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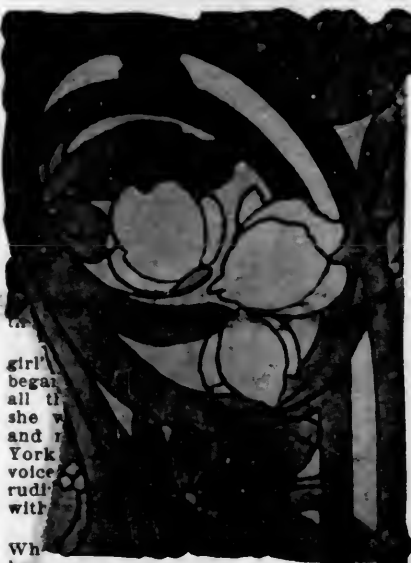
Amusement Weekly

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Volume XXI. No. 1.

CINCINNATI-NEW YORK-CHICAGO

January 2, 1909.



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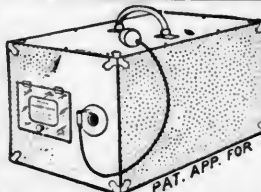
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CINCINNATI—NEW YORK—CHICAGO

January 2, 1909.

OBSERVATIONS OF THE STROLLER

On Amusement Life and Environment

STORIES & ANECDOTES



Mr. Blank is a play producer of no small fame. His offices are situated in the center of the Broadway theatrical district, and in the past few years he has come to be looked upon by all his contemporaries as a power and an influence in the business.



Mr. Blank is also a man of unimpeachable moral character. One day an innocent looking little woman applied to him for a place in one of his companies. Her personality, her appearance and her demure manner, that distinguished her from the other applicants for the place, immediately got into his heart, and when the time came for trying her voice he felt that he had discovered more than ordinary ability. The voice was untrained, uncultured, and sadly in need of development, but he felt that all this could be accomplished if a way could be found. Of course, he said nothing about this to Miss Stevenson. He simply gave her the place that she had applied for, making no comment on what he felt was his "discovery," and then began immediately to look around for means of providing her with the essentials for systematic study and training.

He was old enough and experienced enough to understand that the girl's disposition had a great deal to do with the degree of her success, so he began to study her. She was sweet, lovable and pretty, and he felt that with all these qualifications she must have temperament, notwithstanding that she was simple, uneducated, and devoid of all experience with the world and man. Under pretext of another "try-out," he had a well-known New York music instructor ensconced in the next room for his judgment upon her voice. The music teacher was not at all enthusiastic, but he said that the rudiments of a good, round, full soprano were there, and might be developed with the proper training and education.

By this time Blank had fallen violently in love with the little singer. When the company for which she had been engaged went on tour, he gave her a place in a new production for the purpose of holding her in New York, while he continued to look around for means of accomplishing her education. He had found, in the meantime, that her associations were not of the kind calculated to aid him in his effort of raising her up. She seemed satisfied to hob-nob with the other chorus girls and receive the attentions of a well-meaning, though small-minded and small-salaried, young man. Finally, after a great deal of effort and strong importunities exercised upon the committee in charge of a New York Music Fund, he was successful in obtaining an endorsement for her sufficient for four years' training in Europe, with all incidental expenses. While she was in Europe, Blank wrote to her regularly. Her letters were always perfunctory and formal, while his were ardent, enthusiastic and filled with expressions of hope for a successful career after her return from abroad.

A few weeks ago she did return, and when he asked for a rehearsal he was very much disappointed to find that her voice was wanting in all the essentials of opera. In the meantime, anticipating her return, he had organized a grand opera company, intending to send her out as the prima donna. But, though love may be blind, it is not deaf, at least in this case, and he saw that to carry out his plans would be suicidal to the enterprise. Unfortunately, however, he had outlined these plans to Miss Stevenson, and when he told her that it would be necessary for her to appear first with a light opera company, she became very indignant, then vituperative, and, leaving him in a rage, caused a number of his most ardent letters to be published in one of the yellow newspapers.

The incident is related merely as an example of the extent to which a woman's ingratitude may reach, if she doesn't happen to love the man who has been good to her.

By the way of an anecdote that will sound well to some of the older members of the profession, who remember the golden era of comic opera of twenty years ago, when Sidney Rosenfeld was translating so many of those clever German and French operettas, and embellishing them with now famous catches, like Read the Answer in the Stars, The Accent On, etc., for Colonel McCaul's opera company.



Rosenfeld also had a hand in writing The Senator, and, of course, in other successful plays. But his chief claim to fame rests on his clever jingles commonly described as "lyrics." Not long ago, some one recommended Rosenfeld to undertake the adaptation of a foreign musical piece. In response to a polite summons, he appeared at the manager's office, and the matter of translating and adapting the piece was submitted to him. Rosenfeld expressed his willingness to undertake the work, when the manager suddenly paused and seriously inquired:

"Mr. Rosenfeld, I forgot to ask you. Can you write lyrics?"

And the once famous lyricist, whose songs every boy on the street was far more familiar with than the boys are with any of the operatic lyrics of to-day, had to stand and explain his skill in that particular line, like a beginner.

Which is very like the anecdote about the discouraged composer of a comic opera who had played his score before every manager in town without finding a taker. Decidedly out of humor, he played an act over for a certain manager who is interested in musical productions, and then paused to ask him what he thought of his work.

"I'm sorry to say," said the manager, "that no audience in the world would sit through two acts of such music as that."

"No, of course not," retorted the composer, in no amiable tone. "I have just played you the second act of Sir Arthur Sullivan's Pirates of Penzance, but I knew you couldn't tell the difference."

The Stroller is not prepared to say how that particular gentleman from New Haven, Conn., ever found his way to the Hermitage Hotel, for the Hermitage is not the style of hostelry that appeals to the average ruralite, even if he gets into the vortex at Forty-second street, Broadway and Seventh avenue, while looking for a place to "lodge."



The gentleman from near New Haven had got there somehow and he felt out of place. He couldn't understand the gibberish of the Japanese attendants, and the Japanese attendants could not understand his New England drawl. He was lonesome, moreover. There was no one with whom he could discuss the latest election of the board of trustees of the district school where his children are being educated, and in which he is, consequently, deeply interested. Perhaps he imagined he observed a kindred spirit in The Stroller, for he accosted him in the lobby, and after several attempts at making conversation, began to inquire about the theatres.

"I would like to go to a show to-night, at one of the opery houses, but I don't know where to go," he said.

"What kind of a show do you like best?" asked The Stroller. "Perhaps I can suggest something for you."

"Well, I like drammer first rate. We had Uncle Tom's Cabin in New Haven a month ago or some such matter, and I took the old woman down to see it. I'd seen it before myself, but she wanted to see it as she'd heard so much about it, so I took her. It's a real good play."

"I'd advise you to go down on Thlrd avenue or Eighth avenue and see one of the shows down there if it wasn't so far," said The Stroller, "but I'm afraid you might not be able to find your way back."

"I guess it will be purty late when the show's over, and I ain't much used to meanderin' round at night."

"Well, let me see. Oh, I have it. Denman Thompson is playing in The Old Homestead at the Academy of Music. It's just a quarter of eight now, and I have an engagement for the opening of Little Nemo at the New Amsterdam, but I'll take you to the Academy and leave you at the door, if you want to go. I'll also tell you just how to get back to the hotel, so you need not fear being lost."

"All right; much obliged; I will be real thankful if you will, but what time will the show let out?"

"Oh, somewhere around ten-thirty."

"That's putty late, ain't it? Do you reckon this hotel will be open when I get back?"

He went to see The Old Homestead, and, as he was seen around the hotel lobby the next day, we presume he succeeded in getting someone out of bed to open the door for him, provided he didn't spend the night on the door-step.

Man is prone to complain of his lot and to envy others the qualities he admires in them. While playing in The Music Master and A Grand Army Man, in Cincinnati, last week, David Warfield contracted a heavy cold, which occasioned him considerable discomfort. As quickly as possible he hid himself to the Munro Baths where he placed himself in the hands of Fletcher, the handsome mulatto rubber, who has been connected with the establishment for the last dozen years. After he had left the hot room and was lying on the rubbing table, Warfield observed the magnificent physical make-up of Fletcher. "Young man," he said, "I'd give anything in the world that is mine if I had your physique."



"Well, boss, I don't know," replied the negro. "After all, the brain's all they is to a man. You come here to get the baths, an' I haf to give 'em to you."

A piece of homely philosophy that David Warfield will probably repeat as often as he has occasion to tell a good story.

THE GODDESS OF REASON OPENS WITH JULIA MARLOWE

White Whittlesey is Again Her Leading Man

The Play Was Given its Premiere at the Majestic Theatre in Boston and Met With Instantaneous Approval from the Audience—The Play Deals With the French Revolution.

THE GODDESS OF REASON—A drama of the French Revolution, in five acts, by Miss Mary Johnson. First produced December 21, 1908, at the Majestic Theatre, Boston, Mass.

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Bene-Amoureux de Vardeas...White Whittlesey
Remond Lalain...Martin Schluze
The Abbe Jean de Barbanson...Vincent Sternovsky
Count Louis de Chateau-Gul...Theodore Danforth
Captain Fauquemont de Buc...Alexander Calvert
Melpars de L'Orient...Sydney Greenstreet
Enguerrand La Foret...Lawrence Eyre
The Vidame de Saint-Amour...L'Estrange Millman
The Englishman...Hubert Osborne
Gregorio...Frederick A. Thompson
Raoul...Robert W. Bruner
A Sergeant of Hussars...Alfred Paget
Mme. Malestroit...Miss Gulliver
Mme. de Ponta L'Arche...Miss Wolfe
Mlle. de Chateau-Gul...Miss Lemmert
Mme. de Vaucourt...Miss Blake
The Marquise de Blancheport...Miss Temple
Yvette...Miss Marlowe
Seraphine...Miss Graham
Mother Superior...Miss Blaise
Angelique...Margaret McElroy
Nanon...Miss Rose
Celeste...Miss Baker

For the first time on any stage, at the Majestic Theatre, Boston, Mass., Dec. 21, Miss Julia Marlowe and a very numerous company acted *The Goddess of Reason*, a play of the French Revolution, by Miss Mary Johnson, the novelist. She wrote the tragedy in blank verse; it runs in five long acts that fill 231 octavo pages, as it was published eighteen months ago. Necessarily the play has been much compressed for actual representation, and the performance, which moved with speed and precision consumed no more than the permissible three hours. As the acting of romantic plays in verse goes nowadays it was generally well performed, and notably so by Miss Marlowe, and some of the subordinate players. A fête to the honor of the Goddess of Reason, decreed as the tutelary deity of a frenzied France, and a stormy sitting of a revolutionary tribunal, gave the stage manager opportunity for the spectacle of turbulent throngs, and Mr. Huffman improved it with admirable zeal and imagination. A scene about the terrace of a rose garden with a distant prospect of sea, and another in the misty dawn on the banks of the Loire offered no less opportunity for passive and serene illusion and the scene painter, Mr. Law, was atmospheric and pictorial in both. It was the scenes of tumultuous spectacle that won most applause from an audience of unusual intelligence and quality. Evidently the vogue of the novelist, the position of the chief actress, the unusual nature of the play had summoned an expectant and discriminating assembly. Perhaps it proved that discrimination most clearly by the less spontaneous and insistent applause that it gave to the dramatic narrative of the fortunes and the fates of the chief characters than to the pictorial episodes of the Revolution. Its plaudits, however, sufficed for Miss Marlowe to lead Miss Johnston to the footlights for a few stumbling and almost inaudible words of thanks alike to actors and spectators.

CARTER IN THE ORIENT.

Singapore, Sept. 28, 1908.

Editor The Billboard.

Dear Sir: Perhaps your readers would like to know something of the world I am traveling through, eh? Well, I will tell you of some things that might prove interesting. We have covered a great part of the world by this time, and though we did not play for Mr. Cohen in Honolulu, because I did not have the time, I have given him my promise to put in a week there at some future time, if the fates are kind and permit us to return with everything intact. After leaving Vancouver, we came to Australia and New Zealand, playing to good business everywhere. Manila, Philippines, we next visited and our opening night alone in the Zorilla Theatre was over twenty-four hundred pesos (\$1,200), and we spent two weeks there to the biggest business yet recorded. Manila is a very fine town, though the financial condition of the country is none too good. When we were there everyone was waiting for the fleet, as they hoped to make enough money out of the sailors and the officers to get out of the country. Miss Price became so infatuated with the country and the people that she decided to remain there, and when we left the company was minus one of the number. I understand that she secured a position as a stenographer and has hopes of becoming married. Moving on to China, we opened for four nights in Hong Kong and played to capacity business there. Hong Kong is a very interesting city and the coolie is the chief form of labor. There are no beasts of burden here. The Chinese are used as beasts to pull heavy drays, furniture vans, rickshaws, and what not? The theatre is in the town hall and is controlled by the municipality. The European part of Hong Kong is very modern and not at all like what one expects in China. Huge buildings, as high as some of ours in the States are to be seen everywhere. The Chinese population is like Chinatown in any part of America—noticeably like Frisco before the fire. Plague is prevalent, and we elbow daily numbers who are stricken with it. The ships are examined and sometimes quarantined, but it is so common that occasionally dead bodies of Chinamen are found in the streets here their friends throw their carcasses to hide the place of death and to obviate fumigation and quarantine. Shanghai, our last stopping place, I thought more of,

The Lyceum Theatre, where we opened to the largest house the theatre ever held, is a very fine, modern place, and not unlike the opera house in Cincinnati. There is no such a rule obtainable here in these foreign countries as playing on shares. One must rent everywhere, and the rent of the Lyceum Theatre is \$65 per week, and then the lights must be paid for extra, which amounts to about \$20 more. The ushers, doormen, ticket sellers, and even the cleaners, who arrange the place the next day,

were pulled behind his back, the neck was quickly shaved, the executioner walked briskly up to him, his queue was pulled in front of him, over his head, the heavy knife was poised over his neck for a second, descended quickly, but not forcibly or brutally, and lo! in front of me, on the ground, staring up at me, eyes wide open, was the head of the culprit, while spurtling over my shoe was the blood, falling in a little pool of red, here the Chinamen dipped their handkerchiefs in awe, and which they will keep to ward off bad luck. I took a picture of the scene. The head is not very distinct. I am sending you another one, too, where I stooped down so that the camera could get the picture with the severed head in front. By finding the queue you may trace and outline the head. One stroke of the sword was enough. I was told that friends of the condemned paid the executioner to do the business dextrously. He did! It reminded me of a man chopping off a piece of cheese, but for the blood.

In Japan where we went next, we turned them away, notwithstanding the fact that shows have not been doing very good business throughout the land of sunshine and flowers. In Yokohama, the theatre was filled to the roof, playing to nearly fifteen hundred yen. In Moji, I was accosted by a policeman, and made to destroy a picture I had taken, under penalty of arrest.

Tokio is the only city in Japan. The country is destitute and the people arrogant, inhospitable and tricky. They follow one all over the city thinking one is going to steal their country. Spies are everywhere and a white man would fare badly if, by chance, he should come into any trouble. They are filled with their im-

IN THE PUBLIC EYE.



NANCE O'NEIL
Starring in Agnes,
ALLA NAZIMOVA
In Repertoire.

most all be paid extra. Some places you are not allowed to have any scenery unless you have a complete complement of your own. One, therefore, must do business, and the capacity at that, or there is little out of it after paying heavy ocean fares. I have spent alone on ocean travel something like \$9,000 in gold, and my journey is not nearly completed.

Therefore, capital is necessary. I carry seven people with me and one man ahead. I have old Harry Lyons as my agent and he knows the East backward. He has plotted a number of the greatest throngs the wild East, among them being Bailey & Cooper's Circus, and Blondin, and also spent five years in India. A great many of the reputable managers in America know him well.

We have had a great many experiences out of the ordinary, but space would not permit me to tell all that has occurred. In Shanghai I was permitted to see the Chinese execution of a murderer, and the dispatch and celerity with which it was accomplished, was quite remarkable. The poor fellow was only a youngster (most murderers I have seen executed anywhere usually are very young, unapparently), and they brought him out to the execution ground, which is situated just outside the walls of the city, and after he was released from the bamboo poles, to which he was secured to enable the coolies to carry him with more facility, he was forced down to his knees, his hands

and some nation will catch it soon from Japan, as she is penniless and must have money. War is inevitable. She needs punishing and some overt act on her part will necessitate the powers giving her a spanking. She has her eyes on the Philippines and the United States would do well to make her a present of them. Why we want them is beyond my diminutive comprehension.

We returned to Shanghai for two weeks to immense business. Thence to Singapore, where we played two weeks to the usual big returns. I spent one month on the island of Java, playing in Batavia, Soerabaya, Solo, Samarang and other centers. The Dutch govern this country and it is the prettiest country I have yet seen, unless it be our sweet Honolulu. The government give visitors to this strange country a pass to remain on her tropical shores for six months, and pay an income tax for all the guilders one makes. After six months one must keep on moving. Our business here, except in Solo, as the biggest they had ever known, exceeding that done by Arnoston's Circus, a favorite form of amusement. En route to Burma, I stopped in Penang, Malay Settlements or States, and did one night to a fair house, continuing on to Hangoon, Burma, where we hope to do well, these India. I will write you another time. With best wishes, I am, as ever,

Yours sincerely,
CHARLES I. CARTER.

WARFIELD

To be Seen in Shakespeare

The Star of The Auctioneer, The Music Master and A Grand Army Man to Adopt Classic Roles

Of recent years many writers for the press have linked David Warfield's name with the classics. Little information along these lines has been furnished by Mr. Warfield or Mr. Belasco. What has been written has been most on conjecture. Only a year ago, at the dedication of his new theatre in New York, the Belasco Stuyvesant, Mr. Belasco announced that he contemplated Shakespearean productions, and he hinted that Mr. Warfield would soon appear in *The Merchant of Venice*. This positive decision was only recently reached, and made public by Mr. Warfield, who, in an interview, briefly outlined his plans so far as they have been arranged by Mr. Belasco.

These plans are momentous from Mr. Warfield's point of view because they include a production of *The Merchant of Venice*, and the following up of that venture, if it proves successful, with a revival of *King Lear*.

Next season Mr. Belasco will provide a new play for Mr. Warfield but he withholds any information regarding the nature and authorship of the work. Later Mr. Warfield's earlier success, *The Auctioneer*, will be revived and probably retained in his repertoire.

Following, or perhaps before this revival, Mr. Warfield will make his debut in classic plays, appearing first as *Shylock*. If he is successful, he will enact *King Lear*.

The Merchant of Venice is catalogued as a comedy. Mr. Warfield will not lose sight of this fact, and he will endeavor to act as in the lighter vein. He declares that he finds in *Shylock* a man with a fine sense of humor, thus affording opportunity for much delicate, delightful comedy. Instead of acting the part with a constant sense of gloom and tragedy, he will unfold it with a less weighty, brighter more genuine. The tragic mood he conceives as reliefs for the comedy; not the converse. In physical aspects Mr. Warfield will suggest the usurer's Semitic peculiarities. While he appreciates these physical values, he does not forget that *Shylock* was an aristocrat. Incidentally it may be recalled that this was Edwin Booth's conception of *Shylock*.

In all the expedients of the art of acting, Mr. Warfield will seek his inspiration from life. He will endeavor to cast the dialogue in a natural voice and avoid stilted speech. He believes the elegance of Shakespeare's diction, the authority and beauty of his blank verse, all can be retained if the key is transposed to a pitch *Shylock* was a man of everyday life and habits. He was not an orator, or a poet, or a lawyer, and he had no ideas of acting or schoolboy declamation. He was a business man, a philosopher and—a human being!

Will any of Shakespeare's characters be reduced in the artist's atmosphere by making them more genuine? Will they be any the less enjoyable if they are made more real by the introduction of realism, and the telling expedient of simplicity—the method that abides to-day? These are the questions Mr. Warfield asks.

THE EASIEST WAY.

Eugene Walter's new play, *The Easiest Way*, which David Belasco will produce about the holidays, was placed in rehearsal at the Belasco Theatre, Tuesday morning, December 23. As the unfolding of the story progressed, the interest and enthusiasm of the company grew more earnest with each new situation, while the cheer and satisfaction which pervaded the entire little company were the best augury for the play's future success. There has been already certain public announcements concerning the story of *The Easiest Way*, but the development of the plot at the first rehearsal proved that for once rumor had largely gone wrong. The company were urged not to disclose any of the details of the drama, but to let the first night tell its own story.

The Easiest Way will open immediately after Christmas and will continue on a brief road tour. Mr. Belasco has not yet determined when Mr. Walter's new play shall be seen in New York, or at what theatre. The cast of seven members includes Miss Frances Starr, Miss Laura Nelson Hall, Miss Emma Daney, Miss Jane Cowell, Mr. Edward H. Robins, Mr. Joseph Kilgour and Mr. William Sampson.

MARGARET ANGLIN TO RETURN.

Miss Margaret Anglin has been the recipient of an urgent invitation to act in India before going home, but her plans for a vacation having been already made, she has been compelled to decline, at any rate, for the present. As, however, she intends to revisit Australia in the course of the next three years, she has decided then to avail herself of the opportunity of playing in India and the British settlements. On her forthcoming voyage to Egypt, Miss Anglin and her sister will travel through India when arrangements will be effected for her later professional visit. The great success of Miss Anglin's recent Shakespearean productions in Australia have decided her when she returns to that country to present a series of the master dramatist's comedies to the exclusion of all else. Miss Anglin will sail from Melbourne on December 19 for Calcutta en route for Egypt. She will not appear in America again until next September, when she will produce *The Awakening of Helena Richie*, at the Hollis Street Theatre, Boston.

STOCK COMPANIES COMBINE.

The Lewis Stone Stock Company, now playing at the Auditorium, Los Angeles, Cal., under the management of John Blackburn, and the Belasco Stock Company, also playing in Los Angeles, consolidated the week of December 28. The plays are being produced at the Belasco Theatre. The combined company is under the management of Belasco, Mayer and Blackburn.

GREATER NEW YORK NEWS BY OUR NEW YORK CORRESPONDENT NEW YORK OFFICE OF THE BILLBOARD SUITE D, HOLLAND BLDG., 14-10 BROADWAY

THE GAY MUSICIAN, a new comic opera by Julian Edwards, presented by John P. Slocum, at the West End Theatre.

- CAST: Eugene Dultois, an ambitious young composer... Mr. Samuel Lyons, manager of Novelty Theatre, N. Y. Charles Beresford... Capt. George Fish, retired sea captain... John Smith, member of the Glee Club... Tom Murray, member of the Glee Club... Maude Granville, prima donna of the Novelty Theatre, N. Y. Amelia Stone... Marie Dultois, wife of Eugene... Matilda Yager, his mother-in-law... Hilda Branson, soubrette of the Novelty Theatre, N. Y. Carrol McComas... Kitty Connor, servant of Marie... Suzanne, French maid to Maude... Dorothy, member of the Glee Club... Helen Knowles, member of the Glee Club... Olie Weber, member of the Glee Club... Lily Sherwood, member of the Glee Club...

FOR a long time it looked as if musical comedy had to be inoculated with the germ of ludecency before Broadway would notice it as a real audience. Thanks to the managerial proclivity to do what the dollar bill suggested we have a surfeit and it appears that Broadway will stand for something that is not bluish producing. And of the latter The Gay Musician stands in rank one. It's one of those pretty nousnesses that any one can enjoy—the music and dialogue is clean cut, never tiresome and stranger yet no chorus girls with whirly twirly feather limbs. It's a straight out-and-out comedy set in a rhythm of tunes and shadowy beauty. For a road company the scenery is remarkably pretty and exceptionally well maintained which reflects positive credit on the working force notably the carpenters and property men.

Miss Amelia Stone, in the leading role, acquires herself in a comic opera style. Possessing a striking beauty, sweet sympathetic voice, a natural vein of comedy, it is no task for Miss Stone to be decidedly entertaining in a very winsome part. To Miss Lottie Kendall also is due much praise. She can play prima donnas or crotch soubrettes with equal ease and equal satisfaction. It was Miss Kendall who last summer maintained the Madison Sq. Roof show for so long and in a better vehicle she would have still been playing Broadway. There is a magnetic witching about this charming girl that few others possess. Harry Short supplied a lot of fun and his usual imitable dancing. Templar Saxe gave good account of himself as the young composer. The Gay Musician should have a long life of meritment.

BROADWAY THEATRE.

- PEGGY MACHREE, a romantic comedy in three acts, by Patrick Bidwell. Barry Trevor... Joseph O'Mara... Sir Lawrence Northwick... Percy F. Leach... Capt. de la Cour... Marc MacDermott... Lawyer Keane... Thomas Moriarty... Alexander McDougall... John D. O'Hara... Michael Donoghue... Dan Fitzgerald... Brampton... Arthur Wynne... Priest... Fred A. Cordea... Patsy... C. P. Waters... Mike... Ed. Cahill... The Lady Margaret O'Driscoll... Adrienne Augarde... Mue de la Cour... Corah Adams... The Hon. Emily Pryor... Rellie Danhe... Moira... Jennie Lamont... Molly Cafferly... Katharine Moran... Nora... Jean Waters... Cathleen... Stella Baker... Mrs. Hyam... Miriam Cordea

Peggy Machree, the Irish comedy with music, in which Joseph O'Mara, the tenor, takes the leading role, opened at the Broadway Theatre, Monday night, December 21, for a limited engagement. The play deals with the adventures of Lady Margaret O'Driscoll, a beautiful young Irish woman who, in order to better enjoy the fun at an Irish fair, disguises herself as a peasant lass, and in this disguise meets Barry Trevor, a visitor from another part of the country. As the crowd is about to be disappointed in a wedding owing to the non-arrival of a very cautious Scotch bridegroom, Barry proposes to Peggy that they have a mock marriage to keep up the fun. She consents, but to their consternation they discover that it is a genuine priest and that the marriage is real. Barry goes to war, but five years later, when he returns, the two are united. There are many old Irish folk songs introduced into the piece, and Mr. O'Mara, who is considered to be one of the foremost exponents of Irish songs, is assisted by a large chorus and orchestra under the direction of Signor DeNovellis.

SAVOY THEATRE.

- THE BATTLE. A play of modern New York life in four acts, by Cleveland Moffett. John J. Haggleton... Wilton Lackaye... Phillip Ames... H. R. Warner... Gentle... E. M. Holland... Moran... Gerald Griffin... Joe... Charles Abbe... Secretary... Milton Hollock... Margaret Lawrence... Josephine Victor

Jenny... Elsie Ferguson... Emmy... Olive McVine... Heuny... Emily Wurster

Monday night, December 21, Wilton Lackaye began his first New York engagement since his acquisition by Liebler & Company, in Cleveland Moffett's new play, The Battle, at the Savoy Theatre. This play, which marks the entrance of a well-known journalist into the ranks of the dramatists, is broadly described as a play of brains, business and the tenuous question. The outlines of the plot and its underlying theme were taken from the dramatist's own novel, A King in Rags, but it is thoroughly revamped and reconstructed to suit the purposes of the stage. The play's central figure is a multi-millionaire, John Haggleton, a man who, by the sheer force of his natural gifts, brains and energy has worked himself up from a humble station to a position of absolute command in financial affairs in New York City. A large portion of his wealth is invested in tenements in the lower East Side, which are said to be squalid and unsanitary. The one setback in Haggleton's life has been the loss of a son, he left his father at the beginning of his successful career. An old socialist named Gentle discovers this son in the person of a young master diver known as Phillip Ames, who has devoted himself to the cause of Socialism and reform. Haggleton decides to live in the tenements so as to study their conditions and at the same time find out what sort of a man his son really is. The millionaire grapples with the problems confronting his tenants and shows them how much of the blame for existing

comedy made a new record for the big playhouse on Fourteenth street during the past eight weeks. Yorkville Theatre.—In the Bishop's Carriage was the attraction here for last week. The play as presented by Hurlig & Seamon's Dramatic Company, and the cast included Mabel Montgomery, Isabel Goodwin, Irene Perry, May McGabe, Jack Webster, Edward Emery, William Stuart, J. P. Hockney and William Arnold. Metropolis Theatre.—Hoyt's A Trip to Chihuahua was revived here last week, with Hurlig & Seamon's own musical stock company. Several up-to-date musical numbers were interpreted by a beauty chorus. Hurlig & Seamon's Music Hall.—The Blue Ribbon Girls was last week's attraction here. There were, besides, two burlettas and vaudeville sketches by Ward and Raymond, the Perry Sisters, Billy Wells, William Keller, Florence Mills and James Lane.

THREE PROMINENT PLAYERS.



LINA ABARBANELL in The Merry Widow. MARIE CAHILL in The Boys and Betty. AVIS PAGE in East Lynne.

evil lies with themselves. He takes up the battle of making out of his son, not a Utopian dreamer, but an honest, level-headed business man.

PLAYS THAT HOLD.

