboard).—The Cypress Theatre Company, recently formed, will erect here a new theatre at the northeast corner of Thirty-fifth street and Cypress avenue, Oak Park. Work will be commenced at once. The directors and stockholders of the company are: L. B. Watton, president; Jos. Holmes, vice-president; J. S. McMahon, secretary; L. Christie, treasurer; Allen Ballou, manager; J. M. Barry, J. T. Carston and B. F. Driver, directors.

BUSINESS POOR IN PENNSYLVANIA.

The show business through the smaller towns of Pennsylvania is reported to be very bad this season. This condition is due to a general depression in the business of the Keystone State. We would judge, however, from the letters received, that the better class of shows are doing fairly well. It is only the poorer class of attractions that are running behind.

MOORE'S TRIAL OPENED.

Vincennes, Ind., December 3 (Special to The Billboard).—The trial of Menlo E. Moore, theatrical manager, charged with the murder of Charles Edward Gibson, wealthy oil operator, was opened this week. The plea of the defendant's counsel is that when Moore shot and killed Gibson he was in a fit of insanity, caused by the knowledge of Gibson's familiarity with Moore's wife.

CLOSE ON SUNDAYS.

New Castle, Ind., Dec. 3 (Special to The Billboard).—All theatres in New Castle will be closed to-morrow and hereafter on Sundays as the result of an order issued to-night by Chief of Police Burr. For some weeks local playhouses have been operated on Sunday as giving performances for charity.

JANE WHEATLEY ENGAGED.

Salt Lake City, Utah, Dec. 3 (Special to The Billboard).—Miss Jane Wheatley, who formerly appeared under management of David Holmsted and also with various stock companies, has been engaged to play leading roles with the Wm. Ingersoll Stock Company at the Garrick Theatre.

DEAN IN CINCINNATI.

Geo. A. Dean, formerly of Cincinnati, also recently advance man for LeRoy Stock Company, was a caller Sunday, Dec. 4, en route to Parkersburg, to join Keyes Sisters Stock Co., in their eighth annual tour.

SELDEN SNYDER ILL.

Phoenix, Ariz., Nov. 29, 1910. Billboard Publishing Co., Cincinnati, O.
Editor, Dear Sir:—Selden E. Snyder, better known through the country as Snellen, at one time circus candy hutchier, and of late years with Frank Tritt, Springfield, Ohio, also a number of years with Fred Hessebauer, Phoenix Theatre, Columbus, Ohio, is in poor circumstances, with tuberculosis here, and wishes to hear from all friends. If you will publish this, it will be a great favor to him and me also, and oblige. Yours very truly,
Samuel Marks.
P. S.—All mail addressed to Selden E. Snyder, care general delivery, Phoenix, Ariz.

AMERICAN SHOWS IN HONOLULU.

San Francisco, Cal., Nov. 29.—The Great American Shows called for Honolulu Nov. 21 per the Steamer Wilhelmus. This organization is headed by the Siegrist-Sillman troupe of ten acrobats, who have been for the past fourteen years featured with the Barum and Bailey Shows, includes Prince Youturkey, King of the Wire, another Barum and Bailey feature; Four Weldons, acrobats; Ben Homo, equilibrist; Diaz Polo and Diaz, horizontal bar performers; Frank Voerg, comedy musical act; George Net

ter's troupe of performing dogs, Joe Valle, Mlle. Andriana, Signorina Julia Napoli and Signor Giuseppe Catalana, a quartette of music, dancers and singers; Harry Curran, Toto Dencrow and George Tate, clowns, and several others. It is intended to play a season of eight weeks under canvas, C. H. Foster is the general manager. The show opened Dec. 5.

INDOOR CIRCUS TOUR OFF.

The proposed tour of the new Robinson Indoor Circus has been called off. Preparations for putting out a big indoor show had been going on for some time, and only last week people engaged for it had received assurances from the proprietors that the show would go out as planned. What caused the sudden termination of arrangements and the announcement that the tour would not be made cannot be learned.

Geo. Choffin is now business manager of H. F. Pierce and Company's Squaw Man Company, and Wm. Gilman is manager with the company. Lillian Heiss, member of The Cow and the Moon Company, now playing in the Tabor Grand Theatre, is suffering from a most dangerous operation. She will not be able to leave with the company and will remain in Denver at the St. Joseph's Hospital until all danger is past.

KUNZ and KUNZ



Edward and Blanche Kunz
America's Classiest Novelty
VIOLIN and SINGING ACT

Displaying the finest and most costly
Wardrobe ever seen in a
similar act

SPECIAL VELVET DROPS
Add., care The Billboard, San Francisco.

OXY CREAM
—with—
PEROXIDE

Oxy Cream is absolutely pure. Will make your skin snow-white; will remove wrinkles, freckles and blackheads and make your complexion clear, fresh and beautiful. An elegant preparation for rough and chapped hands. A great remedy for sunburn and tanned skin. If not at your druggist's, send 25c for a jar, to

BELL CHEMICAL CO.

60 E. 116th Street, New York City

SPANGLING WITHOUT STITCHES—
CRONER'S SPARKLE EMBROIDERY

In any color or design on stage costumes and draperies. We mail 7-inch butterfly on receipt of 50 cents (coin) as sample of sparkle embroidery. Money refunded on demand. Courtesy yours, ALBERT B. CRONER, 206-208 W. 42nd St., N. Y. City, opposite Hammarstein's Victoria. Mention Billboard. Special exhibition stars during holiday season. For Sparkle Embroidery Novelties, special rates to the profession.

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Write for special price on machines.

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TENT and AWNING CO.
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AMERICA'S MOST SCIENTIFIC, SHALLOW WATER, HEAD FOREMOST

High Diver

SECOND TO NONE

1893 known as Master Tommie Meler; 1902 known as Thos. J. Q. Meler, Jr.; last five years known as Thos. Quincy. 18 years' experience back of every dive. This is not presented in the usual dare devil fashion, but as a scientific dive by the largest performer in his line; the only one who does an actual headforemost dive from a standing position. Can be engaged for 1911. Complete portable outfit, special lithos. Winter address, Roseland Hotel, Jacksonville, Fla. Permanent address, care White Rata, 1553 Broadway, New York City.

Miss Alice Izola



Miss Alice Izola, formerly of the "ARMONS." Now having big success on Fisher time, doing a musical act out of the ordinary, featuring the Saxophone and the Banjo.

If you see it in The Billboard, tell them so.

A Merry Christmas and Happy New Year to all Rats and Friends from the MARVELOUS COWLES FAMILY

Permanent Address, Altoona, Wis., or White Rata of America, 1553 Broadway, New York City.



A Real Novelty. 3 Acts in 1. (I. E.) In Comedy or Straight.

Roman Ring Gymnasts, Hand-to-hand Equilibrists and Contortionists Featuring World's Greatest Child Gymnast LITTLE MARGUERITE

\$5,000 for Her Equal.

MANAGERS OF PARKS, FAIRS, VAUDEVILLE:

Look this Act up. Ask Anybody, Everybody. Now booking Season of 1911-12



America's Leading Equestrians

Mlle. VICTORIA AND ORRIN DAVENPORT

Acknowledged by all as the neatest and prettiest riding act in vaudeville. Featured seven seasons with Barnum and Bailey Circus. Carry our own floor pad, a 30 foot ring, and all necessary paraphernalia for the act. Introducing a combination of difficult trick bareback riding. Also King, the bareback riding dog. Some immediate open time. Offers invited. CHAS. W. NELSON, Manager, 39 Lowell St., Rochester, N. Y.

Lawrence Crayton



HANDCUFF EXPERT AND ILLUSIONIST No Open Time Now Permanent Address, Care of THE BILLBOARD

W. A. WEST



"Dare Devil" West, dives head-foremost from a ladder tower, a terrific descent of 65 feet, landing on his chest on a skid placed at an angle of 50 degrees. With Wortham-Allen Carnival Co. last season. Open for bookings for season 1911. Permanent address, Tremont Hotel, Danville, Ill.

JOHN C. CREIGHTON



Funniest Chanticleer Clown Girl on Earth. With the pig. Featured attraction at Dreamland Park. Late at Keith Hippodrome. Open for circuses and parks next season.



HUFFORD and CHAIN

Presenting

THE COLORED PARSON AND THE MINSTREL MAN W. V. A. CIRCUIT

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BLACK FACE COMEDIANS
IN VAUDEVILLE

Address care Billboard, Chicago



Will—HANEY and LONG—Florence
Singing, talking and dancing act. Big success. W. V. M. A. time.

WANTED—At once, good Independent Vaudeville Acts for moving picture show. Address J. E. WEBER, Manager Dreamland Theatre, 700 Jackson Street, Bushnell, Ills.

A MERRY CHRISTMAS TO ALL
FROM THE
LADY BUCCANEERS

WITH
JOSEPH K. WATSON
AND
40 CLEVER BURLESQUERS 40

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TOM JACK TRIO
EUROPEAN MUSICAL NOVELTY



DECEMBER 5th, HARRISBURG, PA., ORPHEUM

SEASON 1907-08—Mr. Martin Beck, Orpheum Road Show.
SEASON 1908-09—Keith's Tour.
SEASON 1909-10—European Tour.
SEASON 1910-11—Keith and Proctor's Circuit.

MR. PAT CASEY
IS OUR AGENT.



SOMETHING NEW FOR 1911. THE GREAT K. HASSAN BENABDIC

Morocco Iron-Jawed Wonder, and his troupe of Oriental Dancers and Pyramid Builders. An act beautiful with electrical effects, gorgeous costumes, and special scenery of the land of sphinx and pyramids. **Madam Benabdic, The Dervish Queen, Macel Juliana, The Little Spanish Egyptian Dancer**, will be one of our features. Direction, Wm. H. Davies. Address, care THE BILLBOARD, Chicago. Our team act is a big hit on the coast. Regards to friends. Merry Christmas and Happy New Year. THE BENABDICS.

IF YOUR SUPPLY OF ROUTE CARDS IS EXHAUSTED, ASK FOR MORE.

E. KIRKE ADAMS & CO.

THE WORLD'S
GREATEST
KNIFE
THROWERS
AND
EQUILIBRISTS



The above act is one of the very best acts of its kind in the amusement world today. The act has not lost a week in seven years and will back their title at all times as the world's best knife throwers.

King Cole



The above is an excellent likeness of King Cole, the clever ventriloquist, who was with the Forepaugh-Sells Show this season, and is now making a big success in vaudeville with his novelty ventriloquial act.

SEND YOUR ROUTE TO THE BILLBOARD TO-DAY.



The above is a late photo of

MARIE HART

America's Most Versatile Artists,

Appearing in vaudeville with

BILLY HART

In an Original Novel Comedy Playlet,

THE CIRCUS GIRL.

Versatile Marie, as she is often called by press, is a daughter of F. A. Gilliam, of the Gilliam Family. They last appeared together with Gollmar Bros. Circus in 1896. Since then Marie has been connected with dramatic companies, musical comedies and burlesque. She can sing, dance, act, walk a wire, do contortion act, play cornet, fancy horseback riding, a rifle expert, good cook, and handy with a needle. Beat it if you can. Good luck to everybody. MARIE AND BILLY HART, on the Orpheum Circuit and meeting with big success.

COL. J. A. PATTEE



COL. PATTEE'S OLD SOLDIER FIDDLER ACT "Two Boys in Blue" "Two Sons of Dixie"

Who actually served in opposing armies during the Civil War. Playing the old-blue tunes, "Black Fore de War." Combined ages of the Old Fiddlers is nearly three hundred years. Note—The scene represents a secluded portion of the old battleground at Gettysburg, Pa., twenty years after the war, during a reunion of veterans. Vaudeville's greatest novelty act. Playing the Orpheum Circuit, West; Keith and Proctor's line, East. Permanent address, 124 Knickerbocker Theatre Bldg., New York City.

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— ASSISTED BY MADAME OLLIE —

— FEATURING A —

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Sue Goodwin



The above likeness is a reproduction of Sue Goodwin, the well known, popular Coon Shouter, and impersonator of well-known stars. She is famous throughout America as the "Eddie Leonard Girl," having given impersonations of Leonard for years, singing "Ida Apple Cider." She has been nicknamed Ida and Marrincha, the first one to make the Italian song successful at Henderson's Music Hall, Coney Island. She is now touring the Sullivan & Considine time under the direction of Nash & Goudron in Gold & Silver.

Torcat and Flor D'Aliza



PRESENTING THE ONLY TROUPE OF 25 TRAINED GAME ROOSTERS IN THE WORLD.

A GENUINE AND MARVELOUS NOVELTY.

PLAYING W. V. M. A. TIME.



Curran & Milton

Presenting

"Jimmie's Girl"

Positively one of the daintiest, cleanest and biggest laughing hits before the public.



Avallon Troupe

EUROPEAN ACROBATS

LATE OF THE SELLS-FOREPAUGH SHOW

At Present Playing 12 Weeks for
Sullivan and Considine Chicago
Office.



THE DANTES

Fuji Seance

The Most Amazing, Most Amusing
Mystery known.

MAYFAIR TRIO



EUROPEAN CHARACTER CHANGE. ELECTRIC NOVELTY ACT, making a decided bit over Fisher's time, this being their first appearance on the Pacific Coast, having been playing English houses. THE MAYFAIRS are the originators of the illuminated telephone, having used it for the past five years.

DAVID MEYER



With the Sherman Musical Comedy Company. Promoted by press and public as one of the best Hebrew comedians that has played on the coast. Always giving a clear and legitimate conception of the Hebrew character. After a three months' run at the Orpheum Theatre, Calgary, Alta., has been engaged for another long run.

ED. MILLS



A Merry Xmas to all of ye. This comes straight from the heart o' me. I bear no malice, I love you all. So be merry each Xmas till the last curtain call. ED. MILLS, Myrtle-Harder Company.

"LAWRENCE"

Will do anything you say. Come quick. Will go home and take up our music and arrange for a happy New Year. Wire wife, 521 Hastings Ave., Hastings, Neb. Mrs. Lawrence Maxwell.

Sammy Watson's Farmyard Circus



One of the most wonderful and interesting performances of trained animals. It is impossible to explain and describe the excellent quality and perfection of this unique production. The act is an English offering presented exclusively by Mr. Watson. The beautiful appearance of his dogs alone causes admiration everywhere. Variety of animals includes donkey, dogs, cats, sheep, geese, roosters and pigs, and everyone is a star. Personal direction JENNIE JACOBS; agent, Pat Casey. Compliments of the season to all friends.

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25 PEOPLE 25

DIRECT FROM HAVANA
Touring America in their own "Cuban" private car, carrying their own uniformed Brass Band and Orchestra. Grand Gala Street Parade, and Free Band Concert in front of Opera House, 7 p. m, featuring Cuba's greatest singers and musical specialties.

Managers in Ohio, Indiana, Illinois and Wisconsin, send in Your Open Time.

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NILES THEATRE

NILES, OHIO
POPULATION 10,000

Seating Capacity 1,200. New Lights. New Scenery.
Remodeled. Redecorated.

JACK STAFFORD, Lessee,

Better known as the "BIG NOISE," the man who made Niles famous.
He talks continuously—even in his sleep.

6--Big Days and Nights--6. LAKE VILLAGE, ARK.

Dec. 19 to 24 inclusive. Under the auspices of the firemen and it's on the street in the heart of the town. WANTED—All kinds of Shows; also want Merry-Go-Round and Ferris Wheel. Shows pay 25 per cent. Concessions \$10; no exclusives, and everything goes. Want to hear from free acts. Tell all in first letter. Under management Will Herschel and F. H. Kinkade. Address T. H. KINKADE, Box 255, Lake Village, Ark.

FOR SALE

Like new, 1 Long's Popcorn Crispette Machine, \$90.00; Large Rotary Popper, \$20.00; Shaker Popper, \$3.00; 2 Gas Furnaces, \$5.00 each; Copper Kettles, 3-gal., \$4.00, 10-gal., \$6.00; or the lot, \$125.00.

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Acrobatic Comedian, Juggler, Fire Act, Magician, Illusionist, etc. Fine wardrobe and reliable. D. PALARO, 507 E. 3rd St., Winona, Minn.

SNEEZING POWDER.—Greatest joke out; blow a little in the air and everybody must sneeze; 12c. a bottle, dozen 75c. ZUBECK NOVELTY CO., Dept. 2, Guttenberg, N. J.

AT LIBERTY Tuba, B. & O.

Experienced and reliable. CHAS. WILLIAMS, Commercial Hotel, Athens, Ga.

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For Carnival Company or A t Show. Close contractor, sober and reliable; can route and book your show in good territory and deliver the goods. Knows the Southern territory. Address AGENT, care Lock Box 51, Bellaire, Ohio.

AT LIBERTY

After Dec. 7th, on account of company closing. Miles A. Reed, characters, comedy, general business, specialties, bass drum in band. Lella Nielson Reed, ingenues, juveniles, soubrettes, Joint only. Only responsible managers need answer. Address MILES A. REED, Atlanta, Ga., General Delivery.

Wanted--A-1 Pianist

FOR MUSICAL ACT, LADY OR GENT; must play other instruments. State all in first letter and send photo. Join immediately. Act now working. Address MUSICAL DENNEY, General Delivery, Scranton, Pa.

THE FAMOUS NELSON



Wizard of the Forest. Whistler and Mimic.

An Act out of the Ordinary.

Add. care Billboard, Cincinnati, O.

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The Rathskeller Trio are immensely entertaining. At first they do a perfectly serious song, and then they craftily lure the audience into a laugh, then a burrah, and then a tumult of laughter at rattling good rough comedy and good music.

Jack Alvin



Tenor Yodler and Straight Comedian. A new recruit in the ranks of Advanced Burlesque. Permanent address, 1533 Broadway, care of White Rats.

FOR SALE—An Armitage & Quinn Cretton Wave. Nearly new and in first-class condition. Buyer can have privilege at first-class Eastern Fairs. Address J. T. COLDUR, care The Billboard, Cincinnati, O.

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The biggest value ever offered for the money. Extra heavy, full size 7 1/2 inch. Per doz. \$1.40; per gross, \$16.00. We are headquarters for Watches, Jewelry, Fountain Pens and Novelties.
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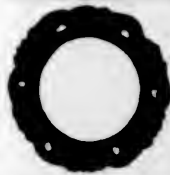
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This pays for a complete outfit—Wonder Cannon, tripod, and enough supplies to make 400 finished photo buttons. Extra button plates, \$1.00 per hundred; gilt frames, \$1.25 per gross and up. Big money for the hustler at all outdoor attractions. Write to-day for FREE CATALOGUE. CHICAGO FERROTYPE CO., Dept. 120, Chicago, Ill.

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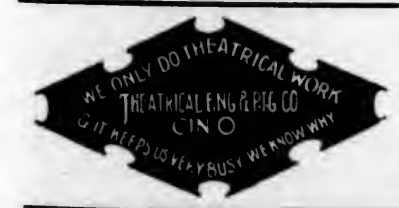
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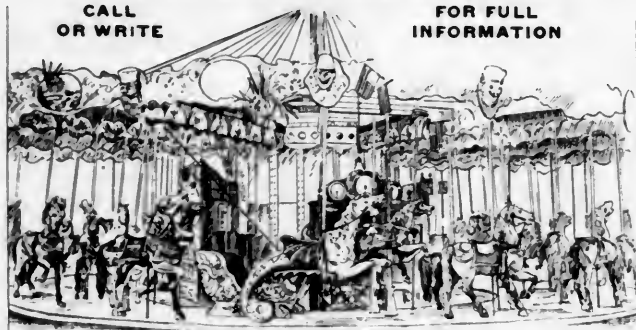
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PENNANTS Special prices to jobbers.
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High-grade Carousels and Organs
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For \$6,500 I will build and place in operation in your Park a strictly first-class

Howse Portable Coaster

The most sensational ride of them all. Bolted where others use nails; can be moved for \$300. Built of the very best long-leaf yellow pine. Price includes motor, five six-passenger cars, and a ride complete in every detail. **DON'T PAY MORE—YOU CAN'T BUY A SAFER OR BETTER RIDE.** Space required, 70x448. Experience in construction enables me to cut prices and give better goods.

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Supt. SANS SOUCI, 1899-1903. Manager WHITE CITY, 1904-1906. Manager FOREST PARK, 1909-10.
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Furnish Plans, Machinery, etc., for Old Mills, Canals of Venice, Chutes, Scenic Railways, Toboggans, etc., etc. Also superintend the erection or build complete for operation—fifteen years' experience.

Twentieth Century's Latest Amusement Devices of all descriptions. Owners of the Old Mill and other Patents.

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PARK, THEATRE, FAIR, CARNIVAL, STOCK CO. MANAGERS, AND ALL BIG ADVERTISERS SHOULD TAKE NOTICE. You can get an aeroplane of your own and reap all of the publicity of having the first to fly over your city. You will have the exclusive, as only one will be sold in a city for one year. So get busy if you want a TOP-NOTCHER. CONYNE AEROPLANES are making good in several large cities. A. Jones, Houston, Texas, Gray and Graham, Dallas, Texas, Bob Levy, Norfolk, Va., Sioux City Brewing Co., Sioux City, Iowa, Frederic Melville, Little Rock, Ark., Waldron, Dronin Co., Montreal, Can., not one of them would sell their machine for twice what they paid. If you want a live one, get on the job. Write for photo and information. Use your business letterhead, as no information will be sent in reply to postal cards. It is a big business proposition. (I HAVE NO AGENTS.)
SILAS J. CONYNE, 3508 McLean Ave., Chicago.

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Quartoscopes, Artoscopes, Lifting Machines, Shock and Lung Testers, Muscle and Grip, Rosenfield Candy and Peanut, Double Post Card, Hilo Gum, Cow Head Cologne, Nigger Head (Ball), "Mile Maud" (Ball), Double Mintlet, Doll Rack, Hilo, Kirk, McLaughlin, Star, Globe and Climax Peanut Machines, White Hot Roasted Peanut Machine. A. M. BARRON, Eureka Springs, Arkansas.

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THE CLIMBING MONKEY

Climbs the string moving arms and legs, and represents life in all its movements. Simple and durable; nothing to get out of order. Will climb by a gentle pull on upper or lower string. If you want an article which sells at sight and attracts everybody's attention, order this. It is the best toy out. Sold per gross, \$21.00; per dozen, \$1.80. Sample, 25c. Streetmen's Toys and Horns and goods for holiday trade. We carry a large line of Canvassers and Peddlers' goods. Everything that sells well and brings in the coins. Catalogue free.

COE, YONGE & CO.,

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MAKE \$21.00 NEXT SATURDAY



Easy Money—Waiting for YOU. Be quick, write today. Sell the **MARVEL VAPORIZER** for Coat Oil Lamps and Lanterns. Startling new invention, just out. Makes Common Lamp a Vapor Lamp. Cuts oil bills in two. No mantles to break. Brilliant, white light. Low in price—sells like wildfire—2 to 4 in every house. Listen: Achorn, Utah, says, "quickest, easiest seller I ever saw." Kreiger, Mo., cleared \$91 one week. Exciting business—easy, profitable work. Halban, Wis., made \$12 first day. Anyone can make this money, so hurry, HURRY. You can average

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Men or women, this is your opportunity. EXPERIENCE IS UNNECESSARY, work all or spare time. Make big money—be independent. Not for sale in stores. We give you protection and territory FREE. Send no money, but write quick for information. **DO IT NOW** before it's too late.
Sidney Fairchild Co., 233 Fairchild Bldg, Toledo, O.



SPECIALTY:
Prompt Shipments
Low-Priced Chairs
The Wisconsin Lumber and Veneer Co.
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LATEST CHRISTMAS and NEW YEAR BANNERS
In white or pure gold tinsel.
\$4.75 per 100 Samples, 10c.
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YOUR OWN PHOTO REPRODUCED ON One Thousand Postcards for \$2 50
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NEW DUO TONE PROCESS
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JUST THINK, post cards with your own portrait or picture of your act, **FOUR FOR ONE CENT.** Give your talent publicity; every little bit helps. Pictures are 3 1/4 inches or 3 1/2 x 5 1/2 post cards. No charge for printed matter above or below picture. No extra charge for group. We reproduce any photo whether portrait, scenery, view, theatre, buildings, animals, etc. Satisfaction guaranteed. Write to-day for free sample to THE PARKER ART STUDIO, 315 S. Clinton St., Chicago.

VIOLINSKY

THE WIZARD MUSICIAN



Playing Wm. Morris Time.

—Address—

Care of The Billboard, Chicago.



Nolan, Shean and Nolan

"Whirlwind Acrobatic Comiques"

In Vaudeville

FREEHALL BROTHERS



COMEDY HORIZONTAL BAR ARTISTS and BURLESQUE BOXERS

The Original Creators of Nonsense

Big Hit on Pantages' Circuit

Just Returned from Three-year Engagement in Europe

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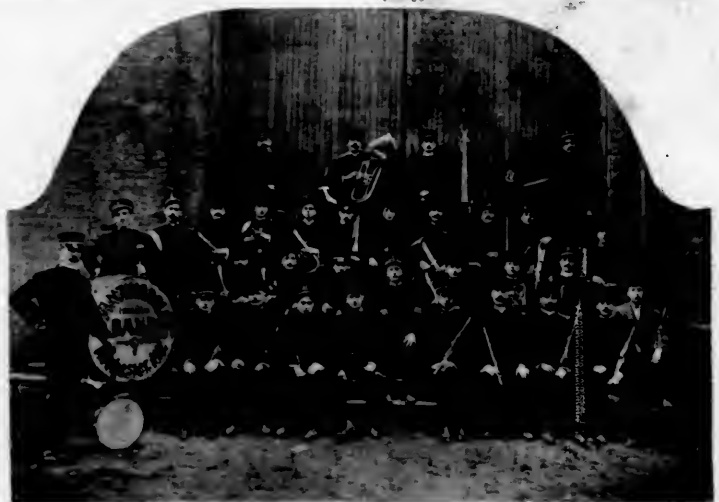
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Ernest J. Sharpsteen



The above is a good likeness of Mr. Sharpsteen as he appears in The Cowboy, Indian, and The Lady. He was formerly of the vaudeville team of Wheeler and Sharpsteen, and has just recently returned to the dramatic stage.



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GIRDIA MAY DAVIS FAT WOMAN



The season of Girdia May Davis, fat woman, who has been under the management of S. J. Dulaney for the past three years came to a close at Brownsville, Pa., October 31, 1910. The show was on the road twenty-seven weeks and covered a distance of nearly seven thousand miles. Touring Ohio, Indiana, Michigan, Kentucky, West Virginia, and Pennsylvania, this season, being one of the biggest in our history. The outfit was shipped to winter-quarters at Pine Grove, W. Va., where Girdia May Davis, George E. Conaway, all-day grinder and charge of transportation, and S. J. Dulaney, her manager, will winter. They will make all arrangements to open early in the spring of 1911. Best regards to Johnnie J. Jones, Joseph Office, and Buck Turner.

MILBURN KENWORTHY AND HELEN DUFFY



Kenworthy and Duffy are now working West from Chicago on Fisher time, their vehicle being a comedy playlet, "The Midnight Episode," written for them by Mr. H. L. Gates, former dramatic critic on the St. Louis Times. An extract from a Western paper tells—"Kenworthy and Duffy are far and away the best we have had in recent years."

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Alta Smith



The above is an excellent likeness of ALTA SMITH AND HER HORSE, LADY BIRD, who played fairs in the S th this season, receiving many flattering press notices of her superb horsemanship. Miss Smith also does a clever swinging ladder.

Clever Conkey



Who says he never saw his act, hence is unable to say just how good or bad it is. "However," he adds, "inasmuch as the 34-in. Taylor is usually in some dressing room and the photos out in the lobby, why I guess the act must be all right."

The Buyers' Directory tells you who, and where.

FOR SALE

Twentieth Century "B. C." Columbia Graphophone outfit; good as new; a bargain. J. M. NAUGHTON, Hotel Mayer, Peoria, Ill.

FOR SALE—The big Octopus that got the money at Riverview, Chicago, this season. Also 10x12 Banner, 2 Negro Dips with flashy frame-up; new Siren, used two months; cost \$45. Will buy light Down-Town Wagon or half interest in small Wagon Show or anything good. KEL-LIE KING, 1611 Latrobe St., Parkersburg, W. Va.

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FOR SALE—Oxo-Carb Gas Making Outfit, nearly like new; a bargain; 1 Tent, 45 ft. R. T., with 30 ft. middle, 10 ft. wall, second-hand; 1 Tent, 10x30, with 6 ft. wall; 1 Tent, 30x40, with 6 ft. wall. Will sell or trade for good film. JETHRO ALMOND, Albemarle, N. C.

FOR SALE—One Hallberg 125-cycle Economizer, half price, \$35; one B-Flat Boston Music Co. Solid Silver Alloy Cornet with A. & C. Crooks and Leather Case, fine shape and good order; cost \$120; \$60 takes it. Windling up estate. M. N. WERTZ, Thomasville, Ga.

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FOR SALE—10r Moving Picture Theatre, Town 3,500, \$1,100 cash. Only amusement of any kind, 40 miles out of Chicago. O. DUDLEY, Gen. Del., Chicago, Ill.

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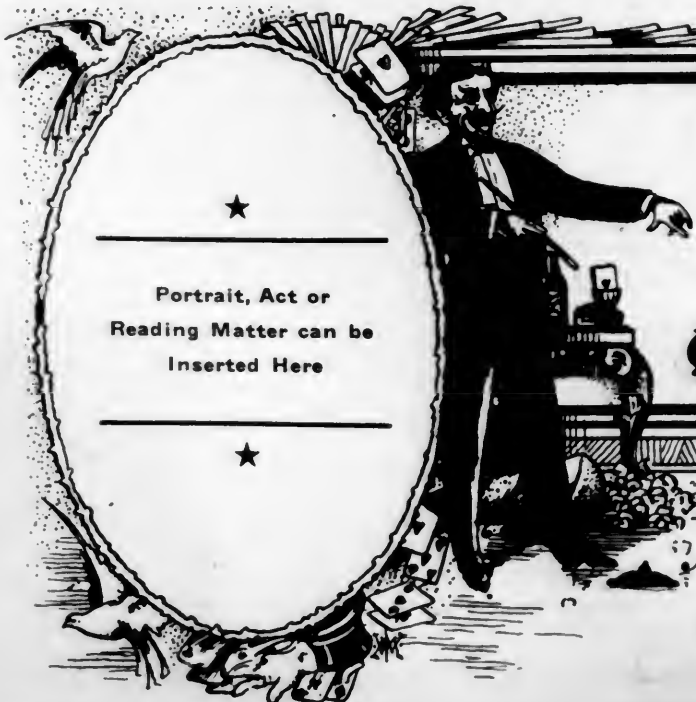
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Serio Comio

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Wanted to Rent--Opera House
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Formerly of Martiere Sisters, later Brand Sisters. The past year working single and meeting with great success in vaudeville.
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Jeniffer and George



The Misses Jeniffer and George, two strikingly appearing girls, presenting an act above the average. Featuring the violin and yodels. The costuming of this act is superb. They are being featured on Pantages' time West.

Helene Carral



Above is a good likeness of Helene Carral, a former dramatic leading woman, who is now in vaudeville, presenting the problem playlet, "Rebecca's Dream," written specially for her by Nat S. Ferber. The company supporting Miss Carral includes Mr. Ferber and Lionel Morris.

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CHARLES ALDRIDGE



Rated as the best broncho rider in the Wild West Show business. Now with "The Round-Up."

Mlle. AIMEE



Mlle. Aimee has closed her road show after 8 years in Cuba, Mexico and the Southern States, and has re-entered vaudeville. Has just finished a number of W. V. M. A. houses and opens Dec. 12 at Lyceum Theatre, North Arthur, Ont., with ten weeks to follow. Aimee has an entire new outfit of scenery, costumes and some startling and original effects. For years Aimee was under the personal management of the late Col. Hopkins, also Mr. Geo. Castle, of Kohl and Castle, and is heartily welcomed back to vaudeville by all her old-time friends.

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"JOLLY" RUTH GARNOLD
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Presenting a pretty novelty costume, making three changes, from long train to ankle, then to short. Each change is accomplished in fifteen seconds, and is also doing her original cur stunt, which brings her many hearty laughs.

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Per. Add., Billboard

TERESA MILLER

In Vaudeville

A. A. A. No. 5

Merry Christmas to Friends

PARIS LETTER.

(Continued from page 54.)

A hydrant in the Grand Guignol Theatre exploded one afternoon this week and the performance had to be abandoned.

Jean Richepin, the playwright and member of the French Academy, was almost asphyxiated in his bed this week by inhaling carbonic acid gas, which escaped from a heating apparatus he had in his room. He has now completely recovered, however.

The United States Embassy was the scene, this week, of a very interesting exhibition and performance under the auspices of the Society of the History of the Theatre. Mlle. Arlette Borgere, M. De Max, Madame Barret (of the Comedie-Francaise), Mlle. Bovy, Mme. Simone (creator of the pheasant in Chanteclair), Mme. Delna, of the Opera, and many other well-known professional people, took part. Fragon, of the Alhambra, should not be forgot, either, in this connection. Relics of "Second Empire" actors and actresses, were exhibited.

Mlle. Cecil Sorel, it is understood, is engaged to marry an English nobleman. She declares that, inasmuch as the man in question wishes her to give up the stage, she is not sure but that she will give up the man.

Henry Bernstein's new piece, Apres Moi, (After Me) has been turned over to Jules Claretie, of the Comedie-Francaise.

Mlle. Latheme will interpret one of the principal roles of the long expected play, Le Vieil Homme, of Georges Porto-Riche, at the expressed wish of the author himself.

Mme. Marthe Brandea is likewise expected to have one of the important parts in this Porto-Riche production.

Old Heidelberg (Vieil Heidelberg) is being presented now at the Odeon.

Le Volle de Bonheur is the name of the Oriental piece, by Georges Clemenceau, ex-Premier of France, which will be produced in December, as an opera, at the Renaissance. Gabriel Faure has fitted music to the work.

Mlle. Jeanne Rolly is to wed Gaston Dubouché, so it is reported. For six weeks Mlle. Rolly has been appearing in Le Petit Dieu (The Little God) at the Athenee, and now it seems the "little god" has caught her in his snares.

MARRIAGES.

WOLF-HEATH.—Frank Heath, of the Royal Theatre at Lima, Ohio, was married to Miss Marie Wolf (non-professional) in that city on November 22nd.

MOORE-LAURY. O. J. Laury, professionally known as Laury Valentine, of the Three Flying Valentines, and Miss Mabel Zeigrist Moore, professionally known as Mabel Valentine Moore, were married in Chicago, November 23. Miss Moore was formerly flyer with the Valentines.

BIRTHS.

Born to Mr. and Mrs. Arthur Benack, at Minneapolis, Minn., on Saturday, Nov. 19, a nine-pound boy. Mr. Benack is speaker at the Novelty Theatre of Minneapolis. Mother and child are both doing well.

Dr. and Mrs. W. A. Holbeck, of Atlanta, Ga. announces the birth of a daughter, born Oct. 15, 1910. Dr. Holbeck is one of the prominent dentists of Atlanta and the correspondent of The Billboard in that city.

Born to Mr. and Mrs. Raymond Sillito, a seven pound boy, Nov. 20th 1910. Mr. Sillito is the trap-drummer at the Sanders Theatre, Springfield, Missouri.

DEATHS.

POYNTER.—Mrs. H. D. Poynter (mother of Beulah Poynter) died at University Hospital, Kansas City, Mo., Sunday, Nov. 27.

WISEMAN.—P. H. Wiseman, a musician, who in the latter part of the '70's and in the '80's, was connected with a number of traveling dramatic troupes, circuses and minstrel companies, died suddenly of heart disease on the street near his residence at Malta, O., Nov. 29, aged sixty-three years. Mr. Wiseman was a musician of high standing and about twenty-five or thirty years ago was hand and orchestra leader with the Fannie B. Price Dramatic Company, Julie Caventry Company, the Murray-Ober Comedy Company (Geo. Ober and Ada Murray, later Mr. and Mrs. Geo. Ober); Miles Orion's and other circuses, and for several years leader of orchestra with Al. G. Field's Minstrels, and other companies. He retired from the profession several years ago on account of ill-health and later years worked at his trade, painter and decorator. As director of the village band, gave instructions on violin to private pupils and had written words of and arranged music to some very excellent sentimental songs.

ABRAMS.—Glisey C. Abrams, formerly an advertising cante with Barnum & Bailey and the Robinson Circus, died suddenly in St. Louis, Mo., last week, after a hemorrhage. Cincinnati Lodge No. 33, T. M. A., of which he was a member, took charge of the remains, and had them shipped to Cincinnati, where interment was made. Abrams has brothers who are prominent in the circus field.

BATCHELLA.—F. F. Batchella, better known as "Batch," an old-time trooper, died in Waco, Texas, Nov. 22. Batch has been with all the "big ones" and played under most all the prominent leaders of the past and present. He was playing tuba with the Ringling Bros. when Al. Ringling did a juggling act in the show and some of the other brothers played in the band.

JAMES.—James H. James, an old-time showman, died at his residence in Pancoastburg,

O., Thanksgiving Day, November 24. Jim James, as he was known, was born in Brooklyn, N. Y., 60 years ago. He entered the show business as a magician, and made a reputation for himself as an illusion with what he called "The Headless." Later he joined J. M. French's Show. After an engagement with that aggregation he embarked in mercantile pursuits, but still went on tour during the tenting season. For the past three years he was connected with Fred Locke's Show. A widow survives him. He was buried under Masonic rites.

TRIBBLE.—George Riddle, an old actor, who appeared in the support of Booth and other stars, died in Boston, Mass., Nov. 27.

WORMALD.—Wm. Wormald, also known as Wm. Wombold, hipposter, died Monday, Nov. 28, at the Jefferson Hotel, Cincinnati, of heart trouble. Burial was made at Evergreen Cemetery, Newport, Ky. Wormald was 50 years old and commenced traveling in 1879 with the Forepaugh Show. Later he was with the W. W. Col Show, Barnum Show, Buffalo Hill's Wild West, W. L. Main's, King Franklin and Wallace Show, John Robinson's Circus and Coffery's Wild West. He is survived by three brothers, Charles, Thomas and George.

FLAGG.—Mrs. A. H. Flagg, mother of Laura Adelene, died at her home in W. Fitchburg, Pa., after an illness of seven months, of Bright's disease and dropsy. Besides Laura Adelene she leaves two daughters, Mrs. G. Hauser, of Newark, and Mrs. Alex. Maillett, of W. Fitchburg. Mrs. Flagg was attended through her last illness by Miss Adelene, who resumes work at the Casino Theatre, Albany, Dec. 19.

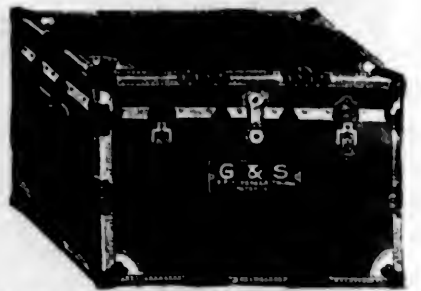
Henry Clay Blaney is a student of the rich-unconscious humor shown by the real Southern darkey, and Mr. Blaney relates this story. He says it is an actual happening. Two colored people applied at a minister's residence to be married, and as they were not known to the clergyman, he, of course, asked a great many questions.

"Have you been married before?" asked the minister.
 "Yes, sah."
 "Wife dead?"
 "No, sah."
 "Where is she?"
 "Down South, sah."
 "Well, doesn't she live with you?"
 "Well, sah, she don't lef' me."
 "Why did she leave you?"
 "Don't rightly know dat, sah. You see I wa away when she lef'."
 Mr. Blaney says they sought another minister.

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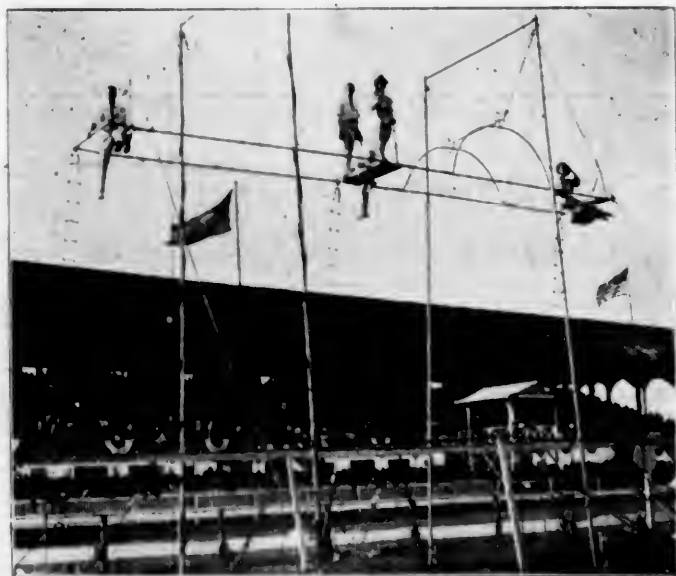
NOTE—THIS IS TRUTH, and NOT HOT AIR.

Playing United Time. Booked solid by our father who art in Putnam Buildings. JO PAIGE SMITH.

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OUTSIDE ATTRACTION ON EARTH

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Violin and Vocal Solos

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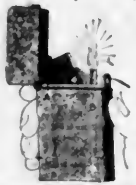
Leading Juvenile Woman, capable of playing a few Ingoues; must be young, clever, pretty, good wardrobe; man for characters and heavies; must be five feet nine inches or over. Photos and programs must accompany first letter. Only first-class people wanted as this is the best show in the Midwest. Address CATO S. KEITH, Manager, week Dec. 12, Ashland, O.; Dec. 10, Ft. Wayne, Ind.; and Dec. 25, Battle Creek, Mich.

Uncle Tom's Cabin People Wanted

Wanted, four people; woman for Topsy, woman for Eliza, man to direct musicians; double stage. State if you do specialties, all first letter. Hotel; show never closes. Tickets if known. Address BROWNLEE & REED, Dec. 9, Leeds, N. D.; 10, Devilstake; 12, Rugby; 14, Towner; 16, Minot; 17, Carrington.

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No. 2 Complete Electric Train Outfit, consisting of Locomotive, Tender, 2 trail cars, and set of third rail track (2 straight and 4 curved). Will operate on 1 or 2 dry cells.

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No. 9. Larger Locomotive with headlight, larger trailers, and 4 sections straight and 4 sections curved track. Price complete..... \$3.90
Extra sections (1 foot) third rail track15

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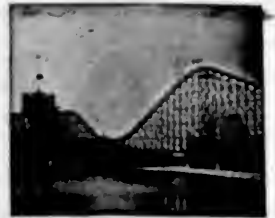
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For the Ladies: on a house-to-house canvass: Our latest creation, our Baby Package—American Beauty—Empress Toilet Set—6 or 7 clever Perfume Packages.

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If you are a "live wire" get in touch with us and we will show you how to make more money than ever before. You give more and make more.

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WISH YOU ALL

A VERY MERRY CHRISTMAS

AND A PROSPEROUS 1911.

After December 24, address ---

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Does Your Show Need a Doctor?

If so, write quick; tell us what you need, and let us furnish the remedy.

We are booking the best artists in the business for high class motion picture theatres, etc. When you want a singer, pianist, combination, lecturer, any kind of a musician or special attraction, don't forget the name and the number.

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Magic, Punch and Judy, Lecturer
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Wanted, good Christmas Attraction. Entire week open. Also other open time. Big capacity. Write or wire, **MAY'S OPERA HOUSE,** Lima, Ohio.

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A-1 PIANO PLAYER; A. F. of M.; prefer one who can sing illustrated songs. Also first-class Union Operator. Will buy 300 to 400 Opera Chairs; must be in good condition. Address **CASE & MILES,** Uniontown, Pa.

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Dec. 5 to 12 and longer. Must be A-1. Also Singers, Dancers, Sketch Teams. Six shows per week. A. HAMMERLY, Bijou Theatre, Hamilton, Ohio.

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The Rose Killan Show wants Single Performers doing two or more turns, double in brass preferred. Steady work the year around. State all in first letter. Address **ROSE KILIAN,** Dudley, Georgia.

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Population, 3,000; Lockhart, 1 mile, 2,000; Paxton, 2,000; Lakewood, 1,500. Stage opening, 32x18. Proscenium arch, 22 feet. Can hang any scenery.
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CIRCUSES.
Barnum & Bailey, Bridgeport, Conn., (Western Offices, 221 Institute Place, Chicago, Ill.)
Buffalo Bill's Wild West, combined with Pawnee Bill's Far East, Trenton, N. J., (New York Offices, 318 Putnam Bldg., Times Sq.)
Campbell Bros., Fairbury, Neb.
Downies' Dog & Pony Shows, Medina, N. Y.
Flsk, Dode, Shows, Wauwac, Wis.
Forepaugh, Adam, & Sells Bros., Baraboo, Wis., (Chicago Offices, 221 Institute Place.)
Gentry Bros., Bloomington, Ind.
Gollmar Bros., Baraboo, Wis.
Hagenbeck-Wallace, Peru, Ind.
Howe's Great London Shows, Verona, Pa.
Jones Bros.' Buffalo Ranch W. W., Warren, Pa.
LaMont Bros., Salem, Ill.
Miller Bros. & Arlington's 101 Ranch Wild West, Passaic, N. J.
Robinson's, John, 10 Big Shows, Terrace Park, O., (Cincinnati Office, Second National Bank Bldg.)
Ringling Bros., Baraboo, Wis., (Chicago Office, 221 Institute Place.)
Robbins, Frank A., Jersey City, N. J.
Sella-Floto, 236 Sycam Bldg., Denver, Colo.
Sun Bros., Central City Park, Macon, Ga.
Wheeler's, Al. F., Shows, Oxford, Pa.
Young Buffalo's Wild West, Peoria, Ill.
Yankee Robinson Show, Granger, Ia., (General Offices, Des Moines, Ia.)

CARNIVAL COMPANIES.
Barnes, J. J., Amusement Co., Poplar Bluff, Mo.
Blester's Combined Shows, Geo. W. Blester, mgr., Williamsport, Pa.
Goodell Shows, C. M. Goodell, mgr.: Chapin, Ill., (P. O. Address, Colfax, Ia.)
Great Patterson Shows, Joplin, Mo.
Kline, Herbert A., Shows, Flint, Mich.
King & Cooper Carnival Co., Augusta, Ga.
Parker, C. W., Carnival Co., Leaveuworth, Kans.
St. Louis Amusement Co., E. W. Weaver, mgr., 6 Boulevard Terrace, P. O. Box 987, Atlanta, Ga.

MISCELLANEOUS TENT SHOWS.
A. K. Ranch Real Wild West, Geo. Kirch, prop., Box 21, Modale, Ia.
Adams, James, No. 2 Show, C. F. Haraden, mgr., Charlotte, N. C.
Almond's, Jethro, R. R. Show, Alhambra, N. C.
Bailey's, Mollie A., Shows, Houston, Texas.
Barnes, Al. G., Circus, San Francisco, Cal.
Bohner Bros.' Greater Golden Mascot Overland Shows, Carman, Okla.
Boughton's, Billie, Overland Show, Ambia, Ind.
Browne's, Ed., Overland Show, Bath, Maine.
Burk's Combined R. R. Shows, C. E. Beyerle, mgr., Topeka, Kan.
Burk's, Geo. M., Wild West, Fargo, N. Y.
Burk's Uncle Tom's Cabin, State Fair Grounds, Topeka, Kan.
Clark, M. L., & Sons' Shows, Alexandria, La.
Carlin Bros.' New Model Shows, 2116 S. 64th St., Philadelphia, Pa.
Canada, Frank's Show, F. M. Myers, mgr., Muscatine, Ia.
Carlisle's Wild West Show, 547 W. 129th St., New York, N. Y.
Cheyenne Bill's Wild West, Box 503, Ponca City, Okla.
California Frank's All-Star Wild West Show, Augusta, Ga.
Dolaney's, Sam J., Big Tent Show, Pine Grove, W. Va.
Freed's, H. W., New Show, 605 Grant St., Niles, Mich.
Fountain, Bobby, Dog & Pony Shows, Clinton, Mo.
Great Miller Show, Swanwick, Ill.
Great Wagner Show, General Delivery, Dayton, O.
Great Whiteley Shows, Bethany, Mo.
Hassan, T., & Winters, 420 Market St., Office No. 10, Harrisburg, Pa.
Humphries Bros., Nixon, Tex.
Horne's Animal Shows, Kansas City, Mo.
Henry's, J. E., Wagon Show, Stonewall, Okla.
Harrison Bros.' Minstrels, J. M. Busby, owner, Pana, Ill.
Heber Bros.' Show, 288 E. 17th Ave., Columbus, O.
Honest Bill's Show, Quenemo, Kans.
Jones, H. D., Riding Galleries & Concessions, Anderson, Ind.
Kennedy's, N. I. T. Ranch, Perry, Okla.
Keller Bros.' Wagon Show, Guthrie, Ill.
Lampe Bros.' Newest Shows, Abbecon, N. J.
LeVan's Big Tent Show, Thompsonville, Mich.
Locke, Fred, Show, Painesville, O.
Lowande's, Oscar, Hay State Shows, Reading, Mass.
Lee & Kelly's Imperial Circus Carnival, New Rochelle, N. Y.
Lambrieger Animal Show, Orrville, O.
Nelson's, Billie, Show, North Cambridge, Mass.
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Rippl Bros., Gus Rippl, mgr., Box 66, Frankfort, Ind.
Sharpe, The Adrian D., Tent Shows, Gary, S. D.
Shannon Bros.' Big Tent Show, Harry Shannon, mgr., Ludington, Mich.
Schopp's Dog, Pony and Monkey Circus, Crescent Hill, Louisville, Ky.
Swift's, Jack, Airside Shows, Goldengate, Ill.
Silver's, Bert, Model Tent Show, Crystal, Mich.
Starrett's Circus, 87 Clermont Ave., Brooklyn, N. Y.
Skerbeck's Wild West & Circus, Dorchester, Wis.
Smith's, E. G., Colossal Shows & Trained Animal Exposition, Atwater, O.
Spann, Byron, Media, Pa.
Tiger Bill's Wild West No. 1, D. W. Farnie, mgr., Eaton Rapids, Mich.
Tompkins' Western Attractions, Charles H. Thompson, mgr., New Hope, Pa.
Tuten's, Col. Dog & Pony Show, Flanagan, Ill.
Welder, Will H., Shows, Coalton, O.
Wonderland Tent Shows, J. W. Boehm, mgr., Ellenboro, W. Va.
Wren Bros., Leipsic, O.
Yankee American Show, 1613 S. 14th St., Sheboygan, Wis.

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Tents all new last season: Advance, Ticket, Band and Baggage Wagons, Cages, Carryall, Surveys and Buggies, Seats, Wardrobe, etc. Price very reasonable; half cash, balance on time to responsible party, or would exchange for real estate. Will give purchaser use of "New Model" title (which is copyrighted). Address **AL. F. WHEELER,** Oxford, Pa.

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— WANT —
Ferris Wheel, Crazy House, or any show that does not conflict. Can place Electric Theatre if first-class, to join for
Elks' Big Gala Week, Fitzgerald, Ga., Dec. 12-17.

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LIST OF CONVENTIONS CONCLAVES AND ASSEMBLIES

Compiled By Means of The Billboard's Unequaled Facilities, and of Especial Interest to Novelty Manufacturers and Dealers, Street Men, Fair Followers, Etc.

ALABAMA

Anlaton—Alabama Sunday School Association. April 25-27. D. W. Sims, 525-27 Bell Bldg., Montgomery, Ala.
Birmingham—Alabama Educational Association. April 12-24. W. C. Griggs, Mobile, Ala.
Birmingham—Alabama State Federation of Labor. April 24. L. Bowen, P. O. Box 850, Birmingham, Ala.
Montgomery—Tri-State Laundry Association. Some time in March, 1911. J. J. Veld, Florence, Ala.

ARIZONA

Douglas—Arizona Teachers' Association. Dec. 27-30. Miss Alice Currow, Globe, Ariz.
Globe—Grand Lodge, Grand Encampment Rebekah Assembly I. O. O. F. April —, 1911. Geo. A. Mintz, Phoenix, Ariz.
Tucson—O. E. S. Grand Chapter. Feb. 16-17. Harriet Jean Oliver, Prescott, Ariz.
Tucson—Grand Lodge F. & A. M. of Arizona. Feb. 14. Geo. J. Roskrige, Grand Secretary, Box 838, Tucson, Arizona.
Tucson—Grand Chapter R. A. M. of Arizona. Feb. 15. Geo. J. Roskrige, Grand Secretary, Box 838, Tucson, Ariz.
Tucson—Grand Commandery K. T. of Arizona. Feb. 15. Geo. J. Roskrige, Grand Secretary, Box 838, Tucson, Ariz.

ARKANSAS

Fort Smith—Fort Smith Poultry Assn. Dec. 6-10. W. H. Grunway, president, Ft. Smith, Ark.
Hot Springs—Arkansas State Federation of Labor. Dec. 13. L. H. Moore, Box 167, Little Rock, Ark.
Little Rock—United Confederate Veterans. May 16-18. Wm. E. Mickie, Maj. Gen., New Orleans, La.
Little Rock—National Convention of Chi Zeta Chi. Dec. 29-31.

CALIFORNIA

Los Angeles—National Editorial Association. Feb. —, 1911. W. F. Parrott, Waterloo, Ia.
Pasadena—State Council of California Jr. O. U. A. M. March 21. Herman Patne, 316 Oakland ave., Oakland, Cal.
San Francisco—California Hardware Association. March — 1911. L. R. Smith, Oakland, Cal.
San Francisco—American Institute of Architecture. Jan. —, 1911. Glenn Brown, The Octagon, Washington, D. C.
San Francisco—California Young Men's Christian Association. March 10-12, 1911.
San Francisco—Grand Chapter R. A. M. of California. April 18-19. Wm. A. Davies, Room 502, 110 Sutter st.
San Francisco—Grand Council Rood S. W. of California. April 17. Thos. A. Davies, recorder, Room 502, 110 Sutter st.
San Jose—Grand Commandery Knights Templars of California. April 20-21. Wm. A. Davies, recorder, Room 502, 110 Sutter st., San Francisco, Cal.

COLORADO

Colorado Springs—Pike's Peak Poultry Assn. Dec. 12-17. H. H. Chase, Colorado Springs, Colo.
Denver—National Western Stock Show. Jan. 15-22, 1911. F. P. Johnson, Box 1509, Denver, Colo.
Denver—Colorado Retail Hardware and Implement Assn. Jan. —, 1911. F. Moys, Boulder, Colo.
Denver—Colorado and Wyoming Lumber Dealers' Assn. Jan. 17-20. H. H. Hemenway, Colorado Springs, Colo.
Fort Collins—State Executive Com. Y. M. C. A. Feb. 9-12. B. C. Wade, 212 Y. M. C. A. Bldg., Denver, Col.
Greeley—Retail Merchants' Assn. of Colorado. Jan. —, 1911. H. A. Galbraith, 626 Gas and Electric Bldg., Denver, Colo.

CONNECTICUT

Bridgeport—Bridgeport Poultry, Pigeon and Pet Stock Assn. Dec. 20-22. George Seitsam, Sylvan ave., R. No. 4, Bridgeport, Conn.
Hartford—O. E. S. Grand Chapter. Jan. —, 1911. Harriet Burwell, 639 Main st., Winsted, Conn.
Hartford—Order of the Eastern Star. Jan. —, 1911. Harriet I. Burwell, Winsted, Conn.
Meriden—Grand Commandery of Conn., K. T. March 14. Ell C. Birdsey, secy.
Middletown—Middlesex County Poultry Show. Dec. 16-17. C. L. Lusk, Box 362 Middletown, Conn.

DELAWARE

Dover—Delaware State Grange P. of H. Dec. 18. Wesley Webb, Dover, Ind.
Dover—Delaware Corg Growers' Assn. Dec. 8-9. A. E. Grantham, Newark, Del.
Dover—Peninsula Horticultural Society. Jan. 10-12, 1911. Wesley Webb, Dover, Del.
Dover—Grand Lodge A. O. U. W. of Delaware. March 14. Thos. S. Taylor, Grand Recorder, 900 Washington st., Wilmington, Del.
Milford—State Council of Delaware, Jr. O. U. A. M. Feb. 21. W. J. Maeland, 520 W. 4th st., Wilmington, Del.
Wilmington—Grand Temple of Delaware. April 24. Mrs. John Palmer, jr., 1900 Delaware ave.

