

IN THIS NUMBER

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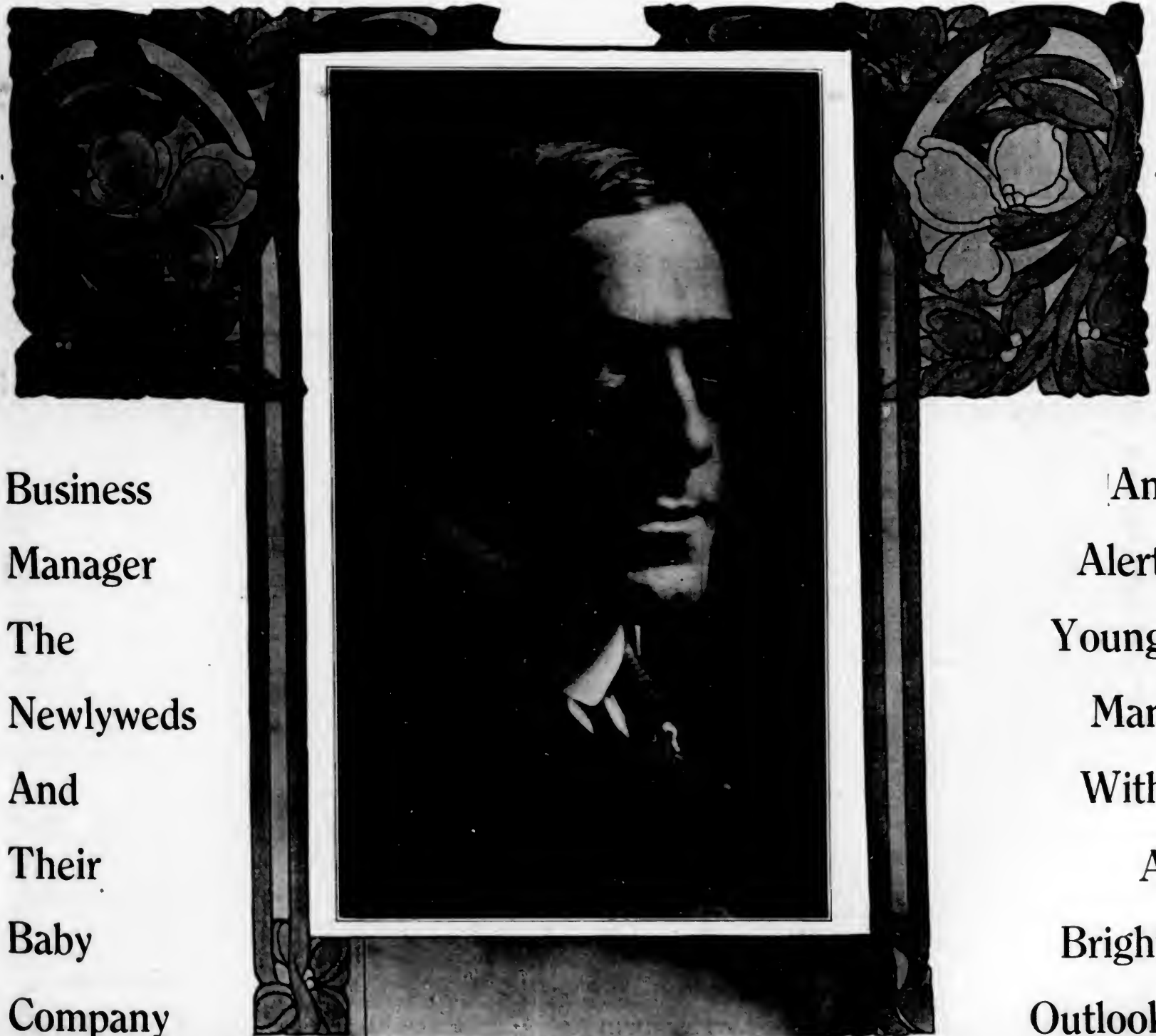
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November 5, 1910.



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Ringling Victory in Texas.

It was a notable victory the Ringling Brothers achieved in Texas last week, when the court issued an order for injunction, restraining the revenue agent, Capt. Bill McDonald, from molesting them further in an effort to coerce them to pay a double license in those towns, in which, what is known in Texas, as continuous performances were given. The injunction specifies that the revenue agent shall temporarily make no further attempt to collect license for two performances by means of arrest and attachment, the expedients to which he has resorted in the past.

Through authorized press interviews, Capt. McDonald has persistently held circuses as violators of the laws, and has given conspicuous notoriety to his threats to follow the circuses, making arrests and levying attachments at every stand, unless the double license was paid. Because of the high and prohibitive license fees in Texas, the Ringling Bros., upon entering the state, decided to give in most cities, one performance, which was to be continuous. The revenue agent branded this as a subterfuge, and attempted to deny the Ringling Bros. the right to contest the point in the courts by compelling payment through arrest and attachment. As evidence of good faith, the circus proprietors, before giving the one performance, offered to make a test case, or try the questions of dispute in one case, accompanying their offer by bond, securing the state absolutely. This, McDonald declined. The first continuous performance was undertaken at Corsicana. McDonald immediately caused arrest to be made, and in the trial that followed, the court decided in favor of the circus. Next, injunction was petitioned to restrain the revenue agent from pursuing this unwarranted policy of persecution by arresting the circus men and attaching the show property. The restraining order was granted, and while this does not finally dispose of the question, it is reasonable to anticipate that the further steps in its final settlement will be equally favorable, not to the Ringling Bros. alone, but to showmen in general, as any victory gained now by the Ringling Bros. will revert to the benefit of every circus man that enters Texas in time to come.

The trial at Corsicana is the first instance, so far as we have been able to discover, where a court of record, has tried out and adjudicated the question of what constitutes a continuous performance, and the injunction granted here by Judge Calhoun, of the Texas District Court, is probably the first instance on record where the extraordinary writ of injunction was issued to a circus to protect it in its complete itinerary in a state against arrests, attachments, and consequent damages.

While the Ringling Bros. were essentially contesting this case for their own benefit—the decision in their favor, saving them in the neighborhood of \$6,000, in license fees for the Forepaugh Shows alone—all showmen who enter Texas in the future will be morally indebted to them for the expense entailed in carrying on this fight through two years of indefatigable effort. The question of licenses has always been a bugbear to the circus proprietor. There has never been any equity in them. Each city, county, and state makes its own laws governing the collection of revenue from shows, and in the majority of towns they are disproportionate, unjust, and without the elements of equity that should have governed their making.

One reason for this chaotic condition is probably that showmen have never made any concerted effort for the adjustment of license. Each has worked independently of all the others, employing agents whose duty it was to "fix" the license fees in each town. This fixing process in itself is a matter of considerable expense in the season's itinerary, for while it no doubt saves every circus a large amount in the difference between what they actually pay, and what the statutes call for, it is an item of expense that would be entirely eliminated if circus licenses were adjusted throughout the country on a fair and equitable basis.

There is another and underlying reason why no concerted effort has ever been made by showmen to effect a consistent and uniform scale of licenses—leaving this process to city, county and state legislatures, who are wholly ignorant of the rules that should govern them in establishing the principles of revenue collection from traveling shows. That underlying reason is the diversity of opinion, the variance of view and the manifold theories regarding the basis upon which the varying forms and amounts of license should be fixed. One circus man contends that the number of cars carried ought to govern it, while his opponents on this view maintain that cars are of varying length, and that the establishment of this rule would necessitate the abandonment of all the rolling stock carried by most circuses, and the purchase or construction of cars that would conform with any uniform length that might be established. Another showman advances the theory that the license ought to be fixed according to the receipts of the shows. This is obviously impracticable, because of the difficulty that would attend the auditing and publication of receipts in a manner that would be satisfactory to both the circus and the corporation officials, representing the territory to which the license is paid. Another theory is that each show ought to pay a license in propor-

tion to the price of admission they charge. This plan is in operation in many sections of the country, but it is not uniform and invariably is accompanied by charges of evasion or exorbitance. Still another plan is to charge according to the seating capacities of the shows. This plan also has its disadvantages. So it remains for some able and astute showman to come forward with a plan that will be acceptable to all because of its fairness, thoroughness and comprehension of all details.

Folding Their Tents like the Arabs.

The circuses are going into winter quarters. Those that have not already housed their stock and animals, turned their wagons into their barns, their trains into their sheds, and put away the big tops, are turning their routes towards home.

It has been a remarkably successful season, from the Ringling Brothers' three mammoth enterprises down to the smallest wagon show. There has been, almost without exception, a big profit placed to the credit of each aggregation. It has been a season remarkably devoid of accidents. In the case of The Ringling Brothers' Enterprise, the most wonder is elicited because of the extent and enormity of the undertaking. Three large institutions have been piloted over thousands of miles of territory, with very few mishaps and with scarcely an incident to mar the pleasant recollections of the season on the part of those who were identified with The Barnum and Bailey, The Ringling Brothers, and The Forepaugh-Sells Shows. The Hagenbeck-Wallace Show, The Robinson Shows, and the two big Wild Wests—Buffalo Bill-Pawnee Bill and The Miller Brothers' 101 Ranch, have all had proportionally profitable and equally pleasant seasons. The season of 1910 will go down in history as a successful one. Following the seasons of 1908 and 1909, in which the results of the recent panic were still manifest and tangible, the season just closed, looms up big, prosperous and bountiful.

During the winter, preparations will be made for a big season next year. The shows will, almost without exception, be enlarged and improved. It is characteristic of the circus proprietor, to put a large portion of his profits into the enlargement and improvement of his enterprise.

The Playwright and the Stage Director.

The question of the rights of the playwright and prerogatives of the producing manager, through the agent of his stage director, has been revived through the controversy now waging between Paul Armstrong and Liebler Company. It is reported that the playwright has declared his purpose of making some changes in the Deep Purple, a play of his, which is now running in Chicago. He sets up the claim, unreasonable and unheard of, from the manager's point of view, that an author has the right to make any changes he deems necessary in his own play, regardless of the opinion of the producing manager. Armstrong has sued out an injunction restraining the Lieblers from interfering with him. The outcome of the case will be watched with much interest by producing managers and playwrights throughout the country.