George Arliss, in The Devil, continues at the Belasco; Blanche Walsh, in The Fighting Hope, at the Stuyvesant; William Gillette, in Samson, at the Criterion; William Hodge, in The Man from Home, at the Astor; William Collier, in The Patriot, at the Garrick; Mrs. Fiske in Salvation Nell, at the Hackett; Billie Burke, in Love Watches, at the Lyceum; Ethel Barrymore, in Lady Frederick, at the Hudson; Henry E. Dixey, in Mary Jane's Pa, at the Garden; The Traveling Salesman at the Gaiety; The Gentleman from Mississippi at the Bijou; Annie Russell, in The Stronger Sex, at Weber's; William Faversham, in The World and His Wife, at Daly's, and Via Wireless at the Liberty. Marie Cahill, in The Boys and Betty, is at Wallack's; DeWolf Hopper, in The Pied Piper, at the Majestic; Fritz Scheff, in The Prima Donna, at the Knickerbocker; Anna Held, in Miss Innocence, at the New York; Little Nemo at the New Amsterdam; The Blue Mouse at the Lyric; The Three Twins at the Herald Square, and The Queen of the Moulin Rouge at the Circle.

AT OTHER THEATRES.

Grand Opera House.—Lulu Glaser, who scored a success in Mlle. Mischief on Broadway, moved with her entire company to this playhouse for the Christmas week. Miss Glaser gave two matinees in addition to the six evening performances, one on Saturday and one on Christmas Day. West End Theatre.—Lew Fields and his band of one hundred merry-makers celebrated Christmas week at this theatre, presenting the musical comedy, The Girl Behind the Counter, which he and his associates played for one entire season at the Herald Square. Mr. Fields as seen in the stellar role of Henry Schiff, the Multiplied Millionaire, and he was supported by his original company, which includes Conule Edlis, Lotta Faust, Daisy Dumont, Pearl Lind, Topsy Siegrist, and Vernon Castle. Academy of Music.—Montgomery and Stone, in The Red Mill, brought to a close at the end of Christmas week their long and successful engagement at this theatre. The Blossom-Berbert

comedy made a new record for the big playhouse on Fourteenth street during the past eight weeks.

Yorkville Theatre.—In the Bishop's Carriage was the attraction here for last week. The play as presented by Hurlig & Seamon's Dramatic Company, and the cast included Mabel Montgomery, Isabel Goodwin, Irene Perry, May McGabe, Jack Webster, Edward Emery, William Stuart, J. P. Hockney and William Arnold. Metropolis Theatre.—Hoyt's A Trip to Chihuahua was revived here last week, with Hurlig & Seamon's own musical stock company. Several up-to-date musical numbers were interpreted by a beauty chorus.

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VAUDEVILLE.

At the Colonial Theatre, for last week, Robert Hilliard headed the bill with a dramatic playlet, entitled No. 973. Mr. Hilliard is assisted by a large company, and he plays the role of a convict. Other attractions were Karie's English Comedy Company in The Slump of London; Montgomer and Moore, in a singing and dancing specialty; Hymack, the Chameleon, who makes his transformations in full view of the audience; the Avolos, Brown and Navarro, and Watson's Fannyard.

At the Alhambra last week the attractions were Jesse Lasky's The Love Waltz, in which some twenty players are seen; John C. Rice and

plianologues have created a name for her in vaudeville, heads an exceptionally good bill at Keith & Proctor's 125th St. Theatre this week. The Gibson Girls present a number from The Heile of Mayfair; Stuart Barnes has an all-new monologue and several songs that are screamingly laughable; Edgar Allen and Company are seen in a satire on present conditions, A For-tune Hunter's Misfortune; John H. Hayes heads a large company, presenting a burlesque sketch; Tom Walker and The Devil; Anderson and Goines are clever colored comedians, singers and dancers and Delisse is a juggler of ability.

Keith & Proctor's Fifth Avenue Theatre.—Annette Kellermann, the Diving Venus, continues at Keith & Proctor's Fifth Avenue Theatre. The new act she introduced last week created such a furore that her engagement has been indefinitely extended. Miss Kellermann's added feat of leaping into the water, fully clothed, and disrobing while swimming in the tank and emerging in her fleshings, is something no other swimmer has attempted. Al. Lasech, accompanied by his Husbands, has a new act. The Majestic Musical Four, Josephine Grant, Walter Law and Company, in a dramatic sketch, At the Threshold; the Artola Brothers, comedy bar performers; Lucy Lucier and Company, and others are on the bill.

CRITERION THEATRE.

William Gillette, who is playing to crowded houses at the Criterion Theatre, is in the third month of his phenomenal triumph in Samson. Lovers of finely acted drama are especially gratified by the performances which Mr. Gillette and his company give, and which set forth in powerful dramatic expression the splendid story of love, hate, jealousy and revenge that is told by Mr. Henry Bernstein in his remarkable work. The popularity of Samson shows that there is a return of appreciation on the part of playgoers, too, to the serious and powerful drama when it is cleverly acted.

LYCEUM THEATRE.

Miss Billie Burke, in Love Watches, at the Lyceum Theatre, will celebrate the 150th performance of the charming play in which she has made so extraordinary a success, on Jan. 4, when appropriate souvenirs will be distributed. Miss Burke, as Jacqueline, the youthful and beautiful young wife on her honeymoon, has remained a tremendous favorite in New York all through her present engagement. She will reach this point in her career without any diminution of local interest in her, and with the prospect of continuing her prosperous engagement beyond the 200th performance.

Hudson Theatre.

Ethel Barrymore, who is drawing fashionable, crowded houses to the Hudson Theatre, where she is nearing the end of her second month of triumph in the charming Maughan comedy, Lady Frederick, has, in the title role of this piece, the most distinctly Barrymore character that she has ever played. Her audiences are in raptures over the gossamer Irish cleverness of this modern Peg Wadlington, and they follow the actress with an extremely thorough the delightful scenes that are provided for. There is lots of fun in the Maughan play, and the love scene at the end is conceived in the charming spirit in which this new, successful author has done all this work.

GARRICK THEATRE.

William Collier began his second month in the greatest laughing success in which he has ever been seen in New York. His play, The Patriot, which is giving at the Garrick Theatre to crowded houses, may well be called a joke, and a good one, for there is a laugh in it every minute, and the mixture of fun and sentiment, the interesting quality of the story, and delightfulness of the character which the comedian presents, form a combination that means untold entertainment to the visitor. The valet scene, in which Collier is given a lesson in the latest manner of the day, is extremely Collieresque, and so funny that the audience rolls with laughter in their seats while it is on.

LYRIC THEATRE.

The Blue Mouse, being presented under the management of the Messrs. Shubert at the Lyric Theatre, has not definitely gone on record as one of the farce-comedy sensations of the season. Clyde Fitch, the author, has shown himself capable in this production of even excelling the most laughable scenes of his former successes. Mabel Barrison, as The Blue Mouse, Harry Connor, James Lee Finney, Zella Sears, Charles Dickson, Jane Laurel, and all the other members of the company are smiling at the promise of a record-breaking engagement.

MAJESTIC.

The Pied Piper, with DeWolf Hopper in the stellar role, at the Majestic Theatre, has proved to be just the ideal entertainment for the children and for the older folks, too, during the holiday season. The manner in which Miss Marguerite Clark and Grace Cameron unfold the story of the adventures of the Pied Piper of Hamelin, in attempting to conduct an innocent child, is conceded to be nothing less than ideal. And the children in the play add to the atmosphere of fantasy and charm.

THE HIPPODROME.

The Hippodrome looms up bigger than ever during the holiday season, as it has its greatest show this season. The Spectacular Sporting Days and The Battle in the Skies are crowded with surprises, melody, fun and wonders in stage effects. The Ballet of Hildrand is beyond compare, with its gorgeous dressing of the singer's sphere. The arena is a great big feature, with its parade, the arrival of the wagon and the putting up of the tent, just as they do out on the lot. Among the features are the four big elephants that play musical instruments; Alf Royal and his flying dog; the Faddos, and Sister Delke, acrobats; the Ath letas in feats of strength; the Kudaras, Japanese acrobats, and others.

(Continued on page 36)

CHICAGO AMUSEMENTS BY OUR CHICAGO CORRESPONDENT CHICAGO OFFICE OF THE BILLBOARD SUITE 907-909 SCHILLER BLDG., 103-109 RANDOLPH ST

THE conspicuous change this week in the theatrical programs of the loop houses is the advent of Miss Hattie Williams in Fluffy Ruffles, at the Illinois Theatre.

FLUFFY RUFFLES.

At the Illinois Theatre this week we find the versatile Hattie Williams fitting from America to London and Paris, in quest of a job, which she seeks with the unflinching persistence of a ward politician.

THE MIMIC WORLD.

This is the last week of Gertrude Hoffman at the Auditorium and Chicago crowds are taking advantage of the waning moments and are plentiful evidence at each performance of The Mimic World.

NEARLY A HERO.

Sam Bernard continues to fill the Garrick Theatre with his inimitable dialect and ensuing laughs, and Nearly a Hero is one of the big New Year attractions that witnesses the demise of old 1908.

DIVORCONS.

Grace George, in Sardou's masterpiece, Divorcons, remains over New Year's Day at the Grand Opera House.

FATHER AND THE BOYS.

Father and The Boys and William H. Crane is a combination that was seen and enjoyed here last season.

THE MELTING POT.

THE CAST.

- Mendel Quixano Henry Bergman
Baron Revendal John Brier
Quincy Davenport, Jr. Grant Stewart

SCENES IN THE PLAY.

Act I.—The living room in the house of the Quixanos, in the borough of Richmond, New York.

Act III.—Miss Revendal's room at the Settlement House. (On an afternoon in Spring.)

Capacity houses are the rule rather than the exception at the Chicago Opera House, where Walker Whiteside, supported by Chrystal Herne and an excellent company, is to be seen in the much discussed Zanwill play, The Melting Pot.

THE AMERICAN IDEA.

This holiday week is the last of The American Idea at the Colonial, for on January 31 the house of Coban successes will be tenanted by the Soul Kiss Company.

"TOTALLY DIFFERENT" STARS.



CHRYSTAL HERNE

GERTRUDE HOFFMAN

Miss Herne is appearing in The Melting Pot, while Miss Hoffman's dance is the chief incident in The Mimic World.

fast, clever and entertaining; they find it at the Colonial. Pet Names, as sung by George Heban and Friganza, is the real song hit of the show, and will be heard around Chicago long after the Coban attraction has gone.

A GIRL AT THE HELM.

The pretty little comedy holding out at the La Salle Theatre has been enlivened by several new stage effects, and the addition to the company of Miss Eleanor Kent, a California girl, who has attained much prominence through her work at the Wintergarten in Berlin.

THE FAIR CO-ED.

Elsie Janis is leading her little army of college boys and girls in their successful scamper through the lines and songs of The Fair Co-Ed, and the bright, sparkling comedy of George Ade combined with the music of Lunders and the art of Janis, is leading the play along in success at the Studebaker, where it continues to remain, practically in command of the Chicago theatrical field.

IN OLD KENTUCKY.

IN OLD KENTUCKY, written by C. T. Dasey. "True hearts are more than coronets, And simple faith than Norman blood."

CAST OF CHARACTERS:

- Frank Layson, a wealthy son of Old Kentucky Edward Wonn
Colonel Sandusky Doolittle, a great speculator and horseman Burt G. Clark

fog. The song hits of A Broken Idol are good, and numerous, as are the chorus, which has much to do.

A STUBBORN CINDERELLA.

There is a little change at the Princess Theatre except that A Stubborn Cinderella seems to gain in popularity as its past performances grow in number.

A WINNING MISS.

They couldn't improve the theatre, so the management of the new Garden have made some changes in A Winning Miss that have added much to the entertainment of that musical play now being housed in the newest and most unique of Chicago's play rooms.

THE MIKADO.

At the International this week a comic opera company composed of a number of the members of the English Opera Company, are aided in the production of The Mikado by Bessie Tannehill, Mary Carrington, Arthur Wooley and Arthur Wolf.

ME, HIM & I.

At the Great Northern Theatre Me Him and I is the attraction, and is doing big business. The play is well known in Chicago from previous appearances here and the usual crowds are in regular attendance.

MAJESTIC.

Joseph E. Howard, composer of such well known successes as A Stubborn Cinderella, Land of Nod and The Flower of the Rancho, is the headliner at the Majestic this week in an act assisted by the dainty little musical comedy star, Anna Langhlin.

OLYMPIC MUSIC HALL.

The Tom Davis Trio, in their wonderful cycling act, and The Big City Quartet are two of the many interesting features at the Olympic this week.

HAYMARKET.

Lasky's Hoboes, the Seven Yullans and Midgely and Carlisle were at the head of the bill at the Haymarket last week.

CONVICT 999.

A. H. Wood's melodramatic sensation, Convict 999, is this week's bill at the Alhambra Theatre.

THE GAMBLER OF THE WEST.

The most thrilling feature of The Gambler of the West, now playing at the Bijou Theatre, is the throwing of bowie knives at the leading lady by an Indian, who is prominent in the cast.

TENNESSEE TESS, QUEEN OF THE MOON-SHINERS.

Charles E. Blaney's most popular success, Tennessee Tess, Queen of the Moon shiners, is this week's attraction at the Criterion. A large and capable company support Lottie Williams, who plays the leading role.

A STRANGER IN A STRANGE LAND.

At the College Theatre, A Stranger in a Strange Land is being presented under the personal direction of Mr. Colin Campbell. This is probably the funniest farce ever presented on this stage.

THE VILLAGE POSTMASTER.

One of the greatest of rural plays, The Village Postmaster, is the week's attraction at the Marlowe Theatre. This piece was produced at the Great Northern Theatre some years ago and enjoyed a long run.

A MESSAGE FROM MARS.

This week's attraction at the Bush Temple Theatre is A Message From Mars, with which every one is familiar. Mr. Willard Feeley is seen in an important role.

BURLESQUE.

Sid J. Euson's—Sam Scribner's Big Show is holding the boards at Sid J. Euson's Theatre this week. On Wednesday night a series of lively wrestling matches were given and Friday night brought forth the amateurs with all their glory.

(Continued on page 36)

THE MAYOR OF NEW YORK STOPS MOTION PICTURE SHOWS

Primary Object to Revoke Sunday Licenses

Develops in Closing 550 Moving Picture Theatres---Herald Square Theatre Damaged by Fire---Two Important Premieres and Other News of Interest to the Profession

AN order of the Mayor of New York City, revoking the licenses of all moving picture houses in Greater New York, issued December 24, stirred up a big commotion among the people interested.

situation they might have been placed a minute or two later.

ACTRESSES ARE PROSTRATED

Meantime those behind the curtain were in the most dangerous situation, but attaches of the house and policemen hurried back to tell them there was no danger.

Some of the actresses and chorus girls fled in their giddy attire to the streets. Women in the balcony of the theatre were among the first to discover the fire.

Instantly, when the danger was known, H. M. Hynes, manager of the house, went to the ushers and others and told them what to do.

- The following public performances are forbidden: 1. Performance of any tragedy, comedy, opera, ballet or farce, or any part thereof.

ZURICH THEATRE.



The municipal home of Music and Drama at Zurich, Switzerland.

In the play the Yama Yama dance was on, and had just taken its first round of applause at the conclusion of Bessie McCoy's gyrations.

WHAT EVERY WOMAN KNOWS.

Auspicious Opening of Maude Adams At The Empire Theatre, New York City.

Table listing the cast of 'What Every Woman Knows' with names like John Shand, Richard Bennett, Alice Wylie, B. Peyton Carter, David Wylie, David Torrance, James Wylie, Fred Tyler, Maggie Wylie, Maude Adams, Mr. Venables, Immanuel Hays, Comtesse de la Briere, Ffolliott Page, Lady Sybil Lazebny, Beatrice Agnew, Maid, Lillian Spencer, First elector, James L. Carhart, Second elector, Wallace Jackson, Third elector, W. H. Gilmore.

The critics are agreed that the new Barrie comedy and Maude Adams are well met. It is said that the Scotch may not appreciate the humor as will the unfortunate who consented to be born elsewhere.

Barrie has taken occasion to handle the follies of his fellow countrymen in a manner which the opinionated Scot might object to a "wee" bit.

The first act is rich in comedy and full of the whimsical touches which tickle the soul open to genuine humor.

John is elected to Parliament, and it is developed that the wonderful achievements of the man are the result of Maggie's brains.

She is setting Paris agog with her singing and dancing.

ETHEL LEVY.



She is setting Paris agog with her singing and dancing.

parts. The first act deals with Poe's earlier life at Richmond, and shows him in the midst of the family of his foster father, John Allan, in the Virginia capital.

Before the last act there is a tableau depicting Poe in the act of writing The Raven, and during which the words of the classic are recited.

DAWN OF A TO-MORROW.

Eleanor Robson Opens Mrs. Burnett's New Play At Norfolk, Va.

The Dawn of a To-morrow, a tale of London slum life, by Mrs. Frances Hodgson Burnett, was given its first production at the Academy of Music, Norfolk, Va., December 18.

Mrs. Burnett came over from London to witness the production, and there were many other eminent authors and producers here, among them being Daniel Frohman, Theodore Liebler and Miss Mary Johnston.

EMPIRE THEATRE (N. Y.) TO BE SOLD.

The Empire Theatre, a landmark in New York for fifteen years, is to be sold at auction. What will become of the famous house will, of course, not be known until the new purchaser is known.

PRESENTATION TO POPULAR MANAGER.

Manager Lamade, of the Family Theatre, Wilkes-Barre, Pa., received from the employes of his house, on Christmas day, a handsome Mexican oxyc stand.

MONUMENT TO OSCAR WILDE.

Mr. Robert Ross announced at a dinner at the Ritz Hotel, London, Eng., Dec. 19, that an anonymous donor had given £2,000 for the erection of a monument to the late Oscar Wilde in the cemetery of Pere Lachaise, Paris.

THE RAVEN.

First Production at Annapolis, Md.

COLONIAL THEATRE, Annapolis.—The Raven, a love play in four acts, by George Hazelton.

THE CAST: John Allan, Gustava Lovick; Edgar Allan Poe, Henry Ludlow; Roscoe Pelham, A. M., Algernon Eden; Tony Preston, John Arthur; Parson Price, Frederick Hardy; Carroll Brent, Royal Byron; William Pidgeon, Frederick Nichols; Erubus, Sol. Alken; Mrs. Dolly Pidgeon, Margaret Wilson; Mrs. Allan, Helen Beresford; Mrs. Clemis, Julia Alken; Mrs. Mary, Violet Hook; Mrs. Whitman, Julia Ashton; Virginia Clemis, Julia Ashton.

The Raven, a play in four acts, dealing with the love romance and sorrow in the life of that erratic genius, Edgar Allan Poe, was given its first production recently at the Colonial Theatre.

ACTRESS SHOTS HERSELF.

Mary Wiswell, whose stage name is Peggy Barry, is said to have accidentally shot herself in Chicago, December 19.

HERALD SQUARE THEATRE FIRE.

Historic Structure Injured by Flames. No Panic of Audience or Actors.

Not more than two minutes before the time for the fall of the final curtain in the Herald Square Theatre, New York City, Tuesday night, December 22, the house caught fire, and in less than thirty minutes was destroyed.

By an extraordinary and fortunate combination of circumstances there was nothing in the nature of a panic, and so far as could be ascertained no lives were lost.

At the same time the excitement was such that it threatened to reach perilous proportions until the ready action of the management of the house and the policemen in the vicinity got into play before the arrival of the engines.

There was an uneasy movement in the audience, but the fact that the play was nearly reached its end was a point in favor.

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Saturday, January 2, 1909.

There was an almost unprecedented slump in the Christmas matinee business this season. This was more than compensated for in the night attendance and the general patronage of the theatres throughout holiday week. It would seem, therefore, that along with being educated to doing their Christmas shopping early, the people of the big cities are also cultivating a Christmas stay-at-home spirit. Even in the cities where the weather was ideal for theatre going, the box-office sales fell far below expectations at the afternoon performances; but in these cities the best attractions sold out the night houses and in many instances large crowds were turned away from the doors.

Generally speaking, the business for holiday week has been much better than it was during the same period last year. This is the natural result of the improvement in financial and commercial conditions generally, and indicates that with the increase of confidence in the improvement of the times, the people will return to their little luxuries of pastime and entertainment.

That the precaution providing against fire and its calamitous results in all our metropolitan theatres has inspired the public with confidence that goes far to obviate a panic in exigencies of this kind is proved by the orderly way in which the audience left the Herald Square Theatre in New York, last week, when fire broke out in the balcony. A full account of the episode is given on another page of this issue. It explains that the people left their seats orderly and hurriedly and without the jam and crush usually incident in cases of this kind. They made their way cautiously to the exits and thence to the street.

It is more than probable that if this fire had broken out five years ago identically as it did last week, there would have been a panic in which dozens might have been killed and hundreds injured. That is why we say that the enforcement of reasonable precautions always works to the general good. A disastrous theatre fire usually works to the general detriment of the business for many weeks, or until the people have forgotten it and their nervousness has passed away. As our playhouses are now equipped there is little chance indeed of a repetition of the Iroquois Theatre disaster.

The mayor of New York City has just thrown managers of moving picture theatres in Gotham into consternation through his edict prohibiting certain kinds of Sunday performances and the operation of theatres that do not comply strictly with the building code. However the affair may turn out, it is not believed that the new ruling will work to the detriment of the business in general. The managers of the better class of moving picture theatres will be glad to have restrictions placed upon their less prosperous and less scrupulous contemporaries. Though the condition is now so chaotic that it is impossible to conjecture just how it will turn out, it is not believed that the licenses for the operation of moving picture shows will be ruthlessly revoked unless they do infringe upon specified sections of the New York building code.

Spasmodic attempts have been made from time to time to enforce what is known as the New York Blue Laws to prohibit Sunday vaudeville performances in make-up. The managers have generally got around this by labeling their Sunday performances "concerts," and having the artists appear

in street attire. As far as the prohibition of moving picture performances on Sunday is concerned, that can easily be gotten around by having lecturers appear to explain the pictures to the audiences. There is no ordinance to prohibit lectures on Sunday.

When the situation is all straightened out there is little doubt that a benefit to the business in general shall have been effected. It is only during the uncertainty, while facts are being assembled and the points of the argument brought out, that business will be derogated.

It was predicted by many who professed to be familiar with conditions some months back that with the return of patronage to the regular dramatic theatres, the attendance at the moving picture shows would fall off; but the prophecy has not been fulfilled. Though new moving picture theatres are being erected or opened in every big city in the country almost every week, there is no sign of decreasing patronage at those which have become firmly established. The forecast therefore seems to have been as much without foundation as was that of a writer in one of the New York daily papers recently, who said that the attendance at the moving picture theatres was made up principally of young lovers, who went there because they could sit in the dark and hold hands.

Let us take the Manhattan Theatre in New York, for instance. It accommodates from 4,000 to 7,000 patrons every day in the week. Would it be reasonable to assume that they go there because of the opportunity afforded of holding hands?

The moving picture theatre is growing in popularity. In Paris it has reached the stage where three-act dramas are projected on canvas. These are real dramas and such men as Henri Lavedan and Fernand LeBorne do not disdain to contribute to the picture stage. A drama by Lavedan was recently produced, entitled The Assassination of the Duke of Guise, the incidental music being written by Camille Saint-Saens. A number of noted actors and actresses appeared in the piece before the Cinematograph apparatus. There are three acts, and before the curtain is raised a brief account of the play is thrown upon the screen so that every one will understand the plot.

The last act is highly dramatic. Guise, superbly costumed, is about to enter the apartment of the king, when he is attacked from behind by eight assassins, who stab him to death. The struggle is long and exciting. He tries to protect himself with cushions after the assassins have seized his rapier, but is overcome, and after he has ceased to breathe, he is carried down the famous circular stairway of the Chateau DeBlois and taken to the room of the guards, where his body is thrown upon a large blazing fire and consumed.

The fame of the author, and of the composer who wrote the incidental music, would be sufficient alone to attract our best and most cultured citizens to the comfortable and commodious theatres where the motion picture performances are now given. We look forward to the time when our most able playwrights will not feel that it is beneath their dignity to write plots for moving picture dramas. It may even be anticipated that Rudyard Kipling, who has never actually turned his hand to playwriting, may some day be induced to give vent to his fantastic imaginations, coupled with his world-wide experience on ocean, plain and in jungle, through a play projected on white canvas.

In time there is bound to be a dearth of subjects as they are now produced, and furthermore, the people will want a change. Change of any kind means progress or nothing.

So, when we have Augustus Thomas, Charles Klein and Clyde Fitch writing pantomime plays for such actors as Forbes Robertson, David Warfield, Julia Marlowe and Mrs. Fiske we shall have reached the heyday of success of the moving picture.

The season of premieres is about over. With the opening of 1909, attractions will have scudded down into their even runs, all the theatres will have been provided for, and no new productions, or at least only a few, will be made thereafter. We have not had a great number of notable productions so far this season. With the possible exception of *The Devil*, no play that has been put on has caused anything like a furore, although Mr. Savage has also scored in *Mary Jane's Pa*, the title role of which is being played so admirably by Henry E. Dixey.

Still we have an unusually large number of plays that are far from mediocre—plays that are in fact above the average for real merit of construction. We speak only of the plays that are new this season. In addition to those already mentioned, there is *The Fighting Hope*, in which Blanche Bates has had a remarkably successful season at the Belasco Stuyvesant Theatre, New York. The combined artistic ability of the star and the producer, Mr. David Belasco being the latter, would be sufficient alone to make this play one of the season's real successes. It has, however, an intrinsic merit that it is almost impossible to define. It is well cast, remarkably well acted and magnificently staged. What more can the public ask for?

Charles Frohman has also made several remarkable productions. John Drew, in *Jack Straw*, has a vehicle that is equal in merit to anything in which he has ever appeared. Billie Burke in *Love Watches* has also been most generously provided for. It would be impossible here to name the long list of Mr. Frohman's stars and explain the relative merits of their plays, but, suffice it to say, that on the average they are equal to anything that he has ever done for himself, for his players and for the public in years gone by.

The Shuberts, Klaw and Erlanger, and all the other big New York and Chicago producing managers have thoroughly maintained their past records and we now find ourselves in the middle of a season that is for merit of productions at least equal to any that has ever been known in this country.

It must be remembered that these same managers approached the present season with something of uncertainty and trepidation. The panic was on and it was presidential election year. One or the other of these causes would have been sufficient to inspire any thinking manager with doubt and hesitancy, but they were confident that the black period would pass, and their expectations have been fulfilled to a certain extent. The prospects grow brighter day by day.

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TENT SHOWS

Detailed Statement of Facts Regarding the Combination of Buffalo Bill's Old West and Pawnee Bill's Great Far East—Benevolent Order of Tigers Hold Annual Meeting—Circus News of the Week

BENEVOLENT ORDER OF AMERICAN TIGERS.

The members of Jungle No. 1, Benevolent Order of American Tigers, located at Bridgeport, Conn., held their annual meeting recently and selected as their executive head for the ensuing term, Charles Crouch. The remainder of the officers are as follows: Vice-president, G. Fisher; Grand Treasurer, W. F. O'Hara; Treasurer, E. Cooper; Financial Secretary, H. Frisbie; Recording Secretary, H. S. Baldwin; Sergeant-at-Arms, H. Melhouse; Chaplain, W. Plassman; Outside Guard, Edward Riley; Physician, Dr. D. H. Monahan; Trustee—J. H. Readdy, Thomas Sticker, Thomas Lynch, S. Williams and R. Gay.

The tenth anniversary of the founding of the Benevolent Order of American Tigers will be celebrated in the rooms of Jungle No. 1, on New Year's eve. There will be a gathering of the members from this section of the country at the event. The membership embraces men in all the states of the Union, who have been or are at the present time engaged in the circus business. The order had its inception at Stoke-on-Trent, England, in 1848, when the Greatest Show on Earth started on its European tour.

It was for mutual benefit, it having long previously been the custom when one of the circusmen was taken sick or in distress for the other "troopers" to dig down and help him or her over the difficulties and it is a grand thing for the Tigers claim that never a member of the order was laid away in Potter's Field. The formation was talked over in the Hotel Windsor, London, some time before active measures were taken for its establishment, and this talk developed into activity. "Jake" Posey, chairman of the meeting, was delegated to canvass the men connected with the show to see how they felt about a brotherhood organization.

Every one fell in line, and 400 joined the ranks. The dues were set at six pence per week, and Tom McAvoy was the collector. The first act of officers were "Jake" Posey, president; Jack Coleman, Tom Lynch, Charles Henry, C. H. Hutchinson, vice-presidents; Tom McAvoy, secretary. It was the first organization of the kind ever formed by American abroad, and during its first year six brothers were laid away in England, France, Germany and Austria. Their graves are marked by handsome monuments, and the big band from the White Top played the funeral march on every occasion.

The organization also had a social aide, and the members made up parties when abroad who attended the big Paris fete, a banquet at Vienna, trips on the Danube and Rhine, and other points of interest, which brought them closer together. It was at first agreed to disband the order at the close of the tour in 1902, as many of the members were to be scattered to all parts of the earth and others had decided to join the Buffalo Bill Show for another tour abroad, but the brotherhood arising from the order was too strong and it was reorganized among a few of those who held together upon arriving home and locating in Bridgeport. All the original officers came to Bridgeport and thus the organization held together until it now has a membership of over 1,000.

TRUTH ABOUT DAN CASTELLO.

Potsdam, N. Y., Dec. 8, 1908.
Editor of The Billboard:

Dear Sir and Friend—I am not anxious to rush into print or contradict anybody, but the enclosed article is so far from being correct that I am sure you will be glad to have the facts from one who knows, and I think you will give me credit for being posted in such matters, and having a retentive memory.