DISTRICT OF COLUMBIA

Washington—Association of Passenger Steamboat Lines. Dec. 14. Geo. A. White, Hudson River Day Line, New York City.
Washington—National River and Harbors Congress. Dec. 7-9. J. F. Ellison, 204 E. Front st., Cincinnati, O.
Washington—American National Red Cross. Dec. 6. Charles L. Magee, 841 War Dept. Bldg., Washington, D. C.
Washington—National Board of Trade. Jan. 17-19, 1911. W. R. Tucker, 258 The Bourse, Philadelphia, Pa.
Washington—Grand Lodge F. A. A. M. D. C. Dec. 21. A. W. Johnston, Masonic Temple, Washington, D. C.
Washington—American Civic Association. Dec. 15-16. Richard B. Watrous, Union Trust Bldg.
Washington—Grand Lodge F. A. A. M. D. C. Dec. 21. A. W. Johnston, Masonic Temple.
Washington—Daughters of the American Revolution. April 17-22. Mrs. Isabel G. Swornstedt, Memorial Continental Hall.
Washington—National Association of Merchant Tailors of America. Feb. —, 1911. Chas. J. Columbus.

FLORIDA

Jacksonville—F. & A. M. Grand Lodge. Jan. 17-19, 1911. W. P. Webster, Masonic Temple, Jacksonville, Fla.
Jacksonville—Grand Chapter Order Eastern Star. May —, 1911. A. H. Carter, Holly Hill, Fla.
Pensacola—Florida Educational Assn. Dec. 27-31. J. T. Diamond, Milton, Fla.
St. Augustine—Florida State Federation of Labor. Jan. 17, 1911. J. A. Roberts, Ybor City Fla.
Tampa—American Horticultural Society. Jan. 31-Feb. 4. E. O. Ramtes, Jacksonville, Fla.
Tampa—National Assn. of Railway Agents. Jan. 15-19, 1911. W. M. Drury, 229 E. Chicago st., Coldwater, Mich.

GEORGIA

Athens—Georgia Dairy and Live Stock Assn. Jan. —, 1911. Milton P. Jorougue, Athens, Ga.
Atlanta—Alpha Tau Omega Fraternity. Dec. —. Claude S. Wilson, Lincoln, Neb.
Atlanta—Kappa Delta Sorority. April 17-19. Miss Mary S. Thomas, 1731 College st., Columbia, S. C.

Atlanta—Georgia Poultry Show. January 9-15. C. O. Harwell, secy.
Thomasville—Georgia State Horticultural Society. Jan. —, 1911. J. B. Wright, Cairo, Ga.

ILLINOIS

Ahlion—Edwards County Poultry Assn. Dec. 21-24. D. A. Macauley, Ahlion, Ill.
Bloomington—Western Printers' Assn. of Ill. Dec. —. John M. Stiles, 340 35th st., Chicago.
Blue Island—Northern Illinois Fanciers' Association. Jan. 18-21, 1911. E. W. T. Doermann, Blue Island, Ill.
Casey—Casey Poultry Assn. Jan. 23-28. J. J. Elder, 106 South Jasper ave., Casey, Ill.
Centralia—Southern Illinois Retail Lumber Dealers' Association. Feb. 1-2. Chas. N. Hall, Sandoval, Ill.
Champaign—Illinois Firemen's Assn. Jan. 10-12, 1911. W. E. Price, Champaign, Ill.
Champaign—Illinois State Horticultural Society. Jan. 31-Feb. 10, 1911. W. B. Lloyd, Kinmundy, Ill.
Chicago—Illinois Gas Association. March 15-16. C. B. Strohn, Elgin, Ill.
Chicago—National Assn. Advertising Novelty Manufacturers and Calendar Exhibit. Dec. 13-15. J. C. Redington 191 Market st., Chicago, Ill.
Chicago—Great Mid-West P. & P. Stock Assn. Dec. 8-14. Theo. H. Wess, care Inland Poultry Journal, Indianapolis, Ind.
Chicago—Illinois State Teachers' Assn. Dec. 27-29. Carolina Grote, 408 W. Adams st., Macomb, Ill.
Chicago—National Commercial Travelers' Federation. Dec. 27-30. J. C. Walker, 123 Smith ave., Detroit, Mich.
Chicago—Illinois Lumber and Mason Supply Dealers' Assn. Feb. 8-9. Geo. W. Horsch, 315 Dearborn st., Chicago, Ill.
Chicago—Illinois Retail Hardware Assn. Feb. 28-March 4, 1911. Leon D. Nish, Elgin, Ill.
Chicago—The Railway Appliances Association. March 20-25. John N. Reynolds, 303 Dearborn st.
Chicago—America Ry. Eng. & M. W. Association. March 21-23. E. H. Fritch, 963 Monadnock Bldg.
Chicago—Illinois State Butchers' Prot. Assn. March 21. H. Huesing, Rock Island, Ill.
Elgin—Elgin Poultry Association. Jan. 9-14. M. E. Meredith, 631 Congress st.
East St. Louis—Illinois Society of Engineers and Surveyors. Jan. —, 1911. E. E. K. Trautman, Monadnock Bldg., Chicago, Ill.
Geneseo—Henry County Poultry Assn. Dec. 26-31. Philness Morrow, Geneseo, Ill.
Havana—Montgomery Poultry Fanciers' Assn. Show. Dec. 26-31. Benj. L. McFadden, Havana, Ill.
Ottawa—Illinois Farmers' Institute. Feb. 21-23. H. A. McKee, Springfield, Ill.
Ottawa—Illinois Farmers' Institute. Feb. 21-23, 1911. H. A. McKee, State Capitol Bldg., Springfield, Ill.
Pana—Pana Poultry Assn. Jan. 18-24, 1911. J. A. Bickerdike, Miller'sville, Ill.
Peoria—Illinois Ice Dealers' Assn. March —, 1911. I. S. Callender, pres., Gatesburg, Ill.
Polo—Polo Poultry Assn. Jan. 2-7, 1911. Frank Niman, Polo, Ill.
Springfield—State Grange of Illinois. Dec. 13-15. Miss Jeanette F. Yates, Dunlap, Ill.
Springfield—Illinois State Teachers' Association. Dec. 28-30. Caroline Grote, Macomb, Ill.
Urbana—Corn Growers and Stockmen's Convention. Jan. 16-28, 1911. Fred H. Rankin, Urbana, Ill.

INDIANA

Anderson—Indiana Retail Merchants' Assn. Jan. 17-19, 1911. Thoms. F. Palfrey, Vincennes, Ind.
Crawfordsville—Montgomery Co. Poultry Show. Jan. 9-14. J. T. Morris, B. E. No. 2, Crawfordsville, Ind.
Goshen—Maple City Fanciers' Assn. Jan. 23-28, 1911. H. E. Kruta, 206 Tenth st., Goshen, Ind.
Huntington—Wabash Valley Poultry Show. Jan. 17-21, 1911. Harry L. Young, 751 Charles st., Huntington, Ind.
Indianapolis—Indiana Live Stock Breeders' Association. Jan. 5, 1911. C. N. Arnett, LaFayette, Ind.
Indianapolis—Indiana Fraternal Congress. Dec. —. Edward E. Schroer, 1007 Majestic Bldg., Indianapolis, Ind.
Indianapolis—Saving and Loan Assn. League of Indiana. Feb. 8, 1911. A. L. Gulbell, Shelbyville, Ind.
Indianapolis—Fanciers' Assn. of Indiana. Feb. 4-10. C. R. Milhous, Lebanon, Ind.
Indianapolis—Indiana Ice Dealers' Association. About Feb. 25. W. E. Siddons, Marion, Ind.
Kokomo—Howard Co. Fanciers' Association. Dec. 19-24. Elmer Thomas, Center, Ind.
Lafayette—Indiana State Dairy Association. Jan. 12-13. Prof. J. D. Jarvis, Purdue University.
La Fayette—American Assn. of Aged Engineers. Dec. 27-28. Everett W. Hamilton, Ames, Ia.
La Fayette—American Historical Assn. Dec. 27-31. C. B. Coleman, 33 Downey ave., Indianapolis, Ind.

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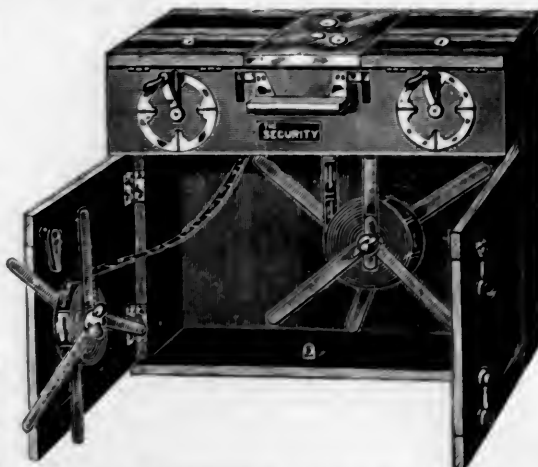
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Michigan City—Great Lakes Poultry Association. Jan. 17-22, 1911. A. L. Peterson, 419 Earl Road, Michigan City, Ind.

Monticello—White County Poultry Show. Feb. 4-9, 1911. T. A. Roth, Monticello, Ind.

IOWA

Ames—Iowa Sheep Breeders' Assn. Jan. 1911. E. S. Leonard, Corning, Ia.

Boone—Iowa Brick and Tile Assn. Jan. 1911. C. B. Platt, Van Meter, Ia.

Cedar Rapids—Iowa Association Cement Users. January 10-13. I. A. Williams, Ames, Ia.

Des Moines—Iowa State Traveling Men's Assn. Jan. 21, 1911. L. C. A. Deets, Des Moines, Iowa.

Des Moines—Iowa State Horticultural Society. Dec. 13-15. Wesley Greene, Des Moines, Ia.

Des Moines—Corn Belt Meat Producers' Assn. Dec. 1911. H. C. Wellace, Des Moines, Ia.

Des Moines—Des Moines Park and Forestry Assn. Feb. 13. Wesley Greene, State House, Des Moines, Ia.

Des Moines—Iowa Marble and Granite Dealers' Assn. Jan. 18-20, 1911. P. A. Webster, 620 W. Ninth st., Des Moines, Ia.

Des Moines—Iowa Traveling Men's Assn. Jan. 21, 1911. L. C. Deets, Des Moines, Ia.

Des Moines—Iowa Poultry and Pet Stock Assn. Jan. 6-12, 1911. K. H. Guthrie, Des Moines, Ia.

Des Moines—Des Moines Thrasher Club. March 14-16. W. L. Trueblood, Rnnely Bldg.

Des Moines—Iowa Retail Hardware Association and Hardware Exhibit. Feb. 21-24. A. R. Sale, Mason City, Ia.

Donnellson—Southeast Iowa Poultry and Pet Stock Assn. Dec. 9-9. H. G. Kirchner, Donnellson, Iowa.

Fl. Dodge—Iowa, Ind. Telephone Association. March 14-17. W. J. Thill, 309-310 Des Moines Life Bldg., Des Moines, Ia.

Iowa Falls—Northwestern Poultry Fanciers' Association. Dec. 12-16. H. C. Dixon.

New Hampton—New Hampton Poultry Show. Jan. 25-29, 1911. J. C. Mueller, New Hampton, Ia.

New London—New London Poultry Assn. Jan. 10-13, 1911. A. M. Coruwell, New London, Iowa.

Wapello—Wapello Corn and Poultry Assn. Dec. 14-16. H. B. Kelly, Wapello, Ia.

KANSAS

Emporia—Kansas State Music Teachers' Assn. Dec. 28-30. Theodore Lindberg, care Wichita College of Music, Wichita, Kansas.

Garden City—Western Kansas Poultry Assn. Dec. 14-17. A. A. Esley, Garden City, Kan.

George P. Coffin, Freeport, Me. Lewiston—State Student Conference Y. M. C. A. Feb. 17-19. Jefferson C. Smith, Waterville, Me.

Portland—Degree of Pochontas Great Council of Maine. April 19. Cora N. Plaisard, 11 Charles st.

Portland—Maine Poultry and Pet Stock Assn. Dec. 14-17.

Portland—State Detectives' Assn. Dec. 20. C. A. Maxwell, 97 West st., West End Station, Portland, Me.

Southern Maine Poultry Association. Jan. 3-5, 1911. E. P. Crockett, South Paris, Me.

MARYLAND

Baltimore—Republican Editorial Assn. Dec. 13. J. Guest King, Box 147, Annapolis, Md.

Baltimore—Grand Chapter of Maryland O. E. S. Jan. 23-24, 1911. E. M. Coombs, 110 German st., Baltimore, Md.

Baltimore—Maryland Poultry & Pigeon Assn. Jan. 3-7. Geo. O. Brown, 2027 E. North ave., Baltimore, Md.

Baltimore—I. O. O. F. Grand Lodge. April 17-19. Wm. A. Jones, 1. O. O. F. Temple, Baltimore—Grand Council Royal Arcanum. Apr. 1911. Wilbur F. Smith, 18 W. Saratoga st.

MASSACHUSETTS

Boston—Massachusetts State Association of Assistant Postmasters. Feb. 22. John G. Fitzgerald, Lexington, Mass.

Boston—American Carriage Society. 2nd week in March. A. F. J. Star, Indianapolis, Ind.

Boston—Boston Poultry Show. Jan. 10-14, 1911. W. B. Anthon, 50 Broad st., Boston, Mass.

Boston—Master House Painters and Decorators of Massachusetts. Jan. 10-13, 1911. Alex. Peters, 417 Tremont st., Boston, Mass.

Boston—National Motor Boat and Engine Show. Jan. 29-Feb. 4, 1911. Chester L. Campbell, 6 Park Square, Boston, Mass.

Boston—Boston Auto Show. March 4-11. Chester L. Campbell, 6 Park Square, Boston, Mass.

Boston—National Flower Show. March 27-April 1, 1911. Chester L. Campbell, 6 Park Square, Boston, Mass.

Boston—Society of Master House Painters and Decorators of Massachusetts. Jan. 11-13, 1911. Alex. Peters, 417 Tremont st., Boston, Mass.

Boston—Kojan Arcanum Grand Council of Massachusetts. April 27-28. Wm. L. Keib, 101 Tremont st.

Boston—New England Hardware Association. March 1911. Chas. L. Underhill, Somerville, Mass.

Boston—Boston Oct Club. Jan. 11-13. Mrs. Chas. E. Fulton, 99 Revere st., Revere, Mass.

Boston—Motor Boat & Engine Show. Jan. 29-Feb. 4. Chester L. Campbell, manager, 6 Park Square.

Boston—Grand Lodge of Massachusetts. N. E. O. P. March 8. E. S. Hinckley, grand secretary, 101 Tremont st.

Lapeer—Knights of the Grip of Michigan. Dec. 27-28. F. M. Ackerman, Lansing, Mich.

Manistee—Manistee County Poultry Assn. Jan. 12-15, 1911. Ernest Gamba, Manistee, Mich.

Port Huron—Retail Grocers & General Merchants' Association of Michigan. Feb. 1911. J. T. Percival.

Port Huron—International Fanciers' Assn. Jan. 18-20. Robt. S. Taylor, Port Huron, Mich.

Reading—Hillsdale County Poultry Assn. Dec. 12-16. Harry Adams, Reading, Mich.

St. Joseph—Michigan Fanciers & Breeders' Association. Jan. 3-7. Warren Coffman, Benton Harbor, Mich. No. 6.

Three Rivers—Three Rivers Poultry Association. Jan. 11-14. E. E. Gebbert, 214 St. Joe St. Croverse City—Michigan State Grange. Dec. 13-16. J. W. Hutchins, Hovover, Mich.

MINNESOTA

Albert Lee—Minnesota Young Men's Christian Association. Feb. 16-19. H. W. Peck, care Y. M. C. A., Minneapolis, Minn.

Minneapolis—American Assn. for the Advancement of Science. Dec. 28-31. L. O. Howard, Smithsonian Institution, Washington, D. C.

Minneapolis—American Chemical Society. Dec. 1911. Chas. L. Persous, Durham, N. H.

Minneapolis—Minnesota State Grange. Dec. 19. Augusta J. Adams, 55 Cedar Lake Road, Minneapolis, Minn.

Minneapolis—National League of Commission Merchants. Jan. 11, 1911. John H. Shreve, 921 B st., Washington, D. C.

St. Paul—Northwestern A. A. U. Athletic Meet. Feb. 3, 1911. Carl F. Rothfuss, 1129 Hague ave., St. Paul, Minn.

St. Paul—Retail Grocers and General Merchants Assn. of Minnesota. Feb. 21-23, 1911. J. J. Ryan, 27 East 7th st., St. Paul, Minn.

MISSISSIPPI

Meridian—Meridian Poultry and Pet Stock Show. Dec. 12-17. A. W. Keyo, Meridian, Miss.

MISSOURI

Clinton—Henry County Poultry Assn. Dec. 14-16. H. L. Armstrong, Clinton, Mo.

Kansas City—Sigma Alpha Epsilon Fraternity. Dec. 28-31. Clarence W. Stowall, 357 West-2nd st., Providence, R. I.

Kansas City—Western Nurserymen's Assn. Dec. 14-15. E. J. Holman, R. E. No. 3, Leavenworth, Kan.

Kansas City—Western Retail Implement and Hardware Dealers' Assn. Jan. 17-19. H. J. Hudge, Abilene, Kan.

Kansas City—Central Shorthorn Breeders' Assn. Jan. 24-25, 1911. B. O. Cowen, 13 Dexter Park ave., Chicago, Ill.

Kansas City—Westwheat Lumbermen's Association. Jan. 25-27. Harry A. Gorsuch, 707 E. A. Long Bldg.

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Bay City—Michigan Dairyman's Assn. Feb. 21-24, 1911. Ed. S. Powers, Hart, Mich.

Bozeman—Montana State Teachers' Assn. Dec. 1911. Mrs. Sarah Morse, Billings, Mont.

Billings—Montana State Poultry Association. Jan. 31-Feb. 4. J. L. Dorach, Butte, Mont.

Lincoln—Nebraska State Poultry Assn. Dec. 12-16. Chas. W. Mulloy, Fremont, Neb.

Lincoln—Nebraska State Horticultural Society. Jan. 17-19, 1911. M. C. G. Marshall, Capitol Bldg., Lincoln, Neb.

Lincoln—Nebraska Boys and Girls' Club. Jan. 16-20, 1911. E. C. Bishop, Capitol Bldg., Lincoln, Neb.

Lincoln—Nebraska Corn Improvement Assn. Jan. 16-20. E. G. Montgomery, Lincoln, Neb.

Lincoln—State Dairyman's Assn. Jan. 18-20, 1911. S. C. Bassett, Lincoln, Neb.

Omaha—Western Lead Products Exhibit. Jan. 18-28. W. O. Pelsley, care The Bee, Omaha, Neb.

Omaha—Nebraska Cement Users' Association. Feb. 1-3. Peter Palmer, Oakland, Neb.
Omaha—Nebraska Retail Hardware Association. Feb. 7-11. J. Frank Barr, Lincoln, Neb.
Omaha—Federation Nebraska Retailers. March 7-9. W. H. Avery, Tilden, Neb.

NEW HAMPSHIRE
 Concord—New Hampshire State Grange. Dec. 20-22. Geo. B. Drake, Manchester, N. H.

NEW JERSEY
 Atlantic City—New Jersey Teachers' Assn. Dec. 27-29. Chas. B. Boye, High School, Atlantic City, N. J.
 Atlantic City—25th Regiment N. J. V. Dec. 13.
 James V. Trenchard, Bridgeton, N. J.
 Camden—Grand Council Legion of Red Cross. March 21. Wallace McGeorge, M. D., 521 Broadway.
 Newark—New Jersey Sons of American Revolution. Jan. 3, 1911. J. J. Hubbell, 810 Broad at., Newark, N. J.
 Princeton—New Jersey State Conference of Charities and Corrections. Probably Feb., 1911. J. Byron Deacon, 17th & Chestnut at., Philadelphia, Pa.
 Red Bank—Monmouth Poultry Show. Dec. 7-10. P. J. Grilstone, Clinton Poultry Yards, Red Bank, N. J.
 Trenton—New Jersey State Horticultural Society. Dec. 14-18. H. G. Taylor, Riverton, N. J.
 Trenton—New Jersey Board of Agriculture. Jan. 18-20, 1911. Franklin Dya, Trenton, N. J.
 Trenton—Veterinary Medical Assn. of New Jersey. Jan. 12, 1911. Dr. Wm. Herbert Lowe, 117-123 Trenton ave., Paterson, N. J.
 Trenton—Great Council Improved Order Red Men. Feb. 23. Daniel M. Stevens, 2 N. Second at., Camden, N. J.
 Trenton—Grand Lodge Knights of Pythias of New Jersey. Feb. 15-16. Elmer E. Margerum.

NEW YORK
 Albany—Grand Chapter of Royal Arch Masons of the State of New York. Feb. 7, 1911. Christopher G. Fox, Buffalo, N. Y.
 Buffalo—Buffalo Kennel Club. March 7-10. Seymour P. White, 315 White Bldg.
 Elmira—Elmira Poultry Show. Jan. 10-13, 1911. Harry H. Hays, 112 Lake at., Elmira, N. Y.
 Fayetteville—American Cheviot Sheep Society. Dec. 29-30. F. E. Dawley, Fayetteville, N. Y.
 Huntington—Huntington Poultry and Pet Stock Assn. Jan. 24-26, 1911. G. Fred Klaffy, Box 5, Huntington, L. I., N. Y.
 Jamestown—Chautauque County Poultry Show. Dec. 12-17. A. J. Hammerstrom, 629 English, Jamestown, N. Y.
 New York—Assn. of American Portland Cement Manufacturers. Dec. 12-14. Percy H. Wilson, 1226 Land Title Bldg., Philadelphia, Pa.

New York City—American Society of Mechanical Engineers. Dec. 6-9. Calvin W. Rice, 29 W. 39th at., New York City.
 New York City—New York Poultry Show. Dec. 27-31. H. Crawford, Montclair, N. J.
 New York City—The American Society of Heating and Ventilating Engineers. Jan. 24-26. Wm. M. Mackay, P. O. Box 1818.
 Northport—New York State Oystermen's Protective Assn. Jan. 11, 1911. Benj. W. Carll, Northport, N. Y.
 Ogdensburg—St. Lawrence Poultry Assn. Show. Jan. 10-13, 1911. May I. Moulard, 16 Ford st., Ogdensburg, N. Y.
 Pulaski—Oswego County Poultry Assn. Jan. 10-13, 1911. J. W. Parkhurst, Pulaski, N. Y.
 Rochester—New York State Retail Implement and Vehicle Dealers' Assn. Dec. —. C. E. Wotby, 171 Byron, N. Y.
 Rochester—New York State Teachers' Assn. Dec. —. Prof. Forbes, president, Rochester, N. Y.
 Rochester—National Assn. Retail Nurserymen. Jan. 28, 1911. F. E. Grover, Rochester, N. Y.
 Schenectady—Electric City Poultry and Pet Stock Assn. Jan. 16-21. Geo. R. Shanber, Ballston Lake, N. Y.
 Syracuse—New York State Bar Assn. Third week in January. Frederick E. Wadhama, 37 Twiddle Bldg., Albany, N. Y.
 Syracuse—Patrons of Industry State of N. Y. Dec. —. John F. Ross, Pennellville, N. Y.
 Syracuse—New York State Science Teachers' Association. Dec. 26-27. E. R. Smith, 116 Dell at.

NORTH CAROLINA
 Charlotte—Charlotte Poultry and Pet Stock Show. Dec. 27-30. C. W. Best, 18 N. Church st., Charlotte, N. C.
 Raleigh—Interstate Y. M. C. A. Jan. 26-29. G. C. Huntington, Y. M. C. A., Charlotte, N. C.
 Raleigh—F. & A. M. Grand Lodge of North Carolina. Jan. 10-14, 1911. J. C. Drewry, Masonic Temple, Raleigh, N. C.

NORTH DAKOTA
 Devils Lake—North Dakota Hardware Association. Jan. —, 1911. C. N. Barnes, Grand Forks, N. D.
 Fargo—Tri-State Grain and Stock Growers' Association. Jan. 17-20, 1911. T. A. Hoverstock, Agricultural College, Fargo, N. D.
 Grand Forks—North Dakota Funeral Directors' Association. Feb. —, 1911. Chas. Weagant, Minot, N. D.

OHIO
 Cincinnati—Western Paper Box Manufacturers' Assn. Jan. 17-20. Fred Davenport, Third and Main sts., Cincinnati, O.

Cincinnati—Ohio Hardware Assn. Feb. —, 1911. Frank A. Barz, Mansfield, O.
 Cleveland—Cleveland Fanclers' Club Company. Jan. 23-28. J. T. Conkey, 2337 E. 4th at.
 Columbus—Ohio Assn. of Retail Lumber Dealers. Jan. —, 1911. B. N. Hayswood, Gar. & Trust Bldg., Columbus, O.
 Columbus—Ohio Corn Improvement Assn. Jan. 30-Feb. 11, 1911. L. H. Goddard, Wooster, O.
 Columbus—Ohio State Poultry Show. Jan. 16-21, 1911. Wm. E. Hogue, Schulta Bldg., Columbus, O.
 Columbus—American Breeders' Association. Feb. 1-3. Hon. W. M. Hays, U. S. Dept. of Agriculture, Washington, D. C.
 Columbus—American Berkshire Congress. Feb. —, 1911. W. H. Palmer, Thurston, O.
 Columbus—Ohio State Dairymen's Association. Feb. 1-3. Lou E. Parsons.
 Defiance—Defiance Poultry & Pet Stock Association. Jan. 16-21. John H. Vincent.
 Elmore—Elmore Poultry Assn. Jan. 3-6, 1911. Geo. A. Wells, Elmore, O.
 Greenville—The Ohio Protective Association. Feb. 7. Geo. M. Detrick, Bellefontaine, O.
 Hartsville—Hartsville Poultry Assn. Show. Dec. 28-31. R. J. Pelerin, Hartsville, O.
 Mt. Vernon—Knox County Poultry and Pet Stock Assn. Jan. 16-20. Luther A. Stream, Mt. Vernon, O.
 Toledo—Licensed Tugmen's Protective Assn. Jan. 17-21, 1911. J. A. Page, Toledo, O.
 Wapakoneta—Augialze Co. Pet Stock and Corn Association. Dec. 12-17. Phon Ague, 310 Lima at.
 Wellston—Sub District No. 2, of District No. 6, United Mine Workers of America. Dec. 13. Wm. Fannell, Jr., 611 W. Broadway, Wellston, O.
 Wooster—Wooster Poultry Assn. Jan. 31-Feb. 4, 1911. Arthur Smith, S. Columbus ave., Wooster, O.
 Youngstown—Youngstown Poultry Show. Jan. 9-14, 1911. John L. Simonton, 42 S. Pearl at., Youngstown, O.

OKLAHOMA
 Chickasha—Grand Lodge Oklahoma W. O. U. W. Feb. 7. W. R. Welch, Guthrie, Okla.
 Enid—Oklahoma Live Stock Breeders' Assn. Dec. 11-18. F. S. Kirk, Enid, Okla.
 Oklahoma City—Great Council of Oklahoma Improved Order of Red Men. March 14. W. B. Hodgens, Poteau, Okla.
 Shawnee—Oklahoma Poultry Show. Dec. 12-17. E. W. Leitch, 1008 E. Main at., Shawnee, Okla.

OREGON
 Pendleton—Pendleton Poultry Show. Dec. 13-16. Edgar F. Averill, Pendleton, Ore.

Portland—Oregon Retail Hardware and Implement Dealers' Assn. Jan. 24-27, 1911. H. J. Altnow, Woodburn, Ore.
 Portland—National Wool Growers' Assn. Jan. 4-7. George S. Walker, Obyenne, Wyo.
 Portland—Oregon Wool Growers' Association. Jan. 3. Dan P. Smythe, Pendleton, Ore.

PENNSYLVANIA
 Allentown—Allentown Fanclers' Association. Dec. 26-31. H. C. Secler, 526 Washington.
 Altoona—Blair County Poultry Assn. Jan. 9-14, 1911. H. W. Yingling, 1013 Twenty second ave., Altoona, Pa.
 Apollo—Kiki Valley Poultry and Pat Stock Assn. Dec. 8-10. A. S. Guthrie, Apollo, Pa.
 Beaver—Beaver Valley Poultry Assn. Jan. 11-14. J. Maya Ecoff, Beaver, Pa.
 Butler—Pennsylvania State Grange P. of H. Dec. 13-16. J. T. Allman, Thompson, Pa.
 Chambersburg—Franklin County Poultry Assn. Jan. 18-21, 1911. Edward E. Eckel, Chambersburg, Pa.
 Easton—Easton Poultry Assn. Show. Dec. 12-17. S. W. Godley, Easton, Pa.
 Erie—Erie Kennel Club. March 14-17. A. F. Oberman, 617 Heas ave.
 Evans City—Evans City Poultry and Pet Stock Association. Jan. 11-15. J. F. McFarland.
 Harrisburg—Pennsylvania Federation of Liquor Dealers. Jan. 24, 1911. Capt. Jas. B. Murphy, 664 N. 57th at., Philadelphia, Pa.
 Litz—Lancaster County Poultry Pigeon and Pet Stock Assn. Dec. 27-31. James H. Breitigan, Litz, Pa.
 McKeesport—McKeesport Poultry Show. Dec. 23-Jan. 1. W. W. Soles, 211 1/2 Fifth ave., McKeesport, Pa.
 Philadelphia—Artisans' Order of Mutual Protection. March 8. Wm. Patton, 204 Odd Fellows Temple.
 Pittsburg—Slovak League of U. S. July 5, 1911. Albert Malinteny, 629 Stokes ave., Braddock, Pa.
 Reading—Reading Poultry and Pigeon Assn. Dec. 6-10. C. H. Glass, 1331 Park ave., Reading, Pa.
 Scranton—Scranton Poultry & Pet Stock Assn. January 16-21. Oscar W. Payne, 140 Wash ave., Scranton, Pa.
 Sellersville—North Pennsylvania Poultry Assn. Dec. 14-17. H. D. Roth, Franconia, Pa.

RHODE ISLAND
 Providence—Grand Lodge A. O. U. W. Feb. 21. J. I. Davis, 515 In'd Trust Bldg.
 Pawtucket—Grand Encampment of Rhode Island. I. O. O. F. March 1. Wm. H. T. Mosley, Grand Scribe, 88 Weybosset, Providence, R. I.
 Woonsocket—Woonsocket Poultry Association. Dec. 15-17. C. O. Smith.

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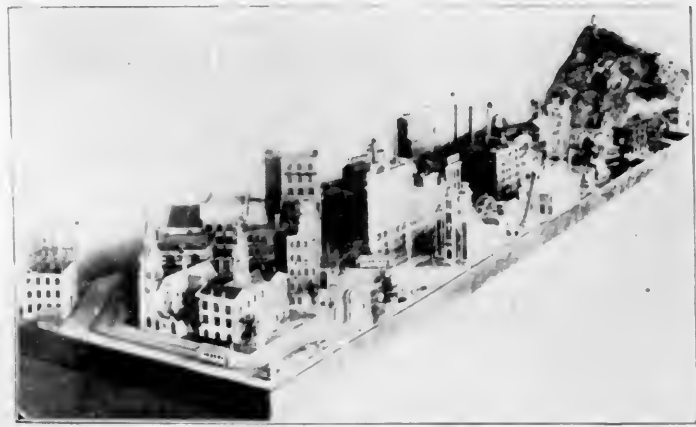
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tiny arc lamps illuminate the streets, then so to speak the next day dawns upon the Illiputan city, above which is shown the latest mode of travel in the airship. Much more could be told about the city; there are hundreds of other features, all of which go to make up this great city which covers 48 square feet of space and is operated entirely by electricity. Permanent address, CAPAT, MICHIGAN.

SOUTH CAROLINA
Spartanburg—Spartanburg Poultry and Pelt Stock Assn. Jan. 10-12, 1911. C. W. Anderson, Spartanburg, S. C.

SOUTH DAKOTA
Mitchell—South Dakota Corn & Grain Growers' Assn. Jan. 16-21. Prof. C. Willis, Brookings, S. D.
Hoffman—South Dakota Independent Telephone Assn. Jan. 11-12, 1911. E. H. Buck, Hudson, S. D.
Sioux Falls—Sioux Valley Poultry Assn. Dec. 12-16. L. G. Granger, Sioux Falls, S. D.

TENNESSEE
Chattanooga—Southern Educational Assn. Dec. 27-29. H. E. Herly, Chattanooga, Tenn.
Coxville—Tennessee State Nurserymen's Association. Jan. 27-28. G. M. Benley, Knoxville, Tenn.
Knoxville—East Tennessee Poultry Assn. Jan. 18-21, 1911. John E. Jennings, 621 N. Central ave., Knoxville, Tenn.
Nashville—State School Officers' Assn. Jan. 12, 1911. P. L. Harrod, Clarksville, Tenn.
Nashville—Tennessee State Nurserymen's Association. Jan. 26-27. Prof. G. M. Beutley, secy.-treas., Knoxville, Tenn.
Nashville—Tennessee Horticultural Society. Jan. 28. Prof. C. A. Kaffer, secy.-treas., Knoxville, Tenn.

TEXAS
Abilene—Texas State Teachers' Assn. Dec. 27-29. T. D. Brooks, Hillsboro, Texas.
Fort Worth—American National Live Stock Association. Jan. —, 1911. T. W. Tomlinson, 909 17th st., Denver, Col.
Fort Worth—Texas Sunday School Association. March 9-13. Wm. Nebemah Wiggins, 408 Flatau Bldg., Dallas, Tex.
Fort Worth—National Feeders and Breeders' Show. March 13-18. B. C. Rhome, Jr., Houston—Retail Hardware and Implement Dealers' Assn. of Texas. Feb. 14-16, 1911. Jos. E. Johnston, 135 Main st., Dallas, Tex.
San Antonio—American Association of General Baggage Agents. Feb. 15-17. J. E. Quirk, G. T. Ry. Office, Toronto, Ont., Can.
Waco—State Rebekah Assembly, I. O. O. F. March 6. Mrs. J. D. Alexander, Claco, Tex.

UTAH
Salt Lake City—Utah State Poultry Assn. Jan. 9-14. C. J. Sauder, 3335 S. 7th st., E. Salt Lake City, Utah.

VIRGINIA
Newport News—Anti-Saloon League of Virginia. Feb. 21-23. Rev. J. D. McAllister, D. D., 804 E. Franklin st., Richmond, Va.
Richmond—Virginia State Assn. of Graduate Nurses. Jan. —, 1911. Miss A. Guley, 210 E. Carey st., Richmond, Va.
Roanoke—Virginia State Horticultural Society. Jan. 11-13, 1911. Walter Whately, Crozet, Albemarle County, Va.

WASHINGTON
Seattle—Washington Society Sons of American Revolution. Feb. 22, 1911. Robert G. Walker, Equitable Bldg., Tacoma, Wash.
Seattle—Washington State Association Letter Carriers. Feb. 22. Mr. Alma Upton, Hoquiam, Cal.
Spokane—Pacific Northwest Hardware and Implement Assn. Jan. 18-20. E. W. Evenson, Spokane, Wash.
Tacoma—Washington Educational Assn. Dec. 27-29. O. C. Whitney, Bryant School, Tacoma, Wash.
Walla Walla—Walla Walla Poultry Association. Jan. 16-21. H. Dickinson, Box 335.

WEST VIRGINIA
Charleston—West Virginia State Grange Patrons of Husbandry. Jan. —, 1911. M. V. Brown, Buffalo, N. Y.
Charleston—West Virginia State Horticultural Society. Jan. 25-26. A. L. Dacy, Morgantown, W. Va.

WISCONSIN
Chippewa Falls—National Ski Assn. of America. Jan. 28-29. Aksel H. Holliser, Ashland, Wis.
Delevan—Southeast Wisconsin Poultry Assn. Jan. 23-27. J. M. Blackford, 219 N. 8th st., Delevan, Wis.
Dodgeville—Dodgeville Poultry Assn. Jan. 17-20, 1911. A. R. Jones, Dodgeville, Wis.
Madison—Wisconsin State Horticultural Society. Jan. 10-12, 1911. Frederick Crane, Madison, Wis.
Madison—Wisconsin Agricultural Experiment Association. Jan. 13-14. R. A. Moore.
Milwaukee—Wisconsin Retail Hardware Association. Jan. 31-Feb. 3. C. A. Peck, Berlin, Wis.
Milwaukee—Wisconsin Retail Implement and Vehicle Dealers' Assn. Dec. 13-15. Geo. Ewen, 601 Superior st., Antigo, Wis.
Milwaukee—Wisconsin Retail Hardware Assn. Jan. 31-Feb. 3. C. A. Peck, Berlin, Wis.
Milwaukee—National Cannery Association. Feb. 6-12. F. E. Gorrell, Bel Air, Md.
Milwaukee—Wisconsin State Bottlers' Association. Second week in March, 1911. J. B. Reiter, Jr., 277 Milwaukee st.
Milwaukee—Wisconsin State Spiritualists Association. March 21-23. Louie G. Loebel, 275 23d st.
Oconomowoc—Oconomowoc Poultry Show. Dec. 14-16. Chas. Behrend, Jr., Oconomowoc, Wis.
Stevens Point—Stevens Point Poultry Assn. Jan. 17-20, 1911. Frank J. Blood, Stevens Point, Wis.

CANADA
St. John's, Nfld.—P. G. Lodge of Newfoundland L. O. O. British America. Second week in Feb., 1911. Jordan Milley, St. John's, Newfoundland.
Garric, Ont.—Provincial Grand Chapter of Ontario, West Grand Black Knights of Ireland. March 7. E. A. Fennell, Grand Registrar, 347 Howland ave., Toronto, Ont.
Georgina, Ont.—American Levee Breeder's Assn. Dec. —, A. J. Temple, Cameron, Ill.
Ladner, B. C.—Ancient Order of United Workmen of British Columbia. March 15. J. T. McIlroy, P. O. Box 137, Victoria, B. C.
Peterborough, Ont.—Peterboro Poultry Assn. Jan. 10-12, 1911. Joseph Kelly, 294 King st., Peterboro, Ont., Can.
Peterborough—Ontario Hardware & Store Dealers' Association. February 21-24. Weston Wrigley, 143 University st., Toronto, Ont.
St. Joseph, N. B.—Prov. Grand Orange Lodge of N. B. March 21. Nell J. Morrison, P. O. Box 218, St. John, N. B.
Sydney, N. B.—Grand Orange Lodge of Nova Scotia, March 22. E. H. Humphreys, Trenton, Nova Scotia, Can.
Toronto, Ont.—Ontario Educational Association. April 18-20. Robert W. Doan, 216 Carlton st.

Wetaskiwin, Alberta—Grand Orange Lodge of Alberta. March 14. J. G. Noman, Hardisty, Alta.
Winnipeg, Man.—Ind. Order of Odd Fellows. March 1. B. D. Deeringa, I. O. O. F. Temple, Kennedy st.
Walserville, Que.—Provincial Grand Orange Lodge of Quebec. March 6. Alex. Geo. Ellis, 786 St. Urbain st., Montreal, Que.

STREET FAIR.
PHILIPPINE ISLANDS
Manila—Carnival. Feb. 21-28.

New Conventions

CALIFORNIA
San Jose—California State Sunday School Association. April 4-6. C. R. Fisher, 941 Phelan Bldg., San Francisco, Cal.

FLORIDA
Key West—Florida Elks' Association. Bet. April 1st and 15th. Frank C. Boylston, Mulberry, Fla.

INDIANA
Evansville—Indiana Retail Jewelers' Association. May 2-3. J. A. Oswald, Crawfordsville, Ind.

MICHIGAN
Detroit—Society of Colonial Wars. May —, 1911. E. W. Pendleton, secy.
Detroit—Michigan Diocese of the Episcopal Church. May —, 1911. Rev. S. W. Frisbie, secy.
Detroit—American Railway Industrial Agents' Association. May —, 1911. Guy L. Stewart, St. Louis, Mo.
Detroit—Michigan Wholesale Grocers' Association. May —, 1911. H. V. Taylor, pres.
Detroit—Grand Lodge, Degree of Honor. May —, 1911. Mary M. Baxter, Grand Chief.
Detroit—Michigan Homeopathic Society. May 1911. Dr. F. E. Thompson, secy.
Detroit—American Iron, Steel and Heavy Hardware Association. May —, 1911. A. P. Plumb, New York, N. Y.
Detroit—Naval and Military Order of Spanish-American War Veterans. May —, 1911. Michigan Commandery.

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to play Leeville, La., at National Theatre. Capacity 520. Best show town in state. Population 5,000. Situated on K. C. R. R. between Beaumont and Shreveport. Address J. E. DUFF

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WANTED—First-class Carnival Co. at Elba, Ala., week of Dec. 26. Now boys here is a good one right on the Public Square with good prospects for five more, all within a hundred and fifty miles. Nothing contracted yet. Wire or write quick. Excludes if you are right. Protection good. Address W. S. FILLEY, Elba, Alabama.

WANTED—Feature and Special good, refined Attractions, Companies, two to eight people, with open dates, for one or three-days' stand. New theatre. Equipped for vaudeville in connection with motion pictures. EDWIN LEONARD, Mgr., Plain City, O. Managers—Record this advertisement for 1911.

WANTED—First-class Medicine Performers with change for week. Black-face, Irish, Dutch, Song and Dance Comedians, Dobbies, Singers, Acrobats and Aerial Artists write. Salary unlimited if you make good. Don't answer unless you are up-to-date. State all in first letter. THE PARKERS, care Gen. Del., Kansas City, Mo.

WANTED QUICK LECTURER.
Must deliver the goods, 25 per cent. of sales. Work Missouri. Write or wire, DR. E. GEORGE, Meudon, Missouri.

WANTED, PIANO ACCOMPANIST who can double some orchestra instrument; first violin or bass preferred, \$17.00 week. Steady theatre. Six nights, three matinees. A. F. M. F. W. ECKERT, 408 6th Ave., N., Nashville, Tenn.

WANTED, GOOD ATTRACTIONS—Eagle Lake, Tex.; population 2,500. New house, Lagrange, Tex.; 3,500; good house. Both good show towns. Want strong stock company. FRED K. HOFFMAN, Manager, Eagle Lake, Texas.

WANTED—High-class attraction to open new opera house. Good stage, electric lights, 350 seats. CHAS. W. MILLIS, Mgr. Opera House, Clay City, Ills.

Wanted-Dramatic Companies
Also vaudeville acts playing percentage. S. D. ROGERS, Lyric Theatre, Navasota, Texas.

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Wishing you a MERRY CHRISTMAS AND A PROSPEROUS NEW YEAR.
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Real novelty, staple article and big seller. Good for 7,000 lights. Renewals, 7 cents each. Pocket Demonstrating Torches, 50 cents, each.
Regards to friends in the profession. I am better equipped than ever in the manufacture of Musical Novelties, Ventriloquial Figures, Props, etc.
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STEIN AND GOLDSTEIN, CAROUSEL MANUFACTURERS, have removed to 128 Hopkins St., Brooklyn, New York. Carousels and Single Animals at low prices.

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300 pairs Richardson Skates, Military Band Organ, 35 pieces Music. All Tools and Repairs. Everything in first-class shape. Will sell cheap. Address RINK OUTFIT, care The Billboard, Cincinnati, O.

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Readers' Column

Jay D. Welton, 561 So. Spring st., Los Angeles, Cal., desires the address of the Rooney Sisters.

The address of Jimmie Brahme is desired by LaGrange and Gordon, 2802 Lucas ave., St. Louis, Mo.

B. P., care Helen Grey, 264 E. 16th st., Chicago, Ill., desires the address of A. M. Potter.

Ed. Farmer, Terre Haute, Ind., would like to have the address of Miss Lillian Sutton, formerly with the Great Parker Shows.

The address of Miss Lucy Wagner, formerly with the Rentrow Stock Company, is being sought by Hanson J. Powell, Lumber Exchange Bldg., Minneapolis, Minn.

The present whereabouts of Norvall Wallace is being sought by R. C. Dale, San Antonio, Texas.

George Baker, Mexico, Mo., desires to learn the present address of W. M. Reid, hand leader.

The address of the Scranton Sisters is asked for by Ruben Pearl Feller, 2202 North 32nd st., East St. Louis, Ill.

Miss Florence T. Hamilton desires the address of Eugene Dial, manager Ladies' Lnesedo Band.

Mrs. S. Friedman, 1242 Washington ave., Bronx, N. Y., desires to locate Minnie McKay, also known as Storm, Walters or Makey.

Geo. H. Stupp, care The Mercury, San Jose, Cal., is anxious to learn the address of Prof. Andre, magician.

John Meagher, Jr., 2027 Mariposa st., St. Louis, is anxious to learn of the whereabouts of his brother, Edmund Meagher.

Jas. E. Brady—(1) The Col. Frances Ferrar Animal Show is in winterquarters at Harrisburg, Pa. (2) The Danny Robinson Shows are still on the road playing Southern territory. (3) We have no record.

Edward C. Marshall—C. H. Booth is manager of Henry W. Savage's Madam X (Coast Company), and John MacMahon and F. K. Brown are business managers.

W. A. G.—B. wins. Walker, of Williams and Walker, is not dead.

Frank Ramey—The winterquarters of Robinson's Ten Big Shows are at Terrace Park, O. The offices of the shows are in the Second National Bank Bldg., Cincinnati.

Jennie Baker—The Barnum and Bailey Show is in winterquarters at Bridgeport, Conn.; the Forepaugh-Sells Show is at Baraboo, Wis.

CAGNEY TELLS OF ENGLISH OUTLOOK.

(Continued from page 28.)

Altogether, the American amusement device manufacturer was in England only a month, but enjoys the unique distinction of having won the respect and esteem of such reputable men as Frank Hall, the Holloway Brothers, Edgar Gardner and W. H. Bond, who honored Col. Cagney by bestowing a fine gold medal and set of resolutions upon him, which he prizes very highly.

The Colonel is a brother to D. H. Cagney, also member of the firm, and a two-term member of the House of Assembly for the State of New Jersey. He declares prospects point for a good year for 1911, on both this side and the other side of the Atlantic, and that the park business in England is on the boom. It took them some time to appreciate amusement parks, but now that they have started, the related amusement businesses will be kept very active supplying the demand.

HENRY OF NAVARRE.

(Continued from page 28.)

A rather drastic moment is where Marguerite, in a pique because of Henry's assumed indifference to her, sends her ribbon to the Duc de Guise as a signal that he may visit her in her room that night. She repents on finding Henry's message of annulment, and forces his way into her chamber. Henry, disguised, has preceded him and, getting Guise out of the room by a stratagem, has to take refuge in a secret closet as Charles enters to surprise his sister with the Duke. He insists that de Guise be concealed in her room, and a search reveals a man in mask, who proves to be Henry, and who thus graciously saves his wife's reputation.

Ultimately we have the massacre enacted under the window of Marguerite's chamber, her frantic appeal to save her husband by demanding that he remain with her. Henry's sacrifice of love to duty, and a thrilling sword fight in the chamber, as the Catholic noblemen, headed by de Guise, attack him. Charles interferes to save Henry, and there the play ends. Needless to say, both the visiting players were seen to good advantage. Mr. Terry as Henry and Miss Neilson as Marguerite.

TWO WOMEN.

(Continued from page 28.)

The critics describe the play as machine made and a combination of Zaza and Camille, with speeches, tirades and exhortations specially manufactured for Mrs. Carter.

The basic idea of the play, that of the artist, who is fascinated by the resemblance which the brazen Jeannine Bartet bears to his dead wife, Jeannette Moreau, and who, after having her pose for the completion of his wife's portrait at his suburban cottage, falls irrevocably in love with her, while Jeannine undergoes a complete moral reformation, is generally commended.

In the second act, showing the feverish life of Bal Taharin, with Jeannine as the pivot of interest, Mrs. Carter was decidedly at her best. She still has a beautiful figure, and her dash and abandon as the peccant ballerina were characteristic of her former triumphs. Also, in the acts following, she had inspirational moments, but in the main she was over-persistently dominant and monopolistic of the center of the stage, and the play diminished in interest the nearer it approached the end. Here the evidence that the playwright was drawing on old material became conclusive and the solution too apparent.



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VIRGINIA STATE FAIR; broke record.
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MINNESOTA STATE FAIR; broke record.
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These facts can all be proven. SIBLEY'S SUPERB SHOW will be larger and better than ever season of 1911, and can now be booked for fair dates and early park time.

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SASSAMAN AND BRUCE AMUSEMENT CO.
THREE GOOD SHOWS

that do not conflict. Want to buy or lease for cash, Living Car. Want to hear from good Plantation People. Want ten-piece Italian Band and Lady Baritone to Sing with Band. This show will be out all winter. Week December 5th, Union, S. C.; December 11th, Spartanburg, S. C.

Wanted for Summer Season of 1911--10 Weeks
SENSATIONAL OPEN-AIR ACTS

JOS. J. FLYNN, Colonial Bldg, Boston, Mass.

Wanted -- For Campbell United Shows

One Ballyhoo Show, one Grind Show, Colored Performers, Colored Musicians, Girls for Edna Show, Stadium Performers, Girl for Poses that can sing. Can use Concessions that don't coddlet. Le land, Miss., Dec. 3 to 8; Arkansas City, Ark., 10 to 15. Show carries two good free acts and band, and stays out all winter. H. W. CAMPBELL.

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Can place high-class Stock Company in city of 100,000, for season run. Great opening. Get in early if you can deliver the goods. When you look it over, you will say with me, "It's the softest spot in America for a high-class stock company." Address all correspondence, PETER F. GRIFFIN, Variety Theatre Bldg., Toronto, Canada.

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WANT small organized Band or Musicians for same to join at once. Must be first-class. Salary sure, but must be reasonable. This show never closes. Write full particulars in first letter. Address YOUNG BROS., Dec. 5 to 11, Ruleville, Miss.

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Byron W. Loucks

Juvenile man with Acme Stock Co., Everett, Wash. Mr. Loucks came to Everett from a 210 weeks' engagement with Jessie Shirley Co., of Spokane. This makes Mr. Loucks' 89th week in Everett. He wishes his friends a "MERRY XMAS."



Chas. Le Moyne

Leading man with Acme Stock Co., Everett, Wash. Mr. Le Moyne came to Everett for a special 10 weeks' engagement and is now in his 89th week. He is author of "The Cowboy & Nobleman," a playlet having big success on Coast.



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ROUTES AHEAD

Managers and performers are respectfully requested to contribute their dates for this department. Routes must reach The Billboard not later than Saturday of each week to insure publication.

The Billboard forwards all mail for professionals free of charge. Members of the profession are invited, while on the road, to have their mail addressed in care of The Billboard, and it will be forwarded promptly.

Telegrams inquiring for routes not given in these columns will be ignored, unless answers are prepaid.

PERFORMERS' DATES.

(An additional list of Performers' Dates, as well as a list of additional routes, received too late for classification, may be found in another column.)

Acts with burlesque companies may be found in another column.

When no date is given the week of Dec. 5-10 is to be supplied.

- Abbott & Alha: 1252 Diversey Blvd., Chicago.
- Adams, Billy: 45 Dunlop st., Cambridge, Mass.
- Adams & Lewis: 108 W. Baker st., Atlanta, Ga.
- Adge & Her Lions: 210 E. 47th st., N. Y. C.
- Adler, Harry: White Rats, N. Y. C.
- Aherns, The: 3219 Colorado ave., Chicago.
- Aitken Bros.: 234 Bedford st., Fall River, Mass.
- Aitkens, Two Great: 2219 Gravier st., New Orleans.
- Alban: 1695 Broadway, N. Y. C.
- Alderfer, Chas.: Denver, Ind.
- Aldrich, Blanche: Athens, Ga.
- Aldridge, Chas. H.: 20 E. Berkley st., Uniontown, Pa.
- All, Geo. (Grand) Glasgow, Scotland, Nov. 28-March 1.
- Allen & Kenna: 125 Brewer st., Norfolk, Va.
- Allin's, Jos., Peter the Great: 422 Bloomfield St., Hoboken, N. J.
- Alvarado's, S., Goats: 1235 N. Main st. Decatur, Ill.
- Alvin & Zenda: Box 365, Dresden, O.
- American Dancers, Six: 10 Plain st., Providence, R. I.
- American Singing Four: 410 E. 168th st., Bronx, N. Y.
- Amsterdam Quartette: 131 W. 41st st., N. Y. C.
- Anderson & Ellison: 3608 Locust st., Phila.
- Andersons, Australian Twin: care Paul Tansig, 104 E. 14th st., N. Y. C.
- Andrew & Abbott Co.: 3662 Morgan st., St. Louis.
- Annis, Mrs. Wm. E.: 501 W. 139th st., N. Y. C.
- Anthony, Wm. R.: The Billboard, Cincinnati.
- Apollo Quartette: 539 N. State st., Chicago.
- Archer & Carr: Greenwich, N. Y.
- Arnold, Geo.: Box 193, Shattuck, Okla.
- Arnold, Hazel: The Billboard, Cincinnati.
- Arnold & Rick: Owego, N. Y.
- Artusa, F.: care Paul Tansig, 104 E. 14th st., N. Y. C.
- Aehner Sisters: 12 So. Newstead ave., St. Louis.
- Auer, S. & G.: 410 South 4th ave., Mt. Vernon, N. Y.
- Austin & Klumker: 3110 E. st., Phila.
- Alvino & Rialto (Superba) Delaware, O.; (Orpheum) Mansfield 12-17.
- Ardell Bros. (Gem) Cairo, Mo.
- Arnold, Jack (Poll's) New Haven, Conn., 12-17.
- Almes, Mlle. (Revere House) Chicago; (Lycenm) Port Arthur, Ont., Can., 12-17.
- Abrams, Morris (Grand) New Albany, Ind., 8-10.
- Antrim, Harry (Jefferson) St. Augustine, Fla.; (Majestic) Montgomery, Ala., 12-17.
- Ansthn, Billy D.: Edwardsville, Ill.; Litchfield 12-14; Stanton 15-17.
- Andra, Bess (Pastime) Dallas, Tex.; (Lyric) Oklahoma City, Okla., 12-17.
- Alpine Troupe, Five (Temple) Ottawa, Can.; (Orpheum) Montreal 12-17.
- Alferetta, Great (Temple) Grand Rapids, Mich.
- Alton, Ethel (Walnut St.) Louisville; (Gayety) Indianapolis 12-17.
- Alvarez & Ishy Athlone (Majestic) East St. Louis, Ill.
- Adair, Eddie, & Edythe Henney (Majestic) Kalamazoo, Mich.
- American Newboys' Quartette (Miles) Minneapolis; (Majestic) St. Paul 12-17.
- Anderson & Evans (Bijou) Orange, N. J., 8-10.
- Arms, Fire (Keith's) Phila., 12-17.
- Alexander, Geo. B. (Colonial) Indianapolis; (Apollo) Wheeling, W. Va., 12-17.
- Adelman, Joseph, Family (Orpheum) Salt Lake City; (Orpheum) Minneapolis, Minn., 12-24.
- Apdala's Animals (Columbia) St. Louis; (Grand) Indianapolis 12-17.
- Allen, Lester (Hauulin Ave.) Chicago; (Sittner's) Chicago 12-17.
- Archer, Lou (Hauulin Ave.) Chicago; (Sittner's) Chicago 12-17.
- Adair, Art (Columbia) Kansas City, Kan.; (Majestic) Cedar Rapids, Ia., 12-17.
- Anglo-Saxon Trio (Orpheum) Cobalt, Ont., Can.
- Arizona Trio (Lyric) Joplin, Mo.
- Allen, Leon & Bertie (Grand) Marysville, O.; (Grand) Columbus 12-14; (Orpheum) Zanesville 15-17.
- Adonis & Dog (Orpheum) Harrisburg, Pa.
- Allen & Lea (Pantages) Denver.
- Alpha Troupe (Orpheum) Los Angeles.
- Allmon & Nevins (Orpheum) Dallas.
- Arlington Four (Orpheum) Harrisburg, Pa.
- Artols, Jack, Duo (Orpheum) Sioux City, Ia.
- Asahi Japs (Orpheum) Oakland, Cal.
- Austin & Smith Edwardsville, Ill.
- Alexander, Hamid (Columbia) Cincinnati.
- Alphax, Fite (Orpheum) Kansas City, Mo.
- Arns, The: Madison, Ill., 8-10.
- Arnold, Chas. (Crump's) Columbus, Ind.; (Grand) Madison, 12-17.
- Booth, Hope, & Co. (Unique) Minneapolis.
- Bento Bros. (Unique) Minneapolis.
- Broughton, Jessie (Orpheum) Cincinnati.
- Barrister, Jack (Orpheum) Cincinnati.
- Bellies, Four: 29 1/2 W. Church st., Newark, O.
- Baker & Cornalia: 613 E. 45th st., Chicago.