Conditions in the South.

Amusement conditions in the South, judging from the consensus of report, are not at all prepossessing just at this time. The continuance of warm weather has delayed the picking of cotton and the cutting of cane. In consequence, money is scarce in the Southern country. In one city in which a big show exhibited recently, it was estimated that there were 10,000 people on the lot or in its immediate vicinity, whereas only a few hundred paid admission to the show. The proprietor stated afterwards, that if the people had had to pay two cents bridge toll to get to the circus lot, they would have been as conspicuous by their absence there as they were inside the canvas. It is the same way with theatres. The best attractions are playing to minimum business. The people simply have not the money, but this condition will be changed as soon as cotton is picked and the cane is cut. This will put money into circulation, and it will be spent freely for amusements. Those attractions which get into the Southern territory at the time when currency is circulating most freely, will enjoy the biggest business and derive the greatest profit, but the entire season promises to be good from the time this start is made.

The Cleveland Convention.

The Independent Motion Picture Alliance convention at Cleveland, Ohio, October 29-30, was marked by the utmost harmony of opinion and smoothness of operation. The best of good feeling seemed to prevail among all the members, one to another. The deliberations were remarkable for the absence of controversy involved, and the purposes of the meeting were attained with the utmost facility and dispatch. At no previous meeting possibly has the Alliance so firmly established itself as a medium for the mutual benefit of its members.

A London Landmark.

Within the last month two events have occurred of tremendous interest to those who take any interest at all in the history of the old theatres of London. In the one case the century-old Victoria Theatre is once again to be reopened as a place of amusement with a first-rate variety program; in the other, the Britannia Theatre, Hoxton, known to five generations of Londoners as "The Brit," and for many years the home of real melodrama in England, is once more to reopen its doors and make its way on the same dear old lines as before.

History records that when, nearly a hundred years ago, the famous Victoria Theatre in the Waterloo Bridge Road was closed down under circumstances beyond the control of Mr. Cave, the manager, there was one long sob from the patrons of the gallery.

"This evening," he announced, "the curtain will fall for the last time upon the Victoria Theatre," but in the next breath he went on to say that in place of the old "Vic" there would arise a place of entertainment that would surpass anything "for magnificence and grandeur" the Kingdom of Great Britain and Ireland ever saw.

Even as it stands to-day, the "Vic" is one of the last remaining links between old London and the new. It was erected soon after the building of Waterloo Bridge in 1811, opening up the south side of the Thames to a wider public. Before those days it was an adventure to cross the Thames and nobody did it unless absolutely compelled. And going off the track for a moment, I might remark that this feeling, perhaps, sub-consciously still remains. No Londoner born on the north side of the Thames will ever live, unless he is obliged to bow to circumstances, on the south side. To him that part is the very home of all the desolation, dulness and crime that one could ever imagine. And the man born on the south side thinks exactly the same of the north, and, if anything, expresses himself even yet more freely.

Cabanelle, the ingenious French mechanic, who "invented" the Drury Lane stage, was the builder of the "Vic." Its foundations were composed of the stones of the old Savoy Palace, which had just been pulled down. Originally it was called the Coburg, in compliment to Prince Leopold, of the Belgians, afterwards Duke of Saxe-Coburg.

The Coburg was built for melodrama of the rich old throbbing kind, which even the Lyceum in these days—although it tries uncommonly hard, can not equal, and also for pantomime. The first piece ever played was *Trial by Battle, or Heaven Defend the Right*, and the state of the neighborhood in those days can be imagined from the announcement of the proprietor to the public that it was his intention to have all the roads to the theatre well lighted, while the appointed additional patrols on the bridge road, and keeping them in their own pay, will afford ample security to the patrons of the theatre.

Once established, a titanic struggle for supremacy set in between the "Vic" and the Surrey, another large theatre close by, which also recently underwent yet another change of fortune. Each lost heavily owing to the neighborhood not being wealthy enough to support a couple of theatres, although one would, undoubtedly have paid. At the Coburg, Edmund Kean received \$500 for playing two nights, a record price at that time, and other famous actors billed there included Booth, Buckstone, T. P. Cooke, Ben Webster Liston, G. V. Brooke, and the most famous of all clowns, Grimaldi.

In 1833, in honor of the princess, afterwards Queen Victoria, it changed its name, and has remained the "Vic" ever since. In June, 1834, Paganini made his last public appearance in England there, but in spite of the stars which from time to time shown upon its stage, it ruined a long succession of managers and proprietors.

For many years its reputation was bad, and Charles Mathews wrote of it: "The lower orders rush there in mobs and in shirt sleeves, applaud frantically, drink ginger beer, munch apples, crack nuts, call actors by their Christian names, and throw them orange peel and apples by way of bouquets."

For thrills the "Vic" has never been surpassed. This is how a writer of the time describes the fare that used

EDITORIAL BULLETIN

The Burlesque Number Next Week.

The next issue of The Billboard will be the Burlesque Number. It will consist of a cover handsomely printed in colors, enclosing many pages of special matter devoted to burlesque, in addition to the regular features of the weekly issue.

The Burlesque Number will be profusely illustrated with pictures and photographs, comprising practically all the theatres of both the Eastern and Western wheels, the heads of the competing and opposing burlesque interests, the producing managers of burlesque attractions, the traveling managers of these same attractions, and the principal actors of both sexes therein.

There will be many special articles treating of the growth, rise development and present magnitude of burlesque in the United States. There will be, furthermore, articles dealing with present-day conditions as affecting burlesque in all sections of the country and in all phases of the business.

The Burlesque Number is the second in our series of special editions devoted to special interests. From the enthusiastic cordiality with which the announcement of these two numbers has met from those who are not only interested in what The Billboard may be able to do towards promoting the general cause of the profession in its various branches, but are also representative in position and disposition of the great field of our readers, we are more than assured that our plan for publishing an issue now and then in which one particular important branch of the profession will be featured, has met with manifold and wide-spread approval.

Magazine Reviews.

Beginning with the issue to bear date of November 12, The Billboard will institute a new department devoted to a review of such contents of the American magazines as will be of interest to our readers. We anticipate considerable success for this department, in view of the fact that the traveling professional is at all times so busy that it is impossible for him to find time to wade through all the magazines for the purpose of finding that which will be of interest to him in a professional way. The nature of his calling furthermore renders it impossible for him to subscribe for magazines and have them sent regularly to his address. Therefore, even though he may reserve the time for reading magazines, he is sure to fail, now and then, to buy those very numbers which contain the matter that would be of most interest and benefit to him. The Billboard's department will save him all further worry and anxiety along this line. Those articles considered to be of such a nature as to interest The Billboard's readers in any of the many branches of the amusement business to which our columns are devoted, will be carefully commented upon.

to be served up to the expectant audience:

"The bridge over the rocks, the greasy moon overhead, the smugglers in the foreground, told the entire story the moment the curtain went up. . . . Swarthy ruffian, in sea boots, with enough pistols upon him to furnish a troop, with designs upon the beautiful child of a feeble old father, one buccaner who plays the part of a repentant sinner—"though I'm a poor smuggler, I am yet a man!"—and so on to the end."

One of its managers in its palmy days was a Miss Vincent, who married a poor actor; but says the chronicle, so turned his head by his good fortune, that he was taken straight from the bridal party at the church doors to a lunatic asylum. Miss Vincent died not long afterward.

Thirty years ago a group of philanthropic people bought the "Vic" and turned it into a sort of music hall coffee house, where educational lectures were also given. But it has had many uses. The last time I was inside was at 4:00 A. M., on a Sunday for the purpose of writing up a meeting of cabmen, who could not make up their mind whether to strike or not. I quite forget what happened, but I shall never forget the chairman. Determined to maintain order, he had come around with a huge coal hammer, with a handle four feet long. By repeated taps of this little instrument on the table before him he managed to keep order for some time; but finally, circumstances became too strong for him and his methods of persuasion were of no avail. But he leaped from the platform brandishing this coal hammer around his head—and he was a husky specimen, weighing about 250 pounds—right into the middle of that seething audience. I never saw a disorderly meeting grow quiet so quickly in all my days. After that everything went like a service at church.

But now the old "Vic" has come into its own once more. Even although the old days of melodrama have departed, it intends to go strong on the lighter fare of variety. Everyone is wishing it good luck.

The reopening of the old Brit at Hoxton recalls many memories of glorious nights, of huge crowds and flowing tears, of Banbury cakes and beer in the intervals, and volleys of applause at the curtain fall. Never was there a better audience to play to, and never was there a better or more hard-working set of players than the old stock company which used to put on a fresh melodrama every week.

The Brit is to be run on its old traditions. Everything is to be done as it was in the palmy days when the old proprietress, Mrs. Sara Lane, was still alive. This lady, incidentally, was a kind of uncrowned queen of the neighborhood—although worshipped from afar—and so great was the mutual affection between her and the audience that even in her seventeenth year she was accustomed to play comic boy parts with immense success.

And the audience was somehow different to any ever seen at any other London theatre. The district around is one of the poorest and most densely populated in London, and the patrons of the theatres were drawn from the factories which abound in the neighborhood.

Hard worked and poorly paid, they took their pleasures with a zest that an ordinary audience could never approach for an instant. Although they only paid two pence for a seat, they were as keen critics of acting, although their standard was an unusual one, as one could ever find. Between them and the members of the old stock company the closest friendship prevailed. In one sense the play hardly mattered. They came to laugh or cry, as the case might be, and the appearance of the necessary actor gave the cue. Nothing more was needed.

Thus, right up to the last, a well-known actor called Algernon Syme, even when well past sixty, remained to the audience the adored young hero. However seedy the costume might be, and costumes at the Brit were fearful and wonderful at times—his somewhat rough and ready Claude Melnotte was regarded as the ne plus ultra of elegance. Another player named Jack East was for years the "resident villain;" Miss Louisa Peach was the muslin-clad heroine; Mrs. Sara Lane was always the comic

(Continued on page 46.)