In the spring of 1868, James M. Nixon, Ezbert Howes and Dan Castello started a circus from Frederick City, Md., by rail. The title was Nixon, Howes and Castello's Circus. They traveled two seasons, winding up on the Pacific Coast in the fall of 1869. The summer of 1870, W. C. Coup and Dan Castello took a steamboat show to the towns on Lakes Michigan and Superior, and did nicely. The spring of 1871 was the first of the Barnum Show, owned by P. T. Barnum, W. C. Coup and Dan Castello. It was a wagon show—opened in Brooklyn for a week and made a tour of the Eastern country, and from the start did a phenomenal business, far exceeding their expectations, and requiring more than double the canvas, horses and wagons at first intended. In 1872 was the first of the Barnum Show by rail, which started from New York and went as far west as Omaha. The late Peter Sell was right when he said in the Christmas Billboard of 1901 that 1872 was the first year of the Barnum Show by rail. The idea of the Barnum Show remaining thirty-one days at Salt Lake City in 1869 is absurd. On the face of it, Salt Lake City at that time was at least a two-day stand for a medium sized circus. In 1882, when some one claims to have seen W. C. Coup and Dan Castello in Billings, running the Barnum and Bailey Circus, the Barnum, Bailey &

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SCENERY AND SNOW PAINTINGS

JOHN HERFURTH,
2183 Boone Street -:- Cincinnati, O.

Hutchinson Show was in the East and Middle West, with Jumbo, elephant, as a feature. I give you the above facts for what they are worth without any desire to be conspicuous in the matter, knowing that The Billboard wants to be reliable.

I am busy at home looking after my annual big wood pile, and enjoying a needed rest after completing my twelfth season with John Robinson's Ten Big Shows.

Merry Christmas and a Happy New Year to you and big success to The Billboard.

Very truly yours,
GEO. S. COLE.

MEMORIES OF PAWNEE BILL'S WILD WEST.

While my light is burning softly,
And the fire is all aglow,
Fond memories take me throopin'
With Pawnee's Wild West Show.

Then I see the openin'
An' the rehearsal, which comea before,
Boys and girls hard at ridin'
To please the crowd outside the door.

There is T. Y., Clyde and Jack,
Slim, Jim, John and Joe,
Forked upon snortin' cayayos,
Rehearsin' hard for Pawnee's show.

Of the girls, you'll first see Ethel,
And Little Cossack Arline,
Tah, Nell, Dot and Edie,
Headed by Miss May, their Queen.

See the Injuns while they're ridin'
Black Hawk, Blue Horse an' Iron Shell,
Layin' close unto the Cossacks,
All ridin' just like hell.

Of the Greasers you'll first notice,
That there's Hombre and Jose,
An' there's Gene, the Yiddisher cowboy,
Gettin' in his usual plays.

Outside the door the crowd is waitin',
Our hand is playin' them a "trot,"
Krause is posin' on the front door,
Smokin' on a bum cheroot.

Jack White busy at his grindin'
Manning's a bull dog won't lay still,
"Come here, Jack!" hear him holler,
That's the front of Pawnee Bill.

I see now that the show has started,
I'm once more on the inside,
Where the scene is a western cow-town,
Was known to be Pawnee's pride.

There's the old postoffice and dance-hall,
Zack Taylor's and Levy's, too,
In the rear the mountains and canyons,
Blendin' with skies so blue.

Greasers, Injuns and cow hands,
Were the first that met your eye,
Followed by the cowboys and cowgirls,
In a dance—a great surprise.

Then came the ropin' and buckers,
Cossacks and ahooners, too,
And a real western stage hold-up,
By a Mexican handit crew.

The dance at Buck Nelson's,
I was always so good,
Pawnee Bill's shootin' the thing,
The Indian fight as a finale—the Wild West,
Closed with a bling.

ADDENDA:

Now in winterquarters we're restin',
Dreamin' of the days gone by,
I've told you the story of Pawnee Bill's Show,
An' now I must say: Goodbye!
GEO. W. CONNER.

COLE BROS.' WINTERQUARTERS.

Good old Santa Clans did not overlook the winterquarters of the Cole Bros.' Shows, on his trip through Erie County, Pa., Christmas. He hesitated in Harborcreek, where the winter-quarters are, long enough to make the many workmen who are employed during the winter by the show, happy. Manager M. J. Downs, had instructed Superintendent E. E. Goodell, to see that the day was becomingly observed and it was. The men were given holiday and work was entirely suspended. Christmas morning each workman was presented with a pair of heavy felt boots, six pair of stockings, a pair of warm gloves and a good winter cap. The dinner served was one that will be told of around the big top next season. There was turkey, and with it everything that goes with it, even to the plum pudding and brandy sauce. After dinner each man was given six cigars and a pound of tobacco, and the lounging room resounded with jokes and laughter, as many interesting reminiscences were told. In the evening the men were given a straw slide into Erie, where they all attended the local theatre, as the guests of Manager Downs. After the show they enjoyed a theatre supper at the Morton House, and returned to winterquarters in time to hear the roosters crowing as they unshowered in Saturday morning.

Jack Toomey, who was on car number two of the Cole Bros.' Show, last season, fell from a scaffold while posting bills in New York, last week. While painfully injured, it is not anticipated that his injuries will prove serious.

George Chennell, of the Columbias, O., bill-posting plant, was the guest of Manager Ferris, of Whitmeier and Fibbrick's plant at Buffalo, N. Y., last week.

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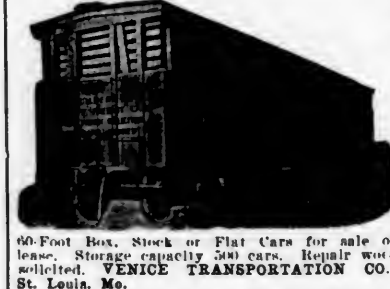
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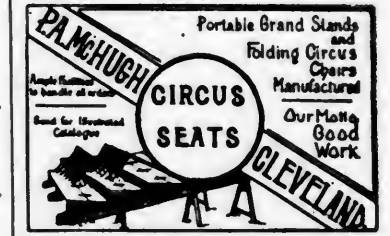
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Theatre of not less than 1,200 seating capacity. In large city for moving picture purpose. Am financially responsible. Address P. H. D. Isenberg Hotel, Toledo, Ohio.

WANTED—Moving Picture Machine and 100 Chairs. Also Piano Player and Singer. STAR THEATRE CO., 215 Court Street, Hamilton, Ohio.

General Agent, Ed. C. Knupp, returned to his home in Jamestown, N. Y., last week. He spent Christmas with his family and will remain and will remain with them until the holidays are over. General Superintendent James Downs, of Cole Brothers' Shows, spent Christmas in Toronto, and is once more on the road for the show. Superintendent Downs enjoys the confidence of his father, Manager M. J. Downs, and has a very beautiful way of accomplishing everything entrusted to him.

THE NORRIS & ROWE FAILURE.

The failure of the Norris & Rowe Circus was announced last week, when an application was made to declare the firm an involuntary bankrupt. Norris & Rowe filed a schedule to-day showing liabilities of \$57,873 of which \$5,555 is for wages, \$29,987 secured debts and the balance unsecured.

The assets are as follows: Two advertising cars, \$4,000; three sleepers, \$6,500; one elephant car, \$800; four stock cars, \$1,300; three tableau hand wagons, \$1,800; one steam calliope, \$1,000; twelve animal cages, \$2,400; forty-one baggage horses, \$4,100; thirty-two Shetland ponies, \$1,200; three Shetland colts, \$150; wardrobe, including band uniforms, tournament and entire costumes, trappings for elephants, camels, etc., \$1,000; four elephants, \$6,000; four lions, \$1,500; one lioness, \$500; pair tigers, \$1,500; eight camels, \$2,000; ten performing dogs, \$500; and one trick mule, \$50.

The entire circus is valued at \$60,725. The principal creditors are E. A. Shannon, \$10,000; Donaldson Lithograph Co., \$19,975; McStay Supply Co., \$2,000; McDonald Family, \$1,065; Schrade Brothers, \$1,635. The entire outfit will be sold at auction by Referee Green, of the Bankruptcy Court.

SUN BROS.' 1908 TOUR.

By THE "PROFESSOR."

The Sun Brothers' Show finished its season in a veritable blaze of glory at Chaucery, Ga., on Monday, December 21, "a blaze of glory" because everything was with them right up to the finish. Great weather, fine show lots and excellent business for this time of year. The last week was spent in good old Georgia, where "Wisdom, Moderation and Justice" is the State motto, and also where the Sun Show is known as "The Georgia Institution of Entertainment," and where the citizens sway by the good merits and the great cleanliness of the Sun Show. Waycross, Jessup, Bayley and Chaucery, all gave us splendid houses and the show was well received by the crowds.

We had two nice weeks in Florida. Much sight-seeing, fishing, bathing and out-door sports were indulged in by the people of the show. Tampa, Ocala, St. Augustine and Jacksonville accorded the show good business and the minor towns also were satisfactory.

During the season just finished, the show traversed the following states: Georgia, Alabama, Mississippi, Tennessee, Kentucky, Virginia, West Virginia, Maryland, Indiana, Ohio, and Florida. The mileage was 10,500 miles.

The weather conditions were unusually fine. With the exception of early spring, it was the best season as far as climatic conditions are concerned, that the Sun Show enjoyed during their seventeen years in the tented business.

The show is now at Central City Park, Macon, Ga., all placed away for the winter lay-off. The work of rebuilding the show will commence directly after the Christmas holidays and many new wagons and vehicles will be built. The show for 1909 will be of greater magnitude and will possess all modern methods and an entirely new program of acts: in fact the show will be particularly noticeable for the number of "troupe" or "big" acts.

The following people that were with the 1908 troupe, will again be with the show next season: Francis J. Hoyle and Company, the Avalon Troupe, William Connors, William O'Dale, equestrian and rider; Nate Goetz, Elmer Lazone, Miss Clo Wenzell, Miss Josie Brown, Fred Kenno and Joe McAllister. Some of the new-comers will include the Walter Gino Troupe of acrobats and triple bar performers; Miss Bellini, principal equestrienne; The De Lucos, European ring performers, and Otto and Jessie Weaver, Charles Gerlach will again be the big show bandmaster, and D. H. Gillis will also again guide the destiny of the annex shows and the privileges.

CIRCUS GOSSIP.

Rhoda Royal's Circus Hippodrome was such a success at the Coliseum, St. Louis, the week of December 14, that the Strainers booked the show for the second week. A big feature during the second week was Dare Devil Hurl in his thrilling exploit of looping the loop without a loop.

Jas. J. Brown, legal adjuster with the Hagenbeck-Wallace Show the past season, has been spending a few weeks at French Lick, Ind., and leaves January 1 for California, where he will be interested in the show business. He states that he will not be with the white tops during the season of 1909.

Geo. (Fatty) Pringle, who was with the John Robinson Shows this season, will shortly open a moving picture and vaudeville theatre at Frankfurt, Ky. Mr. Pringle will run his house on the same principle as in St. Louis and Chicago, where he was highly successful.

The Original She, sensational dancer, is at present filling a four weeks' engagement at the Empire Theatre, Springfield, Ill., after a prosperous season with the Hagenbeck-Wallace Show, with which organization she has been engaged for 1909.

Chas. H. Tinney, bandmaster with Cole Brothers' Show, is recovering from a surgical operation and is now at his home in Memphis, Mo. He leaves January 1, for Hot Springs, Ark.

D. D. LaRue, general agent of Cole & Cooper's Enormous Shows, closed the advance at Thomasville, Ga., December 17. The show went into winterquarters at Thomasville, December 25.

Minnie Russell, one of the famous Tyball Sisters, butterfly act, with the Sellis-Floto Shows, was married to an Oklahoma City (Okla.) theatre attache at Oklahoma City, last week.

Clarence Erickson, treasurer of the Cole & Cooper's Shows, was in Cincinnati for a few hours, December 22. Mr. Erickson was en route to his home in Warren, Pa.

EDW. P. NEUMANN, JR., Pres. JNO. C. McCAFFERY, Treas.

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SEASON 1909.

Attractions with merit and drawing power, including FREAKS, PRODIGES, UNIQUE ACTS and UNUSUAL EXHIBITS, ETC.

WANTED ESPECIALLY, MIDGETS, (NO DWARFS); also high class Musical Act, 2 to 4 people, fine wardrobe, lay-out, etc. IF YOU HAVE SOMETHING NEW, WE WANT IT. Address, LEW GRAHAM, Manager Annex, - 601 W. 182nd St., New York City. "Silence, Negative."

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Most Beautiful Park in New England

Situated in East Providence, at the head of Narragansett Bay, within four miles of Providence, sixteen miles of Fall River, and accessible to Brockton, Taunton, Pawtucket, Attleboro, Worcester, and other large manufacturing towns. Reached by electric cars and steamboat. Park consists of about 48 acres, on a high bluff, commanding view for miles down the Bay and up the river to the city, with three cottages besides the park buildings proper, which consist of Administration Building, Elegant College Inn with Cafe, Magnificent Dining Hall, Beautiful Dance Hall, and a number of other buildings; all being built within two years. Is in fine condition for immediate use. Possession given immediately. For further information address B. B. NICKERSON, Trustee, 101 Sabin St., Providence, R. I.

AL. F. WHEELER'S NEW MODEL SHOWS.

America's Neatest Wagon Show. WANTED—For the 1909 Tented Season, Aerial Team (lady and gent), Baton Spinner doing other acts. Performer who is experienced Ticket Seller for Reserved Seats, Talking and Slugging Clown doing Concert turn. Outside Attraction with light apparatus, doing turn for ring. All must do two or more turns. Competent Musicians for B. & O. Boss (Caucasian, Boss Property Man, Boss Pony Man (no boy), to get Cage Train over road. FOR THE ADVANCE—Sober, Hustling 2nd Agent, who is good Lithographer and Baauer Man, and close Contractor, and Sober, Hustling Billposters with Wagon Show experience. Address E. J. FRANK, Oxford, Pa. WANTED TO BUY—Rolling Globe and Trolley, suitable for Bears; also Pony Harness and Trappings; must be good as new. Address CAPT. H. SNIDER, Oxford, Pa. All others address AL. F. WHEELER, Oxford, Pa.

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ROUTES AHEAD

Managers and performers are respectfully requested to contribute their dates for this department. Routes must reach The Billboard Saturday, to insure publication.

Telegrams inquiring for routes not given in these columns will be ignored unless answers are prepaid. Routes that come in too late for classification, can be found on another page, under "Additional Performers' Dates."

PERFORMERS' DATES.

(When no date is given December 28-Jan. 2 is to be supplied.)

Adams, Edward B. (Schumann): Frankfort, Ger., Jan. 1-15. Aldridge, Charles: En route with the Round-Up. See Dramatic Routes. All, George (Drury Lane): London England Dec. 7-Feb. 28. Alvarez, Three: En route with the Jersey Lilies. See Burlesque Routes.

Brixton, L. Taub: En route with The Phantom Detective. See Dramatic Routes. Brown, Mill: En route with the Round-Up. See Dramatic Routes. Bvdnick, Steve (Barrison): Waukegan, Ill., indef. Burton, Arthur: En route with the Wiedemann Shows. See Tent Show Routes.

Courtney & Jeanette (Fairlyland): Bristol, Tenn., indef. Crawford, Pat: En route with Ill Henry's Minstrels. See Minstrel Routes.

Douglas & Van (Blju): Flint, Mich.: (Ma Jestic) Kalamazoo 3-9. De Haven Sextet (Majestic): Milwaukee, Wis.: (Olympic) Chicago, Ill., 4-9.

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Galloway, Bert (Harris): Braddock, Pa., Nov. 21-Indef.
 Gos, John: On route with Vogel's Minstrels. See Minstrel Routes.
 Graham, R. A. (Dime): Walla Walla, Wash., Indef.
 Graydon, Blanche (Fifth Ave.): St. Cloud, Minn., Sept. 7-Indef.
 Gaudinbitts, The (Empire): Holloway, Eng., 4-9; (Empire) New Cross 11-16; (Empire) Stratford 18-23; (Empire) Shepherds Bush 25-31.
 Gotch, Frank A. & Co. (Empire): Birmingham, Eng., 4-9; (Empire) Liverpool 11-16.
 Goldsmith & Hoppe (Indiana): South Bend, Ind.; (Majestic) Cedar Rapids, Ia., 4-9.
 Grotell's Dogs (Grand): Victoria, Can.; (Grand) Tacoma, Wash., 4-9.
 Gruber & Kew (Theatrical): Lansing, Mich., 28-30; (Casino) Flint 21-Jan. 2.
 Gardner & Stoddard (Hudson): Union Hill, N. J.; (Greenpoint) Brooklyn, N. Y., 4-9.
 Gainesboro Girl (G. O. H.): Pittsburg, Pa.; (Majestic) Johnston 4-9.
 Gardner & Vincent (Orpheum): Memphis, Tenn.; (Orpheum) New Orleans, La., 4-9.
 Gibson, Sydney C. (Majestic): Milwaukee, Wis.; (Olympic) Chicago, Ill., 4-9.
 Grant, Bert & Bertha (Poll's): Worcester, Mass.; (Poll's) Springfield 4-9.
 George & George (Family): Lafayette, Ind.; (Grand) Marion 4-9.
 Grimm & Satchell (Family): Helena, Mont.; (Family) Butte 4-9.
 Gory Trio (Hathaway's): New Bedford, Mass.
 Gladia & Blak (Bijou): Lacrosse, Wis.
 Gath, Karl & Erna (Howard): Boston, Mass.
 Gardner's Musical (Vaudeville): Lincoln, Neb.
 Gennaro, & His Venetian Gondoliers Band (Majestic): Des Moines, Ia.; (Orpheum) Sioux City, Ia., 3-9.
 Glose, Augusta (Orpheum): St. Paul, Minn.; (Dominion) Winnipeg, Can., 4-9.
 Gossana, Bobby (Princess): Coshocton, O.; (Marion) Marion 4-9.
 Gartelle Bros. (Temple): Detroit, Mich.
 Gilroy, Haynes & Montgomery (Shubert): Utica, N. Y.
 Gordon & Shakon (Pantages'): San Jose, Cal.
 Gray's Baboons (Maryland): Baltimore, Md.
 Gray & Van Liew (Empire): Cincinnati, O.; (Arch) Hartford City, Ind., 4-9.
 Gavin, Platt & Peaches (Majestic): Johnston, Pa.
 Grannon, Ila (Treat): Trenton, N. J.
 Halperin, Sam: On route with the Raymond Teal Musical Comedy Co. See Musical Routes.
 Haney, Wm.: On route with the Railroad Jack Co. See Dramatic Routes.
 Hamer, Gny, & Co. (Cameraphone): Omaha, Neb., Dec. 7-Indef.
 Harcourt, Frank: En route with A Bunch of Keys Co. See Musical Routes.
 Harmonious Four (Gem): St. Louis, Mo., Indef.
 Harrison, A. L.: En route with Folies of the Day. See Burlesque Routes.
 Harrison, Leo F.: En route with the Midnight Flyer Co. See Dramatic Routes.
 Harris, Sam: En route with John W. Vogel's Minstrels. See Minstrel Routes.
 Hart, George E.: En route with In at the Finish Co. See Dramatic Routes.
 Hawk, Earl: En route with the Carl W. Cook Stock Co. See Dramatic Routes.
 Hayne & Graham: En route with John W. Vogel's Minstrels. See Minstrel Routes.
 Hayman & Franklin (Pavilion): London, Eng., Dec. 7-Jan. 16.
 Healy, Jeff & Lavern: En route with Rice & Barton's Gaiety Co. See Burlesque Routes.
 Heaston, Billy (Star): Charleroi, Pa., Indef.
 Hecker, Freddie W. (Parlor): Superior, Wis., Nov. 23-Indef.
 Hewlette, Bob & Mae (Standard): Ft. Worth, Tex., Indef.
 Hoerlein, Lillian (Seaman): Frankfort, Ger., Jan. 1-15.
 Holden, Agnes (Sipe's): Kokomo, Ind., Indef.
 Howard, Edna (Crystal): Loganport, Ind., Indef.
 Howard, George F. (Empire): Springfield, Ill., Indef.
 Hutchinson, Lillian: En route with the People's Stock Co. See Dramatic Routes.
 Hyllyers, The Three (Aldome): Jacksonville, Fla.
 Hodge, Robt, Henry & Co. (Orpheum): Harrisonburg, Pa.; (Orpheum) Allentown 4-9.
 Harris, Charley (Walker O. H.): Champaign, Ill.; (Majestic) Montgomery, Ala., 4-9.
 Holland, Webb & Co. (Orpheum): Mansfield, O., 28-30; (Orpheum) Newark 4-9.
 (Orpheum) Canton 4-9.
 Hassmann, The Wonderful Four: Blumarck, N. D.; (Empire) Grand Forks 4-9.
 Hayler & Janet (Brinkman's): Bemidji, Minn.; (Bijou) Brainerd 4-9.
 Harnish, Mamie (Sipe's): Kokomo, Ind.; (Crystal) Loganport 4-9.
 Hawley & Olcott (Majestic): Denver, Col.; (Lincoln) Lincoln, Neb., 4-9.
 Hughes Musical Trio (Orpheum): Atlanta, Ga.; (Colonial) Norfolk, Va., 4-9.
 Hill, Ann (Gaiety): St. Louis, Mo.; (Star & Gaiety) Chicago, Ill., 4-9.
 Hellen & Hayes (American): St. Louis, Mo.; (Majestic) Chicago 4-9.
 Hickman Bros. & Co. (Keith's): Cleveland, O.; (Armory) Binghamton, N. Y., 4-9.
 Hill, Cherry & Hill (Orpheum): Harrisburg, Pa.; (Orpheum) Boston 4-9.
 Harrison-West Trio (Unique): Sheboygan, Wis.; (Majestic) Madison 4-9.
 Herbert, the Frogman (Majestic): Little Rock, Ark.; (Majestic) Ft. Worth, Tex., 4-9.
 Holt, Edwin, & Co. (Orpheum): San Francisco, Cal.; (Orpheum) Oakland 4-16.
 Hansone (Bijou): Plaqu, O.; (Broadway) Middletown 4-9.
 Howell, Isabell, & Gloria (Variety): Canton, Ill.; (Main St.) Peoria 4-9.
 Hanner Bros. & Co. (Family): Moline, Ill.; (Garlick) Burlington, Ia., 4-9.
 Harrington, H. A. (Alpha): Erie, Pa.; (Grand) Cleveland, O., 4-9.
 Herbert & Vance (G. O. H.): Pittsburg, Pa.

Hill & Ackerman (Star): Muncie, Ind.; (Bijou) Virginia, Minn., 4-9.
 Harlem Bros. (Million Dollar Pier): Atlantic City, N. J.
 Hylands, Three: Calgary, Can.; Edmonton 4-16.
 Hyde, Mr. & Mrs. Robt. (People's): Philadelphia, Pa.
 Hillman & Roberts (Elm St.): Penn Yan, N. Y.
 Hall & Pray (Star): Livermore Falls, Me.
 Henry & Young (Pantages'): Portland, Ore.
 Howard's Musical Poodles and Comedy Dogs (Keith's): Portland, Me.
 Hawley, E. E. & Co. (Hathaway's): New Bedford, Mass.
 Harris & Hillard (Majestic): Houston, Tex.
 Hamilton, Ann, & Co. (Bijou): Saginaw, Mich.
 Hayden Bros. (North Ave.): Chicago, Ill.
 Harris, Istie (Star): Akron, O.
 Hale, Jess, & Co. (Gaiety): Asheville, N. C.
 Haywards-Pistel Co. (Orpheum): Reading, Pa.; (Keith's) Columbus, O., 4-9.
 Hazzard, Lynne & Bonnie (Grand Family): Fargo, N. D.; (Arcade) Minot 4-9.
 Harned, Virginia, & Co. (Majestic): Milwaukee, Wis.
 Harveys, The Four (Orpheum): Spokane, Wash.; (Orpheum) Seattle 3-9.
 Hoch, Emil, & Co. (Maryland): Baltimore, Md.
 Hall Room Boys: Wilmington, Del.
 Horton & La Friska (Empire): Hoboken, N. J.
 Howard & Howard (Orpheum): St. Paul, Minn.
 Hayes & Wynne (Empire): Leeds, Eng., 4-9; (Palace) Leicester 11-16; (Empire) Cardiff, Wales, 18-23.
 Harvey & Bayless (Alpha): Erie, Pa.
 Henderson-Thomas (Union): Bangor, Me.
 Hickman, Willis & Co. (Orpheum): Zanesville, O.
 Horan & Van: Hazleton, Pa.
 Hoopes, Grace Dexter (Majestic): Houston, Tex.
 Holmes & Holliston (Grand): Portland, Ore.
 Hughes Bros., Musical (Orpheum): Oawego, N. Y.
 Houston, Arthur (Empire): Hoboken, N. J.
 Hoey & Lee (Shubert): Utica, N. Y.
 Havel & Kyle (Majestic): Johnston, Pa.
 Herron, Bertie (Majestic): Johnston, Pa.
 Imperial Musical Three (Victoria): Wheeling, W. Va.
 Irving, Musical (Kentucky): Cynthiana, Ky.; (Hippodrome) Lexington 4-9.
 Innes & Ryan (Main St.): Peoria, Ill.
 Italian Trio (Orpheum): Los Angeles, Cal.
 Ines & Taki (Lyric): Dayton, O.
 Ingram & Hyatt (Crystal Palace): Rock Hill, S. C.; (Idle Hour) Charleston 4-9.
 Jerome, Arthur: En route with the Fox Minstrels. See Minstrel Routes.
 Johnson, Charles: En route with the Cosmopolitan Carnival Co. See Midway Routes.
 Jones, Walter, & Blanche Deyo: En route with Joe Weber's Travesty Co. See Musical Routes.
 Jefferson, Cecil (Princess): Columbus, O.; (New Sun) Springfield 4-9.
 Julian & Dyer (Walker O. H.): Champaign, Ill.; (Indiana) South Bend, Ind., 4-9.
 Joly & Wild (Varieties): Terre Haute, Ind.
 Jordan, Great (Theatrical): Rome, N. Y.
 Johnson, Carroll (Orpheum): Altoona, Pa.; (Poll's) Scranton, Pa., 4-9.
 Josselin Trio (Orpheum): Seattle, Wash.; (Orpheum) Portland, Ore., 3-9.
 Jennings & Renfrew (Armory): Binghamton, N. Y.
 Johnson, Honey: Concord, N. H.
 Jackson, Ollie (Red Mill): Vincennes, Ind.
 Johnson, Billy M. (Pastime): Lockhaven, Pa.
 Johnson Bros. & Johnson (Congress): Portland, Me.; (O. H.) Augusta 4-9.
 Jacob & Sardel (Walker O. H.): Champaign, Ill.
 Jansell, Saddle (Empire): Hoboken, N. J.
 Kartellos, The Juggling: En route with DeRne Bros. Minstrels. See Minstrel Routes.
 Kaufman, Reba & Ines (Folies Bergere): Paris, France, Nov. 18-Indef.
 Kennedy & Boyle: En route with Gny Bros. Minstrels. See Minstrel Routes.
 Kenton, Dorothy (Donacher's): Vienna, Austria, Jan. 1-3.
 Kershaw, Thos. (Hathaway's): Lowell, Mass., Aug. 31-Indef.
 Kratoch, The (Apollo): Vienna, Austria, Jan. 1-31.
 Kinker (Walker O. H.): Champaign, Ill.; South Bend, Ind., 4-9.
 Kane, Leonard (Pantages): Portland, Ore.
 Kolb & Miller (Garlick): Ottumwa, Ia.
 Kawano, H. (Grand): San Diego, Cal.
 Kitahana Jap Troupe (Orpheum): Sioux City, Ia.; (Orpheum) Omaha, Neb., 3-9.
 Kelly, Sam & Ila (Wagwan): San Francisco, Cal.; (Washington Sq.) San Francisco 3-9.
 Kotaro, Frank (Arcade): Toledo, O.; (Orpheum) Gallon 4-9.
 Kelly & Wayne (Grand): New Orleans, La.
 Kirk, H. Arthur (Lycenm): New London, Conn.
 Kelly, Walter (Keith's): Providence, R. I.
 Klein & Clifton (Majestic): Houston, Tex.; (Majestic) Galveston 4-9.
 Keefer & Kline (Lycenm): Eveleth, Minn.; (Bijou) Superior, Wis., 4-9.
 Keatons, Three (Orpheum): Reading, Pa.; (Garlick) Wilmington, Del., 4-9.
 Keegan & Mack (Empire): Des Moines, Ia.; (Lycenm) St. Joseph, Mo., 4-9.
 Kenna, Chas. (Keith's): Providence, R. I.
 Keeley Bros. (Orpheum): New Orleans, La.; (Orpheum) Kansas City, Mo., 4-9.
 Kelley, Mr. & Mrs. Harold (Majestic): Ann Arbor, Mich.; (Bijou) Flint 4-9.
 Keane, J. Warren (Colonial): Richmond, Va.; (Colonial) Norfolk 4-9.
 Kaufman Bros. (Poll's): Scranton, Pa.
 Keene & Adams (Star): Seattle, Wash.
 Knight, Harlan (Poll's): Waterbury, Conn.
 Kremka Bros. (Mohawk): Schenectady, N. Y.
 Kershaw & Gloom (Vanderbilt): Mount Olive, Ill., 28-30; (Gem) Litchfield 31-Jan. 2; (Armory) Litchfield, Ill., 3-5; (Electric) Staunton 6-8.