- Baker, Sid: 1606 Race st., Cincinnati.
- Bald, Blanche: 12 W. 90th st., N. Y. C.
- Banks, Charles: 317 Park ave., Baltimore.
- Bansan, Alfred: 122 Smith st., Winnipeg, Can.
- Harber & Palmer (American) Omaha, Neb.
- Barnstead, Jr., Ed. II.: 311 E. 29th st., N. Y. C.
- Barrett, Frank: 240 5th ave., N. Y. C.
- Harry, Frank L.: 289 4th st., Troy, N. Y.
- Bartell & Garfield: 2099 E. 53rd st., Cleveland.
- Baum, Will: 97 Wolcott st., New Haven, Conn.
- Besch, Billy: 120 Randolph st., Chicago.
- Bean & Hamilton: 339 Hickory st., Buffalo.
- Beard, Billy: 1401 Drayton st., Savannah, Ga.
- Beck & Evans: 14 N. 9th st., Phila.
- Becker, Samuel: 5620 Kinsman Road, Cleveland.
- Bedini, Mme.: 112 5th ave., Chicago.
- Beecher, Will S.: White Rats, N. Y. C.
- Bees, Two: 502 Bryant ave., Chicago.
- Belford Family: Palace Hotel, 518 N. Clark st., Chicago.
- Bell, Bert (Princess) Phillipsburg, Kan.
- Bennett Bros.: 258 W. 65th st., N. Y. C.

- Bunth & Rudd: 910 Beldon ave., Chicago.
- Burgess, Harvey J.: 627 Trenton ave., Pittsburg, Pa.
- Burgess, Russell: 934 1/2 So. Figueroa st., Los Angeles.
- Burns, Billy X.: White Rats, N. Y. C.
- Burt, Al. J.: Bancroft Bldg., Altoona, Pa.
- Bneby & Williams: 561 W. 144th st., N. Y. C.
- Byers & Hermann: 3649 Paxton Road, Cincinnati.
- Byrne, John H. W.: 218 W. 34th st., N. Y. C.
- Bidette, Hazel (Lyric) Ft. Smith, Ark.
- Beard, Billy (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 12-17.
- Bondini Brothers (Orpheum) Des Moines, Ia., 12-17.
- Brunettes, Cycling (Bijou) Duluth, Minn.; (Bijou) Winnipeg, Can., 12-17.
- Booth Trio (Jacques) Waterbury, Conn.; (Hathaway's) New Bedford, Mass., 12-17.
- Bradley & Ward (Royal) Manistee, Mich.; (Dreamland) Traverse City 12-17.
- Bowers, Walters & Crooker (Columbia) St. Louis.
- Burt, Nellie (Majestic) Columbus, Ga.; (Majestic) Montgomery, Ala., 12-17.
- Baader LaVelle Trio (Pantages') Los Angeles; (Pantages) Denver 12-17.
- Bretone, May, & Co. (Princess) Cobalt, Can.
- Bebout Duo (Crystal) Anderson, Ind.; (Gayety) Indianapolis 12-17.
- Brinkman & Steele Sisters (Orpheum) Canton, O.; (Norka) Akron 12-17.
- Bloomquest Players (Orpheum) Montreal.
- Bernard & Orth (Majestic) Columbus, Ga.; (Majestic) Montgomery, Ala., 12-17.
- Bianphi & Hehr., & Ethel May (American) Elyria, O.
- Bandy & Fields (New Murray) Richmond, Ind.; (Star) Muncie, 12-17.
- Bergere, Valerie, Players (Keith's) Columbus, O.; (Poll's) Scranton, Pa., 12-17.
- Byron & Langdon (Majestic) Little Rock, Ark.; (Majestic) Ft. Worth, Tex., 12-17.

This blank is available for route data in case you have no route cards. Cards will be mailed upon application.

Name			
Week	Theatre	City	State

PERMANENT ADDRESSES

If you are unable to give route, and desire to have your permanent address listed, kindly provide the necessary information, using this blank.

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- Bennett & Marcello: 26 W. 67th st., N. Y. C.
- Bergere, Jeannette & Rose: 224 W. 45th st., N. Y. C.
- Bernard, Al.: 4429 So. Liberty st., New Orleans.
- Berns, Miss Lealle: 716 Buckingham Place, Chicago.
- Bianca, Mlle.: care Max Hirsch, Metropolitan O. H., N. Y. C.
- Bigelow, The: 2602 Monroe st., Chicago.
- Billyek's Capt., Sea Lions: care Das Programme, Berlin, Ger.
- Bimbos, The: 694 Pacific st., Appleton, Wis.
- Bibbee & Connelly: Hotel Rookery, Kewawee, Ill.
- Black & McCune: 19 Neponset ave., Boston.
- Blair & LaFoe: 2040 Amsterdam ave., N. Y. C.
- Blanchard & Merrill: 1159 Octavia st., San Francisco.
- Bloodell, Mabel: 1131 N. 3d ave., Knoxville, Tenn.
- Boston City Quartette: 470 Warren st., Brooklyn.
- Boys, Ger.
- Boutin & Tillson: White Rats, N. Y. C.
- Brastz, Seima: care Tansig, 104 E. 14th st., N. Y. C.
- Brahm's Ladies Quartette: 1129 S. Hill st., Los Angeles.
- Braud, Laura Martiere: 515 Main st., Buffalo.
- Braun Sisters: Richardson Park, Dela.
- Brenner, Samuel N.: 2856 Tully st., Phila.
- Brinkleys, The: 424 W. 39th st., N. Y. C.
- Britton, Nellie: 140 Morris st., Phila.
- Brittons, Three Musical: 729 Liberty ave., Brooklyn.
- Boises, Sensational: 675 Jackson ave., Bronx, N. Y. C.
- Broadway Comedy Quartette: 20 Williams ave., Brooklyn.
- Brooks & Brooks: The Billboard, Cincinnati.
- Brown & Davis: 24 Foxy ave., Newark, O.
- Brownies, The, & Co.: 6th & Jackson sta., Topeka, Kan.
- Browning, Bessie: 340 E. 56th st., N. Y. C.
- Budds, Aerial: 26 N. Union st., Aurora, Ill.
- Banebu & Alger: 2319 W. Main st., Louisville, Ky.
- Browning Bessie (Majestic) Dallas, Tex.
- Botter, Harry, & Co. (Chutes) San Francisco; (Pantages) Los Angeles, 12-17.
- Byrne, Myrtle, & Co. (Bijou) Oshkosh, Wis.
- Boynton & Bourke (Orpheum) New Orleans.
- Hicknell & Gilney (Princess) Hot Springs, Ark.
- Beers, Leo (Orpheum) Savannah, Ga.
- Barret & Earle (Grand) Knoxville, Tenn.
- Behan, George (Orpheum) Oakland, Cal.; (Orpheum) Los Angeles, 12-17.
- Bellmontes, The (Orpheum) Leavenworth, Kan.; (Columbia) Kansas City, 12-17.
- Barry, Mr. & Mrs. Jimmie (Orpheum) Kansas City, Mo.; (Orpheum) Sioux City, Ia., 12-17.
- Bathing Girls (Orpheum) St. Paul.
- Barnes & Crawford (Orpheum) Montreal; (Poll's) Springfield, Mass., 12-17.
- Burke, John & Mae (Pantages) Sacramento, Cal.; (Chutes) San Francisco, 12-17.
- Big City Four (Majestic) Chicago; (Lyric) Dayton, O., 12-17.
- Bloom City Four (Orpheum) Kansas City, Mo.; (Orpheum) Omaha, Neb., 12-17.
- Behena, Thome (Idle Hour) Denison, Tex., 8-10.
- Burton & Burton (Empire) Indianapolis.
- Burns & Fell (Lyric) Sedalia, Mo., 8-10.
- Boyd, Mazie (O. H.) Ballinger, Tex.
- Belmont, Joe: Hamby, Eng., 12-17; Exeter, 10-24; Coventry, 26-31.
- Bros & Maxlin (Seaside) Ames, Ia.
- Byron & Langdon (Majestic) Little Rock, Ark.
- Calvert-Parkers, The: Portland, Me.
- Cameron, Ella: 381 Broad st., New London, Conn.
- Campbell-Clark Sisters: Clarendon Hotel, Chicago.
- Carl & Rhell: 496 W. 18th st., Kansas City, Mo.
- Carle, Irving: 4203 N. 41st st., Chicago.
- Carlin & Clark: 913 Prospect ave., Buffalo.
- Carlton Sisters: 401 W. 28th st., N. Y. C.
- Carol Sisters: 104 W. 16th st., N. Y. C.
- Carols, The: 213 E. 14th st., N. Y. C.
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Chase, Clifton E.: 44 5th st., New Bedford, Mass.
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Clayton Trio: The Billboard, Cincinnati.
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Clotilde & Montrose: 223 W. 38th st., N. Y. C.
Cottas, Three Musical: 144 W. Seneca st., Oswego, N. Y.
Cody, Louise: The Billboard, Cincinnati.
Coles, Three Musical: 149 Seals ave., Biloxi, Miss.
Columbia Musical Four: 212 W. 42nd st., N. Y. C.
Columbians, Five, Inc.: Findlay, O.
Comstock, Roy: 7321 Cedar ave., Cleveland.
Conkey, Clever: Wausau, Wis.
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Cotter & Boulden: care Norman Jefferies, 9th & Arch sts., Phila.
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Craves, Edwin P.: 233 N. Sherman st., Bay City, Mich.
Crawford, Glen S.: 1439 Baxter st., Toledo, O.
Crawford & Delancey: 110 Ludlow st., Bellefontaine, O.
Crayton, F. Lawrence: 703 Herrick st., Elmira, N. Y.
Crelighton, J. C.: 115 Clymer st., Brooklyn.
Crollins, Dick: Vaudeville Comedy Club, 224 W. 46th st., N. Y. C.
Crooks, Chas. M.: Muskegon, Mich.
Cullen Bros.: 2916 Ellsworth st., Phila.
Carbrey Bros. (Keith's) Phila.
Curtis Sam & Co. (Orpheum) Cincinnati.
Charbino Bros., Three (Forsyth) Atlanta, Ga.; (Keith's) Phila., Pa., 12-17.
Cromwell & Sause (Majestic) LaCrosse, Wis.
Clark, H. H. (Orpheum) Oakland, Cal.
Carr, Ernest, & Co. (Toll's) New Haven, Conn., 12-17.
Coltrine, The (Orpheum) St. Paul.
Clifford & Burke (New Grand) Evansville, Ind., 12-17.
Cliff, Laddie (Manhattan O. H.) N. Y. C.; (5th Ave.) N. Y. C., 12-17.
Clifford, Edith, In The Eagle and The Girl (Majestic) Dubuque, Ia., 12-17.
Carson Bros. (Orpheum) Des Moines, Ia.
Chassinio (Hammerstein's) N. Y. C.; (Music Hall) Pawtucket, R. I., 12-17.
Clifton, Four (Majestic) Milwaukee; 104 E. 14th st., N. Y. C., 12-17.
Cross & Josephine (Orpheum) Seattle; (Orpheum) Portland, Ore., 12-17.
Carroll-Gillette Troupe (Piazza) Chicago; (Kedzie) Chicago, 12-17.
Cuttly Musical (Orpheum) Oakland, Cal., 5-17.
Cody, Arthur, & Merritt Sisters (Bijou) Augusta, Ga.
Cooper & Robinson (Colonial) N. Y. C.; (Orpheum) Brooklyn, 12-17.
Chamille, Emile (Majestic) Little Rock, Ark.
Cambell's Dog Circus (Pantages) St. Joseph, Mo.
Carson & Willard (Toll's) Scranton, Pa.
Cordia & Maud (Colonial) Indianapolis; (Apollo) Wheeling, W. Va., 12-17.
Connelly, Mr. & Mrs. Erwin (Orpheum) Dunell, Minn.; (Orpheum) Winnipeg, Can., 12-17.
Cressville, Nellie (Franklin) Phila.
Cressy & Dwyne (Majestic) Milwaukee, 5-17.
Caine & Odum (Bijou) Duluth, Minn.; (Bijou) Winnipeg, Can., 12-17.
Coyle, T. Carroll (O. H.) McLeansboro, Ill., 5-7.
Craves, E. P. (Vaudeville) Grand Rapids, Mich.
Carroll & Leslie: Camden, N. J.
Cleveland, Claude & Marion (Orpheum) Boston.
Connor & Morse (Family) Detroit.
Coggswell, Cycling (Orpheum) Dallas, Tex.
Crane, Mrs. Gardner, & Co. (Proctor's) Newark, N. J.
Christy & Willis (Majestic) Paterson, N. J.
DeWinds, Marjorie C. (Elite) Anniston, Ala.
Davis Bros., Three (Family) Buffalo.
DeVilhis, Great (O. H.) Dowagiac, Mich.
Dare Bros. (Pantages) Sacramento, Cal.; (Chute) San Francisco 12-17.
Davis & Hodge (Crystals) Columbus, Ind., 8-10.
Dunlap, Gertrude (Empress) Cincinnati.
Dalley & Well: 733 So. Western ave., Chicago.
Dale, Daltry Dottie: 252 W. 36th st., N. Y. C.
Daly & O'Brien (National) Sydney, Australia, Indef.
Davenport, Pearl B. (Orpheum) Butler, Pa.
Day, Carita: 586 7th ave., N. Y. C.
DeArmo, Billy: 503 N. Clark st., Chicago.
DeRillo, Homer: 11 E. 7th st., Erie, Pa.
DeCampe, Guy: Henderson, N. C.
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DeVoe & Mack: Mansfield, O.
Dick, Ray: 522 Ohio ave., Kokomo, Ind.
Dickens & Floyd: 343 Rhode Island st., Buffalo.
Dickinson, Richard: Norfolk, Mass.
Dixon, Madeline: 634 Longwood ave., N. Y. C.
Divoise, The: 142 E. 5th st., Mansfield, O.
Dolan & Lenhart: 2490 7th ave., N. Y. C.
Donita: Clarendon Hotel, Chicago.
Donner, Doris: 343 Lincoln st., Johnstown, Pa.
Donovan & Macklin: 1130 Taylor st., Ft. Wayne, Ind.
Dorle Trio: 957 N. State st., Chicago.
Dorsch & Russell: 604 S. Belmont ave., Newark, N. J.
Doss, Billy: 102 So. High st., Columbia, Tenn.
Douglas, Myrtle: Revere House, Chicago.
Downard & Downard: Cyclone, Ind.
Downey & Willard: 41 Linwood ave., Detroit.
Drew, Carroll: Actors' Fund, Gaiety Theatre Bldg., N. Y. C.
Dunbar & Fisher: White Hats, N. Y. C.
Dunlay & Merrill: Union Hotel, Chicago.

Dupille, Ernest A.: Vaudeville Club, London, Eng., Indef.
Durning, Parson Jo (People's) Leavenworth, Kan.
DuRoss & Galvin: 1617 Waverley ave., Cincinnati.
Deaves, Harry, & Co. (Crystal) Chicago.
Duprez, Fred (Orpheum) New Orleans.
Darmody (Germaintown) Phila.
Darrowa, The (Manhattan O. H.) N. Y. C.
DeVelde & Zeld (Keith's) Paterson, N. J.; (Toll's) Scranton, Pa., 12-17.
Daly's Country Choir (Grand) Tacoma, Wash.; (Grand) Portland, Ore., 12-17.
Drew, Pat (Empress) Montgomery, Ala.; (Alamo) New Orleans, La., 12-17.
Dellenzo & Ladue (Toll's) Worcester, Mass.; (Grand) Syracuse, N. Y., 12-17.
Diamond Four (Empress) Ft. Worth, Tex.; (Orpheum) Dallas, 12-17.
Dixon & Nelson (Gayety) Indianapolis.
Dark Knights, Ten: Dubois, Pa.
Downs, T. Nelson (American) San Francisco; (Los Angeles) Los Angeles, 12-17.
Delmar & Delmar (Pantages) Denver; (Pantages) Pueblo, 12-17.
Donovan & Arnold (Toll's) Scranton, Pa.; (Toll's) Bridgeport, Conn., 12-17.
Dantes, The: Cleveland.
Davis & Moran (Hamilin Ave.) Chicago; (Sittner's) Chicago, 12-17.
Dinkelspiel's Christmas, with Bernard A. Reinold (Orpheum) Kansas City, Mo.; (Orpheum) Des Moines, Ia., 12-17.
Dallas, Beulah (Orpheum) Savannah, Ga.; (Majestic) Jacksonville, Fla., 12-17.
Dalton, Thos. H. (Majestic) Rock Island, Ill., 12-14; (Family) Clinton, Ia., 15-17.
DeCoupe, Zeld (Montanke) Hudson, Mich., 8-10.
Develo, E. J. M.: Richmond, Va., 5-17.
Dagwell Sisters (Orpheum) Harrisburg, Pa.
Dean, Cliff, Co. (Orpheum) Portland, Ore.
Draser, Marvelous: Highland Park, Quincy, Ill.
Edman & Gaylor: Box 39, Richmond, Ind.
Edythe, Corinne: 225 So. Robey st., Chicago.
ElBarto: 2531 N. Hollingwood st., Phila.
Emmerson & Wright: 2811 N. May st., Kansas City, Kan.
English, Rosebuds: 2841 W. 1st st., Brighton Beach, N. Y.
Eoff & Reinsch: 814 High st., Des Moines, Ia.
Ernesta, Three (Empire) London, Eng., Nov. 14-Jan. 15.
Esher & Welsh: 1831 Ranstead st., Phila.
Esmond, Flora & Baby: Gen. Del. Wash., D. C.
Espe Trio: 1711 Wells st., Chicago.
Ethardo, Naomi: Fair Haven, N. J.
Evans, Bessie: 3703 Cottage Grove ave., Chicago.
Evelyn Sisters: 252 Greene ave., Brooklyn.
Eldrid, Gordon, & Co. (Keith's) Phila.
Elliott, Kathryn (City) Valdosta, Ga.
Eaton, Olive, & Co. (Orpheum) New Orleans.
English, Jack (Majestic) Montgomery, Ala., 12-17.
Erickson, Knute, Co. (Toll's) Worcester, Mass.; (Keith's) Providence, R. I., 12-17.
Ehrendall Bros. & Dutton (Keith's) Paterson, N. J.
Esmonds, The (Alpha) Erie, Pa., 8-10.
Eagle and The Girl (Majestic) Dubuque, Ia., 12-17.
Elliott, Belair & Elliott (Circle & Lydia) Chicago; (Majestic) Madison, Wis., 12-17.
Edmonds, Agnes (Stewart) Brazil, Ind.; (Dixie) Uniontown, Pa., 12-14; (Maryland) Cumberland, Md., 15-17.
Fanning, Jno. J.: 139 Olive st., New Haven, Conn.
Fantas, Two: 8 Union Square, N. Y. C.
Faust, Grace: 1018 N. State st., Chicago.
Fernandez-May Duo: 207 E. 87th st., N. Y. C.
Fields, Will H., & LaAdella: 3041 W. Ravenswood Park ave., Chicago.
Fineberg, Nannie: 1140 So. 16th st., Phila.
Fisher, W. X.: Spring & Plum sts., Newton, Ia.
Floridells, The: 3132 H st., San Diego, Cal.
Foner, Art: 264 Watkins st., Brooklyn.
Fox & Louise: 128 So. Broad st., Mankato, Minn.
Fox, Frank: Levere House, Chicago.
Fox & Summers: 517 N. 10th st., Saginaw, Mich.
Franklin, Gneer & Co.: 612 N. Dearborn ave., Chicago.
Franklin, H., & Standard: Rahnsdorfer Muehle, Berlin, Germany.
Frank, Jos. J.: 138 So. Commerce st., Grand Rapids, Mich.
Franz, Sig. & Edythe: 12 Hotchkiss st., Birmingham, N. Y.
Fraser Trio: 16 Inman ave., Rahway, N. J.
French, Harry: 318 N. Main st., Mt. Pleasant, Mich.
Frey, Henry: 1697 Madison ave., N. Y. C.
Friend & Downing: 418 Strand, W. C., London, Eng., April 13, Indef.
Fritchle & Adams: White Rats, N. Y. C.
Froze Trio: 3705 20th ave., South, Minneapolis.
Fulton, Chas. M.: 2538 Indiana ave., Chicago.
Ferry, J. Banks: Buffalo, Okla.
Fagan, Noodles (Trent) Trenton, N. J.; (Garfield) Wilmington, Del., 12-17.
Foe, Lee Tung: Chicago; (Alca) Detroit, 12-17.
Frank, Joseph J.: Little Rock, Ark.; Guthrie, Okla., 12-17.
Fox & Evans (Proctor's) Jersey City, N. J.; (Proctor's) 23rd St. N. Y. C., 12-17.
Fields & Hanson (Willard) Chicago; (Pekin) Chicago, 12-17.
Fenton, Marie (Majestic) Des Moines, Ia.; (Orpheum) Omaha, Neb., 12-17.
Forn, Ray (Bijou) Winnipeg, Can.; (Majestic) Butte, Mont., 12-17.
Flower, Dick J. (Grand) Cleveland; (Empress) Cincinnati, 12-17.
Frosman, Maurice (Orpheum) Lincoln, Neb., 12-17.
Finney, Mand & Gladys (Orpheum) Des Moines, Ia.; (Orpheum) Minneapolis, Minn., 12-17.
Fuller's, Lole, Ballet of Light (New Grand) Evansville, Ind.; (Orpheum) Memphis, Tenn., 12-17.
Frevoll, Fred (Majestic) Birmingham, Ala.; (Majestic) Montgomery, 12-17.
Farson, Billy, & Clark Sisters (Orpheum) Spokane.
Fields & Hanson (Willard) Chicago; (Pekin) Chicago; (Sittner's) Chicago, 12-17.
Foley & Earl (Collinson) Phoenix, Ariz.
Force & Willhaus (Orpheum) Lincoln, Neb.
Fitzgerald, Troy: 208 W. Green st., Hilde Point, N. C.
Florens Family (American Music Hall) Omaha, Neb., 5-17.
Fiochli's, Otto, Tyroleans (Empire) Calgary, Can.; (Pantages) Spokane, Wash., 12-17.
Ferry, Wm. (Park) Youngstown, O.; (Grand) Indianapolis, Ind., 12-17.
First Barney (Star) Westley, R. I., 8-10.
Fowler, Kate (Queen) San Diego, Cal.
Francisco, The (Electric) Elyria, O., 8-10.
Gage, Juggling: 179 White st., Springfield, Mass.

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- Geyer, Bert: Palace Hotel, Chicago.
- Gibney & Earle: 509 Madison ave., Toledo, O.
- Gibson Bros.: 2 Willow st., Brooklyn.
- Gibson, Ted & Kate: 306 Gates ave., Brooklyn.
- Gilday & Fox: 208 State st., Chicago.
- Gleason, Little Lew: White Rats, N. Y. C.
- Godfrey, Hal: care P. Casey, Long Acre Bldg.,
N. Y. C.
- Golden & Hughes: Milford, Mass.
- Gonzales, A. (Monarch) Lawton, Okla.
- Goodhue & Burgess: White Rats, N. Y. C.
- Gorman & Bill: 136 4th ave., N. Y. C.
- Gorman & West: 1855 Lexington ave., N. Y. C.
- Gorton, Ed. & Lizzie: 14 Harrison st., De-
troit.
- Goss, Eddie: Raymond st., Fall River, Mass.
- Gould, Wm.: Green Room Club, 139 W. 47th
st., N. Y. C.
- Grabam & Randall: 327 Pearl st., Brooklyn.
- Granberry & LaMon: 1553 Broadway, N. Y. C.
- Grant & Brewer: 34 Boyce ave., Walla Walla,
Wash.
- Gray, Ed: 26 W. 125th st., N. Y. C.
- Gray & Gray: 1922 Bird st., Joplin, Mo.
- Grilina & Co.: 6104 St. Clair ave., N. E.,
Cleveland.
- Gravater, Helene: 408 So. 7th ave., LaGrange,
Ill.
- Greene & Parker: National Hotel, Chicago.
- Greenwood, Beale: 636 N. State st., Chicago.
- Grimbs, Fred L.: care Theatrical Club, 21
Monroe st., Montgomery, Ala.
- Grigoletti's Aerial Ballet (Winter Garden) Ber-
lin, Germany, Dec. 1-31.
- Groom Sisters: 503 N. Harmltage ave., Trenton,
N. J.
- Gruet & Gruet: White Rats, N. Y. C.
- Gulse, Johnnie: New Brunswick, N. J.
- Grey & Pisk (Keith's) Phila.
- Georgia Campers (Orpheum) Cincinnati.
- Goodman, Joe (Arcade) Orlando, Fla.
- Goodwin & Elliott (Dominion) Ottawa, Can.;
(Shubert) Utica, N. Y., 12-17.
- Garnsey, Ray (Orpheum) San Francisco.
- Granat, Louis M. (Family) Moline, Ill.; (Tre-
vett) Chicago, 12-17.
- Goodrode, Great (Vaudville) Otago, Mich.
- Grimes, Tom, & Co. (Orpheum) Lima, O.; (Or-
pheum) Newark, 12-17.
- Galriel, Master, & Co. (5th Ave.) N. Y. C.
- Grimm & Stachel (Colonial) Lawrence, Mass.
- Gruber's, Capt. Max, & Mlle. Adeline's An-
nals (Grand) Pittsburg, Pa.; (Keith's) Co-
lumbus, O., 12-17.
- Gliden Sisters, Three (Orpheum) Lima, O.
- Green, Ethel (Grand) Syracuse, N. Y.; (Trent)
Trenton, N. J., 12-17.
- Glose, Augusta (Orpheum) Salt Lake, U., 12-17.
- Gordon & Marx (Keith's) Columbus, O.; (Scr-
anton), Pa., 12-17.
- Grover, Mildred, & Dick Richards (Orpheum)
Ogden, U.; (Orpheum) Salt Lake, 12-17.
- Graville & Rogers (Majestic) Milwaukee; (Hay-
market) Chicago, 12-17.
- Gossau, Bobby (O. H.) Aylmer, Ont., Can.
- Girls From Melody Lane (Temple) Detroit.
- Goldsmith & Hoppo (Grand) Pittsburg, Pa.
- Grant & Hoag (Orpheum) Oakland, Cal.
- Huntings, Four (Columbia) Cincinnati.
- Hoey & Lee (Columbia) Cincinnati.
- Hallen & Hayes (Orpheum) Cincinnati.
- Hawkins, Lew (Keith's) Phila.
- Howley, Irene (Orpheum) Kansas City, Mo.
- Hoffer, Cora Mickle, & Co. (Miles) Minneapolis.
- Holland & Webb (Miles) Minneapolis.
- Haley & Haley: 1127 Pierce Bldg., St. Louis.
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- Hall, E. Clayton-Eather Collier Co.: Elmhurst,
Pa.
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- Hilton, Geo. A.: 22 Bank st., Brunswick, Me.
- Hoppe, Vera: Ridgely Park, N. J.
- Howard & Boyd: 5551 Etzel ave., St. Louis.
- Howze Sisters: 436 6th st., Jacksonville, Fla.
- Hullinger, Dillon: The Billboard, Chicago.
- Huntings, Four: Fair Haven, N. J.
- Huxtables, The: 18 Oliver st., Salem, Mass.
- Hyatt & Lenore: 1612 W. Lantvale st., Balti-
more.
- Hyde & Talbot: Torrington, Conn.
- Harvel's Marionette Circus (Family) Musca-
tine, Ia., 8-10.
- Hood, Sam (Arcade) Toledo, O.; (Bijou) Plana,
12-17.
- Harris & Pierce (Wigwam) Muskogee, Okla.,
8-10.
- Harris, Fred: 323 Broadway, Paducah, Ky., 1-31.
- Huntrose (Grand) Tacoma, Wash.; (Grand) Port-
land, Ore., 12-17.
- Hanson, Harry L. (Willard) Chicago; (Pekin)
Chicago, 12-17.
- Howard, Hap (Orpheum) Cobalt, Can.
- Hessie (Orpheum) Boise, Idaho; (Lycium) Og-
den, U., 12-17.
- Herbert, Frogman (Grand) Knoxville, Tenn.;
(Majestic) Charleston, S. C., 12-17.
- Hawley, E. Frederic, & Co. (Temple) Detroit;
(Temple) Rochester, N. Y., 12-17.
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(Colonial) Atchison, 11-17.
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- Hasthorne, Hilda (Orpheum) Portland, Ore.
- Hart, Marie & Billy (Orpheum) Seattle; (Or-
pheum) Portland, Ore., 12-17.
- Hurford & Chain (Princess) Wichita, Kan.
- Haney, Edith (Gale) Springfield, Ill.; (Shind-
ler's) Chicago, 12-17.
- Hasty, Charlie (Majestic) Columbus, Ga.; (Ma-
jestic) Charleston, S. C., 12-17.
- Harris & Randall (Indiana) Marion, Ind.; (Mur-
ray) Richmond, 12-17.
- Hole, Albert (Shubert) Utica, N. Y.; (Orpheum)
Harrisburg, Pa., 12-17.
- Holland, Happy Doc (Temple) Grand Rapids,
Mich.
- Hamilton, Estella B. (Miles) Minneapolis; (Ma-
jestic) St. Paul, 12-17.
- Harris, Grove, & Co. (Majestic) Little Rock,
Ark.; (Majestic) Ft. Worth, Tex., 12-17.
- Hoey & Hoag (Majestic) Montgomery, Ala.;
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- Harlocks, The (Orpheum) So. Bend, Ind.;
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- Haulon Bros. (Orpheum) Spokane, 12-17.
- Howard Bros. Flying Banjos (Poll's) Hartford,
Conn.; (Poll's) Bridgeport, 12-17.
- Harvey & DeVora Trio (Orpheum) Minneapolis;
(Orpheum) Duluth, 12-17.
- Hart's Joseph, Dinkel's Christmas Co. (Or-
pheum) Kansas City, Mo.; (Orpheum) Des
Moines, Ia., 12-17.
- Hart's, Joseph, Little Stranger Co. (Poll's)
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land, Md., 15-17.
- Hayes Sisters: Cornwall, Ont., Can.
- Hayward & Hayward (New Grand) Evansville,
Ind.
- Hathaway, Kelley & Mack (Poll's) Hartford,
Conn.
- Hayman & Franklin (Regent) Salford, Eng.,
12-17; (Palace) Cardiff, 19-24; (Trivoli) Lon-
don, 20-31.
- Herman, Lew (Grand) Hamilton, Can.
- Hymer, John R., & Co. (Shubert) Utica, N. Y.
- Instrumental Trio: Hector's Cafe, 17th & Curti-
ste, Denver.
- Irwins, Two: 3984 E. 71st st., Cleveland.
- Ishikawa Jap Troupe: 7300 Sangamon st., Chi-
cago.
- Inness & Ryan (Majestic) Charleston, S. C.;
(Majestic) Columbus, Ga., 12-17.
- Infield & Howard (Temple) Grand Rapids, Mich.;
(Illusa) Detroit, 12-17.
- It Happened In Arizona (Majestic) Ft. Worth,
Texas.
- Ingrams, Two (Gayety) St. Paul.
- Iwanoto Blind Troupe (Healy) Hibbing, Minn.
- Jordan, Harry (Victoria) Baltimore.
- Jones, Alexander (Grand) Lincoln, Neb.; (Grand)
Topeka, Kan., 12-17.
- Jewels & Rogers (Poll's) Hartford, Conn.; (Or-
pheum) Montreal, Can., 12-17.
- Jewell's Marinkas (Orpheum) Oakland, Cal.
- Johnson & Carole (Auditorium) Cincinnati.
effers, Emma: 526 Cortland ave., Bronx, N. Y. C.
- Jeunings & Benfrow (Dominion) Ottawa, Can.
- Jackson, Clements: 516 ave. C, San Antonio,
Tex.
- Jarvis & Harrison: 26 McKinley st., Hartford,
Conn.
- Jennings & Benfrow: 714 Broadway, Everett,
Mass.
- Jerome & Leroy: 814 Mary st., St. Joseph, Mo.
- Jester, Jolly Jean: 423 So. Park st., High Point,
N. C.
- Jennets, The: 948 N. Western ave., Chicago.
- Jewel, Roy R.: 612 N. 23rd st., Mattoon, Ill.
- Johnston, Musical: 388 Eighth ave., N. Y. C.
- Jones, Roy C.: 1553 Broadway, N. Y. C.
- Jones & Whitehead: 47 W. 28th st., N. Y. C.
- Jordan, Earl: 206 E. 6th st., Lexington, Ky.
- Jolson, Al. (Orpheum) Kansas City, Mo.
- Jackson, Billie (American) San Francisco; (Wig-
wam) San Francisco, 12-17.
- Keenan, Frank, & Co. (Columbia) Cincinnati.
Kara (Orpheum) Cincinnati.
- Kalchli Trio: 1227 E. 71st st., Chicago.
- Kartello Bros.; Paterson, N. J.
- Kaufmann, The: 240 E. 35th st., Chicago.
- Keating & Murray: Wildwood, N. J.
- Kesley & Parry: care Mrs. Davidson, 281 W.
150th st., N. Y. C.
- Keene, Mattie: Hot-J Gerard, N. Y. C.
- Kesley Sisters, Three: 4832 Christiana ave.,
Chicago.
- Kelly, Joe K. (9th and Arch St.) Phila.
- Kelly & Henry: 2738 Frankford ave., Phila.
- Kilners, The: 133 Colonial Place, Dallas, Tex.
- Kenny & Hollis: 64 Harvard ave., Allston,
Mass.
- Kent & Wilson: 6036 Monroe ave., Chicago.
- King Bros.: 211 4th ave., Schenectady, N. Y.
- King, Violet: Winter Gardens, Blackpool, Eng.
- King & Bailey: 206 W. 40th st., N. Y. C.
- Kingsley & Roberts: 320 Baltimore Bldg., Okla-
homa City, Okla.
- Klein & Erlanger: 1387 E. 42nd st., Cleveland.
- Klein Trio: 4759 Oldenberg ave., St. Louis.
- Kildo, J. F.: 2149 Thomas st., Chicago.
- Klinefelters, The: Box 462, Hawarden, Ia.
- Kiss Sisters, Three: care Paul Tausig, 104 E.
14th st., N. Y. C.
- Kolder, Frank & May: 240 S. Chestnut st.,
Marysville, O.
- Kuhl, Gus & Marion: 911 Fourth st., Milwaukee.
- Kupper, The: 117 W. 23rd st., N. Y. C.
- Kotara, Frank: 065 Race st., Phila.
- Kramers, The: Anafonink, Pa.
- Kramer-Bruno Trio: care Tausig, 104 E. 14th
st., N. Y. C.
- Kramo & Norimen: 203 Gostlin st., Hammond,
Ind.
- Krono-Mansfield Trio: New Milford, Conn.
- Kramplin & Bell (Majestic) Shawnee, Okla.,
8-10.
- Koehly, Great (Kentucky) Paducah, Ky.
- Kowley & Parks (Majestic) Waco, Tex.
- Kieth & Clifton (Gayety) Galesburg, Ill.; (Ave.)
E. St. Louis, 12-17.
- Kaufmanns, The (Majestic) Williston, N. D.;
(Bijou) Great Falls, Mont., 12-17.
- Kelly, Jack & White (Shubert) Toronto.
- Kestons, Three (Hathaway's) Lowell, Mass.;
(Hathaway's) New Bedford, 12-17.
- Kuight, Harlan E., & Co., (Orpheum) Spokane;
(Orpheum) Seattle, 12-17.
- King Bros. (Majestic) Des Moines, Ia.; (Majes-
tic) LaCrosse, Wis., 12-17.
- Kovarik (Hilfandi) Rockland, Me.; (Merri-
mack) Lowell, Mass., 12-19.
- Kaufmann Troupe (Columbia) Cincinnati.
- Kuhns, Three White (Orpheum) Los Angeles,
5-7.
- Kelly & Wentworth (Orpheum) Champaign, Ill.,
8-10; (Varieties) Terre Haute, Ind., 12-17.
- Kaufman Bros., (Orpheum) Salt Lake, U.;
(Orpheum) Denver, Colo., 12-17.
- Kane, Leonard (Majestic) Houston, Tex.;
(Princess) Hot Springs, Ark., 12-17.
- Kurtis Roosters (Bijou) Mason City, Ia.

Kirksmith Sisters (Temple) Ft. Wayne, Ind.
Labi, Ueell & Avery: 1017 Laguna st., San Francisco.
Lakolo & Lorain: Palace Hotel, Chicago.
Lalobles, Four: Decatur, Ind.
Lalarch, Frank: 402 W. 20th st., Chicago.
La Marr, Frank: Gen. Del., Grand Rapids, Mich.
Lambert, The: Mt. Vernon, O.
Lamora, Paul: 27 Monroe st., Albany, N. Y.
Lamonte, Frank: (Majestic) Phila.
LaMonte's Cockatoos: 1553 Broadway, N. Y. C.
LaMoure Bros.: 64 Cedar Lake ave., Minneapolis.
Lancaster, Mr. & Mrs. Tom: New Castle, Dela.
Lancaster & Miller (Arcade-Grand) Hoquiam, Wash.
Lansings, The: 210 N. Broadway, Baltimore.
LaBocco, Boxy P.: Box 62, Washburn, Ill.
LaRose Bros.: 107 E. 31st st., N. Y. C.
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LeGrange & Gordon: 2823 Washington st., St. Louis.
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Lincoln, Four: 2159 Huron st., Chicago.
Lines, Harry: 420 6th st., South, Minneapolis.
Lingeman, Sam & Lucy: 705 N. 5th st., Phila.
Lloyd & Falls: 588 Lyell ave., Gates, Rochester, N. Y.
Lockwood, Musical: 133 Cannon st., Poughkeepsie, N. Y.
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Lowe, F. J.: 2720 18th ave., South, Minneapolis.
Lowe, Leslie J. (Hong Kong) Toledo, O.
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Lue & Lue: 926 N. Broad st., Phila.
Langdon, Harile (Empress) Cincinnati.
Lomborg, Anna: Lock City Hotel, Swormville, N. Y.
Lewis & Chapin (Empire) Pittsfield, Mass.
LaVettes, The (Rex) Marshalltown, Ia.
Lefingwell, Nat. & Co. (Fischer's) Pasadena, Cal.; (Queen) San Diego 12-17.
Lyra, Three (Orpheum) Brooklyn; (Alhambra) N. Y. C. 12-17.
Lansing, Mae (Poll's) New Haven, Conn., 12-17.
Livingstons, Three (Majestic) Chicago; (Columbia) St. Louis, 12-17.
Lea, Emilie, & The Lucifers (Poll's) Springfield, Mass.; (Poll's) Bridgeport, Conn., 12-17.
LaFayette-Lamont Co. (Majestic) Dubuque, Ia.; (Garrick) Ottumwa, 12-17.
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Langtons, The (Trevett) Chicago; (Circle) Chicago; 12-17.
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Lovenberg's, Chas., Neapolitana (Orphenm) Denver.
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LaMont, Harry & Flo (O. H.) Augusta, Me., 8-10; (O. H.) Gardner, 12-14; (Dreamland) Bath, 15-17.
Leightons, Three (Mary Anderson) Louisville; (Bijou) Decatur, Ill., 12-17.
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Lennon, Bert (Orphenm) Freeport, Ill.
Lloyd, Mr. & Mrs. Hugh (Orphenm) Minneapolis.
Loche & Sterling (Lincoln St.) N. Y. C.
Loop, Edmon. (Grand) Hamilton, O.
Lucas, Jimmie & Co. (Columbia) St. Louis.
Lynch & Zeller (Keith's) Providence, R. I.
Merrill & Otto (Columbia) Cincinnati.
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Mack, Lee: Wicklow Hotel, Chicago.
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Mailla & Hart: 221 W. 42nd st., N. Y. C.
Mangean Troupe: 1553 Broadway, N. Y. C.
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Moars, Sergeant: White Rats, N. Y. C.
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Melrose Comedy Four: 3100 Maryland ave., Chicago.
Melville, Marvelous: Interlaken, N. Y.
Mouth, Jno. R.: 2037 So. 41st ave., Chicago.
Merritt & Love: Fair Haven, N. J.

Meyer, David (Lyceum) Edmonton, Alta., Can.
Meyers, Belle: 412 E. 136th st., N. Y. C.
Meyers, Jack: 212 E. 106th st., N. Y. C.
Millan & Dubois: Wellington Hotel, Chicago.
Mill r, Throsen: 118 W. Grand ave., Oklahoma City, Okla.
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Moffett & Carle: 111 E. 125th st., N. Y. C.
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Murphy, J. C.: 425 So. 5th ave., Nashville, Tenn.
Murray & Hamilton: 503 W. Adams st., Muncie, Ind.
Mytle & Orth: Muscoda, Wis.
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Malvern Troupe (Temple) Grand Rapids, Mich.
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Morette Sisters (Gaiety) Springfield, Ill.; (Novelty) Topeka, Kan., 12-17.
Mario-Aldo Trio (Orpheum) Seattle; (Orpheum) Portland, Ore., 12-17.
Mack & Walker (Poll's) New Haven, Conn.; (Poll's) Bridgeport, 12-17.
Moore, Geo. Austin (Orpheum) Montreal.
Montrell, Chas. (Orpheum) Montreal.
Milmarra, The (Congress) Chicago; (Sipe's) Kokomo, Ind., 12-17.
Mlich Sisters (Orphenm) Portland, Ore.
Markes Bros. (Crystal) Milwaukee.
Mimic Four (Bijou) Winnipeg, Can.
Metropolitan Minstrels, Wm. J. Dooley, mgr.: (Washington) Spokane; (Majestic) Seattle, 12-17.
McGee, Joe B. (Colonial) Norfolk, Va.
Montgomery, Marshal (Bronx) N. Y. C.; (Greenpoint) Brooklyn, 12-17.
Mason & Keeler (Orphenm) Brooklyn.
Matthews, Harry & Mae (Robinson) Cincinnati; (Crystal) Columbus, Ind., 12-17.
Mitchell & Prowning (Family) Pittsburg, Pa.
McDonald, Chas., Crawford & Montrose (Orphenm) Minneapolis 12-17.
Marcell & Lenett (Majestic) Little Rock, Ark.; (Majestic) Ft. Worth, Tex., 12-17.
McKensie & Benton (Lyric) Danville, Ill.
Merriam, Billy & Eva (Vandeville) Sikeston, Mo., 8-10; (Vaudeville) Madison, Ill., 12-14; (Gem) St. Louis, Mo., 15-17.
Millson & Rose (Elite) Paris, Ill., 8-10.
Morrison & Parritt (Family) Indianapolis.
Morris, Miss Felice, & Co. (Orphenm) Los Angeles, 5-17.
McNamee (Bell) Oakland, Cal.; (Wigwam) San Francisco, 12-17.
Moore & Elliott (Shubert) Utica, N. Y.
Montrose, Edith (Empress) Cincinnati; (Empress) Milwaukee, 12-17.
Merritt, Hal (Ma-jestic) Johnstown, Pa.; (Grand) Pittsburg, 12-17.
McDowell, John & Alice (American) Cincinnati.
Mack, Floyd (Shea's) Buffalo, 12-17.
Murray, Chas. A. & Co. (Empress) Cincinnati 12-17.
McKay & Cantwell (Orphenm) Slonx City, Ia.; (Orphenm) Minneapolis Minn., 12-17.
Melrose Comedy Four (Columbia) Kansas City, Kan., 8-10; (Majestic) Rock Island, Ill., 12-17.
Mangels, John M. (Norka) Akron, O., 8-10; (Orphenm) Lima, 12-17.
Makarenko, Dno (Majestic) Birmingham, Ala.
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Martin & Polk (Orphenm) Hibbing, Minn.; (Bijou) Superior, Wis., 12-17.
Miller & Lyles (Poll's) Bridgeport, Conn.; (Poll's) Worcester, Mass., 12-17.
Merritt, Frank R. (Linden) Chicago; (Oak) Chicago, 12-17.
Marco Twins (Orphenm) So. Bend, Ind., 8-10.
Motogiri (Majestic) Fort Worth, Tex.
Nace & Fordney (Crystal) E. Las Vegas, N. Mex.
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Normana, Juggling (Colonial) St. Louis, 12-17.
National Comiques, Three (Grand) Portland, Ore.
Nelson-Nichols Troupe (Crescent) Syracuse, N. Y.; (Shea's) Toronto, Can., 12-17.
Natzgers, The (O. H.) LaBelle, Mo., 8-10; (O. H.) Canton, 12-14; (O. H.) Mendon, Ill., 15-17.
Newton, Gladys (Empress) Montgomery, Ala.; (Alamo) New Orleans, La., 12-17.
Nevaros, Three (Temple) Rochester.
Nawn, Tom, & Co. (Keith's) Phila.; (Shea's) Buffalo, 12-17.
Nichols Sisters (Mary Anderson) Louisville; (Columbia) Cincinnati, 12-17.
Nugent, J. C. (Orphenm) Sloux City, Ia.
Nevins & Erwood (Orphenm) Minneapolis.
O'Doia, Two: Havana, Ill.
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 Phillips, Samuel P. (Park) Phila.
 Pringle & Wright (Columbia) St. Louis.
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 Rofonana, The (Columbia) Cincinnati.
 Roland Robert (Empress) Cincinnati.
 Rice & Coban (Orpheum) Cincinnati.
 Richards & Montrose (Orpheum) Cincinnati.
 Russell, Jessie, & Co. (Crystal) Galveston, Tex.; (Star) San Antonio, 12-17.
 Rose Sisters, Gladys & Sadie (His) Salina, Kan., 8-10.
 Rose & Ellis (Family) Fargo, N. D.; (Majestic) Eau Claire, Wis., 12-17.
 Rntan's Song Birds (Sun) Marion, O.; (Orpheum) Lima, 12-17.
 Rafn, Claude (Broadway) Camden, N. J.; (Poll's) Springfield, Mass., 12-17.
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 Russell & Smith's Minstrels (Colonial) Norfolk, Va.; (Shubert) Utica, N. Y., 12-17.
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 Rawls & VonKaufman (Bijou) Duluth, Minn.; (Bijou) Winnipeg, Can., 12-17.
 Rohsch & Childers (Orpheum) Alliance, O.
 Rohlce, Claude M. (Arditorium) Lynn, Mass.
 Rossiers, The (Majestic) Butte, Mont., 12-17.
 Ross, Eddie G. (Majestic) Houston, Tex.; (Majestic) Montgomery, Ala., 12-17.
 Rossow Midgets (Orpheum) Denver.
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 Rockway & Conway (Aldrome) Chattanooga, Tenn.; (Orpheum) Savannah, Ga., 12-17.
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 Roberts, Joe & Marion (Gayety) Lynchburg, Va.
 Rush Ling Toy (Plaza) Chicago.
 Stanley Sextette (Unique) Minneapolis.
 Swat Milligan (Columbia) Cincinnati.
 Sameroff & Saonia (Columbia) Cincinnati.
 Semon, Chas. F. (Keith's) Phila.
 Spadoni, Paul (Keith's) Phila.
 St. John & Hildges: 427 E. 58th st., N. Y. C.
 Sanford & Darlington: 3960 Pennsgrove st., W. Phila.
 Santaquina, Aerial: 930 Navajo st., Denver.
 Savoy & Savoy: 35 Hubbard Court, Chicago.
 Sawyer & DeLina: 43 Pembina st., Buffalo.

Sherer & Newkirk: 18 Goodell st., Buffalo.
 Shlavoni Troupe: care Paul Tausig, 104 E. 14th st., N. Y. C.
 Schrier, Mr. & Mrs. Wm. K.: 808 W. 12th st., Chicago.
 Searies, Arthur: 8858 Cottage Grove ave., Chicago.
 Sedgwicks, Five: 3309 Ave. I, Galveston, Tex.
 Selby, Hal M.: 204 Schiller Bldg., Chicago.
 Semon Duo: 1553 Broadway, N. Y. C.
 Seney, Vincent & Seney: 1182 So. Main st., Fall River, Mass.
 Shades, Carl F.: 733 Clifton ave., Springfield, O.
 Shaw, Edythe: 508 N. Clark st., Chicago.
 Shaw, Lew & Nellie: 1445 Ogden ave., Chicago.
 Shea, Tex & Mabel: 522 N. Main st., Dayton, O.
 Shields, Johnnie: 276 Woodward ave., Atlanta, Ga.
 Shields & Rodgers: Box 29, Bridgeman, Mich.
 Shields, The: 267 City Hall, New Orleans.
 Short & Gilck: Box 1101, Dallas, Tex.
 Shkrecht, Arthur: 323 So. Broadway, Lexington, Ky.
 Slinmons, Great: 2072 Ogden ave., Chicago.
 Silveno & Co. (Pantages) St. Joseph, Mo.
 Shrenka Sisters: 104 E. 14th st., N. Y. C.
 Slicker, M. L.: 45 N. Broadway, Akron, O.
 Slosson, Pauline: 4545 Michigan ave., Chicago.
 Smith & Adams: 1139 W. Van Huren st., Chicago.
 Smith & Brown: 1324 St. John ave., Toledo, O.
 Solar & Rogers: 1553 Broadway, N. Y. C.
 Sorenson, Chris: 1802 N. Western ave., Chicago.
 Sorensen Bros.: Creston, Ia.
 Spaulding, Dupee & Ted: Box 285, Ossining, N. Y.
 Stanley & Chambers: Union ave. & Oak Lane, Phila.
 Stanley, Harry S.: 208 N. Broadway, Baltimore.
 Stanton, Walter & Val: 1536 Broadway, N. Y. C.
 Stevens, Max (Cinograph) Los Angeles.
 Stewart & Donahue: care Ted Schroeder, Huntington Chambers, Boston.
 Stewart & Earl: 125 Euclid ave., Woodbury, N. J.
 Stewart & Malcolm: Box 87, Cynthiana, Ind.
 Stickey, Louise (N. Y. Hippodrome) N. Y. C.
 Stokes & Ryan: White Hairs, N. Y. C.
 Story, Musical: Palace Hotel, Chicago.
 Stutzman & May: 619 Washington st., Williamsport, Pa.
 Sullivan, Harry: White Hairs, N. Y. C.
 Swanson, Hazel May: Commercial Hotel, Chicago.
 Sylow, Henry: 1553 Broadway, N. Y. C.
 Sytz & Sytz: 140 Morris st., Phila.
 Stine, Chas. J. (Poll's) Waterbury, Conn.; (Poll's) Worcester, Mass., 12-17.
 Sugimoto Japanese Troupe (Pastime) Wichita, Kan.
 Szegel Bros., Flying (Lyceum) Ogden, U.
 Sleight Troupe (Winter-Circus) Cleveland; (Winter-Circus) Buffalo, 12-17.
 Shortless, Three (Jones) Brooklyn, 8-10.
 Strickland, Rube (Empire) Milwaukee; (Majestic) Madison, 12-17.
 Smith & Sumner (Majestic) Williston, N. D., 8-10; (Bijou-Family) Great Falls, Mont., 12-17.
 Scott & Wilson (Grand) Sacramento, Cal.; (Los Angeles) Los Angeles, 12-17.
 Sherman, DeForest & Co. (Bijou) Fargo, N. D.; (Bijou) Duluth, Minn., 12-17.
 Snowden, Marie (Grand) Columbus, O. (Star) Muncie, Ind., 12-17.
 Stagpoles, Four (Gordon) Chelsea, Mass.
 Somers & Storke (Majestic) Charleston, S. C.; (Majestic) Jacksonville, Fla., 12-17.
 Swor & Mack (Orpheum) Denver.
 Sherlock, Frank: 514 W. 135th st., N. Y. C.
 Strirling & Chapman (Majestic) Spokane; (Majestic) Seattle, 12-17.
 Sully & Insey (Majestic) Bloomington, Ill.; (Majestic) Loganport, Ind., 12-17.
 Stafford, Frank, & Co. (Mary Anderson) Louisville.
 Sprague & Dixon (Star) Ithaca, N. Y.; (Crescent) Syracuse, 12-17.
 Springford Twin (Majestic) Ft. Worth, Tex.
 Salamons, The (Majestic) Eau Claire, Wis.; (Orpheum) La Crosse, 12-17.
 Sullivan, Daniel J.: (Majestic) Denver Col.
 Sampson & Douglas (Majestic) Little Rock, Ark.; (Majestic) Ft. Worth, Tex., 12-17.
 Stephens, Hal, Co. (Orpheum) Evansville, Ind.; (Grand) Indianapolis, 12-17.
 Spissel Bros. & Co. (Orpheum) Ogden, U., 12-17.
 Santaquina, Aerial (Alpha) Denver.
 Sullivan, Harry, & Co. (Trevett) Chicago; (Kedzie Ave.) Chicago, 12-17.
 Skatells, The (Academy) Buffalo; (Grand) Cleveland, 12-19.
 Sonagban, Lennox & Co. (Empress) Milwaukee; (Unique) Minneapolis, 12-17.
 Sidoni, Mile, (Bijou) Iowa City, Ia., 8-10.
 Small Johnny & Sisters (Grand) St. Louis.
 St. Claire, Winifred: Benton Harbor, Mich.
 Sman, Stanley (Grand) Hamilton, O.
 Talbot, Edith: 218 W. 34th st., N. Y. C.
 Tanner, Wm.: 1855 Third ave., N. Y. C.
 Tekera, Magician: 1831 Central ave., Indianapolis.
 Terrill, Frank & Freda: 857 N. Orkaney st., Phila.
 Texas & Reynolds: 2717 Duvalne st., New Orleans.
 Thomas & Wright: 503 Wells st., Chicago.
 Thompson & Howard: Fountain ave., Dayton, O.
 Thompson, Melvin: 343 Franklin st., Durham, N. C.
 Thompson, Viola: N. Yakima, Wash.
 Thornbert Sisters: 98 1/2 Magna st., Rochester, N. Y.
 Tini & Nelson: Hermitage Hotel, Grand Rapids, Mich.
 Topack & West: 1388 Pear st., Camden, N. J.
 Topsy, Topsy & Topsy: 3442 W. School st., Chicago.
 Tracy & Carter: 717 6th ave., Seattle.
 Treas' Capt., Seals: Tonawanda, N. Y.
 Troy, Nelson & Troy: R. F. D. No. 1, Box 8, Sheboygan, Wis.
 Turner & Glyndon: 1917 W. State st., Olean, N. Y.
 Turners, Musical: 1406 Polk st., St. Joseph, Mo.
 Tanguay, Eva (Keith's) Phila.
 Thomas, Toby (Winter-Circus) Cleveland; (Winter-Circus) Buffalo, 12-17.
 Tuscano Bros. (Poll's) New Haven, Conn.
 Tom-Jack Trio (Orpheum) Harrisburg, Pa.; (Forsyth) Atlanta, Ga., 12-17.
 Teriton & Teriton (Crystal) Holingston, Kan., 8-10.
 Thomas, A. J.: 1401 W. 4th ave., Knoxville, Tenn., 5-17.
 Trolley Car Trio (Academy) Chicago; (Arditorium) Des Moines, Ia., 12-17.
 Toney & Norman (Crystal) Milwaukee; (Bijou) Oskosh, 12-17.
 Tinney, Frank (Columbia) St. Louis.
 Tilton, Lucile (Bijou) Augusta, Ga.
 Tenda, Harry (Orpheum) Montreal; (Dominion) Ottawa, 12-17.
 Top O' The World Dancers (Orpheum) Minneapolis; (Orpheum) Duluth, 12-17.