Did Shake- speare



USE Scenery? Part II.

(Continued from issue of October 29)

We learn that shortly after Burbage's house was built, a rival theatre, called "The Curtain," was built by Philip Henslowe. That meant competition. It meant that each would strive to outdo the other. What is more natural than to suppose that they would struggle to make their productions the best, that they would equip their stage? We know that fully equipped stages, with scenery, flies, wings, drops, set pieces and footlights, had been used in Italy for a full century prior to this time. We also know that at this time it was the custom of English students to complete their studies by travel in Italy. Is it not fair to presume, purely from inference, that theatres were equipped with scenery fully ten years before Shakespeare's time? If you think not, the following, from John Malone, in the World's Best Literature, Vol. xxii., page 13182, ought to remove all that doubt. Speaking of the two theatres mentioned above, he says: "Perspectives, as scenes were then called, painted cloths, curtains, tombs, houses, mounds and rocks, as well as the flies or cloths which hung from the roof of the stage to imitate the sky and conceal the ropes by which the various machines used for the descent of gods or goblins, were lowered from the property man's quarters in the little house on the roof of the stage."

These two first theatres were very crude affairs. We know positively that they had no footlights, that part of the auditorium and part of the stage was left unroofed to admit light, but they were real theatres; that they were well patronized, made much money, became very popular, and in consequence, many more theatres sprang into existence.

In the way of further evidence consider also this extract from the Encyclopedia Britannica, Vol. xxiii., page 243, viz.: "It was not until toward the close of the century that a permanent building (the Globe Theatre) was constructed and licensed for dramatic representation, under the management of Shakespeare and Burbage. In the sixteenth and seventeenth centuries a favorite kind of

theatrical representation was in the form of 'masques,' with processions of grotesquely attired actors, temporary scenic effects of great splendor and mechanical adjuncts. In the reigns of James I. and Charles I., Ben Jonson and the architect, Inigo Jones, worked together in the production of masques, Jonson writing the words, and Inigo Jones devising the scenic effects, the latter being very costly and complicated with gorgeous buildings, landscapes, and clouds or mountains, which opened to display mimic deities thrown into relief by colored lights."

You should bear in mind that the patrons and backers of the theatre at this time were rich and powerful men, the Earl of Leicester, Lord Strange, Earl of Pembroke and Earl of Arundel. They could easily have afforded to send to Italy for stage carpenters and scene painters, or to have imported scenery, drops, flies, wings and properties.

In Shakespeare's Commentaries, by Professor Gervinus, published in 1903, by Charles Scribner & Sons, I find the following on page 91: "In 1568, there were painted scenes, houses, towns and mountains and even storms with thunder and lightning. Movable decorations appeared first in 1605, at Oxford, at a representation before King James, and in the following years they were so universal that scene shifting soon became common."

Does this not prove that "Shakespeare, as it was produced in Shakespeare's day" (1605-1616) enjoyed all the advantages of scenery and stage devices? As far as I have gone into my investigations, I have yet to find anything that would warrant the assumption of Mr. Greet or the Elizabethan Society, that the Shakespearean plays were produced with bare,

unequipped and impoverished stages. The text-books are full of assumptions that are by no means infallible. For instance, less than thirty years ago, I was taught from a text-book, standard in those days, that electricity and magnetism were but different manifestations of the same unknown force. The writer assumed—took for granted—that such was the case. A scientific hypothesis, unsuccessfully disputed, comes to be regarded as a fact, and in time is treated by writers as a fact. But that does not make it a fact. It still remains a supposition pure and simple.

Now that is the case with the literary text-books in so far as they treat of the manner in which Shakespeare was produced in Shakespeare's time. In my opinion, the naked stage idea, so far as the compilers of text-books, litterateurs, historians and the Elizabethan Society are concerned, is simply an assumption. It has been unquestioned so long that now it is regarded as a postulate.

The error probably crept into the first Shakespearean commentary, and has been handed down from writer to writer ever since. Professors, students and scholars regard Shakespeare as literature only. They, as a rule, do not know actors and theatrical managers. They are unacquainted with the attributes, characteristics, habits, thoughts, views and dispositions of people of the stage. They have never considered Shakespeare as an actor, an actor-manager, a stage manager, or a producing manager. They could not have so considered him if they had been minded to, because they were, for the most part, unacquainted with show folk.

Now, I think actors, in this day, are pretty much the same manner of

men that they were in Shakespeare's day. The actor of the olden day was just as anxious to perfect the illusion and achieve realism as is his modern brother. He would resort to the same expedients, summon to his aid the same tricks, and impress in his service the same devices.

In our day, whenever we see a great actor-manager's production, as, for instance, Mansfield's, Tree's, Willard's, the late Jefferson's, or Sir Henry Irving's, we see not only a well-written play and great acting but evidence of the most careful and studied stage business and stage setting. Now, we know positively that Shakespeare was a great actor, a great actor-manager, a writer of great inventive ability and a marvelous adapter. We know that scenery, stage settings and mechanical devices, in great perfection, had been in constant use in Milan, Florence, Venice and Paris, for years before his time. We know that scenery was used in England when he was only four years old. Is it likely, then, that he would prefer the naked stage, a la Greet, when he could so easily have had the other?

Now, here is additional proof, so far as I can see, no one has considered. When Shakespeare came to London there were two theatres there, "The Theatre" and "The Curtain." In 1611 there were twelve theatres, as follows: "The Curtain," "The Globe," "The Rose," "The Swan," "The Fortune," "The Red Bull," "The Hope," "The Paris Garden Theatre," "The Blackfriars," "The Whitefriars," "The Salisbury Court Theatre," and "The Newington Theatre." That meant the keenest kind of competition. Unquestionably they vied with each other for superiority in stage settings and scenic effects. It is not unreasonable to suppose that productions like Ben Greet gives us would ever have aroused public demand for theatricals to the extent that it would require twelve theatres to meet that demand?

Here is another argument in support of my contention: Jouvet says: "When tragedies were acted the galleries and posts were hung round

(Continued on page 45.)

KRONBORG CASTLE,
ELSINORE, DENMARK.

The scene of Shakespeare's
master tragedy, Hamlet, as it
appears to-day.



NAUGHTY MARIETTA WINS NOBODY'S WIDOW SCORES

The New Young-Herbert Opera Has its Premiere at Syracuse and Scores Unmistakably with Public and Press—Excerpts from Press Comments

New Avery Hopwood Comedy Produced by David Belasco and with Blanche Bates in the Leading Part Has Auspicious Opening in Cleveland

Syracuse, N. Y., Oct. 25 (Special to The Billboard).—On Monday evening, October 24, Naughty Marietta, Mr. Oscar Hammerstein's latest comic opera in which Miss Emma Trentini sings the title role received its first presentation at Westing's Opera House, and was witnessed by a capacity house. Miss Trentini has an incomparable voice, and the music seems to be particularly adapted to it. She sang her part splendidly. The chorus also is one which cannot be excelled. The play is very elaborately staged, its music is sweet and melodious, and the costumes are magnificent. The orchestra of twenty-six was personally conducted by Mr. Victor Herbert, composer of the music for the opera and was under the personal stage direction of Mr. Arthur Hammerstein. Mrs. Bida Johnson Young, the writer of the play, was also present at the premiere of the play. At the conclusion of the first act, amid numerous successive encores, Mr. Hammerstein made the following speech: "For four years I begged my father, Oscar Hammerstein, to give Miss

Trentini a part like this and it has taken me four years to convince him."
The press was unanimous in its praise of the new opera. The Syracuse Herald said: "Mr. Herbert's music is destined to meet with approval in this country and perhaps in other countries as well. The music of the play at times approached near the border line of grand opera. Much of it is dainty, exquisite and thoroughly impressive and appealing. At times the refrains are catchy and gripping and if the applause which greeted the orchestration last night is a criterion the success of the new opera from a musical point of view is assured."
The Journal was even more profuse in distributing encomiums to the composer and prima

Cleveland, O., Oct. 26 (Special to The Billboard).—The first performance of Nobody's Widow was given at the Euclid Avenue Opera House, on the night of Oct. 25, to a packed house. This play is from the pen of Avery Hopwood, the young playwright who has stepped in to the line-light since the production of several of his plays. He is the author of Judy Forgot and Seven Days. The story of Nobody's Widow, which is a true picture from life, affords rare opportunities for Miss Bates to show her strength as a comedienne, and the play left a very good impression both with local critics and the audience. The house was sold out practically every performance. The first audience which witnessed the production was delighted with it, and there was the usual ovation to the author and producer after the close of the second

act. Mr. Hopwood, Mr. Belasco and Miss Bates making curtain acknowledgments. The piece looks like a winner and is full of delightful comedy.

THE CAST.

Roxana Clayton Blanche Bates
Betty Jackson Adelaide Prince
Countess Manuela Valencia Edith Campbell
Fanny Owens Dorothy Shoemaker
Lulu of Moreland Bruce McRae
Ned Stephens Rex McInnis
Baron Reuter Henry Schumann
Peter Westrup Saunders

The scene is laid in Palm Beach.

SYNOPSIS.

ACT I.—In Roxana's boudoir at Betty Jackson's Villa, Morling.
ACT II.—Same scene, Evening.
ACT III.—Roxana's dressing-room, adjoining the boudoir. Another morning.

A WINNING MISS.

Syracuse, N. Y., Oct. 27 (Special to The Billboard).—Hoyle Woodfolk's new musical comedy, A Winning Miss, with Max Bloom and Lorraine Lester, which played at the Habitable Theatre, October 24-25, with five performances, made a big hit. Its musical numbers are very good. It is supported by a strong chorus, and is one of the best popular price musical comedies playing to-day, although there is no story of importance connected with it. Those prominent in the cast are: Max Bloom, Lorraine Lester, Hattie He-Van, Clarence Harkins, Grace Manlove, Percy Chapman, J. E. Cogan and other noted players.

SCHAFFER GOES ABROAD.