Kobers, The Three (Victoria): Wheeling, W. Va.; (Phillips) Richmond, Ind., 4-9.
 Kitamura Troupe, Twelve (G. O. H.): Syracuse, N. Y.
 Keley, Alfred, & Co. (Orphenm): Sioux City, Ia.
 Kyasas, The (Shubert): Utica, N. Y.
 Lafayette, The Aerial: En route with the Cosmopolitan Carnival Co. See Midway Routes.
 LaMaze Bros., Three (Casino): Buenos Ayres, So. America, Dec. 1-Indef.
 LaMont, Harry II.: En route with the Merry Maldens. See Burlesque Routes.
 Lane Trio: En route with John W. Vogel's Minstrels. See Minstrel Routes.
 Lang, George (Crystal): Bedford, Ind., Indef.
 Latoy Bros.: En route with the Gay Masqueraders. See Burlesque Routes.
 Lee, James P. (Unique): Los Angeles, Cal., Indef.
 LeRay, Dollie (Bijou): Racine, Wis., Aug. 21-Indef.
 Leslie, James (Gem): Meridian, Miss., Indef.
 Lewis & Lessington: En route with Williams' Imperials. See Burlesque Routes.
 Light, Dick: En route with A Royal Slave. See Dramatic Routes.
 Lucier, Marguerite: En route with Hana & Nix Co. See Dramatic Routes.
 Lytes, Three: En route with the Fashion Plates. See Burlesque Routes.
 LaFleur, Joe, & Ila Dogs (Orphenm): Minneapolis, Minn.; (Dominion) Winnipeg, Can., 3-9.
 Low, Walz (Poll's): Waterbury, Conn.; (Poll's) Bridgeport 4-9.
 Londe & Thy (Bennett's): Hamilton, Can.; (Lyric) Dayton, O., 4-9.
 Luce & Luce (Alpha): Erie, Pa.; (Family): Williamsport 4-9.
 LeClair, Harry (Bennett's): Ottawa, Can.; (Bennett's) Hamilton 4-9.
 Leewood & Bryson (G. O. H.): Indianapolis, Ind.; (Columbia) Cincinnati, O., 3-9.
 Leffingwell, Bruce & Co. (Family): Bnite, Mont.; (Washington) Spokane, Wash., 4-9.
 Lanken's Poodles, D. J. Woods, mgr. (Washington): Spokane, Wash.; (Star) Seattle 4-9.
 LaBord & Ryerson (Orphenm): Tiffin, O.; (Lyric) Urbana 4-9.
 Law, Walter (Proctor's Fifth Ave.): New York City; (Proctor's 125th St.) New York City 4-9.
 Leigh, Iside, & Co. (Hathaway's): Lowell, Mass.; (Hathaway's) New Bedford, Mass., 4-9.
 Lawrence & Healy's Stage Struck Kids (Variety): Canton, Ill.; (Main St.) Peoria 4-9.
 Leighton, Three (Colonial): New York City; (Orpheum) Brooklyn 4-9.
 Lindsay, Fred (Waverly Market): Elmburgh, Scotland, 4-9; (Empire) Stratford, Eng., 11-16; (Empire) New Cross 18-23; (Empire) Holloway 25-31.
 LeClair, John (Bijou): Winnipeg, Can.; (Bijou) Duluth, Minn., 4-9.
 Long Acre Quartette (Lyric): Dayton, O.; (Keith's) Cleveland 4-9.
 Longhin's Dogs (Ideal): Cripple Creek, Col.; (Electric) Greeley 4-9.
 Leech, Al (Proctor's 5th Ave.): New York City; (Shubert) Utica 4-9.
 Levy, Sam (O. H.): Lndington, Mich.; (Bijou) Ann Arbor 4-9; (Bijou) Albion 7-9.
 Lewis & Chaplin (Bijou): Alton, Ill.
 Layline & Leonard (Orphenm): Denver, Col.
 LeHites, Three (Armory): Binghamton, N. Y.
 Leonard, Gus (Majestic): Denver, Col.
 Livingstons, Three (Cook's O. H.): Rochester, N. Y., 4-9.
 LeClair & West (Gem): Rocky Mount, N. C.
 LaTon, Irene, and Dog Zaza (Poll's): Waterbury, Conn.
 Laxen, Cross & Co. (Cook's O. H.): Rochester, N. Y.
 Leonora, LaBelle (Sceneic Temple): Willmantic, Conn.
 Levy, Mrs. Jules, & Family (Unique): Des Moines, Ia., 4-9.
 LaPetite Revue (Poll's): Bridgeport, Conn.; (Proctor's 5th Ave.) New York City 4-9.
 Loraine, Oscar (Armory): Malden, Mass.; (Bennett's) Montreal, Can., 4-9.
 Lewis & Green (Majestic): Des Moines, Ia., 3-9.
 Lamb's Mankins (Masonic Temple): Fort Wayne, Ind.; (Grand) Marion, Ind., 4-9.
 Lasky's, A Night On a Horse Boat (Haymarket): Chicago, Ill.; (Majestic) Milwaukee, Wis., 4-9.
 Lasky's Love Waltz (Poll's): Waterbury, Conn.; (Poll's) Bridgeport 4-9.
 Lasky's Pianophends (Orphenm): Kansas City, Mo.
 Lasky's Military Octette (Orphenm): New Orleans, Ia.
 Lasky's Birdland (Chase's): Washington, D. C.
 Lois (Palace): Wilmington, N. C.
 LeGrange & Gordon (Home): Brenham, Tex.
 Lampe Bros. (Family): Pottsville, Pa., 4-9.
 Lye, James (Colonial): Dallas, Tex.
 LaBlanche, Great (Lyric): Columbia, S. C.
 LeDent, Frank (Keith's): Portland, Me.
 Leipzig (Keith's): Boston, Mass.
 Levitt & Falls (Princess): Youngstown, O.
 Lincoln Military Four: Brownville, Pa., 28-30; Homestead 21-Jan. 2.
 Loken's Llena (Family): Superior, Wis.
 Loken's, Harry, Bears (Bijou): Sacramento, Cal.
 Lasky's, At the Country Club (Poll's): Worcester, Mass.
 Lasky's Military Octette (American): St. Louis, Mo.
 Lawrence, Al (Shea's): Toronto, Can.
 Lind, Homer, & Co. (Orphenm): Denver, Col.
 Little Hipp (Hippodrome): Cleveland, O.
 Leville & Sincilar (Mary Anderson): Louisville, Ky.
 Le Clair & Sampson (Columbia): Cincinnati, O.
 McKean, Jimmie (Star): Charleroi, Pa., Indef.
 Macks, Two: En route with the Avenue Girls. See Burlesque Routes.
 Maddox, Richard C.: En route with the Candy Kid Co. See Dramatic Routes.

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Skating Rink News

Plans for the Roller Marathon Race at San Francisco indicate that it is to be an Event of Real Importance—Allie Moore Entered for the Speed Contest Held at the Chicago Coliseum Under the Management of Al. Flath.

SAN FRANCISCO ROLLER MARATHON RACE.

The Roller Marathon Race to be held on skates New Year's day, from the Coliseum Rink, indicate from the entries received so far, that it will be a success, as all of the fastest skaters of the bay counties have entered, including L. Bierwirth, George Richardson, James Kennedy and Ray Gavlin, who skated for twenty-three hours at San Jose this summer, the route which the skaters will go is as follows: Start from the Coliseum Rink, "At the Panhandle" over Baker to Fulton—Fulton to Stetler—Stetler to Golden Gate—Golden Gate to Van Ness—Van Ness to Market—counter on Van Ness to Lombard—Lombard to Scott—counter on Lombard to Van Ness—Van Ness to Golden Gate—Golden Gate to Baker, and back over one mile on the rink. The prizes will be one handsome gold medal to the winner, silver medals for the second and third prizes, also numerous smaller prizes. The race will start at 2 P. M. sharp. Entry blanks can be procured from Everett Sharp, manager Coliseum Rink. Following is the list of speed artists already entered:

George Richardson, Al. Dolan, Floyd Holland, Ed. Floyd, Chas. Simon, Edw. Richardson, A. Friedel, Walter Larue, H. Heckler, Lester Bierwirth, Thos. O'Brien, Yank Holland, Sid. Linton, Herb. Stanley, Chester Howell, Chris Kearse, Sam Spencer, James Kennedy, Jas. Calhoun, Les. Fitzgerald, Robt. Budd, Walter Smith, L. M. Heckler, Chris. Ward, Walter Spencer, Ray Gavlin, Jno. Stoddard, Leo Kearns, Edw. McDonald, Alb. Linden, Louis Vierckel, Edw. Lanigan and Artie Kahn.

ALLIE MOORE TO APPEAR IN CHICAGO.

Allie Moore, the undisputed world's champion professional roller skater, of who little has been heard or seen for a long time, will be seen in a contest at the Coliseum Rink, Chicago, the week of December 28, and will prove interesting news to the roller fans. Al. Flath, on his return from Milwaukee, had in his possession, a contract signed by Moore, who is to appear in a contest at the Coliseum Rink. Moore has lodged himself at the River View Hotel, Chicago, and says he will be in good shape for the contest.

EARLE REYNOLDS' LETTER.

The large advertisement headed "You, Mr. Billboard Reader," signed by the Mars Manufacturing Co., of Chicago, has created a sensation in skating circles all over the entire country. My mail the past week has been exceptionally heavy, the majority of the rink managers and skaters writing me asking what I think of the proposed consolidation. I am at liberty to state that all I know is what I have read in the advertisement. The skaters, rink managers and all those interested in skating are a department of their own. The manufacturers have always taken care of their end and I presume that they will continue. According to the advertisement it clearly shows that the manufacturers have always taken care of their end and I presume that they will continue.

According to the advertisement it clearly shows that the manufacturers have had a most profitable season and I hope that they will enjoy many more seasons just as good. There is no question in my mind after a thorough examination of the present and that of the old rink that roller skating is now upon a plane of continual improvement due greatly to the men who have invested their capital in roller rinks and skating property as well as the effort of the greatest skaters to hold it upon a moral plane of excellence by presenting acts that interest the rink audiences to a point of excellent artistic achievement in scientific ability. It has been the aim of all skaters that have reached that most essential point to present their offerings in such showmanship style to interest the spectators that they become imbued with the real interest of the art. Manufacturers of skates have been continually improving their wares to a high point of perfection by placing upon the market, skates which have been the aim of all skaters that have reached that most essential point to present their offerings in such showmanship style to interest the spectators that they become imbued with the real interest of the art. Manufacturers of skates have been continually improving their wares to a high point of perfection by placing upon the market, skates which have been the aim of all skaters that have reached that most essential point to present their offerings in such showmanship style to interest the spectators that they become imbued with the real interest of the art. Manufacturers of skates have been continually improving their wares to a high point of perfection by placing upon the market, skates which have been the aim of all skaters that have reached that most essential point to present their offerings in such showmanship style to interest the spectators that they become imbued with the real interest of the art.

Roller skating has proved to be the most essential exercise for the young as well as the old. The exercise is of a graduated nature, it develops the muscles and brings into play all the principal organs of the body, without any strain or injurious effects. You simply get the exercise without hardly noticing it. Every doctor of note who has not been looking for

patients has in loud tones praised roller skating as the most healthful of American pastimes.

Roller skating has come to stay. The past season has proven that fact. Large rinks of the most modern type are being built right in the cities where the pastime was thought to be dead. A splendidly equipped rink run on a moral plane with plenty of novel attractions to amuse and interest its patrons with gentlemanly instructors, toned off with good, up-to-date music at all sessions both organ and band, is without doubt the best paying investment a person can look for. The success of the enterprise depends entirely on the management. A live manager can go into any city and make an up-to-date roller rink pay handsome returns. The old-time managers who were in the game years ago and who have kept up with the progression of the times have had splendid success. The majority of the new generation managers have nearly to a man, enjoyed great returns from their rink enterprises. Those who have not kept up with the progressive world have been failures. So there you are. The statistics show in a lucid manner the successful managers and skaters who have kept up with the times.

Manager George, of the Benace, Rochester, N. Y., has invented another local idea by which he presents an amusement feature each night in which all the skaters on the floor take part. A large pole is placed in the center of the rink and the skaters form lines and skate to the strains of the big band. The feature presents a very spectacular appearance and is lots of fun for the skaters.

Manager Burtis has an experienced man in manager of the rink, Mr. White. All P. E. R. S. A. acts that have played for Mr. Burtis speak loudly in praising his beautifully lighted rink and the business like way it is managed. Roller skating in Auburn will live for ever if Manager Burtis continues in the business.

The successful rink managers are those who play attractions and keep the interest moving all the time. Nine attractions out of ten, if properly advertised, will draw much more than they are paid and it serves to give the manager something to advertise his rink and promote and prolong the business.

Prof. De Mere showed some new and novel stunts on his new unicycle to the Dauville audience last week, where he enjoyed his usual success with his skating act.

We regret to hear of the death of Charlie Kilpatrick's father at his home in Danville, Ill. last week. Like his son, he had gained world-wide reputation through his skill and daring. He was possessed of great knowledge and ability as an organizer and leader and served throughout the late war with the 125th Illinois Regiment, which he organized. He was a great friend of Abraham Lincoln, and it was the president who was first to appreciate his bravery. His son has been before the public for many years as a skilled performer of merit and has performed many notable feats on a bicycle, which has given him a world-wide reputation as one of the most daring performers of modern times.

The applications for P. E. R. S. A. membership and re-instatement have been coming in the past week so fast that I have been devoting much time to arranging a committee that can examine the acts which are in the West, at Chicago. A committee of rink managers and a skater who is thorough in the art will be appointed and all acts West of Pittsburg will present their offerings before the committee which will decide if the offering is of a finished and drawing nature that it can be recommended to the rink managers as a high-class attraction.

Manager Henry, of Winchester's Roller Rink, has Romalo for the week of December 28 and is billing the marvel like a circus. It is a sure thing that Romalo will deliver the right kind of acts for his patrons and it is quite evident that Manager Henry will reap a splendid harvest from the financial end.

Reckless Recklaw presented his skating rink circus to the Corning, N. Y., audience last week and Miss Leight and the Reckless one were received with great applause at every performance.

I have just received a communication from Troy, N. Y., stating that there is a splendid opening in that city for an up-to-date rink manager. Troy is quite a large city and should be a paying investment for the promoters.

Mrs. A. D. Barnea, wife of Mr. A. D. Barnes (Komic Kardine) died at Bridgeport, Conn., December 8, after nearly a year of lingering illness. Mr. Barnea wishes to express his kind appreciation to the many rink managers who have written him offering him engagements for the past year. On account of the above reasons he was unable to leave his home. He hopes to arrange matters so he will be able to play a few engagements before the season ends.

Manager J. Leon Williams, of the Auditorium Roller Rink, Charlotte, N. C., is booking P. E. R. S. A. acts every other week. Romalo is booked for week of January 4, with many other P. E. R. S. A. acts to follow.

Would like to hear from rinks in Birmingham, Ala., Memphis, Tenn., Knoxville, Tenn., Manager Bordesler, Nashville, and all rinks south of the Mason and Dixon line, at their earliest convenience.

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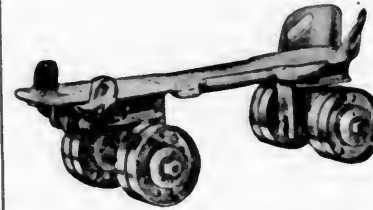
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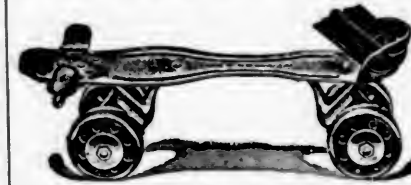
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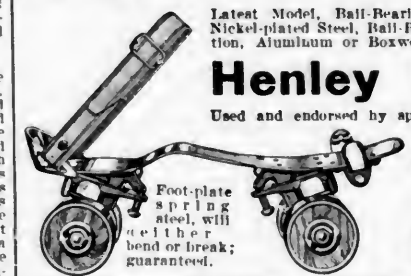
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Chicago, Ill.

Gentlemen—It gives me great pleasure to express my satisfaction with the result of the Pipe Organ which you installed in my theatre. It has done more for me than I ever anticipated or dared hope for. My business has more than doubled since the organ was installed. My best proof of my appreciation is my order for the same organ in the Princess Theatre, which I am building at Pearl, Ill., which I have placed with you. In my opinion, no theatre is complete without an organ. \$10,000 would not buy mine, were it impossible to get another. I will be pleased to have you refer anyone to me. Yours very truly,

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Visit the Alcazar Theatre and see for yourself the wonderful results. The organ can be installed in any theatre at a much less price than you expect, but with greater results than you ever dreamed of. WRITE FOR INFORMATION TO

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(Thirty-five years of organ-building experience qualify us.)

Jack Monroe, the only man to get any way the best of Jeffertes, is going to open a roller rink in Cobalt in addition to a number of other amusements. Monroe, it is said, has been in the silver district for some years, and is said to have made close to a million dollars and is quoted by the Canadian press as the wealthiest athlete in the world.

Tom Longloft, the Indian runner, who defeated Horando last week, will later in the season play a number of big skating rinks under the management of the Rexos, according to a special letter from Ottawa, Ill., which says that this team drew the largest crowd ever in an Ottawa roller rink. The team duplicated the great success which they enjoyed at the Coliseum a few weeks previous.

I have in my possession 250 dollars in five money orders of fifty dollars each, sent me by friends of Harley Davidson, who is ready to defend his title against any skater in the world. Ollie Moore or Frank Bacon preferred. Race to take place before the rink of Harley Davidson, the largest rink in the world. Harley Davidson states that he is ready any time for the above amount or more money if necessary. Now is the chance for some of the speed choundons to get some winter money if they can defeat the speed wonder.

Chas. and Lillian Franks were the big attraction at Froberleburg, Va., roller rink last week and were received with great applause. The act has many new features and the press spoke highly of the team in commenting on their performance. Mr. Franks is located now at the Convention Hall Rink, Washington, D. C., for an indefinite time.

Come along there Little Alfred Painter; get a more on you. Here is a chance to get a big attraction. To liberal and offer a good price for the Davidson-Moore-Bacon match. Show the boys that you will make good. John Bill John Wagner, Manager Bowen, of Boston, Manager Phillips, of Scranton, Manager Boshjn, of Montreal, will get the match if you don't.

SKATING RINK NOTES.

Charles Turner, of the Metropolitan Skating Club, New York City, was the victor last week in one of the most amusing and interesting roller skating races ever decided at the Metropolitan Roller Rink. The event was a four lap obstacle race, and according to the conditions of the contest, the racers were compelled to roll over the starting line on the four times around, crawl through barrels, and under tables, and finally jump over hurdles. There was a large number of contestants, and several heats were necessary to decide the event, and so difficult did the conditions prove, that not a competitor finished without some casualty. Frank Casparin, of the Wayne Club, finished second, with Samuel Moses, of the Metropolitan Skating Club, third, in 3:45.

The opening of the new La Junta Rink, LaJunta, Col., occurred recently under the management of S. E. Rehmyer. That roller skating is popular in LaJunta is proven by the increasing patronage at the rink, necessitating the purchase of a great many additional pairs of skates, although a large number had been provided for the opening. The rink is located in the R. G. O. Building and is entirely up-to-date in all its appointments. Manager Rehmyer is thoroughly familiar with the business and will entertain his patrons with the leading specialty artists from time to time.

The Parkdale Roller Rink, Toronto, Canada, under the management of Fred J. Ryan was closed for the season, December 12. This modern and refined rink had a most successful season and Mr. Ryan and his courteous staff spared no pains in catering to the pleasure and comfort of their clientele. Mr. Ryan will be in Detroit for the winter months, where he has opened a place of business for putting his famous Anti-Slip for rink floors, on the market. The Parkdale Rink will open again in March.

Manager J. T. Nuttle, of the Wonder-land Park Rink, Wichita, Kan., on December 16 treated his patrons to a Merry Widow Party. All the ladies on the floor were furnished with costumes by the management, and the varied-colored hats with their different styles of trimming, made a pretty spectacle. The prettiest "Merry Widow" was decided by popular vote and suitable prizes awarded.

The Auditorium Skating Rink Co. have leased their rink at Little Rock, Ark., to Messrs. Dufflinger and Andrews for the season, and the rink is now doing the biggest business in its history. Skating is certainly not a dead issue in Little Rock, Ark.

W. C. Kunzman, the hustling rink, vaudeville and picture theatre manager, has accepted a position with the Sandusky Theatre, Sandusky, O. After April 1 Mr. Kunzman will operate park amusement devices, etc., during the summer months.

Prof. Frank Neher was the main attraction at Riverside Rink, Toronto, Can., week of December 14-19, and his work made such a hit that Manager C. W. Smith has booked him for a return engagement.

E. E. Anderson and A. B. Staples have started a roller rink in Ellsworth, Iowa. They have erected a building and have a floor 108x36 feet. A. B. Staples will be the manager.

The Imperial Rink, Fremont, O., has been opened for the season and is doing fair business. No attractions are booked as the rink is open only two nights each week.

E. M. Cooper, for over twenty years manager of skating rinks in New York City, Long Island and elsewhere, has opened a new skating rink in Elmira, N. Y.

Prof. John F. Davidson played his last week in America at Burtis' Roller Rink, Auburn, N. Y., December 14-19. Davidson called for Paris from New York, December 23, to fill engagements abroad.

Fielding and Carlos played the Hippodrome Rink, Milwaukee, Wis., week of December 20, to packed houses. This marked the first appearance of that clever act in their home city.

J. Francis Miller, of Chicago, Ill., has opened the Coliseum Skating Rink in Little Rock, Ark., and is doing good business.

VAUDEVILLE NOTES.

Iowa City (Ia.) will contribute two leading amateur artists to the professional vaudeville world this season. Prof. Charles Unash and William Southwick made their first appearance as members of the profession, at the Rink Theatre, Iowa City, Ia., on December 13, and will later go on the road. They do a tramp act, with musical selections on seventeen different instruments.

The Three Troubadours, "Those College Chaps," will have a big feature act for next season, written especially for them. Guy Swayne, a pianist of note and a composer as well, will accompany the act, which will be known as the Three Troubadours, accompanied by Guy Swayne. Pat Casey will handle the act.

Jack Jeffers, who has been making a big hit at the Happy Hour Theatre, Houston, Tex., celebrated his birthday by entertaining his friends with a dinner on December 18. Manager Harry Bonn, of the Honor Hour, and his staff, also J. M. Edel, The Billboard's representative, were among those present.

Jupiter Brothers, who have been mystifying audiences over the Orpheum Circuit with their marvellous act, are said to have been offered a large sum of money for the secret of their tricks. The brothers are considering the offer and may accept it after their contract with the Orpheum Circuit expires.

Billie McBride, singing and talking comedian, for six years understudy and double to Johnny Ray in A Hot Old Time, and who has been on the Coast for the past three years, will soon be seen in vaudeville in the East. McBride will play the Gus Sun time.

Vesta Mayfair, of the Mayfairs, who has been twice operated on for removal of a portion of a diseased bone, caused by a blow from the scenery, is on a fair way to recovery, and expects to be working again in a few weeks.

Manager Munsell, of the Happy Hour Theatre, San Antonio, Tex., has formed a vaudeville company, which is now touring Texas. Mme. Alvano and Company and other acts are with the organization.

The Minstrel Wingers have finished twenty-eight weeks of Hopkins and Independent time in the South and have gone East to play the Keith and Proctor and Mozart time through New York and Pennsylvania.

Little Mabel (Blondell) Kennedy the dainty juvenile comedienne, is at present enjoying a rest at her home in Knoxville, Tenn., after playing twenty-one consecutive weeks over the Pollard time.

Flora Browning, "The Girl with the Diamond Tears," assisted by Keller, the whistler, plays a return engagement over the Sullivan and Conzidine Circuit, opening at Winnipeg, Jan. 4.

Pussell and Shannon closed with Snyder's Greater Shows, October 16, and after playing a few stands with the Coffre Amusement Company, have gone to their home for the holidays.

Roxy and Pearl Boyler have been playing Browning's Circuit for the past six weeks and have not joined the Farnes Comedy Company, as was reported in The Billboard.

The Nell Litchfield Trio are spending the holidays at their home in Newark, N. J., after a four weeks' tour in the West for the Redpath Lyceum Bureau, of Chicago.

The Hamlins, Richard and Louise, are playing return dates in the South with great success. The act will shortly come North to fill engagements.

The Musical Johnstons have arrived in this country for a tour of America, after playing two years on the Continent.

Harry (Chinese) Walton is filling a six weeks' engagement in stock in Minot, N. D., staging his comedies.

Allenton and DeShay opened in Denver, Col., December 21, in their new sketch Nance Syke's Death.

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See My Original Race.
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That Real Skating Girl. Attraction fully guaranteed. Address RECKLAW & CO., care of Billboard, 1440 Broadway, N. Y. C.

EL REY SISTERS

Greatest Juvenile Girl Skaters. The most beautiful little ladies before the American public to-day, in an unsurpassed, up-to-date, finished act. Protégées of Earle Reynolds; that's all. Address M. E. WILSON, 101 W. 32nd Street, New York City.

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Of the famous Davidson Family of Skaters. In his wonderful exhibition of Trick and Acrobatic Skating, High and Broad Jumping and Speed Skating; also Marvelous Exhibition of Stilt Skating. A Sensation Act from Start to Finish. Address The Billboard, 1440 Broadway, New York City.

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Graceful and Fancy Trick Skater An Up-to-date Attraction. Permanent address, MISS MAY DeMANCOURT, 505 San Jacinto Street, Austin, Texas.

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THE GIRL WONDER

In her marvellous Fancy and Trick Skating Exhibition, concluding each night with a Race Against any Man in the Rink. Address 3247 E. 63rd Street, Cleveland, Ohio.

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Waltz, Two-Step, Jig and Cake Walk, Dancing, Stilt and Toe Skating. Lillian Serpentine Issues. Add. JOHN W. LAWLER, 620 Carrollton Avenue, New Orleans, La.

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Original Anna Held Dancing Girl on Roller, season 1906-1907. Now playing rinks. Home address, 73 State St., Seneca Falls, New York. A Big Hit. Don't Miss It.

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Exhibition includes Famous Cake Walk. Address 21 Federal St., Providence, R. I., or The Billboard, 1440 Broadway, N. Y. C.

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ALABAMA.

MONTGOMERY.—GRAND (Hirsch Bros., mgrs.) Thurston, the magellan, 10; Coming Thro' the Eye 10; Wayne Opera Co., 17-19; The Right of Way 23; The Cat and the Fiddle 25. MAJESTIC (W. K. Couch, mgr.) High-class vaudeville. ORPHEUM (E. B. Hillard, mgr.) Vaudeville and moving pictures. DEMOPOLIS—BRASWELL THEATRE (Smith & Selby, mgrs.) Florence Gear in Marrying Mary 14; Paul Gilmore in The Boys of Company B 19; Southern Stock Co. week of 21.

ARIZONA.

DOUGLAS.—ORPHEUM (Quinn Bros., mgrs.) Raymond Test Comedy Co., 7-12; Mrs. Temple's Telegram 18; Georgian Minstrels 20.

GLOBE.—DREAMLAND (John L. Alexander, mgr.) Raymond Test's Musical Comedy Co. in repertoire week of 13; same company 24-25; Hans and Nix 29; Richard Jose 5-6; Vankee Doodle Day 12; Heart of an Indian 19; Missouri Swede 26. IRIS (Edward R. Keith, mgr.) Vaudeville, moving pictures and illustrated songs week of 21.

TOMBSTONE. —SCHIEFFELIN OPERA HOUSE (P. B. Warnock, mgr.) Uncle Josh Perkins 4; Johnny and Ella Galvin in repertoire 10-12; Richards and Pringle's Minstrel 19; Hans and Nix 27.

ARKANSAS.

LITTLE ROCK.—MAJESTIC. Vaudeville week of 21. CAPITOL (Chas. T. Taylor, mgr.) Galvani, hypnotist, 21-22; The Clansman 24; Rosabelle Morrison in Faust 25; The Red Mill Jan. 1.

BATESVILLE.—NEW AUDITORIUM (J. C. Hall, mgr.) Uncle Tom's Cabin 15; The Lily and the Princess 19; Parsifal 21.

CAMDEN.—K. O. P. OPERA HOUSE (Wm. Rhoe, mgr.) Lena Rivers 11. OLYMPIA (Dick Bald, mgr.) Vaudeville and moving pictures week of 14.

CALIFORNIA.

SAN FRANCISCO.—VAN NESS (Gottlob Marx and Co., mgrs.) Second and last week of The Lion and the Mouse week of 21. AMERICAN (Abe S. Cohn, mgr.) L. R. Stockwell in The Blind Organist and Mrs. Temple's Telegram week of 20. VALENCIA (Walter H. Seely, mgr.) The College Widow 20. PRINCESS (S. Laverick, mgr.) Kolb and Hill in Wiener and Scholtz week of 21. ALCAZAR (G. H. Davis, mgr.) Brown of Harvard week of 21. ORPHEUM (John Morrison, mgr.) Vaudeville week of 21. NATIONAL (Sid Groutman, mgr.) Vaudeville week of 20. EMPIRE (M. C. Wintzack, mgr.) Vaudeville week of 20. WIGWAM (Sam Harris, mgr.) Vaudeville week of 20. WASHINGTON SQUARE (Zeke Abrams, mgr.) Vaudeville week of 20. CENTRAL (E. E. Howell, mgr.) Vaudeville and moving pictures week of 20.

RURE COHEN.