Taylor, Mae (Star) Chicago; (Grand) Chicago, 12-17.
 Terry & Schultz (Bijou) Superior, Wis.; (Ma Jestic) Sioux Falls, S. D., 12-17.
 Torcat & Flor d'Aliza (Star) Chicago.
 Temple Quartette (Orpheum) Oakland, Cal., 5-17.
 Tambo & Tambo (Empire) South Shields, Eng., 12-17; (Empire) Edinburgh, Scotland, 19 (Empire) Glasgow, 26-31; (Empire) Dublin, Ireland, 2-7.
 Tullman, Great (American) Chicago.
 Tambo Duo (O. H.) Danville, Ky.
 Trouper, Three: Owensboro, Ky.
 Ulme & Rose: 1759 W. Lake st., Chicago.
 Utopia Musicians (Parlor) Omaha, Neb., 8-10 (Crystal) No. Platte, Neb., 12-14; (Jewel) Grand Island, Neb., 15-17.
 Valentinos, Four Flying: The Billboard, Cincinnati.
 Valletta & Lamson: 1329 St. Clair ave., Cleveland.
 Valley Forge Comedy Four: 81 Wilsey st., Newark, N. J.
 Valoise Bros.: 318 South ave., Bridgeport, Conn.
 Van Alken, Lillian: 10130 Parnell ave., Chicago.
 Van Barkley Co.: 1553 Broadway, N. Y. C.
 VanDalle Sisters: 514 W. 135th st., N. Y. C.
 Van Horn, Bobby: 139 Beat st., Dayton, O.
 Vanlon, Great: 672 South 5th st., Louisville.
 Variety Comedy Trio: 1515 Harth ave., Indianapolis.
 Veduar, Rene: 3285 Broadway, N. Y. C.
 Vernon & Reno: 1617 Division ave., Shreveport, La.
 Vernon, Paul: 614 N. Birch st., Creston, Ia.
 Veruo, Geo.: 2218 N. Lambert st., Phila.
 Veronica & Hurl Falla (Empire) London, Eng., Dec. 13, indef.
 Vice, Fred M.: 213 4th ave., Homestead, Pa.
 Victorine, Mervyn: White Hairs, Chicago.
 Vincent, John H.: 829 Olive st., Indianapolis.
 Viola, Otto: 47 Shemeld ave., Brooklyn.
 Virden & Dunlap: White Hairs, N. Y. C.
 Vontelo & Nina: Continental Hotel, Chicago.
 VanAllen, WHI (Orpheum) Cincinnati.
 VanEpps, Jack: Jackson, O., 8-10.
 Vardon, Perry & Wilber (Grand) Victoria, B. C., Can.; (Grand) Tacoma, Wash., 12-17.
 Viscechl, Anthony & Andrew (Poll's) Bridgeport, Conn.; (Poll's) Hartford, 12-17.
 Van Hros. (Orpheum) Minneapolis; (Majestic) Chicago, 12-17.
 Vaggas, The (Los Angeles) Los Angeles; (Queen) San Diego, 12-17.
 Vanduyck & Fern (Bijou) Winnipeg, Can.; (Majestic) Butte, Mont., 12-17.
 VanHoff (Indians) Marion, Ind.
 Viens, Two (Chase's) Wash., D. C.; (5th Ave.) N. Y. C., 12-17.
 Van, Chas. & Fannie (Keith's) Columbus, O.
 Van, Billy, & Beaumont Sisters (Maryland) Baltimore; (Victoria) N. Y. C., 12-17.
 Vilia Bros. (Forsyth) Atlanta, Ga., 5-17.
 Waterbury Bros. & Tenney (Orpheum) Kansas City, Mo.
 Wilson, Geo. (Miles) Minneapolis.
 Waddell, Frank: 2321 Kedzie ave., Chicago.
 Walker, Musical: 1524 Brookside st., Indianapolis.
 Wallace & Beach: 324 Carmen st., Jacksonville, Fla.
 Walters, Six: 39 N. Superior st., Toledo, O.
 Ward, Billy: care Holch Vaudeville Circuit, 265 Richmond st., Toronto.
 Ward & Weber: 1107 W. Poplar st., York, Pa.
 Ward & Webster: Palace Hotel, Chicago.
 Ward, Starr & Ward: 250 N. 4th st., Memphis, Tenn.
 Warner's Juvenile Minstrels: 113 1/2 Joeliam st., Mobile, Ala.
 Warren & Francis: Box 643, Cheyenne, Wyo.
 Warricks, The: 1132 Sedgwick st., Chicago.
 Wartenberg Bros.: care Paul Tausig, 104 E. 14th st., N. Y. C.
 Washburn, Pearl: 1930 Mohawk st., Chicago.
 Washer Bros.: Oakland, Ky.
 Waters, Jas. R.: care Clarke, 1560 Broadway, N. Y. C.
 Watson's, Sammy, Farmyard Circus: 333 N. Pauls ave., Jersey City, N. J.
 Weadick & LaDue: White Hairs, N. Y. C.
 Weber, Chas. D.: 826 Tasker st., Phila.
 Welch, Jas. A.: 211 E. 14th st., N. Y. C.
 Wentworth & Burns (Orpheum) El Paso, Tex.
 Wesley, Lynn & Una: Portsmouth, O.
 West & Denton: 31 School st., Buffalo, N. Y.
 West, Dare Devil: Tremont Hotel, Danville, Ill.
 Western Union Trio: 2241 E. Clearfield st., Phila.
 West Sisters: 1412 Jefferson ave., Brooklyn.
 Weston Sisters, Three: 252 E. 201st st., Bronx, N. Y. C.
 Whitehead & Grierson: 2406 8th ave., N. Y. C.
 Whitman Bros.: 1335 Chestnut st., Phila.
 Whitney, Tilly: 36 Kane st., Buffalo.
 Wilke, Ada: Harrison, N. Y.
 Wilke, Monte Tom (Sun) Cincinnati.
 Williams, Chas.: 2652 Butler st., St. Louis.
 Williams, Happy Frank (Huston's) Klamath Falls, Ore.
 Williams, Harry A.: 57 Selts ave., Atlanta, Ga.
 Wills, Nat M.: 301 W. 96th st., N. Y. C.
 Wills & Hiasan: 156 Manhattan st., N. Y. C.
 Wills & Hinchinson: 253 W. 55th st., N. Y. C.
 Wilson, Grace: 1527 LaSalle ave., Chicago.
 Wilson, Lizzie: 175 Franklin st., Buffalo.
 Wilson & Rich: 73 Graham ave., Brooklyn.
 Wingate, Minstrel: Detroit, Mich.
 Witrow & Glover: 802 N. Emporia ave., Wichita, Kan.
 Winston's Seals (Winter Garden) Berlin, Ger., Dec. 1-31.
 Wolfe, Musical: White Hairs, Chicago.
 Wolf, Moore & Young: Gloucester, N. J.
 Wood, Milt: White Hairs, N. Y. C.
 Wood, Ollie: 534 W. 150th st., N. Y. C.
 Woods, Lew: 5330 Fairmont st., St. Louis.
 Woods Musical Trio: 1511 W. Tucker st., Phila.
 Wormwood's Monkeys: 554 W. 49th st., N. Y. C.
 Wyckoff, Fred: 90 Water st., Lyons, N. Y.
 Wylis, The: 535 W. Itomama st., San Antonio, Tex.
 Wyson, Leslie E.: 423 N. 8th st., St. Joseph, Mo.
 Woods, Lew (Hippodrome) Huntington, W. Va., 8-10; (Hippodrome) Charleston, 12-17.
 Williams & Sterling (Happy Hour) Gainesville, Tex.
 Wagner & Rhodes: 110 W. Main st., Fall, Ind.
 Whitestone, Natty (Maryland) Baltimore; (Victoria) N. Y. C., 12-17.

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Winkler Kress Trio (Shea's) Toronto; (Park) Erie, Pa., 12-17.
 Washington & Prince Trio (Globe) Kansas City, Mo.
 Wenrick & Waldon (Park) Erie, Pa.
 Williams, Great (Rijou) Joliet, Ill.; (Rijou) Elgin, 12-17.
 Woods, W. J. & Co. (Orpheum) Freeport, Ill.
 Wakahama Troupe (Rijou) Green Bay, Wis., 8-10; (Rijou) Appleton, 12-17; (Crystal) Manitowoc, 17-19.
 Washburn & Wilson (Archer) Chicago; (Lyceum) Chicago, 12-17.
 Wormwood's Bicycle Monkeys (Colonial) N. Y. C.
 Warren & Blanchard (Lyric) Danville, Ill., 8-10; (Plaza) Chicago, 12-14; (Circle) Chicago, 15-17.
 Wiesner & Dean (Pantages') Pueblo, Colo. (Pantages') St. Joseph, Mo., 12-17.
 Wheelers, The Australian (Orpheum) Denver.
 Willard & Bond (Princess) Hot Springs, Ark.
 Washburn, Pearl: 50 Cathedral Parkway, N. Y. C.
 Washer Bros. (American) Cincinnati.
 Williams & Gordon (Majestic) Jacksonville, Fla.
 Williams & Segal (Lyric) Dayton, O.
 Wright, Lillian: Birmingham, Ala.
 Wurnelle & Nelson (Colonial) St. Louis.
 Xaviers, Four: 2144 W. 20th st., Chicago.
 Yamamoto Bros.: Winchester, O.
 Yeakle, Walter W.: The Billboard, Chicago.
 Yorks, The: 5610 Prescott ave., St. Louis, Mo.
 Young, Ethel: 15 W. Ohio st., Chicago.
 Young, DeWitt, & Sisters (Grand) Sacramento, Cal.; (American) San Francisco, 12-17.
 Yackley & Bunnell Co. (Majestic) Dallas, Tex.; (Majestic) Houston, 12-17.
 Young, Ollie, & April (Poll's) Worcester, Mass.; (Poll's) Springfield, 12-17.
 Zeno & Mandel (Orpheum) Dallas, Tex.
 Zamloh & Riddle: 1080 62nd st., Oakland, Cal.
 Zardos Bros.: Hilliard, Wash.
 Ziegler Trio: The Billboard, Cincinnati.
 Zivrow, Harry: The Billboard, Cincinnati.
 Zola, The White: 4129 Ella ave., Chicago.

ACTS WITH MISCELLANEOUS COMPANIES.

Bisbee & Connelly: Steiner's Comedians.
 Bowman, Billy K.: DeLine Bros.' Minstrel.
 Bromley, Ben: Pair of Plinks.
 Castano, Edward: The Midnight Sons.
 Connelly, Lloyd & Grace: Steiner's Comedians.
 De Vere & De Vere: Two Americans.
 Duffery Sisters: Frank J. Powers' Hypnotic Shows.
 Elias, Harry: Vogel's Minstrel.
 Fairchild, Bell: Frank J. Powers' Hypnotic Show.
 Goss, Jno.: Vogel's Minstrel.
 Gross & Jackson: Matinee Girl Co.
 Harrison, Leo F.: Fighting Parson.
 Hayden Family: Robinson Famous Shows.
 Hershey: Vogel's Minstrel.
 Heverly, Silent: Walden Co., Magicians.
 Jones & Gilliam: Yale Stock Co.
 Leroy & Adams: DeLue Bros.' Minstrel.
 Powell, Clarence: Richards & Pringle Minstrel.
 Pullen, Luella: Keith's Stock Co.
 Simpson, Oscar: Crawford's Uncle Zeke Co.
 Stanton & Kluting: Brown from Missouri Co.
 Turner & Powell: Joshua Simpkins Co.
 Ty Bell Sisters: Rhoda Royal's Indoor Circus.
 Whipple, Waldo: George Sidney Co.
 Whittingtons, The: Steiner's Comedians.
 Willison, Herbert: Field's Minstrel.
 Woodward, Romain L.: Gorton's Minstrel.

ACTS WITH BURLESQUE COMPANIES

Fill out blank below, indicating with which company you are identified.

Name of Act.
 Company With.

Adams & Guhl: Girls from Dixie.
 Adams & Winfield: Harry Hastings Show.
 Allen & Clark: Robinson Crusoe Girls.
 Alvin & Kenney: Tiger Lillies.
 Alpine Quartette: Bowery Burlesquers.
 American Quartette: Americans.
 Armstrongs, Three: Jolly Girls.
 Armstrong, Geo.: Serenaders.
 Ashner Sisters: Irwin's Big Show.
 Austin & Blake, Misses: Girls from Happyland.
 Austin & Sweet: Majestics.
 Baker-DeVoe Trio: Dainty Duchesa.
 Bannans, Three Juggling: Girls from Happyland.
 Bantas, Four: Columbia Burlesquers.
 Barrett & Belle: Robinson Crusoe Girls.
 Barr Sisters: College Girls.
 Barto & McCue: Midnight Maidens.
 Belmont, May: Century Girls.
 Bennett & Rose: Rose Sydel's London Belles.
 Bernhard & Dunham: Bohemians.
 Bevis, Clem. & Co.: Rollickers.
 Black & White: Girls from Happyland.
 Black, Jno. J., & Co.: Miss New York, Jr.
 Bonners, The: Brigadiers.
 Brady & Mahoney: Irwin's Big Show.
 Brinsna Trio: Rector Girls.
 Broadway Comedy Quartette: Jardin de Paris Girls.
 Brown, Lee & Green: Bowery Burlesquers.
 Burton, Joe: Cherry Blossoms.
 Burnett & Gear: Century Girls.
 Busch-DeVere Four: Al. Reeves' Beauty Show.
 Cahill, Wm.: Al. Reeves' Beauty Show.
 Campbell & Parker: Rose Sydel's London Belles.
 Campbell & Weber: Rose Sydel's London Belles.
 Carmelo's Parisian Models: Broadway Gaiety Girls.
 Chick & Chicklets: Brigadiers.
 Crisp, Ida: Irwin's Big Show.
 Clair, Ida: Cozy Corner Girls.
 Cole & Warner: Rollickers.
 Cohan, Will H.: Miss New York, Jr.
 Colton & Darrow: Kentucky Belles.
 Colton & Miles: Fads & Follies.
 Collins, Elmer P.: Sam T. Jack's Burlesquers.
 Collins & Hawley: Yankee Doodle Girls.
 Collins & Sherry: Pennant Winners.
 Cook & Sylvia: Vanity Fair.
 Cooper & Brown: Bon Tons.
 Cooper, Jas. E. & Lucia: Jersey Lillies.
 Corbett, Ada: Miss New York, Jr.
 Courney Sisters: Behman Show.
 Craig, Hichy: Cozy Corner Girls.
 Creighton Bros.: Midnight Maidens.

Crosby, Hazel: Jersey Lillies.
 Curtin & Stevens: Century Girls.
 Dacre, Louie: Follies of the Day.
 Davis & Harris, Misses: Jardin de Paris Girls.
 Deming & Alton: Americans.
 DeWolfe, Linton & Lanier: Love Makers.
 Dixon & Hearn: Yankee Doodle Girls.
 Dixon, Belle: College Girls.
 Doherty's, The: Americans.
 Dollar Troupe: Beauty Trust.
 Dreamland: Dreamland Burlesquers.
 Dunedin Troupe: Bon Tons.
 Dusette, Violette: Moulin Rouge.
 Edwards, Chas. F., & Co.: Cherry Blossoms.
 Elliott, Maude, & Co.: Jersey Lillies.
 Ellsworth, Mr. & Mrs. Harry: Century Girls.
 Emerle, Miss: Lady Buccaneers.
 Emerson & Hills: Robinson Crusoe Girls.
 Everett, Gertrude: Fads & Follies.
 Feeley & Kelly: Bon Tons.
 Flske, Gertrude: Brigadiers.
 Florede, Nellie: Columbia Burlesquers.
 Foo, Ah Ling: Bohemians.
 Francis & Deery: Imperials.
 Frank Sisters: Miss New York, Jr.
 Franz, Sig. & Edith: Ginger Girls.
 Freeman Bros.: Girls from Happyland.
 Gallagher & Shean: Big Banner Show.
 Garden, Somera & Nicodemus: Girls from Happyland.
 Gilmore, Mildred: Broadway Gaiety Girls.
 Golden, Sam: Washington Society Girls.
 Goldie, Annette: Big Banner Show.
 Goodner & Hughes: Imperials.
 Gordon Highlanders: Musical: Parisian Widows.
 Grant & Gilling: Pat White's Gaiety Girls.
 Granville & Mack: Cherry Blossoms.
 Green, Winifred: Runaway Girls.
 Groves & Clare: Parisian Widows.
 Hall Bros.: Vanity Fair.
 Hanlons, The: Pennant Winners.
 Hanson & Bonet: Lady Buccaneers.
 Harcourt, Frank: Cracker Jacks.
 Harcourt, Daisy: Tiger Lillies.
 Harlowe, Beatrice: Jolly Girls.
 Hascall, Lon & Co.: Behman Show.
 Hastings & Wilson: Marathon Girls.
 Haynes, Beatrice: Americans.
 Hayes, Gertrude: Follies of the Day.
 Hayes & Reynolds: Follies of the Day.
 Hazelton & Hunt: Washington Society Girls.
 Hearn, Sam: Follies of the Day.
 Helena, LaBelle: Kentucky Belles.
 Hill, Cherry & Hill: Harry Hastings' Show.
 Hilton, Marie: Follies of the Day.
 Holden & Harron: Knickerbockers.
 Howard & Lewis: Vanity Fair.
 Humes & Lewis: Pat White's Gaiety Girls.
 Imhoff, Conn & Corlone: Fads & Follies.
 Irwin, Ruth: Irwin's Big Show.
 James, Prior & Algier: Jersey Lillies.
 Janan & Fitzgerald: Bowery Burlesquers.
 Jenkins & Flavin: Tiger Lillies.
 Johnston & Buckley: Golden Crook.
 Johnston & Hilson: Imperials.
 Kaufman & Sawtelle: Moulin Rouge.
 Kelly & Rio: Knickerbockers.
 Kelso, Leighton & Co.: Parisian Widows.
 Kennedy, Tony: Jolly Girls.
 Kerr, Milton: College Girls.
 Kipp & Kippy: Knickerbockers.
 Kirk, Ethel: Beauty Trust.
 LaFreyra: Marathon Girls.
 Lang, Karl: Girls from Dixie.
 Lawrence & Thompson: Bohemians.
 Lee Sisters: Moulin Rouge.
 Leavitt & Campbell: Jardin de Paris Girls.
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 Leroy, Loretta: Al. Reeves' Beauty Show.
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 Lockwood Sisters: Star Show Girls.
 Lorraine, Rita, & Co.: Tiger Lillies.
 Loro & Payne: Cherry Blossoms.
 MacNallys, Four: Imperials.
 MacRae & Levering: Cozy Corner Girls.
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 Leavitt, Harry: Agent Minister's Sweetheart.
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 Leonil, Harry: Manager Cracker Jacks.
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 Levitt, Joe: Manager Girls from Dixie.
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 Litgow, Stewart: Manager Henry Woodruff Co.
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 Livingston, Lewis: Manager Runaway Girls.
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 MacGoachy, Chas.: Agent Wm. Gillette Co.
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 MacVitty, Karl G.: Agent Rosalind at Red Gate, Eastern Co.
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 Mackay, Andrew: Manager Rose Melville Co.
 Mackonale, Archie: Manager Harry Kelly Co.
 Mackey, Frank H.: Agent Wade's Time, the Place and the Girl Co.
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 McDonald, Geo. E.: Agent Live Wire.
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 McDowell, Ed. N.: Agent Max Figma Co.
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 12-17.
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 (Gayety) Boston, 12-17.
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 Cracker Jacks, Harry Leon, mgr.: (Waldmann's)
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 Dainty Duchess: (Gayety) Boston, 5-10; (Col-
 umbia) N. Y. C., 12-17.
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 Ducklings, Frank Calder, mgr.: (Luxemburg) Wilkes-
 Barre, 5-7; (Columbia) Scranton, 8-10; Lay-
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 C., 12-17.
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 Girls from Happyland, E. W. Chipman, mgr.:
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 Seamon's) N. Y. C., 5-10; (Murray Hill) N.
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 5-10; (Empire) Cleveland, 12-17.
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 Joseph, 8-10; (Century) Kansas City, 12-17.
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 12-17.
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 Detroit, 5-10; (Lafayette) Buffalo, 12-17.
 Jersey Lilies, Jas. Cooper, mgr.: (Gayety) St.
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 Jolly Girls, H. E. Patton, mgr.: (Academy)
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 Kentucky Belles, Chas. E. Foreman, mgr.:
 (Buckingham) Louisville, 5-10; (People's) Cin-
 cinnati, 12-17.
 Knickerbockers, Lemla Roble, mgr.: (Gayety)
 Omaha, 5-9; (Gayety) Minneapolis, 12-17.
 Lady Buccaneers, Harry M. Wisconsin, mgr.:
 (Folly) Chicago, 5-10; (Star) Milwaukee, 12-17.
 Love Makers, Harry H. Clark, mgr.: (Gayety)
 Louisville, 5-10; (Gayety) St. Louis, 12-17.
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 P. T. A. Company, Dept. L Chicago, Ill.

Marathon Girls, Sam L. Truck, mgr.: (Empire) Toledo, 5-10; (Star and Garter) Chicago, 12-17.
 Merry Maidens, Edward Shaffer, mgr.: (Trocaadero) Phila., 5-10; (Lyceum) Wash., D. C., 12-17.
 Merry Whirl, Loula Epstein, mgr.: (Miner's Iron) N. Y. C., 5-10 (8th Ave.) N. Y. C., 12-17.
 Midnight Maldeua, Chas. Taylor, mgr.: (Gayety) Detroit, 5-10; (Gayety) Toronto, 12-17.
 Miss New York, Jr., Wm. Fennessy, mgr.: (Peoples) Cincinnati, 5-10; (Folly) Chicago, 12-17.
 Moulton Rouge, Maurice Jacobs, mgr.: (Columbia) Boston, 5-10; (Bon Ton) Jersey City, 12-14; (Folly) Paterson, 15-17.
 Parisian Widows, F. Abbott, mgr.: (Empire) Cleveland, 5-10; (Empire) Toledo, 12-17.
 Passing Parade, Moe Messing, mgr.: (Empire) Chicago, 5-10; (Avenue) Detroit, 12-17.
 Pennant Winners, Robt. Mills, mgr.: (Casino) Brooklyn, 5-10; (Empire) Brooklyn, 12-17.
 Queen of Bohemia, Max Spiegel, mgr.: (Murray Hill) N. Y. C., 5-10; (Metropolis) N. Y. C., 12-17.
 Queen of the Jardin de Paris, Jos. Howard, mgr.: (Olympic) N. Y. C., 5-10; (Gayety) Phila., 12-17.
 Rector Girls, Morris Wainstock, mgr.: (Star) Cleveland, 5-10; (Empire) Chicago, 12-17.
 Reeves, Al., Beauty Show (Gayety) Minneapolis, 5-10; (Gayety) Milwaukee, 12-17.
 Renta-Santley, Rurl Kendrick, mgr.: (Gayety) Baltimore, 5-10; (Gayety) Wash., D. C., 12-17.
 Robinson Crusoe Girls, Ed. Davidson, mgr.: (Standard) Cincinnati, 5-10; (Gayety) Louisville, 12-17.
 Rollikers, Alex. Gorman, mgr.: (Folly) Paterson, 5-7; (Bon Ton) Jersey City, 8-10; (Columbia) Scranton, 12-14; (Luzerne) Wilkes Barre, 15-17.
 Runaway Girls, P. S. Clark, mgr.: (Gayety) Milwaukee, 5-10; (Alhambra) Chicago, 12-17.
 Sam T. Jack's, Geo. T. Smith, mgr.: (Star) Milwaukee, 5-10; (Dewey) Minneapolis, 12-17.
 Serenaders, Geo. Armstrong, mgr.: (Casino) Phila., 5-10; (Gayety) Baltimore, 12-17.
 Star & Garter Show, Frank Wiesberg, mgr.: (Alhambra) Chicago, 5-10; (Standard) Cincinnati, 12-17.
 Star Show Girls, John T. Baker, mgr.: (Star) Toronto, 5-10; (Royal) Montreal, 12-17.
 Sydell's, Rose, London Bellea, W. S. Campbell, mgr.: (Garden) Buffalo, 5-10; (Coronbian) Rochester, 12-17.
 Tiger Lilies, Wm. Drew, mgr.: (Monumental) Baltimore, 5-10; (Lyric) Allentown, 12; (Academy) Reading, 13; (Majestic) Harrisburg, 14; (Mabier) Altoona, 15; (Cambria) Johnstown, 16.
 Trocadero, Chas. H. Waldron, mgr.: (Gayety) Kansas City, 5-10; (Gayety) Omaha, 12-16.
 Vanity Fair, Jos. Pettigill, mgr.: (Columbia) N. Y. C., 5-10; (Casino) Phila., 12-17.
 Washington Society Girls, Lou Watson, mgr.: (Dewey) Minneapolis, 5-10; (Star) St. Paul, 12-17.
 Watson's Burlesquers, W. B. Watson, mgr.: (Columbia) Scranton, 5-7; (Luzerne) Wilkes Barre, 8-10; (Trocaadero) Phila., 12-17.
 White's, Pat. Galey, Girls, Walter Greaves, mgr.: (Star) St. Paul, 5-10; (Lyceum) St. Joseph, 15-17.
 Wise Guy, (Bon Ton) Jersey City, 5-7; (Folly) Paterson, 8-10; (Luzerne) Wilkes-Barre, 12-14; (Columbia) Scranton, 15-17.
 World of Pleasure, Loula Talbot, mgr.: (Royal) Montreal, 5-10; (Howard) Boston, 12-17.
 Yankee Doodle Girls, Sol Myers, mgr.: Lay-off at Phila., 5-10; (Casino) Brooklyn, 12-17.

Dominion Players, W. R. Lawrence, mgr.: Winnipeg, Can., Aug. 29, indef.
 Dowland Stock Co., W. C. Dowland, mgr.: Portland, Ore., Oct. 1, indef.
 Dougherty Stock Co. (Dougherty & Cox's): Webster, S. D., 5-7; Groton 8-10; Langford 12-14; Itriton 15-17.
 Dudley, Frank, Stock Co.: Henderson, Ky., 5-10.
 Empire Stock Co., Monte Thompson, mgr.: Holyoke, Mass., indef.
 Forbes Stock Co., Gus A. Forbes, mgr.: Brooklyn, N. Y., Sept. 3, indef.
 Forbes Stock Co., Gus A. Forbes, mgr.: Stamford, Conn., Nov. 28, indef.
 Forepaugh Stock Co. Geo. F. & L. Forepaugh Fish, mgrs.: Cincinnati, O., Sept. 18, indef.
 Finley Stock Co., Jess M. Finley, mgr.: Jonesboro, Ark., indef.
 George, Gladys, Stock Co., Jos. H. Benner, mgr.: Bucyrus, O., 5-10; Delphos 12-17.
 Gordiner Bros., Repertoire Co., E. G. Gordiner, mgr.: Portageville, Mo., 5-7.
 Grayce, Helen, Co., N. Appell, mgr.: Gloversville, N. Y., 5-10; Troy 12-17.
 Gray Stock Co.: Bucyrus, O., 5-10.
 German Stock Co.: Cincinnati, O., Oct. 2, indef.
 German Stock Co.: Milwaukee, Wis., Sept. 25, indef.
 German Stock Co., Theo. Burgarth, mgr.: N. Y. C., Sept. 24, indef.
 German Stock Co., Max Hantsch, mgr.: Phila., Sept. 24, indef.
 German Stock Co.: St. Louis, Mo., Oct. 2, indef.
 Girton Stock Co.: Los Angeles, Cal., June 26, indef.
 Glass Stock Co.: El Paso, Tex., Oct. 2, indef.
 Grubman, Ferdinand, Stock Co.: Richmond, Ind., Oct. 3, indef.
 Grand Stock Co., M. Keeney, mgr.: Reading, Pa., Oct. 24, indef.
 Hall's Associate Players: Key West, Fla., Oct. 22, indef.
 Havlin Stock Co., Wm. Garen, mgr.: St. Louis, Mo., Aug. 8, indef.
 Hayward, Grace, Stock Co.: Oak Park, Chicago, Ill., indef.
 Hall, Don C., Repertoire Co.: Capron, Ill., 5-10; Caledonia 12-17.
 Henderson Stock Co., W. J. & R. R. Henderson, mgrs.: Cherokee, Ia., 5-10.
 Hickman, Beale, Co., Harry G. Lihow, mgr.: Sheboygan, Wis., 4-10; Fond du Lac 12-17.
 Hillman's Stock Co., F. P. Hillman, mgr.: Lebanon, Kan., 5-7; Kensington 8-10; Agra 12-14.
 Himmelein Imperial Stock Co., Jno. A. Himmelein, mgr.: Springfield, Ill., 4-10; Danville 12-17.
 Himmelein Associate Players, Jno. A. Himmelein, mgr.: Anderson, Ind., 28 Dec. 10; Nobleville 12-17.
 Hyde's Theatre Party, W. O. McWatters, mgr.: Coshocton, O., 5-10.
 Imperial Stock Co., Kilmt & Gazzolo, mgrs.: Chicago, Ill., indef.
 Ingersoll Stock Co., Wm. Ingersoll, mgr.: Salt Lake, U., Sept. 4, indef.
 Keene, Lorraine, Associate Players, H. L. Lawrence, mgr.: Bloomington, Ill., indef.
 Keith Stock Co., James E. Moore, mgr.: Portland, Me., April 19, indef.
 King, Joseph, Stock Co.: Lancaster, Pa., Sept. 5, indef.
 Keith Stock Co., Cato S. Keith, mgr.: Foororia, O., 5-10; Asbland 12-17.
 Kelly Stock Co., Sherman Kelly, mgr.: Wiltona, Minn., 5-10; Marshfield, Wis., 12-17.
 Klark-Urban Stock Co., H. B. Klark, mgr.: Lawrence, Mass., 5-7.
 LaPorte, Mae, Stock Co., Joe McEnroe, mgr.: Battle Creek, Mich., 5-10; LaPorte, Ind., 12-17.
 Latimore & Leigh Stock Co.: Stoughton, Wis., 5-10; Chippewa Falls 12-17.
 Lockes The Harry Sohns, mgr.: Pawbuska, Okla., 5-7; Oxford, Kan., 8-10; Sterling 12-14; Solonson 15-17.
 Long Stock Co., Frank E. Long, mgr.: Calumet, Mich., Nov. 21, Dec. 24.
 Lewis Stock Co., Paduch, Ky., 5-10.
 Lawrence Players, D. S. Lawrence, mgr.: Seattle, Wash., July 25, indef.
 Lewis-Oliver Stock Co., Otis Oliver, mgr.: Sreitor, Ill., indef.
 Lorch, Theodore, Stock Co., Little Rock, Ark., indef.
 Lyceum Stock Co., Louis Phillips, mgr.: Brooklyn, N. Y., indef.
 Lyric Stock Co., L. M. Gorman, mgr.: Lincoln, Neb., Aug. 29, indef.
 Lyric Stock Co., Chas. P. Salisbury, mgr.: Minneapolis, Minn., indef.
 Lytel-Vangban, Stock Co., Chas. Burton, mgr.: Toledo, O., Oct. 17, Dec. 17.
 Moore, Frederick, Stock Co.: Salt Lake, U., Oct. 7, indef.
 Morris-Thurston Stock Co.: Bay City, Mich., Sept. 4, indef.
 Maber, Phil, Co., Leslie E. Smith, mgr.: Geneva, N. Y., 5-10; Little Falls 12-17.
 Manhattan Stock Co., C. Walcott Russell, mgr.: New York, N. Y., Aug. 14, indef.
 Maxwell-Hall Stock Co., Jefferson Hall, mgr.: Janesville, Wis., 5-10; Bellot 12-17.
 Mock-Sad-All Stock Co., Jim Wallace, mgr.: New Richmond, Wis., 8-10; Northfield 12-17.
 Morey Stock Co., (LeComte & Flesher's), F. A. Murphy, mgr.: Dodge City, Kan., 5-10; Larned 12-17.
 Murray-Mackey Co., John J. Murray, mgr.: Sandbury, Ont., Can., 5-10; Midland 12-14; Lindsay 15-17.
 Myrtle-Harder Stock Co.: Schenectady, N. Y., 5-10; Amsterdam 12-17.
 Miller-Seymour Stock Co., Sidney Felsbmann, mgr.: Waukon, Ia., 5-10.
 Nielson, Marie, Co.: Cuero, Tex., 5-7; Gonzales 8-10.
 National Stock Co.: Montreal, Can., Aug. 15, indef.
 Nelson, Marie, Players, Rodney Ranous, mgr.: Chicago, Ill., Sept. 5, indef.
 New Criterion Stock Co., Kilmt & Gazzolo, mgrs.: Chicago, Ill., Aug. 14, indef.
 New Theatre Stock Co., Winthrop Ames, director: N. Y. C., Nov. 7, indef.
 North Bros' Stock Co.: Topeka, Kans., indef.
 Opera House Players: Paterson, N. J., indef.
 Orpheum Stock Co., Grant Laferty, mgr.: Phila., indef.
 Parliello Stock Co., W. A. Parliello, mgr.: Calgarry, Alta., Can., indef.
 Passaic Stock Co.: Passaic, N. J., indef.
 Paycen Stock Co., E. S. Lawrence, mgr.: Toledo, O., Aug. 28, indef.
 Payton's Bijou Stock Co., Corse Payton, mgr.: Brooklyn, N. Y., Sept. 5, indef.
 Payton's Lee Avenue Stock Co., Corse Payton, mgr.: Brooklyn, N. Y., Aug. 29, indef.
 Payton Stock Co., Corse Payton, mgr.: Hoboken, N. J., Aug. 29, indef.
 Peoples Stock Co.: Flint, Mich., Sept. 5, indef.
 Peruchl Gypsene Co., C. D., Peruchl, mgr.: Tampa, Fla., indef.
 Plainfield Stock Co., Harry Brunnell, mgr.: Plainfield, N. J., Sept. 5, indef.
 Poll Stock Co., Scranton, Pa., Nov. 21, indef.

STOCK AND REPERTOIRE

Academy of Music Stock Co., Wm. Fox, mgr.: N. Y. C., Aug. 29, indef.
 Alcazar Stock Co., Belasco & Mayer, mgrs.: San Francisco, Cal., Aug. 29, indef.
 Alley Comedy Co., Y. C. Alley, mgr.: Atlanta, Ga., indef.
 Arrive-Heaton Players: Indianapolis, Ind., Sept. 5, indef.
 Auditorium Stock Co., Geo. L. Laake, mgr.: Kansas City, Mo., Nov. 6, indef.
 Avenue Stock Co., Conness & Edwards, mgrs.: Wilmington, Dela., Oct. 3, indef.
 Baker Stock Co., Geo. L. Baker, mgr.: Spokane, Wash., Sept. 4, indef.
 Baker Stock Co., Geo. L. Baker, mgr.: Portland, Ore., Oct. 17, indef.
 Baker Stock Co., Geo. L. Baker, mgr.: Seattle, Wash., Sept. 11, indef.
 Baldwin-Melville Stock Co.: Walter S. Baldwin, mgr.: Providence, R. I., Nov. 14, indef.
 Barker Rogers Stock Co., Frank M. Norcross, mgr.: St. Paul, Ind., Oct. 17, indef.
 Belasco & Stone Stock Co., Belasco & Stone, mgrs.: Los Angeles, Cal., indef.
 Bijou Players: Bay City, Mich., indef.
 Bijou Stock Co., Kilmt & Gazzolo, mgrs.: Chicago, Ill., July 3, indef.
 Bijou Stock Co.: Pawtucket, R. I., Aug. 8, indef.
 Bishop's Players, W. H. Bishop, mgr.: Oakland, Cal., indef.
 Bittner, Bill, Stock Co.: Tulsa, Okla., Oct. 24, indef.
 Boston Players, Geo. C. Wilson, mgr.: Baltimore, Md., Nov. 21, indef.
 Boston Comedy Co., H. Price Webber, mgr.: Bridgeton, N. S. Can., 5-10; Middleton 11-17.
 Buckley, Louise, Stock Co., Harry Hamilton, mgr.: San Jose, Cal., 5-7.
 Bunting, Emma, Associate Players: Jacksonville, Fla., Dec. 2, indef.
 Burbank Stock Co., Oliver Morocco, mgr.: Los Angeles, Cal., indef.
 Calumet Stock Co., John T. Conners, mgr.: So. Chicago, Ill., Sept. 4, indef.
 College Stock Co., M. Gleason, mgr.: Chicago, Ill., Nov. 7, indef.
 Copeland Bros' Stock Co.: Wichita, Kan., Oct. 17, indef.
 Cornell's Harry, Players, J. W. Gillette, mgr.: Butte, Mont., Aug. 14, indef.
 Craig, John, Stock Co.: Boston, Mass., Aug. 29, indef.
 Crescent Stock Co., Percy Williams, mgr.: Brooklyn, N. Y., Sept. 3, indef.
 Carroll Comedy Co., Tom Carroll, mgr.: Barnesboro, Pa., 5-10; Scottsdale 12-17.
 Champin Stock Co.: Oswego, N. Y., 5-10.
 Chicago Stock Co., Chas. H. Rosekam, mgr.: Jamestown, N. Y., 5-10; Elmira 12-17.
 Cosmopolitan Players, Al. Phillips, mgr.: Guyman, Okla., 5-7; Liberal, Kan., 8-10.
 Culhane's Comedians, No. 1, Will E. Culhane, mgr.: Marion, O., 5-10; Mt. Vernon 12-17.
 Culhane's Comedians, No. 2, Nicely Allyn, mgr.: Mt. Vernon, O., 5-10; Chillicothe, 12-17.
 Culhane's Comedians, No. 3, Tom Wilson, mgr.: Three Rivers, Mich., 5-10; Alexandria, Ind., 12-17.
 Culhane's Comedians, No. 4, Wm. H. Chase, mgr.: Winchester, Ind., 5-10; New Castle 12-17.
 Davis Stock Co., Harry Davis, mgr.: Pittsburg, Pa., Sept. 5, indef.

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SEND YOUR ROUTE TO THE BILLBOARD TO-DAY.

Princess Stock Co., Victor H. Schaffer, mgr.: Dayton, O., 28, indef.
 Princess Stock Co., Des Moines, Ia., Aug. 28, indef.
 Pringle, Della Co., C. K. Van Auken, mgr.: Everett, Wash., indef.
 Pickert, The Four Co., Willis Pickert, mgr.: Rockingham, N. C., 5-10; Greenville, S. C., 12-17.
 Russell Stock Co., Edward Russell, mgr.: So. Bend, Ind., 28-Dec, 10.
 Risby & Dorner Players: Elmira, N. J., Oct. 3, indef.
 Russell & Drew Stock Co., Seattle, Wash., Aug. 28, indef.
 Snow Stock Co., Mortimer Snow, mgr.: Troy, N. Y., Nov. 7, indef.
 Spooner, Edna May, Stock Co., Mary Gibbs Spooner, mgr.: Jersey City, N. J., Oct. 3, indef.
 Shannon Bros. Stock Co., Harry Shannon, mgr.: Crestline, O., 5-7; Detroit, Mich., 18-24.
 Sights Stock Co., J. W. Sights, mgr.: Stanberry, Mo., 5-10; McFall 12-14; Jamestown 15-17.
 Spears, Baldwin, Stock Co., Hay McDowell, mgr.: Kokomo, Ind., 5-10.
 Thornton, Virginia, Stock Co., Bellingham, Wash., indef.
 Trousdale Bros. Stock Co., Cedar Rapids, Ia., Sept. 26, indef.
 Tempest Dramatic Co., J. L. Tempest, mgr.: Oswego, N. Y., 5-10; St. Johnsville 12-17.
 Taylor Stock Co., H. W. Taylor, mgr.: Haverstraw, N. Y., 5-10.
 Taylor, Albert, Co., E. J. Lassore, mgr.: Marble Falls, Tex., 7-8; Llano 9-10.
 Van Dyke & Eaton Co., C. Mack, mgr.: Des Moines, Ia., Nov. 14, indef.
 Wolfe Stock Co., J. A. Wolfe, mgr.: Wichita, Kan., Aug. 29, indef.
 Woodward Stock Co., O. D. Woodward, mgr.: Omaha, Neb., Aug. 27, indef.
 Woods Sisters Stock Co., Providence, La., 5-7; Tallulah 8-10; Natchitoches 14-15.
 Yale Stock Co., Monte Thompson, mgr.: Lowell, Mass., 5-7.

DRAMATIC & MUSICAL

Alma, Where Do You Live? Jos. M. Weber, mgr.: N. Y. C., Sept. 20, indef.
 Aviator, The, Cohen & Harris, mgrs.: N. Y. C., Dec. 6, indef.
 Alborn English Grand Opera Co.: Ft. Worth, Tex., 5-7; Dallas 8-10; Oklahoma City, Okla., 12-14; McAlester 15; Muskogee 16; Tulsa 17.
 Arrival of Kitty, Doherty-Collins Co., mgrs.: Plymouth, Mass., 7; Rockland 8; So. Framingham 9; Maynard 10; Haverhill 12.
 As Told in the Hills, Alex. Story, mgr.: Portsmouth, O., 7; Georgetown 8; Manchester 10; Wellington 12; Greenfield 14; Sabina 15; Jamestown 16; Neola 17.
 At the Mercy of Theatres, Glaser & Stair, mgrs.: New Orleans, La., 4-10; Birmingham, Ala., 12-17.
 Adventures of Polly, Blaney-Spooner Am. Co., Inc., mgrs.: Minneapolis, Minn., 4-10; Hayton, O., 15-17.
 Across the Grand Divide, Geo. W. Lyon, mgr.: Evansville, Wis., 7; Sharon 8; Harvard, Ill., 9; Richmond 10; Sheridan 12; Shabbona 13; Highland 14; Walnut 15; Toluca 16; Hoanoke 17.
 At the Old Cross Roads, Arthur C. Aiston, mgr.: Baltimore, Md., 5-10.
 Arcadians, The, Chas. Frohman, mgr.: Baltimore, Md., 5-10; Cleveland, O., 12-17.
 Arcadians, The (Special), Chas. Frohman, mgr.: Roanoke, Va., 7; Lynchburg 8; Richmond 9; Columbia, S. C., 12; Augusta, Ga., 13; Athens 14; Chattanooga, Tenn., 15; Knoxville 16-17.
 Arizona, Chas. A. Williams, mgr.: Denver, Col., 5-10.
 Arsene Lupin, Chas. Frohman, mgr.: Syracuse, N. Y., 5-7; Rochester 8-10; Oswego 12; Gloversville 13; Troy 14; Pittsfield, Mass., 15; N. Adams 16; Worcester 17.
 Adams, Maude, in What Every Woman Knows, Chas. Frohman, mgr.: Toronto, Can., 5-10; London 12; Hamilton 13; Syracuse, N. Y., 15; Rochester 16-17.
 Barrison, Maude, in Lulu's Husbands, The Shuberts, mgrs.: Boston, Mass., 28 Dec, 10.
 Blue Mouse, W. B. Fredericks, mgr.: Hazelton, Pa., 7.
 Bellow, Kyrie, in Raffles, Chas. Frohman, mgr.: N. Y. C., 5-10.
 Boileman Girl, Milton & Sargent Alcorn, mgrs.: Syracuse, N. Y., 5-10.
 Ben Hur, Klaw & Erlanger, mgrs.: Atlanta, Ga., 5-10.
 Burke, Billie, in Suzanne, Chas. Frohman, mgr.: Buffalo, N. Y., 5-10; Youngstown, O., 12; Akron 13; Dayton 14; Springfield 15; Columbus 16-17.
 Burgomaster, The, Wm. P. Cullen, mgr.: Chicago, Cal., 10.
 Barrymore, Ethel, in Mid-Channel, Chas. Frohman, mgr.: Wash., D. C., 5-10; Brooklyn, N. Y., 12-17.
 Baby Mine (Eastern), Wm. A. Brady, mgr.: N. Y. C., Aug. 23, indef.
 Bailey & Austin, in Two Men and a Girl, The Shuberts, mgrs.: Chicago, Ill., Dec. 4, indef.
 Bates, Blanche, in Nobody's Widow, David Belasco, mgr.: N. Y. C., Nov. 15, indef.
 Bernard Sam, in He Came from Milwaukee, The Shuberts, mgrs.: N. Y. C., Sept. 21, indef.
 Blue Bird, The Shuberts, mgrs.: N. Y. C., Sept. 20, indef.
 Boss of Z Ranch, Geo. Attebery, mgr.: Marianna, Ark., 7; Forest City 8; Clarendon 9.
 Blue Mouse (W.), E. J. Carpenter, mgr.: Williamson, Va., 7; North Fork 8; Pocahontas, Va., 9; Bluefield, W. Va., 10; Wytheville, Va., 12; Marion 13; Bristol, Tenn., 14; Johnson City 15; Greenville 16; Morrisstown 17.
 Beverly (Eastern), Delamater & Norris, Inc., mgrs.: Cleveland, O., 5-10; Hamilton 11; Dayton 12-14; Akron 15-17.
 Beverly (Western), Delamater & Norris, Inc., mgrs.: Van Wert, O., 7; St. Marys 8; Munce, Ind., 9; Anderson 10; Ft. Wayne 11; Huntington 13; Logansport 14; Kokomo 15; Frankfort 16; Crawfordsville 17.
 Bright Eyes, Chas. H. Wuerz, mgr.: Springfield, O., 7; Columbus 8-10; Cincinnati 12-17.
 Brewster Millions, At. Rich, mgr.: Waterloo, Ia., 7; Dubuque 8; Wima, Minn., 9; Eau Claire, Wis., 10; St. Paul, Minn., 11-17.
 Blaney, Harry Clay, in The Boy from Wall Street, Henry Pierson, mgr.: St. Paul, Minn., 4-10; Minneapolis 11-17.
 Buster Brown, Buster Brown Am. Co., props.: Indianapolis, Ind., 5-7; Dayton, O., 8-10; Columbus 12-14; Marion 15; Morenci, Mich., 16; Jackson 17.
 Billy the Kid, F. R. Headley, mgr.: Cincinnati, O., 4-10; Detroit, Mich., 12-17.
 Bell Boy, T. H. Ealand, mgr.: Georgetown, Ky., 5-7; Harrodsburg 8-10; Somerset 12-14; Corbin 15-17.
 Bernhardt, Mme. Sarah, in Repertoire, W. F. Connor, mgr.: N. Y. C., 5-31.
 Carter, Mrs. Leslie, in Two Women, John Cort, mgr.: N. Y. C., Nov. 29, indef.

Chocolate Soldier (Eastern) F. C. Whitney, mgr.: Chicago, Ill., Sept. 26, indef.
 City, The, The Shuberts, mgrs.: Chicago, Ill., Nov. 6, indef.
 Collier, Wm., in I'll Be Hanged If I Do, Lew Fields, mgr.: N. Y. C., Nov. 28, indef.
 Commuters, The (Eastern), Henry B. Harris, mgr.: N. Y. C., Aug. 15, indef.
 Commuters, The (Western), Henry B. Harris, mgr.: Chicago, Ill., Oct. 31 Dec, 24.
 Concor, The, David Belasco, mgr.: N. Y. C., Oct. 3, indef.
 Country Boy, Henry B. Harris, mgr.: N. Y. C., Aug. 29, indef.
 Climax, The (United Play Co.'s), H. R. Cory, mgr.: Alexandria, S. D., 7; Mitchell 8; Mankato, Minn., 9; Brainerd 10; Crookston 12; Grand Forks, N. D., 13; Fargo 14; Jamestown 15; Bismarck 16; Mandan 17.
 City, The (Western), Wm. H. Moxou, mgr.: Ft. Worth, Tex., 2-3.
 Candy Girl, B. M. Garfield, mgr.: Monticello, Ia., 7; Manchester 8; Independence 9; Waterloo 10.
 Checkers, Stair & Havlin, mgrs.: Peoria, Ill., 4-7; Bloomington 8; Springfield 9-10; Kansas City, Mo., 11-17.
 Countess, Cathrine, in The Awakening of Helena Richie, R. G. Pray, mgr.: Newark, N. J., 5-10; Phila., Pa., 12-17.
 Cameron, Halsey (Kerr Am. Co.'s, Inc.), C. H. Kerr, gen. mgr.: Brunswick, Mo., 8; Macon 9; Kirksville 10; Quincy, Ill., 11.
 Cannon, Grace, in Nancy Kerr Am. Co.'s, Inc., C. H. Kerr, gen. mgr.: Ogden, U. S., 7; Pocatello, Ida., 8; Boise 9-10; Weiser 12; LaGrande, Ore., 13; Baker City 14; Pendleton 15; Walla Walla, Wash., 16; The Dalles, Ore., 17.
 Cat and the Fiddle, Chas. A. Sellen, mgr.: Hagerstown, Md., 7; Chambersburg, Pa., 8; Lebanon 9; Pottsville 10; Hazleton 12; Pittston 13; Wilkes-Barre 14; Scranton 15; Huntington, N. Y., 16; Schenectady 17.
 Cahill, Marie, in Judy Forgot, D. V. Arthur, mgr.: Wash., D. C., 5-10.
 Chevalier, Albert, in Daddy Buford, N. Y. C., 5, indef.
 Carle, Richard, in Jumping Jupiter, Frazee & Lederer, mgrs.: Cleveland, O., 5-7.
 Chocolate Soldier (Eastern), F. C. Whitney, mgr.: Lawrence, Mass., 8; Lowell 9-10; Providence, R. I., 12-17.
 Country Boy (W.), Henry B. Harris, mgr.: Wash., D. C., 5-10.
 Cowboy and the Thief, Rowland & Clifford, Inc., mgrs.: Boston, Mass., 5-10.
 Chintown Trunk Mystery, Albany, N. Y., 7-8.
 Climax, The, Jos. M. Weber, mgr.: Providence, R. I., 5-10; Worcester, Mass., 12-14.
 Campbell, Mrs. Patrick, Chas. Frohman, mgr.: Atlantic City, N. J., 15-17.
 City, The, The Shuberts, mgrs.: Huntington, Pa., 12.
 Clarke, Frederic, J. Cosgrove, mgr.: Rapid City, Man., Can., 9; Minota 10; Portage in Prairie 12; Dryden, Ont., 13; Port Arthur 14-15; Ft. William 16-17.
 Dollar Princess, Chas. Frohman, mgr.: Pittsburg, Pa., 5-10; Baltimore, Md., 12-17.
 Dollar Princess (Special), Chas. Frohman, mgr.: Denver, Col., 5-10; Pueblo 12; Colorado Springs 13; Salt Lake City 15-17.
 Drew, John, in Smith, Chas. Frohman, mgr.: Newark, N. J., 5-10; Pittsburg, Pa., 12-17.
 Dredger, Marie, in Titlic's Nightmare, Lew Fields, mgr.: Providence, R. I., 5-10.
 Dixey, Henry E., in The Naked Truth, Wm. A. Brady, mgr.: Cincinnati, O., 5-10.
 Dan Cupid, J. K. Vetter, mgr.: Iowa City, Ia., 7.

Drew, Sydney, in Billy, Montreal, Can., 5-10.
 Drifting, New Haven, Conn., 8.
 Down the Slope, H. E. Stelner, mgr.: Bayville, La., 7; Huston 8; Arcadia 9; Gibbstad 10.
 Deep Purple, Liebler & Co., mgrs.: Chicago, Ill., Oct. 3, indef.
 Dill, Max M.: San Francisco, Cal., Oct. 24, indef.
 Daniel Boone on the Trail (Eastern), Ben H. Howe, mgr.: Kittanning, Pa., 12; Parkersburg, W. Va., 14; Portsmouth, O., 15; St. Marys, W. Va., 16; Bellaire, O., 17.
 Daniel Boone on the Trail (Western), S. A. Mitchell, mgr.: Pierre, S. D., 14; Blunt 15; Iroquois 16; Elkton 17.
 Dodge, Sanford, R. S. Ford, mgr.: Greenwood, B. C., Can., 7-8; Grand Falls 9-10.
 Donaldson, Arthur, Gus Hill, mgr.: Louisville, Ky., 5-10; Birmingham, Ala., 12-17.
 Doshon, J. E., in The House Next Door, Cohen & Harris, mgrs.: St. Louis, Mo., 4-10; Wash., D. C., 12-17.
 Eli and Jane (Southern), Harry Green, mgr.: Staunton, Ark., 7; Magnolia 8; Junction 9; El Dorado 10; Dermott 13.
 Elliott, Maxine, in The Inferior Sex, Geo. J. Appleton, mgr.: Chicago, Ill., 28 Dec, 10; St. Paul, Minn., 12-14; Minneapolis 15-17.
 East Lynne, Chas. L. Newton, mgr.: Rogers, Tex., 7; Caldwell 8; Belleville 9; LaGrange 10; San Marcos 12; Granger 13; Elgin 14; Hastro 15; Yorkum 16; Cuero 17.
 Edison, Robert, in Where the Trail Divides, Henry B. Harris, mgr.: Milwaukee, Wis., 4-7; St. Paul, Minn., 11-14; Minneapolis 15-17.
 Elliott, Gertrude, in the Dawn of a Tomorrow, Liebler & Co., mgrs.: Brooklyn, N. Y., 5-10.
 Eltinge, Julian, in the Fascinating Widow, A. H. Woods, mgr.: Chicago, Ill., 5-21.
 Flske, Mrs., in Becky Sharp, Harrison Grey Flske, mgr.: Jacksonville, Fla., 12; Savannah, Ga., 13; Augusta 14; Columbia, S. C., 15; Salisbury, N. C., 16; Richmond, Va., 17.
 Flaming Arrow, E. F. Kreyer, mgr.: New Castle, Ind., 7; Muneta 8; Union City 9; Plana, O., 10.
 Fairbanks, Douglas, in The Cub, Wm. A. Brady, mgr.: Brooklyn, N. Y., 5-10.
 Fortune Hunter (Eastern), Cohen & Harris, mgrs.: Brooklyn, N. Y., 5-10.
 Fourth Estate, Leider & Co., mgrs.: Buffalo, N. Y., 5-7.
 Follies of 1910, F. Ziegfeld, Jr., mgr.: Phila., 21 Dec, 17.
 Fighting Parson (Western), Henry Wyatt, mgr.: Monroe, Wis., 7; Froport, Ill., 8; Belvidere 10; Aurora 11.
 Flirting Princess, with Harry Bulger, Short H. Singer, mgr.: Louisville, Ky., 5-7; Mt. Sterling 8; Huntington, W. Va., 9; Charleston 10; Cincinnati, O., 11-17.
 Fling Lue, Delamater & Norris, Inc., mgrs.: Berwick, Pa., 7; Wilkes-Barre 8; Rhulra, N. Y., 9; Ithaca 10; Syracuse 12-14; Rochester 15-17.
 Fortune Hunter (Western), Cohen & Harris, mgrs.: Ogden, U. S., 8; Laramie, Wyo., 9; Cheyenne 10; Denver, Colo., 12-17.
 Figman, Max, in Mary Jane's Pa, John Cort, mgr.: Vancouver, B. C., Can., 8-10; Seattle, Wash., 11-17.
 Flower of the Ranch, LaCombe, Flesher & Wade, mgrs.: Clinton, Mo., 7; Springfield 8; Aurora 9; Joplin 10; Columbus, Kan., 12; Pittsburg 13; Parsons 14; Chamite 15; Independence 16; Coffeyville 17.
 Gamblers, The Authors' Protecting Co., mgrs.: N. Y. C., Oct. 31, indef.
 Get-Rich-Quick Wallingford, Cohen & Harris, mgrs.: N. Y. C., Sept. 19, indef.
 Get-Rich-Quick Wallingford, Cohen & Harris, mgrs.: Chicago, Ill., Dec. 4, indef.

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Mlle. Tuttle's parrots do surprising feats.—Variety.
 Perhaps the cleverest parrots in the United States. They have been taught to play musical instruments and do wonderful tricks.—New York American.