Chicago, Ill., Oct. 29 (Special to The Billboard).—Mr. Peter J. Schaffer, of the firm of Jones, Linick and Schaffer, Chicago Amusement Enterprise, will sail shortly for Europe. He will return to America about April 1.

SALT LAKE THEATRE BURNED.

Salt Lake City, Utah, Oct. 29.—Fire, developing from an unknown cause in the basement of the Daniels Theatre and Bungalow Hotel on South State street, partially destroyed the play-house. Adjoining buildings also suffered.

NEW THEATRES FOR CORT.

New York, Oct. 26.—The New Hellig Theatre was opened to the public in Portland, Ore., last week, with Miss Viola Allen in The White Sister as the attraction. The ground and building are owned by the Hellig Theatre Company of which Calvin Hellig, president of the North western Theatrical Association, is president, and cost \$500,000.

Work began last week on the construction of His Majesty's Theatre in Victoria, B. C. The house will have a seating capacity of 1670. It will be a modern fire-proof theatre, built on the same plan as the New Hellig in Portland. The stage will have a depth of 50 feet and a width of 85 feet. The height of the stage will be 75 feet, therefore, the largest production can be easily accommodated. There will be twenty-four boxes and loges. There will be a promenade parlor on each side of the house connecting with the lower boxes; this is a novelty not in use for the first time on this continent. This building will cost \$1,500,000.

Jan. Anderson, promoter of the building of His Majesty's, has signed contracts with John Cort whereby the theatre will come under the control of the Northwestern Theatrical Association for a period of twenty years. His Majesty's will take the place of the old Victoria Theatre, which was built in 1868, and has more than outlived its usefulness.

Just Plain Mary Produced

Muncie, Ind., Oct. 28 (Special to The Billboard).—Just Plain Mary, a pastoral drama in four acts, by Ada Caldwell, was given its premiere performance at the Wynn Grand, Muncie, Ind., Thursday night, Oct. 27.

ORIGINAL CAST.

Tom Treat Del Sherrard
Jack Thornton Edgar McVeigh
Harlin Riggs (Grandpa) S. M. LaPorte
Rev. Stanhope Mosier Harry Bothwell
Jim Singleweaver Joe McEuse
Bell Boy at Hotel York Master Earl Bothwell
Harriet Riggs (Grandma) Addie Caldwell
Clara Dalton Wills Turner
Miranda Dilldock Jessie Gildermeister

and
MAE LaPORTE, as Just Plain Mary (Mary Riggs)

SYNOPSIS.

Act I and II—Cherry Farm at Oxford, Conn.
Act II—Hotel York in New York (one year later).
Act IV—Sitting Room at Cherry Farm (one year later).

NOTE—This play is laid around Miss LaPorte's childhood home, it being founded on facts, and the characters taken from her own people, Harlin Riggs being her great great uncle.

JAS. MACKAY DEAD.

James (Flinnerty) Mackay, of the team of Mackay and Crox, with Clark's Runaway Girls, died of typhoid pneumonia at Grace Hospital, Chicago, Monday evening, October 24. The remains were taken to his home in West Philadelphia, Pa., where interment was made. Mackay is survived by his wife, professionally known as Port Crox, and two children, Francis and Gerald.

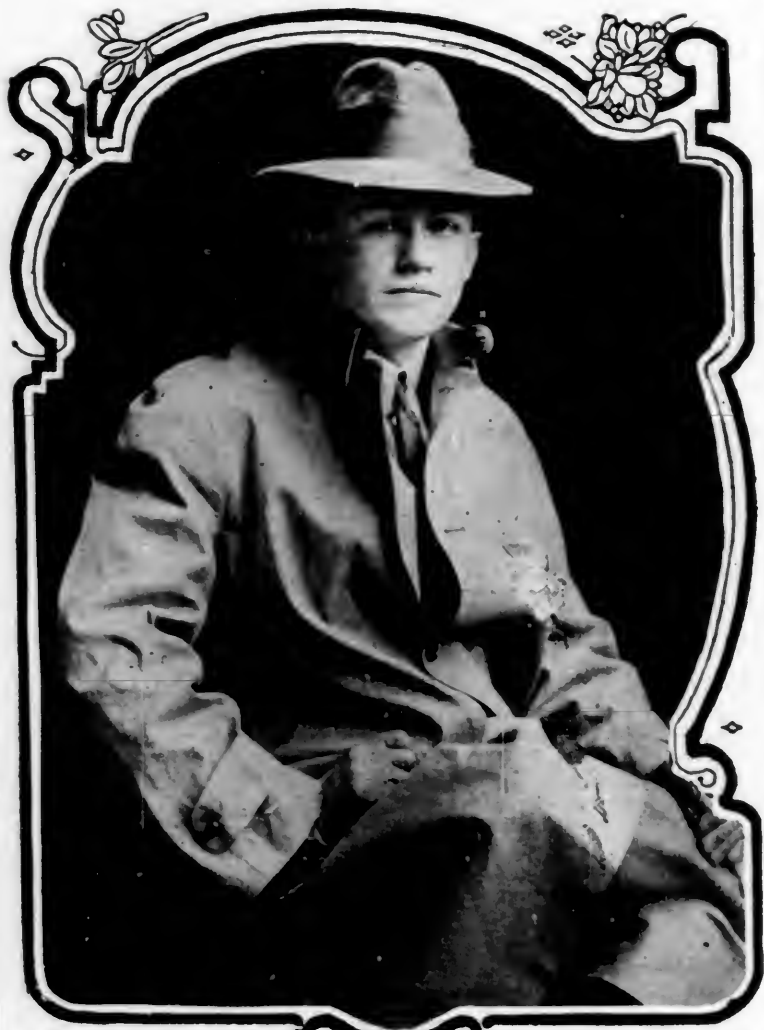
GEO. W. CHADWICK.



and Europe. In addition he has composed a great variety of miscellaneous music. Everywoman is distinctly a drama, but Mr. Savage has considered that its incidental choruses and songs and the entire score music are sufficiently important to justify him in seeking the assistance of the best possible composer.

He is justly regarded as the foremost American composer, and has been engaged by Henry W. Savage to write the important incidental music for "Everywoman." This is the modern "mortality" play by Walter Browne, which is expected to prove the most striking effort in Mr. Savage's list for the current season. Dr. Chadwick is best known for his symphonies and songs, there being four of the former and about sixty of the latter that have passed the acid test in both America

AVERY HOPWOOD,



The young playwright who has three successful plays to his credit, i. e., Seven Days, Judy Forgot, and Nobody's Widow. The accompanying illustration was reproduced from a photograph made by Frank R. Hill, to whom we are indebted for its use.

Restraining Order Against Wilson

Little Rock, Ark., Oct. 22.—Al. H. Wilson was prevented from filling an engagement here Thursday night on account of a restraining order prohibiting him from appearing at the New Kemper Theatre.

The complaint was filed by the Gap Amusement Co., owners of the Capitol Amusement Theatre, a Klaw & Erlanger house, against the engineer and Weber, lessees of the Kemper Theatre. It is alleged in the complaint that Wilson was under contract to appear at the Capitol and later signed a contract to play in the Kemper house. After he had been enjoined by the Chancellor, Wilson offered to put up a \$50,000 bond to cover all probable damages, but the Court declined to accept it.

MANAGER RESIGNS.

Easton, Pa., Oct. 29.—Italo Zeltz, who has managed the Neumeyer Theatre since its opening, has resigned his position and has gone to New York City. He is succeeded as manager of the Neumeyer by Charles H. Livingston of New York. Mr. Livingston formerly was manager of one of Frederick Thompson's Brewster's Millions Companies, on the road.

Unique Feat Wins Wager

Easton, Pa., Oct. 29.—A unique wager was made at Able Opera House, between Ben Welch, the comedian, and Victor Vittorlo, of the team of Vittorlo and Georgetown, European equilibriumists. Mr. Welch, in commenting on the feat of Mr. Vittorlo's drawing a phoeon with four passengers across the stage, while he was walking on his hands, remarked that he thought this could not be duplicated on a paved street for half a block.

(Continued on page 50.)

MISS HARNED'S LATEST ROLE.

Revo, Nev., Oct. 29 (Special to The Billboard).—On Oct. 28, Miss Virginia Harned impersonated the stellar role in a play called The Woman He Married, at the Majestic Theatre. This was the first presentation of the play.
Following the performance, Miss Harned gave an elaborate supper to her friends among the divorce colony. It was never to see her again as a prolonged resident, and this made the supper a prolonged one. Enough wit, epigrams and brilliant talk were exchanged between the clink of glasses to upholster a book by Ralsac.

(Continued on page 50.)

Stage Machinist Real Genius

For fully a quarter of a century the name of I. Stelberg has been the synonym for leadership in the field of stage apparatus. With the experience of a lifetime this machinist has catered to the foremost celebrities in the profession and numbers to-day, more eminent people in his list of patrons than any other one man in the United States. His work for the Hippodrome, Cahn, King of the Wire, Dr. Clark, the Tasmanian Troupe and others, stands unopposed and there is no mechanical organization that has not at some time or other invoked the Stelberg genius. He is a specialist in his line of work and has accomplished what other men in his profession have thought to be an impossibility. Mr. Stelberg is now located in his new offices with the Yorkville Auto Garage Co., at 327 and 329 East 82nd street, New York City, where he has the largest improved machine shop for this class of work, and where he has all requirements which enable him to make the most complicated circuit apparatus, no matter how large or small, whether it be for automobile loop the loops or cycle loop the loops.

NEW THEATRE FOR VANCOUVER.

Vancouver, B. C., Oct. 29.—George D. McKenzie, representing the firm of Frohman, Klaw & Erlanger, has concluded negotiations by which the firm obtains from David Gibb & Son, a long term lease on a section of 120 by 125 feet of the property at the Southeast corner of Seymour & Dunsmuir streets as a site for the new theatre which the syndicate will build here. The theatre will have a frontage of 80 feet on Dunsmuir with a depth of 125 feet, the remainder of the property a \$300,000 hotel will be built.
Excavation work will be commenced within thirty days. The building to be constructed will represent an outlay of \$200,000.
The stage will have a depth of 40 feet and the house will have a seating capacity of 1,600.