OAKLAND.—MACDONOUGH (C. P. Hill, mgr.) The Alaskan week of 21. YE LIBERTY (Frank Graham, mgr.) Stock Company week of 21. ORPHEUM (Geo. Eber, mgr.) Vaudeville week of 20. BELLE (Vaudeville week of 20). NOVELTY (Tony Lubelski, mgr.) Vaudeville and moving pictures week of 20.

RURE COHEN.

FRESNO.—BARTON OPERA HOUSE (Robt. Barton, mgr.) Max Flgman in The Substitute 14; Rose Stahl in The Clowns Lady 15; The Alaskan 16-17; Stetson's Uncle Tom's Cabin 19. NOVELTY. Alta Phipps Stock Co. EMPIRE. Gentle Dunlap Stock Co.

SACRAMENTO.—GLAND (C. H. Goldard, mgr.) Vaudeville week of 20. PANTAGES IW. W. Fly, mgr.) Vaudeville week of 20.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, mgr.) Louis Jones in Peer Gynt 4; Just Out of College 7; Dixon and Bernard in Hans and Nix 17; Brewster's Millions 19. ENIGME (J. W. Leonard, mgr.) Vaudeville, songs and moving pictures week of 14.

STOCKTON.—NOVELTY (Alex. Kaiser, mgr.) Vaudeville week of 20.

VALLEJO.—NOVELTY (Sam Mendelson, mgr.) Vaudeville and moving pictures week of 20.

COLORADO.

DENVER.—ORPHEUM (A. C. Carson, mgr.) High-class vaudeville week of 28. MAJESTIC (Daniel F. McCoy, mgr.) High-class vaudeville. BROADWAY (Peter McCourt, mgr.) The Sergeant in the House week of 28. TABOR GRAND (Peter McCourt, mgr.) Just Out of College week of 27. CURTIS (Helton & Smutzer, mgrs.) Dr. Jekyll and Mr. Hyde 27-Jan. 2. BAKER (Bobbie Fountain, mgr.) Ma's New Husband week of 27.

BOULDER.—CURRAN OPERA HOUSE (R. P. Penney, mgr.) The Wolf 15; The Devil's Auction 16; Swedish Dancers 19; Kathryn Osterman 21; Ma's New Husband 25; The Honey-mooner 28; The Flower of the Ranch 29; The Jeffersons in The Rivals 1; Paid in Full 2.

LONGMONT.—DICKEN'S OPERA HOUSE (W. C. Conlshan, mgr.) Farmer's Daughter 8; The Wolf 16; Wrestling Match 17; Dreamland (J. W. Barkley, mgr.) Moving pictures, songs and vaudeville week of 14.

CONNECTICUT.

BRIDGEPORT.—SMITH'S (E. C. Smith, mgr.) Lena Rivers 14-15; Ethelish Dramatic Co., 16; The Rays 17; The Yamsire 19; Moving Pictures 21-24; John Drew 22; May Robson 25-26. POLI'S (S. J. Breen, mgr.) High-class vaudeville week of 14.

HARTFORD.—PARSON'S (H. C. Parsons, mgr.) Polly of the Circus week of 14; John Drew 25-26. POLI'S (C. S. Hancock, mgr.) High-class vaudeville week of 21. SCENIC (H. C. Young, mgr.) Vaudeville week of 21.

HARTFORD OPERA HOUSE (H. H. Jennings, mgr.) The Camerophone week of 14; The Sign of the Four 25-26.

NEW HAVEN.—HYPERION (Sam & Lee Schubert, mgrs.) House dark week of 14.

GRAND OPERA HOUSE (Jas. H. Wilkes, mgr.) Edgewood Athletes 14; Frank Holland in Hello Hill 17-19. POLI'S (Frederick Windisch, mgr.) Vaudeville.

DANBURY.—TAYLOR OPERA HOUSE (F. A. Shear, mgr.) Harcourt Comedy Co. week of 14.

MERIDEN.—POLI'S (W. Slack, mgr.) High-class vaudeville and moving pictures week of 14 (in Trial for his Life 25; The Thief 26).

WATERBURY.—JACOUES OPERA HOUSE (D. T. McNaumra, mgr.) High-class vaudeville week of 21. POLI'S (Clarry Parsons, mgr.) Imperial Pictures 13; The Rays 14; The Luck of McGregor 26; Yale Association Jan. 2.

FLORIDA.

DAYTONA.—WILMAN'S (Chas. E. Borghman, mgr.) The Hockets week of 28. CRUS-TAL (A. C. Martin, mgr.) Vaudeville and moving pictures week of 28.

GEORGIA.

SAVANNAH.—CRITERION (Randy Bros., mgrs.) Vaudeville, songs and pictures week of 21. ARCADE (Randy Bros. & Lucas, mgrs.) Vaudeville, songs and pictures week of 21. ORPHEUM (Ernest L. Harrison, mgr.) Moving pictures, songs and vaudeville week of 21. NEW SAVANNAH (W. B. Seekind, mgr.) The Devil 18; Pernich-Gepzene Co. week of 21; Jas. K. Hackett in The Prisoner of Zenda and The Crisla 25; The Right of Way 31; At Criddle Creek Jan. 2; Coming Thro' the Eye 28; The Man of the Hour 29.

ATLANTA.—GRAND. Eleanor Robson 22-23; The Right of Way, with Guy Standing and Theodora Roberts 25-26; Jas. K. Hackett in The Prisoner of Zenda and The Crisla 28-31. LYRIC. The Four Huntsies week of 21. BILLOT. Gay Morning Glories week of 21. ORPHEUM. High-class vaudeville.

ATHENS.—COLONIAL (A. J. Palmer, mgr.) The Devil 12; Joe Morris in Too Many Wives 14.

ALBANY.—RAWLIN'S (C. A. Gortakowsky, mgr.) Colours' Minstrels 14; The Devil 16; Manhattan Opera Co., 19.

IDAHO.

BOISE.—PINNEY (W. A. Mendenhall, mgr.) San Francisco Opera Co. week of 14; Little Johnny Jones 19. ORPHEUM (W. B. George and Son, mgrs.) Vaudeville week of 21. TIER-NER (S. Van Antwerp, mgr.) The Judy Bell Pringle Stock Co. week of 14. COLISEUM (F. A. Brasted, mgr.) Roller skating.

ILLINOIS.

EAST ST. LOUIS.—BROADWAY (Central States Theatre Co., propos.; J. P. Barrett, mgr.) Ambury Stock Co. week of 13. Monte Carlo Girls 21-23; Van Antwerp 24-26; McFadden's Flats 27-29; Volunteer Organist 30-Jan. 2. REX (Jos. Nester, mgr.) Vaudeville and pictures. AVENEAL (G. E. Braddock, mgr.) Moving pictures and vaudeville.

ELGIN.—OPERA HOUSE (Fred W. Jencks, mgr.) A Message from Mars 16; Donald Robertson Players 17; Paid in Full 18; Hol S. Smith's All-Star Vaudeville Co. 25; Heart of the Rockies 28. STAR VAUDEVILLE (Jencks & Prich, mgrs.) Vaudeville, commencing 17. COLISEUM (C. E. Adrich, mgr.) Roller skating.

SPRINGFIELD.—CHATTERON (Geo. W. Chatteron, mgr.) The Virginian 18; The Revolution 19; Danly Dixie Minstrel 20. MAJESTIC (C. H. Bomser, mgr.) Lyman 11. Howie's Pictures 17-19; McFadden's Flats 20. GAIETY (Smith and Burton, mgrs.) Vaudeville week of 21. EMPIRE (John Connors, mgr.) Vaudeville week of 21.

AURORA.—STAR (Frank Thelen, mgr.) Vaudeville week of 19.

BEARDSTOWN.—GRAND OPERA HOUSE (M. H. Harris, mgr.) The Fighting Parson 14; The Jolly Yonkers 23.

BLOOMINGTON.—GRAND OPERA HOUSE (Frank Ralsh, mgr.) Danly Dixie Minstrel 17; Girls 19; The Devil 29; Parsifal 31; Grace Cameron Opera Co. Jan. 1; Wife's Secret 2. CASTLE (Guy Martin, mgr.) Vaudeville week of 21.

BENTON.—MCFALL'S AUDITORIUM (G. C. Conroy, mgr.) The Cry Baby 18.

CARLEYSVILLE.—THEATRE (Stanley Stock Co. 20-27; Stetson's Uncle Tom's Cabin 30.

DECATUR.—POWER'S (Thos. Ronan, mgr.) Three Twins 14; Ellery's Band 15; The Witching Hour 17; Girls 18; Lincoln at the White House 29. BLOU (A. Sigfried, mgr.) Vaudeville week of 21. DREAMLAND (Ed. Baker, mgr.) Roller skating.

DIXON.—STAR (Wm. G. Kent, mgr.) Vaudeville, songs and moving pictures week of 21. ARTHUR HALL RINK (Chas. H. Eastman, mgr.) The Rexos 17-19. DIXON (Davis & McManis, mgr.) Paid in Full 14; Winniegar Brothers' Stock Co. week of 28; Rudolph and Adolph Jan. 5; The County Sheriff 7; Paid in Full 11; East Lynne 12.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.) Ellery's Band 14; Dixie Minstrel 15; W. S. Hart in The Virginian 16; The Revolution 17. GAIETY (J. H. Holmes, mgr.) Gaiety Theatre Co. in high-class vaudeville.

HOOPESTON.—NEW MCFERIN'S OPERA HOUSE (A. K. Knox, mgr.) Dark. ART EMPORIUM (G. Gladding, mgr.) Vaudeville and moving pictures.

JACKSONVILLE.—GRAND OPERA HOUSE. Howie's Moving Pictures 16; The Virginian 17; Danly Dixie Minstrel 21; The Cry Baby 23; Fender Southern Skies 26. BLOU (A. P. Flinlay, mgr.) Vaudeville and moving pictures. ROLLER RINK (A. L. Hood, mgr.) Roller skating.

KEWANEE.—OPERA HOUSE (F. P. Smith, mgr.) Rudolph and Adolph 23; Roston Belles 24; Moving pictures on open dates. ARMOY RINK (C. C. McQuon, mgr.) Roller skating. MARION—ROLAND (C. F. Roland, mgr.) The Irish Senator 15; The Cry Baby 17; Stetson's Uncle Tom's Cabin 28.

OTTAWA.—OTTAWA THEATRE (W. A. Peterson, mgr.) Message from Mars 15; Paid

In Full 19; Zinn's Musical Comedy Co. week of 21. ARMOY RINK (H. N. Carlotta, mgr.) Westell, White and Prof. Turner 23-26.

PARIS.—SLOOFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.) The Devil 21; Danly Dixie Minstrel 26; Just a Woman's Way 28; Tim Murphy in Cupid and the Dollar 30. MAJESTIC (H. C. Englandmer, mgr.) Vaudeville and moving pictures.

STERLING.—ACADEMY OF MUSIC (Wm. F. Lipp, mgr.) Tale of the Rocky Mountains 25; The Man from Home Jan. 6. ROLLAWAY RINK (John G. Haglock, mgr.) Roller skating.

TAYLORVILLE.—ELKS' THEATRE (Jerry Hogan, mgr.) The Flaming Arrow 18; Vaudeville and moving pictures 17-19; Danly Dixie Minstrel 22. Rosar Mason Stock Co. 28 and week. TAYLORVILLE RINK (E. W. Celegro, mgr.) Roller skating week of 14.

WAUKEGAN.—SCHWARTZ (C. R. Mann, mgr.) The Boston Belles 18; Daniel Sully in The Matchmaker 20; Paid in Full 21. BARRISON (A. A. Prudenfeld, mgr.) Vaudeville, moving pictures and songs week of 16.

INDIANA.

FORT WAYNE.—MAJESTIC (Rice & Stair, mgrs.) Dion O'Hare 14; The Hair to the Hoohah week of 14, except 16; The Yankee Prince 16; Fifty Miles from Boston 20; The Wizard of Oz 25; Montana 26; in the Bishop's Carriage 27 and week; Honeymoon Trail 28. TEMPLE OF VAUDEVILLE (F. E. Stonder, mgr.) Vaudeville and moving pictures week of 21. LYRIC (L. F. Ralfe, mgr.) Lyric Stock Co. in How Dapper Dotted in week of 21.

EVANSVILLE.—WELLS' BLOU (Chas. Sweeton, mgr.) Tim Murphy in Cupid and the Bol-

lar 16; Honey Moon Trail 21; The Virginian 23; Woman of the West 25; Paul Gilmore in The Boys of Company B 28; McFadden's Flats Jan. 1. MAJESTIC (Edw. Raymond, mgr.) High-class vaudeville.

NEW CASTLE.—ALCAZAR (R. F. Brown, mgr.) Ye Colonial Stock Co. 14-19; cancelled. Wrestling Carnival 19; Miss Manhattan 23; Folks Up Willow Creek 24; Robinson Crusoe 25; Farmer Hopkins 25. THEATRIUM (C. C. Barley, mgr.) Vaudeville and moving pictures. STAR (Ivan Cramer, mgr.) Vaudeville and moving pictures. Fern (K. H. Keith, mgr.) Pictures and vaudeville. COLISEUM RINK (Ward & Jamison, mgrs.) Roller skating and polo.

CONNERSVILLE.—AUDITORIUM (F. E. Keith, mgr.) Miss Manhattan 24. ANDRE (D. W. Andre, mgr.) Boyd and Rudvant's Vaudeville Co. 19. VAUDEVILLE (H. W. Hendricks, mgr.) Vaudeville and moving pictures week of 21. AUDITORIUM (O. H. Andre, mgr.) Roller skating.

CROWN POINT.—CENTRAL MUSIC HALL (J. H. Lehman, mgr.) Moving pictures 14-18; Vaudeville 19.

GREENSBURG.—K. of P. OPERA HOUSE (C. H. Ewing, mgr.) Orpheum Stock Co. week of 14; A Texas Ranger 21. FAIRVLAND (Joe Steadman, mgr.) Vaudeville week of 21.

KOKOMO.—SWEET (G. W. Sipe, mgr.) Vaudeville week of 21. PICTURELAND (G. P. Wood, mgr.) Vaudeville, moving pictures and songs week of 21. ALHAMBRA (J. W. Barnes, mgr.) Vaudeville week of 21; Just a Woman's Way 22; Ade Gray in East Lynne 26.

(Continued on page 28.)

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TWO BILLS

Affect Combination of Shows

Aggregation to be Called Buffalo Bill's Wild West and Pawnee Bill's Great Far East Combined

The combination of Buffalo Bill's Wild West and Pawnee Bill's Great Far East reminds us of the fact that twenty-five years ago Col. William Frederick Cody started his exhibition of pioneer days in the West, and twenty-four years and eleven months after, when he was assured of the success of the project, he told his friends that when he reached the height of his ambition he would have to look for a man who might be able to perpetuate the name of Buffalo Bill's Wild West. It was for this reason that last fall Buffalo Bill and Pawnee Bill met in the former's tent and talked the idea over with hardly a thought, at first, of ever coming together and giving an exhibition under the two names.

Major Gordon W. Lillie, a successful showman, well known in all that connects the life of the Indian and the plainsman with that of the aboriginal tribes of the Orient, suddenly stopped in the middle of the conversation as he heard the words from Cody, "You see, I am getting old." It suddenly flashed across his mind that the Wild West and the Far East would make the best combination that had ever stalked the country from town to town with a "big thing on wheels."

"Yes," said Col. Cody, after hearing Pawnee Bill suggest a combination of two such diverse shows. "It came to me just at that moment, and you are the only man who could help me out with such a gigantic project. We could increase the number of persons in the exhibition, introduce a lot of new features and give the public a taste of the 'wild world.' Besides you are a younger man than I am and could perpetuate the show as an educational institution long after I have passed over the range."

Arrangements were then made with the Bailey Estate, who were part owners, and it was decided that the exhibition would derive considerable benefit by going out managed at the front door by Pawnee Bill and the back end by Col. Cody and "Johnny" Baker. Both Cody and Lillie had much at stake and therefore it was certain that everything would be done to better, if possible the two shows as an institution.

Immediately after the show closed in Memphis, Tenn., Major Lillie took charge of the arrangements. Hardly a moment was permitted to pass without the work of Pawnee Bill was seen.

Two weeks afterward it was decided to call the combination of Cody, Bailey and Lillie, Buffalo Bill's Wild West and Pawnee Bill's Far East Combined Exhibitions. Scores of men and women from the Orient were engaged to make up the Far East part of the show before the month was up, and many others were called back for the coming season, men who had been with Buffalo Bill's Wild West for several years.

In next year's combined exhibition Major Lillie will assume the active management. Suggestions have been made by all three partners as to what will be the chief attraction in the way of a special feature, and among those attractions which may have been chosen it is safe to say that Buffalo Bill's Wild West and Pawnee Bill's Far East Combined Exhibitions will startle the tent world as well as every town and city they go to next season. The new blood in the exhibition has tended to add to the enthusiasm of everybody concerned with Cody and Lillie, and as Cody's show has always been a success, it bids fair to be one of the greatest successes that has ever been put out on the road.

Col. Cody is now sixty-three years old; Major Lillie is just over forty. Both men have ideas that run in common, and their love for the subject is known to almost every man in the show business. One of the first actions on the part of both men was to decide that Louis E. Cooke was the only man they wanted for general agent, as there had been no other on the road for years who could hold a candle to the man who for so long acted in that capacity at one time for both a big circus and Buffalo Bill's Wild West.

Next season when the Occident and the Orient exhibitions open in Madison Square Garden it will be a show replete with color from both the past and present, and the antithesis will be shown in battle scenes and other features gleaned from the history of this country and the Orient.

As usual with Buffalo Bill's Wild West, everything, even to the nationality of the riders and suchlike, will be genuine. Men have been sent to Turkey, Arabia, Japan and other countries to get all the talent there to make up the Far East portion of the show.

Hardly a stone has been left unturned by the strenuous Major Lillie in order to astonish those who wondered at the amalgamation of the two shows. But at the same time, in regard to certain departments of the big exhibition, Major Lillie has decided that nothing could be done to better them as they worked for the welfare of the show for many seasons. Nevertheless improvements in other ways will take place, and no expense will be spared to help the success of the "Two Bills."

Where the pony express riders show how the mails were carried from town to town in bygone days, the Araba or the other part of the Oriental performers will show how the same thing was done at practically the same time in their country. Where there is rough riding, the dusky hued men from the Orient will show what they did with their horses and how they lamed them. Hence, for this reason, the Wild West and Far East will be doubly interesting, as, "like the story in a novel," after one excitement there will come the climax, full of color and realism. It will also be one of the most

original themes on account of the fact that practically all that has been seen of the Far East has been the men who are tumblers or those who were acrobats.

As far as the acts are concerned the performers will number almost twice as many as those formerly carried by Buffalo Bill's Wild West. The number of horses carried with the show will also be increased considerably, and "as in the past days of the Wild West," every redskin will ride a pinto pony. Horses specially imported from the Orient will be ridden by that element of the exhibition. In fact, what Cody did with the Indian portion of the exhibition will be done with the Oriental section that goes to represent the pictures from the days of old in the Far East.

An agent has been sent to the reservation to pick out the finest looking redskins; another man has been sent to Arizona and Wyoming to get the typical element of the cowboy from practically the only states in the Union that still have that character on the plains.

And when the show has been reproduced in the mind's eye of those who are interested in the show business as well as the audiences, there will be a picture of Buffalo Bill and Pawnee Bill congratulating each other on their coming together.

NEW ORLEANS, LA.

A modern Eden Musee, where curiosities, freaks, vaudeville, moving pictures and illustrated songs will be presented, is to be established in this city in the near future. Work has already been commenced upon the new en-

terprise, and the new playhouse will be thrown open to the public in the next week or two. The Eden Musee will be located on Dauphine, between Canal and Iberville streets, and the promoters of the same are Mr. Peter Gallagher, president and with him he has associated Mr. H. J. Roberts and Mr. E. DeHart.

Mr. Seymour that same season played with John Wilkes Booth at the St. Charles Theatre, and then with all the noted stars of the day, through various winters in New Orleans until 1869. WILLIAM A. KOEPLKE.

CINCINNATI, O.

The theatres were not forgotten in the whirl accompanying Christmas shopping and other attractions, and while the week was not a big one for the houses, there was no cause for complaint.

The Round-Up opened at the Grand to good business this week, and proved to Cincinnati people that it is an attraction of genuine merit. Altogether it was just such a scenic and all-around play as was sure to please.

At the Lyric, Mme. Nazimora drew the best audience the city is capable of turning out, and the artistic work of the great actress in her Iberian repertoire, once again stamped her the genius that she is.

The Columbia comes to the front again this week with a very strong bill. Camille D'Arville heads the same, being followed by The Five Trappes, Melville and Higgins, Porter J. White and Co., The Melnotte Twins and Clay Smith, Matthews and Reece, The Fernandez-May Duo, LeClair and Simpson, and new moving pictures.

After a successful run of two seasons in the higher-priced houses, Fifty Miles from Boston, a popular Cobanesque, returns to Cincinnati at

Robinson this week. The line up includes Cora Youngblood Corson and her sextette of pretty young girl musicians, who have caused a sensation in theatrical circles by their novel and attractive feature acts; Swele Hall and Jenny Colburn, in a most entertaining comedy playlet, entitled, A Swede and the Happy Girl; Sitt and Sittie, sensational juggling act and novelty plate spinners; J. Will Everett, pictorial ballads of sentiment, humor and pathos. New motion pictures of a fascinating and deeply interesting nature; Betrayed by a Flute, Wealth or Happiness, and The Triumphant Lover, are productions that play upon the emotions. Capacity business prevails.

Once more the roar of the cannon and rifle is heard at the Lyceum Theatre, where Real Indians, and cowboys, western scenes, etc. In brief, all the necessary appurtenances that go to make up a western show are in evidence. The story is thrilling and depicts western life in the early days. Good attendance is promised for the entire week.

A good show is provided by the management of People's Theatre for New Year's week. Mr. Wise from Broadway is the title of an extremely funny burletta, which opens the performance of the Brigadier Burlesque Co. Mr. Wise is a supposedly insurance agent, who bikes to Panama with a bunch of twenty or thirty good looking chorus ladies, intent on impressing a revolution. With several very catchy songs and witty monologues as ammunition they succeed admirably in pleasing the audience. The vaudeville stunts are of a good order.

The Standard is offering its patrons for the New Year's week Andy Lewis and the Mardi-Gras Beauties, a company of thorough competence. The burlettas are mirth provoking and the olio of six numbers is characteristic of Standard attractions. The company is large and adequate.

The Auditorium presents for a week The Davenport Brothers and Miss Emily Franca in their musical comedy, The Wrong Man. The skill is particularly entertaining. The bill includes Trask and Mongerson, and six other acts in addition to a new and interesting series of moving pictures.

During the current week the patrons of the new Music Hall Rink will be treated to several exhibitions of fancy skating by the two young women who appeared at the Chamber of Commerce on New Year's eve in connection with the roller skating carnival given by the members of Change. The following week beginning Monday January 4, The Elkay Skaters, hailed as the cleverest juvenile fancy skaters in America, will begin an engagement of a week, giving exhibitions of fancy and trick skating every afternoon and evening. REYAM.

NEW ENGLAND VAUDEVILLE NEWS.

(By Nellie Melbourne Victoria.)

The Polli theatres throughout the New England States are playing to capacity business, considering that this is the time before Christmas. The New Haven house has things its own way. The Hibbernia Theatre has been dark this week, which may be the reason of the turndown business at the vaudeville houses.

Chas. Loveburg, the manager of the Kelt's Providence house, has jumped into the producing game. His best effort is a miniature opera with a frame of living manikins. While the idea as stated on the program is not a new one, the act is well staged and has been meeting with good success on the Polli Circuit.

Marselles, the contortionist and general exponent of European gymnastics, is playing eight weeks on the Polli time and has been pronounced a success everywhere.

Frank McNish, of the old silent and fun act, has a clever vaudeville specialty with a good singer named Penfold. The act is full of laughs and foolery from start to finish and is enjoying an honored place on all the Polli hills. McNish has an album of old-time actors which he prizes very highly. The majority of the stars back in the fifties and sixties adorn the leaves of this album.

"Pat Casey was offered \$100 for a book of his life when he was in the circus business. The big fellow answered, "Not for a million." The genial Pat prizes the experience since in this line very highly. Casey is now engaged in the booking business at the St. James Building, New York, where crowds gather each day to get their contracts for time in the principal vaudeville houses throughout the country.

WILLIAM ROBINSON WINS AT MILWAUKEE.

Wm. Robinson, the crack amateur skater, won his eleventh consecutive race when he made the one-mile handicap race at the Hippodrome Rink, Milwaukee, last Saturday night, from a field of fifteen skaters. The contest was skated in two heats and a final, four qualifying in each heat, which brought out eight skaters for the final. The first heat was won by Wm. Robinson from scratch while the second went to Emil Eichtstedt of the Riverview Rink. In the final the skaters were placed on the following marks: Wm. Robinson and Frank Robk, scratch; Fred Sherner and Emil Eichtstedt, 25 yards; Peggy O'Neil, Charles Lockerman and George Devine, 30 yards, and Arthur Miller, forty yards.

At the crack of the pistol the field was away in a pretty start. Robinson did not pay any attention to Robk, the other scratchman, but at once was out to overtake the field. At the west turn in the fifth lap, Robinson overtook Eichtstedt and Sherner. He stayed back for one lap when he went by and kept overtaking the remaining skaters and when the sixth lap had been made he had the lead and kept it. When he crossed the finishing line he had ten yards to spare, Sherner finishing second, while Robk got the third position. Walter Collins fell in the seventh lap of the second heat; he got up, continued the race but did not qualify. In addition to the three medals that were given, five trophies were also handed to the first five skaters who finished. The meet was under the direction of Al. Flath.

LEWISBURG (PA.) THEATRE BURNS.

Fire of unknown origin destroyed the Lewisburg Opera House and several business places there, December 27, causing a loss of \$75,000. The loss is covered by insurance.



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terprise, and the new playhouse will be thrown open to the public in the next week or two. The Eden Musee will be located on Dauphine, between Canal and Iberville streets, and the promoters of the same are Mr. Peter Gallagher, president and with him he has associated Mr. H. J. Roberts and Mr. E. DeHart.

Don Mario Lombardi, impresario of The Milano Opera Co., who is now stopping in this city for a few days, announces that his company will play a brief engagement in this city some time in March or April.

Mr. E. H. Sothern, the eminent actor, who is playing a week's engagement in this city, states that as soon as his theatrical season is over this coming summer, he intends to make an extended visit to some of the valuable mining properties in which he is interested. The place is located about thirty miles from the rim of Death Valley, that famous desert adjoining California and Nevada. Also, it has been learned that next year Mr. Sothern will appear in Macbeth, Othello and King Lear, which three characters he is now incessantly studying.

William Seymour, long identified with the famous old Boston Museum, and later with the Tremont Theatre, Boston, completed, December 19, his forty-sixth year of continuous service on the stage as an actor and manager. He began his professional career at the Varieties Theatre in New Orleans. In the same company were Lawrence Barrett, Dan Sutchell, Charles Kingsland, John Lewis Baker, Joseph Baker, Louisa Morrison, Mrs. Alexina Fisher Barrett, Viola Crocker Barrett, Angela Sefton, Isabella Preston and Mr. Seymour's mother, Mrs. L. E. Seymour. In the early part of 1863

popular prices. The Cohen attractions are considered to be the best of their variety ever written, and each has enjoyed liberal appreciation on the part of the public and press. It is needless, therefore, to comment on the favorable reception accorded Fifty Miles from Boston at its opening presentation at the Walnut Theatre, Sunday, December 27. The scene of the play is laid in Brookline, Mass., where, it is said, Cohen as a boy attended school.

To the Forepaugh Stock Co. belongs the distinction of being the first stock company to produce Shore Acres, one of the most popular rural plays ever written. Like other stories of its character, it is rich in sentiment and pathos, and depicts with careful fidelity the daily life of our less worldly neighbors, who find charm in the peaceful life on the farm. The play contains several strong dramatic climaxes, and is of sufficient potency to hold the attention of any audience to the final drop of the curtain. The several roles have been judiciously assigned, and the honors can justly be distributed among all the members of the company.

The Smart Set, a colored aggregation of considerable merit, opened at Heuck's Theatre Sunday for a week's engagement. A large company surrounds S. H. Dudley, the chief fun maker, and the rendition of several popular song bits by an excellent chorus won spontaneous applause at the opening performance.

The show is as good as any musical comedy seen at this theatre this season, and judging from Sunday's audiences, a week of prosperous business will prevail.

An excellent program has been provided by Manager Holmes for the patrons of the New

ROUTES.

(Performers, continued from page 21.)