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Gillette, Wm., in Repertoire, Chas. Frohman, mgr.: N. Y. C., Dec. 5-31.
 Girls on the Train, Chas. Billing, mgr.: Chicago, Ill., Nov. 14, indef.
 Glaser, Lulu, in The Girl and the Kaiser, The Shuberts, mgrs.: N. Y. C., Nov. 21, indef.
 Granstark (Eastern), Baker & Castle, mgrs.: Victor, Colo., 7; Boulder 8; Ft. Collins 9; Greeley 10; Denver 11-17.
 Granstark (Central), Baker & Castle, mgrs.: Hiddelford, Me., 7; Sanford 8; Dover, N. H., 9; Gloucester, Mass., 10; Salem 12; Attleboro 13; Plymouth 14; Taunton 15; Fall River, Mass., 16-17.
 Granstark (Southern), Baker & Castle, mgrs.: Canton, Ill., 7; Macouh 8; Quincy 9; Hannibal, Mo., 10; Springfield, Ill., 11-13; Macon, Ga., 14; Moberly 15; Sedalia 16; Warrensburg 17.
 Girl from Home, R. G. Kingston, mgr.: Cambridge, Mass., 10; Washington C. H., 14; Brownstown, Ind., 17.
 Goddess of Liberty, Mort H. Singer, mgr.: Beaumont, Tex., 7; Shreveport, La., 8; Texarkana, Ark., 9; Hot Springs 10-11; Little Rock 12; Van Buren 13; Ft. Smith 14; Fayetteville 15; Muskogee, Okla., 16; Oklahoma City 17-18.
 Golden Girl, Mort H. Singer, mgr.: Elgin, Ill., 7; LaSalle 8; Bloomington 9; Champaign 10; Springfield 11; Decatur 12; Hannibal, Mo., 13; Moberly 14; Mexico 15; Columbia 16; Jefferson City 17.
 Glaser, Vaughan, in The Man Between, Vaughan Glaser, mgr.: Kansas City, Mo., 4-10; St. Louis 11-17.
 Girl from U. S. A. (Eastern), Harry Scott, mgr.: Salem, N. J., 7; Millville 8; Lakewood 9; Red Bank 10; Boonton 12; Walden, N. Y., 14; Saugerties 15; Pittsfield, Mass., 17.
 Girl from U. S. A. (Central), Harry Scott, mgr.: Sherman, Tex., 7; Bonham 8; Paris 9; Clarksville 10; Marshall 13; Sulphur Springs 14; Greenville 15; Terrell 16; Ennis 17.
 Girl from U. S. A. (Southern), Harry Scott, mgr.: Waycross, Ga., 7; Savannah 8; Americus 9; Macon 10; Eatonton 12; Dublin 13; Sandersville 14; Sparta 15; Madison 16; Winder 17.
 Gentleman from Mississippi (Wm. A. Brady's), Brightly, in Freedom, Independence, Mo., 7; Wichita, Kan., 8; Manhattan 9; Topeka 10.
 Girl in the Klondike, Minneapolis, Minn., 5-10.
 George, Grace, in Sance for the Goose, Wm. A. Brady, mgr.: Baltimore, Md., 5-10.
 Genee, Adeline, in The Bachelor Belles, Klaw & Erlanger, mgrs.: N. Y. C., 28-31 Dec. 10.
 Grand Opera Co., M. Gatti-Casazza, mgr.: N. Y. C., indef.
 Grand Opera Co., Henry Russell, mgr.: Boston, Mass., indef.
 Grand Opera Co., Herr Dippel, mgr.: Chicago, Ill., indef.
 Girl of My Dreams, Richard G. Herndon, mgr.: Phila., Dec. 12, indef.
 Girl of the Mountains, O. E. Wee, mgr.: Phila., 5-10.
 Honeycomb Trail, Kelly & Fitzgerald, mgrs.: Grand Forks, N. D., 7; Winnipeg, Cana., 8-10; Miles City, Mont., 12; Billings 13; Livingston 14; Bozeman 15; Butte 17-18.
 Hortiz, Joe, in Our Friend Fritz, A. V. Spangler, mgr.: Akron, O., 5-7; Wheeling, W. Va., 8-10.
 Hodge, Wm., in The Man from Home, Liebler & Co., mgrs.: Phila., 21 Dec., 10.
 Hilliard, Robert, in A Fool There Was, Frederic Thompson, mgr.: Memphis, Tenn., 7-8; Nashville, 9-10.
 Hans, The Flute Player, Oscar Hammerstein, mgr.: Phila., 28 Dec. 24.
 House of a Thousand Candles, Slim Allen, mgr.: Yazoo City, Miss., 7; Clarkdale 8; Dyersburg, Tenn., 9; Union City 10.
 Hartman, Ferris, Musical Comedy Co.: Los Angeles, Cal., Oct. 17, indef.
 Huntley, G. P., & Hattie Williams, Chas. Frohman, mgr.: London, Eng., Nov. 28, indef.
 Her One False Step (Elliott & Allison's), Rldgway, Pa., 7; Stonersboro 9; Mercer 10; Zellenople 12; Ellwood City 13; Butler 14; Toronto, O., 15; Bellafaire 16; Newcomerstown 17.
 Happy Hooligan, Gus Hill, mgr.: St. Joseph, Mo., 5-7; Omaha, Neb., 8-10; Des Moines, Ia., 12-17.
 Harned, Virginia, in The Woman He Married, Arthur J. Aylesworth, mgr.: Billings, Mont., 7; Miles City 8; Glendive 9; Dickinson, N. D., 10; Mandan 11; Bismarck 12; Jamestown 13.
 Hiltcheek, Raymond, in The Man Who Owns Broadway, Cohan & Harris, mgrs.: Detroit, Mich., 5-10; Buffalo, N. Y., 12-17.
 Human Hearts (Southern), Len Delmore, mgr.: Valdosta, Ga., 7; Waycross 8; Brunswick 9; Savannah 10; Fernandina, Fla., 12; Jacksonville 13-15; Palatka 14; Deland 17.
 House of a Thousand Candles (Rowland & Gaskell's Co. A.), Geo. J. Elmore, mgr.: Watertown, S. D., 7; Brookings 8; Huron 9; Pierre 10; Phillip 12; Deadwood 13; Spearfish 14; Lead 15; Belle Fourche 16; Rapid City 17.
 Irwin, May, in Getting a Polish, Liebler & Co., mgrs.: N. Y. C., Nov. 7, indef.
 Importance of Being Earnest, Chas. Frohman, mgr.: N. Y. C., Nov. 14, indef.
 In Old Kentucky, A. W. Dingwall, mgr.: Cincinnati, O., 4-10; Louisville, Ky., 11-17.
 In Panama (Al. Rich Production Co.), Wm. W. Woolfolk, mgr.: Grand Rapids, Mich., 8-10; Toledo, O., 11-17.
 In Matrimony, a Failure, David Helasco, mgr.: Kansas City, Mo., 4-10; St. Louis, 11-17.
 In the Bishop's Carriage, Baker & Castle, mgrs.: Pontiac, Mich., 7; Ann Arbor 8; Port Huron 9; Bay City 10; Owosso 11; Cadillac 12; Traverse City 13; Manistee 14; Ludington 15; Big Rapids 16; Muskegon 17.
 Illington, Margaret, in The Whirlwind, Edw. Rows, mgr.: St. Louis, Mo., 4-10.
 Isle of Spice (F. A. Wade's), Herbert J. Carter, mgr.: Kansas City, Mo., 4-10.
 Jolly Bachelors, Lew Fields, mgr.: Kansas City, Mo., 28 Dec. 7.
 Janis, Elsie, in The Slim Princess, Chas. Billingham, mgr.: Cincinnati, O., 5-10; Detroit, Mich., 12-17.
 Juvenile Bostonians, R. E. Lang, mgr.: Melita, Man., Can., 7; Napuka 8.
 Just Out of College, Bothmer & Campbell, mgrs.: Soldiera's Home, Leavenworth, Kan., 7; Lawrence 8; Ottawa 9; Parsons 10; Joplin, Mo., 11; Coffeyville, Kan., 12; Bartlesville, Okla., 13; Tulsa 14; Sapulpa 15; McAlester 16; Shawnee 17.
 Kidnapped for a Million (Perry's), Eugene Perry, mgr.: Dana, Ind., 7; Cayuga 8; Veedersburg 9; W. Lebanon 10; Kinsman 12; Waynesstown 13; Advance 14; Lebanon 15; Sheridan 16; Frankfort 17.
 Kettle Dred, Jos. M. Galton, mgr.: Boston, Mass., 28 Dec. 10.
 Lost Trail, Willis Amuse, Co., mgrs.: Omaha, Neb., 4-7; Atchison, Kan., 9.

Lipman, Clara, in The Marriage of a Star, Wm. A. Brady, mgr.: Greensboro, N. C., 7; Danville, Va., 8; Fredericksburg 9; Annapolis, Md., 10.
 Lower Beth 13, Frank Tannehill, mgr.: Chicago, Ill., Oct. 15, indef.
 Light Eternal, M. E. Rice, mgr.: Buffalo, N. Y., 5-10; Cleveland, O., 12-17.
 Life for Life, J. B. Johnson, mgr.: Stockton, Ill., 7; Platteville, Wis., 8; Blanchardville 9; Montford 10; Lancaster 12; Fennimore 13; Madison 14; Reedsburg 15; Baraboo 16; New Lisbon 17.
 Leigh, Bert, in The Man on the Box, Harry P. Brown, mgr.: Troy, Ala., 7; Union Springs 8; Eufaula 9; Americus, Ga., 10.
 Little Damsel, Henry W. Savage, mgr.: Toronto, Can., 5-10; Cleveland, O., 12-17.
 Lily, The, David Helasco, mgr.: Phila., 28 Dec. 10; Newark, N. J., 12-17.
 Lottery Man (Eastern), Frederic Gage, mgr.: Berlin, Ont., Can., 7; Galt 8; Hamilton 9-10; Peterboro 12; Belleville 13; Kingston 14; Brockton 15; Ottawa 16-17.
 Madame Sherry, Frazee, Lederer & Woods, mgrs.: N. Y. C., Aug. 30, indef.
 Madame Troubadour, The Shuberts, mgrs.: N. Y. C., Oct. 10, indef.
 Manhattan Opera Co., R. H. Kane, mgr.: Mobile, Ala., Nov. 31-Dec. 31.
 Montreal Opera Co., Montreal, Can., Oct. 31-Dec. 24.
 Mother, Wm. A. Brady, mgr.: N. Y. C., Sept. 7, indef.
 My Wife's Family, Wallace R. Cutter, mgr.: Tiqua, O., 9-10; Sidney 12; Tippecanoe City 13.
 Mildred & Rouclere, in Princess Iria, Harry Rouclere, mgr.: Johnston, Pa., 7; Greensburg 8; Charleroi 9; Monessen 10; Brownsville 12; Conellsville 13; Scottdale 14; Mt. Pleasant 15; Unifontun 16; Morgantown, W. Va., 17.
 McCoy, Bessie, in The Echo, Chas. Dillingham, mgr.: Brooklyn, N. Y., 5-10; N. Y. C., 12-17.
 Macaulay, Wm., in Classroom, Jas. H. Feldz, mgr.: McAlester, Okla., 7; Shawnee 8; Oklahoma City 10-11; Norman 12; Ardmore 14; Denison, Tex., 15; Denton 16; Ft. Worth 17.
 Missouri Girl (Eastern), Frank W. Richardson, mgr.: Newton, Ill., 7; Olney 8; Orlong 9; Mt. Carmel 10; Enfield 12; Fairfield 13; Harrisburg 14; Eldorado 15; Johnston City 16; Marion 17.
 Missouri Girl (Merle H. Norton's), Jos. Rith, mgr.: Waynesburg, Pa., 7; Tarentum 8; Rimersburg 9; Latrobe 10; Irwin 12; Windber 14; Barnsboro 15; Clearfield 17.
 My Cinderella Girl (No. 1), Delamater & Norris, Inc., mgrs.: Greenville, Tex., 7; Paris 8; Sherman 9; Denison 10; McAlester, Okla., 12; Muskogee 13; Vinita 14; Tulsa 15; El Reno 16; Enid 17.
 My Cinderella Girl (No. 2), Delamater & Norris, Inc., mgrs.: Manistee, Mich., 7; Cadillac 8; Big Rapids 9; Muskegon 10; Battle Creek 11-12; Charlotte 13; Owosso 14; Lansing 15; Jackson 16; Flint 17.
 Matinee Girl, Frank Dealey, mgr.: Beeville, Tex., 7; Corpus Christi 8; Port Lavaca 9; Victoria 10.
 Melville, Rose, in Sla Hopkina, J. R. Stirling, mgr.: Sioux City, Ia., 7; Des Moines 8-10; Omaha, Neb., 11-14; Lincoln 15; Topeka, Kan., 16; St. Joseph, Mo., 17.
 Midnight Sons (Lew Fields' Westerns), Matt Smith, mgr.: Atlanta, Ga., 5-10; Chattanooga, Tenn., 12-13; Birmingham, Ala., 14-15; Mobile 16-17.
 Minister's Sweetheart, Dave Altman, mgr.: Springfield, Mass., 5-10; Cleveland, O., 12-17.
 Man of the Hour, C. M. Holly, mgr.: Chattanooga, Tenn., 5-10; Columbia 12; Clarksville 13; Hopkinsville, Ky., 14; Evansville, Ind., 15-17.
 Montgomery & Stone, in The Old Town, Chas. Dillingham, mgr.: Boston, Mass., 14-Dec. 17.
 Mack, Ollie, in Finnigan's Ball; Hot Springs, Ark., 7; Little Rock 8; Shreveport, La., 10; Lake Charles 11; Lafayette 12; Crowley 13; Jennings 14; Port Arthur, Tex., 16; Beaumont 17.
 Madame X (Eastern), Henry W. Savage, mgr.: Phila., 5-10; Boston, Mass., 12-31.
 Madame X (Western), Henry W. Savage, mgr.: Portland, Ore., 5-7; Eugene 8; Chico, Cal., 10; San Francisco 11-24.
 Madame X (Southern), Henry W. Savage, mgr.: Jackson, Miss., 7; Baton Rouge, La., 8; Natchez, Miss., 9; Vicksburg 10; Yazoo City 12; Clarkdale 13; Jackson 14; Clarksville 15; Huntsville, Ala., 17.
 Merry Widow (Eastern), Henry W. Savage, mgr.: Cleveland, O., 5-10; Detroit, Mich., 12-17.
 (Continued on page 80.)

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Harry Weisbaum, 256 Madison st., Chicago, Ill.
Western Bargain House, 272 E. Madison, Ch'go.
Yost & Co., 900 Filbert st., Philadelphia, Pa.

TALKING PICTURE MACHINES.

Gannont Co., Congress ave., Flushing, L. I., N. Y.

TATTOOING SUPPLIES.

Edw. E. Brown, 115 Main st., Aurora, Ill.

TENTS.

Baker & Lockwood, 7th & Wyandotte sts., Kansas City, Mo.
Columbus Tent and Awning Co., Columbus, O.
Carnie-Gondle Co., 307 Delaware st., Kansas City, Mo.
Dougherty Bros.' Tent Co., 109 S. Main st., St. Louis, Mo.
J. C. Goss & Co., Detroit, Mich.
D. M. Kerr Mfg. Co., 1007 W. Madison st., Chicago.
W. H. Lumbhaugh, Covington, Ky.
Murray & Co., Inc., 640 Meridian st., Chicago.
Thomson & Vandiveer, 816 E. Pearl, Cincinnati.
U. S. Tent and Awning Co., 2228 N. Desplaines st., Chicago.

THEATRE FRONTS AND CEILINGS

Kanneberg Roofing and Ceiling Co., Canton, O.

THEATRICAL COSTUMES AND WIGS.

Wm. Beck & Sons Co., 10-12 Garfield Place, Cincinnati, O.
A. Fueger, 521 Walnut st., St. Louis, Mo.

THEATRICAL INSURANCE EXCHANGE.

Jaa. B. Hoge, 416 Electric Bldg., Cleveland, O.

THEATRICAL LUMBER.

John Gillespie Lumber Co., Lumber & Seward sts., Chicago, Ill.

THEATRICAL PROPERTIES.

Siegman & Well, 78 Wooster st., New York City.

TICKET CHOPPERS.

H. V. Bright, Strawn Bldg., Cleveland, O.

TICKET PRINTERS.

Arcus Ticket Co., 300 Dearborn st., Chicago.
National Ticket Co., Shamokin, Pa.
Rees Printing Co., 10th & Harny sts., Omaha.
Trimount Press, 87 Albany st., Boston, Mass.
Weldon, Williams & Lick, Fort Smith, Ark.
Weldon, Williams & Lick, San Francisco, Cal.

TIGHTS.

Siegman & Well, 78 Wooster st., N. Y. City.

TOY BALLOONS.

Francis Fricke, Burley, Wash.
Nasella Bros., 32 Atlantic ave., Boston, Mass.
Geo. A. Patrel, 41 Warren st., New York City.
Shryock-Todd Co., 824 N. 8th st., St. Louis, Mo.
Singer Bros., 82 Bowers, New York City.
Western Bargain House, 272 E. Madison, Ch'go.

TRUNKS.

Reiber Trunk & Bag Co., 152 Columbia ave.
B. B. & B. Trunk Co., 447 Wood st., Pittsburg.

TURNSTILES.

Registering and Coin-Controlled Turnstiles.
H. V. Bright, Strawn Bldg., Cleveland, O.

UNIFORMS.

De Moulin Bros. & Co., 1030 S. Fourth st., Greenville, Ill.
Western Uniform Co., 214 S. Clark st., Ch'go.

VAUDEVILLE AGENCIES.

Pacific Coast Amusement Co., American Bank Bldg., Seattle, Wash.
Ted Sparks' Theatrical Exchange, Century Bldg., Kansas City, Mo.

VENTRILOQUIST FIGURES.

C. F. Ames, 217 E. 35th st., New York City.

WATCHES.

N. Shure Co., 220 Madison st., Chicago, Ill.
Singer Bros., 82 Bowers, N. Y. C.

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FOR SALE, CHEAP—Penny Arcade Machines: 4 Autostereoscopes, \$10 each; 2 Illustrated Song machines, \$20 each; 1 Miniature Perfume Sprayer and Stand, \$12.50; 50 set Views and Signs, 50c per set; 10 sets Views, Signs and Records, \$1.00 per set. Above are all Mills' make and I will guarantee in perfect condition. Address F. W. BLOOD, 210 W. 2nd St., Minot, N. D.

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This Week
Next Week



MISS GERTIE MILLAY

This Week
Next Week

THE QUEEN CITY ENGRAVING CO., CINCINNATI, OHIO

ROUTES

DRAMATIC AND MUSICAL.

(Continued from page 77.)

Merry Widow (Southern), Henry W. Savage, mgr.: Parkersburg, W. Va., 7; Fairmont 8; Morgantown 9; Clarksburg 10; Washington, Pa., 12; McKeesport 13; Latrobe 14; DuBois 15; Williamsport 16; Wilkes-Barre 17.
 Miss Nobody from Starland, Will A. Singer, mgr.: St. Louis, Mo., 4-10; Alton, Ill., 11-12; Edwardsville 13; Henderson, Ky., 14; Owensboro 15; Frankfort 16; Lexington 17.
 Man on the Box, G. L. Lawrence, mgr.: Princeton, Ill., 7; Monmouth 8; Galesburg 9; Burlington, Ia., 10; Ft. Madison 11; Macomb, Ill., 12; Canton 13; Petersburg 14; Mason City 15; Havana 16; Springfield 17.
 Man on the Box, E. E. Tronsdale, mgr.: Marshall, Ill., 7; Paris 8; Champaign 9; Monticello 10; Decatur 12; Jacksonville 13; Lincoln 14; Taylorville 15; Bloomington 17.
 Man on the Box, Winn W. Trousdale, mgr.: Wakefield, Neb., 7; Kingsley, Ia., 8; Whiting 9; Correctionville 10; Battle Creek 13; Ida Grove 14; Lake City 15; Rockwell City 16; Manson 17.
 Man on the Box, Monte Thompson, mgr.: Dover, Del., 7; Cambridge, Md., 8; Easton 9; Clearfield 10.
 Moore, Victor, in The Happiest Night of His Life, Frazee & Lederer, mgrs.: Phila., 28-Dec-10.
 Mantell, Robert, in Repertoire, Wm. A. Brady, mgr.: Milwaukee, Wis., 4-10.
 Mannerling, Mary, in A Man's World, The Shuberts, mgrs.: Little Rock, Ark., 7; Memphis, Tenn., 8.
 MacDonald, Christie, in The Spring Maid, Werba & Lucher, mgrs.: Boston, Mass., 5-17.
 Madame Sherry (Road Co.), Frazee & Lederer, mgrs.: St. Paul, Minn., 4-10.
 Midnight Sons (Low Fields' Eastern), Chas. H. Yale, mgr.: Indianapolis, Ind., 5-7.
 My Wife's Family, W. L. Stewart, mgr.: Revokatoke, B. C. Can., 7-8; Rossland 9; Trail 10; Phoenix 12; Nelson 14-15; Cranbrooke 16; Fernie 17.
 My Man, Frederic Thompson, mgr.: Rochester, N. Y., 5-7; Syracuse 8-10, 5-10.
 Mayoreas, The, Chicago, Ill., 5-10.
 Man of the Hour, Wooster, O., 12; Newark 17.
 Nigger, The, with Guy Bates Post, The Shuberts, mgrs.: Chicago, Ill., 28-Dec-10.
 Nazimova, Mme. Alla, in Repertoire, The Shuberts, mgrs.: Denver, Colo., 5-10.
 New Theatre Co., The Shuberts, mgrs.: Rochester, N. Y., 5-7; Schenectady 8; Albany 9-10; Springfield, Mass., 12-13; New Haven, Conn., 14.
 Netherlands, Olga, in Mary Magdalene, Liebler & Co., mgrs.: N. Y. C., 5-17.
 Naughty Marietta, Oscar Hammerstein, mgr.: N. Y. C., Nov. 7, indef.
 Nelson, Julia, & Fred Terry, Klaw & Erlanger, mgrs.: N. Y. C., Oct. 24, indef.
 Newlyweds and Their Baby (Eastern), Leffler-Pratt Co., props.: Grand Rapids, Mich., 4-7; Kalamazoo 8; Lansing 9; Jackson 10; Detroit 11-17.
 Newlyweds and Their Baby (Western), Leffler-Pratt Co., props.: Oklahoma City, Okla., 7; Guthrie 8; Enid 9; Wichita, Kan., 10; Salina 12; Junction City 13; Concordia 14; Hastings, Neb., 15; York 16; Grand Island 17.
 O. Olson, J. H. Hewitt, mgr.: Bellingham, Wash., 7; Mt. Vernon 8; Arlington 9; Everett 10; Seattle 11-17.
 Our Village Postmaster (Perry's), C. M. Steel-smith, mgr.: Stamford, Ill., 7; Atlanta 8; Manito 10; Cuba 12; Lewistown 13.
 O'Hara, Pike, Al. McLean, mgr.: Paterson, N. J., 5-7; Bayonne 8-10.
 Old Homestead, Frank Thompson, mgr.: St. Louis, Mo., 4-10; Kansas City, 11-17.
 Our New Minister, Harry Doot Parker, mgr.: Waltham, Wash., 7; Colfax 8; Pullman 9; Lewiston, Ida., 10; Spokane, Wash., 11-13; Missoula, Mont., 14.
 Olcott, Chauncey, in Barry of Ballymore, Augustina Pittou, mgr.: Cleveland, O., 5-10.
 Powell & Cohan Musical Comedy Co. (Eastern) Powell & Portello, mgrs.: Edwardsville, Ill., 5-10; Collinsville 11; Nokomia 12-17.
 Phantom Detective, Rowland & Clifford, mgrs.: Chicago, Ill., 5-10.
 Paid in Full, Wagenbals & Kemper, mgrs.: Springfield, Ill., 4-7; Peoria 4-10.
 Polly of the Circus, Frederic Thompson, mgr.: Pittsburg, Pa., 5-10.
 Powell & Cohan Musical Comedy Co.: Marlon, Ind., Nov. 21, indef.
 Prince of His Race, Oscar Graham, mgr.: Victoria, Tex., 7; El Campo 8; Wharton 9; Bay City 10.
 Paid in Full (Wagenbals & Kemper's), E. C. Andrews, mgr.: Loganport, Ind., 7; Huntington 8; Bluffton 9; Marlon 10; Michigan City 13; Valparaiso 14; Hammond 15; So. Bend 16; Coldwater, Mich., 17.
 Pryor Musical Comedy Co., Chas. A. Pryor, mgr.: Houston, Tex., 5-10; Galveston 12-17.
 Poynter, Beulah, in The Little Girl That He Forgot, Burt & Nicolai, mgrs.: Nashville, Tenn., 5-10; Knoxville 12-14; Chattanooga 15-17.
 Polly of the Circus, Frederic Thompson, mgr.: Salt Lake, U., 5-10; San Francisco, Cal., 12-24.
 Panama (Perry's), Art Williams, mgr.: Royal, Ia., 7; Sanborn 8; Milford 9; George 10; Ellsworth, Minn., 12; Luverne 13.
 Pair of Country Kids (Western), H. W. Link, mgr.: Ord, Neb., 7; Central City 9; Grand Island 10; St. Paul 12; Loup City 14; Almsley 16; Broken Bow 17.
 Prince of Illsen, Henry W. Savage, mgr.: Walla Walla, Wash., 7; Spokane 8-10; Wallace, Ida., 12; Missoula, Mont., 13; Butte 14; Great Falls 15; Helena 16; Billings 17.
 Port of Missing Men (Rowland & Gaskell's Co. A.), Ned Newell, mgr.: Norfolk, Va., 5-10; Newark, N. J., 12-17.
 Queen of the Highway, Morrison & Hefferlin, mgr.: Brooklyn, N. Y., 5-10.
 Robertson, Forbes, in The Passing of the Third Floor Back, The Shuberts, mgrs.: Boston, Mass., 5-17.
 Ring, Blanche, in The Yankee Girl, Low Fields, mgr.: Boston, Mass., 28-Dec-10.
 Russell, Annie, in The Impostor, Chas. Frohman, mgr.: Atlantic City, N. J., 8-9.
 Rosary, The, Rowland & Clifford, inc., mgrs.: Washington, D. C., 5-10.
 Rosalind at Red Gate (Eastern), Gaskell-MacVitty-Carpenter Co., mgrs.: Bristol, Tenn., 7; Bluefield, W. V., 8.
 Reuben in New York, Randolph, Vt., 7-8.
 Red Mill, H. B. Emery, mgr.: Bellaire, O., 8; Steubenville 9; Newark 14.
 mgrs.: Phila., 12-17.
 Rebecca of Sunnybrook Farm, Jos. Brooks, mgr.: N. Y. C., Oct. 3, indef.

Royal Slave (Eastern), J. M. Jacobs, mgr.: Northumberland, Pa., 7; Lykens 8; Tower City 9; Pottstown 10; Lebanon 12; Ephrata 13; Phoenixville 14; Coatesville 15; York 16-17.
 Royal Slave (Clarence Beuett's), Geo. H. Bubbs, mgr.: Jackson, Minn., 7; Estherville, Ia., 8; Emmetsburg 9; Ruthven 10; Milford 12; Hartley 13; Sanborn 14; Irvinghar 15; Rock Rapids 16; Larchwood 17.
 Russell, Lillian, in In Search of a Sinner, Jos. Brooks, mgr.: San Francisco, Cal., 28-Dec-10; Sacramento 12; Stockton 13; San Jose 14; Oakland 15-17.
 Rosary, The (Rowland & Clifford's), M. S. Goldaine, mgr.: Olney, Ill., 7; Mt. Vernon 8; DuQuoin 9; Marlon 10; Cairo 11; Terre Haute, Ind., 12-14; Brazil 15; Crawfordsville 16; Frankfort 17.
 Rosary, The (Rowland & Clifford's Southern), Wm. H. Lemle, mgr.: Chicago, Ill., 4-10; Benton Harbor, Mich., 11; Elkhart, Ind., 12; Battle Creek, Mich., 13; Jackson 14; Grand Rapids 15-17.
 Rosalind at Red Gate (Western), Gaskell-MacVitty-Carpenter Co., inc., mgrs.: Northfield, Minn., 7; Red Wing 8; Hastings 9; Stillwater 10; St. Cloud 11; Royalton 12; Staples 13; Detroit 14; Alexandria 15; Fergus Falls 16; Wabaston, N. D., 17.
 Sears, Zella, in The Nest Egg, L. C. Whiswell, mgr.: N. Y. C., Nov. 23, indef.
 Seven Days, Wagenbals & Kemper, mgrs.: Boston, Mass., Oct. 24, indef.
 Speckled Baud, Chas. Frohman, mgr.: N. Y. C., Nov. 21, indef.
 Spendthrift, The, Frederic Thompson, mgr.: Chicago, Ill., Nov. 14, indef.
 Sweetest Girl in Paris, Harry Askin, gen. mgr.: Chicago, Ill., Aug. 29, indef.
 Stubborn Cinderella, Chas. A. Goettler, mgr.: Newton, Kan., 7; Hutchinson 8; Dodge City 9; Garden City 10; Trinidad, Colo., 11; Pueblo, 12; Victor 13; Colorado Springs 14; Boulder 15; Ft. Collins 16; Greeley 17.
 Sweetest Girl in Dixie (Miller Bros.), Austin, Minn., 7; Winnebago 10.
 St. Elmo, Glaser & Stalr, mgrs.: Dayton, O., 5-7; Columbus 8-10; Cincinnati 11-17.
 Sidney, George, in The Joy Rider, E. D. Stalr, mgr.: Birmingham, Ala., 5-10; New Orleans, La., 11-17.
 Superba, Edwin Warner, mgr.: Toledo, O., 4-10; Grand Rapids, Mich., 11-14; Port Huron 15; Saginaw 16-17.
 School Days, Stalr & Havlin, inc., mgrs.: Memphis, Tenn., 5-10; Nashville 12-17.
 Sunny South (J. C. Rockwell's), Tlthury, Ont., Can., 7; Thomasville 8; Dresden 9; Port Huron, Mich., 10; Pontiac 11; Oxford 12; Lapeer 13; Battle Creek 14; Kalamazoo 15; Michigan City, Ind., 16; Hammond 17.
 Silver Threads, Joe Lane, mgr.: Des Moines, Ia., 4-7; Lincoln, Neb., 8-9; Nebraska City 10; St. Joseph, Mo., 11-14; Atchison, Kan., 15; Beatrice, Neb., 16; Fairbury 17.
 Shadowed by Three (W. F. Mann's), L. C. Zelieno, mgr.: Sumner, Ia., 7; New Hampton 8; Nora Springs 9; Rockford 10.
 Soul Kiss (Eastern), Mittenthal Bros., mgrs.: Rome, N. Y., 7; Little Falls 8; Johnstown 9; Amsterdam 10; Albany 12-13; Catskill 14; Schenectady 15.
 Soul Kiss (Western), Mittenthal Bros., mgrs.: Chicago, Ill., 4-10; Peoria 11-14; Springfield 15-17.
 Sothern, E. H., & Julia Marlowe, in Repertoire, Claxton Wistach, mgr.: N. Y. C., 5-31.
 Sins of the Fathers, Geo. H. Brennan, mgr.: Chattanooga, Tenn., 6-7; Decatur, Ala., 8; Huntsville 9; Columbia, Tenn., 10.
 Shoemaker, The, Gus Hill, mgr.: Chicago, Ill., 5-19; St. Louis, Mo., 12-17.
 Spooner, Cecil, Blaney-Spooner Am. Co., mgrs.: Atlanta, Ga., 5-10.
 Stair, Frances, in The Eastest Way, David Belasco, mgr.: Ft. Wayne, Ind., 7; Lafayette 8; Elkhart 9; So. Bend 10; Kalamazoo, Mich., 12; Grand Rapids 13; Flint 14; Battle Creek 15; Toledo, O., 16-17.
 Sia Perkins (C. Jay Smith's), Eddie Delaney, mgr.: Woodfield, O., 7; Wellsburg 8; Conneville, Pa., 9;ronton 10; Scottsdale 12; Brownsville 13; Canonsburg 14; Marietta, O., 15; Athens 16; Charleston, W. Va., 17.
 Squaw Man, H. E. Pierce & Co.'s Western, J. E. Caven, mgr.: Rock Island, Ill., 7; DuBuque, Ia., 9; Prairie du Chien, Wis., 10; LaCrosse 11; Rochester, Minn., 12; Owatonna 13; Albert Lea 14; New Ulm 15.
 Squaw Man (H. E. Pierce & Co.'s Southern), Texarkana, Ark., 7; Camden 8; Hot Springs 9; Little Rock 10; Poplar Bluff 11; Cairo, Ill., 12; Murphysboro 13; Belleville 14.
 Stahl, Rose, in The Chorus Lady, Henry B. Harris, mgr.: Kalamazoo, Mich., 7; Jackson, 8; Grand Rapids 9-10.

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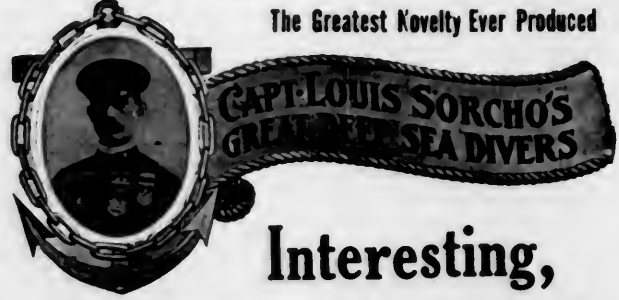
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Squaw-Man, Wills Am. Co., mgrs.: Tiffin, O., 7; Findlay 8; Lima 9; Newark 10.
 Scott, Cyril, in the Lottery man, The Shuberts, mgrs.: Memphis, Tenn., 9-10.
 Summer Widowers, Lew Fielda, mgr.: N. Y. C., 5-10.
 Seven Days, Wagenhals & Kemper, mgrs.: Baltimore, Md., 5-10.
 Scheff, Fritz, in The Mikado, The Shuberts, mgrs.: Pittsburgh, Pa., 5-10.
 Spendthrift, The, Frederic Thompson, mgr.: New Orleans, La., 5-10.
 Spendthrift, The, Frederic Thompson, mgr.: Rochester, N. Y., 5-7.
 St. Elmo, Nell Twomey, mgr.: Medina, N. Y., 7; Lockport 8; Canandaigua 9; Rochester 10.
 Time, the Piece and the Girl (Western) L. R. Willard, mgr.: Portland, Ore., 4-10; Astoria 11; Kelso, Wash., 12; Centralia 13; Aberdeen 14; Olympia 15; Tacoma 16-17.
 They Loved a Lassie, Daniel V. Arthur, mgr.: Columbus, O., 5-7; Indianapolis, Ind., 8-10; Pittsburg, Pa., 12-17.
 Thief, The, A. H. Woods, mgr.: Toronto, Can., 5-10.
 Third Degree, Henry B. Harris, mgr.: New Orleans, La., 12-17.
 Thurston, Adelaide, in Miss Ananias, Cohan & Harris, mgrs.: Omaha, Neb., 4-7; Davenport, Ia., 9; Minneapolis, Minn., 11-14; St. Paul 15-17.
 Turning Point, Jay L. Packard, mgr.: Phila., 5-10.
 Teal, Raymond, Musical Comedy Co.: El Paso, Tex., Nov. 21, indef.

Three Weeks, Morrison & Hefferlin, mgrs.: Chicago, Ill., 11-24.
 Two Americans Abroad (Eastern), L. L. Harris, mgr.: Vandergrift, Pa., 12; Blairsville 13; Kittanning 14; Johnstown 15; Latrobe 16; Altoona 17.
 Two Americans Abroad (Central), C. A. Teaff, mgr.: McLeansboro, Ill., 12; Eldorado 13; Marion 14; Christopher 15; Chester 16; Marysboro 17.
 Thurston, Magician, Wade L. Morton, mgr.: Wheeling, W. Va., 5-7; Youngstown, O., 8-10; Akron 12-14; Anderson, Ind., 15; Ft. Wayne 16-17.
 Uncle Tom's Cabin (Al. W. Martin's), Wm. Kibbie, mgr.: Creaton, Ia., 7; Red Oak 8; Plattsmouth, Neb., 9; Lincoln 10; Council Bluffs, Ia., 11; Wahoo, Neb., 12; York 13; Grand Island 14; Beatrice 15; Manhattan, Kan., 16; Topeka 17.
 Under Southern Skies, Harry Doel Parker, mgr.: Fairbury, Ill., 7; Urbana 8; Danville 10; Terre Haute, Ind., 11.
 Up and Down Broadway, with Eddie Foy, The Shuberts, mgrs.: St. Louis, Mo., 5-10.
 Uncle Tom's Cabin (Stetson's), Leon Washburn, mgr.: Pittsburg, Kan., 7.
 Uncle Dave Holcomb, Newark, O., 7.
 Van Studdiford, Grace, in the Bridal Trip, D. V. Arthur, mgr.: Buffalo, N. Y., 8-10.
 Volunteer Organist, Chico, Cal., 15.
 Whiteside, Walker, in the Melting Pot, Liebler & Co., mgrs.: New Orleans, La., 5-10.
 Wilson, Francis, in the Bachelor's Bab, Chas. Frohman, mgr.: Boston, Mass., 28-Dec. 17.

Ware, Helen, in The Deserters, Henry B. Harris, mgr.: Phila., 5-17.
 Wise, Thos. A., in A Gentleman from Mississippi (Wm. A. Brady's), Chas. D. Wilson, mgr.: Jersey City, N. J., 5-10.
 Warner, H. B., in Alisa Jimmy Valentine, Liebler & Co., mgrs.: Baltimore, Md., 5-10.
 Warde, Frederick: Anatin, Tex., 7-8; Ft. Worth 9-10.
 Winning Miss, Boyle Woolfolk, mgr.: Chicago, Ill., 5-10.
 Walsh, Blanche, in the Other Woman Kearney, Neb., 7.
 Wolf, The: Newark, O., 12.
 Wilson, Al. H., Sidney R. Ellis, mgr.: Columbus, Ga., 7; Macon 8; St. Augustine, Fla., 9; Jacksonville 10-11; Savannah, Ga., 12; Charleston, S. C., 13; Columbia 14; Augusta, Ga., 15; Atlanta 16-17.
 When Sweet Sixteen, Ever-Wall Co., Inc., mgrs.: Springfield, Mass., 5-7; Worcester 8-10; Atlantic City, N. J., 12-14; Trenton 15-17.
 Ward & Vokes, in Trouble Makers, E. D. Stair, mgr.: Youngstown, O., 5-7; Akron 8-10; Wheeling, W. Va., 15-17.
 Waldmann, Edward, J. J. Morrison, mgr.: Southampton, N. Y., 12; Greenport 13; Riverhead 14; Port Jefferson 15; Northport 16.
 Woodruff, Henry, in The Genius, Mort H. Singer, mgr.: Marshalltown, Ia., 7; Waterloo 8; Cedar Rapids 9; Clinton 10; Davenport 11; Iowa City 12; Muscatine 13; Ft. Madison 14; Galesburg, Ill., 15; Kewanee 16; Bloomington 17.

Wolf, The, Stair & Havlin, mgrs.: Detroit, Mich., 5-10; Chicago, Ill., 11-17.
 Wildfire, Harry Doel Parker, mgr.: Columbus, O., 5-7; Canton 8; Rochester, Pa., 9; Erie 10; Toronto, Can., 12-17.
 Widow Perkins, F. J. Gruber, mgr.: Carthage, S. D., 7; Howard 8; Madison 9; Dell Rapids 10; Flandreau 12; Pipestone, Minn., 13; Tracy 14; Marshall 15; Litchfield 16; Benson 17.
 Wizard of Wiseland, Harry Scott, mgr.: Brookhaven, Miss., 7; Yazoo 8; Vicksburg 9; Jackson 10; Monroe, La., 12; Bastrop 13; Eldorado, Ark., 14; Arkadelphia 15; Hot Springs 17-18.
 Zinn Musical Comedy Co., A. M. Zinn, mgr.: El Paso, Tex., Nov. 19, indef.

MINSTREL

Big City (Jno. W. Vogel's): Chester, Pa., 7; Norristown 8; Pottstown 9; Allentown 10.
 Coburn's, J. A.: Greensboro, Ala., 7; Demopolis 8; Selma 9; Union Springs 10; Troy 11-12; Enfield 13; Dawson, Ga., 14; Albany 15; Americus 16; Columbia 17.
 DeRue Bros.: Toms River, N. J., 7; Barnegat 8; Lakehurst 9; Hammonton 10.
 Dockstader's, Lew: Portland, Me., 8; Lawrence, Mass., 10.
 Evans' Honey Boy, Geo. Evans, mgr.: Memphis, Tenn., 9-10.
 Field's, Al. G.: Greenville, S. C., 7; Raleigh, N. C., 8; Greensboro 9; Danville, Va., 10; Roanoke 12; Bluefield, W. Va., 13; William-

son 14; Charleston 15; Huntington 16; Ports mouth, O., 17.
 Fox's Lone Star under canvas, Roy E. Foy, mgr.: Schenectady, Tenn., 5-7; Flatonia 8-10; Lullin 12-14; Seguin 15-17.
 Reinfield's Big, Lady: Crawford's St. Louis Mo., Indef.
 Todd's, Fay, Lady, Fischer & McConlogue, mgrs.: Calhoun, Ark., 5-10.

BANDS & ORCHESTRAS.

D'Urban's Italian Band, Geo. Challa, mgr. Calmet, Mich., 5-10; Superior, Wis., 12-13 Duluth, Minn., 14-17.
 Round's Ladies Orchestra, H. O. Round, mgr.: Troy, N. Y., 7; Coxsack 8; Pittsfield, Mass., 9; St. Johnsville, N. Y., 10; Gloverville 11; Richfield Springs 13; Leonardville 14; Morrisville 15; Earlville 16; Smyrna 17.

Skating Rink Attractions.

Alice Teddy, Roller Skating Bear, Geo. B. Crapney, mgr.: (Collinson Rink) Erie, Pa., 5-10.
 Simmons, H. A.: (Music Hall Rink) Cincinnati, O., 5-10.

CIRCUSES

Campbell Bros.: Victoria, Teas., 7; Golds 8; Edna 9; Richmond 10; Orange 12; Hubbard 8; Teague 9; Meala 10.
 Fountain's, Bobby, Dog & Pony Shows: Trinity, Tex., 12; Corrigan 13; Livingston 14.
 Royal & Adams Indoor Circus: Cleveland, O. 5-10; Buffalo, N. Y., 12-17.

CARNIVAL COMPANIES

Armstrong's Greater United Shows: Hattiesburg, Miss., 5-10.
 Barkoot Amusement Co., No. 1, K. G. Barkoot, mgr.: Girard, Ala., 5-10.
 Barkoot Amusement Co., No. 2, J. C. Simpson, mgr.: Thomasville, Ga., 5-10; Valdosta 12-17.
 Juvenal's Stadium Shows, J. M. Juvenal, mgr. Greenville, Miss., 5-10.
 Krause Greater Shows, Ben Krause, mgr.: Cordele, Ga., 5-10; Fitzgerald 12-17.
 Lande's Bros.' Shows, Frank Huntington, mgr.: De Ridder, La., 5-10.
 Lee-Grant Mardi Gras & Carnival Co., H. Grant, mgr.: Russellville, Ala., 5-10; Haleyville 12-17.
 Meek Amusement Co.: Franklin, La., 5-10.
 Miller Bros.' Greater Shows: Meridian, Miss., 5-10.
 New Olympic Shows, Macy & Matthews, mgrs.: W. Houston, Ala., 5-10.
 St. Louis Show, E. W. Weaver, mgr.: Thomas, Ga., 5-10.
 Sistrunk Co., N. E. W. Sistrunk, mgr.: Hazelhurst, Ga., 5-10; Cochran 12-17.
 Smith Greater Shows: Orangeburg, S. C., 5-10.
 Wales Amusement Co., C. D. Wales, mgr.: Wortham, Tex., 5-10.
 Woody Combined Shows: Jonesboro, La., 5-10.

MISCELLANEOUS.

Alburtus-Arcuffa Co., J. W. Randolph, mgr.: Havre, Mont., 4-10.
 Aizoda's Hypnotic Comedy Co., Band and Orchestra, H. E. Rice, mgr.: Wichita, Kan., 4-10.
 Barnum-Raffia Sensation, R. G. Barnum, mgr.: Iron Mountain, Mich., 4-10; Menominee 11-17.
 Congo King, W. A. Thomas, mgr.: Hutchinson, Kan., 7; Osborne 12-13; Stockton 14; Downs 15; Kirwin 16; Norton 17-18.
 Della, Mysterious, Dell M. Cook, mgr.: Winchester, Va., 5-10; Hanover, Pa., 12-17.
 Edwards', J. S., Animal Show: Kansas City, Mo., Indef.
 Gilbert & McKnight Vaudeville Co., Albert Gilbert, mgr.: St. Charles, Ill., 5-7; Sterling 8; Charleston, Ill., 12-14.
 Giphins, The Hypnotic Comedy Co., J. H. Giphin, mgr.: Sterling, Ill., 5-10.
 Litchfield, Nell, Trio: Kerrville, Tex., 7; Kennedy 8; Corpus Christi 9; San Diego 10; Gordon 13; Colorado 14; Albany 15; Lancaster 16; Celeste 17.
 Lacey, Theo. E., Porter Lyceum Bureau, mgrs.: Keystone, Ia., 7; Dixon 10.
 Lyndon Vaudeville Co., Dr. Chas. Lyndon, mgr.: Hull, Ia., 5-10; Stony Rapids 12-17.
 McCabe's Wm., Georgia Troubadours: Glasgow, Mo., 7; Centra 8.
 Mysterious Smith Co., A. P. Smith, mgr.: Hioeville, Ia., 7-8; Rudd 9-10; Allison 12-13; Dumont 14-15.
 Newmann, the Great, Hypnotist: Pocatello, Ida., 5-7; Idaho Falls 8-10.
 Norwood's Sensations, M. H. Norwood, mgr.: Newton, Kan., 5-10; Hutchinson 12-17.
 Osceola, Mme., Temple of Palmistry: San Francisco, Cal., Indef.
 Powers, Hypnotist: Griffin, Ga., 5-10; Cedar town 12-17.
 Raymond, The Great: London, Eng., Oct. 31 Indef.
 Roberts & Co., Magicians, Guy C. Roberts, mgr.: So. Omaha, Neb., 8-10; Omaha 11-14 Council Bluffs, Ia., 15-17.
 Ruth Grey Co.: Amory, Miss., 5-7; Tupelo 8-10.
 Todd, Wm., Show: Glennville, Ga., 5-10; Clayton 12-17.
 Thompson's Entertainers, Frank H. Thompson, mgr.: Bloomington, Wis., 5-10; N. Andover 12-14; Glen Haven 15-17.
 Victor, Magician, Eugene Krick, mgr.: Dennison, Ia., 7-8; Ute 9; Little Sioux 10; Missouri Valley 12; Harlan 13; Audubon 14; Coon Rapids 15; Woodward 16; Ogden 17.
 Walden & Co., Magicians, S. Worden, mgr.: Shellrock, Ia., 7; Klemme 8; Blairsburg 9; Akron 10.
 Williams', Prof., Troubadours, R. C. Pugsley, mgr.: Waldo, Fla., 7; Archie 8; Cedar Key 9; Otter Creek 10; Gainesville 11-13; Citra 14; Anthony 15; Leesburg 16-17.
 Zolma: Chicago, Ill., Indef.

ADDITIONAL ROUTES.

(Received too late for classification.)

Fisks, Musical (Marvel), Birmingham, Ala., 4-10.
 Herrmann, Adelaide (Poll's), New Haven, Conn., 5-10.

Lohse & Sterling (National), N. Y. C., 5-10.
 Melville & Illegina (Orpheum), Memphis, Tenn., 5-10; (Orpheum) New Orleans, La., 12-17.
 Bartino's Aerial Dogs (Hijou), Augusta, Ga., 5-10.
 Booth & Lynn (Odeon) Bartlesville, Okla., 5-10.
 Browder & Browder (Lumiere's) Niagara Falls, N. Y., 8-10.
 Crawford & Delaney (Victor) Kansas City, Kan., 5-10; (Lyric) Sedalia, Mo., 12-17.
 Conlin, Steele & Carr (Grand) Pittsburg, Pa., 5-10; (Lyric) Dayton, O., 12-17.
 Caston, Dave (Read-O-Scope) Montreal 5-10.
 DeLisle, Juggling (Orpheum) Lincoln, Neb., 5-10; (Majestic) Chicago, Ill., 12-17.
 Davis Imperial Three (Los Angeles) Los Angeles, 5-10; (Garrick) San Diego, 12-17.
 Earl, Lola Lea, Co. (Princess) Hot Springs, Ark., 5-10; (Princess) Ft. Worth, Tex., 12-17.
 Haney & Long: 117 State St., North Vernon, Ind.
 Hunter & Ross (Liberty) Savannah, Ga., 5-10.
 Harger, Polly (Cozy) Houston, Tex., 5-10.
 Karl (Garrick) Wilmington, Del., 5-10; (Keith's) Phila., Pa., 12-17.
 Kitamura Japanese Troupe (Temple) Rochester, N. Y., 5-10; (Majestic) Milwaukee, Wis., 12-17.
 Lavalla, The (Liberty) Savannah, Ga., 5-10; (Hijou) Jacksonville, Fla., 12-17.
 Livingstons, The (Majestic) Milwaukee, 5-10; (Majestic) Chicago, 12-17.
 Lampe Bros. (Indiana) Marion, Ind., 5-10.
 LaClair & West (O. H.) Toronto, 5-10.
 Littlejohn's United Shows, Thos. P. Littlejohn, mgr., Sylvester, Ga., 5-10; Tifton, 12-17.
 Murray, Mr. & Mrs. H. J. (Deandri) Amarillo, Tex., 8-10.
 Sweeney & Rooney (Star & Garter) Chicago, 5-10.
 Wolfhelm's, Eugene, Living Statues (Academy) Buffalo 5-10.
 Weber Family (Grand) Grand Forks, N. D., 5-10.
 Young Bros.' Shows United: Ruleville, Miss., 5-10.

ADDITIONAL PERFORMERS.

Clark, Della, in the White Squaw, Loula F. Werba, mgr.: Colough, Ont., Canada, 7; Trenton 8; Napanee 9; Kingston 10; Colborne 12; Platon 13; Belleville 14; Ganssquo 15; Morrisburg 16; Cornwall 17.
 Carle, Richard, in Jumping Jupiter, Frazee & Lederer, mgrs.: Cleveland, O., 5-7; E. Liverpool 8; Wheeling, W. Va., 9-10; Phila., Pa., 11-24.
 City, The (Eastern), The Shuberts, mgrs.: Lancaster, Pa., 7; Lebanon 8; Harrisburg 9-10; Huntington 12; Altoona 13; Johnstown 14; Greensburg 15; Butler 16; New Castle 17.
 American St. Fair Exhibition Co., Birmingham, Ala., 5-10; New Orleans, La., 12-17.
 Dare Devil Dan, H. A. DuBois, mgr.: Emporium, Pa., 7; Johnsonburg 8; Mt. Jewett 9; Smithport 10.
 Dodge, Sanford, S. S. Ford, mgr.: Revelstoke, B. C., Can., 12-13; Kamloops 14-15; Keelowna 16-17.
 Gili and the Ranger (J. A. Norman's), Frank P. Prescott, mgr.: Durant, Okla., 10; Atoka 12; Lehigh 13; Coalgate 14; Ada 15; Holdenville 16; Okmulgee 17.
 House of a Thousand Candles (B), Rowland & Gaskell, mgrs.: Stamford, Teas., 7; Anson 8; Thurber 9; Weatherford 10; Mexia 12; Groesbeck 13; Calvert 14; Hearne 15; Jacksonville 16; Nacogdoches 17.
 Hello Bill, Frank Mahara, mgr.: Corydon, Ia., 8; Centerville 9; Cantonville, Mo., 10; Nowinger 12; Kirksville 13; Queen City 14; Atlanta 15; Brookfield 16; Moberly 17.
 Hillman's Ideal Stock Co., Lucy M. Hayes, mgr.: Aurora, Kan., 6-7; Millouvale 8-10; Minneapolis 12-14.
 Lee's Glass Blowers, Jack Lee, mgr.: Welch, W. Va., 5-10.
 Ninety and Nine, W. T. Hoyer, mgr.: Chicago, Ill., 4-24.
 Shadowed by Three (W. F. Mann's), L. C. Zeleno, mgr.: Sumner, Ia., 7; New Hampton 8; Nora Springs 9; Rockford 10; Owatonna, Minn., 11; Britt, Ia., 12; Algona 13; Whitmore 14; Emmetsburg 15; Spencer 16; Austin, Minn., 18.
 Texas Ranger (Western), Roy W. Sampson, mgr.: Van Buren, Ark., 9; Ft. Smith 10; Springdale 12; Bentonville 13; Rodgers 14; Monett, Mo., 15; Chelsea, Okla., 17.



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N-121	Celluloid Rolly Polly, small size, asst. figures	3.50	30
N-122	Celluloid Rolly Polly, large size, asst. figures	6.00	55
N-126	Rolly Polly Santa Claus, small size	3.50	30
N-119	Rolly Polly Santa Claus, large size	6.00	55
N-124	Walking Figures, celluloid, asst. styles, new	7.50	65

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N-7132	Santa Claus, mauna, papa talking horn	3.25
N-6077	Colored Canary Bird Whistle	2.60
N-4225	Running Mice, black finish	1.75
	Toy Watches, large selection of styles at	4.50
	Red Paper Bells for Xmas decorations at per gross 50c, \$1.00, \$2.00, \$3.00, \$6.50, \$8.50, \$17.50	
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"OLD DAN RICE."

(Continued from page 36.)

Just before the war Dan was traveling with his company through Ohio and Indiana and Pennsylvania, and while playing Cincinnati, the pride of the show were two trained elephants named Lalla Rookh and Hannibal. The circus had to cross the river, and there were no bridges at that time. Rice saw an opportunity to advertise his nets, and so flooded the city with flaming announcements that Lalla Rookh would swim the Ohio River at the mouth of the Licking.

A great crowd gathered on the river banks to see the sights and sure enough the big elephant made the crossing. It being the first and only case on record where the feat was accomplished in Cincinnati. Rice reproduced the feat next at Hamilton, O., the writer's home, but used the other elephant named Hannibal, crossing the river at the foot of Basin street now named Court street, the expense used at that time was that the old covered wooden bridge would not sustain the elephant's weight.

In 1878 Dan Rice returned in St. Louis, and afterwards delivered temperance lectures, occasionally slipping back into old paths. Mr. Adam Forenough once said that he would let Dan Rice fix his own terms for a season in California if he would engage to keep sober the season through, but the offer was refused. In 1879 Nathana, June and Bailey telegraphed to Dan in Girard, that they would pay his own price as a clown for four weeks in their city. If he would permit his salary to stand until the conclusion of his engagement as a bond for his sobriety. He refused the offer, saying that he would rather have \$100 a week and liberty to do as he pleased than any terms on such conditions.

In Girard, Pa., at one time he ran a newspaper called The Cosmopolite. He sought election to Congress in 1879 from that district, but failed to get it.

When wealthy he gave away great sums of money to public institutions in that part of the country, and still more, it is said, in private charities.

He built a soldiers' monument, said to have cost \$25,000. Yet, as an old showman and friend of his said, there were long years in which Rice could not borrow \$5.00 in Girard if he wanted it.

During the Civil War General Fremont seized a steamer Rice owned, the James Raymond, at St. Louis, and made use of it for Government purposes. Rice applied to the Government for compensation, and \$32,000 damages was awarded him. At his request this money was spent by President Lincoln and Secretary Stanton, caring for wounded soldiers and their families.

Dan Rice and Mrs. M. C. Robinson were married at Schulenberg, Texas, June 8, 1887.

Mr. Rice originated the funny trick mule performance, "Fats and Barney," that has had many imitators, but which never has approached the side-splitting Dan Rice entertainment.

Mrs. George Jenner, wife of the late George Jenner, the father of the famous Jenner family of riders and acrobats is a Cincinnati resident and known by all good trouper. Dan Rice made three fortunes, but died a comparatively poor man. He married three times. His third wife survives him. She lives in Texas.

Dan Rice died at East Long Branch, New Jersey, Feb. 22, 1900.

—J. MILTON TRABER.

LOS ANGELES' NEW PARK.

Luna Park, Los Angeles, Calif., was formerly the old Chutes Park, located at the corner of Washington and Main streets. A new corporation of Los Angeles business men, formed under the direction of F. P. Sargeant, has taken over this property and has reconstructed it at a cost of \$200,000, making it one of the finest all-year-round amusement resorts in the world.

The delightful climate of Los Angeles makes it possible for a park to operate throughout the entire year. With the exception of a couple of months in the late winter, which is known as the rainy season, Los Angeles boasts of the most delightful climate of any city in existence.

Judging from the list of attractions now completed and those under construction, Luna Park can surely be considered as ranking among the very best in the United States. Very few parks are able to grant ten-year leases to attractions. Still fewer are able to enter into contracts with bands for a solid year. Schilzky's Royal Hungarian Band has recently been signed up by the Luna Park management, and will play concerts afternoons and evenings for a solid year.

It will be the policy of the park management to use only bands of national reputations, each band to be under contract for one year.

Another innovation of Luna Park will be the method in which its free attractions will be handled. Only one act of attraction will be engaged at a time, but the one attraction engaged will be of such magnitude that it can be retained for periods of three months or more and each individual attraction will be exploited as being the greatest of its kind at the time. The first or opening attraction as a free act is Emma Newkirk, professionally known as the Diving Venus. Miss Newkirk opened at Luna Park, Nov. 19, under a three months' contract.

A feature will be a trained wild animal show, which has not yet been engaged. Luna Park should also prove attractive to privilege people on account of the year-round policy.

A few of the new rides which are to have their first introduction to the public in Luna Park, are as follows:

J. D. Thompson's scenic railway, known as Nemo's Trip to Slumberland; Down the Grand Canyon, another of the new big rides, one which was invented by F. P. Sargeant, the manager of the park; the Merry Widow Waltz Trolley-Ride, which is to have its initial introduction to the amusement world with the opening of Luna Park.

The management of Luna will be in the hands of F. P. Sargeant, who was general manager of the Hagenbeck Wild Animal Show at the St. Louis World's Fair, and also connected with different circuses.