VIOLA ALLEN.



Now playing in The White Sister, which attraction has been one of the big successes for the past two seasons. She opened The Hellig Theatre in Portland, Oregon, last week, in the title role of The White Sister.

THE ETERNAL THREE

A Potent Play of Modern Domestic Life by Two Newspaper Men of Los Angeles Receives Its First Performance by a Stock Company in That City

Los Angeles, Cal., Oct. 22 (Special to The Billboard).—The Eternal Three, a potent drama of modern domestic life, received its baptism of first public observance at a matinee performance, October 16, at the Burbank Theatre, by the Burbank stock Co.

A VALUABLE BOOKLET.

The Denver and Rio Grande Railroad Co. has just issued a neat and attractive booklet, giving complete data of the theatres in Colorado, Utah and New Mexico, along the lines of their railroad.

NEW THEATRE FOR WINCHESTER

Winchester, Ky., Oct. 29.—Messrs. Bloomfield and Ratliff, who recently purchased the Auditorium Theatre, are having plans drawn for a new and up-to-date theatre, with stage large enough to play all of the big road attractions.

STRIKE IS SETTLED.

Montgomery, Ala., Oct. 31.—The strike of the stage employees at the Grand Theatre, which has been on since the opening of the season, was brought to a close Oct. 27, and the stage men returned to work. It looked for a time that the Grand Theatre would close, as neither the man-

(Continued on page 50.)

Rial-Maruhn Stage Wedding

The Sullivan & Conditine Majestic Theatre, Butte, Mont., was the scene of a stage wedding last week.

Miss Augusta Maruhn and Fredrick Rial, two of the artists on the week's bill, were married by a Justice of the Peace. After the conclusion of the regular performance the curtain was rung down. Then followed a wait while the stage was rearranged and when the curtain rose again, it was upon a gorgeous setting of lilies, palms and orange blossoms.

The artists, as the artists are known, came to this country from Munich, Germany, for a tour of the Sullivan & Conditine Circuit.

BECK GIVES UP LICENSE.

New York, Oct. 29.—Martin Beck has surrendered his booking license. It is said, rather than submit to some demands made upon him by the local license commissioner, his action leaves the Griffling Circuit, the Kohl and Castle houses and Anderson and Ziegler without a booking representative in this city. The book-

(Continued on page 50.)

I. C. POTTS.



Agent of Martin's Uncle Tom's Cabin Co. narrowly escaped being asphyxiated. Tuesday night, Oct. 25, at War Creek, Mich., he had been breathing natural gas into his lungs for nearly three quarters of an hour when strangely awakened.

His nose and mouth were nearly paralyzed and his throat was stifled. He could hardly muster enough strength to pull himself from the bed. Staggering he reached the window which he opened, and crawled out on the fire escape. Twenty minutes he rested on the fire escape, until he could regain strength and breathe fresh air. Then help was summoned.

THE CAST. Rand Cornell A. Byron Beasley Joe Brenner Howard Scott Larry Forrist David Landan Charlie Cotton David M. Hartford Marjorie Lark Peter Lang Rev. Dr. Wilson H. S. Dunfield Agnes Depalme Marjorie Hammon Cora Depalme, her sister Grace Traversa Mrs. Hackett Florence Oberle Charlotte Lee Ethel van Waldman Fanny, an old family servant Louise Huxey Annie, the housemaid Cleo Madison

SYNOPSIS.

ACT I.—Library of the Depalme homestead. ACT II.—Parlor of the Depalme homestead. ACT III.—Same as Act II., six months later. TIME.—The present. PLACE.—Rosedale, N. Y.

PITTSBURG LAND SHOW

National Land and Irrigation Exposition Held in the Smoky City Turns Out to be a Grand Success in Point of Purpose, Attendance and Financial Returns

Pittsburg, Pa., Oct. 29 (Special to the Billboard).—Never has the land booster concocted such a successful method of exploiting his country as the new and somewhat unique land exposition known as the Land Show. The result of last year's show at Chicago is now a matter of history, and the recent National Land and Irrigation Exposition, held at Pittsburg, has surpassed all expectations.

ing sections tributary to their respective lines. Models of irrigation machinery, portable houses and farming implements also gave educational proofs of the wonderful development and rapid evolution of the agricultural industry. (Continued on page 50.)

AGED ACTOR SUCCUMBS.

Baltimore, Md., Oct. 22 (Special to The Billboard).—The funeral services of Mr. William H. Hokee were held October 19, at the residence of his son, Mr. Edwin Hokee, 2905 Parkwood ave., Baltimore. Mr. Wm. H. Hokee was a veteran actor, who died at Staten Island, N. Y., Oct. 17. He was an actor of the old school and had many friends and relatives in this city. During his career, he was connected with many prominent stock companies. He was a warm friend of Booth and Sir Henry Irving, and was considered a brilliant man.

MISS EILENSTEIN—NOTICE!

Berry A. Sturgeon advises The Billboard that your father, Julius Ellenstein, is dead and that you have inherited considerable estate. Communicate at once with B. A. Sturgeon, 230 W. First street, Los Angeles, Cal.

THEATRE NAME CHANGED.

Winnipeg, Manitoba, Oct. 29.—The Bijou Theatre (Sullivan-Conditine management) has announced that on and after October 31, the name of this theatre will be changed to the Empress Theatre.

COLORADO SPRINGS' NEW HOUSE

Colorado Springs, Colo., Oct. 27.—Jas. F. Burns has awarded a contract for the construction of a new theatre, to cost \$230,000. The site of the new building will be on Pike avenue, adjoining the Exchange National Bank.

New Cozy Houston, Texas

Houston, Tex., Oct. 22 (Special to The Billboard).—Monday night, Oct. 17, witnessed the opening of the New Cozy Theatre, Houston, Tex., which, despite counter attractions, drew a crowd to the full seating capacity of the handsome and commodious new structure.

(Continued on page 50.)

TENOR FOR CHRISTIE MacDONALD.

New York, Oct. 29 (Special to The Billboard).—Andreas Dippel notified Christie MacDonald from Chicago that he is sending her a tenor named Ralph Errolle for an important part in her new opera adapted by Harry B. and Robert B. Smith. Mr. Errolle was formerly with the Alice Neilson Opera Company, and is said to have a remarkable voice and a fine appearance for the part Miss MacDonald's managers were having some difficulty filling with the light juvenile actors known on Broadway. As Mr. Dippel arranged for the American production of this play, known originally as Die Spindelfee, he offered also to cast this important part.

JONES SELLING OUT.

J. Augusta Jones has announced his intention of selling his Buffalo Ranch Wild West.

OPERA HOUSE BURNED.

Mt. Pleasant, Tenn., Oct. 29.—The new opera house and office building was almost totally destroyed by fire last Tuesday. The theatre was not a success, financially, and will not be rebuilt. It was insured for about half of the cost of the building.

ELGIE BOWEN.

She has given up vaudeville to engage in musical comedy. Last week she accepted an offer to fill a prima donna role opposite to Christie MacDonald in forthcoming Viennese production, which has not been named. Miss Bowen's popularity in the ranks of musical comedy, was attested in rather an extraordinary manner by the receipt of five offers in musical roles in Broadway productions in two days. Chas. J. Rose, her late partner, joins the big production of Lew Fields, which is to open in New York January 1. The Fields show will include everything from vaudeville to grand opera, in which Mary Gordon will star.



VIRGINIA HARNED.



She returned to the stage in Reno, Nev., two weeks ago, and was greeted by a large and enthusiastic audience, among which were many from the divorce colony.

New House for Cleveland

Cleveland, O., Oct. 25 (Special to The Billboard).—The Parlor Theatre, a vaudeville and picture house, with 700 capacity, was opened at East 53rd street near the Euclid Avenue Pennsylvania Station, by M. F. Trossler, the well known dancing instructor and producer of summer burlesque, on October 24. Especial attention has been paid to ventilation and decorations. Vaudeville is being booked for this house by the Bert Marshall Vaudeville Circuit.

ROBERT WARWICK SUCCEEDS WORTHING.

Robert Warwick, who two seasons ago was leading man for Miss Irene George, resumed the role of Oliver Whitney in A Woman's Way at the Hackett Theatre, and last season created the role of James Graham in The Dollar Grant, at Waldorf's, and Sonnet Handolph, in Henry Miller's production of Her Husband's Wife, at the Hackett has been engaged by John Curt to replace Frank Worthing as leading man for Mrs. Leslie Carter in Robert Hughes' new play Two Women, now in rehearsals under the stage direction of J. E. Huffman, at the Hackett Theatre.

J. P. Sellers has turned over the management of the Bonham Opera House, Clay Center, Kan., to G. A. Bigler.

Grace Haywood Wins Suit

River Falls, Wis., Oct. 29.—Grace Hayward Gaiz, former wife of Dick Ferris, of the Dick Ferris Company, was granted a judgment against Mr. Ferris of \$31,200, for infringements of Mr. Ferris upon her copyrights to the play, Grand Stark, of which she was the dramatist. The case has been hanging fire before the district court for several months, and the court has issued an injunction against further use of the play by others than the owners.

AUTHORS' PRODUCING CO. PLANS.

Immediately following the New York presentation of Charles Klein's latest play, The Gamblers, which begins an indefinite engagement at Maxine Elliott's Theatre, October 31, the Authors' Producing Company, of which John Corl is president and Charles Klein general producing director, will begin the production of a new play by Henry Arthur Jones. The celebrated English playwright will arrive in New York early in November, to supervise the production of his play, which is said to closely resemble his former great success, Mrs. Daae's Defense.

Bulgaria has a very beautiful National Theatre, located in the city of Sophia. The structure cost \$400,000 and is said to be one of the most complete playhouses in the world. Sophia has a population of 30,000.