- Madison Square Four: En route with the Standard Stock Co. See Dramatic Routes.
- Mad Miller: En route with the Yankee Doodle Girls. See Burlesque Routes.
- Mallen, Great: Colon, Panama, Nov. 19 Indef.
- Marlon & Thompson: En route with the Runaway Girls. See Burlesque Routes.
- Marshaw, Mona: En route with the Matinee Girl Co. See Musical Routes.
- Martin, Dave & Perete: En route with the Kentucky Belles. See Burlesque Routes.
- Mason & Bart: Moss & Stoll Tour, Eng., May 4 Indef.
- Mason & Doran (Sheedy's Pleasant St.): Fall River, Mass., Indef.
- May, Grace, & Little Jack: En route with the People's Stock Co. See Dramatic Routes.
- Merriman Sisters: En route with the Behman Show. See Burlesque Routes.
- Millard Bros., Bill & Bob: En route with the Cracker Jacks. See Burlesque Routes.
- Miltons, The (Empire): Springfield, Ill., Indef.
- Mitchell, James: En route with the St. Louis Amuse. Co. See Midway Routes.
- Monardi Comedy Four: En route with the Girls from Happyland. See Burlesque Routes.
- Montagne, Inez (Unique): Minneapolis, Minn., Indef.
- Montague, Mona (Art): Sacramento, Cal., Oct. 19 Indef.
- Morris, Johnny: En route with the Fads & Follies Co. See Burlesque Routes.
- Moss & Frye: En route with the Mahara Minstrels. See Minstrel Routes.
- Musco Twine (Elite): Davenport, Ia., (Elite) Moline, Ill., 4.9.
- McGulre, Thiz (Walker O. H.): Champaign, Ill.; (Indiana) South Bend, Ind., 4.9.
- Milnor & Vincent (Orpheum): Miami, Fla.; (Lytle) Key West 4.9.
- Millon & Covell (Poll's): Bridgeport, Conn.; (Poll's) New Haven 4.9.
- McGee, Joe B. (Bijou): Battle Creek, Mich.; (Bijou) Jackson 4.9.
- Mr. Busbybody Co. (Shea's): Toronto, Can.; (Proctor's 125th St.) New York City 4.9.
- Marcello (G. O. H.): Syracuse, N. Y.; (Shubert) Utica 4.9.
- Miley, Kathryn (Proctor's): Albany, N. Y.; (Proctor's) Hoboken, N. J., 4.9.
- Middleton, Gladys (Bijou): Muskegon, Mich., 28.30; (Bijou) Benton Harbor 21-Jan. 2.
- Marcel's, Jean Art Studies (Athens): New York City; (Maryland) Baltimore, Md., 4.9.
- Martin, E. Allen (Bijou): Oshkosh, Wis.; (Empire) Milwaukee, Wis., 4.9.
- Melnotto Twiss & Clay Smith (Columbia): Cincinnati, O.; (Mary Anderson) Louisville, Ky., 4.9.
- McIhoe & Hill (Orpheum): St. Paul, Minn.; (Orpheum) Omaha, Neb., 4.9.
- Morton, Ed. (Chase's): Washington, D. C.; (Maryland) Baltimore, Md., 4.9.
- Majesty: Singing Three (Bijou): Quincy, Ill.; (Main St.) Peoria 4.9.
- Maxim's Models (Masonic): Ft. Wayne, Ind.; (Bijou) Decatur, Ill., 4.9.
- Methren Sisters, Three (Orpheum): Zanesville, O.; (Orpheum) Canton 4.9.
- Murray Sisters (Orpheum): Seattle, Wash.; (Orpheum) Portland, Ore., 4.9.
- McNish & Penfold (Poll's): Waterbury, Conn.; (G. O. H.) Pittsburgh, Pa., 4.9.
- Marcell's Marionette Hippodrome (New): Calgary, (Canada) Edmonton 4.9.
- Mallie & Bart (Grand): Sacramento, Cal.; (National) San Francisco 4.9.
- Marlon & Rosalie (Star): Newton, Kan.; (People's) Leavenworth 4.9.
- Merritt & Love (Majestic): Dallas, Tex.; (Majestic) Houston 4.9.
- Merrill & Cronch (Majestic): St. Paul, Minn.; (Unique) Minneapolis 4.9.
- McClure, Earl (Bijou): Superior, Wis.; (Powers) Hibbing, Minn., 4.9.
- McCormack, Frank & Co. (Majestic): Milwaukee, Wis.; (Haymarket) Chicago, Ill., 4.9.
- Mischoff Sadlers Troupe (Hudson): Union Hill, N. J.
- Mahony & Emma & Peter (Old Bull): Knoxville, Tenn.
- McIhara, Burt O. (Star): Aurora, Ill.
- Mozarts, Fred & Eva (Majestic): Birmingham, Ala.
- Mouton Harry (Happy Hour): Elmira, N. Y.
- Maekin Wilson & Burton (Surprise): Washington, D. C.
- Mertinez & Martinez (Fantages): Portland, Ore.
- McCorumck & Wallace (Star): Donora, Pa.
- Morse & Brown (Fantages): San Francisco, Cal.
- Meyster, Hyman (Orpheum): San Francisco, Cal.
- May, Ethel (Grand): Springfield, O.
- McDowell, John & Alice (Majestic): Rochester, Pa.
- Mortlock, Alice (Grand): Salt Lake City, Utah, 2.7.
- Matthews, Charles, & Doris Reece (Columbia): Cincinnati, O.
- Military Detete (Orpheum): New Orleans, La.
- Marshall & King (Majestic): Cleveland, O.
- Munro (Lyric): Tarkana, Tex.
- Marlon & Lilien (Majestic): Houston, Tex.
- McLaughlin, Bob (Hippodrome): Lexington, Ky.
- Morris, Billy & Sherwood Sisters (Majestic): Houston, Tex.
- Meekins, FIVE (Favorite): Abilene, Tex.
- Milman Trio (Orpheum): Salt Lake City, Utah.
- Morris, Felice, & Co. (Orphem): Los Angeles, Cal.
- Maek, Wilbur (Poll's): Hartford, Conn.
- Mathews & Ashley (Keeney's): Brooklyn, N. Y.; (Poll's) Worcester, Mass., 4.9.
- Murray, Elizabeth M. (Olympic): Chicago, Ill.; (Columbia) St. Louis, Mo., 4.9.
- Majestic Musical Four (Proctor's 5th Ave.): New York City; (Proctor's 125th St.) New York City 4.9.
- Majestic Trio (Orphem): Oakland, Cal.
- Martin, Bradlee (Empire): Paterson, N. J.
- Mildley & Carlisle (G. O. H.): Indianapolis, Ind.
- Minute Four (Orphem): Easton, Pa.
- Martiniotte & Sylvester (Orphem): New Orleans, La.
- Mac & Derby: Woodstock, Can.
- Mack, Geo. A. (Casino): Montreal, Can.
- Martynne, Grati, & Co (Majestic): Ft. Worth, Tex.
- Melan's Dogs (Orphem): San Francisco, Cal.
- Mitchells, Three Dancing (Orphem): Minneapolis, Minn.
- Merribew & Raney (Bijou): Chickasha, Okla., 28-Jan. 2.
- Milmars, The, & Baby June (Palace): Brandon, Can.; (Unique) Regina 4.9.
- Mandel, Eva (Orphem): Troy, O., 4.9; (Orphem) Sidney 7.9.
- McCann, Geraldine, & Co. (National): Stoughtonville, O.; (Cooper) Mt. Vernon 5.7; (Vau-deville) Marion 8.10.
- Maek, Wilbur (Proctor's): Newark, N. J., 4.9.
- McVeigh, John, & College Girls (Orphem): Butte, Mont.; (Orphem) Spokane, Wash., 4.9.
- Melrose & Kennedy (Grand): Auburn, N. Y.; (Temple) Detroit, Mich., 4.9.
- Magnani Family, Four (Majestic): Denver, Col.
- McAvoy, Mrs. Dan (Mary Anderson): Louisville, Ky.
- Mirza Golem Troupe (Hippodrome): Cleveland, O.
- Mahr, Agnes (Orphem): Denver, Col.
- Murphy & Fransels (Shubert): Utica, N. Y.
- Melville & Higgins (Columbia): Cincinnati, O.
- Neff, John: En route with the Brigadiers. See Burlesque Routes.
- Neiser, Henry: En route with Ill Henry's Minstrels. See Minstrel Routes.
- Newell & Shevett (Circo Trevino): Monterey, Mex., Indef.
- Notion, Nina (Dime): Walla Walla, Wash., Indef.
- Newhoff & Phelps (Washington): Spokane, Wash.; (Star) Seattle, 4.9.
- Nixon & Moran (Family): Franklin, Pa.; (Niagara) Niagara Falls, N. Y., 4.9.
- Nonette (Bijou): Decatur, Ill.; (Bijou) Davenport, Ia., 3.9.
- Nils-Bordeaux Trio (Bennett's): Montreal, Can.
- Novins & Arnold (Empire): Paterson, N. J.
- Nelson, Nelson, & Co.: Wilmington, Del.
- Niblo's, Victor, Birds (G. O. H.): Syracuse, N. Y.
- Nichols & Smith (Unique): Dickinson, N. D.; (Park) Livingston, Mont., 3.9.
- Nat Nazarro Troupe (Galaxy): St. Louis, Mo.; (Edison's) Chicago, Ill., 4.9.
- Night With The Poets (Trent): Trenton, N. J.
- Offiana San Co. (Winter Garden): Berlin, Ger., Jan. 1-31.
- Onthank & Blanche: En route with Guy Bros. Minstrels. See Minstrel Routes.
- Orloff Troupe (Circo Trevino): Monterey, Mex., Indef.
- Orman, Grace: En route with the Fay Foster Co. See Burlesque Routes.
- Orville's Marionettes (G. O. H.): Farmland, Ind., Indef.
- O'Day, Ida (Shubert): Utica, N. Y.; (Mohawk) Schenectady, N. Y., 4.9.
- Omlaw, Gus, Trio (Bennett's): Ottawa, Can.; (Bennett's) Hamilton 4.9.
- Oxford Trio (Main St.): Peoria, Ill.; (Lyric) Danville 4.9.
- Oveing Trio (Keth's): Philadelphia, Pa.; (Broadway) Camden, N. J., 4.9.
- Oxman & Oxman (Bijou): Bemidji, Minn.
- O'Connell & Golden (Hippodrome): Springfield, O.
- Ott, Nelson & Stedman (Shubert): Utica, N. Y.; (Bennett's) Montreal, Can., 4.9.
- Ozava, The (Alcade): Milot, N. D.; (Bijou) Williston 4.9.
- O'Neill Trio (Victoria): Wheeling, W. Va.
- Outside Inn: Terre Haute, Ind.
- Peck, Roy: En route with John W. Vogel's Minstrels. See Minstrel Routes.
- Phelps, Will (Majestic): Oklahoma City, Okla., Nov. 22 Indef.
- Phillips, Wendell: En route with the Lyceum Amusement Co. See Dramatic Routes.
- Porter, Geo.: En route with the Metropolitan Entertainers. See Miscellaneous Routes.
- Price, Harry M.: En route with Barney Gilmore. See Dramatic Routes.
- Pearce Sisters, Three (Bijou): Regina, Can.; (Bijou) Moose Jaw 4.9.
- Potter & Harra (Trent): Trenton, N. J.; (Greenport) Brooklyn, N. Y., 4.9.
- Phillip Bros. (Poll's): New Haven, Conn.; (Poll's) Hartford 4.9.
- Parline, the Great (Army): Binghamton, N. Y.; (Poll's) Scranton, Pa., 4.9.
- Person, Camille (Majestic): Joplin, Mo.; (Novelt) Topeka, Kan., 4.9.
- Powers Bros. (G. O. H.): Youngstown, O.; (Academy) Buffalo, N. Y., 4.9.
- Phillips & Bergen (Star): Elyria, O.; (Theatrum) Massillon 4.9.
- Powers, Eddie (Star): Green Bay, Wis.; (Bijou) Escanaba, Mich., 4.9.
- Price, E. (G. O. H.): McFall, Mo.
- Petroff's Comedy Circus, Ellis McClellan, mgr. (Poll's): New Haven, Conn.
- Planophinds (Orphem): Kansas City, Mo.
- Primrose Quartet (Bijou): Battle Creek, Mich.
- Phantastic Phantoms (Orphem): St. Paul, Minn.
- Phillips, Leo C. (Orphem): Zanesville, O.
- Patterson, Sam (Columbia): St. Louis, Mo.
- Phillips & Steffer (Hindsman): Waynesburg, Pa.
- Potts Bros. & Co. (Vanderbilt): Oklahoms City.; (Vanderbilt) Joplin, Mo., 4.9.
- Patterson, E. R. (Wigwam): San Francisco, Cal.; (Washington Square) San Francisco 4.9.
- Palmer & Lewis (City): Blufford, Me.
- Pearsons, Musical (Orphem): Minneapolis, Minn.
- Pendletons, The (Majestic): Montgomery, Ala.
- Pongo & Leo (Orphem): Zanesville, O.
- Peelson, Goldie (Orphem): Boston, Mass.
- Prout (Lincoln Square): New York City.
- Polsters, The (Eveum): Minot, N. D.
- Parkers, The (Luna): Akron, O.; (Dixie) Canton 4.9.
- Paradise Alley (Garrick): Wilmington, Del.
- Pekin Zonava (Majestic): Cedar Rapids, Ia.; (Main St.) Peoria, Ill., 4.9.
- Pullen, Luella (Lyric): Charlottesville, Va.
- Parsons, Chas. (Wonderland): Clifton Forge, Va.
- Quilck & Nickerson: En route with the Night Owl Co. See Burlesque Routes.
- Quincy, Thos.: Jacksonville, Fla., Indef.
- Quilley Bros. (Shea's): Buffalo, N. Y.; (Shea's) Toronto, Can., 4.9.
- Quinlan & Mack (Lyric): Dayton, O.
- Quinn & Mitchell (Maryland): Baltimore, Md., 4.9.
- Randolphs, The: En route with the Yankee Doodle Girls. See Burlesque Routes.
- Roscoe, Res. (G. O. H.): Higginsville, Mo., Indef.
- Rector, Harry (Circo Trevino): Monterey, Mex., Indef.
- Reed, John P.: En route with the Gay New York Co. See Musical Routes.
- Relf & Foster: En route with Ill Henry's Minstrels. See Minstrel Routes.
- Reynolds, James A.: En route with The Time, The Palace and the Girl Co. See Musical Routes.
- Rice & Cady: En route with Hip, Hip, Hooray. See Musical Routes.
- Rippel, Jack: En route with the Matinee Girl Co. See Musical Routes.
- Ross, Chas. J.: En route with Joe Weber's Travesty Co. See Musical Routes.
- Russell, O'Neill & Grow: En route with the Matinee Girl Co. See Musical Routes.
- Rice & Elmer (Orphem): Memphis, Tenn.; (Orphem) New Orleans, La., 4.9.
- Romain, Jos. (Columbia): Richmond, Va., Indef.
- Rossleys, The (Family): Pittston, Pa., Indef.

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Haymond, Ruly, & Co. (Keith's): Portland, Me.; (Keith's) Providence, R. I., 4-9. (Gem) Monongahela 4-9.
 Robisch-Childress Trio (Orpheum): Chillicothe, O.; (Orpheum) Portsmouth 4-9.
 Todd Bros. (Majestic): Chicago, Ill.; (Majestic) Milwaukee, Wis., 4-9.
 Topell, May (Bijou): Flint, Mich.; (Majestic) Kalamazoo 4-9.
 Richards, The Great (Hathaway's): New Bedford, Mass.; (Proctor's) Troy, N. Y., 4-9.
 Ryan McLeod Co., Thos. J. (Bennett's): Montreal, Can.; (Keith's) Portland, Me., 4-9.
 Rogers, Robert, & Louise Mackintosh (Orpheum): Portsmouth, O.; (Auditorium) Cincinnati, O., 4-9.
 Rainbow Sisters (Varieties): Canton, Ill.; (Gale) Springfield, Ill., 4-9.
 Renolds, The (Fairbanks): Springfield, O.; (Jeffers) Saginaw, Mich., 4-9.
 Rex Quartet, The (Lyric): Uniontown, Pa.; (Liberty) East Liberty 4-9.
 Russell, Jessie, & Co. (Majestic): Birmingham, Ala.; (Majestic) Little Rock, Ark., 4-9.
 Richardson, Three (Bijou): Decatur, Ill.
 Ross & Adams (Pantages): Spokane, Wash.
 Rita Larsen Troupe (Ludlan): South Bend, Ind.
 Hades, Four (Orpheum): Kansas City, Mo.
 Reed Bros. (Bennett's) London, Can.
 Reed & Fulton (Proctor's 125th St.): New York City.
 Ross, Edie G. (Main St.): Peoria, Ill.
 Rayoni & Harper (Bijou): Tyrone, Pa.; (Star) Waterloo, N. Y., 4-9.
 Ryan & White (Hathaway's): Malden, Mass.; (Hathaway's) Brockton 4-9.
 Rogers & Deely (Orpheum): San Francisco, Cal.; (Orpheum) Oakland 3-9.
 Reyard, Ed. F. (Poll's): Wilkes-Barre, Pa.
 Ritter & Foster (Halham): London, Eng., 4-9; South London 18-21; (Wilkesden) London 25-31.
 Raynor, Al., Bull Dogs (Keith's): Columbus, O.; (Majestic) Johnston, Pa., 4-9.
 Reynolds & Donegan (Poll's): Wilkes-Barre, Pa.; (Poll's) Bridgeport, Conn., 4-9.
 Renne Family (Lyric): Mobile, Ala., 4-9.
 Ringling, Adolph: Carbondale, Pa.
 Rastus & Banks (Hippodrome): Ealing, Eng., 4-9; (Hippodrome) Wilkesden 11-16; (Grand) Clapham 18-23.
 Rawls & Von Kaufman (Bijou): Saginaw, Mich.
 Remington, Mayme, & Minstrels (Poll's): New Haven, Conn.
 Redford & Winchester (Orpheum): Omaha, Neb.
 Rose, Babe (Crystal): Oklahoma City, Okla.
 Rootline & Stevens (Bijou): Quincy, Ill.; (Main St.) Peoria 4-9.
 Rolfe's, B. A., Ye Colonial Septette (Empire): Nottingham, Eng., 4-9; (Coliseum) London 11-16.
 Rolfe's, B. A., Ten Dark Knights: Manchester, Eng., 4-9.
 Rolfe's, B. A., Six Little Girls and a Teddy Bear (Orpheum): Sioux City, Ia.; (Orpheum) Minneapolis, Minn., 4-9.
 Rolfe's, B. A., Johnny McVeigh and College Girls (Orpheum): Spokane, Wash., 4-9.
 Rolfe's, B. A., Fun in a Boarding House (Poll's): New Haven, Conn., 4-9.
 Rolfe's, B. A., Paradise Alley (Garrick): Wilmington, Del.; (Orpheum) Easton, Pa., 4-9.
 Russell & Church (Orpheum): Butte, Mont., 3-9.
 Roxie & Wayne (Central): San Francisco, Cal., Indef.
 Rooney, Pat, & Co. (Trent): Trenton, N. J.
 Samsel & Arnsman: En route with the Kathryn Osterman Co. See Dramatic Routes.
 Schep's Bog, Pony and Monkey Circus (Empire): San Francisco, Cal., Nov. 1-Jan. 2.
 Scott, Ha: En route with the Metropolitan Entertainers. See Miscellaneous Routes.
 Simpson & Mathews (Royal): Memphis, Tenn., Dec. 7 Indef.
 Slater & Finch: En route with Trousdale Bros. Minstrels. See Minstrel Routes.
 Smith, Cecil (Crystal): Oklahoma City, Okla., Indef.
 Smith & Clawson: En route with Rippel's Indian Circus. See Miscellaneous Routes.
 Smiths, Great Aerial (Melhill): Hanover, Ger., Jan. 1-15; (Central) Magdeburg 16-30; (Scala) Copenhagen, Denmark, Feb. 1-28.
 Southwell, Marjorie: En route with Culhane's Comedians. See Dramatic Routes.
 Spangler, Harry H. (Auditorium): Latrobe, Pa., Indef.
 Spencer, Hugh (Castle): Bloomington, Ill., Indef.
 Spencer, Walter: En route with the People's Stock Co. See Dramatic Routes.
 Spissel Bros. & Mack (Winter Garden): Berlin, Ger., Jan. 1-31.
 Starr, Carrie: En route with the Brigadiers. See Burlesque Routes.
 Still City Quartet: En route with Miss New York, Jr., Co. See Burlesque Routes.
 Sullivan, W. J. (Lyric): Bozeman, Mont., Indef.
 Sweet, Eugene (Star): Halifax, N. S., Can., Indef.
 Strickland, E. C. (Orpheum): Rockford, Ill.; (Star) Chicago 4-9.
 Semon Duo (Castle): Bloomington, Ill.; (Grand) Joliet 4-9.
 Sefton, Harry, May B. Deagle & Co. (Columbia): Chicago, Ill.; (Pekin) Chicago 4-9.
 Susanna, Princess (Purlina): Fall River, Mass.; (Scenic Temple) Marlboro 4-9.
 Smith & Brown (Grand): Sacramento, Cal.; (National) San Francisco 4-9.
 Sincelar, Mabel (Haymarket): Chicago, Ill.; (O. H.) Indianapolis, Ind., 4-9.
 Sutcliffe Troupe (Hathaway's): Brockton, Mass.; (Bennett's) Montreal, Can., 4-9.
 Steiner Trio (Bijou): Saginaw, Mich.; (G. O. H.) Grand Rapids 4-9.
 Somers & Starks (Majestic): Ft. Worth, Tex.; (Majestic) Dallas 4-9.
 Sobell & Grovyl (Orpheum): Reading, Pa.
 Stafford & Stone (Orpheum): Reading, Pa.; (Colonial) Norfolk, Va., 4-9.
 Sherman DeForest Co. (National): San Francisco, Cal.; (Boh) Oakland 4-9.
 Shetler Bros. (Grand Family): Fargo, N. D.; (Bijou) Superior, Wis., 4-9.
 Savoy, The (New Columbia): St. Louis, Mo.
 Stadium Trio (Luna): Port Arthur, Can.
 Shields & Rogers (Bijou): Jackson, Mich.; (Majestic) Ann Arbor 4-9.
 Schaar Wheeler Trio (Majestic): Houston, Tex.
 Sullivan Bros., Four (Majestic): Cleveland, O.
 Stanley & Seanon (Pastime): Charleston, S. C.
 Seymour Sisters (Niagara): Niagara Falls, N. Y.
 Scott, Agnes, & Horace Wright (Bennett's): Hamilton, Can.
 Smith, Sue (Orpheum): Denver, Col.
 Stone & King (People's): Leavesworth, Kan.

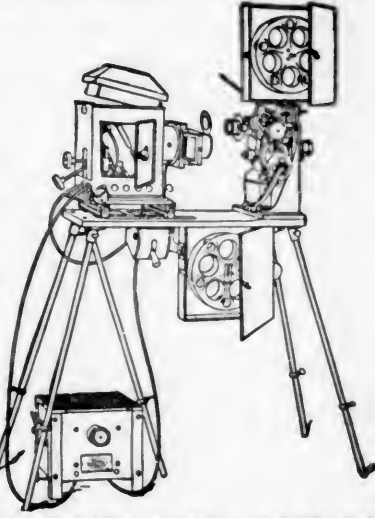
Slirk & London (Hathaway's): Lowell, Mass.
 Silveno & Co. (Powers): Hilling, Minn.
 Sears, Gladys (Empire): Brooklyn, N. Y.
 Steiner-Thomson Trio (Bijou): Freeport, Ill.
 Salsbury, Marle (Majestic): Madison, Wis.
 Sommerville, Mlle. (Grand): Portland, Ore.
 Splitters, Five Musical (Columbia): St. Louis, Mo.
 Sprague & Dixon (Pickwick): Wilmington, Del.
 Soo, Ah Ling (Majestic): Norfolk, Va.
 Sweeney & Rooney (Orpheum): Chattanooga, Tenn.
 Sadow Trio (Empire): Grand Forks, N. D., 4-9.
 Snyder, Geo., & Harry Buckley (Orpheum): Salt Lake City; (Mary Anderson) Louisville, Ky.
 Silver, The (Temple): Detroit, Mich.; (Cook's O. H.) Rochester, N. Y., 4-9.
 Simpson, Cheridah (Columbia): Cincinnati, O., 3-9.
 Symonds, Jack (Family): Miles City, Mont.; (Family) Billings 3-9.
 Showbrook & Berry (Orpheum): Allentown, Pa.; (Orpheum) Easton 4-9.
 Stanford, Billy (Hippodrome): St. Catharines, Can., 28-30; (Niagara) Niagara Falls, N. Y., 31-Jan. 2.
 Six Little Girls and a Teddy Bear (Orpheum): Sioux City, Ia.; (Orpheum) Minneapolis, Minn., 4-9.
 Snowden, Marle (Majestic): Waco, Tex.
 Sound of the Gong (Orpheum): Denver, Col.
 Swor Bros. (Mary Anderson): Louisville, Ky.
 Tompleton, Robert Louis: Miss & Stoll Tour, Eng., Indef.
 Tompkins, Chas. H.: En route with the Round-Up. See Dramatic Routes.
 Travers, Belle: En route with the Washington Society Girls. See Burlesque Routes.
 Tremalus, Musical: Jacksonville, Ill., Indef.
 Tyler, Rosa Lee, and her Rainbow Girls (Majestic): Kalamazoo, Mich.; (Bijou) Battle Creek 4-9.
 Tenna Trio (Orpheum): Omaha, Neb.; (Majestic) Chicago, Ill., 4-9.
 Toledo, Sidney (Hippodrome): Huntington, W. Va.; (Orpheum) Cambridge, O., 4-9.
 Tenda, Harry (Majestic): Little Rock, Ark.; (Majestic) Ft. Worth, Tex., 4-9.
 Texas Steer Quartet (Monumental): Baltimore, Md.; (Bijou) Philadelphia, Pa., 4-9.
 That Quartet (Colonial): New York City; (Orpheum) Brooklyn 4-9.
 Terry & Lambert: Edinboro, Scotland, 4-9; Glasgow 11-16; York, Eng., 18-23.
 Trevette, Irene (Family): Fostoria, O., 28-30; (Findlay) Findlay 21-Jan. 2.
 Thornton, Geo. A. (Trent): Trenton, N. J.; (Orpheum) Allentown, Pa., 4-9.
 Troubadours, Three (New Bijou): Bay City, Mich.; (Majestic) Ann Arbor 3-9.
 Tanakas, The (Majestic): Dallas, Tex.; (Majestic) Houston 4-9.
 Tompkins, Charlotte (Arcade): Minot, N. D.; (Empire) Grand Forks 4-9.
 Tipple & Kilment (Bijou): Williston, N. D.
 Those Mack Boys: Atlanta, Ga.
 Trappels, The Five (Columbia): Cincinnati, O.
 Toona, Mlle. (Orpheum): Seattle, Wash., 4-9.
 Tarzon & Tarlon (O. H.): Palestine, Tex.
 Thomas, Toby (Royal Indoor Circus): St. Louis, Mo.
 Townsend, Charlotte, & Co. (Greenpoint): Brooklyn, N. Y.
 Trans-Atlantic Four (Crystal): Milwaukee, Wis.
 Tamm, Julius (Keith's): Columbus, O.
 Troler, Eva (Orpheum): Oakland, Cal.
 Trevillion, Florence (Orpheum): Minneapolis, Minn.
 Thor, Musical (Howard): Boston, Mass.
 Thornton, Harry (Majestic): Colorado Springs, Col.; (G. O. H.) Pueblo 4-9.
 Turner, Bert (Luna): Port Arthur, Ont., Can., 4-9.
 Tompleton, C. (Bijou): Norwalk, O.
 Ten Dark Knights: Manchester, Eng., 4-9.
 Tanna (Bell): Newport News, Va.
 Temple & O'Brien (Bijou): Grand Forks, N. D.; (Lycenm) Minot 4-9.
 Topp, Topsy & Topp (Majestic): Denver, Col.
 Thomas, James (Orpheum): Mansfield, O.
 Thardo, Claude (Orpheum): Mansfield, O.
 Utopia Musical Duo (Virginia): Chicago, Ill., 28-30; (Vandette) Evanston 1-3.
 Vardon, Perry & Wilber (Fountain Inn): Milwaukee, Wis., Nov. 15-Indef.
 Variety Quartet: En route with the Colonial Follies. See Burlesque Routes.
 Victor, Ida Mae (Majestic): Evansville, Ind., Indef.
 Valdere, Bessie, Troupe (Empire): Paterson, N. J.; (Proctor's 5th Ave.) New York City 4-9.
 Van Pelt, Ernest, & Co. (Majestic): Chicago, Ill.; (Columbia) St. Louis, Mo., 4-9.
 Van Fossen, Harry (Bijou): Oshkosh, Wis.; (Majestic) Madison 4-9.
 Valdare & Varno (O. H.): Madison, Ind.; (O. H.) Franklin 4-9.
 Von Sorley Sisters (O. H.): Fort Fairfield, Me.; (O. H.) Presque Isle 4-9.
 Von Jerome (Star): St. Paul, Minn.; (New Century) Des Moines, Ia., 3-9.
 Vitorine, Mervyn (Luna): Port Arthur, Can.
 Valentein, Mabel, & Moore (Iris): Tampa, Fla.
 Van's, Geo., Imperial Minstrels (Bijou): Battle Creek, Mich.
 Van Hoven (Haymarket): Chicago, Ill.
 Vincent, John, & Sadie Rose (Casino): Elkins, W. Va.
 Van, Billy (Keith's): Columbus, O.; (Bennett's) Hamilton, Can., 4-9.
 Vanhol, Great (Orpheum): Wichita, Kans.
 Verons (O. H.): Johnstown, Pa.; (O. H.) Clearfield 9-14.
 Van, Chas. & Fannie (Orpheum): San Francisco, Cal.
 Van Buren & Close: Petersburg, Va., 28-30; Newport News 20-Jan. 2.
 Vaggos, The (Present): Nashville, Tenn.; (Star) Charlotte, N. C., 4-9.
 Wagner & Lee: En route with French's New Sensation Floating Theatre. See Miscellaneous Routes.
 Walton, Chinese Harry (Lycenm): Minot, N. D., Dec. 7-Jan. 8.
 Watson, Evelyn R.: En route with the Fads and Follies Co. See Burlesque Routes.
 Waterbury Bros. & Tenney: En route with the Cohen & Harris Minstrels. See Minstrel Routes.
 Weber, Charles P.: En route with the Rantz-Santley Co. See Burlesque Routes.
 Wells & Sells: En route with the Champagne Girls. See Burlesque Routes.
 Wilbur, Caryl (Tivoli): London, Eng., Dec. 7 Indef.
 Williamson & Gilbert: En route with the M. Hill and Co. See Musical Routes.
 Williams & Stevens (Pekin Stock Co.): Chicago, Ill., Sept. 7 Indef.
 Wilson, Mae (Luna): Butte, Mont., Indef.
 Woods & Ralton: En route with Al. G. Field's Minstrels. See Minstrel Routes.