Lewis and Lake Musical Comedy Company, again playing in the States, after a two weeks' tour in Calgary and four weeks in Edmonton, Canada.

The Life for Life Company closes December 22, until after the holidays, reopening January 1.



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OMAHA, NEB.

The first half of the theatrical season in Omaha has seen a big change which many declare is but the beginning of more changes to come. In the early months of the season, the American Music Hall started out in grand style, and had the people coming their way in encouraging numbers. But as time drifted on, the crowds dwindled at the American until the change came, with the result that the house is now dark.

Rumor has it that the American Music Hall will probably be the home of a fine stock company, more than likely the Woodward stock, now holding the boards at the old Boyd, and drawing fine houses. When the Woodward stock started in the cozy Burwood (now the Gayety) it was the talk and delight of the whole town, everybody going to the pretty little playhouse. It may be that the American Music Hall will be turned into another splendid success by playing stock. The house and location is ideal for stock purposes. The American is owned by the Brandels people, owners of the Brandels Theatre, Woodward and Burgess being the management of the latter house.

The Orpheum, to the naked eye of the regular patrons, has not suffered by the competition sprung by the coming of the Morris people, the crowds at the Orpheum being as big and well pleased as ever. For a time, the Orpheum put on one more extra act, but as time wore on, and it was shown that the American did not cut in on the patronage at the Orpheum, the extra act was taken off the program.

Business was slow at the Brandels at the start of the season, partly on account of the unusually warm weather. Manager Burgess says business now is fine and looks for an exceptionally good season through the winter months.

Next September the Shuberts will take over control of the old Boyd Theatre, now the home of the Woodward stock. What effect the coming of the Shubert attractions will have on the business at the Brandels, time only will tell. Competition will be fairly stiff at first, but we believe the two legitimate theatres will do a good business. The Shuberts intend to spend a great deal of money on the refurbishing and decorating of this theatre. The seating capacity is greater than the new Brandels. The Shuberts have long tried to get into Omaha.

"Doc" Reed is enjoying one of the best seasons of his career at the Krug. He reports all his travelling companies doing good business. The class of attractions at the Krug has been steadily elevated, until at present, most of the dates are filled by high-class melodramas, comic operas or dramas. The class of patronage has also steadily improved. "Doc" is a specialist in advertising, as the Ak-Sar-Ben people can testify, the latter this year deciding to take hold of the side show end of the Ak-Sar-Ben Carnival, with the result that they secured the poorest attractions they have ever had at a Carnival. "Doc" was misled, and they know it.

The Gayety is one of the most prosperous houses in the city. When Manager Johnson broached burlesque for Omaha to the powers that be of the Columbia Amusement Co., they couldn't see him. Their mind conjured up the old Omaha of ten years ago, when open dance halls, cheap burlesque resorts and rowdy joints claimed the patronage. Modern burlesque was tried in Omaha, and with the results that it is one of the best paying attractions in the city. Owing to the inability of the companies to make Minneapolis in time for the Sunday matinee, by leaving Saturday night, they will hereafter leave Friday night, the Edith Spencer Stock Company playing the Saturday matinee and night dates.

Major Bill McCune arrived in Omaha a couple of days ago, in charge of a band of Sioux Indians, part of Buffalo Bill's Wild West, on their way back to the Pine Ridge Agency. So far back that the memory of man runneth not to the contrary, has Major Bill had charge of the aborigines from Col. Cody's show.

There were fifty-four "Injuns" in the band. Chief Iron Tail served as aide to Major Bill. The Bill Show ended its season at Little Rock, Ark., and Major Bill was on hand as usual to take charge of his redskins. Harry Kelley, steward with the Yankee Robinson Shows the past season, has returned to his home in South Omaha, where he will remain during the winter months.

H. J. ROOT.

AUGUSTA GLOSE Chases Care



Headliner Now on Orpheum Circuit

TO OPEN ON UNITED TIME AT KEITH'S, PHILADELPHIA, JANUARY 16th.

MLLE. ORDLAR



The above cut is a good likeness of Mlle. Ordlar who is "the Original Girl with the Dreamy Eyes," who has been making more than good. A No. 1 Oriental Dancer. Open for next season; burlesque preferred. Merry Christmas and a happy New Year to all.

The Great Telson in Action



Telson will be at liberty for the coming season with his new sensational tricks, also his wonderful slide for life on wires while mounted on roller skates. Would like to hear from circus managers and vaudeville agents. Can be addressed,

[Care Coliseum] Rink, GRAND RAPIDS, MICH.

Nellie Hall



IN THE DANCE OF DAWN.

A distinct and fascinating novelty, making a decided hit. Address, care THE BILLBOARD.

If you see it in The Billboard, tell them so.

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 P. A. POWERS, VICE-PRESIDENT
 HERBERT MILES, SECRETARY
 CHARL. O. BAUMANN, GEN. MGR. & TRK. MGR.

DIRECTORS
 CARL LAEMMLE
 P. A. POWERS
 HERBERT MILES
 CHARLES O. BAUMANN
 WM. STEINER
 WM. H. SWANSON
 J. J. MURDOCK



111 EAST FOURTEENTH STREET

NEW YORK NOV. 10, 1910

DIXIE FILM COMPANY,
720 MAISON BLANCHE BLDG.,
NEW ORLEANS, LA.

DEAR SIR:

YOUR LETTER PLACING STANDING ORDER FOR TWENTY-FOUR (24) REELS OF THE FOLLOWING TO HAND, AND SHIPMENTS WILL BE MADE IN ACCORDANCE WITH YOUR INSTRUCTIONS THEREIN:

- MONDAY. IMP YANKEE AMERICAN ECLAIR
- TUESDAY. THANHOUSER POWERS BISON
- WEDNESDAY. ATLAS NESTOR AMEROSIO CHAMPION
- THURSDAY. AMERICAN DEFENDER IMP ITALIA
- FRIDAY. BISON SOLAX THANHOUSER YANKEE
- SATURDAY. GREAT NORTHERN POWERS RELIANCE ITALIA COLUMBIA

WE WISH TO CONGRATULATE YOU ON ACCOUNT OF YOUR BUSINESS HAVING GROWN TO SUCH AN EXTENT TO WARRANT YOUR PURCHASING TWENTY-FOUR REELS A WEEK, AND HOPE YOUR EXCHANGE WILL GROW TO ONE OF THE LARGEST IN THE UNITED STATES.

THANKING YOU FOR YOUR VALUED ORDERS, AND WISHING YOU UNLIMITED SUCCESS, WE ARE,

YOURS VERY TRULY,
MOTION PICTURE DISTRIBUTING & SALES CO.

By *Herbert Miles*
Secretary.

24 Reels WEEKLY

LARGEST SUPPLY AND REPAIR DEPARTMENT : IN THE SOUTH : DIXIE FILM CO. MAIN OFFICE 722-724-726 MAISON BLANCHE NEW ORLEANS, LA.

RICHMOND, VA.

The attempt of a few aldermen and councilmen composing the council committee on grounds and buildings, to put the City of Richmond in the theatrical business in competition with the regularly licensed theatres, this season, has been voted a failure after an experience of three months. And the vote seems to be about unanimous.

At the opening of the regular theatrical season the City Auditorium, a great barn-like structure, with a seating capacity of 4,500 and a concrete stage about forty feet wide and fifteen deep, was offered to traveling theatrical attractions by the city building inspector acting for the council committee, at a rental of fifty dollars a performance. Lessees and managers of the local theatres were alarmed. Their fears, however, were so quickly dispelled that no formal protest against this obviously unfair competition was ever presented to the council.

A few lyceum attractions were the only bookings made since the "municipal theatre" was opened.

The members of the council committee on grounds and buildings say they are convinced that all this talk they have heard about big

S. Corbin Sheld, formerly of the managerial staff of the Jake Wells Circuit, but more recently connected with the business staff of Grahame White, the English aviator, has rejoined the Leath Theatrical Company's forces. He is stationed in the headquarters office of the Leath Circuit, at the Academy of Music, and is acting as secretary to W. Greanor Neal, principal owner of the circuit.

TORONTO, CAN.

Two Toronto players who have distinguished themselves this season are Miss Catherine Proctor, who has been engaged by David Belasco for The Concert, now playing in New York, and Miss Maud Proctor, on tour with Madame X.

The third great concert of the Toronto Symphony Orchestra, Frank S. Weitsman, conductor, will take place Dec. 8, at the Massy Hall. Margaret Huston, soprano, will be the assisting artist.

Madame Sarah Bernhardt's engagement at the Princess, 25-26, was a big success and the receipts were \$12,000 for three performances.

All the local managers are pleased with the

Peter F. Griffin, of the Griffin Circuit, has returned to town after a business trip East. Business is done all along the line with the Griffin houses.

JOSEPH GIMSON.

NEW JERSEY GOSSIP.

Burr McIntosh appeared at the Hudson Theatre, Union Hill, last week, in a new one-act sketch from the pen of George D. Parker, entitled The Rauchman. The act will likely prove to be of headline quality.

THE CAST.
 Dick Rockwell, a Wyoming ranchman Burr McIntosh
 Ralph Drew, a friend of Rockwell's Augustus Huse
 Barbara Dunbar, a girl from the East Mary Moran

Raymond Sill, general press representative for Lew Fields, has purchased a beautiful residence at Hudson Heights, New Jersey.

Sam S. Well, proprietor of Well's Casino, in North Bergen, has opened his winter gar-

presents five vaudeville acts, besides illustrated songs and moving pictures. Sam was formerly manager of Sulzer's Harlem River Park, New York, and the Ice Palace Skating Rink.

George Vix, a well-known New Jersey Elk, has opened his new Hofbrauhaus in Union Hill, a few doors from the Hudson Theatre.

J. P. BARRETT.

LOWELL, MASS.

M. Frances Berg has taken the reins of resident manager of the Empire Theatre, a recently constructed moving picture and vaudeville house. Miss Berg will be well remembered as the No. 1 Girl in Clark's Merry Widows, a vaudeville sketch on musical lines that made such a hit for the last two seasons from coast to coast.

Ralph A. Ward, manager of the Lowell Opera House, has inaugurated a plan whereby all tickets ordered by phone are delivered to any part of the city immediately. A thing that some of the other managers are contemplating. This is only one of the many considerate

MAJESTIC THEATRE.

(Continued from page 23.)

went big. The performance was stopped by the Honorable "Doc" White at the opening performance Monday matinee, his success being so great.

Clayton White and Marie Stuart, in *Cherie*, by George V. Hobart. This is one of the best comedy situations seen at the Majestic this season. Mr. White is truly a comedian, and with his line of race track dog he carried the audience with him every minute he was on the stage. Miss Stuart, who "sleeked the comedy" on, is a clever woman. The act went big, and is certainly deserving of a position on the All star bill.

Nellie Nichols, that pleasing singing comedienne, who gave impersonations of Nora Bayes, Cecil Lean, Charles Bigelow and Ben Welch, was a riot. She made a decided hit with *The Beautiful Day*.

Homer Lind's presentation of Offenbach's opera, *The Tales of Hoffman*, with Ilona Frederick and the following cast, was immense. Miss Frederick lost her voice from a severe cold which she had contracted, and was thus hindered from doing her best at the opening performance.

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Antonia.....Miss Helona Frederick
Dr. Miracle.....Mr. George Crampton
Hoffmann.....Mr. John Phillips
Crespel, Antonia's father.....Mr. Frank Vernon
Hedwig, a servant.....Miss Agza Seifert
A Voice.....Miss Alice Hillis

SCENE—Music Room in the Crespel's House.
Next Week—Annette Kellermann.

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Pantages' Circuit is playing the following: Murphy and Willard, *The Military Dancers*, Anette De Lestrade, Charles R. Sweet, Alfred Pench, Mrs. Houghlan's Dogs, Major Doyle, Wilson, Franklin and Company; Great American Four, Naomi Ethardo, Ricebono's Horses, Rag Trio, Charles Howe and Company, Stevenson and Nugent, Haney and Company, Ross Stevens, Morton-Jewell Troupe, Hawley-Olcott Co., Little Duo, Thersson's Dogs, Henderson and Thomas Zaretsky Troupe, Schepp's Bonies, Dogs and Monkeys; Hawaiian Four, *Le Tragede de Egypt*, Lilly and Traylor, Woods and Green, Morgan Brothers, Bell Family, Gilmore, Kinkey and Gilmore, Tony Gnanro, John and Mae Burke, Dare Brothers, Hardeen, Harry Batts, and Company, Devine and Williams, and Mr. and Mrs. Hugh Emmett.

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Any Butler states that she has absolutely no fault to find with the manner in which Will Roslter's *Some of These Days* song is behaving with her.

The Courtney Sisters, with the Behman Show, say they are "ditching" all kinds of encores with *Some of These Days* and *My Ever Loving Southern Gal*.

Mayme Remington is finding *My Ever Loving Southern Gal* a splendid number for her and her dancing "picks."

Wright and Stanley have a new act by Geo. B. Alexander.

The Four Keenes, a newly organized ladies' quartette, have been booked for an extended engagement by Edward Hayman.

Jaa. Montagne, formerly manager of the Marlowe Theatre, will be the manager of the Trevett Theatre commencing December 12, when the house will be booked by the Sullivan-Considine Circuit. There will be two shows at night and a matinee daily.

Ben Bornstein leaves for New York Monday, where he will remain six weeks. "We think Ben needs the rest, so have decided to give him a vacation," thus quoth Harry Von Tilzer.

NEW YORK'S OVER-PRODUCTIVITY.

(Continued from page 20.)

whose newspaper, *The Louisville Courier-Journal*, figures in the play.

Arsene Lupin, the detective-thief play, is at the Grand Opera House, where it was cordially received November 28.

Mariame Troubadour, with Mme. Oily in the leading part, was presented at Nazimova's Theatre November 28, for the first time, having moved from the Lyric.

Bronson Howard's melodrama, *Shenandoah*, was presented to crowded houses at the Academy of Music, November 28.

Miss Marie Dressler was cordially received at the West End Theatre, November 28, in *Tillie's Nightmare*, in which she had a long and successful run at the Herald Square.

Mrs. Leslie Carter is appearing at the Lyric Theatre in *Two Women*, a new comedy by Rupert Hughes.

Owing to the two weeks' engagement of Mary Magdalene at the New Theatre, which began on Monday, December 5, the New Theatre Company will make a ten days' tour of five cities. The company will appear in Rochester on December 5, 6 and 7; Schenectady, the 8th; Albany, the 9th and 10th; Springfield, the 12th and 13th, and New Haven, the 14th. The entire company will be taken, and presentations of *Den*, *Sister Beatrice* and *The Thunderbolt* will be given.

Mrs. Patrick Campbell is to appear at the Knickerbocker Theatre on December 19, in *The Foolish Virgin*.

Frohm and Klaw & Erlanger will open their new Blackstone Theatre in Chicago on December 31, when William H. Crane will be seen in *U. S. Minister Bedloe*.

STREETMEN—Do you want something that will get the top money and has not been worked before? We have it. No matches used; lights instantly; no oil. One agent sold 5,000 in one week. The very latest patent out. Send for sample, 25 cts. SAUTH & STAPLES, 110 Margin St., Lawrence, Mass.

TATTOOING REMOVED—Do it yourself. One treatment, \$1.50. Tattooing Machine, \$5. up. Stencils, 10c up. Also colors, inks, designs, needles, etc. Send for free price list. PROF. H. W. REBER, 1103 S. 1st St., West, Cedar Rapids, Ia.

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For the big show, the very best performers and acts, riders, clowns, aerialists, acrobats, sensational novelties address **DAN R. ROBINSON, Nashville, Tenn.**

For the side show, suitable attractions, strange and curious people, musical acts, address **DAN R. ROBINSON, Nashville, Tenn.**

For the advance, fifty billposters, agents, opposition men, address **GEO. W. AIKENS, Nashville, Tenn.**

MANAGERS of BIG DOINGS

Write the Show that Gets the Money

TURNER'S SEVEN-IN-ONE

Will be new next year from soup to nuts. Everything new but the name.

DOC TURNER, care Billboard, Cincinnati, Ohio.

John Robinson 10 Big Shows

—SEASON 1911—

Want Circus People, for Advance and Show, Performers, Clowns, Novelty and Sensational Acts, Performing Animals of all kinds, Cavalry Men, Rough Riders, Cowboys, etc.

ADDRESS AS FOLLOWS:

Billposters and Advance People to ED. C. KNUFF, Jamestown, N. Y.; Side Show People to CAL TOWERS, Muscatine, Iowa; all others address JOHN G. ROBINSON, Second Nat'l Bank Building, Cincinnati, Ohio.

FRANK C.— FLORENCE
HARRIS and RANDALL



who have been successfully playing Miss Randall's own classy rural comedy, entitled, "50 Miles from Nowhere." Just finished the better time on the Sun Circuit and will open on the W. V. M. A., New Year's week. Their act is copyrighted and they carry an entire special setting, the interior of a country grocery store.

Max Asher



German Comedian

With Lewis & Lake Musical Comedy Co for the past two seasons. Now touring Canada. Going to Seattle, Wash., Star Theatre, for long engagement.

The Kaufmanns



Just finished ten pleasant weeks in the Northwest, booked solid until March. Getting acquainted with the country, but still young, and plenty of time in which to be heard from. A Merry Xmas and a Prosperous New Year to all friends.

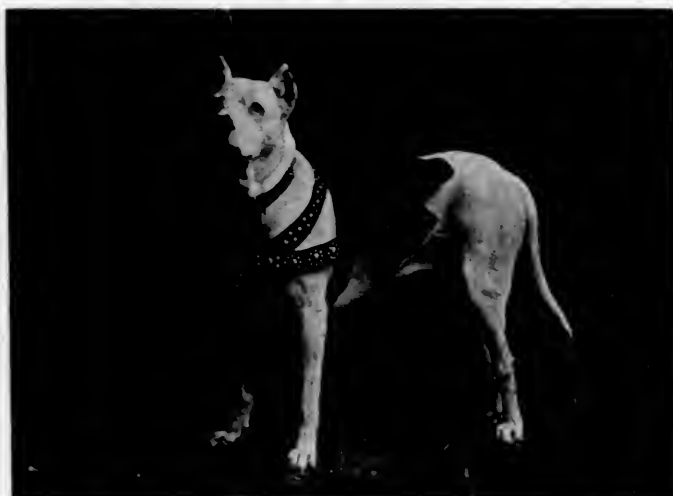
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SNOOZER, INTELLECTUAL BULLDOG.

Now playing Western Vaudeville Managers' Association time. Permanent address, White Rats of America, 112 Fifth Ave., Chicago, Ill. Direction, LEE KRAUS.

AMERICA'S PRIZE BABY BOY



HANDSOME JOHNNY WEBB

Age 5 Years. Weighs 157 Lbs.

Not a freak of Nature, but considered by press and public as a great prodigy and the most marvelous and most remarkable baby boy in the world.

This is the same Johnny Webb that entertained thousands of people on Market street for 12 weeks in Philadelphia. The same Johnny Webb that was the talk of Cleveland a year ago while entertaining at Keith's Society Circus. As a drawing card he has no equal; as a clever little entertainer he stands alone in his class.

Moving Picture Theatres, if you want to pack your house you want Johnny Webb, the children's and ladies' favorite. Would like to hear from Booking Agents, Moving Picture Theatres, Indoor Expositions. Regards to friends.

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Playing W. V. M. A. time and gaining favor everywhere. Her costumes are the latest Parisian creations. Permanent address, Associated Actresses of America, New York.



MITCHELL & BROWNING

IN THEIR ACT

"HIS LAST CASE"

have been a decided success in every house they have played. The male member of this team will be remembered under the team name of Mitchell and Jess formerly of Dryden and Mitchell.

SEND YOUR ROUTE TO THE BILLBOARD TO-DAY.

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The Swickards, Joseph and Louise, in the musical comedy playlet, *The Shoplifters*, by Louis Wealyn, are using in their act two big Witmark numbers, *Cheer Up, Brothers*, and *Love Sick*. These are the two best numbers Mr. Swickard has had in years. They are now playing the Pantages time.

Any Butler states that she has absolutely no fault to find with the manner in which Will Rosler's *Some of These Days* song is behaving with her.

The Courtney Sisters, with the Behman Show, say they are extinguishing all kinds of encores with *Some of These Days* and *My Ever Loving Southern Gal*.

Mayme Remington is finding *My Ever Loving Southern Gal* a splendid number for her and her dancing "pleks."

Wright and Stanley have a new act by Geo. B. Alexander.

The Four Keenes, a newly organized ladies' quartette, have been booked for an extended engagement by Edward Hayman.

Jas. Montagne, formerly manager of the Marlowe Theatre, will be the manager of the Trevett Theatre commencing December 12, when the house will be booked by the Sullivan-Considine Circuit. There will be two shows at night and a matinee daily.

Ben Bornstein leaves for New York Monday, where he will remain six weeks. "We think Ben needs the rest, so have decided to give him a vacation," thus quoth Harry Von Tilzer.

NEW YORK'S OVER-PRODUCTIVITY.

(Continued from page 20.)

whose newspaper, *The Louisville Courier-Journal*, figures in the play.

Arsene Lupin, the detective-thief play, is at the Grand Opera House, where it was cordially received November 28.

Madame Troubadour, with Mme. Oily in the leading part, was presented at Nazimova's Theatre November 28, for the first time, having moved from the Lyric.

Bronson Howard's melodrama, *Shenandoah*, was presented to crowded houses at the Academy of Music, November 28.

Miss Marie Dressler was cordially received at the West End Theatre, November 28, in *Little's Nightmare*, in which she had a long and successful run at the Herald Square.

Mrs. Leslie Carter is appearing at the Lyric Theatre in *Two Women*, a new comedy by Rupert Hughes.

Owing to the two weeks' engagement of Mary Magdalene at the New Theatre, which began on Monday, December 5, the New Theatre Company will make a ten days' tour of five cities. The company will appear in Rochester on December 3, 6 and 7; Schenectady, the 8th; Albany, the 9th and 10th; Springfield, the 12th and 13th, and New Haven, the 14th. The entire company will be taken, and presentations of *Don, Sister Beatrice* and *The Thunderbolt* will be given.

Mrs. Patrick Campbell is to appear at the Knickerbocker Theatre on December 19, in *The Foolish Virgin*.

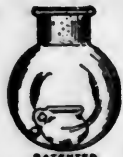
Frohman and Klaw & Erlanger will open their new Blackstone Theatre in Chicago on December 31, when William H. Crane will be seen in U. S. Minister Bedloe.

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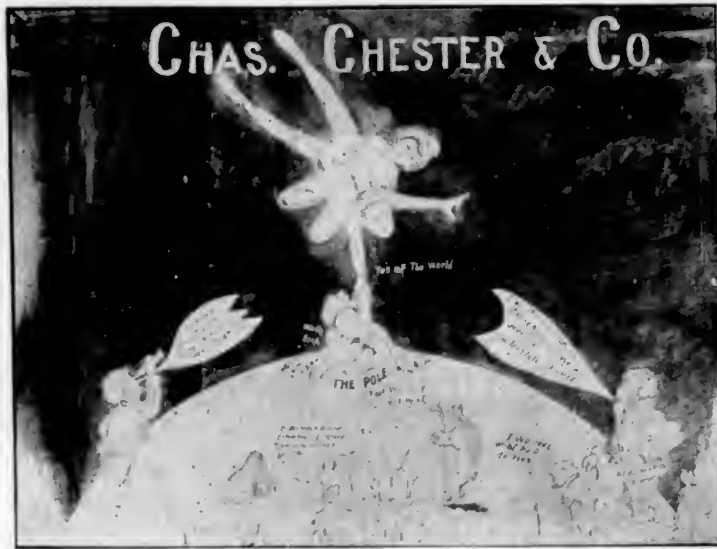
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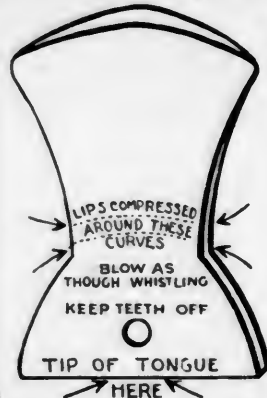
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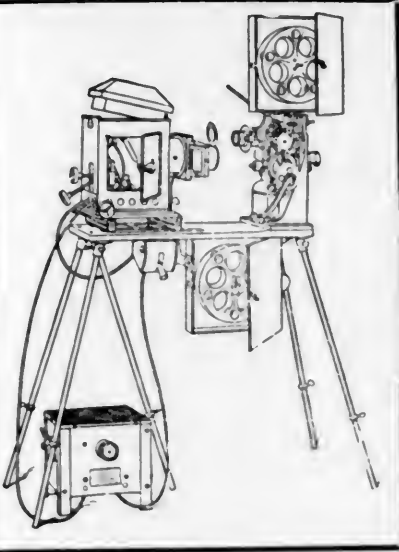
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MOTION PICTURE THEATRES

In This List Are Included the Motion Picture Theatres in the Principal Cities of America. The Theatres of This Classification in the Smaller Towns will be Listed in Subsequent Issues of The Billboard.

AKRON, O.—Happyland, P. F. Heaver.
The Grand Theatre, Mrs. Mary Spach, 42 S. Howard st.
Star Theatre, E. E. Mathias, 50 Howard st.
Pastime Theatre, Winton & Walker, 86 Main st.
The National Theatre, A. Schlappacasse, 120 S. Main st.
Rubber City, N. C. Fox, Main st.
National, A. Schlappacasse, 120 S. Main st.
Pastime, Winton & Walker, 86 S. Main st.
Grand, J. A. Slaybaugh, 42 S. Howard st.
Dreamland, A. P. Botzum, 43 S. Main st.
Vaudette, T. A. Simmons, 292 S. Main st.
ALBANY, N. Y.—Star Theatre, 49-51 S. Pearl st.
Pearl Theatre, 807 Central ave.
Fairland Theatre, 234 S. Pearl st.
Casino Theatre, 75 Hamilton st.
Ideal Theatre, 111 Central ave.
Whiteway Theatre, 150 S. Pearl st.
Proctor Annex, 69 N. Pearl st.
ALLENTOWN, PA.—Orphum Theatre, Wilmer & Vincent.
Star Theatre, 519 Hamilton st.
Nicklette, DeGroot & Cohen, 716 Hamilton st.
The Pergola Theatre, The Pergola Co., 903 Hamilton st.
Temperance Hall, Temperance Amuse. Co., 528 Ridge sts.
Ideal Theatre, C. B. Wanmaker, 22 N. 7th st.
ALTOONA, PA.—Mishler Theatre, I. C. Mishler, 1206 Twelfth st.
Grand Theatre, Robinson & Roesing.
Elyon Dream Theatre, J. C. Kelth, 1118 Eleventh st.
Orpheum Theatre, Wilmer & Vincent, 1206 Eleventh st.
Casino Theatre, B. W. Hatch, 1420 Eleventh st.

The Cluster, 303 S. Broadway.
The Colonial, 1438 N. Gay st.
The Comc, 3603 Eastern ave.
The Crescent, 314 N. Broadway.
The Crescent, 1110 S. Charles st.
The Crown, 756 Columbia ave.
The Cupid, 1130 Light st.
Daly's, 806 Pennsylvania ave.
The Dixie, 312 W. Baltimore st.
The Eagle, Eastern ave.
The Eastern, Eastern ave.
The Elektra, 1039 N. Gay st.
Elite, 467 N. Gay st.
Emerich & Demme, 1500 W. Lafayette ave.
Eureka Amusement Co., 402 S. Fremont ave.
Family Theatre, 518 S. Broadway.
The Federal, 814 Light st.
The Fremont, 617 N. Fremont ave.
Gem Museum, 714 E. Baltimore st.
The Gilmor, 314 N. Gilmor st.
Grand Theatre, 400 E. Baltimore st.
The Great Wizard, 30 W. Lexington st.
Hasslinger's Daly, 1752 Gay st.
The Highland, 3511 Eastern ave.
The Home Theatre, 2211 Pennsylvania ave.
The Carrollton, 1208 W. Baltimore st.
Horn Amusement Co., 2018 W. Pratt st.
The Ideal, 903 W. 36th st.
The Leader, 248 S. Broadway.
The Keystone, 1105 N. Gay st.
The Lexington, 314 W. Lexington st.
The Liberty, 5 N. Liberty st.
Majestic, 320 S. Broadway.
New Pickwick, 115 N. Howard st.
Olympia, O'Donnell & Potomac sts.
The Oriole, 1204 Laurens st.
Anz. Pahl, 617 Duncan Place.
Paradise Amusement Co., 1600 N. Washington st.
The Patterson, Eastern ave.
The Paterson, 1202 Laurens st.
The Pickwick, 312 W. Lexington st.
Plaza, 1107 N. Broadway.

Readers will confer a favor upon The Billboard Publishing Company by calling the attention of the editor to any errors in or omissions from this list.

State Date

City

Name of Theatre

Name of Manager

Location (Street Number)

Name and Address of Informant

Kelth's Theatre, J. C. Kelth, 1507 Eleventh st.
Pastime Theatre, Silverman Bros.
ATLANTA, GA.—Alcazar Theatre, Howard Am. Co.
Bijou Co., H. L. Cardoza, P. O. Box 122.
Orpheum Theatre.
Favorite Theatre, E. Wall, 26 Merritt st.
Majestic Theatre, Chatts & Co., 30 Peachtree st.
Elite Theatre, Pacey Am. Co., 36 Peachtree st.
Fosse Amuse. Co., Posey Theatre, 79 Peachtree st.
Howard Amusement Co., 99 Peachtree st.
Vaudette Theatre, J. G. Evans, 96 Whitehall st.
Paris Theatre, L. Campbell, 100 Whitehall st.
Chatts Theatre.
Majestic Theatre.
Queen Theatre.
ATLANTIC CITY, N. J.—Young's New Pier Theatre, Boardwalk.
The Criterion, Walter Wheatley.
Savoy Theatre, H. Brown, mgr.
Young's Pier Theatre, H. Shockelford.
Elite Theatre, Brown & Savage, 2122 Atlantic ave.
Luna Theatre, J. Cates, 2227 Atlantic ave.
Steel Pier Theatre, Boardwalk.
Apollo Theatre, F. E. Moore, mgr., Boardwalk & N. Y. ave.
Steepchase Pier.
Royal Theatre, P. Filtersaft, 935 Broadway.
Palace Theatre, Broadway and Federal st., Fergua ave.
AUBURN, N. Y.
Dreamland, 28 State st.; Dave Hall, mgr.
Motion World, 133 1/2 Genessee st.; E. M. Day, mgr.
AUGUSTA, GA.—C. M. Sasse.
Kaufman & Sneed Theatre, Kaufman & Sneed.
BALTIMORE, MD.—The Aladdin, 930 W. Baltimore st.
The Amusea, 414 E. Baltimore st.
The Arcade, 747 W. Baltimore st.
The Arcadia, 121 N. Howard st.
Baltimore Amusement Co., 312 W. Lexington st.
Bijou Theatre, 222 S. Broadway.
Black Cat Theatre, 1204 W. Baltimore st.
Bine Bell, 1717 Harford ave.
Blue Mouse, 28 W. Lexington st.
The Brodie, 1118 Light st.
The Celtic, 839 Greenmount ave.
The Clifton, 316 S. Broadway.
The Cluster, 669 W. Baltimore st.

Pleasant Hour, 2500 N. Fulton ave.
Queen, 668 W. Lexington st.
The Rainbow, 426 E. Baltimore st.
The Red Mill, 1510 W. Lafayette ave.
Red Moon, 20 W. Baltimore st.
Regan, 3327 Eastern ave.
Renard's Theatre, 1230 Pennsylvania ave.
The Royal, 1727 N. Monroe st.
Russell & Cansby, 407 W. Lexington st.
Stockton, 2 S. Stockton st.
The Suburban, 3155 V. North ave.
Teddy Bear, E. Baltimore st.
Theatrorium, E. North ave.
New Amusement Bldg., E. North ave.
Alhambra, 7. Lexington st.
Thirty-one, 31 W. Lexington st.
The Waverly, York Row.
Pastime, 2028 Greenmount st.
The Fairland, 626 N. Chester st.
Columbia, 620 Columbia ave.
Bon-Ton, 563 N. Gay st.
Lafferty & Newman, 1105 N. Broadway.
Thomas H. and Walter Hopper, 55 Lexington avenue.
John Chesno, 625 Columbia ave.
BINGHAMTON, N. Y.—Lyric, R. M. David son.
Hippodrome, Geo. Cohan, 36 Court st.
Elite Theatre, C. F. Mix & Son.
Star Theatre, 51 Chenango st.
BIRMINGHAM, ALA.—Pastime, Sam Pearl; pictures and vanderlille.
Alway, Boon Kelly; pictures and vanderlille.
Marvel, Jas. Hamrick; pictures only.
Amuse U. M. M. Newsome; vanderlille and pictures.
Princessa, W. M. Newsome; pictures and songs only.
Bonita, E. H. Cooley; pictures and music only.
BOSTON, MASS.—Washington Theatre, 722 Washington st.
Old South Theatre, 329 Washington st.
Palace Theatre, 109 Court st.
Comique Theatre, 14 Tremont Row.
Star Theatre, 7 Tremont Row.
Pastime Theatre, 581 Washington st.
Premier Theatre, 682 Washington st.
Bowdoin Square Theatre, 1 Bowdoin Sq.
Jolliffe Theatre, 138 Court st.
Reson Theatre, 39 Tremont st.
Unique Theatre, 700 Washington st.
Roxbury Theatre, 2160 Washington st.
Orienta Theatre, 4154 Washington st.
Portow Hall Theatre, 177 Huntington ave.
Scenic Temple, 12 Berkley st.
Back Bay Theatre, 102 Darmouth st.
Austin & Stone's, 4 Tremont Row.

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 Eulcora Temple, 320 Blue Hill ave.
 Boston Arena, 240 St. Botolph st.
 Bijou Dream 543 Washington st.
 Peain Theatre, 418 Tremont st.
 Winthrop Hall Theatre, Upham's Corner.
 Dreamland Theatre.

BIDGEFORD, CONN.—Bijou, John H. Smith.
 Crescent, Hart & McLevy, 873 Main st.
 Lincoln, Thos. J. Lyuch, Broad st.
 Arco, R. W. Kinder, Broad st.
 Lenox, R. W. Kinder, John st.
 Imperial, A. Blidmore, Stratford ave.
 Park City, Victory & Woods, Stratford ave.
 Astoria, A. Krause, Newfield ave.
 Electric, C. C. Herthal, East Washington st.
 West End, M. Lund, State st.
 Nicklette, J. Kelly, State st.
 Gem Theatre, E. Washington ave.
 Fairfield ave., near Broad st.

BROOKLYN, N. Y.—Bijou Theatre.
 Arlington, Cluse Bros., Arlington ave. and
 Dresden st.
 Ellis Theatre, A. Feld, 2587 Atlantic ave.
 Greater New York, G. Geanes & Bro., Bow-
 ery & Henderson sts.
 Broadway Theatre, L. Teller.
 San Franco Amuse Co., 606 Broadway.
 Economy Bros., Broadway and Park ave.
 Comedy Theatre, Wm. Fox Amuse. Co., 889
 Broadway.
 Huppiland Theatre, Grant & Taylor, 1068
 Broadway.
 Comedy Theatre, Wm. Fox Amuse. Co., 1155
 Broadway.
 Electric Theatre, H. Mayer, 1160 Broadway.
 Pictureland, Mrs. Lancaster, 1498 Broadway.
 Fairylaud Theatre, J. Heller, 375 Bushwick
 ave.
 Ueber Bros., Central ave., cor. Madison st.
 Pictureland, G. C. Karle, 13 Chaucery st.
 The Columbia Moving Picture Theatre, 208
 Columbia st.
 Hamilton Theatre, 300 Columbia st.
 Folly Theatre, Hyda & Behman, 15 Debevoise
 st.
 Payton's Lee Ave. Theatre, The Corse Payton
 Payton's Lee Ave. Theatre, The Corse Payton
 Novelty Theatre, Driggs ave. and S. 4th at
 Crescent Theatre, P. G. Williams, Flatbush
 ave., near Fulton.
 Chelsea Theatre, Chelsea Amusement Co., 40
 Flatbush ave.
 The Glenwood Theatre, 1520 Flatbush ave.
 Orpheum Theatre, P. G. Williams, 578 Ful-
 ton st.
 Majestic Theatre, 651 Fulton st.
 Keeney Fulton St. Theatre, F. A. Keeney,
 572 Fulton st.
 Fulton Theatre, Fulton Amuse. Co., 1283 Ful-
 ton st.
 Fulton Auditorium, C. Grandide, 1296 Fulton
 st.
 Albany Moving Picture Parlor, 1563 Fulton st.
 L. Plant, 1747 Fulton st.
 Palace Theatre, R. Hansen, 1808 Fulton st.
 Martin & Passalague, 2067 Fulton st.
 Ammiller & Deuler, Emerald Amuse. Co., 195
 Graham ave.
 M. Bernstein, 417 Grand st.
 Empire Theatre, W. G. Brickman, 525 Grand
 st.
 Star Theatre, Mendelson & Mariss, 555 Grand
 st.
 Corner Theatre, F. Graf, 163 Hamburg
 ave.
 Hamilton Vandeville, Alexander Roth, 86
 Hamilton ave.
 Park Palace Theatre, Martin Kelach, 268
 Knickerbocker ave.
 Garden Theatre, F. D. Williams, 740 Mau-
 hattan ave.
 Green-lan Theatre, P. G. Williams, 825 Mau-
 hattan ave.
 L. A. Phillips, Montrose ave. and Leonard.
 Gewerla 158 Myrtle ave.
 The Vanity Fair, Central Amusement Co.,
 1417 Myrtle ave.
 Heart of Ridgewood, Chas Seydel, 1448 Myr-
 tle ave.
 Highland Arcada, O. Dresel, 1470 Myrtle
 ave.
 Road House, J. J. Anturelth, Ocean Park
 way.
 Olympic Theatre, Hyde & Behman, Adams st.
 near Myrtle.
 Orpheum & Haulinger, 90 Nassau ave.
 A. Robinson, 1750 Pitkin ave.
 Surprise Vandeville, H. A. Trenock, 1703
 Pitkin ave.
 A. Goodman, Met. Music Hall, 1770 Pitkin
 ave.
 Dreamland Theatre, H. Samwick, 1817 Pit-
 kin ave.
 Pioneer Theatre, Mrs. D. Lundquist, 815 Row-
 ay ave.
 Lyric Theatre, People's Vaudeville Co., 16
 Riegel st.
 The Excelsior Theatre, A. Roth, 22 Union st.
 C. Polivente, 101 Union st.
 International Moving Pictures, 101 Union st.
 Columbia Theatre, Mark & Stone Amuse. Co.
 Royal Theatre, Borough Theatre Co., 15 Will-
 longhty st.
 Moonland Theatre, F. Keller, 134 Wyckoff
 ave.
 D. Greenberg, 500 Third ave.
 P. S. Ruler, 661 Third ave.
 Maclean's Theatre, McKensie & Land, 4515
 Third ave.
 Myrtle Eldorado Amuse. Co., 5110 Third ave.
 Bay Ridge Theatre, Mr. Miller, 7500 Third
 ave.
 5th Ave Hippodrome, S. Brooklyn Amuse
 Co., 214 5th ave.
 The Washington Theatre, 5th Ave. Amuse
 Co., 385 5th ave.
 The Kinograph Theatre, W. H. Markgraf,
 451 5th ave.

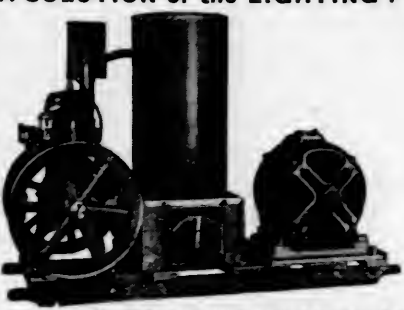
Crown Confectionery Co., 522 5th ave.
 Prospect Palace, L. J. Steinberg, 570 5th ave.
 Royal Palace Theatre, L. Rosenberg, 4723 5th
 ave.
 Vaudean Theatre, Bay Ridge Amuse. Co., 4706
 5th ave.
 Warren & Sweeney, 5115 5th ave.
 Fifth Ave. Electric Theatre, Cen. Amuse. Co.,
 5815 5th ave.
 Comedy Crescent Theatre, A. Nowak, 4270
 Fulton st.
 Variety Theatre, M. Goodman, 116 Graham
 ave.
 Star Theatre, R. E. Wortham, 121 Graham
 ave.
 Comedy Amuse. Theatre, Fox Amusement Co.,
 194 Grand st.
 Gotham Theatre, P. G. Williams, 2592 Ful-
 ton st.
 G. H. Bistoll, 2049 Fulton st.
 The Princess Theatre, 3186 Fulton st.
 T. Steiner, Ave. W. and 76th st., Berg-
 u
 Har-
 Side Moving Picture Palace, 1639 Bath
 ave.
 Aron Amusement Company, 1219 Bedford
 ave.
 Wm. Fox Amusement Company, 803 Broad-
 way.
 Pictureland, 1274 Broadway.
 Moving Picture Theatre, Geo. Illikemeir, 1537
 Broadway.
 Jefferson Amusement Company, 1725 Broad-
 way.
 Cameraphone, L. P. McCord, 571 Fulton st.
 Vandeville Theatre, 605 Fulton st., C. E.
 Gale.
 Fulton Auditorium, Hayes & Faber, 2049 Ful-
 ton st.
 Villa Elene, 24 Garfield Place.
 Crystal Palace Amusement Co., Burlington
 Howell, 156 Greenport ave.
 Saratoga Amusement Co., 948 Halsey st. Mr.
 Tucker.
 Amusement M. P. Parlor, Harmon and Myr-
 tle ave.
 Victor Emanuel 111, Kirks and Union sts.
 Manhattan Variety, Craven Amusement Co.,
 752 Manhattan ave.
 Jefferson Amusement Co., 813 Myrtle ave.
 President Theatre, Nick Caruso, 49 President
 st.
 Whitehead & Rock, 18 Summer st.
 Edna, 346 Tompkins ave.
 Alexander Roth, 45 Union st.
 Maclean's, 4618 Third ave.
 Hartman's Hotel, Wm. Hartman, 4th ave and
 100th st.
 Wm. P. Stemmerman, 1216 Hancock st.
 E. F. Webber, 233 Reid ave.
 Thos. F. Magner, Beuton st. & Kingsland ave.
 Royal.
 Abela-Bold Realty Co., 44 Court st.

BUFFALO, N. Y.—Academy, E. J. Wilbur, 247
 249 Main st.
 Amberst Theatre, 1848 Niagara st.; Sol. Sner-
 dorf, mgr.
 Bijou Dream, John Morton, 345 Main st.
 Dreamland, J. M. Ratski, 1181 Broadway.
 Fillmor, Claude F. Fowler, 1065 Genesee st.
 Elite, J. B. Friedman, 885 Genesee st.
 Golden Palace, A. G. McCollum, 355 Main st.
 Grand, United Vaudeville Co., 257 Main st.
 Hippodrome, United Vaudeville Co., 263 Main
 Jefferson, John C. Harrington, 1249 Jefferson
 Longjoy, Mamathes Bros, 1202 Longjoy st.
 LaGrat, R. C. Little, 179 Grant st.
 Miller's, Claude F. Fowler, 264 Genesee st.
 Niagara, Rappipat & Bernstein, 1908 Niagara
 st.
 Niara, Meyer & Woodworth, 465 William st.
 New Theatre, W. U. Manger, 649 Main st.
 Orpheum, Orpheum Amusement Co., 616 Ge-
 nesee st.
 People's Arcadia, J. A. Rhied, 439 William
 st.
 Plymouth, Kent M. Austin, 512 Connecticut
 st.
 Semaphore, Geo. E. Burt, 1529 Main st.
 Seneca, Seneca Theatre Co., 775 Seneca st.
 Savoy, Henry Zimmerman, 842 Broadway.
 Try It, Try It Amusement Co., 1065 Grant
 st.
 Temple, A. Leach, 376-380 William st.
 Theatre Comique, United Vaudeville Co., 473
 Main st.
 Vendome, Louis Holzborn, 325 Main st.
 Variety, W. Bielanski, 740 Fillmore st.
 Wonder, Henry Korber, 477 Genesee st.
 White Eagle, Dave Rudolph, 1012 Broadway
 Theatre, Chas. Holsinger, 1439 Genesee st.
 Theatre, Rudensh, Genesee & Keller sts.
 Theatre, Kaitner and William sts.
 Theatre, Reiley and Koehmer sts.
 M. Kehr, 1888 Broadway.
 Chas. M. Gramp, Genesee st.
 Frank Nowak, 1406 Broadway.
 H. F. Pau, 774 Seneca st.
 M. Slotkin, 412-18 William st.
 Louis Van Allen, 671 Main st.
 United Am. Co., Washington st. & Broadway.
 Davis Amusement Co., Main and Division.

BUTTE MONT.—Family Theatre, Montana
 Amuse.
 American Theatre, Dreamland Amuse. Co.,
 41 N. Main st.
 Park Theatre, Dreamland Amuse. Co., 31
 W. Park st.
 Orpheum Theatre, Casto Bros., 77 W. Park
 st.
 Empire Amusement Company
 Lulu Theatre, Dick P. Sattou.

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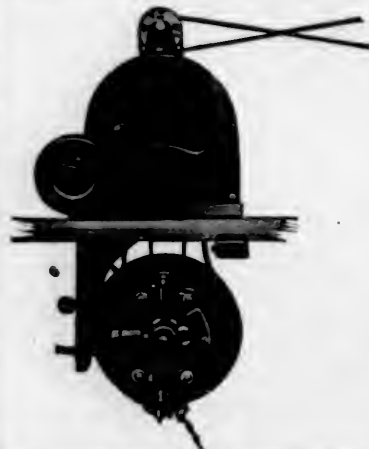


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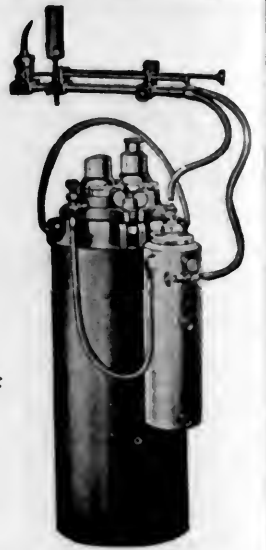
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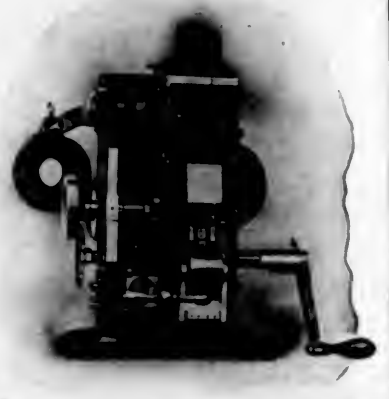


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Columbia, Irvin Simons, 4th ave. and Market st.
Princess, Irvin Simons, Jefferson, bet. 3d & 4th sts.
Crystal Theatre, Chris Wassman, 4th ave. and Walnut st.
J. Thomas Ward, Walnut at.
Empire, East End Amuse. Co., Shelby and Market.
Victoria, J. Erlich, 3rd and Market.
Majestic, H. Dittner, 4th, Walnut and Chestnut.
Pastime, Harry Hughes, 26th and Portland.
Globe, J. H. Porter, 21st and Portland.
Broadway, J. Steerle, E. Broadway.
Orpheum, I. Simons, Jefferson, 3rd and 4th.
Grand, George Chusaden, Hexter ave.
Lyric, Phillips and Buckner, 19th and Market.

LOWELL, MASS.—Alhambra Theatre, W. Fox Amuse. Co.
Pastime Theatre.
Joyous Theatre, Rowlaway Amuse. Co., 241 Central at.
LaSala Theatre, 245 Central at.
Lowell Opera House, J. Cahn, 347 Central at.
Academy of Music, 141 Dutton at.
Mathews Moving Picture Palace, J. F. Bourke, 225 Dutton at.
Star Theatre, Merrimack Amuse. Co., Merrimack st.
Hathaway's Theatre, J. E. Hathaway, Nickel Theatre.

LYNN, MASS.—Auditorium Theatre.
Carnegie Theatre, M. Mark.
Diamand Theatre, 20 Andrews at.
Lynn Theatre, F. G. Harrison, Summer at.
Olympia Theatre, 408 Washington st.

McKEESPORT, PA.—The Casino, Fifth ave. & Locust st.
Savoy Theatre, Alex. Ken.
J. H. Kuben.
Ahlweyer's Theatre, Fifth ave.
Casino Theatre, W. O. & J. Welskireber, 5th ave.
Orpheum Theatre, T. L. White, 5th and Walnut at.

MALDEN, MASS.—Malden Auditorium, W. D. Bradstreet, Pleasant st.
Carnegie Theatre, L. J. Counter, 107 Pleasant at.
MANCHESTER, N. H.—The Nickel Theatre, 30 Hanover st.
The Lyric Theatre, Ebdell & Dauson.
Mechanics' Theatre, D. A. Gallagher, Lowell st.

MEMPHIS, TENN.—Majestic Theatre, No. 1, F. Montgomery, 158 N. Main at.
Columbia Theatre, C. E. Denton, 137 S. Main at.
Majestic Theatre, No. 2, F. Montgomery, 146 S. Main at.
Dreamland Theatre, H. Wade, mgr.
Orpheum Theatre, G. K. Spoor Co.

MILWAUKEE, WIS.—Crystal Theatre, F. Winthers.
Majestic Theatre, West, Vaudeville Assn.
Vaudeville Theatre, Hylet & Schneider, 290 Brady st.
Olympia Theatre, H. Trinz, 1449 Fond du Lac ave.
Lyric Theatre, Thos. Saxe & Co., Grand ave.
Orpheum Theatre, Thos. Saxe, Grand ave.
Theatrum, Thos. Saxe & Co.
Palace Theatre, McJay & Kelzler, 361 Grove at.
Gem Theatre, Fehr & Trotman, 351 Grove ave.
Park Theatre, A. Waesinka, 471 Mitchell at.
Union Theatre, E. A. Geiger, 903 Kinclincum ave.

Empire Theatre, H. Trinz, 567 Mitchell at.
Thos. Saxe & Co., 600 Mitchell at.
Lyric Theatre, Thos. Saxe & Co., 181 3d at.
Vaudeville Theatre, Melster & Koehler, 183 3d at.
New Star Theatre, New Star Theatre Co., 197 Third st.
Family Theatre, F. R. Trotman, 841 Third st.
Royal Theatre, Wm. Jacobs, 1222 12th st.
Globe Theatre, Wm. H. Cannon, 12th and Walnut sts.
Soldiers' Home, J. H. Olinger.

MINNEAPOLIS, MINN.—Scene Theatre, J. B. Schmitt, 253 Hennepin ave.
1st Theatre, L. E. Lund, 30 S. Sixth at.
Wonderland Theatre, L. E. Lund, 27 Washington ave., S.
Novelty Theatre, L. E. Lund, 38 Washington ave., S.
Majestic Theatre, L. E. Lund, 1326 Washington ave., S.
Crystal Theatre, D. J. LaBar, 305 Hennepin ave.
Elite Theatre, A. E. Anderson, 2517 27th ave., S.
Cyril Theatre, S. H. Kshn, 114 Hennepin ave.
Dreamland, Henry Prollen, 319 Plymouth ave.
Lyndale, H. Lohus, 624 20th ave., N.
Poodles, A. F. Dworsky, 2100 Washington ave., N.
Royal, 1504 E. Lake st.
Northern, Steffis and Gruler, 404 20th ave., N.
Milo, E. H. Frodman, 748 Sixth ave., N.
Dome, W. J. Nevecker, 802 Sixth ave., N.

MONTGOMERY, ALA.—Orpheum Theatre, 11 Court Square.
Empire Theatre, 19 Commerce at.
Lyric Theatre, 117 Montgomery at.
Little Queen Theatre, Coosa at.
Empress Theatre, Court Square.

NASHVILLE, TENN.—Elite Theatre, J. W. Williams, mgr., 223 5th ave., North.
Dixie, W. J. Williams, 224 Fifth ave., North.
Crystal, Wm. Wasman, 235 Fifth ave.
NEWARK, N. J.—Proctor's Theatre, F. E. Proctor.
Arcade Theatre, L. O. Mumford, Broad and New sts.
Royal Robercht & Bellentine, Broad at.
Star Family Theatre, T. M. Walsh, 203 Ferry st.
Comedy Theatre, Advance Amuse. Co., 121 Market at.
M. Schiff, 151 Market at.
Murray Bros., Robert Levin, 156 Market st.
The Elite Theatre, F. C. Young, 191 Market at.
Sea Shell Theatre, G. C. Rogers, 230 Market at.
Nicolet Theatre, Ruddhoff & Smith, 281 Market at.
Nickel, Max Gold, 281 Market at.
Lyric Dream, Wm. H. Meler, 306 Market st.
Rijou Dream Military Park, F. E. Proctor.
The Model Amusement Co., H. Rohrecht, 100 Springfield ave.
Lyric Theatre, Frank Trensch & Son, 388 Springfield ave.
Collisium Theatre, Hans Wevers, 457 Springfield ave.

Miner's Empire, Mr. Kirias, Washington, nr. Market at.
Gem Theatre, H. Rohrecht, 265 Fifteenth at.
The Rijou, 314 Market at.
Electric, 79 Orange st., Mr. Delancy.
Electric, Mr. Bloom, 137 Springfield ave.
Newark Arcade M. P. Co., 651 Broad at.
NEW BEDFORD, MASS.—Comique Theatre, A. LaHarre, Accushnet st.
Idle Hour Theatre, C. F. Sylvia, 62 Accushnet at.
Pastime Theatre, M. J. Senna, cor. Division and S. Water st.
The Nickel Theatre, 822 Purchase st.
Lelaure Hour Theatre, Winterburn & Clegg, 403 Rivet st.
New Bedford Theatre, W. B. Cross, Union st.
Royal Theatre, Luminsky, 1019 W. Water st.
Hathaway's Theatre, Andrew Hathaway.

NEW HAVEN, CONN.—Rijou Dream, Jouu Clancy Church at., near Crown.
Poll's Theatre, E. Windsch, Church st., near George at.
Comique, Thos. W. Ray, E. Church st., near Crown.
Studio, Mears, Finea, Chapel st., near Orange.
Nickelodeon, O. Cofrances, Congress ave. Junction.
Theatre, Delucia Bros., Grand ave. and Franklin at.

NEW ORLEANS, LA.—Alamo, Herman Fitchberg, 1031 Canal at.
Wonderland, Herman Fitchberg, 711 Canal at.
Dreamworld, Herman Fitchberg, 630 Canal at.
Grand, Herman Fitchberg, 1035 Grand st.
Dreamland, J. E. Pearce & Sons, 310 St. Charles st.

Rest-a-While, D. Williams, 1006 Canal st.
Nickelodeon, D. Williams, 1004 Canal st.
Shubert, J. M. Dubbs, 621 Baronne st.
Dixie, W. Streetly, 1002 Canal st.
Roseland, M. Levy, 620 Frenchman st.

NEW YORK, N. Y.—Temple Theatre, 1723 Amsterdam ave.
Unique Theatre, 103 A. Ave.
Van Nest Hippodrome, 630 Morris Park ave., Bronx.
Vincent Caesaraco, 407 Canal st.
Villa Theatre, 3083 3d ave.
Victoria Theatre, 581 9th, 181st st.
Victoria Music Hall, 112-114 Cannon st.
Vandette Theatre, 2567 Decatur ave.
World's Amusement Co., 118-120 Rivington at.
Washington Palace, 1693 Washington ave.
Willia Amuse. Co., 145th and Willia ave.
Williams Bridge Nov. Theatre, 719 E. 217th st.

Westchester Theatre, 2319 Westchester ave.
Rijou Dream Theatre, 145 W. 23d at.
Blecker Theatre, 157 Blecker st.
Bronx Hippodrome, Home at and Prospect ave.
Bronx Lyceum Theatre, 481 Willia ave.
Bronx Masonic Temple, 1931 Washington ave.
Bronx Palace Theatre, 2865 3d ave. and 150th st.

Bronx Theatre, 150th st. and Melrose ave.
Catherine Theatre, 64 Catherine st.
Caroline Theatre, 21-23 Caroline st.
Central Opera House, 217-219 E. 67th st.
Central Theatre, 1163 1st ave.
Chantecler Garden Theatre, 137th and 7th ave.