The Amusement Week in Chicago

THE PENALTY REVIEWED COMMUTERS AT POWERS'

Critics Not United Upon the Merits of the Young College Man's First Play Which Was Not Well Received By the New York Reviewers

James Forbes' Play Under the Direction of Henry B. Harris, Dealing With the Ridiculous and Laugh-producing Features of Suburban Life, Makes Advent

Chicago, Oct. 27 (Special to The Billboard).—The Penalty, a melodrama which depicts the avil of divorce, is now current at the Chicago Opera House, Oct. 24, 1910, with the roles portrayed as follows:

THE PENALTY—A new play by Henry C. Colwell. Presented with Hilda Spong and company at the Chicago Opera House, Oct. 24, 1910, with the roles portrayed as follows:

- Dr. Ballard Charles H. Riegel
- Samuel Smythe Scott Cooper
- Mrs. Smythe Dorothy Rosemore
- Charles Rutherford John Flood
- Mrs. Rutherford Hilda Spong
- James Carpenter Cuyler Hastings
- Jack Rutherford Harry Mestayer
- Mr. Allen Charles Mason
- Mrs. Reginald Dexter Kate Lester
- Gladys Dexter Edna Baker
- Harry Dexter Charles Laitte
- Servant Bert Fields

In their reviews of this production the critics have expressed various opinions. Sheppard Butler, of The Record-Herald: "A Rip-roaring melodrama of domestic murk."

O. L. Hall, of The Journal: "A crudely built, badly written, gruesome and unnecessary play. The best acting in the play is done by Harry Mestayer, who plays the son with genuine feeling."

Glenn Dillard Gunn, of The Tribune: "Miss Spong rose to the tragic demands of the play, and her emotional work in the third act was without overplaying."

Constance Skinner, of The American: "Miss Spong is melodramatically effective. Her acting is not had as far as a technical use of opportunities is concerned, but it is not convincing."

NEW CHARLESTON THEATRE.

Charleston, S. C., Oct. 27.—A vaudiville theatre is now in the course of construction and will be completed by the middle of January. The site is located on Society street between King and Meeting streets. Albert Sottile is building the theatre.

Holdover Shows Still Current

Chicago, Oct. 27. (Special to The Billboard).—The Aviator, with a world of wholesome fun, is at the Olympic soaring higher with each performance in public favor. Where could a better actor than Wallace Eddinger be found to interpret the title role? His conception of the part is all that can be expected and he is reaching to the utmost on the material at hand. There is not a dull moment in any of the four acts and the cast which surrounds this production is well selected. It is hoped that the Olympic will be the stepping place of The Aviator for a long, long time. Bright Eyes, at the Colonial, is sending its patrons away with their optics beaming with pleasure and words of praise for both Cecil Lean and Florence Holbrook. This is the last week of The Bachelor Belles, at the Illinois Theatre, in which Adeline Genes is appearing in dances that are proving the allurements of many to this showhouse. Following this production at the Illinois will appear Robert Edson in Where The Trail Divides. The fame of The Deep Purple current at the Princess Theatre, is daily assuming larger proportions. This is a well constructed and well played production, full of interest. It contains a cast that do well the work assigned to them. Mr. W. J. Ferguson in the role of Pop Clark, an oily old crook, produces many hearty laughs and he carries off his part in a convincing manner. Richard Bennett, Emmett Corrigan, Catherine Calvert and Ada Dwyer are also to be commended for good acting, while James Lee Finney as a crook handles his part in a manner that leaves no room for criticism. The Chocolate Soldier, is holding its ground as the big thing in Chicago entertainments and is deservedly packing the Garrick. Although Lower Herth 13 was not very well received when it opened at the Whitney, it is now assuming a brighter aspect. The authors got out their repair kit and have it now in such a shape that speaks better for its future. Chaucy Olcott is in his second week at McVicker's Theatre in Barry of Ballymore. His appearance at McVicker's annually, is always heartily welcomed no matter what the vehicle may be. Olcott to his Chicago admirers is always Olcott; the production to them is incidental. His singing invariably scores for him rounds of applause, and his Wild Irish Rose is demanded as much today as ever. Mrs. Fiske, at the Grand Opera House, is this week offering Mrs. Bumpstead Lee.

A Complete List of Attractions at Chicago Theatres appears on page 19.

Frederic Hatton, of The Post: "It promises to be one of the profitable dramatic successes of the season. It is emphatically worth seeing." Eric Delamarter, of The Inter-Ocean: "The piece turns out to be a powerful drama."

Chicago, Oct. 31 (Special to The Billboard).—The Commuters, a play by James Forbes, author of The Chorus Lady and The Travelling Salesman, opened at Powers' Theatre tonight. The story of this play has to deal with a family of suburbanites. Those concerned in the interpretation of this production are:

(Note—The following characters are named in the order in which they first speak.)

- CAST.**
- Larry Hrice John S. Robertson
 - Hetty Hrice Florence Malona
 - Carrie Edna Aug
 - Mrs. Graham Maggie Holloway Fisher
 - Mr. Holliston Frederick Malcolm
 - Mr. Colton Roy Purviance
 - Mr. Applebee Andrew O'Neill
 - Sammy Fletcher Harry Davenport
 - Mrs. Julia Stickney Crane Ida Darling
 - Mrs. Colton Beatrice Noyes
 - Mrs. Shipman Mrs. Fred Sidney
 - Mrs. Applebee Gladys Fairbanks Murray
 - Mrs. Holliston Elizabeth Brock
 - Flannagan, a Policeman Andrew O'Neill

- ACT I—Dining Room of the Brice Home. Saturday morning, 7:15.
 - ACT II—Living Room of the Brice Home. Late afternoon of the same day.
 - ACT III—Same as Act II. 2:00 a. m.
 - ACT IV—Veranda of the Brice Home. Sunday morning.
- Staged by Mr. Forbes. Dresses by Itach and Conner. Hats by Bendel.

FRITZI SCHEFF AT THE LYRIC.

Chicago, Oct. 27 (Special to The Billboard).—On Monday night Fritzi Scheff opened at the Lyric Theatre in a revival of The Mikado. This opera is as big a favorite as ever and in the role of Yum Yum, Miss Scheff is shown to splendid advantage. Digby Bell, the well-known comedian, has the role of Ko Ko. This opera is scheduled to remain at the Lyric for two weeks. Others in the cast are: Miss Kate Condon, Mr. Frank Roakworth, Miss Hattie Fox, Mr. Arthur Cunningham, Miss Marie Rose, Mr. William Danforth and Mr. H. S. Waterous.

A vaudiville theatre will be opened in Mason City, Ia., by Messrs. Arthur and Heffner, in the near future.

Naked Truth at the Cort

Chicago, Oct. 27 (Special to The Billboard).—The Naked Truth, in which Henry E. Dixey is appearing, has entered upon its second week at the Cort Theatre. In his review of this production, Frederic Hatton, of The Post remarked: "The play is not without amusing situations and the dialogue occasionally reaches the heights of English humor." Eric Delamarter in The Inter-Ocean: "The Naked Truth is a mirthful farce as a moral lesson, and a clever joke as a morality play. It is superficial, obvious, constant and sufficiently tedious in weaving, to be easily seen through." The Chicago Journal: "The play is clean, swift-moving, epigrammatic, mirthful comedy."

THE SHUBERTS ACQUIRE THE ZIEGFELD THEATRE.

Chicago, Oct. 28 (Special to The Billboard).—The most recent acquisition to the rank of independent theatres in Chicago is the Ziegfeld. This house was recently leased by Sam S. and Lee Shubert, Inc., for a period of seven years. It is their expressed intention to feature there their women stars and they will cater especially to the patronage of women. The theatre will be renamed the Comedy, and November 13 has been set as the tentative date of its opening. It is thought that Margaret Hillington who is now appearing in Whirlwind, a new play, will be the first star to grace this show house. It would indeed be appropriate inasmuch as Miss Hillington received her first training for the stage at this theatre under the tutelage of Mr. Ziegfeld, whose school of acting is located there. As remarked by Mr. Herbert C. Duce, West ern representative for the Shuberts and manager of their Chicago theatres, women stars will be

(Continued on page 45.)

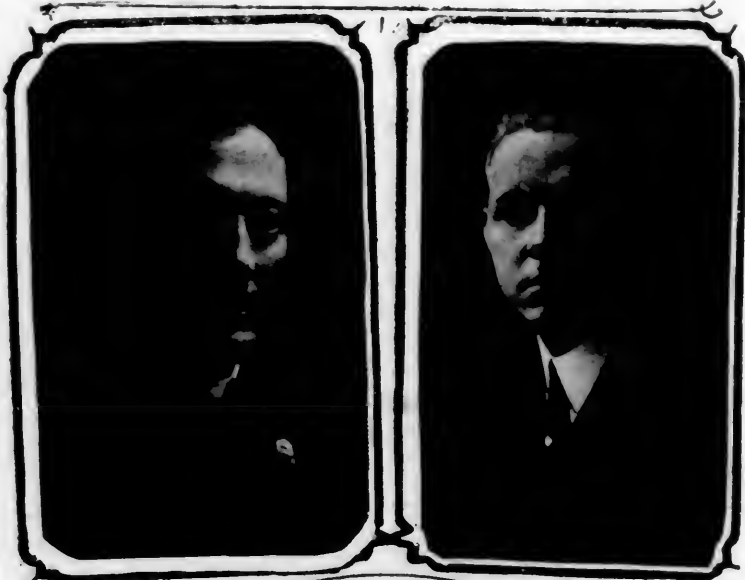
SAID AND SEEN IN CHICAGO.

Mr. Sam Tholl, general booking manager of the Mort H. Singer attractions, left for New York last Saturday, to arrange time for the attractions which he represents. Mr. Chas. Terris, for many years with the Columbia Stock Company and formerly leading man for Anna Southland, has been engaged as society manager for The Light Eternal, which will open at the Globe Theatre on November 6.

(Continued on page 50.)

The Marie Nelson Players, at People's Theatre, are this week interpreting Peaceful Valley and the resident stock company at the Marlowe is offering The Parish Priest. The College Theatre is dark, owing to a change of management.

APPEARING IN CHICAGO.



Henry Dixey is in the cast of The Naked Truth, at the Cort Theatre; Wallace Eddinger is playing in The Aviator, at the Olympic Theatre, and Anna Fitzhugh is with the Lower Herth 13 Company, at the Whitney Opera House.