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Shipment Jan. 1, 1909.	Shipment Jan 8, 1909.
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CORRESPONDENCE.

(Continued from page 24.)

NOBLESVILLE.—GRAND OPERA HOUSE (L. Wild, mgr.)... WRIGHT, (mgr.) Roller skating.

IOWA.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (W. S. Collier, bus. mgr.)... FORT DODGE.—MIDLAND (H. V. Rule, mgr.)

DAVENPORT.—BURTIS (Chas. Kindt, mgr.)... DUBUQUE.—GRAND (Wm. L. Bradley, mgr.)

SIoux CITY.—NEW GRAND (H. H. Tallman, mgr.)... DAVENPORT.—BURTIS (Chas. Kindt, mgr.)

WATERLOO.—SYNDICATE (A. J. Busby, mgr.)... BURLINGTON.—GRAND OPERA HOUSE (Melville S. Scoville, mgr.)

CHEROKEE.—GRAND OPERA HOUSE (F. Brunson, mgr.)... CRESTON.—TEMPLE GRAND (Carl Davenport, mgr.)

WEBSTER CITY.—ARMORY OPERA HOUSE (Major N. P. Hyatt, mgr.)... TOPEKA.—GRAND OPERA HOUSE (Roy Crawford, mgr.)

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (Roy Crawford, mgr.)... WICHITA.—NEW CRAWFORD (E. L. Marting, mgr.)

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BAY CITY.—WASHINGTON (W. J. Daunt, mgr.)... DOWAGIAC.—BECKWITH MEMORIAL (E. J. Welch, mgr.)

OWOSSO.—OWOSSO THEATRE (A. C. Tucker, mgr.)... PORT HURON.—MAJESTIC (A. Shapiro, gen. mgr.)

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan, mgr.)... BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, mgr.)

gan in New York 6; Sanorita Shermans and Co. 7; Lena Rivers 10.

JEANERETTE.—MCGOWAN'S OPERA HOUSE (J. S. Savoy, mgr.)... LENA RIVERS 10.

LAKE CHARLES.—LYRIC (J. L. White, mgr.)... LAFAYETTE.—JEFFERSON (Imp. Co., mgrs.)

NATCHITOCHE.—OLYMPIA OPERA HOUSE (Levy & Suddath, mgrs.)... OPELOUSAS.—SANDOZ OPERA HOUSE (Ed. Loeb, mgr.)

OTTAWA.—THE ROHRBAUGH (S. H. Hubbard, mgr.)... PABSONS.—ELKS' (Wm. T. Neligh, mgr.)

KENTUCKY.

LOUISVILLE.—MACAULEY'S (J. T. Macaulay, mgr.)... MARY ANDERSON (Jas. L. Weel, mgr.)

ASHLAND.—THEATRE (Norton and Smith, mgrs.)... CYNTHIANA.—ROIS' OPERA HOUSE (H. A. Robs, mgr.)

PADUCAH.—KENTUCKY (Carney & Goodman, mgrs.)... NEW ORLEANS.—TULANE (T. C. Campbell, mgr.)

LOUISIANA.

NEW ORLEANS.—TULANE (T. C. Campbell, mgr.)... GREENWALD (H. Greenwald, mgr.)

ALEXANDRIA.—RAPIDES (Frank A. Sallihury, mgr.)... BATON ROUGE.—ELKS' (Walter Fowler, mgr.)

FRANKLIN.—AUDITORIUM (H. C. Allen, mgr.)... BROCKTON.—HATHAWAY'S (Miss E. J. Conroy, mgr.)

WORCESTER.—POLI'S (Jos. C. Criddle, mgr.)... MICHIGAN.

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MINNESOTA.

MINNEAPOLIS.—METROPOLITAN OPERA HOUSE (L. N. Scott, mgr.)... DAY WEEK OF 20.

AUSTIN.—GEM FAMILY (W. J. Mahnk, mgr.)... BRAINERD.—BIJOU (F. E. Low, mgr.)

ROCHESTER.—METROPOLITAN (J. E. Reid, mgr.)... SILLWATER.—AUDITORIUM (H. C. Roberson, mgr.)

ALBERT LEA.—BROADWAY (Fred Mallory, mgr.)... CROOKSTON.—BIJOU (Simmons and Nanit, mgrs.)

PORTLAND.—JEFFERSON (Julius Cabn, mgr.)... LEWISTON.—EMPIRE (Julius Cabn, mgr.)

OLD ORCHARD.—BIDDEFORD OPERA HOUSE (Yatow Rundle, mgrs.)... BALTIMORE.—ACADEMY OF MUSIC (M. J. Lehman, mgr.)

MARYLAND.—ACADEMY OF MUSIC (M. J. Lehman, mgr.)... MASSACHUSETTS.

BOSTON.—BOWDOIN SQUARE (Jay Hunt, mgr.)... BOSTON (E. F. Albee, gen. mgr.)

CASTLE SQUARE (John Craig, mgr.)... COLIMBIA (C. Farren, mgr.)

COLONIAL (Frohman, Rich & Harris, mgrs.)... GRAND OPERA HOUSE (G. Magee, mgr.)

HOLLIS (Frohman, Rich & Harris, mgrs.)... HOWARD (Jay Hunt, mgr.)

KEITH'S (E. F. Albee, gen. mgr.)... MAJESTIC (A. L. Wilbur, mgr.)

ORPHEUM (G. Grover, mgr.)... PALACE (C. Waldron, mgr.)

SPRINGFIELD.—COURT SQUARE (D. O. Gilmore, mgr.)... POLI'S (Gordon Wright, mgr.)

GILMORE (P. F. Shea, mgr.)... NELSON (H. J. Dillenback, mgr.)

BROCKTON.—HATHAWAY'S (Miss E. J. Conroy, mgr.)... WORCESTER.—POLI'S (Jos. C. Criddle, mgr.)

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PORTLAND.—JEFFERSON (Julius Cabn, mgr.)... LEWISTON.—EMPIRE (Julius Cabn, mgr.)

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and the Cowboy 19; A Gay Old Girl 25. **LYR** 10 (Mrs. Righter, mgr.) Moving pictures and vaudeville week of 21.
NEBRASKA CITY.—OVERLAND (C. Rolf, mgr.) The Man of the Hour 14; The Wolf 18; J. Warren Davis Stock Co. week of 21.
NORWALK.—AUDITORIUM (M. W. Jenks, mgr.) Mahara's Minstrels 25; Rutwood Stock Co. 28; The Sunny South 20; Bill and Jane 31.

NEW HAMPSHIRE.

NASHUA.—NASHUA THEATRE (A. H. Davis, mgr.) Leigh DeLacy Stock Co. week of 14; Lettarrre Brothers' Minstrels 21; Pictures and vaudeville 25; Lew Welch in The Show-maker 26.

NEW JERSEY.

ATLANTIC CITY.—APOLLO (Fred Moore, mgr.) Henry Miller in The Great Divide 21-23; The Girls of Gottenberg 24-25. **SAVOY**. Moving pictures and vaudeville 21-24; Mary Manning in The House of Cards 25-26. **YOUNG'S PIER**. Vaudeville week of 21. **STEEPLE CHASE PIER**. The Vitagraph, songs, pictures, etc., week of 21. **YOUNG'S NEW PIER**. Roller skating, etc.

JERSEY CITY.—MAJESTIC (Frank E. Henderson, mgr.) Forty-five Minutes from Broadway 21-28; Al. H. Wilson 28 and week. **ACADEMY OF MUSIC** (Frank E. Henderson, mgr.) The End of the Trail week of 21; It's Never Too Late to Mend week of 28. **HON TON** (T. W. Dinkins, mgr.) The Empire Show week of 21; Follies of the Day week of 28; The Bohemians week of Jan. 4.

HOBOKEN.—EMPIRE (A. M. Bruggemann, mgr.) High-class vaudeville week of 28. **LYRIC** (H. P. Souther, mgr.; Grant S. Riggs, bus. mgr.) Rocky Mountain Express 20-23; Race for Life 24-26; Life of an Actress 27-30; In at the Finish 31-Jan. 2. **GAYETY**—Blue Ribbon Girls week of 13; Phil Sheridan's City Sports week of 20. **OLYMPIC**. Vaudeville and moving pictures.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.) The Pickpocket 17; The Traveling Salesman 23; Blenhehasset 28; An International Marriage 28; Mr. Crew's Career 31. **STATE STREET** (L. C. Mlabler, mgr.) The Rays in King Casey 25-28; The Kentuckian 28-30; Jane Eyre 31-Jan. 1; Shadows of a Great City 2. **TRENT** (Montgomery Moses, mgr.) High-class vaudeville week of 28.

UNION HALL.—HUDSON (W. W. Walsh, mgr.) High-class vaudeville week of 28. **MARCY'S CASINO**. Vaudeville, songs and pictures. **LIBERTY**. Songs, pictures and vaudeville. **HINE**. Vaudeville pictures and songs.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. R. Hood, mgr.) The Clansman 15.

NEW YORK.

BROOKLYN.—MONTAUK (Edw. Trill, mgr.) Robert Edison in The Call of the North week of 21; John Drew in Jack Straw week of 28. **TELLE'S BROADWAY** (Leo C. Teller, mgr.) The Merry Widow week of 21; The Red Mill week of 28. **GRAND OPERA HOUSE** (Geo. W. Samms, mgr.) The Wolf week of 21; Girls week of 28. **MAJESTIC W. C. Fridley, mgr.)** Jesse Bonstelle in The Great Question week of 21; Cole and Johnson in The Red Moon week of 28. **FOLLY** (H. Kurtzman, mgr.) The Helt to the Hoorah week of 28. The Rays in King Casey week of 28. **FULTON** (Wm. Trimbom, mgr.) High-class vaudeville. **BIJOU** (Jas. Hyde, mgr.) Neil Burgess in The County Fair week of 21. **ORPHEUM** (Frank Kilbotts, mgr.) High-class vaudeville. **CRESCENT** (Lew Parker, mgr.) The Crescent Stock Co. in The Little Princess week of 28. **GREENPOINT** (Hennet Hatt, mgr.) High-class vaudeville. **GOTHAM** (E. F. Girard, mgr.) The Gotham Stock Co. in Rip Van Winkle week of 28. **PAYTON'S** (Joe. Payton, mgr.) The Corse Payton Stock Co. in Floradora week of 28. **BLANEY'S** (J. J. Williams, mgr.) Shadowed by Three week of 21. **COLUMBIA** (Mark L. Stone, mgr.) Vaudeville. **KEENEY'S** (Frank Keeney, mgr.) Vaudeville. **OLYMPIC** (John Jacques, mgr.) The Screamers week of 21. **GAYETY** (Jas. Clark, mgr.) The Trocadero Burlesquers week of 21; The Night Owls week of 28. **STAR** (John Murphy, mgr.) The Night Owls week of 21. **ROYAL** (Geo. Schenck, mgr.) Vaudeville. **EMPIRE** (Geo. McManis, mgr.) The Imperial Burlesquers week of 21; The Tiger Lillies week of 28. **GEO. HAKES.**

BUFFALO.—STAR (Dr. Peter C. Cornell, mgr.) Paid in Full 20-26; The Lion and the Mouse 28-Jan. 2; Henry Miller 4-6; Brewster's Millions 7-9. **LYRIC** (John Laughlin, mgr.) The Road to Yesterday 21-26; Capt. Clay of Missouri 28-Jan. 2. **TECK** (John R. Olshel, local mgr.) Nance O'Neil in repertoire 25-Jan. 2. The Warrens of Virginia 18-21; Bertha Kalleh 25-30. **ACADEMY** (E. J. Wilbur, mgr.) Lillian Mortimer in A Girl's Best Friend and No Mother to Guide Her 21-26; The Cow-boy and the Span 28-Jan. 2; Barney Gilmore 4-9; Through Death Valley 11-16; opera 18-23; Buffalo of Arizona 25-30. **SHEA'S** (M. Shea, mgr.) Henry J. Carr, asst. mgr.) High-class vaudeville week of 21. **GARDEN** (Chas. E. White, mgr.) The Fada and Follies 21-28; The Lid Lifters 28-Jan. 2. **LAFAYETTE** (Chas. M. Baggis, mgr.) Miner's Merry Burlesquers 21-26; Washington Society Girls 28-Jan. 2. **CONVENTION HALL** (Henry L. Meech, mgr.) Harry Lauder and Co. 22.

JOHN S. RICHARDSON.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.) Lew Dockstader's Minstrels 15; Uncle Tom's Cabin 16-17; Otis Skinner 25-26. **PROCTOR'S** (Howard Gramam, mgr.) High-class vaudeville week of 14. **EMPIRE** (J. H. Rhodes, mgr.) New York Stars 14-16; Jersey Lilies 17-19. **GAIETY** (Mrs. Agnes Barry, mgr.) Star Show Girls 14-16; The Rollcocks 17-19; Miner's Americana 21-23.

BINGHAMTON.—STONE OPERA HOUSE (J. P. Clark, mgr.) Chas. K. Champlin Stock Co. 11-19; When Knighthood Was in Flower 23; Kirk Brown Co. 24-Jan. 2. **ARMORY** (E. M. Hart, mgr.) High-class vaudeville week of 21. **LYRIC** (E. L. Dent, mgr.) Vaudeville week of 21.

AUBURN.—HURTIS AUDITORIUM (John N. Ross, mgr.) Katherine Rober Stock Co. week of 21. **GRAND** (Rimer Redelle, mgr.) High-class vaudeville week of 21. **NEW JEFFERSON** (J. O. Brooks, mgr.) Yorks and Adams in Playing the Ponies 19; Chicago Stock Co. week of 21; Mme. Butterfly Jan. 1. **HURTIS RINK** (C. S. Burtis, mgr.) Prof. John F. Davidson week of 14.

UTICA.—SHERBERT (Fred Berger, jr., mgr.) High-class vaudeville week of 28. **COLUMBIA MUSIC HALL** (Sam Oststadt, mgr.) Vaudeville. **DEWEY MUSIC HALL** (Hyman & Robinson, mgrs.) Vaudeville week of 28.

CORNING.—OPERA HOUSE (E. J. Lynch, mgr.) The Lion and the Mouse 28. **THE RINK**. Rockless Recklaw and Miss Fanny Leight week of 14.

CORTLAND.—NEW CORTLAND (L. M. Dillon, mgr.) Bennett-Moulton Co. 14-19; Follies of New York 25; Granstark Jan. 4.

GLENS FALLS.—EMPIRE (Jas. H. Holden, mgr.) Mary Manning in A House of Cards 19; Gans Nelson Pictures 14; The Gay Musician 17; Uncle Tom's Cabin 18; Vogel's Minstrels 19; The Man of the Hour 25; Married for Money 28; Otis Skinner 29; Lecture 30; Thorns and Orange Blossoms Jan. 1.

GENEVA.—SMITH OPERA HOUSE (F. K. Harrison, mgr.) The Bishop 14; The Follies of New York 19; Thorns and Orange Blossoms 21; Pauline Hammond Stock Co. 28-Jan. 2; Granstark 31. **STAR** (Dan Dugan, mgr.) Vaudeville week of 21. **DREAMLAND** (H. O. Asbury, mgr.) Vaudeville week of 21.

HERKIMER.—GRAND OPERA HOUSE (B. Schernier, mgr.) The Follies of New York 23; Thorns and Orange Blossoms 25; American Girl an. 5; Stetson's Uncle Tom's Cabin 12. **GRAND** (Wm. Donque, mgr.) Vaudeville and moving pictures. **STAR** (Nelson & Conklin, mgrs.) Moving pictures and vaudeville.

PLATTSBURG.—PLATTSBURGH THEATRE (M. H. Farrell, mgr.) Granstark 19; Ferdinand Graham Stock Co. 25 Jan. 2.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (W. G. Millard, prop.) The Great Divide 14; The Gay Musician 15; Victor's Royal Venetian Band 18; Daniel Ryan and Co. 25-Jan. 2. **ARLINGTON** (Wm. H. Quaid, mgr.) Opened Dec 17 with vaudeville and moving pictures. **DREAMLAND**, **WONDERLAND** and **HIPPPODROME THEATRES**. Moving pictures and vaudeville.

ROME.—LYRIC (Russell Garrison, mgr.) The Gay Musician 24; Thorns and Orange Blossoms 25; Granstark 26. **IDLE HOUR** (J. Y. Burns, mgr.) Vaudeville, songs and pictures. **WAVEBLY—LOOMIS OPERA HOUSE** (H. C. Watrous, mgr.) Chicago Stock Co. week of 14; Bennett-Moulton Stock Co. 25-Jan. 2.

NORTH CAROLINA.

CHARLOTTE.—ACADEMY OF MUSIC (John L. Crovo, mgr.) Paul Gilmore Jan. 1; The Belles 3; The Tractor 4; Jas. K. Hackett II; Hutton-Bailey Stock Co. 14-19; Ilanche Walsh in The Test 28; Coming Thro' the Rye Jan. 1; The Right of Way 4.

DURHAM.—ACADEMY OF MUSIC (J. W. Burroughs, mgr.) Demorest Comedy Co. 15-19. **DIXIE** (M. M. McIntyre, mgr.) Opened Dec. 21 with vaudeville and moving pictures.

OHIO.

CINCINNATI.—GRAND OPERA HOUSE (Rainforth & Havlin, mgrs.) Victor Moore in The Talk of New York week of 21; The Round Up with Maclyn Arbuckle, week of 28. **LYRIC** (Jas. E. Fennessy, mgr.) Davld Wardfield in A Grand Army Man and The Music Master week of 21; Mme. Nazimova in repertoire week of 28. **OLYMPIC** (Geo. F. & L. Forepaugh Fish, mgrs.) The Forepaugh Stock Co. in A Bunch of Keys week of 20; same company in Shore Acres week of 27. **WALNUT** (M. C. Anderson, mgr.) The Owl Homestead week of 20; Fox and Hounds from Boston week of 27. **COLUMBIA** (M. C. Anderson, mgr.) High-class vaudeville week of 20. **HEUCK'S OPERA HOUSE** (Geo. Heuck, mgr.) The Volunteer Organist week of 20; The Smart Set week of 27. **LYCEUM** (Geo. Heuck, mgr.) Howard Hill in The Wall Street Detective week of 20; Custer's Last Fight week of 27. **PEOPLE'S** (Jas. E. Fennessy, mgr.) The Cherry Blossoms week of 20; The Triggalliers week of 27. **STANDARD** (Frank J. Clements, mgr.) Rose Syrell's London Belles week of 20; The Mardi-Grass Beauties week of 27. New Robinson (Coney Holmes, mgr.) Vaudeville and moving pictures. **AUDITORIUM**. Vaudeville.

COLUMBUS.—SOUTHERN (Wm. Sander, mgr.) Geo. M. Coban in The Yankee Prince 18-19; Mme. Nazimova in The Doll's House 22; Francis Wilson in When Knights Were Bold 25-28. **KEITH'S** (W. W. Prosser, mgr.) High-class vaudeville week of 21. **HIGH STREET** (C. W. Harper, mgr.) John Griffith in Faust and Mebeth 17-19; Hilda Thomas in Janey 21-23; The Devil 24-26. **GAYETY** (A. S. Wiswell, mgr.) The Gay Masqueraders week of 21.

EAST LIVERPOOL.—CERAMIC (C. W. Hipps, mgr.) Girls 15; Royal Welsh Ladies Choir 17; Moving Pictures 23; The Devil 28; Married for Money 28; Al. G. Field's Minstrels 29; Mrs. Temple's Telegram 30; Our New Minster Jan. 1; Buster Brown 2. **ARCADIA** (J. Q. Harron, mgr.) Vaudeville and moving pictures. **McCINTOCK'S ELECTRIC** (G. L. McClintock, mgr.) Vaudeville and moving pictures. **WALSILL DREAMLAND** (J. Q. Walsh, mgr.) Vaudeville and moving pictures.

ATHENS.—OPERA HOUSE (Finsterwald & Slaughter, mgrs.) Tempest and Shantine 10; Jane Eyre 18; Buster Brown 21; David Garrick Jan. 1. **ELECTRIC** (James Bras, mgrs.) Moving pictures, songs and vaudeville.

CAMBRIDGE.—COLONIAL (Chas. & George Hammond, mgr.) Jungle Town 14; Married for Money 17; Royal Ladies' Choir 18. **ORPHEUM** (Chas. & Geo. Hammond, mgrs.) Vaudeville and moving pictures week of 14. **PRINCESS** (W. M. Taylor, mgr.) Vaudeville, songs and moving pictures, week of 14.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. H. Wolfe, mgr.) Dark. **ORPHIUM** (Fred Cunnllng, mgr.) Vaudeville and moving pictures.

CIRCLEVILLE.—METROPOLITAN (Myers & Carl, mgrs.) Vaudeville.

DEFIANCE.—CITIZEN'S OPERA HOUSE (C. M. Hershberger, asst. mgr.) The Devil 19; East Lynne 22; The Mummy and the Humming Bird 31; canceled. **Cowboy's Girl** Jan. 1; Kathryn Osterman in The Night of the Play 16.

FINDLAY.—MAJESTIC (Harry R. Overton, mgr.) The Time, the Place and the Girl 18. **GILLETTE** (Jack Parson, mgr.) Al. G. Field's Minstrels 15; Manhattan Theatre Co. week of 14.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbll, mgr.) The Devil 18.

LANCASTER.—CHURCH STREET (W. H. Cutler, mgr.) The Cow Punter 18; Ma's New Husband 23. **GEM** (L. J. Gardner, mgr.) Vaudeville.

MANSFIELD.—MEMORIAL (Albaugh & Doerlight, mgrs.) North Brothers' Stock Co. 14; The Cow Punter 22; Counsel for the Defense 26. **ORPHEUM** (S. E. Veasey, mgr.) Vaudeville week of 20.

NEWARK.—AUDITORIUM (W. D. Harris, lessee-manager; Otis G. Morse, res. mgr.) The Time, the Place and the Girl 16; Married for Money 18; The Cow Punter 19; Jane Eyre 25; Al. G. Field's Minstrels 26; Royal Chef Jan. 2.

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ROUTES.

(Performers, continued from page 27.)

Woodward, Lawrence C. (Grand): New Kensington, Pa., Indef.
Worrell, Arnold H.: En route with North Bros. Comedians, Sec. Dramatic Routes.
Wrench & Waldron: Traverse City, Mich.; Charlevoix 4-9.

Skating Rink Attractions.

Demers, Prof. A. P. (West Side Rink): Janesville, Wis., 28-Jan. 2; (Coliseum Rink) Davenport, Ia., 4-6.
Fiedling & Carlos (Rink): East Chicago, Ind., 28-Jan. 2

MISCELLANEOUS.

Adams, James, Vaudeville Show, C. F. Haraden, mgr.: Charlotte, N. C., Nov. 9-Indef.
Coster-Ross Co., R. E. Coster, mgr.: Live Oak, Fla., Indef.
Colvin, Prof. Earl, Hypnotist, Dell Davis, mgr.: Windsor, Ont., 28-Jan. 2; Ann Arbor, Mich., 4-9.

Zimmerman's Max, Market Day & Horse Show Exposition: Salt Lake City, Utah, 14-Jan. 2; Ogden 4-9.

MIDWAY COMPANIES.

Allman's Blue Ribbon Show, Doc Allman, mgr.: Thomasville, Ala., 28-Jan. 2; Jackson 4-9.
Barkoot, K. G., Amusement Co.: Madison, Fla., 28-Jan. 2.
Barnes Amusement Co., J. J. Barnes, mgr.: Donaldsonville, La., 28-Jan. 2.

MINSTREL.

Cohan & Harris' Minstrels: Baltimore, Md., 28-Jan. 2.
Dumont's: Philadelphia, Pa., Aug. 31-Indef.
Dockstader's, Chas. D. Wilson, mgr.: New Haven, Conn., 30; Meriden 31; Hartford Jan. 1-2.

BURLESQUE.

Americans, Teddy Simonds, mgr.: Montreal, Can., 28-Jan. 2.
Avenue Girls, Issy Grodz, mgr.: Chicago, Ill., 28-Jan. 2.
Brigadiers, Clarence Burdick, mgr.: Cincinnati, O., 28-Jan. 2; Cleveland 4-9.

Jersey Lilies, J. Frohlin, mgr.: Brooklyn, N. Y., 28-Jan. 9.
Kentucky Bolles, Robert Gordon, mgr.: Louisville, Ky., 28-Jan. 2.
Knickerbockers, Louis Robie, mgr.: Baltimore, Md., 28-Jan. 2.

MUSICAL.

Aborn Comic Opera Co. Milton & Sargent Aborn, mgrs.: Philadelphia, Pa., Dec. 7-Jan. 2.
American Idea, Cohan & Harris, mgrs.: Chicago, Ill., Nov. 30-Jan. 2.
American Theatre Opera Co.: San Francisco, Cal., Aug. 23-Indef.

Dan Cupid (McVenn & Vetter), John D. Caylor, mgr.: Pawhuska, Okla., 31; Bartlesville Jan. 1.
District Leader, Frank J. Sardan, mgr.: Ferguson Falls, Minn., 30; Waltham, N. D., 31; Aberdeen, S. D., Jan. 1; Houston 2; Mitchell 8.

FIELDS, LEW: See Girl Behind The Counter.

FOY, EDDIE: See Mr. Hamlet of Broadway.

Fair Co-Ed, with Elsie Janis, Chas. Dillingham, mgr.: Chicago, Ill., Nov. 23-Jan. 2.
Fischer's Musical Comedy Co.: Los Angeles, Cal., Indef.
Folles of 1908, F. Ziegfeld, Jr., mgr.: Boston, Mass., 28-Indef.

GLASER, LULU: See Mile. Mischief.

GRAPEWIN, CHAS. E.: See Awakening of Mr. Pipp.

GUNNING, LOUISE: See Marcelle.

Girl at the Helm, Mort Slinger, mgr.: Chicago, Ill., Sept. 4-Indef.
Gingerbread Man, Nixon & Zimmerman, mgrs.: Philadelphia, Pa., 21-Jan. 2.
Gear, Florence, in Marrying Mary, Jules Murry, mgr.: Monroe, La., 30; Shreveport 31; Galveston, Tex., Jan. 1; Houston 2; San Antonio 3-4; San Marcos 5; Austin 6; Taylor 7; Temple 8; Marlin 9.

HELD, ANNE: See Miss Innocence.

HOPPER, DEWOLF: See Pied Piper.

Hook of Holland, with Frank Daniels, Charles Frohman, mgr.: Boston, Mass., Nov. 2-Indef.
Hurtig & Seamon's Musical Comedy Stock Co., Walter D. Nealand, mgr.: New York City, Indef.
Honeymoon Trill, Princess Amuse Co., props.: Mort H. Slinger, mgr.: Lafayette, Ind., 30; Brazil 31; Terre Haute Jan. 1-2; Michigan City 3; South Bend 4; Elkhart 5; Kalamazoo, Mich., 6; Battle Creek 7; Flint 8; Lansing 9.

JANIS, ELSIE: See Fair Co-Ed.

KING & LACY: See San Francisco, Cal., Oct. 26-Indef.

King Casey, with John and Emma Lay, Stair & Nicolai, mgrs.: Brooklyn, N. Y., 28-Jan. 2.
Knight for a Day, H. H. Frazee, prop.: St. Paul, Minn., 27-Jan. 2; Hibbing 3; Duluth 4-6; Chippewa Falls, Wis., 7; Merrill 8; Antler 9.
Knight for a Day (B. C. Whitney's): Toronto, Ont., 28-Jan. 2.

LEWIS & LAKE Musical Comedy Co.: Vancouver, B. C., Can., July 4-Indef.

Little Nemo, with Jos. Cawthorn, Klaw & Erlinger, mgrs.: New York City, Oct. 20-Indef.
Lambard Grand Opera Co., Sparks M. Berry, mgr.: Los Angeles, Cal., 28-Jan. 6; Santa Barbara 7; Bakersfield 8; Fresno 9.
Land of Nod, S. E. Rork, prop.: H. W. Glickauf, mgr.: Walla Walla, Wash., 30; Spokane 31-Jan. 2; Wallace, Ida., 4; Minnola, Mont., 5; Helena 6; Anaconda 7; Butte 8-9.
Lola From Berlin, H. H. Frazee, prop.: 31.
Little Johnny Jones, J. M. Galter, mgr.: Lincoln, Neb., 20-31; Omaha Jan. 1-2.