Circle Theatre, Broadway and 60th at.
Clermont Theatre, 1359 1st ave.
Colonial Theatre, 1893 Broadway.
Colonial Theatre, 101st at. and Columbus ave.
Crescent Theatre, 36-38 W. 135th st.
Cortland Theatre, 705 Cortland ave.
Dewey Theatre, 126 E. 14th st.
Eagle Theatre, 88th st. and 3d ave.
Electric Theatre, 551 1st ave.
Empire M. P. Theatre, 2363 8th ave.
Empire Theatre, 517 9th ave.
Essex Theatre, 133 Essex at.
Family Theatre, 117 E. 125th st.
Gaiety Theatre, 797 3d ave.
Gem Theatre, 287 E. Houston at.
Gem Theatre, 385 6th ave.
Sheeby's Theatre, 125th st. and St. Nicholas ave.

Union Sq. Rijou Dream, 4th ave. and E. 14th st.
Times Square Theatre, 1448 Broadway.
Vanity Fair Theatre, 64 W. 125th st.
Windsor Theatre, 412 Grand st.
Webster Press, 19-21 Rose st., Harper.
Prospect Palace Theatre, 1427 Prospect ave., Bronx.

Knickerbocker Theatre, 870 Prospect ave., Bronx.
Washington Theatre, 537 W. 14th st.
West Farms Casino Theatre, 1984 W. Farms Square.
Yorkville Comedy Theatre, 1498 3d ave.
Aldome Theatre, 630-632 Lenox ave.
Aeroplane Theatre, 135th st. and 8th ave.
Aldome Theatre, 110th st. and 8th ave.
Alhambra Theatre, 2106-10 7th ave.
Ansonia Theatre, 3116 Jerome ave., Bronx.
Apoll Theatre, 304 8th ave.
Atlantic Garden Theatre, 5034 Bowery.
Atlantic Theatre, 238 W. 116th st.
Auditorium Theatre, 78-80 W. 125th st.
Auditorium, 132 Lenox ave.
Auditorium Theatre, 172 W. 23d at.
Auditorium, 1344 5th ave.
Avenue C Theatre, 110 Ave. C.
Bactestone Music Hall, 15 E. 3d at.
Hayard Theatre, 30 Bowery.
Venice Theatre, 680 Amsterdam ave.
Big Show, 352 8th ave.
Yorkville Lyceum, 162 E. 86th st.
West End Theatre, 125th and St. Nicholas ave.

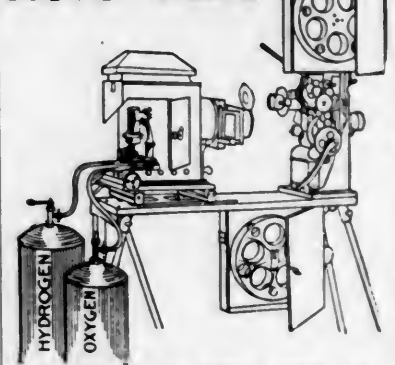
Waco Theatre, 118-120 Rivington st.
Windsor Amuse. Co., 412 Grand st.
Yorkville Casino, 219 E. 84th st.
New Colonial Theatre, 77 W. 125th st.
New Theatre, 1519 2d ave.
Orpheum Theatre, 126 2d ave.
Owl Theatre, 3373 3d ave.
People's Vand. Theatre, 2781 3d ave.
Park West Theatre, 107 W. 99th at.
Primrose Theatre, 371 Willia ave., Bronx.
Piza Theatre, 110th st. and 5th ave.
Peerless Theatre, 314 E. 138th at.
Parkway Aldome Theatre, 109th at. and Central Park W.
Regent Theatre, 1045 Westchester ave., Bronx.

Royal Theatre, 2285 8th ave.
Morris Park Theatre, 605 Morris Park ave., Bronx.
Rutger Vandeville, 39 Rutger st.
Park West Theatre, 107 W. 99th at.
People's Vaudeville Theatre, 2172 3d ave.
St. Nicholas Aldome Theatre, 142d st. and Edgecomb ave.
Regal Theatre, 2638 3d ave.

Regal Theatre, 1045 Westchester ave., Bronx.
Royal Theatre, 2285 8th ave.
Morris Park Theatre, 605 Morris Park ave., Bronx.
Rutger Vandeville, 39 Rutger st.
Park West Theatre, 107 W. 99th at.
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 Gotham Theatre, 165 E. 125th st.
 Grand Hotel, 190th st. and Ft. George ave.
 Grand St. Theatre, 255 Grand st.
 Grand St. Theatre, 225 Grand st.
 Grand Union Theatre, 387 Grand st.
 Grandview Hotel, 190th st. and Ft. George ave.
 Huber's Music, 116 E. 14th st.
 Hudson Fulton Theatre, 136th st. and Broadway.
 Keny's Third Ave. Theatre, 31st st. and 3d ave.
 Imperial Theatre, 4222 3d ave.
 Keith & Proctor's 5th Ave. Theatre, Broadway and 28th st.
 Bedford Theatre, 2811-13 Webster ave., Bronx.
 Lincoln Square Theatre, 1947 Broadway.
 Longwood Theatre, 866 Longwood ave.
 Manhattan Pleasure Palace, 40 Manhattan st.
 Majestic Theatre, Columbus Circle.
 Majestic Theatre, 3786 3d ave.
 McCann & Weisman Theatre, 605 8th ave.
 Metropolitan Theatre, 134 Essex st.
 Miner's Theatre, Bowery and Delancey st.
 Morningstar Theatre, 2136 8th ave.
 Varieties Theatre, 112 3d ave.
 Music Theatre, 348 3d ave.
 N. Y. Novelty Theatre, 31 Park Row.
 N. Y. Roof Theatre, 44th st. and Broadway.
 Cressy & Golden, 68 W. 117th st.
 John T. Pynes, Union Square Theatre.
 Open Air Theatre, 1427 Prospect ave.
 Ogden Theatre, 658 Ogden ave.
 Penn. Theatre, 409 8th ave.
 Chas. Miller, Penn. Theatre, 409 8th ave.
 Pastime Amuse. Co., 1314-1318 Fifth ave.
 People's Palace, 1196 2d ave.
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 Princess Theatre, 314 E. 138th st.
 The Puritan, 122 E. 125th st.
 Planet Realty Co., 212 14 E. 99th st.
 Prospect Palace, 1427 Prospect ave.
 Prospect Theatre, 904 Prospect ave.
 Pleasure Palace, Boston Road and Prospect ave.
 Royal Sign Co., 116 3d ave.
 Royal Italia Theatre, 2960 1st ave.
 Second Ave. Theatre, 655 2d ave.
 Scenic Theatre, 605 8th ave.
 Standard Theatre, 2128 Amsterdam ave.
 Star Theatre, 1716 Lexington ave.
 Strignano Theatre, 196 Grand st.
 St. Nicholas Theatre, 1409 St. Nicholas ave.
 Tremont Casino, 708 Tremont ave.
 Dreamland Theatre, 164 Mulberry st.
 East Side Beauty Theatre, 235 Ave. A.
 Empire Theatre, 73 Westchester Square.
 Empire Theatre, 2363 8th ave.
 Eldorado Theatre, 1297 Wilkins ave.
 East Side Beauty Theatre, 48 Ave. D.
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 J. I. Shapiro, Dewey Theatre.
 E. O. Edmunds, 32 Liberty st.
 Max Lind, 11 Ave. D.
 Warren & Sweeney, 348 3d ave.
 S. White, 214 E. 114th st.
 L. A. Swerdlove, 1745 Washington ave., Bronx.
 Imperial Theatre, 60 W. 116th st.
 E. C. Hoffmeister, Supt., K. & P. Harlem Opera House.
 Honatan Hippodrome, 141 E. Houston st.
 Harlem Music Hall, 209 W. 125th st.
 Harlem Theatre, 212 W. 116th st.
 Hudson Fulton Theatre, 140 Amsterdam ave.
 House of Fun, 847 Prospect ave.
 Keith & Proctor's, 125th st.
 Liberty Theatre, 408 E. 116th st.
 Lyceum Theatre, 608 3d ave.
 Manhattan Theatre, 6th ave. and 33d st.
 McKinley Square Theatre, 1351 Boston Road.
 Metropolis Theatre, 2644 3d ave.
 Mental Amuse. Co., 146th st. and Westchester ave.
 Meyer & Lammere, 180th st. and Pelham ave.
 Murray Hill Theatre, 424 and Lexington ave.
 Marion Theatre, 464 Brook ave.
 Novelty Theatre, 214 Bowery.
 Novelty Theatre, 871 3d ave.
 The Nicolet Theatre, 272 W. 125th st.
 Stern & Splice, 60 W. 3d st.
 Sake Film Exch., 1416 Broadway.
 Park Row Theatre, 31 Park Row.
 Regal Amuse. Co., 2028 3d ave.
 Warren & Sweeney, 705 Courtland ave.
 Edward Dillon, 107 Fourth ave.
 The Belle Pardee, Bergen ave and E. 194th st., Bronx.
 Bronx Theatre, Wendover and Park ave.
 Bijou Theatre, Broadway and 30-31st st.
 Bronx Casino, 2994 3d ave.
 Bridge Theatre, 118 Park Row.
 Bohemian Hall, 321 E. 73d st.
 Beacon Amusement Co., 42 W. 30th st.
 City Hall Theatre, 93 Park Row.
 Chinese Theatre, 507 Dover st.
 The Columbia, 629 Eighth ave.
 Crotona Palace, 4063 3d ave.
 Columbia Theatre, 890 8th ave.
 Cameraphone Theatre, 77 W. 125th st.
 New Colonial Theatre, 77 W. 125th st.
 Crescent Theatre, 36-38 W. 135th st.
 Central Park West Am. Co., 36-38 Cathedral Parkway.
 Comedy Theatre, 46 E. 14th st.
 Dreamland Theatre, 129 E. Houston st.
 Dreamland Theatre, 249 3d ave.
 Unique Theatre, Mr. Bloom, Avenue A.
 Levy & Lusberg, 110 Avenue C.
 The Nicolet, Nicholas Scraphine, 2157 Amsterdam ave.
 Eden Theatre, 205 Bleecker st., Honati Marino.
 London, J. M. Curtin, 235 Bowery.
 Newman & Hocker, 155 East Broadway.
 Carmine Theatre, A. Marino, 21 Carmine st.
 F. Selden, 60 Columbia st.

Manhattan Amusement Co., Caroline Serigman, 196 Grand st.
 Unique Theatre, Morris Bloom, 265 Grand st.
 Antonio Vostandla, 124 W. Houston st.
 The Regent, T. Allen, 1045 Westchester ave.
 Arena Theatre, Mr. Klein, 1444 First ave.
 Concert Hall Ballocco, 1556 First ave.
 Royal Italian Theatre, Giuseppe Brunelli, 2060 First ave.
 A. Carbone, 2697 First ave.
 Fernstein, Max, 2904 Second ave.
 Orpheum Theatre, 100 Third ave.
 Star Music Hall, 482 Third ave.
 The Eagle Theatre, D. Donagan, 1565 Third ave.
 The Mount Morris Amusement Company, 1364 Fifth ave.
 Walter D. Boers, 1863 Seventh ave.
 Johnson & Lipp, 299 Eighth ave.
 The Star, 352 Eighth ave.
 London Confectionery Co., 20 East 14th st.
 Olympic Theatre, Advanced Amusement Co., 143 E. 14th st.
 Princess Theatre, Madison Amusement Co., 306 W. 59th st.
 Nicholas Scraphine, 720 st., and Third ave.
 West End Theatre, 336 W. 125th st.
 138th Street, bet. Alexander and Third ave.
 Kraft Amusement Co., North Side Hall, 377 E. 138th st.
 Teatro Follia, 337 E. 149th st.
 Amelia Rose, 730 East 214th st.
 NORFOLK VA.—Colonial Theatre, Wilmer & Vincent.
 Majestic Theatre, Jake Wells.
 Nickelodeon Theatre, J. Steln, Church st.
 Wonderland Theatre, E. T. Crall, 62 Granby st.
 Gaiety Theatre, J. P. Eastwood, 84 Granby st.
 Royal Theatre, Royal Theatre Corp., 183 Granby st.
 Virginia, E. F. Crall, 378 Main st.
 Columbia Theatre, Church and Main sts., E. T. Crall.
 Naval Y. M. C. A.
 Star Theatre, Mrs. Nutter, Church st.
 Plaza Theatre, Plaza Amusement Co., Main st.
 Pekin Theatre, Pekin Amusement Co., Queen st.
 OAKLAND, CAL.—Orpheum Theatre, Orpheum Theatre Co.
 Orpheum Theatre, Western Vaud. Assn., G. K. Spoor Co.
 Marlowe Theatre, National Amuse. Co., 1005 Broadway.
 Novelty Theatre, Novelty Theatre Co., 1065 Broadway.
 Bijou Theatre, Natl. Am. Co., 1231 Broadway.
 Bell Theatre, Bell Am. Co., Gus Cohen, San Pablo ave and 15th st.
 Golden Gate Theatre, L. Weisman, 5788 San Pablo ave.
 F. Schuster, 34th st.
 Idora Opera House, C. I. Langley & J. R. Drake, Telegraph ave.
 Lucas Theatre, M. R. Hessler, 8th st., bet. Wash. and Broadway.
 Snow & Hoffman, 473 8th st.
 Central Theatre, 11th st., nr. Broadway, Hurll & Price.
 Lyric Theatre, Cal. Amuse. Co., 12th st. and Broadway.
 OMAHA, NEB.—Princell Theatre, 1317 Douglas st.
 Jewell Theatre, 1511 Douglas st.
 Gem Theatre, 1258 S. 13th st.
 Parlor Theatre, 1408 Douglas st.
 Elite No. 1 Theatre, 1316 Douglas st.
 Elite No. 2 Theatre, 1318 Farnam st.
 Franklin Theatre, 1624 N. 24th st.
 Suburban Theatre, 4414 N. 24th st.
 Majestic Theatre, 1520 Dodge st.
 Cameraphone Theatre, 1403 Douglas st.
 Palm Theatre, 1320 Douglas st.
 Ak-Sar-Ben Theatre, 304 S. 16th st.
 Loyal Theatre, 2406 Caldwell st.
 Favorite Theatre, 3199 S. 19th st.
 Pastime Theatre, 14th & Leavenworth sts.
 It Theatre, 2610 N. 16th st.
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 Grand Theatre, Main and Smith sts.
 Royal Theatre, 209 Main st.
 Pleasant Hour Theatre, Main st.
 Nicolet Theatre, Main & Van Houten sts.
 Palace Theatre, 122 Main st.
 Paterson Show Theatre, 136 Market st.
 Star Theatre, 100 Market st.

TYSON & TYSON



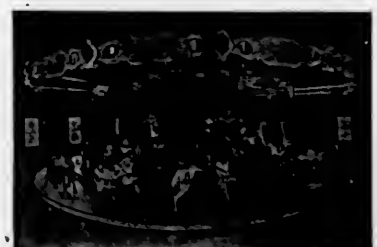
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 Empire, Felix Greenberg.
 Princess Theatre, V. C. Seaver, Adams st.
 Royal Theatre, Felix Greenberg, 116 N. Adams st.
 Lyric Theatre, F. Greenberg, 229 S. Adams st.
 Liberty Theatre, Robinson & Zahler, 329 S. Adams st.
 West's Theatre, C. F. Barton, 314 Fulton st.
 Main St. Vaudeville Theatre.
 Dreamland; Chas. C. Adams & Co., mgrs. Columbia, 209 S. Adams st.
 R. E. Lawrence, Hotel Lud, (Henry.)
 Churchill & Davis, Main st.
 PHILADELPHIA, PA.—1506 Breeze st.
 Ye Parke Theatre, Nixon & Nirdlinger, 701 N. Broad st.
 Canary Hall, Cumberland & Cranese, 705-707 Christian.
 McGrath & Brogan, Columbia ave and 13th st.
 Northwestern, 2220 Columbia ave.
 Empire, 4652 Frankford ave.
 Crystal Palace Theatre, M. M. Stiefel, 2618 Germantown ave.
 Ideal Theatre, J. Lord, 2516 Germantown ave.
 Bristol Palace, A. Frazer, 4221 Germantown ave.
 E. Girard Ave. Church, Dr. Wolston, Girard ave.
 Amber Pastime Theatre, Chas. Wiehelm, Huntington & Amber sts.
 Nelson & Fisher, Hutchinson & Grand aves.
 Elm, Gus, 2949 Kensington ave.
 Dreamland Theatre, W. Boogar, 835 Market st.
 Dreamland Theatre, W. Boogar, 835 Market st.
 Fairland Theatre, M. M. Dindfass, 1319 Martin st.
 Lemon's Parlor, Owen Lemmon, 1517 Moy mensing ave.
 Nickellette Theatre, Thomas Blair, 1426 South st.
 Eckhart, Mr., 1630 Susquebanna ave.
 Lyric Theatre, Chas. Goodwin, 1719 Susquebanna ave.
 McMahon, Mrs., Unity and Main sts., Minnesota ave.
 Oriental Theatre, J. Kohler, 7045 Woodland ave.
 Scenic Theatre, S. Cohen, 439 N. Second st.
 McMahon, Mrs., 3d and Girard ave.
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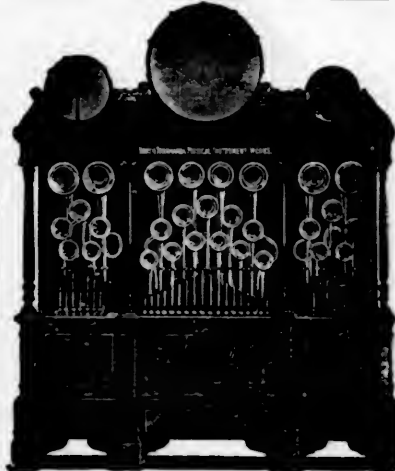
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 Miller & Christianson, 23d and Ridge ave.
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 Petite Theatre, Frank Maxwell, 224 S. 60th st.
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 New Penn Art Amuse. Co., G. L. Shoemaker.
 Liberty Theatre, R. W. McFarland.
 Casino Opera House, M. Miller, Broad and Montgomery aves.
 J. Farnaka, 517 S. Broad st.
 San Carlos M. P. Theatre, F. R. Bilotta, 811 Carpenter.
 J. Raymond, 19 E. Chelton ave.
 15th St. Theatre, The Amuse. Syndicate.
 Electric Theatre, Novelty Amuse. Co., 713 Christiana.
 Lyric Theatre, Lyric Amuse. Co., 1231 Columbia ave.
 Lyric Theatre, Miller & Christianson, 1710 Crosby ave.
 Mammoth Theatre, C. F. Schroder, Cumberland and A. sts.
 Hill's Theatre, J. Hart, Franford and Norris sts.
 Empire Palace, Empire Palace Amuse. Co.
 Casino Theatre, Greenwood & Clapp, 3013 Frankford ave.
 Daniel & Walker, 4233 Frankford ave.
 Casino, S. P. Barke, 4435 Frankford ave.
 Jumbo Theatre, Front & Girard.
 Crystal Palace, M. M. Stiefel, 2236 N. Front st.
 N. Phil. Palace, Germantown ave. and Cayuga st.
 H. Priester, Germantown ave.
 Lehigh Palace, Hess & Heaton, Germanlown and Lehigh sts.
 H. C. Dennis, 2032 Germantown ave.
 Casino Theatre, S. P. Barke, 2903 Germantown ave.
 The Lyric, Miller & Christholm, 2121 Germantown ave.
 Union Amuse. Co., 2711 Germantown ave.
 Nicetown Amuse. Parlor, H. Goldman, 4301 Germantown ave.
 Manheim M. P. Parlor, Fuhrman Bros., 5125 Germantown ave.
 Vernon Palace Theatre, G. F. Stuenkel, 5704 Germantown ave.
 Wm. Batty, 226 E. Girard ave.
 Forest Theatre, Mrs. Binder, 913 Girard ave.
 Casino Amuse. Co., R. & B. Weckerly, 2010 Girard ave.
 Grand Theatre, Girard Amuse. Co.
 Tuxedo Arcade, Leslie & Ives, 3951 Hartford ave.
 Southwark Amuse. Co., Jackson and Moyamensing sts.
 People's Theatre, Kensington ave. and Cumberland.
 Royal Palace, C. Schiffman, 2429 Kensington ave.
 Majestic Theatre, J. P. Buger & Co., 242 Kensington ave.
 The Victor, F. Sniezbach, 2642 Kensington ave.
 Leo Leonhardt, 2905 Kensington ave.
 Electric Theatre, Novelty Amuse. Co., 2914 Kensington ave.
 Crouse Amuse. Co., 4028 Lancaster ave.
 G. L. Shoemaker, 4047 Lancaster ave.
 Clear Picture Parlor, E. Peters, 3614 Longshore st.
 Casino Theatre, No. 2, Lubin Casino Co., 923 Market st.
 Casino Theatre, Lubin Casino Co., 926 Market st.
 Bijou Dream Theatre, H. Davis Amuse. Co., 1205 Market st.
 Lubin Savoy Theatre, Lubin Savoy Co., 1217 Market st.
 Lubin's Palace, Lubin Palace Co., 1214 Market st.
 Bijou Dream, West Amuse. Co., 1311 Market st.
 Grand Amuse. Co., F. A. Fisher, 5206 Market st.
 Market St. Arcade, Stampher & Wren, 5226 Market st.
 20th Century Theatre, C. Stampher, 6017 Market st.
 Southwark Theatre, G. Zalfa & Sons
 Doaks Hall, C. N. Zimmerman, 177 Passyunk ave.
 Schwartz & Jesser, 1532 Passyunk ave.
 Theatrical Palace, C. Segall, 608 Bronze ave.
 M. J. Walsh, Richmond and Allegheny sts.
 Mr. Coll, 2836 Richmond st.
 W. A. Butler, 2926 Richmond st.
 Musee Theatre, C.-D. Silco, 3064 Richmond ave.
 Leo Picture Parlors, G. H. Thrisk, 1346 Ridge ave.
 Majestic Palace, Pierce & Yagle, 2242 Ridge ave.
 G. L. Shoemaker, 2329 Ridge ave.
 Crystal Palace Theatre, M. M. Stiefel, 334 South st.
 Lewis & Co., 508 South st.
 Hippodrome Palace, C. Segall, 608 South st.
 Victoria No. 2, J. B. Dunson, 1619 South st.
 The Parkin, Mrs. A. Reading, 2104 South st.
 G. L. Traill, 819 Vine st.
 York Palace, G. A. Werner, 2639 W. York st.
 L. Ross, 4903 Woodland ave.
 Mr. Reichle, 6212 Woodland ave.
 Williams & Hartzell, 6339 Woodland ave.
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 Keystone Hall, J. F. McMahon, 1211 N. 3d st.
 G. L. Shoemaker, 2713 N. 5th st.
 Owl Palace, C. & G. Roth, 2807 N. 5th st.
 Penna Hall, A. Avello, 928 S. 6th st.
 Uptown Wonder, G. R. Dewes, mgr., 3551 N. 6th st.
 Lyric Theatre, Gottlieb & Koestig, 2129 S. 6th st.
 Girard Ave. Theatre, Miller & Kaufmann.
 Forepaugh's Theatre, Miller & Kaufmann, 8th and Vine sts.
 Electric Theatre, Novelty Amuse. Co., 8th and Washington.
 Auditorium, Lubin Auditorium Co., 219 N. 8th st.
 Dime Museum Theatre, P. S. Hopkins, 9th and Arch sts.
 Standard Theatre, Standard Amuse. Co., 12th and South sts.
 R. Vandenberg, 13th and Columbia ave.
 15th St. Theatre, Syndicate Amuse. Co., 15th and Chestnut.
 Front Amuse. Co., 17th and Federal sts.
 Victoria, R. J. Dunson, 17th and South sts.
 Toga Palace, R. O'Neil, 17th and Venango.
 Ideal Amuse. Co., J. F. Eberbach, 20th and St. Louis sts.
 Northwestern, F. J. Jans, 23d and Columbia ave.

20th Century Picture Parlor, A. P. Haflace, 1643 N. 27th st.
 Bellevue Amuse. Co., G. Alexander, 27th and Cumberland.
 Colossal McCarthney & Redmond, 42d and Lancaster.
 J. Wood, 48th and Gray Ferry Road.
 J. H. Givens, 49th and Woodland ave.
 Br-nlinger Bros., H. B. Amuse. Co. Theatre, 51st and Havocford ave.
 Midget Hkoy, Scouetumau & Wela, 41 S. 52d st.
 N. J. Walsh, Kensington ave.
 Sol Hopkins, 1028 Passyunk ave.
 Hopkins & Millgren, Passyunk ave. & Market sts.
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 Olympic, 318 Fifth ave.
 Arcade, 232 Fifth ave.
 Hippodrome, 231 Fifth ave.
 Family, 339 Fifth ave.
 Nickelodeon, 433 Smithfield st.
 Pastime, 441 Market st.
 Club, 4th Market st.
 Bouton, 132 4th st.
 American, 150 5th ave.
 Heera Inn, 1314 5th ave.
 Majestic, 1215 5th ave.
 Star, 1417 Wylie ave.
 Theatrum, 1708 Center st.
 T. J. Gallagher, 4829 2nd ave.
 South, 4830 2nd ave.
 Beauty, 6202 Penn. ave.
 Marlowe, 5027 Penn. ave.
 S. Welburg, 4115 Butler st.
 Unique, 4511 Butler st.
 Avenue, 4711 Butler st.
 Crescent, 5107 Butler st.
 Liberty, 4736 Liberty ave.
 Crown, 2726 Penn. ave.
 Friendship, 4601 Liberty ave.
 Park, 4609 Butler st.
 Theatrum, 4049 Penn. ave.
 Casino, 6014 Penn. ave.
 Hippodrome, 4771 Liberty ave.
 Yaeger, 4411 Butler st.
 Theatrum, 6006 Penn. ave.
 Harrick, 6021 Penn. ave.
 Cameraphone, 6221 Penn. ave.
 McKinley, 2312 Center ave.
 Maloney, 6205 Frankstown ave.
 S. Shearer, 409 Brushwood ave.
 J. Allison, 611 Housewood ave.
 S. Shearer, 719 Housewood ave.
 J. Greiner, 652 Bryn Mawr ave.
 F. Allison, 623 Herron ave.
 W. Richmond, 640 Hillisboro st.
 M. Haley, 148 Main st., W. E.
 H. Butler, 1015 Carson st., S. S.
 W. Bernard, 1729 Carson st., S. S.
 K. & K. Theatre, 1217 Carson st., S. S.
 Jones & Michaels, 1313 Carson st., S. S.
 J. McGreevy, 35 Shiloh st., S. S.
 A. Randolph, 59 Washington ave., S. S.
 O. McKee, 107 Washington ave., S. S.
 Henderson & Reichard, 101 Washington st., S. S.
 J. Arnold, 21 Boggs st., S. S.
 C. Larch, 1211 Carson st., S. S.
 H. P. Ke, 55 1/2 Shiloh st., S. S.
 Roney Bros., 41 Clima st., S. S.
 Novelty, 217 Federal st., N. S.
 Casino, 304 Federal st., N. S.
 Star, 322 Federal st., N. S.
 While Away, 807 Federal st., N. S.
 Park View, 403 E. Ohio st., N. S.
 Comet, 112 E. Ohio st., N. S.
 Ideal, 610 E. Ohio st., N. S.
 L. Sani, 720 E. Ohio st., N. S.
 Nickelodeon, 717 E. Ohio st., N. S.
 Colonial, 1733 Lowell st., N. S.
 Variety, 1719 Beaver ave., N. S.
 Rialto, 1818 Beaver ave., N. S.
 Wagner, 1722 Beaver ave., N. S.
 Boyd & Burrey, 1724 Beaver ave., N. S.
 Melrose, 606 Irlebe ave., N. S.
 Valley, 104 Teggart st., N. S.
 Avenue, 1821 Beaver ave., N. S.
 H. Holiday, 40 McClure ave., N. S.
 H. Kemp, 2836 Carson st., S. S.
 Kiebard & Coward, 47 Clima st., S. S.
 Wm. Brander, 2638 Penn. ave.
 N. J. Simon, 1824 Center ave.
 C. Decarie, 309 Larimer ave., E. E.
PORTLAND, ORE.—Acme, O'Hara & Curran, 265 Russell st.
 Alpha, 1615 E. 13th st.
 Arcade, People's Amusement Co., 328 Washington st.
 Bakeronian, Bakeronian Amusement Co., 131 Sixth st.
 Bijou, People's Amusement Co., 126 Seventh st.
 Casino, People's Amusement Co., 423 1/2 Washington st.
 Classic, 135 Grand ave.
 Crown Van Armling & Bernier, 251 Alder st.
 Dream, People's Amusement Co., 225 Morrison st.
 Dixie, Thomas & Coles, 126 Fifth st.
 Electric, St. Johns, Ore.
 Grand Avenue, Batcheller & Saa, 92 Grand ave.
 Hippodrome, People's Amusement Co., 106 Sixth st.
 Jewel, 141 Killingsworth st.
 Majestic, 40 Third st.
 Model, F. Neame, 69 N. Third st.
 Mt. Scott Foster Road, near Lyon.
 Odion, People's Amusement Co., 127 Seventh st.
 Nickelodeon, A. R. Gellerman, 130 Sixth st.
 Novelty J. G. Plechman, 231 Morrison st.
 Oregon, Geo. E. Chamberlain, 248 First st.
 Orpheum, People's Amusement Co., 108 Sixth st.
 Palace, People's Amusement Co., 251 First st.
 Ring & Lorenz, 535 Williams ave.
 Rose City, J. A. Bradt, 44 N. Sixth st.
 Savoy, G. F. Holzclow, 280 E. Burnside st.
 Star, People's Amusement Co., 361 Washington st.
 Victor, O'Hara & Curran, 537 Williams ave.
 Fun A. W. Bahke, 299 First st.
 Simpson, H. R. Kemers, 103 N. Third st.
 G. T. Holzclow, 674 Alberta st.
 Dietzman, P. F. 7th and E. Stark st.
 Edwin F. James, 123 Fifth st.
PORTLAND, ME.—Dreamland, J. W. Greely, Jefferson Theatre, J. Cahn.
 Keith's Nickel Theatre, R. F. Keith & Co.
 Nickel Theatre, The Nickel Theatre Co.
 Portland, 11 Preble st.; James W. Greely, mgr.
 Congress, 420 1/2 Congress st.; Emil H. Gerstle, mgr.
 Casino Theatre, 627 1/2 Congress st.
PRINCETON, N. J.—University Theatre, C. Fred Rothman, mgr.
PROVIDENCE, R. I.—Casino Theatre, R. H. Rowe, 126 Methewson st.
 Bijou Theatre, M. J. Reilly, 156 Westminster st.
 Nickel Theatre, F. W. Westgate, 316 Westminster st.
 Scenic Temple, F. W. Homan, 115 Methewson st.
 Bullock's Theatre, Parker, L. Burke, 36 Richmond st.
 Imperial Theatre, 567 Westminster st.

READING, PA.—E. E. Stetler & E. H. Zeeb, 739 Penn. st.
 Carr & Schall, 718 Penn. st.
 George W. Bennebaum, 645 Penn. st.
 Bennebaum & Frutman, 437 Penn. st.
 Mecca Amusement Co., 717 Penn. st.
 D. Young, 547 Penn. st.
 RICHMOND, VA.—Rex, Mrs. Alice Thorpe, 7th and Broad sts.
 Pekin, O. E. Bugg, West Broad st.
 Starr, J. B. Sears, Louisiana st., Fulton.
 ROCHESTER, N. Y.—Knickerbocker, Gerling and Craig, Main and Water sts.
 Knickerbocker, Gerling and Craig, Main and Water sts.
 Alhambra, James Pickett, 69 State st.
 Venice, Gerry Vergata, 205 Central ave.
 Maryland, Harry Wicka, 612 Clinton ave., N.
 Bijou Dream, Lake Amusement Co., Main and Water sts.
 Lyric, Henry F. Kurtz, 611 Clinton ave., N.
 Hippodrome, Seneca Amusement Co., Main and Elm sts.
 Fitzhugh Hall, Clean Amusement Co., Fitzhugh st., S.
 Happy Hour, G. D. Curtis, 54 St. Paul st.
 Metropolitan, A. D. Joffe, 274 Joseph ave.
 Genesee, M. E. Golu, 110 South ave.
 Newfoundland, W. H. Westfall, 400 State st.
 ROEBLING, N. J.—Roebbing Theatre, C. Fred Ruhman, mgr.
 ROCKY HILL, N. J.—Voorhees Hall, C. Fred Ruhman, mgr.
 SAGINAW, MICH.—Electric Theatre, E. M. Smith Co., 319 Genessee st.
 Dreamland Theatre, E. M. Smith Co., 308 Genessee st.
 Empire Theatre, Scholt & Carpenter, 417 Genessee ave.
 New Jeffers Theatre, The Casino Co.
 Rex Theatre, 122 S. Washington, E. S. Wolferlin, Main st.
 SALEM, MASS.—Empire Theatre, J. Cabn.
 Salem Theatre, J. Cabn.
 Comique Theatre, J. E. Koen, 49 Washington st.
 The Kozy M. P. House, H. E. Messenger, 74 Washington st.
 SAN FRANCISCO, CAL.—H. G. Miller.
 Dragon Theatre, C. Rickelson.
 Lyceum Theatre, Adolph Hagman.
 Mission Theatorium Ed. Stark.
 Grand Theatre, Fong Get.
 National Theatre, Sid Grauman.
 Orpheum Theatre, Orpheum Theatre and Realty Co.
 So. San Francisco Theatre.
 Theatorium, Ed. Stark.
 C. L. Rickerson, 739 Dupont st.
 Washington Square Theatre, Powell & Union ave.
 People's Theatre, 223 and Mission sts.
 Orpheum Theatre, West. Vaude. Assn., G. K. Spoor Co.
 Sunset Theatre, D. S. Markowitz.
 Palace Theatre, B. Michaels, Broadway.
 Broadway Theatre, Hallaban & Geta, 618 Broadway.
 Castro Theatre, Mr. Naaser, 454 Castro st.
 Bijou Amusement Co., Hubey & Levy, 227 Church st.
 The Home Theatre, L. Lesser, 237 Church st.
 Musee Theatre, Brown & Estes, 1206 Fillmore st.
 Lyric Theatre, Cal. Amuse. Co., 1218 Fillmore st.
 Nickelodeon, Hallaban & Geta, 1238 Fillmore st.
 Premium Theatre, F. B. Ross, Fillmore and Eddy sts.
 Electric Theatre, Cal. Amuse. Co., 1326 Fillmore st.
 The Lyceograph Theatre, Pac. Coast Am. Co., 1730 Fillmore st.
 Fillmore St. Amuse. Co., 1745 Fillmore st.
 Class A Theatre.
 Fillmore Theatre, Burroughs & Maschler, 1610 Fillmore st.
 Orpheum Theatre, Salomon & Gosliner, 1037 Grand ave.
 Sunset Theatorium, 1060 Haight st.
 Novelty Theatre, Ben Lush, cor. O'Farrel and Steiner sts.
 Grand Theatre, Helmen-Meyer Co., 412 Hayes st.
 Park Theatre, Oppenheimer & Karski, 1536 Haight st.
 Lyceum Theatre, 806 Kearny st.
 Kentucky Theatre, Levin & Waxman, 1201 Kentucky st.
 Unique Amuse. Co., Webbers & Shirspsen, 757 Market st.
 Auburn & Leahy, 779 Market st.
 Elite Theatre, Cal. Amuse. Co., 937 Market St.
 Pioneer Nickelodeon, Marilyn Kurtzig, 1146 Market st.
 Cozy Theatre, J. Moses, 1172 Market st.
 Silver Palace, Ben Michaels, 725 Market st.
 Central Theatre, E. E. Howell, 1191 Market st.
 Unique Theatre, Kuby & Levy, 2117 Market st.
 Venus Theatre, S. J. Greenwood, 2251 Market st.
 Union Nickelodeon, L. Lesser, 2354 Mission st.
 Wigram Theatre, S. Pinona, 2347 Mission st.
 Crystal Theatre, Auburn & Leahy, 2573 Mission st.
 Grand Theatre, Auburn & Leahy, 2605 Mission st.
 Theatorium, Auburn & Leahy, 2614 Mission st.
 The Davis Theatre, Davis Bros., 2654 Mission st.
 Bijou Dream Theatre, Auburn & Leahy, 2692 Mission st.
 Lyceum Theatre, W. H. Weber, 3350 Mission st.
 Bijou Theatre, Humboldt Bank Bldg., Room 610.
 Thelia Theatre, W. S. Allen, 5144 Pacific st.
 National Theatre, John Ford, Post and Steiner sts.
 Columbia Theatre, Levin & Levin, 1111 Railroad ave.
 Gem Theatre, Albert Green, 2542 San Bruno ave.
 Pontreca's Empire Theatre, Sutter st., bel. Fillmore and Steiner.
 Electric Theatre, Elec. Theatre Co., 1032 Union st.
 Fisher's Theatre, Fisher & Bush, N. W. cor. 7th ave and Clement.
 Queen Theatre, A. D. Forler, 130 Third st.
 Palm Theatre, I. Davers, 6th and Clement sts.
 16th St. Theatre, 16th st. near Mission.
 Liberty Theatre, E. Naaser, 4200 15th st.
 York Theatre, A. Sack.
 Acme Theatre, G. Knowles, 4083 24th st.
 SAN FRANCISCO CITY, ITHA.—Casino Theatre, Midway Hotel Co., East 1st S. st.
 McNeill Theatre, Harry Revler, 1st S. and State sts.
 Bijou Theatre Co., S. State st.
 Empire Theatre Co., S. State st.
 Isis Theatre, Max Florence, East 3d S. st.

Luna Theatre, Max Florence, E. 3d S. st.
 Hungalov, Max Florence, mgr.
 Rex, J. B. Ashton.
 SAVANNAH, GA.—Orpheum, Jos. A. Wilensky, Broughton st., East.
 Casino, L. W. Nilson, Thunderbolt Park.
 Criterion, Frank and Hubert Bandy, Broughton st.
 Alhambra, Frank and Hubert Bandy, Liberty and Barnard sts.
 Southern Amusement Co., 28 Broughton st. E.
 Idle Hour, Bull and Taylor sts.; C. C. Cambridge, mgr.
 Grand, Arthur Lucas, Jr., Broughton st., E.
 Winter Garden, Herman Stab, mgr.
 Odion Theatre, Moutgouery & Eberstein, Broughton st., E.
 Pekin Theatre, Josephine Stiles, W. Broad st., colored only.
 Idle Hour Theatre, Cambridge & Fritchard, mgrs.
 SCHENECTADY, N. Y.—Art Theatre, L. Jones, Barton Theatre, Barton Amusement Co., 12th and Barton sts.
 Franklin Theatre, J. J. Bowlin, 2301 Franklin ave.
 Famous Theatre, Famous Theatre Co., 615 Franklin ave.
 Orpheum Theatre, O. R. McGibbons, 5963 Easton ave.
 Olivette Theatre, Olivette Theatre Co., 2347 Sullivan ave.
 Royal Theatre, Saroll Schwartzberg, 911 Franklin ave.
 Victoria Theatre, Victoria Amusement Co., 4402 St. Louis ave.
 North End Theatre, Bremen Amusement Co., 1925 Bremen ave.
 Howard Theatre, W. E. Elchler, 2227 Howard st.
 Village-Gravola, Gravola Amusement Co., Gravola and Crittenden.
 Dandy Theatre, Wm. Innucken, Gravola and Arsenal sts.
 Vandette Theatre, M. E. Kaufman, 4053 Delmar ave.
 Tower Theatre, M. D. Kennedy, 1913 E. Grand ave.
 Sun Theatre, P. Klein, 2730 Chouteau ave.
 Idaho Theatre, Mrs. M. Kriha, 6330 Idaho ave.
 Tower Grove Theatre, Geo. Jackson, 1126 Tower Grove ave.
 Basin Theatre, E. Roberts, 8500 N. Broadway.
 Imperial Theatre, Kuplar Bros., 15th and Montgomery.
 Oasis Theatre, Burk & Lefeld, 25th and Glasgow ave.
 Garrison Theatre, Nash & McDonald, Garrison and Easton ave.
 Maryland Theatre, Maryland Theatre Co., 13th and Calhoun sts.
 ST. PAUL, MINN.—Unique Theatre, J. L. Mahoney.
 Crystal Family, E. Siefert.
 Orpheum Theatre, West. Vaude. Assn., G. K. Spoor.
 Lyceum Theatre, S. E. Jackson, 966 Payne ave.
 Gem Theatre, 18 East Seventh st.
 Lyric Theatre, Mrs. M. Qualey, 145 E. 7th st.
 SYRACUSE, N. Y.—Larned Theatre, Larned Theatre Co., 136 E. Genesee st.
 Savoy Theatre, T. G. Thompson, S. Warren st.
 Hippodrome, Edw. P. Cahill, 358 S. Salina st.
 Crescent Theatre, John J. Breslin, 451 S. Salina st.
 Bijou Theatre, S. S. Alexander, 245 W. Fayette st.
 Star Theatre, E. W. Logan, 547 N. Salina st.
 Dreamland Theatre, Fitzer and Isaacs, 110 W. Onondaga st.
 Novelty Theatre, C. H. Morgan, 211-213 W. Fayette st.
 Theatorium, Theatorium Co., 246 N. Salina st.
 Arch Theatre, J. H. Ford, 315 E. Genesee st.
 Luna Theatre, Fred Koellin, 626 N. Salina st.
 Star, E. W. Lagan.
 Happy Hour Theatre, Fitzer & Isaacs, 224 N. Salina st.
 Hippodrome Theatre, E. E. Cahill, 358 S. Salina st.
 TACOMA, WASH.—Coast Theatre, Walter McNish, mgr., 1340 Pac. ave.
 Circuit Theatre, Harry Nease, mgr., 918 Pac. ave.
 Bijou Theatre, Walter McNish, mgr., 1107 So. C st.
 Majestic Theatre, W. Hyman, mgr., 907 So. C st.
 Shell Theatre, I. Davis, mgr., 1323 Pac. ave.
 Lyric Theatre, W. Hyman, mgr., 1320 Pac. ave.
 Royal Theatre, Ben Cozza, mgr., 1110 So. C st.
 Arcade Theatre, Root-Rebu Co., mgrs., 1314 Pac. ave.
 Idle Hour Theatre, R. N. Pratieh, mgr., 5434 Union ave.
 Palace Theatre, W. Hyman, mgr., 1128 Pac. ave.
 TAUNTON, MASS.—Broadway Theatre, E. A. Perkins.
 Taunton Theatre, W. M. Dean, Court st.
 Columbian Hall, N. Charter, 70 1/2 Main st.
 Casino Theatre, J. J. Donovan, 13 Trescott st.
 Scenic Temple, U. S. Ent. & Amuse. Co.
 TERRE HAUTE, IND.—Lyric Vaude. Theatre, K. G. Snor Co., Inc.
 Nickelodeon Theatre, H. F. Prentice.
 Vaudeville Theatre, Geo. K. Spoor Co., Inc.
 Nickelodeon Theatre, H. F. Prentice, 721 Main st.
 Theatorium Theatre, Brontlinger & English, 100 N. Fourth st.
 Holden & Pean, 12 N. 7th st.
 W. H. Hobbs.
 TOLEDO, O.—Arcade Theatre, Hurlig & Seamon, St. Clair st.
 Garden, W. J. McCormick, Superior st.
 American, Manroe Amusement Co., Jefferson & Ontario.
 Auditorium, Marvin & Klives, 618-624 Superior st.
 Adams, C. H. Baker, 2015 Adams st.
 Atlas, Geo. & Clyde Fleischman, 1260 Dorr st.
 Anburndale, Mrs. E. Love & L. Sloop, 3211 Monroe st.
 Pen Hur, A. Krastin, 501 Ash st.
 Circle, Daniel Segger, 398 Nebraska ave.
 City Park, A. M. Sheppard, 571 Nebraska ave.
 Crown, Jas. S. Brelevy, 422 Summit st.
 Collingwood, C. O. Wessendorf, 501 Dorr st.
 Columbia, F. B. Burkholder, 2837 Lagrange st.
 Diamond, The Diamond Theatre Co., 1520 Broadway.
 Europa, J. Corvi, 804 Dorr st.
 Empire, Hurlig & Seamon, 426 St. Clair st.

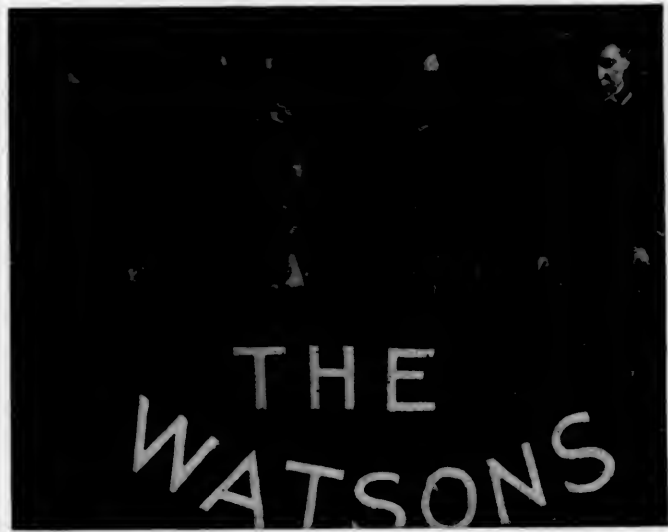


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 Home, W. J. Haynes, 1829 Adams st.
 Idle Hour, F. Shiro, 2759 Lagrange st.
 Jewell, C. J. Nachtrieb, 1226 Broadway.
 Jewell Airmore, C. J. Nachtrieb, 1110 Broad-
 way.
 Lyeum, Mamie Amusement Co., St. Clair
 & Orange.
 Majestic, Frank P. Knopf, 1305 Dorr st.
 Mirth, Griffin & Kelly, 3243 Monroe st.
 New Orpheum, C. A. Nasser, 421-423 Superior
 st.
 Orpheum, W. E. Karns, 2508 Lagrange st.
 Owl, Fred Harms, 2124 Lawrence ave.
 Palace, McHermot & Day, 3105 Detroit ave.
 Princess, O. L. Bradley, 239 Summit st.
 Pearl, Earl Spangler, 1929 Front st.
 Palm, H. Myers, 117 Palme ave.
 Royal, O. L. Bradley, 425 Summit st.
 Starr, F. E. Patterson, 106 Summit st.
 Sunbeam, Bettis Amusement Co., 443-445 Sum-
 mit st.
 Temple, Thos. Small, 3234 Monroe st.
 Toledo Amusement Co., Monroe & Detroit.
 Victory, Victory Amusement Co., 414 Adams
 st.
 Valentine, Geo. H. Ketcham, St. Clair &
 Adams.
 Wanda, Walter Montz, 1337 Nebraska ave.
TOPEKA, KAN.—Elite Theatre, J. C. Elliott,
 mgr., 418 Kansas ave.
 Aurora Theatre, J. C. Elliott, mgr., 812 Kan-
 sas ave.
 Oxford Theatre, F. A. Campbell, mgr., 528
 Kansas ave.
 Cozy Theatre, Mutual Amusement Co., 716
 Kansas ave.
 Bijou Theatre, North Topeka.
 Princess Theatre, North Topeka.
TRENTON, N. J.—Limit Theatre, Michael J.
 Crowe, mgr., cor. Hudson & Broad sts.
 Royal Theatre, Chas. Hildinger, mgr., 110
 So. Broad st.
 Nicolet Theatre, Chas. Hildinger, mgr., 134
 So. Broad st.
 Pietro Hissold Theatre, Butler st. & Whittaker
 ave.
 Bijou Theatre, H. K. McClurg, mgr., 23 N.
 Warren st.
 Washington Theatre, Wm. A. Saib, mgr., 403
 Center st.
 Star Theatre, Papier Bros., mgrs., 7 So.
 Broad st.
 Roseblatt & Ranstien, 505 N. Clinton ave.
 Frank Thomas, 1003 So. Broad st.
 Bijou Amusement Co., Kleinert & Hildinger,
 mgrs., cor. Chestnut & Clinton aves.
 Washington Theatre, C. Fred Huhman, mgr.
TROY, N. Y.—Novelty Theatre, C. Pennyves-
 er.
 Empire Theatre, M. J. Duffy, 57 Congress st.
 Novelty, H. Hall, 324 River st.
 Proctor's Theatre, F. F. Proctor, Third st.
 Shea's M. P. Theatre, 22 Third st.
UTICA, N. Y.—Alhambra Theatre, H. G. Lux,
 Jr., 110 Bleecker st.
WASHINGTON, D. C.—Isaac Levy, 920 4 1/2
 S. W.
 A. W. Davis, 2008 Fourteenth st., N. W.
 Hippodrome Amusement Co., 608 K st., N. W.
 S. A. Keyes, 2008 Eleventh st., N. W.
 Capitol Amusement Co., 322 Penna. ave., S. E.
 Eastern Amusement Co., 515 8th st., S. E.
 A. Brylawski, 309 Ninth st., N. W.
 A. Brylawski, 927 Penna. ave., N. W.
 A. Brylawski, 477 Penna. ave., N. W.
 A. Brylawski, 919 Penna. ave., N. W.
 A. Brylawski, 911 Penna. ave., N. W.
 A. Brylawski, 1020 Seventh st., N. W.
 T. B. Stallings, 32 Nichola ave.
 B. Rosenfeld, 712 H st., N. E.
 G. W. Chamberlain, 1119-21 H st., N. E.
 Surprise Amusement Co., 908-10 Penna. ave.,
 N. W.
 Georgia Amusement Co., 2035 Georgia ave.,
 N. W.
 Raymond E. Nash, 1237 H st., N. E.
 Fannie Cohen, 505 Seventh st., S. W.
 John T. Crowley, 1838 L st., N. W.
 John J. Noonan, 608 Ninth st., N. W.
 John D. Donovan, 1913 Penna. ave., N. W.
 Maurice Davis, 3229 M. st., N. E.
 Dixie Amusement Co., 800-2 H st., N. E.
 H. S. Randall, 1019 3d st., S. W.
 Meader Amusement Co., 535-7 Eighth st.,
 S. E.
 Dunn & Murphy, 1602 Fourteenth st., N. W.
 James F. Childs, 1939 Eleventh st., N. W.
 Le Roy Mark, 1307 E. st., N. W.
 Capital City Amusement Co., 434 Ninth st.,
 N. W.
 James L. Harvey, 619 Seventh st., S. W.
 William Fahy, 1913 M. st., N. W.
 Capital City Amusement Co., 1305 Wisconsin
 ave., N. W.
 Capital City Amusement Co., 401 East Capitol
 st.
 W. M. Braswell, 3036 Fourteenth st., N. W.
 Niagara Amusement Co., 719-21 Seventh st.,
 N. W.
 Joseph D. Coblenz, 5 and 7 Q st., N. W.
 Lansburg & Sultan, 621 Seventh st., N. W.
 Arcade Amusement Co., Fourteenth st. and
 Park road, N. W.
 Harris & Frazier, 715 Eighth st., S. E.
 Sol. Minster, 3034 Fourteenth st., N. W.
 H. E. Walter, 814 H st., N. E.
 Moses Coleman, 632 K st., S. W.
 John J. Noonan, 618 Ninth st., N. W.
 Herbst & Hahn, 2105 Penna. ave., N. W.
 F. A. Norway, 1342 H st., N. E.
 Imperial Amusement Co., 416 Ninth st., N. W.
 Joseph J. Leary, Penna. ave., & 26th st., N.
 W.
 L. J. Simons, Eleventh and H sts., N. E.
 A. Brylawski, 621 Penna. ave., N. W.
 R. M. Chambers, Fifteenth and H sts., N. E.
 Peter C. Garden, 1319 Eleventh st., S. E.
 Stein & Shoemaker, 621 H st., N. E.
 William P. Herbst, Penna. ave., and Twenty-
 Sixth st., N. W.
 S. A. Cochran, Fourteenth and V sts., N. W.
 Irwin W. Robey, 37 Good Hope road.
 Lord S. Dabney, 2601 Ninth st., N. W.
 John A. Daley, 1419 North Capitol st.
 John B. Hollander, G st. between 3d and 4 1/2
 sts., S. W.
 H. M. Crandall, North Capitol st. and New
 York ave.
 A. J. Sanford, L and 4 1/2 sts., S. W.
 Herman Shapiro, lots 22 and 23, square 592.
 C. A. Burton, Georgia ave., between Morton
 mgr., State st.
 Dora Theatre, W. Gumble, mgr., Center st.
 Crescent Theatre, L. Smith, mgr., State st.
 Proctor Theatre, M. Proctor, mgr., Center st.
SCRANTON, PA.—Bijou Dream, M. Cummer-
 ford, 327 Lack ave.
 Hippodrome, M. Cohen, 406 Lack ave.
 Wonders, F. Treon, 303 Lack ave.
 Orpheum, Orpheum Co., 216 Lack ave.
 M. P. Theatre, 105 N. Hyde Park ave.
 Lyric, N. Main st.
 Nicolet, Meredith Jones.

SEATTLE, WASH.—Chas Packeritz, 1330 1st
 ave.
 Exhibit, 902 2d ave.
 Alaska Amusement Co., 514 2d ave.
 J. Otto Nelson, 620 3d ave.
 Chrysalis, 5208 Ballard ave.
 H. Lubelsky, Occidental and Washington sts.
 Ocean, 1412 2d ave.
 Bell, 1016 1st ave.
 Jos Levinson, 1206 2d ave.
 Bijou, 1324 1st ave.
 R. P. Gantler, 504 6th st., S.
 Cohn & Co., 161 Washington.
 Peoples Amusement Co., 1230 2d ave.
 Union Theatre, 1407 3d ave.
 Circuit Theatre, 908 2d ave.
 Ideal, 1114 2d ave.
 National Theatre, 315 Pike st.
 Pleasant Hour Theatre, 4007 14th, N. E.
 K. Miyano, 513 King st.
 R. P. Gantler, 504 6th st., S.
 Tivoli Theatre, 207 2d st., S.
 Empire, 411 6th st., S.
 Wm. G. Squitrier, 1422 1st ave.
 Eagle, 1221 1st ave.
 K. Miyano, 408 5th st., S.
 Mrs. S. J. McIntee, 5132 Ballard ave.
 Palace, 116 1st st., S.
 Ocean, 701 1st ave.
 City, J. Levinson.
SIoux CITY, IA.—Majestic, C. E. Wirick, 616
 Fourth st.
 Olympic, C. E. Wirick, 415 Fourth st.
 Scenic, Tierney & Cameron, 709 Fourth st.
SOUTH BEND, IND.—National Theatre, M.
 McClain & Co., 301 Michigan st.
 Majestic Theatre, Thos. Mosa, 129 N. Mich-
 igan st.
 Royal Theatre, J. W. Himebaugh, 114 S. Mich-
 igan st.
 American Scenic Theatre, T. Moss, 118 S.
 Michigan st.
SOUTH MILWAUKEE, WIS.—Electric Theatre,
 Ed. Rowe.
 South Milwaukee Theatre, A. Leonard, 918
SPOKANE, WASH.—Arcade, Sol E. Levi, 412
 Riverside ave.
 Majestic, Joseph Petrich, 118 Washington st.
 Casino, John H. Clemmer, 813 Riverside ave.
 Bijou Dream, G. W. Crawford, 512 Main ave.
 Empire, A. J. Grover, Riverside ave.
 Dreamland, Charles H. Schroeder, 717 Main
 ave.
 Star, Alton Tredick, Mill & Main ave.
 Teat, Guy Windsor, 117 Howard st.
 Cineograph, R. DeLion, 518 Main st.
SPRINGFIELD, ILL.—Savoy, W. W. Watts, 106
 S. 6th st.
 Vendette, W. W. Watts, 218 S. 5th st.
 Casino, Karzin & Mills, 621 E. Washington
 st.
 Royal, Karzin & Mills, 214 S. 6th st.
 Colonial, Byron Cyphers, 512 E. Monroe.
 Lyric, H. T. Loper, 227 S. 5th st.
 Grand, Knz Bros., 507 E. Washington st.
SPRINGFIELD, MASS.—Nelson, H. L. Dillen-
 back.
 Pictorial Subway, Goldstein Bros., Main st.
 Edson, F. S. Eager, Main st.
ST. JOSEPH, MO.—Star Theatre, M. D. Spur-
 lock.
 Crystal Theatre, Fred Osman, 5th and Charles
 sts.
 Royal, F. M. Newman, mgr.
ST. LOUIS, MO.—Waldorf Theatre, Aggie Pres-
 ton, 2113 Market st.
 Ideal Theatre, Bottinelle & Farraria, Lemp
 ave. and Lynch st.
 Imp Theatre, Binder & Pfuffer, 18th and Cass
 ave.
 Marguerite Theatre, Chas. Bermetlinger, 7300
 Virginia ave.
 Magnolia Theatre, Blanke & Hoffman, 1417 S.
 Broadway.
 Coliseum Theatre, Bottinelle & Farraria, 1603
 S. Broadway.
 Family Theatre, Bottinelle & Farraria, 1440
 S. Broadway.
 Criterion Theatre, Buttery & Snowden, 2644
 Franklin ave.
 Shenandoah Theatre, Louis Balbach, 2225 S.
 Broadway.
 Barrett's Theatorm, Barrett's Theatorm
 Co., 2609 Pine st.
 Biddle Theatre, Biddle Amusement Co., 1129
 N. 11th st.
 Chippewa Theatre, Chippewa Theatre Co.,
 Broadway and Chippewa.
 Carragien Theatre, Jas. B. Carragien, 16th
 and Market sts.
 Lyceum Theatre, Crawford & Talbot, Sixth
 and Walnut sts.
 Moffitt Theatre, J. R. Clacher, Vandeventer
 and Moffitt.
 Novelty Theatre, O. T. Crawford, Grand and
 Easton aves.