Dorothy Brennen in Sweetest Girl The Neighborhood Houses' Attractions

Chicago, Oct. 27 (Special to The Billboard).—The title role in The Sweetest Girl in Paris, which is now being interpreted by Alice York, on November 5, will fall in the hands of Miss Dorothy Brennen. Miss Brennen received her first schooling for the stage at the LaSalle and now returns there to assume a part that carries with it many possibilities for this young lady. The day Miss Brennen joins this production the 100th performance will be celebrated. Preparations for that day are already being made.

Chicago, Oct. 27. (Special to The Billboard).—At the Bijou the current attraction is the thrilling melodrama, in The Shadow of the Galloway. The Criterion offers The Outlaw's Christmas last week's attraction at the Bijou while Silver Threads continues on at the Globe. This being the second week of its stay at this house, Uncle Tom's Cabin is the offering at Weber's and Rose Melville in His Hopkins is still making Chicago her home moving from the National in the Crown. The Chief is pleasing the patrons of the National and the management of the Haymarket offers Behind the Scenes.

The Vaudeville Week in Chicago

GOOD ACTS AT MAJESTIC PERSONAL PATTERN

Last Week's Bill Composed of Performers Who, By Their Ability, Have Attained to the Big Time Circuits

Brief Items Concerning Performers Playing the Windy City This Week and Last--Guise, the Female Impersonator, Makes a Sensational Hit at Kedzie Theatre

ALL-STAR CHICAGO VAUDEVILLE BILL, WEEK OCTOBER 24.

- A--The Reed Brothers. Majestic, No. 4, Open in one and close full stage.
- B--Guise, Female Impersonations. Ashland, No. 4, In One.
- C--Chas. B. Lawlor and Daughters, Vocal Character Sketch. Majestic, No. 6, Full Stage.
- D--Mr. Lee Lloyd, Character Songs. Majestic, No. 9, In One.
- E--Wilfred Clark & Co., Comedy Sketch. American, No. 7, Full Stage.
- F--Johnson Clark, Ventriloquist. American, No. 4, In One.
- G--Imperial Russian Dancers. American, No. 10, Full Stage.
- H--NEIL MCKINLEY, CHARACTER SINGING COMEDIAN. American, No. 2, In One.
- I--Mr. and Mrs. Jack McGreevy. Majestic, No. 10, Full Stage, close in one.
- J--Ernest Pantzer & Co., Acrobats. Majestic, No. 11, Full Stage.

MAJESTIC THEATRE.

Chicago, Oct. 27 (Special to The Billboard).--The Jeuneta, who opened the bill with their hand-balancing, head-balancing, etc., were indeed appropriate for such a position on the program, as it inspired enthusiasm with the audience. The act is immense.

Volo, the man with the sweet whistle, who gave imitations of birds while smoking a cigar, proved himself worthy to play the big time, which he is now doing. Act goes good.

The Reed Brothers, in feats of strength and skill, including a touch of comedy, were very clever, and the act goes well.

Miss Marie Fenton, the blonde in black, who sings a few songs, but seems to lack confidence in her ability, has a sweet voice, and would be a success if she would get that confidence.

Charles B. Lawlor and Daughters, Mabel and

Alice, presenting a vocal character sketch, entitled Night and Day On the Sidewalks of New York. This was purely a singing sketch, as these people have good voices. The act went immense. There are about six changes of costume, which leads interest to their work.

May Melville and Robert Higgins, eccentric character singing comedians, in Just a Little Fun. These people were the hit of the bill. Mr. Robert Higgins, who looks from the front like a piece of macaroni, kept the audience in outbursts of laughter, while Miss Melville sicked the comedy on by not letting Higgins pick up his hat. The act is great and deserving of a place on the All-Star bill.

(Continued on page 45.)

Hans Schumann-Helink, the son of Madame Schumann-Helink, is working as chorus man in Elsie Janis show The Slim Princess. Some difference in the two salaries.

Frankie Siegel, the girl with the pleasant smile, who entertains people in cafes, left Chicago Sunday for the Wayne Hotel, Toledo, where she will sing in the cafe there. Miss Siegel has a beautiful contralto voice.

Hillman and Roberts carrying all their own scenery, electrical effects, etc., leave Sunday for Cleveland, Ohio, where they will play the Grand Theatre.

J. Sheriff Mackey one of the principals with the Clark's Runaway Girls, died at the Grace Hospital, Chicago, last Monday night at 9 P. M., from pneumonia. He was taken to Cincinnati, Monday, for burial.

Guise, the latest sensation, who played the Kedzie Theatre last week with his female impersonations is worth being mentioned. This gentleman has a far superior voice to that of Julian Eltinge; every note is that of a feminine character. His characteristics, his walk and everything is feminine. Mr. Guise held the curtain for 3 minutes the opening performance and is making a decided hit here in Chicago. Managers have offered him an exceptionally large sum to go on the big time but he is patient and wants to wait until he thinks he is perfect. His costumes are beautiful but not the same as worn by Eltinge. Guise is wearing his dresses ankle length, which show a dainty foot and misleads the audience in thinking that he is a real woman. After the last song, where he pulls off his wig and says Go On like a football warrior the audience collapses. His act is a riot.

NEVINS & ERWOOD AND MABEL MCKINLEY.



Miss McKinley headed the all-star bill at the Julian Theatre, Chicago, week of October 17. Nevins and Erwood appeared on the same program.

BUSH TEMPLE TRYOUTS.

- 1--ANDREW AND HART, piano and violin. Performance on the piano was too long. Act was fair.
- 2--PERCY CHALLENGER, in his recitation, The Single Hair, and other recitations was good.
- 3--CHRIS KRISPIN, magician. Could not be heard over the footlights. Tricks are poor.
- 4--FOSS AND DALAMON, black-face comedians, were greeted with cat calls and left stage. Jokes were poor and banjo performance rotten. Nevertheless, they have good voices.
- 5--R. V. NORTON & CO., in a dramatic sketch entitled Camp Hero, were fair.
- 6--MARION LESLIE, violinist. Act goes good.
- 7--SUNSHINE AND RUBY HUTH, in a rural comedy sketch. This sketch was fair but the acting was amateurish. The scenery, fence, electrical bag, etc., were poor.
- 8--THE BARBER SHOP FOUR, quartette, were good. They sing in perfect harmony with each other.
- 9--RESPRESS AND ZAMBER, girls who sing and dance, have poor voices, otherwise the act was good. Orchestra was poor and the piano forgot the vamp to the songs which these two girls sing.

College Theatre's New Management

Chicago, Oct. 28 (Special to The Billboard).--The College Theatre, a stock house of Chicago, which opened its season under the direction of Rev. F. X. McCabe, was recently taken over by Mr. T. C. Gleason, who will continue operating stock at this showhouse. The DePaul University, however, still maintains an interest in the theatre.

Sunday night, Nov. 6, has been set for the reopening of the College with A Woman's Way, a vehicle recently used by Grace George. Miss Bertha Creighton and Albert Perry will play the leads, while Chas. Pitt will interpret the juvenile characters and Virginia Perry will play the ingenue roles. Miss Ada Gleason will also be a member of the company and in her hands will fall the second leads. Miss Gleason is a niece of Mr. T. C. Gleason, who now has the management of this theatre. Last season Miss Gleason played the leading role in Via Wireless.

Mr. Geo. S. Cullen, well known in Chicago, will have charge of the publicity department. Mr. Cullen is a capable writer and it is certain that his efforts will go far in making this enterprise a success. The other executive positions will be in charge of capable hands.

HALLOWE'EN OPENING, HAMLIN AVENUE THEATRE.

Chicago, Oct. 27 (Special to The Billboard).--The Hamlin Avenue Theatre, a new and beautiful playhouse, erected by the Hopkinson Amusement Company, and located at 3826 West Madison Street, near Hamlin avenue, will make its initial bid for public patronage October 31, 1910 (Hallowe'en).

In appointment and design, this new place of amusement is the result of careful consideration for the comfort and convenience of its patrons, while for safety and sanitation it has no equal outside the loop district.

Thousands of dollars have been expended to install a ventilating system that insures sweet, pure air at all times.

The stage is large enough and sufficiently well equipped to stage the largest and best European and American acts, in the most elaborate style.

The policy adopted by the management of the Hamlin Avenue Theatre, will include an earnest endeavor to make it a really and truly family resort, where nothing will be heard that would offend the most fastidious, a place where only clean, high-class vaudeville may be enjoyed at all times.

Plano Jack and Naoms Denny, who played the Fifth Avenue Theatre, Nashville, Tenn., recently, are booked up solid on the Hopkins time, and report big success with their act. They are now using as a special feature, in addition to their own list of songs, which they write and sing themselves, numbers from the Ted Snyder Music House. "Stop, Stop, Stop," "Come Over And Love Me Some More," and "Plano Man."

At the Wilson Avenue Theatre

Chicago, Oct. 27. (Special to The Billboard).--The bill at the Wilson opened this week with the Oshiman Trio novelty musical artists who were very clever.

Arthur Hahn described as the vocalist par excellence is deserving of the title. His act goes good.

Nichols and Croix in their unique and original comedy skit entitled Getting in Wrong is a humorous piece and keeps the audience laughing every minute they are on the stage. Act is great.

Al Fields and Dave Lewis, Chicago's popular favorites who played the American Music Hall a couple of weeks ago and were reviewed at that time still continue to make friends and get away with their comedy.

Loretta's Art Models, black and white posing act, closes the show, and the only definition we can use is by saying the act is a hit.

LaGRANDE REOPENED.

Chicago, Oct. 27 (Special to The Billboard).--The LaGrande Theatre, which was opened some time ago by Mulvey & Ehrhart, but which closed almost immediately on account of not complying with some ordinance, was again opened Friday night, October 14, by Mr. A. C. Langraft, who owns and operates several other theatres in Chicago. This house plays a split week bill, and is booked by W. K. Buchanan. The opening bill consisted of Richards and Romaine, Sara Sedalia, Kimball and Donovan, Mr. and Mrs. Mark O'Brien and Nannie Sineberg and Co. in The Shop Lifter.