LYMAN BROS., mgrs.: Sapulpa, Okla., 30; Ft. Smith, Ark., 31; Clarksville Jan. 1; Little Rock 2.

MONTGOMERY & STONE: See Red Mill.

MOORE, VICTOR: See Talk of New York.

MURRAY & MACK: See Sunny Side of Broadway.

Mimic World, Messrs. Shuberts and Lew Fields, mgrs.: Chicago, Ill., Dec. 20-Indef.

Marcelle, with Louise Gunning, Sam S. & Lee Shubert, Inc., mgrs.: Philadelphia, Pa., Nov. 30-Jan. 2.

Time, the Place and the Girl (Eastern), Askin Singer Co., Inc., mgrs.: Toronto, Ont., 28-Jan. 2.

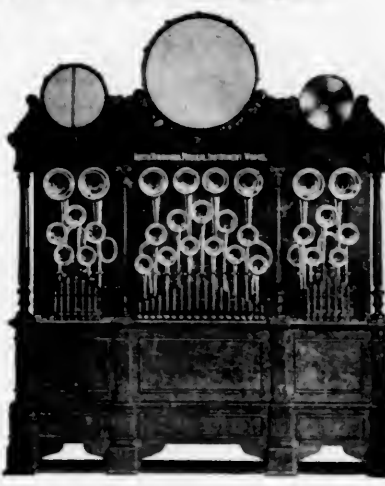
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(Continued on page 34.)

London Letter

(Continued from page 8.)

the better for it. He likes his superior servants as men and women, but not as peers, and he hates what he calls their cold-storage politeness.

Not for many a long day has there been such a run of "command" performances as has been the case just recently, and many people are wondering whether actor-managers are really so keen on them as is made out. As you probably know, King Edward has theatres both at Windsor Castle and Sandringham, and whenever he has any distinguished guests staying with him, he "commands" a performance of some play which is looked upon as the best of the moment. Of course, as an advertisement for the play, there is nothing to equal it. For weeks before one sees newspaper paragraphs referring to the preparations being made, and the show always has a considerable space given to it in the next morning's paper. And if it hasn't been doing as well as it might before, at any rate for some weeks after it enjoys full houses. Most people consider that what is good enough for the King is more than good enough for them, and they crowd to the theatre accordingly. The company are always exceptionally well treated and entertained, and practically never depart without the leading members carrying away some substantial mark of royal favor.

But on the other hand there are drawbacks. In the first place these performances are not paid for, as many people imagine. Then again, in the middle of perhaps a busy run it is not always convenient to have the theatre shut up altogether for one night. In addition to this also, the performance costs the manager a great deal of time and thought. He has to take his company and stage hands by special train, has to have special scenery painted to fit the small stage, and in many ways has to cut the piece off in order to get it into the two hours allotted for it. Then the company has to come back the same night by special train and arrives in London at about 5:30 a. m., which in the case where a matinee has to be given next day is rather fatiguing business for all concerned.

Although I do not believe exceptionally well, and will serve her purpose for some time to come, Miss Evelyn Millard has not relinquished her intention to revive Anthony Hope's delightful comedy, *The Adventure of Lady Utrilla*, in which she created the leading part at the Duke of York's, some years ago, and by arrangement with Charles Frohman, who holds the acting rights of the piece, she will present it at a series of matinees at the Garrick at the commencement of the New Year. Luckily Herbert Waring is also available for his original role as the hero.

F. ASLETT WRAY.

Paris Week By Week

(Continued from page 8.)

Baroness breaks off her affair with the lover, a financier named Ilron, the reason being that she has fallen in love anew—a real love this time, with a young man, Robert d'Aubervill, by name. This love, she persuaded herself in believing, was pure, so pure that it had saved her from the evil of her past, from herself.

When trouble from this direction flew out through the window, that of another sort slipped in through the key hole. A girl, put into a closet at the home, for punishment, had been forgotten for a day and a night, consequently she was dead when found. Other bad rumors made it appear that an investigation of the home was imminent, and it develops that the Baron had appropriated to himself a slice of the charity's money. The only man who can save him is Ilron. The Baron tries, first himself, then falling sends his wife.

At first the wife is shocked but, she soon comes to understand that Ilron is incapable of a friendship for friendship's sake, and, feeling the luxury she loved so well slipping gradually from her, she yields. She gives up her new love and returns to the old life. Ilron, pays the debt at the home, assumes the leadership there and puts at the directing head of it, an ex-driver of convicts, who forces the girls to "ruel" tasks.

The object of the play is made plain enough. It is a vigorous job at charity as charity is dispensed. It points out how the girls of Le Foyer were driven like slaves, that what was supposed to be charity, was another form of commercialism, upon which all such places ultimately rest.

Such is the story of a play which has attracted more attention in France than any for a long, long time.

PHIL SIMMS.

ROBERT MARTIN JAMISON.



Robert Martin Jamison was born in Edinburg, Ind., April 22, 1889 and departed this life December 18, 1908, aged 30 years, 7 months and 26 days. He joined the Wallace Circus band in 1889 and has been with the leading circus bands ever since, closing with Bingham Brothers in the South, November 1.

Berlin Letter

(Continued from page 8.)

This latter operetta is booked for the whole summer season at the new Operetten-Theater. Director Paiff, who intends to tour America with German operettas, has leased the Lessing Theatre, and will offer light musical operas, beginning March 1, 1909. Director Gregor, of the Comic Opera House, will try the same game and offer the operetta, *Die Gemisjagd*, by Hans Tschelt, music by Karl Remes, at an early date. Other playhouses will follow suit as soon as suitable engagements can be made. Gerhart Hauptmann, the well-known author, offered his latest play, *Goldschid*, which is to have its premiere at the Lessing Theatre during February next, to the management of the Burg-Theater at Vienna, but so far it has not been accepted.

Henrik Ibsen's *Volskænd*, at the Lessing-Theater, was played after a long intermission with different changes in the cast. Albert Bassermann in the title-character; Hulda Herterich for the first time as Petra; Mathilde Sussin as Mrs. Dr. Stockmann; Fritz Achterberg as Billing. The other important characters were played by Kai Forest, Gustav Fruchs, Paul Pauli, Gustav Ricketts, Oscar Sauer, Bruno Ziemer.

CIRCUS NOTES

Circus A. Cinselli, at Warschan, Russia-Poland, was honored by the visit of the Crown Prince of Serbia and a brother of the Shah of Persia. Both followed the performance to the end with great interest. The Shah's brother left a large amount of money to be distributed among the performers.

Circus Sarasin, at present at Cassel, will open at the new Messplatz, at Leipzig, during the Christmas holidays.

Circus Angelo, after a tour at Frankfurt on the Main, will move to Magdeburg.

MUSIC NOTES

Competition in the musical field is becoming so sharp that anything good offered in this line is crushed by the same. Not so very long ago the Kammer concerts were only of interest to a select number of connoisseurs and lovers of music. It was then the hope and wish that in the course of time a larger part of the public might be interested in this particular kind of music. The Joachim Quartette became popular and successful. All of a sudden it was turned into a money-making affair, and that settled it for good. Artists who were not able to gain any considerable success single handed, formed duos, trios and quartettes, with the sad result that the Kammer concerts lost in value and influence. When from four to eight concerts of this kind are offered in one week, the public gets tired of them, and stays away. The most prominent societies play to empty seats. A change to the better will only occur as soon as the movement is turned back to the natural bounds.

Modern Italian Kammermusik was offered at the Chorallen Hall by Maria Avanti-Carreras, Albino Carrer and Carlo Guaita. It can hardly be said that the trio are representatives of Italian temperament, even when the violinist displayed a fine technique and the cello a good tone. The deficiency in the piano parts might be overlooked if Mrs. Carreras had shown a little more sentiment. Under such conditions compositions of Bossi and Martucci were not able to arouse any great interest.

The Schürdin Trio was very successful with Mendelssohn's C minor trio, op. 66, and earned a good round of applause.

The fourth symphonic concert of the Royal Band was splendid. Richard Strauss, the leader, commenced with Weber's Euryanthe Overture and continued with the Haydn variations of Brahms, which made a deep impression upon the audience. Beethoven's C Minor Symphonic in Strauss' interpretation, did not fail to capture the crowd.

Eugene Ysaye made a great hit in his concert and caused a roar of applause as hardly any one else is able to arouse. Rich's E Major Concert (with organ) and Bonoh's D Flat Concert electrified the audience.

AMERICANS IN EUROPE

Irene and Maxwell, with their American musical novelties, are at the Apollo Theatre in Koenigsberg, Prussia.

John Morris, American King of Jallbreakers, is performing with great success at the Braubais at Hameln.

The Nine Yankee Doodle Girls are at the Scala, at The Hague, Holland.

At the Fovaros Orfeum, at Budapest, Hungary, the Felseso Sistek, American dancers, are finishing an engagement.

The Aerial Smiths, American trapeze artists, and Emma Francis, American acrobatic, are at the Roncher, in Vienna, Austria.

Doris and Lena Darling, American dancers, and Kathleen Florence, American singer and danseuse, are playing at the Krestowski, St. Petersburg, Russia.

Dorothy Kenton, American haxjo virtuoso, is at the Wintergarten at Berlin.

Green and Wood, American acrobatics, are at the Mellat Theatre, at Hanover.

Film News

(Continued from page 11.)

THE CONSUMPTION OF FILMS IN GERMANY.

Nothing proves more impressively the development of cinematography than the daily introduction of new films, which find ready purchasers. Now the question arises, what becomes of all the films? How many are the films which have been manufactured since the discovery of living photography? Before lies a film, the first, which the German artist, Max Skidanowski, created, and which looked like it would last a lifetime. This film representing a prize fight, has a length of 30 metres, and was represented by all concerned, when exposed in November, 1906, at the Wintergarten in Berlin, to represent a new era in the lantern magic. The inventor at that did not suspect what he really had invented. In his careless way he had it protected, but when the patent office importuned him with questions in regard to the matter, he refused to give particulars and thus he lost the fruits of his sensational invention.

To-day the Kinematograph has conquered all the world. During the last years the output of

films has reached the enormous number of forty millions annually.

What becomes of all these films? Will they wear out? A good film in a good, reliable machine may be shown from 80 to 100 times, while others may be worthless after they are used only ten times. It can be said that a film loses its clearness after having been exposed about 50 times, and in order to make some profit out of them, they are traded by exchange and finally they are thrown aside to make room for novelties and originalities. The industry having reached such enormous proportions the manufacturers hardly ever regret any sacrifice, as long as they can satisfy their customers. It may be mentioned that thousands of films are destroyed by fire, through neglect of the operators of the machines.

NEW JERSEY MOVING PICTURE MEN UP IN ARMS.

In view of a determined effort now being made by the so-called reform element in New Jersey to limit and in some cases to put out of business, the moving picture people, a circular letter has been issued by Hugh F. Hoffman, secretary of the Amusement Managers' Association of Hudson County, calling for organization and financial help from all nickelodeon managers of the State.

The antagonistic movement is headed by the New Jersey State Charities Aid and Prison Reform Association. If the movement succeeds all moving pictures having reference to crime will be barred by state law. It has been charged by that society that the cheap theatre and moving picture shows are largely responsible for juvenile delinquency.

In his circular letter, Mr. Hoffman charges that the campaign is one of persecution, but in spite of that fact, nickelodeon managers have been slow to respond to appeals for assistance to defend against the same. He asks that each manager send at least \$10 to Henry A. Fishbeck, treasurer Amusement Managers' Association of Hudson County, care of the "Nickel," 91 Newark avenue, Jersey City, N. J. The names and addresses of every manager is also wanted, with a view to completing the state organization. The appeal is made for prompt action.

INVENTS FLICKERLESS MOTION PICTURE MACHINE.

Mr. W. E. Smith, of Fond du Lac, Wis., who conducts a moving picture theatre in that city has invented an apparatus which, when attached to a motion picture machine, insures flickerless pictures, so it is said. Patents have been applied for, but it has not been decided by him whether to himself commence the manufacture or to have the same made on a royalty.

KEITH & PROCTOR'S PLANS.

Keith and Proctor will install the Camera-phone in their 23rd Street Theatre, New York, commencing Monday evening, December 21, and the following week at the Boston Theatre.

The subjects, which will be shown on the Camera-phone at the 23rd Street Theatre, New York, the opening week will include *Blanche Ring*, *Donlin and Ilite*, together with acts from *The Boys* and *Betty*, and *The Three Twins*.

MOVING PICTURE NOTES.

Manager Howell Graham, of the Theatro, Chattanooga, Tenn., has purchased the Dreamland Theatre, and will run industrial and instructive pictures exclusively, in the future.

C. C. Claremont has purchased the interests of his partner, F. Perry, in the Wonderland Amusement Co., and is now sole owner of the business at Alexandria and Opelousa, La.

The Colonial Theatre, Charleston, W. Va., under the management of Percy Reed, was opened December 19. The house is prettily arranged, has all the latest improvements, and has seating accommodations for three hundred people. The management will put on the best and latest in moving pictures and illustrated songs.

The latest change in moving picture shows in Iowa City, Ia., is the transfer of Dreamland to Major Fred. Wilson, who is a veteran of the Civil War. He purchased the little theatre from George Powell, and is refitting and remodeling it, preparatory to a "boom" campaign. Major Wilson is not a stranger to the moving picture world, and will doubtless succeed.

Manager H. F. Poocek, of the Bijou vauville and moving picture theatre, Iowa City, Ia., is in receipt of a communication from J. C. Sodal, of the Family Theatre, at Muscatine, Ia., with whom Manager Poocek "splits," to the effect that Carl Loombs, the noted film man, has purchased the Family Theatre. He will install his brother, Joe Loombs, as manager, and continue to give Muscatine a high-class place of amusement with his big vaudeville and the best of moving pictures.

The National Amusement Co., of which J. C. Talbot is president and treasurer, and S. Cronin, manager, opened up their first moving picture theatre in Denver, Col., December 12. It is called the Princess and is one of the finest electric theatres in the West. Mr. Talbot, the president of the firm, is well known in the theatrical business, he having been connected with the Hagenbeck-Wallace Circus for years.

The Happy Hour Theatre, Canandaigua, N. Y., will be opened January 2, under the management of Miller and Goldman, with up-to-date vaudeville, moving pictures and illustrated songs. The theatre is on the ground floor and has a seating capacity of 600.

Moran and Michela opened their new moving picture theatre, *The Princess*, in Ottawa, Ill., December 19.

The Franklin Theatre at Norwalk, Conn., has been leased for a considerable period by John Jay Franklin, of the Knickerbocker Circuit. The house opened December 19 and will be devoted to vaudeville and picture acts. The Knickerbocker Circuit has also contracted arrangements with J. M. Hays, of South Norwalk, Conn., whereby they are to take hold of his house at New Canaan, beginning January 1, which will also be added to their circuit. The first tryout of acts was held at Amsterdam Opera House this city on last Tuesday, which was attended by a number of vaudeville and moving picture managers, who highly recommended the plan. Hereafter, tryouts will be held once a week where managers can choose their own acts. Harold Brooks Franklin, who has charge of all bookings, has made arrangements whereby the circuit can now give five weeks' work on Eastern time, and expects to complete a twenty weeks circuit in a few weeks.

ST. LOUIS, MO.

A Merry Christmas, and here's wishing you all a prosperous 1909. We will forget 1908. The Norris and Moore Consolidated Railroad shows have leased the old Independent Railroad Yards barns at St. Louis, and have thoroughly remodeled and converted them into comfortable winter quarters. They have installed complete building and remodeling shops, and last week bought twenty head of heavy draft, baggage and parade horses at an average cost of \$450 per head. They have ordered harness for the entire show from Hoffman and Edwards. At the present time most attention is given to the training of menage acts.

W. M. Goodwin, at present managing the Joe Hortiz Co., has signed a contract to manage Excursion Car No. 2, of the Barnum & Bailey Circus this winter.

Blanchard and Foster, St. Louis favorites, open again on the Consolidate Circuit after Jan. 1, commencing in Oklahoma.

The Bowery Burlesquers will put on a mild night show at the Gaiety December 31, a novelty that is creating talk here.

Col. W. P. Hall, of circus fame, visited the Norris and Moore headquarters this week. He says their horses are the finest all-round lot of heavy horses he has ever seen.

It has been rumored that our vaudeville houses here will undergo a change after January 1. Exact details could not be had at this writing.

Han S. Fiskell donated the entire receipts of his Sunday matinee to the big Christmas dinner for the poor of the city, and he turned over a large donation.

The Rhoda Royal Circus continued another week here at the Coliseum and to very poor business. It was a splendid show but up against a bad time of the year.

The Bedlins, a troupe of lady riders of the Rhoda Royal Circus, have been tremendously successful. Mme. Bedlin has made the hit of her life in the last week.

William Morris presents Harry Lander here for four performances at the Odeon next week. The Caledonian Society will meet him at the station with ceremonies, and have bought out the house for the first performance.

Geo. D. Tippetts, of the Park Circuit and Realty Co., arrived from New York, and states that Forest Park Highlands will be the biggest thing St. Louis has had since the World's Fair, next summer. WILL J. FARLEY.

ADDENDA PHILADELPHIA LETTER.

Santa Claus was not very good to the theatrical managers of Philadelphia at the matinees announced for Christmas Day, as for some unaccountable reason business at nearly every theatre was very light at the afternoon performances. The weather was clear and warm and the snow in the streets turned to slush, making the walking very bad. The matinee announced for the Lyric Theatre was called off at the last moment, and Richard Carle, who was suffering from tonsillitis also gave up the matinee performance of *Mary's Lamb*, at the Chestnut Street Opera House. All the other houses had from fair to light matinees. The night houses were hummer, and every theatre in the city played to jammed houses, many of them raising the price of seats.

Keith's Chestnut Street Theatre gave a special morning matinee on Christmas, and over 1,500 orphan children were entertained by a special program. This makes up a total of 4,800 children who were entertained free of charge during the week. At the matinee Alice Ford, the charming English singer, gave each little girl present a new silver dime. The Keith management presented each child with a toy or game, ranging in value from 10c to \$1.00. A huge Christmas tree erected on the stage, gave great delight to the children. Manager Harry Jordan had arranged a dramatic sketch with Santa Claus as the central figure, and this brought vociferous applause from the children.

Canon Kirby, the new play written for Nal C. Goodwin, by Booth Tarkington and Harry Lem Wilson, is to end its tour December 26. It is to be rewritten at once by the authors. Mr. Tarkington coming to the city this week to get an idea as to the changes required in order to make it a success. Mr. Goodwin will devote his time to his mining propositions until the play is ready for the road.

Frank Howe, Jr., announces that in New York, a new musical comedy, will receive its initial production in this city in February. The new offering will be a magnificent one, and the Four Mortons, Cliff Gordon, Nellie Beaumont and other well-known artists have been engaged for the leading roles.

A fire in one of our moving picture theatres on Christmas Eve, which for a time threatened to be serious, was extinguished after an hour's hard work. The fire proved one thing and that was that this theatre was amply provided with exits, as the theatre was emptied in two minutes, and not one person was injured. The fire came from a defective fire and not from the picture machine. One of our sensational newspapers has been waging war against these places, but the fact has been proven that all of them comply with the fire and police regulations. The news coming from New York that the licenses of all the moving picture theatres in that city had been revoked did not influence our authorities at all, as the licenses were revoked on account of immoral shows.

The Aborn Opera Company will close its season here on January 2. They have been playing continuously for over a year, having just completed a four weeks' engagement here, with ten weeks before that in Buffalo. Business has been fair, but the outlook for the future is not very bright, so Milton and Sargent Aborn will devote their time to preparing for the spring and summer season, when they will send ten opera companies on tour.

Harry McRae Webster, who has been busy arranging the details for his new theatre, *The Weensier*, is quite ill at present, and the theatre plans have been held up until his recovery. As the theatre was not announced to open until next September, this will not cause any serious delay. BOB WATT.

INJUNCTION REVOKED.

Marle Doran, through her solicitor, Col. Milliken on December 19, in the United States Circuit Court, Brooklyn, obtained from Judge Thos. I. Chastfield an order vacating and setting aside the injunction, or restraining order, that Burton Nixon had obtained, December 9, 1908, restraining her from interfering with the Bonlap Poynter dramatization of *Lena Rivers*.

Murphy, Tim, Harry Sweetman, mgrs.: Richmond, Ind., 31; Dayton, O., Jan. 1-2.
 Money Stock Co., LeComte & Flesher, mgrs.: Wichita Falls, Tex., 28-Jan. 2.
 McCord Stock Co., Fred B. McCord, mgr.: Macon, Mo., 28-Jan. 2.
NAZIMOVA, MME. ALLA (Repertoire), Sam S. & Lee Shubert, Inc., mgrs.: Cincinnati, O., 28-Jan. 2.
 National Francisc Stock Co., Paul Cazeneuve, mgr.: Montreal, Can., Aug. 17-Indef.
 Norton Stock Co., E. S. Norton, mgr.: Galesburg, Ill., Sept. 7-Indef.
 Nye, Thomas Franklin, Stock Co.: New Orleans, La., Indef.
 O'Brien, Marie, Co., Homer E. Gilbo, mgr.: Cleburne, Tex., 28-Jan. 2; Euless 4-6; McKinney 7-9.
 North Bros. Comediana: Streater, Ill., 28-Jan. 2; Freeport 4-9.
 Nielsen, Hortense, C. A. Quillard, mgr.: Elk City, Okla., 30; Euclid 31; Winfield, Kan., Jan. 2.
 Ninety and Nine, J. D. Barton, mgr.: Pittsburg, Pa., 28-Jan. 2.
 North Bros. Stock Co., Ira Swisher, mgr.: Rochester, Pa., 28-Jan. 2.
OLCOTT, CHAUNCEY: See Ragged Robin.
O'NEILL, NANCE: See Agnes.
 Ophemus Stock Co., Grant Lafferty, mgr.: Philadelphia, Pa., Sept. 12-Indef.
 Our Own Stock Co., M. E. Rice, mgr.: Fort Wayne, Ind., Sept. 7-Indef.
 Our New Minister, Jos. Conyers, mgr.: Youngstown, O., 28-30; Alliance 31; E. Liverpool Jan. 1; Waynesburg, Pa., 2.
 Ophoni Stock Co.: Madison, Ind., 28-Jan. 2; Franklin 4-9.
 Ojinn Singslers of Frisco, A. H. Woods, mgr.: Washington, D. C., 28-Jan. 2.
 O'Hara, Fiske, Chas. E. Blaney, mgr.: Springfield, Ill., 27-30; Georgia 31-Jan. 2.
 On Trial for His Life, A. H. Woods, mgr.: Cleveland, O., 28-Jan. 2.
 Osterman, Kathryn: Hutchinson, Kan., 30; Wichita 31; Topeka Jan. 1.
 Owl's Christmas, P. H. Sullivan, mgr.: Boston, Mass., 28-Jan. 2.
 Old Homestead, Franklin Thompson, mgr.: St. Louis, Mo., 27-Jan. 2.
 Olsch's German Stock Co.: Milwaukee, Wis., Sept. 21-Indef.
 Paid in Full, Wagenhals & Kemper, mgrs.: Boston, Mass., Dec. 14-Jan. 2.
 Pantages Stock Co., Arthur C. Mackley, mgr.: Seattle, Wash., Aug. 9-Indef.
 Park Stock Co., John Stiles, mgr.: Manchester, N. H., Indef.
 Payton's Lee Avenue Stock Co., Corse Payton, mgr.: Brooklyn, N. Y., Aug. 10-Indef.
 People's Stock Co., Chas. B. Marvin, mgr.: Chicago, Ill., Aug. 24-Indef.
 Peruch-Gyuzene Co.: Tampa, Fla., Indef.
 Price's Popular Players, John R. Price, mgr.: Miami, Fla., Dec. 21-Apr. 30.
 Pringle, Della, Co.: Boise City, Ida., July 20-Indef.
 Phantom Detective, Rowland & Clifford, mgrs.: Rochester, N. Y., 28-30; Syracuse 31-Jan. 2; Wilkes-Barre, Pa., 4-6; Scranton 7-9.
 Polly of the Circus, 1th Mabel Tallafiero, Frederic Thompson, mgr.: Northampton, Mass., 30; Springfield 31-Jan. 2; Boston 4-30.
 Polly of the Circus, with Edith Tallafiero, Frederic Thompson, mgr.: Cedar Rapids, Ia., 30-31; Clinton Jan. 1; Dubuque 2; St. Paul, Minn., 3-6; Minneapolis 7-9.
 Poynter, Reulah, Burton Nixon, mgr.: Dayton, O., 28-30; Columbus 31-Jan. 2; Cleveland 4-9.
 Partello Stock Co. (Eastern), W. A. Partello, mgr.: Kingston, Ont., 21-Jan. 2.
 Partello Stock Co. (Western), W. A. Partello, mgr.: Marlon, Ind., 21-Jan. 2.
 Paid in Full (Atlantic), Wagenhals & Kemper, mgrs.: Carbonale, Pa., 30; Honesdale 31; Scranton Jan. 1-2; Bloomsburg 4; Danville 5; Shamokin 6.
 Paid in Full (Eastern), Wagenhals & Kemper, mgrs.: Gloversville, N. Y., 30; Albany 31-Jan. 2.
 Paid in Full (Coast), Wagenhals & Kemper, mgrs.: Pueblo, Col., 30-31; Colorado Springs Jan. 1; Boulder 2; Denver 4-9.
 Paid in Full (Western), Wagenhals & Kemper, mgrs.: Lafayette, Ind., 31.
 Prince of Swindlers, A. H. Woods, mgr.: Milwaukee, Wis., 27-Jan. 2.
 Pair of Country Kids (C. Jay Smith's), E. J. Katow, mgr.: Weston, W. Va., 30; Bellington 31.
 Power Stock Co., Herbert H. Power, mgr.: Woodstock, N. B., Can., 28-Jan. 2; Grand Falls 4-6; Frererville, Que., 7-9.
 Peer Gault, with Louis James, Wallace Munro, mgr.: Seattle, Wash., 27-Jan. 2.
 Patton, W. B., in The Blackhead, J. M. Stout, mgr.: Taylor, Tex., Jan. 1; San Marcos 2; New Braunfels 3; Beeville 4; Victoria 5.
 Peck's Bad Boy, D. J. Sprague, mgr.: Exeter, N. H., 31; Dover Jan. 1; Gloucester, Mass., 2.
 Pelzer Stock Co., Geo. W. Scott, mgr.: Provo, Utah, 28-Jan. 2.
 Plekeris, The Four, Willis Plekert, mgr.: Daytona, Fla., 28-Jan. 2.
ROBSON, ELEANOR: See Vera, the Medium.
RUSSELL, ANNIE: See Stronger Sex.
RUSSELL, LILLIAN: See Wildfire.
 Rhea Katherine, Stock Co., Ed. Fiske, mgr.: Amana, N. Y., Dec. 21-Indef.
 Rhenow's Jolly Pathfinders, J. N. Rhenow, mgr.: Houston, Tex., Dec. 20-Indef.
 Royal Stock Co., Everett, Wash., Indef.
 Rocker's, H. D., Korak Wonder Co.: El Paso, Tex., Dec. 2-Indef.
 Rockwell and Adolph, Moore & Hines, mgrs.: Orange, Ia., 30; Hoona 31; Cedar Rapids Jan. 1; Waterloo 2; Moline, Ill., 3; Sterling 4; Dixon 5; DeKalb 6; Kewanee 7; Hammond 8; Joliet 9.
 Roberts, Florence, John Cort, mgr.: Westminster, Can., 30; Victoria 31; Vancouver Jan. 1-2; Aberdeen, Wash., 3; South Bend 4; Cedar Rapids 5; Astoria, Ore., 6; Portland 7-9.
 Robins, T., with Joe & Wm. W. Jefferson, S. W. Bourke, mgr.: Raton, N. Mex., 30; Canyon City, Col., 31; Boulder Jan. 1; Ft. Collins 2; Greeley 3; Cheyenne, Wyo., 5; North Platte, Neb., 6; Kearney 7; Grand Island 8; Laramie 9.
 Roar Mission Stock Co., P. C. Rosar, mgr.: Taylorville, Ill., 28-Jan. 2; Jackson, Mich., 4-9.
 Ro. Van Winkle, with Thos. Jefferson, Wm. J. Welby, mgr.: Spokane, Wash., 30; Colfax 31; Walla Walla Jan. 1; North Yakima 2; Ellensburg 3; Everett 4; Seattle 5.
 Robust Girl, with Marie Doro, Chas. Frohman, mgr.: Sioux City, Ia., 31; Des Moines Jan. 1.
 Roger Hobbs, with Chauncey Olcott, Augustus Pitou, mgr.: Philadelphia, Pa., 21-Jan. 9.

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(Continued on page 39)

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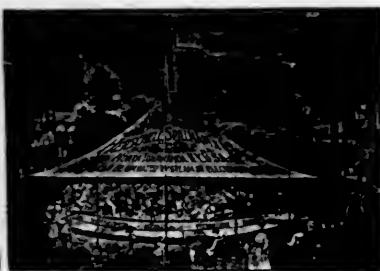
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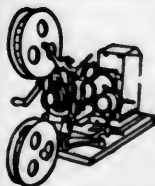
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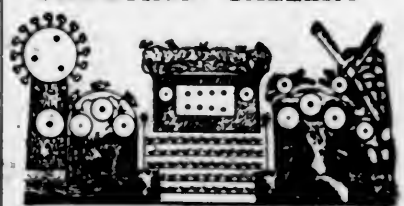
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