Russell Theatre, Chas. Dittmar, 2123 S.
 Broadway.
 DeLux Theatre, De Lux Amusement Co., 500
 St. Charles st.
 Broadway Theatre, Walter Dewees, 2420 S.
 Broadway.
 Riviera Theatre, Geo. J. Devoto, Kingshigh-
 way and Page.
 Etzel Theatre, Etzel Theatre Co., Clara and
 Etzel aves.
 Eureka Theatre, Eureka Amusement Co., 20th
 and Ober ave.
 Elite Theatre, Mat Foy, 18th and Park aves.
 Favorite Theatre, Freund & Rabenau, Chero-
 kee and Ohio aves.
 Fremont Theatre, Fremont Amusement Co.,
 McNair and Pestalozzi.
 North Grand Theatre, Fisher & Sippy, 3624 N.
 Grand ave.
 Grafton Theatre, Grafton Amusement Co.,
 Sixteenth and Lafayette.
 Grand Arcenal Theatre, Grand Avenue Amuse-
 ment Co., Grand and Arsenal sts.
 Grand Central Theatre, Grand Central Amuse-
 ment Co., Sixth and Market sts.
 Eclipse Theatre, Henry Gruen, Virginia and
 Frimm sts.
 Coronet Theatre, Gerling & Levy, 3027 Olive
 st.
 Circle Theatre, James Gabriel, Blair and St.
 Louis aves.
 Bonanza Theatre, Geo. Gerling, 2017 Olive st.
 Myrtle Theatre, Geo. Gerling, Olive and Whit-
 tier sts.
 Merry Widow Theatre, Hayes, Pullen &
 Hayes, 1451 Chouteau ave.
 The Best Theatre, J. W. Homans, 4715 East-
 on ave.
 Clinton Theatre, Charles O. Hawkins, 14th
 and Clinton sts.
 Doric Theatre, A. R. Hurst, 4762 Easton ave.
 Hudson Theatre, Hudson Amusement Co., 11th
 and Park ave.
 Washington Theatre, Independence Amuse-
 ment Co., 4963 Delmar avenue.
 Lafayette Theatre, Independence Amusement
 Co., Jefferson and Lafayette.
 Shields Theatre, Kalsorhoff Amuse. & Inv.
 Co., 1500 S. 18th st.
 Botanical Theatre, Geo. A. Kiefer, Tower
 Grove and Folsom.
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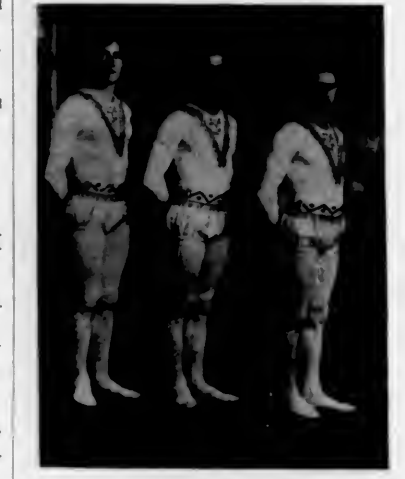
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 Pentalozzi Temple, A. T. Krous, 2300 Pentalozzi st.
 Casino Theatre, Lyceum Amusement Co., Sixth and Olive st.
 Nightingale Theatre, Albert Lynn, 2909 S. Broadway.
 The Lily Theatre, Geo. H. Lelle, 5606 East-8th ave.
 Shoppers' Rest Theatre, Locust Amusement Co., 519 Locust st.
 Compton Theatre, Wm. McDonald, Compton and Easton ave.
 Family Theatre, Jos. Mogler, Cherokee and Ohio ave.
 Family Theatre, Jos. Mogler, Broadway and Bremen ave.
 Mecca Theatre, Mecca Amusement Co., Grand and Fluney ave.
 Monroe Theatre, Monroe Amusement Co., Chip-pewa and California.
 World's Dream Theatre, Mills & Karzin, 1413 Market st.
 Monroe Theatre, Monroe Amusement Co., 5609 Easton ave.
 Hamilton Theatre, Monroe Amusement Co., 1135 Hamilton ave.
 Euclid Theatre, J. J. Macklin, 4873 Eastern ave.
 Herbert Theatre, M. J. Nash, 2917 N. Jefferson ave.
 Avenue Theatre, Jno. J. O'Brien, 2625 Cass ave.
 Gem Theatre, Olive Amusement Co., 14 S. Sixth st.
 Pentalozzi Theatre, Pentalozzi Theatre Co., Indiana and Pentalozzi.
 Plaza Theatre, Plaza Theatre Co., 5597 Etzel ave.
 Safety Theatre, R. E. Pate, 3927 Morgan st.
 Alice Theatre, J. J. Powers, 16th and Casa ave.
 Astor Theatre, S. S. Renco, 5 N. Broadway.
 Fairy Theatre, Aug. Roettger, Blackstone and Easton.
 New Port Theatre, Rialto Amusement Co., 4532 Gravois ave.
 Wonderland Theatre, Miss M. Reitermann, 1526 S. Broadway.
 Hippodrome Theatre, Wm. Swartz, 13 N. Broadway.
 Liberty Theatre, Stahl & Goldman, Sarah and Easton ave.
 North Pole Theatre, Tony Serra, 14th and Franklin ave.
 Savoy Theatre, Savoy Amusement Co., 3927 Morgan st.
 St. Charles Theatre, St. Charles Amusement Co., 521 St. Charles st.
 Magnet Theatre, Sabelman & Price, 4239 Manchester ave.
 Trocadero Theatre, Trocadero Amusement Co., 2812 N. Vandeventer ave.
 Bijou Theatre, Frank L. Talbot, Sixth and Washington.
 Casino Theatre, Hy. Tamml, 1618 Market st.
 Jefferson Theatre, Chas. Turner, 2607 Law-ton ave.
 Palace Theatre, Tulkemeyer & Scherer, 13th and Franklin ave.
 Pathe Theatre, Tulkemeyer & Scherer, 11th and Franklin ave.
 Vendora Theatre, Vendora Amusement Co., Cherokee and Texas ave.
 Victor Theatre, Victor Amusement Co., Gravois and Victor st.
 Hickory Theatre, Robt. Welbert, Jefferson and Hickory.
 Lowell Family Theatre, Woolf & Kerrig, 3109 N. Broadway.
 Palace of Laughter, R. S. Wakefield, 400 Lee Avenue.
 Retina Theatre, Basil Webb, 2010 Market st.
 Vendome Theatre, Mrs. Noah Warrington, 2313 Market st.
 Benton Theatre, Michael Walsh, 13th and Benton sts.
 Alby Theatre, Wagner Bros., 4134 Easton ave.
 Best Theatre, Fred Wehrenberg, Jefferson and Cherokee.
 Elliott Theatre, Sam Yatter, 2701 Franklin ave.
 McKimley Theatre, Chris. Young, 2214 S. Jefferson ave.
 Chester Odson, Emil A. Aebke, 2822 Choulean ave.
 Arlington Theatre, Arlington Amusement Co., 3315 Salena st.
 C. A. Burton, I. st., between 21 and 34 sts., S. W.
 Roland Wallace, 918 Ninth st., N. W.
 Brotha's Amusement Co., 410 Eighth st., S. E.
 Maurice Davis, M. and Banks sts., N. W.
 Minnehaha Theatre (S. E. Keyes), 1213 U. st., N. W.
 Harry C. Webb, North Carolina ave. and Eleventh st., S. E.
 Robert Hoy, Penna. ave., between 8th and 9th sts., S. E.
 W. L. Kidwell, Washington Circle, N. W. (Penna. ave. and 23d st.)
 Albee J. Sorrell, 715 Florida ave., N. W.
 Smith, Dabney & Co., O st., between North Capitol and First sts.
 Hurley & Miller, Ninth st., between E. and F. sts., N. W.
 F. F. Kidwell, 636 H st., N. E.
 WATERBURY, CONN.—Jos. Willis, 2 Dresha ave.
 Poli's Theatre, S. Z. Poli.
 Dreamland Max Chatsloff, 87 E. Main st.
 Broadway Theatre, Chas. Casazza, 137 E. Main st.
 WHEELING, W. VA.—Electric Theatrorium, T. H. P. Kevsar, 1025 Main st.
 Lyceum, John Papullas, 1327 Market st.
 Moon-Dream, John Papullas, 1406 S. Market st.
 Arcade, Santa & Hildebrand, 2022 Chapline st.
 Anson, P. Giesse, 3305 Jacob st.
 Hippodrome, H. P. Hoffman, 3045 Jacob st.
 Lyric, John Papullas, 1137 Market st.
 Grand Opera House, Chas. A. Feinler, cor. 12th and Market sts.
 WILKES-BARRE, PA.—Swainbank & Wich.
 Poli's Theatre, S. Z. Poli.
 Dreamland Theatre, M. H. Kuhn, 33 S. Main st.
 Moon Dream Theatre, Treon & Co., 51 Pub-lic Sq.
 Savoy.
 Family, F. E. Devlin, S. Main st.
 Dreamland, W. L. Foster, S. Main st.
 Savoy, Dave Cohen, Public Square.
 Unique, Harry E. Eggleston, Public Square.
 Star, J. D. Williams, E. Market st.
 WASHINGTON, DEL.—The Palace, 117 Market st. (For colored people).
 Lyric Amusement Co., 220 Market st. at and Park road.

Pickwick Theatre, 594 Market st.
 Savoy, 517 Market st.
 Opera House, 818 Market st.
 Bijou Amusement Co., 410 Market st.
 Hyrup Amusement Co., 411 Market st.
 Pleasant Street Theatre, Worcester Amusement Co., 17 Pleasant st.
 Bijou, Worcester Amusement Co., 26 Millbury st.
 New Park Theatre, Gordon Bros.' Amusement Co., 12 Front st.
 Majestic, Cahill & Raymond, 156 Front st.
 WORCESTER, MASS.
 New Park, Front st.; Gordon Bros.' Am. Co., mgrs.
 YONKERS, N. Y.—Palace, A. E. Hamilton, 20 Main st.
 YORK, PA.—Lyric Theatre, E. Gentsler, 723 E. Market st.
 Auditorium Theatre, B. C. Peutz, S. Beaver st.
 Myatic Star Theatre, George and Phila. sts.
 R. C. Jackson & Son, 54 N. George st.
 Casino Theatre, 16 E. Market st.
 The Wizard, 43 Market st.
 YOUNGSTOWN, O.—Dreamland, Walter Hantch, W. Federal st.
 Dome, Harry Levison, W. Federal st.
 Bijou, Walter Hantch, W. Federal st.
 Star, Chas. Klopot, W. Federal st.
 Lyric, Dan Robbins, W. Federal st.
 Luna Theatre, E. Federal st.
 CANADA.
 MONTREAL, CAN.—Windsor Star, Mrs. A. Thomas, mgr., 111 Windsor st.
 Lyric Hall, Mr. Warnicker, mgr., 551 St. Catherine st., W.
 Prince of Wales Theatre, Mr. Hanson, mgr., 379 St. Catherine st., W.
 Gaiety Theatre, Mr. Renaud, mgr., 299 St. Catherine st., W.
 Nickel Theatre, Mr. Conover, mgr., 283 Bleury st.
 Casino Theatre, Mr. A. N. Sharp, mgr., 49 St. Catherine st., W.
 Wonderland Theatre, Thomas & Barreket, mgrs., 339 St. Lawrence st.
 Crystal Palace Theatre, Mr. Wm. Hodges, mgr.
 Olympia Theatre, 310 St. Lawrence st.
 Starland Theatre, Mr. Demetrie, mgr., 290 St. Lawrence st.
 King Edward Theatre, Lewand Bros., mgrs., 379 St. Lawrence st.
 Crescentland Theatre, 208 St. Lawrence st.
 Circle Theatre, Kouri Bros., mgrs., 143 St. Lawrence st.
 Palace Theatre, N. Hellar, mgr., 90 St. Lawrence st.
 Parisiana Theatre, 65 St. Catherine st., E.
 Nouveautés Theatre, Richardson & Oulmet, mgrs., 81 St. Catherine st., E.
 Natioscope Theatre, Montazani & Dérniers, mgrs., 472 St. Catherine st., E.
 Nickeland Theatre, Mr. Bach, mgr., 604 St. Catherine st., E.
 Oulmetoscope Theatre, Mr. Oulmet, mgr., 624 St. Catherine st., E.
 Royal Theatre, 945 St. Catherine st., E.
 Liberty Theatre, Mr. McNele, mgr.
 Majestic Theatre.
 Fairland Theatre, Mr. Speridakos, mgr., 475 Notre Dame.
 Ideograph Theatre, Mr. Calamatis, mgr. Star Theatre.
 Eden Music Hall, 284 St. Lawrence st., G. Bolrin, mgr.
 TORONTO, ONT.—Variety, Griffin Amusement Co., 110 Queen st., E.
 Theatrorium, Griffin Amusement Co., 183 Yonge st.
 Hippodrome, Griffin Amusement Co., 219 Yonge st.
 Casino, Griffin Amusement Co., 221 Yonge st.
 Auditorium, Griffin Amusement Co., Queen st. and Spadina ave.
 Crystal Palace, L. J. Applegath, 141 Yonge st.
 Savoy, S. Krommer, 214 Queen st., W.
 Rosedale, L. E. Jones, 803 Yonge st.
 Colonial, W. Hill, 45 Queen st., W.
 Plaza, C. A. Wellman, 732 Queen st., E.
 Wonderland, W. L. Jay, 1756 Dundas st.
 Cosmopolitan, Goodman & Spiegol, 324-6 Yonge st.
 Comique, D. D. Inenier, 279 Yonge st.
 Ruby, E. W. Knopp, 700 Dundas st.
 Occidental, James Lancaster, 491 Dundas st.
 Garden, A. Hawes, 290 College st.
 M. Gerlittig, 306 College st.
 Nicholson & Burton, 767 Bovercourt Rd.
 Cominsky, 410 Spadina ave.

R. H. Burke, 45 Dundas st.
 E. J. Morris, 524 Queen st., W.
 J. Oliver, 584 College st.
 Mr. Cowan, 700 Dundas st.
 W. D. Willinsky, 364 Queen st., E.
 R. J. Bruce, 1713 Dundas st.
 T. & W. Mordell, 1182 Queen st., W.
 J. T. Wilson, 1184 Queen st., W.
 Priest & Wagner, 384 Broadview ave.
 W. L. Jay, 694 Queen st., E.
 J. D. Phillips, 432 1/2 Queen st., W.
 J. R. Beamish, 9 Richmond st., W.
 Incenton & Lanswell, 398 College st.
 D. L. Fox, 1828 Dundas st.
 J. McLaughlin, 1008 Bloor st., W.
 E. D. Morris, 2224 Bloor st., E.
 A. McMartin, 78 Geary ave.
 H. R. Reynolds, 568 Bloor st., W.
 G. Dodds, 604 Queen st., W.
 A. H. Garrett, 622 Bloor st., W.
 WINNIPEG, MAN., CAN.—Colonial Theatre, Colonial Amuse. Co., mgrs., 634-636 Main st.
 Starland Theatre, Starland Co., Ltd., mgrs., 626 Main st.
 Dreamland Theatre, Starland Co., Ltd., mgrs., 530 Main st.
 Grand Theatre, S. Klein, mgr., Main & Jarvis sts.
 Elite Theatre, S. Klein, mgr., Portage & Smith sts.
 Unique Theatre, M. Van-distine, mgr., 529 Main st.
 Pastime Theatre, E. Burnside, mgr., Main & Jarvis st.
 Lyric Theatre, A. Vollany, mgr., Smith st.
 BRANDON, MAN.—Starland Theatre, A. S. Creamer, mgr.
 Bijou Theatre, A. S. Creamer, mgr.
 CALGARY, ALTA.—Starland Theatre, C. Graham, mgr.
 EDMONTON, ALTA.—Starland Theatre, N. Menasse, mgr.
 KENORA, CAN.—Starland Theatre, P. J. Murphy, mgr.
 PRINCE ALBERT, SASK.—Starland Theatre, James McKay, mgr.
 REGINA, SASK.—Elite Theatre, Stanley Jarvis, mgr.
 SASKATOON, SASK.—Starland Theatre, J. A. Robillard, mgr.
 Dreamland Theatre, J. A. Robillard, mgr.
 VANCOUVER, B. C.—Starland Theatre, N. Morris, mgr.

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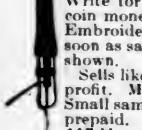


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COMBINED LIST OF THEATRES

This List Includes the Theatres in the Principal Cities and Towns of America. Data Pertaining to the Smaller Towns Will Be Published in Subsequent Issues.

AKRON, O.
 Happy Hour Theatre; E. M. Stanley, mgr.; vaudeville.
 Luna Theatre; F. Foy, mgr.; vaudeville.
 Colonial Theatre; F. E. Johnson, mgr.; vaudeville.
 Grand Opera House; O. L. Elsier, mgr.; popular price.
 Norka Theatre; M. C. Winter, mgr.; vaudeville.
 Star Theatre; E. E. Mathias, mgr.; vaudeville.
ALBANY, N. Y.
 Hermauna Bleecker Hall; J. Gilbert Gordon, mgr.; first class.
 Proctor's Theatre; Howard Graham, mgr.; high-class vaudeville.
 Empire Theatre; James H. Rhodes, mgr.; Eastern wheel burlesque.
 Majestic Theatre; Emil Delches, mgr.; vaudeville and pictures; 10 and 15c.
 Gaiety Theatre; Oscar Stacy, mgr.; Western Wheel Burlesque.
ALTOONA, PA.
 Mishler Theatre; I. C. Mishler, mgr.; high-class.
ALLENTOWN, PA.
 Lyric Theatre; N. A. Worman, mgr.; high-class.
 Orpheum Theatre; J. F. Osterstock, mgr.; vaudeville.
AUBURN, N. Y.
 Burtia Auditorium Theatre; J. N. Ross, mgr.; high-class.
 Jefferson Theatre; J. F. Muldoon, mgr.; high-class.
 Happyland Theatre; F. Simpson, mgr.; vaudeville.
 Burtia Opera House; John N. Ross, mgr.; popular price.
BALTIMORE, MD.
 Academy of Music; M. J. Lehmayr, mgr.; first class.
 Ford's Opera House; Chas. E. Ford, mgr.; first class.
 Auditorium Theatre; James L. Kernan, mgr.; first class.
 Alhambra Theatre; J. Albert Young, mgr.; first class.
 Lyric Theatre; Bernard Ulrich, mgr.; first class.

Columbia Theatre; H. N. Farren, mgr.; Eastern wheel.
 Howard Theatre; Sol Rosenberg, mgr.; Eastern wheel.
 Gaiety Theatre; Geo. Batchelder, mgr.; Eastern wheel.
 Keith's Theatre; Geo. Clark; vaudeville.
 American Music Hall; Lindsay Morrison; vaudeville.
 Casino Theatre; C. H. Waldron, mgr.; Eastern wheel.
 Hub Theatre; Jos. Mack, mgr.; vaudeville.
 National Theatre; Marcua Loew, mgr.
BRIDGEPORT, CONN.
 Smith Theatre; Ira W. Jackson, mgr.; first class and popular prices.
 Poli's; S. Z. Poli, mgr.; vaudeville and summer stock company.
 Empire; Spitz & Nathanson, mgrs.; vaudeville and pictures.
BROCKTON, MASS.
 City Theatre; W. B. Cross.
 Suedy's Theatre; M. E. Sheedy.
 New Orpheum Theatre; The Belmont Amuse. Co.
 Hathaway's; W. B. Cross, Main st.
 McCue & Cahill's Theatre; McCue & Cahill, 52 Ward st.
BROOKLYN, N. Y.
 Montauk Theatre; Edward Trall, mgr.; high-class.
 Majestic Theatre; W. C. Fridley, mgr.; high-class.
 Teller's Theatre; L. C. Teller, mgr.; high-class.
 Grand Opera House; J. E. Springer, mgr.; popular price.
 Blaney's Amphion Theatre; J. J. Williams, mgr.; popular price.
 Court Theatre; Louis Cats, mgr.; popular price.
 Folly Theatre; Fox Amusement Co., mgrs.; popular price.
 Greenpoint Theatre; Benedict Blatt, mgr.; vaudeville.
 Orpheum Theatre; Frank Kilbois, mgr.; vaudeville.
 Criterion Theatre; James Madison, mgr.; vaudeville.

Readers will confer a favor upon The Billboard Publishing Company by calling the attention of the editor to any errors in or omissions from this list.

State Date

City

Name of Theatre

Name of Manager

Character of Attractions

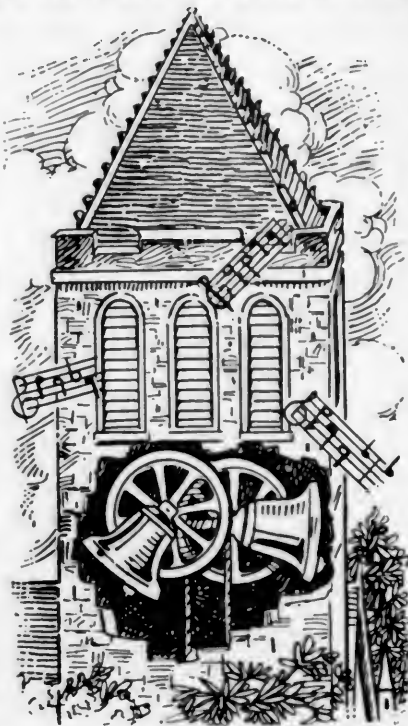
Name and Address of Informant

Maryland Theatre; F. C. Schanberger, mgr.; Keith vaudeville.
 Savoy Theatre; Sol Saphier, mgr.; high-class vaudeville.
 Wilson Theatre; M. L. Shibley, mgr.; high-class vaudeville.
 Victoria Theatre; C. B. Lewis, mgr.; high-class vaudeville.
 Holiday Street Theatre; Wm. F. Rife, mgr.; popular-price comedy and drama.
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SEND FOR LATE CATALOG OF TRICKS, PUZZLES AND NOVELTIES. BUREKA TRICK & NOVELTY CO., 87 WARREN ST., NEW YORK.

WILSON SISTERS



WILSON SISTERS.

Two clever, young, fresh and pretty girls. They delight the audience with their songs, dances and hoydenish pranks as well with beautiful wardrobe, special scenery and light effects. Are now meeting with success in Honolulu. Permanent address care The Billboard, San Francisco.

A Comedy Act Really Worthy of the Name

THE LA NOLES

A Novelty Combination Bar and Bounding Bed Act

Open Time Commencing April 10th, 1911, and later. CHAS. W. NELSON, Mgr., 39 Lowell St., Rochester, N. Y.

Now Playing 15 Weeks for Sullivan and Considine Chicago Office

SOUTH ALL WINTER

LUTHYE AND COHN

WITH THE MASTER SNAKE

"RUBE"

Home Address, Crystal Theatre, MINNEAPOLIS, MINN.

"To the Land of Flowers" THE VAN-BARCLAY CO.

Presenting America's Boy Comedian

JIMMIE VAN

Leaving 'Frisco for Honolulu Saturday, Dec. 3rd, for Four Weeks' Special Engagement.

Permanent Address, White Rats, New York.

MANAGERS AND PERFORMERS AT LIBERTY SHOULD AVAIL THEMSELVES OF THE SPECIAL COMPLIMENTARY ADVERTISING RATE ACCORDED MEMBERS OF THE PROFESSION FOR PUBLICATION OF AT LIBERTY CARDS.

WANTED Park Attractions

Riding Devices and Concessions of all Kinds

Would like to purchase second-hand equipment for a Mystic Chute, Steeplechase or most any good riding device. Will consider putting in any concession on a percentage or buying outright. Write what you have, giving full description.

J. T. NUTTLE, Manager, Wonderland Park, Wichita, Kansas.

CHEWING GUM USERS

WE ARE THE MANUFACTURERS OF THE

OWL PEPSIN CHEWING GUM

Now being used by a majority of those following Fairs, Carnivals, etc., for Pick-outs, Paddle Wheels, etc. Write for prices.
BALTIMORE CHEWING GUM CO., BALTIMORE, MD.

MERRY XMAS TO ALL STAR THEATRE

This greeting would reach them all if placed on one of our Adv. Airships



Can you beat it, at small cost of \$1.00? The outfit consists of a large 12-ft. from tip to tip Airship, furnished complete for the ascension, with full directions for operating. Any ad. you suggest for your line of business we will stencil in half-foot letters, on both sides of the AIRSHIP, so it can be read when same is in flight. Send your ad. and \$1.00 to-day for this "Can't be beat idea" of inexpensive AERIAL ADVERTISING.

One-half Dozen, - - \$ 5 00
One Dozen - - - - 10 00

AERIAL ADVERTISING OUR SPECIALTY.
BRAZEL NOVELTY CO.
1700 Ella Street, CINCINNATI, O.

THE MAGIC COINER

Mystifies and Amuses Everyone.



It Apparently Converts Tin Disks into Genuine New Dimes.

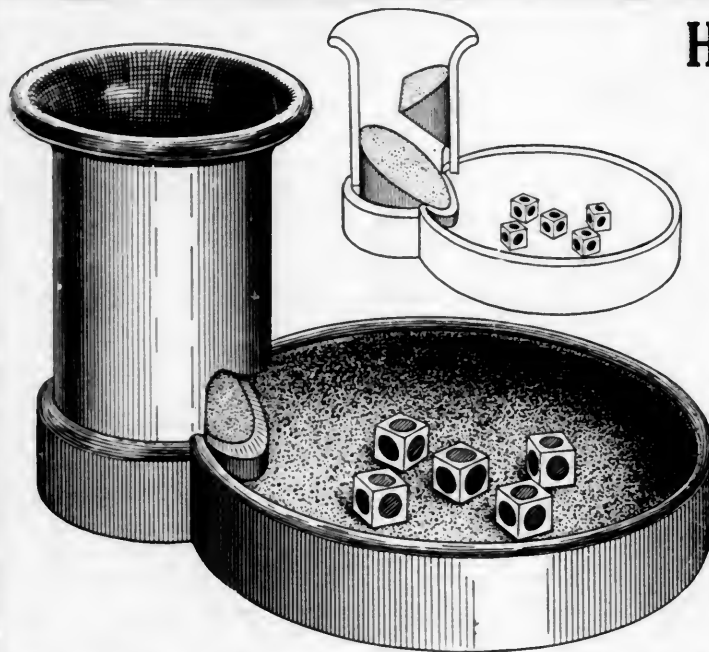
Complete with Directions for 10c.
J. R. ARMSTRONG
340 Meyran Ave., - Pittsburg, Pa.



HANDY BROOM HOLDER
So easy. Simple, useful article. Hang broom or mop up out of the way. Can be attached inside closet door or other woodwork. Instantly holds broom. Send 10c in stamps to GEO. S. KNAPP, 300 Union St., Bridgeport, Conn., for complete Broom Holder.

American Dollar Flag

of Taffeta; sun-fast and rain-proof; 4x7 feet. Sewed stars, sewed strip s. 8-ft. pole with ball, 16-ft. manilla rope, galvanized iron pole holder. All complete, by express on receipt of \$1.00.
AMERICAN FLAG MFG. CO., - EASION, PA.



H. C. EVANS & CO.'S LATEST CREATION THE OWL CUBE GAME

No Saloon or Cigar Stand should be without this money-making device. Nothing like it ever conceived of before. Something new and original. Has many advantages over a slot machine. Twenty can play as well as one. Much faster than any slot machine, as player can play larger amounts than on a slot machine. House, of course, making their own limit on betting.

This game is so arranged that the house has a good percentage. But, not so strong as to drive play away. Will get a play wherever in use. We guarantee it to pay for itself the first hour it is operated.

Game consists of **ONE CYLINDER AND CUP**, our **SET OF FIVE CUBES** and our **LAYOUT**. Price, complete, \$7.50.

Remember, we are the largest manufacturers of Club Room Furniture in the United States. Our **STANDARD 31-inch ROULETTE WHEEL** stands without a peer. Selling, complete with 1000 Harris checks, for \$185.

Our Miniature Wheel, 22-inch size—sells for \$50—has had the largest sale of any wheel ever invented in Dice, Cards and Games. We lead all others, both in quantity and quality. We fill all orders same day as received—no waits, no delays.

Send for our 1911 Catalog. It's FREE.

H. C. EVANS & CO.

102 & 104 Van Buren Street

CHICAGO,

ILLINOIS

THE OWL CUBE GAME

OPERATES THE SAME AS A SLOT MACHINE

PLAYER SELECTS HIS COLOR AND DROPS 5 CUBES IN THE CYLINDER. CUBES ROLLING OUT IN PAN

PLAYER MUST THROW A PAIR OF HIS COLOR TO WIN

★	STAR PAYS \$1.00 For 5 cents
●	BLUE PAYS 75 cents For 5 cents
●	YELLOW PAYS 50 cents For 5 cents
●	GREEN PAYS 25 cents For 5 cents
●	RED PAYS 10 cents For 5 cents
●	BLACK PAYS 10 cents For 5 cents

N. B. DEALER ALWAYS TAKES AMOUNT PUT UP BY PLAYER WHETHER HE WINS OR LOSES



DENTZEL CARROUSELLS

Are the Best Investment on the Market Today

DEMONSTRATED SINCE 1837

The Artisticness and Fine Lines of Our Machines are the Drawing Cards that Attract the People

DENTZEL CARROUSELLS FOR 1911 ARE THE ACME OF PERFECTION

WILLIAM H. DENTZEL

(Successor to G. A. DENTZEL)

3635-41 Germantown Ave., PHILADELPHIA, PA.

THE ACTORS' FUND

The dues of annual members of the Actors' Fund, of America, are payable on November 30. It will be of assistance to the Fund if return postage should always be enclosed. The fund is a charitable organization, and what it can save contributes to relieve the indigent. Prior to its establishment, assistance for the impoverished professional was principally casual, indiscriminate, disproportionate and meagre, humiliating and disheartening. This state of affairs had long been admitted and deplored, the necessity for a change conceded, and remedies frequently attempted without success. In June, 1882, the present Actors' Fund of America was founded and through it the principal dispensation of benevolence to the public amusement world is systematized and as beneficial as its treasury will allow. It is for the eligible applicants to its benefices to enlarge that treasury and make its existence permanent, and thereby assure future as well as present necessary reliefs, thereby assisting to eliminate further appeals for outside aid which hitherto has been a sacrifice of independence and a stultification of professional pride. Striduously labor to procure new life and annual members to the Fund, and also subscribers toward the maintenance of The Actors' Fund Home. Do not procrastinate; do not backslide. Cut out this annual membership application blank, have it properly filled out, and signed by two Fund members in good standing, or one or two well known managers as references; then mail it with two dollars and return postage to the Fund's address.

THE ACTORS' FUND OF AMERICA
LIFE MEMBERSHIP, \$50. ANNUAL MEMBERSHIP DUES, \$2. REGISTRATION BUREAU, 51
APPLICATION FOR MEMBERSHIP

EXTRACT FROM BY-LAWS:

"SECTION 15. The Executive Committee may admit as a member any person pursuing the profession of acting, singing, dancing on the stage, the management of theatres and other places of amusement, and other persons interested and concerned in or who earn a living from or in connection with any reputable place of amusement, on payment of the dues for one year."

NAME

DATE

PERMANENT ADDRESS

LINE OF BUSINESS

THEATRE OR COMPANY ATTACHED TO

REFERENCES

I sign this application with the full understanding that the Actors' Fund is a CHARITY, not a benefit society, and that the payment of two dollars yearly for membership gives the right to use the Fund Rooms, to vote and to take part in the annual meetings, etc., but does NOT CONFER ANY PECUNIARY RIGHT, nor constitute a claim of any kind.

Applicant's Signature:

All dues date from and expire on Thanksgiving day of each year. Make all remittances payable to The Actors' Fund, Rooms 514, 15, 16, 17, Gaiety Theatre Building, Broadway and 46th Street New York City.

THE GREAT BENEDICT



Know Thyself

Psychic Wonder

The act that is making big money for all managers

Permanent Address:
The Billboard



.....AT LIBERTY.....

**A First-class Band and Orchestra Instructor,
Director and Arranger**

Owning a large library of standard and popular music for band and orchestra. Best reference given and required. Will accept position in any part of the country. Address "REFERENCES," care Billboard, Cincinnati, O.

PIANISTS WANTED

Learn to play Vaudeville, Dramatic Music, Transposing, Arranging. Particulars free. SIGHT READING booklet for ten cents and stamp. KNACK STUDIO, Dept. B, Danville, Ills.

JOHN EBERSON
THEATRE ARCHITECT AND BUILDER
HAMILTON, OHIO

Theatres promoted, designed and erected.
Theatrical real estate bought and sold.
Leases arranged for and capital located for good theatrical propositions.
Write for sketches and estimates.
Report new good locations.
List your theatre or lease with the main office in Hamilton, Ohio.

AT LIBERTY
EXPERIENCED MANAGER

FOR

Vaudeville or Picture House

Can furnish best of references; sober, reliable; can do press work

ADDRESS

HARRY T. LAYMON

ANACONDA, - - - MONTANA

AGENTS--\$1 Box for 15c.
THEY SAY "WE ARE CRAZY"

WHO SAYS SO? OUR COMPETITORS SAY SO—

WE DON'T CARE—Our latest and biggest success has got them guessing, that's all. They can't duplicate it.

OUR NEW BOX CONTAINS

One 50c bottle Florida Perfume, one 25c bottle Liquid Shampoo, one 25c bottle Cucumber Cream. Actual value \$1.00, and worth it.

COST TO AGENTS 15 CENTS

Can you beat it? Don't stop to figure HOW we do it. WE DO DO IT. Send 15c and see for yourself. Fancy box, beautiful labels, imitation cut glass bottles. High grade goods. Sells like hot cakes. Gives satisfaction. Biggest flash on earth for the money.

PARKER CHEMICAL COMPANY, 233 Market Street, CHICAGO

BOOKINGS for Parks, Fairs, Theatres, Etc.

Consult **JOHN T. McCASLIN**

BALTIMORE'S ONLY THEATRICAL AGENT

123 East Baltimore St., Baltimore, Md.
(In the Heart of Baltimore)

About fifty have started business here, but I am the only one who has been successful. Fifteen years experience is my record. The answer is—I have been on the level with all.

Managers wanting a REAL agent, with REAL acts, let me hear from you. Acts send home address when you write.

MAGICIANS, NOTICE! FOR SALE—The Dice Illusion, Cremation, (Crystal) the only one in the world, Billiard ball ladder, cheap.

ST. LOUIS CONFETTI CO.

MANUFACTURERS OF

Confetti---That Fluffy Kind

**CANES, WHIPS, SLAPPERS, CONFETTI DUSTERS, SQUAWKERS,
HORNS AND PAPER HATS**

WE ARE HEADQUARTERS FOR SERPENTINES

Our Confetti will make 25 per cent. more packages to the bag than any other make. Write for sample and price.

ST. LOUIS CONFETTI CO.

12 South Commercial Street, - - - ST. LOUIS, MO.

MANAGERS AND PERFORMERS AT LIBERTY SHOULD AVAIL THEMSELVES OF THE SPECIAL COMPLIMENTARY ADVERTISING RATE ACCORDED MEMBERS OF THE PROFESSION FOR PUBLICATION OF AT LIBERTY CARDS.

WILL PAY
\$100.00 PER WEEK AND EXPENSES
SEASON 1911

For superior attraction—**FEMALE MIDGET PREFERRED.** Must be good entertainer. Experience not necessary. Long engagement. Send full particulars and photograph first letter.
 Address, **CENTURY**, care of The Billboard, Cincinnati, Ohio.

The Herbert A. Kline
.. SHOWS ..

PERMANENT ADDRESS:
 Post Office Box 68, Flint, Michigan

Caters only to Big Fairs, Expositions, Home Comings, Lodge or Commercial Club Celebrations, in need of strictly first-class, clean, side shows or riding devices to entertain their visitors. Our 1911 season opens on May 22 for a run of 25 weeks, over half of which is already contracted. Committees would do well to get in touch with us at once if you contemplate a celebration during 1911: You might just as well have the best as to experiment; besides it saves you the embarrassment of having to make apologies the next morning after the opening day, nor do you need to ask your local newspapers to kindly go easy. This is our tenth season and we have a clean reputation; we don't need to prove it; we admit it.

The Herbert A. Kline Shows
 POPULAR EVERYWHERE

GET BUSY!

IF YOU WANT A CONCESSION IN

RAVENNA PARK

MILWAUKEE

The Largest Amusement Park in the Northwest (30 acres) with a large portion nicely wooded.

Twenty-two minutes from City Hall; four cent fare. Some elegant buildings for good, clean concessions. For particulars, write **RAVENNA PARK CO., - - MILWAUKEE, WIS.**



EVEREADY CIGAR LIGHTER

The only Perfect Lighter ever put on the market.

Positively cheaper than matches. Can not get out of order, and can be relied on to give a light when wanted. Weighs only 1 1/4 ounces and is about one-half the size of an ordinary match safe. Sent post-paid for 60c. Special prices to dealers. Catalogue of novelties, free.

Spuhler Novelty Co., Dept. A, Pittsburg Pa.

XYLOPHONES

HIGHEST PERFECTION.

My Latest Is Demountable Suspended Bars. Catalogue.

E. R STREET, - 28 Brook St., Hartford, Conn.

FOR LEASE AT
CLASON POINT

THE GREAT COMING AMUSEMENT RESORT OF NEW YORK CITY ON LONG ISLAND SOUND.

A MAGNIFICENT LOCATION

Suitable for a **FIRST-CLASS AMUSEMENT ATTRACTION.** The space is 550 feet deep and has a frontage of 87 feet on the Boulevard (same as Surf Avenue, Coney Island.) The location is in the center of everything and is between two free parks. Will be leased for a term of years for a good amusement feature.

ALSO A NUMBER OF SPACES SUITABLE FOR BOOTHS AND SMALL CONCESSIONS.

CLASON POINT IS THE ONE AMUSEMENT RESORT

of Manhattan, Harlem, and the Bronx, New York City. There are 850,000 people within 20 minutes' ride and with a 5-cent car fare. Another two millions within 30 minutes' ride. Unlimited transportation, both by land and water. Salt water bathing. Large sums now being spent in new features.

IF YOU ARE AFTER COIN YOU WILL GET IT AT CLASON POINT.

For full particulars regarding Spaces and Concessions, write to

CLASON POINT TWIN COASTER CO.
 309 Broadway, NEW YORK CITY.

One Million

persons passed through the R. R. Gates
 —at—

Brighton Beach Park

during the season of 1910.

Most successful in history
 of the Park.

BRIGHTON BEACH DEVELOPMENT CO.
 41 Park Row, New York

WANTED

—FOR—

CIRCUS SEASON 1911

Good Oriental Dancers and Musicians. Good salary and accommodations. Enclose photo and full particulars first letter.

Address

Bob Cook Write

ORIENTAL, Care **BILLBOARD,**
 CINCINNATI, O.

Who's Loony Now?

Through the columns of The Billboard, I want to thank my many kind friends and patrons for their consideration of patronage for the past season. My aim from the beginning was Quality, Service, and Value. Just one word to the holiday workers: As you know, Gyroscopes get the big money at this season of the year, you should prepare for the rush by sending me an early order. **NATIONAL NOVELTY & BUTTON CO., Buttons, Pens, Tops, Peelers, Opera Glasses, Etc., 23 East 14th Street, New York. JOHN A. MANEY, Proprietor.**

LOOK!

LOOK!

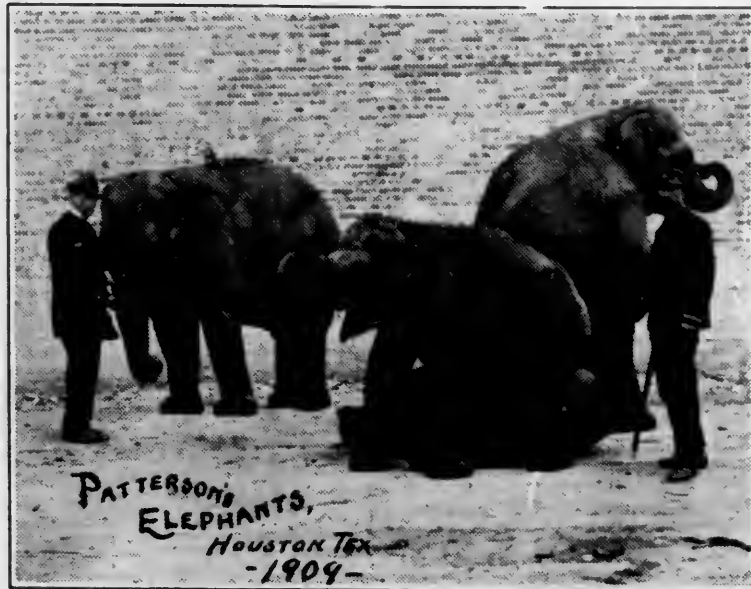
LOOK!

KEEP YOUR EYE ON THE

GREAT PATTERSON SHOWS

TO THE PUBLIC:

We do not say much but we get there just the same. Look up our route for 1910. Ask our General Agent, H. S. Noyes, how he got it. Watch our route for 1911 and you will wonder how it happened.



PATTERSON'S ELEPHANTS, HOUSTON TEX -1909-

TO SHOWMEN:

Write if you want to get booked with the real show where you can get the real money. Am now ready to close contracts for 1911.

TO PERFORMERS:

Can use lady and gentleman to work lions and domestic stock. Man to break 10-pony drill. Man to break 4 elephants for musical act.

THE GREAT PATTERSON SHOWS closed Nov. 26 at Beaumont, Texas, and are now in winterquarters at Joplin, Mo. We will also put on a Zoo there during the winter season. We will occupy a building 450 x 250 where our entire outfit will be overhauled, repaired and new features added for 1911.

Address all Communications to **JAMES PATTERSON, MGR., THE GREAT PATTERSON SHOWS,** In Care of **THE ZOO, JOPLIN, MO.**

LUNA PARK

THE ONLY ALL-YEAR 'ROUND AMUSEMENT RESORT IN THE WORLD.

WITH THE FOLLOWING COMPLETED AMUSEMENTS

VAUDEVILLE THEATRE, OPEN-AIR ROLLER RINK, MINIATURE RAILWAY, CAROUSEL, JOY WHEEL, AERIAL SWING, FIGURE 8, MERRY WIDOW WALTZ TROLLEY.



OPENING NOVEMBER 19th Under Year's Contract THE ROYAL HUNGARIAN BAND

Los Angeles

12--ACRES--12

Of Beautiful FOLIAGE, LAKES and ATTRACTIONS

Under contract nearing completion, J. D. Thompson Scenic Railway, Tokio Japanese Village, Down the Grand Canyon Ride.

LOS ANGELES IN 1900 WAS 102,153

Open for consideration, any and all first-class attractions. Would particularly like a Pharaoh's Daughter or other classy shows of similar nature. Particularly want, and will make special inducement for a first-class Trained Wild Animal Show. We have a building with a seating capacity of 1,200, perfectly adapted for an animal arena. There never has been a first-class Trained Wild Animal Arena on the coast. Excellent opportunity for you Mr. Bostock or Mr. Ferali.

LEGITIMATE CONCESSION PEOPLE PLEASE TAKE NOTE.

YOU CAN DO 365 DAYS' BUSINESS IN OUR PARK EVERY YEAR.

WE NEVER CLOSE

Would like to exchange a fine specimen black mane African Lion for a Lioness. Will also consider, if cheap, other animals, or will exchange. Particularly want a good riding camel and a riding elephant. Must be safe, docile animals and have saddles.

LOS ANGELES IN 1910 IS 319,158

LUNA PARK AMUSEMENT COMPANY.

When he used a **Rheostat**



Which Would YOU Rather Pay?

This man is on a 220 volt circuit and as his moving picture lamp only requires 35 volts at the arc, he formerly used a rheostat to reduce the voltage. In this way he paid for about 3 times as much "juice" as he actually needed. Then he figured he needed this money more than the Lighting Company and he bought a

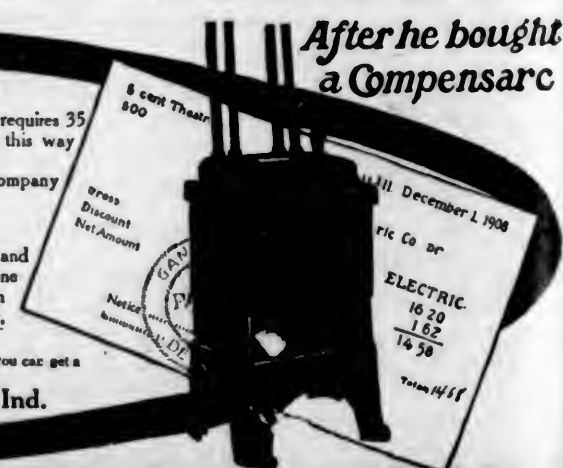
FORT WAYNE COMPENSARC

Now he gets a clearer, whiter, more intense unflickering light and his bills are only about 1/3 what they were before. The machine has three adjustments and the circuit can not break for even an instant in passing from one to another. No delays, no bother, no waste, no danger, no heat.

Send today for our 22 page booklet "Compensarc vs. Rheostat." It tells you how you can get a much better light at 1/3 your present cost.

Fort Wayne Electric Works, Fort Wayne, Ind.
1401 BROADWAY

After he bought a **Compensarc**



POWER'S CAMERAGRAPH, No. 6

The Perfect Motion Picture Machine

Your No. 6 is the real machine of the day.

C. C. DURKIN,
Majestic Theatre.
Pottsville, Pa., Nov. 15, 1910.

We tried four machines before we purchased yours, and we find yours the best for all purposes.

J. D. COBLENTZ,
Truxton Amusement Co.
Washington, D. C.,
Nov. 14, 1910.

Thought I would drop you a line to let you know that the Power's No. 6, which we purchased over eight months ago, is still in our opinion the best picture machine made, and we have not renewed one part. We still have our \$100.00 offer for anyone who can equal our pictures, and there isn't anyone that wants to try. Our pictures are rock steady, and *absolutely* flickerless. It is certainly a pleasure to run a machine like your No. 6, as it is so perfectly balanced that it can be turned without the least effort. This, added to the benefit of the large and roomy lamp house, with a lamp that has any adjustment desired, makes the No. 6, in my opinion the best machine ever made, and I've run about all the standard makes.

FRED V. M. SMITH,
The Crystal Theatre.
Ottawa, Kan., Nov. 10, 1910.

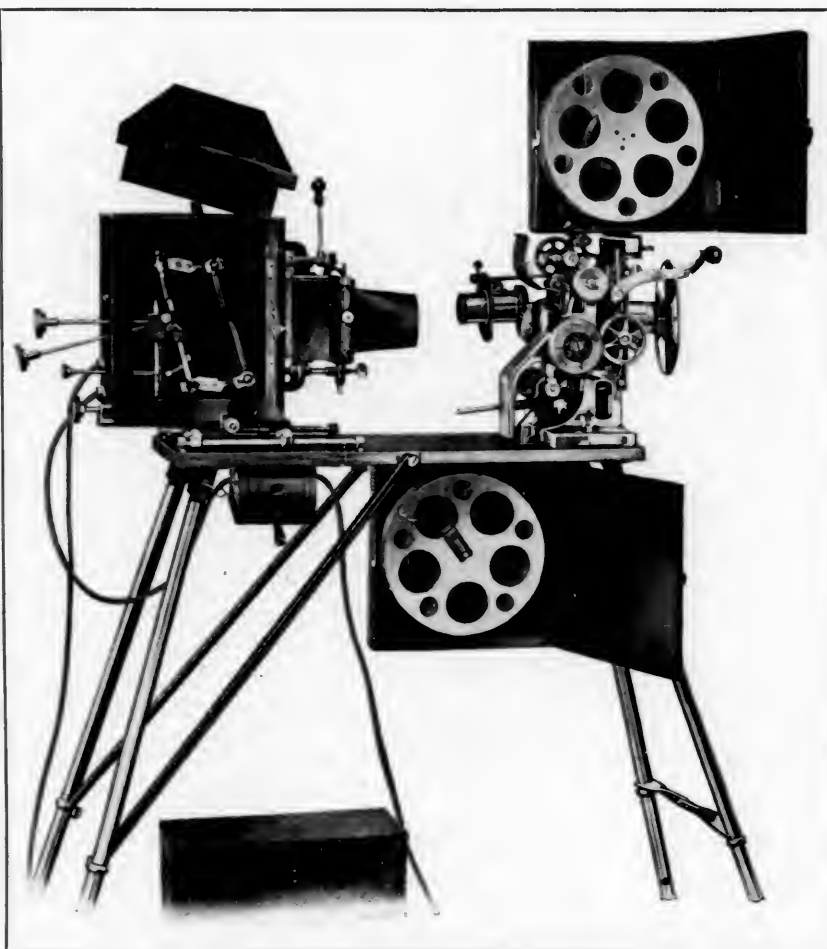
I recently purchased from Pearce & Scheck, of this city, one of your No. 6 Projecting Machines.

I wish to say that I think it is the very finest machine on the market, at least of any I have seen. The parts of this machine are so much heavier and stronger than those of other makes I have used, I feel sure it will give better and longer service, without any repairs. The new "in front of lens" shutter reduces the flicker to such a minimum that it hardly is possible to notice it on the screen, even in a small hall, close to the screen.

Wishing you much success with this model, I remain,
Very truly yours,

NEWTON R. HENDERSON.
Baltimore, Md., Oct. 25, 1910.

I have just purchased from the Seattle Stage Lighting Co., of this city, a Power's



No. 6, and same is giving splendid results, both in pictures and attendance.

W. G. SPURRIER,
Savoy Theatre.
Seattle, Wash., Nov. 21, 1910.

I used your Power's No. 6 about two months, and I think it is certainly an O. K. machine in every way.

CARROLL HART,
522 Gifford Street.
Syracuse, N. Y., Nov. 25, 1910.

I am very glad to hear you are selling so many of the No. 6 machines. Ours is giving the best of satisfaction. I believe it is the best moving picture machine on the market.

F. C. WALTER,
Cozy-Nook Theatre.
Scranton, Pa., Nov. 12, 1910.

We have purchased a No. 6 Power's machine. It is O. K.

JOHN O'MAILEY,
Pastime Theatre.
Baltimore, Md., Oct. 12, 1910.

In reply to yours of the 3rd inst., wish to state that we purchased, several weeks ago, through the J. D. Wheelan Film Co., of Dallas, Tex., one of your No. 6 machines. So far, it has proved entirely satisfactory in every respect. We have used your No. 5 machines for the last several years, and have two at present.

J. C. CLEMENT,
Imperial Theatre Co.
Beaumont, Texas,
Nov. 8, 1910.

I have used your No. 6 machine for the last six months, and the picture it shows is absolutely flickerless; in general, it shows a picture as near perfect as could be expected. It is also a machine built to wear, and that is what every exhibitor, manager and operator is looking for.

BERNARD R. SIEVE,
Star Theatre.
Boston, Mass., Oct. 1, 1910.

I think your No. 6 is the world's best, as it gives the steadiest, flickerless picture I ever saw, barring no other makes.

RALPH O. SUTTON,
Olympic Theatre.
Okmulgee, Okla.

I am well pleased with the No. 6 Cameragraph I purchased of you recently.

C. C. DUNSMORE.
Marlinton, W. Va., Oct. 14, 1910.

Will honestly say I prefer a Power's No. 6. I think I know, because I have given this machine a thorough test.

AL. TREZONA,
Bijou Theatre.
Calumet, Mich., Oct. 10, 1910.

I have been operating your new model No. 6 for the last seven months, and can say that it gives the steadiest and most flickerless picture of any machine on the market to-day, and consider it the only machine made that will stand the hard, long grind of the 5 cent theatre.

SHELTON McCLAIN,
Novelty Theatre.
Stockton, Cal., Oct. 15, 1910.

WRITE FOR CATALOG "O" DESCRIBING ALL MODELS

NICHOLAS POWER COMPANY

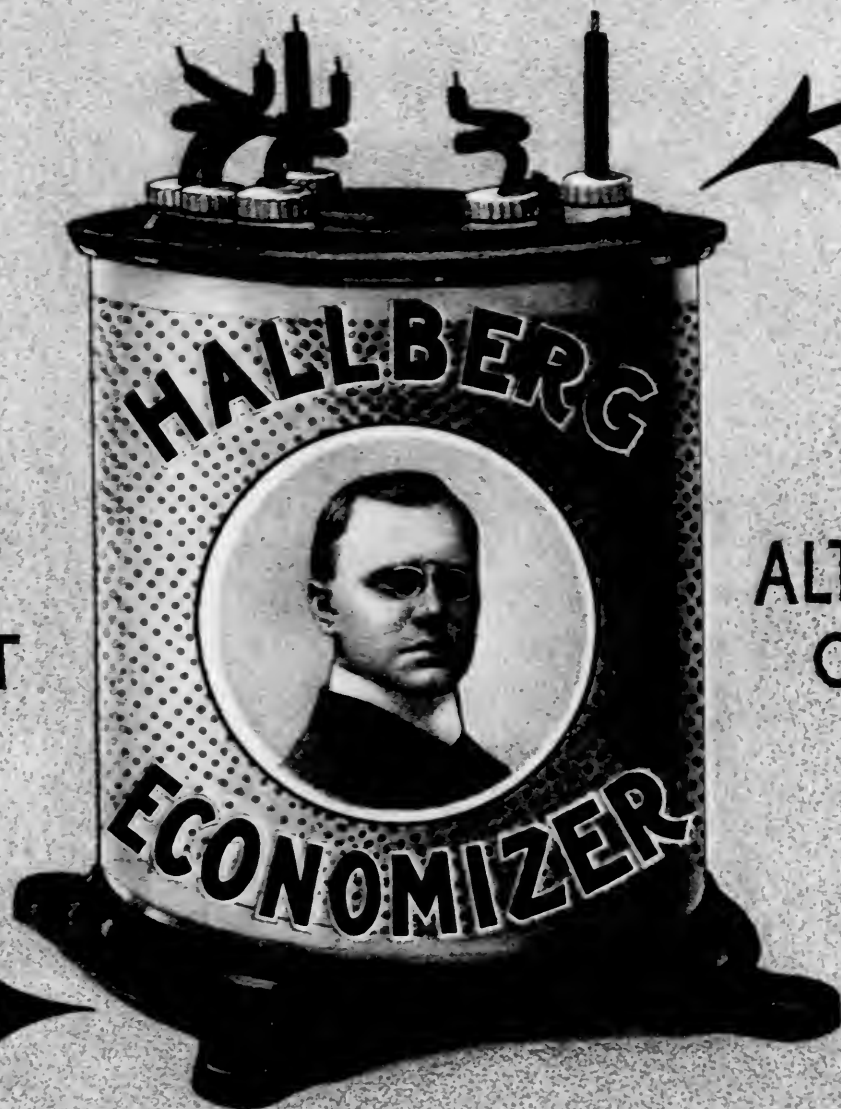
115 Nassau Street, - - - New York

For Thirteen Years The Leading Manufacturers of Motion Picture Machines

EVENTUALLY

FOR
DIRECT
CURRENT

FOR
ALTERNATING
CURRENT



WHY NOT NOW?

LARGEST STOCK
"ELECTRA" PINK LABEL CARBONS.
ALL MAKES
MOTION PICTURE MACHINES.



LARGEST STOCK
"EXCELLO" PLUME ARC CARBONS FLAME.
OPERA CHAIRS
AND FULL LINE SUPPLIES.

J. H. HALLBERG

36 E. 23RD ST. NEW YORK, N.Y.