Coburn and Pearson opened October 24, on the W. V. M. A. time at Muscatine, Ia.

The Bill at the Trevett

Chicago, Oct. 27. (Special to The Billboard).--The bill at the Trevett last week was not as good as the previous.

Alvin Brothers who opened the bill, comedy gymnasts and ring artists performed some wonderful feats which took well.

The Advance Musical Four, instrumentalists and singers were very clever. They are featuring that new song entitled, What's the good of Water When Your Dry, which went well. Their act is excellent.

Frivoli, the man with the wonderful fingers and the wonderful hat was splendid. His shadowgraph work is very good.

Watson, Hutchins & Edwards, presenting their funny sketch entitled Schmaulity's Night Out is absurdly funny and might be termed as brainless there being no situation in this sketch at all worth the time of the audience.

Mankin, the Frog Man, who opens with a full stage, carries all his own scenery, electrical effects, etc., in a contortion surprise, was excellent. This is a high class act and deserves to go well on any bill.

Henrietta Bryon, that pretty blonde comedienne, sings two or three songs which are all that are necessary to make a hit which she did last week.

Sam Hood, the man from Kentucky, that ever funny blackfaced comedian is one of the best acts on the bill and we hope that he won't go to the bank wet when the managers read of his excellent write-up for his act is excellent.

Howard Musical Ponies and comedy tricks, featured as the headline animal act of vaudeville is really deserving of the title. Act is great.

The Four Korner Brothers have been together fifty-two weeks and have played twenty-seven weeks of the fifty-two in New York City.

Majestic Theatre Week's Program

Chicago, Oct. 27 (Special to The Billboard).--Mabel Hita, perhaps the most popular comedienne on the vaudeville stage, with her hand, Mike Donlin, the great baseball player, who also numbers his friends by the thousands, will be the leading feature at the Majestic Theatre, Chicago, for the week of Oct. 31. Miss Hita, whose ability as a funmaker is phenomenal and whose personal magnetism has seldom been equalled, will assume the leading part in a musical skit by Vincent Bryan, entitled, A Double Play, and Mr. Donlin will assist in this clever act, which has everywhere met with great favor. These artists have always attracted immense crowds to the Majestic Theatre, and their drawing power seems to grow stronger each year. Another act of tremendous interest will be that of La Pia, the dancing enchantress, who comes direct from the Palace Theatre, London, this being her first American tour. She is a young lady of uncommon beauty, and executes a number of sensational and pictorial dances in a manner which has gained for her the widest possible reputation. Her concluding number, representing a stormy sea, with waves breaking and dashing on the shore, is perhaps the most remarkable dancing effect ever staged. The artist is finally engulfed in huge waves that seem to break over and around her, and disappears in the midst of a picture of rare beauty and novelty. Cressy and Dayna, the greatest of farce writers and players, remain for another week to produce one of Mr. Cressy's new comedies, which has never been seen in this city. It is entitled One Night Only, and

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AMERICAN MUSIC HALL.

Chicago, Oct. 27 (Special to The Billboard).--Gallardo opened the bill with his comic and artistic clay models, which were very good, and made a decided hit with the audience.

Neil McKinley, who was the hit of the bill, has a wonderful voice, and is introducing Piano Man, Lovey Joe and Some of These Days. McKinley held the curtain for three minutes, something which is hardly ever done in one of the large houses. He has a nice appearance and a pleasing way, which took well with the audience. His act is great.

Johnson Clark, in The Squire and the Precocious, is a very clever ventriloquist, and won for himself many friends at the theatre last Monday night. His work is marvelous and he is one of the best in his line on the stage to-day.

Monroe and Mack, blackfaced comedians, are very pleasing to the audience and made good. Act is excellent.

Wilfred Clark and Co., presenting the farce written by Mr. Clark, entitled, What Occurred on the Beach. This is certainly deserving of

(Continued on page 45.)

The Amusement Week in New York

A ROMANTIC COMEDY

The Scarlet Pimpernel, a Melodrama of the French Reign of Terror and with an English Company, Proves to be of Unusual Interest to Americans

THE SCARLET PIMPERNEL.—A romantic comedy in four acts, by Baroness Orczy and Montague Barstow. Kullerbocker Theatre.

THE CAST.

Prince of Wales	Phillip Merivale
Sir Percy Blakeney	Fred Terry
Sir Andre Proulx	Alfred Kendrick
Lord Anthony Dewhurst	Malcolm Cherry
Lord Grenville	J. L. Hale
Chauvelin	Horace Hodges
The Comte de Tournai	H. H. Wright
The Vicomte de Tournai	E. Esten McKerling
Armand St. Just	Maurice Evey
Hebert	Walter Edwin
Jellyband	Frederick Groves
Jimmy Pitkin	Norman Yates
Harry Walts	Guy Cunningham
Brogard	J. Carter Edwards
Mr. Hempseed	George Dudley
Captain of the Guard	Hermann Griffiths
Servant	Goodwin Nock
Aristocrat	Knott Cumming
Chepy	Walter Armstrong
Citizen	Broughty Ferri
Messenger	F. H. Dane
The Comtesse de Tournai	Phyllis Manvers
Susanne de Tournai	Ellen Beatrice
Sally Jellyband	Dora Jeanlyn
Mary Brogard	Marion Sterling
Lady Portales	A. Lloyd Desmond
Lady Blakeney	Julia Neilson

New York, Oct. 25 (Special to The Billboard).—To take this romantic melodrama of the Baroness Orczy and Montague Barstow very seriously, would be to confess one's self lacking in a sense of humor—and was forbid. And yet to take it at its London valuation would be to confess that a very vague and ill-digested stage version of a book is really a fine romantic play. As a matter of fact, it is nothing of the kind, though it is not without its holding moments. It begins very well, indeed, with a highly-colored street scene in Paris during the terror, with amut-faced republicans in wait for the

aristocrats, rejoicing in the evils of the guillotine, and holding their little carnival of blood lust and revenge. There is the picturesque incident of the brave English savior of a good royalist, in the guise of an old hag, driving past the sentries in a ransackable cart in which she is supposed to be carrying a plague-stricken son. In reality, three royalists are escaping. And there is the transition to a lover "pub," where the refugees are safe at last, but where suspicion in the guise of a spy—Chauvelin, the French Envoy—lurks in dark corners to hatch darker designs. And it is this Chauvelin—black-visaged and ashle-garbed—who is eventually to be the means to the greater unhappiness of Sir Percy Blakeney, the Scarlet Pimpernel, so named after a little wayward flower, which serves as his device, and to his fair lady who loves him so well but must bid her time.

It must be confessed that there is something rather amusing in the sight of the raven-like Chauvelin, forever brooding outside and inside

(Continued on page 46.)

THE GIRL IN THE TAXI

The French Farce Which Al. Woods Has Had Reset in New York, the Principal Scene Taking Place in a Broadway Lobster Emporium, Makes Good

THE GIRL IN THE TAXI.—A farce in three acts, by Anthony Mass, adapted by Stanislaus Stange. Astor Theatre.

THE CAST.

Marlette	Jeannetta Bagard
Clara Stewart	Jessie Millward
Walter Watson	Frank Farrington
John Stewart	Fred Bond
Hertie Stewart	Carter de Haven
Mary Peters	Fremont Benton
Percy Peters	Morgan Coman
Frederick Smith	John Clendenning
Mignon	Laura Guerite
Madelmoiselle Irma	Katherine Smythe
Rosie	Grace Walton
Alexis	Julia Cluett
Bulle	Jerome Nelson
Policeman	Joseph Clark
Dr. Paul	Clifford Heckinger

New York, Oct. 25 (Special to The Billboard).—This is Al. Woods' week in New York. Three shows, and each a big hit—The Rosary, New York and The Girl in the Taxi, all are under

the Woods' banner, and it is unfurled in the breeze of fortune. Few managers would dare tempt fate at this season with three shows—but Woods dares a lot of things and always gets away with them.

The Girl in the Taxi is a French farce built along very time-honored lines, with several cases of mistaken identity, two deceiving husbands, one ditto wife, and a scape-goat son, to say nothing of two chorus girls and a few waiters. The plot is like this: John Stewart, a wealthy and respected president of a society for the prevention of cruelty to animals, has a twenty-year-old son, Hertie, whom he believes still an infant, a belief shared by the boy's mother. He also has a nephew, Percy, who lives in Philadelphia, but who comes to New York twice a year to have his throat treated. Hertie, the father and Percy decide to spend a night with friends at Churchill's, and there they meet, not only each other, but every one else whom they desire not to meet, except their respective wives. The girl of the title is Bertie's companion, but has formerly been acquainted with his nephew, Percy.

A good deal of fun comes from Bertie's attempts to raise money, his allowance being only five dollars a month. One of his expedients is the pawnshop of his father's clothing, and another is borrowing from unexpected arrivals.

Carter De Haven appeared in the role of Bertie. He sang a song in the second act that was encored so that he had to sing two others, and he also did one of his dances. Laura Guerite, with some handsome gowns acted the ditto role. Fred Bond had the part of the gay father, and Morgan Coman appeared as the nephew with the scintillating throat trouble. John Clendenning was seen as the Girl in the Taxi's husband, a perfume manufacturer, and Frank Farrington had the role of an over-zealous friend of the family. Jessie Millward played the part of Bertie's mother, while the nephew's wife was impersonated by Fremont Benton.

LAURA GUERITE AND CARTER DEHAVEN,



Appearing together in The Girl in the Taxi.

More Russians Coming Here

New York, Oct. 27 (Special to The Billboard).—Messrs. Klaw & Erlanger, through Mr. Andreas Dippie, are bringing over to this country the Russian Imperial Ballet Orchestra, consisting of thirty musicians, under the leadership and personal direction of Mr. W. W. Andraef.

The Russian Imperial Ballet Orchestra is known to many Americans, who heard their wonderful music at the Coliseum in London during the season and in many of the other large cities of Europe. During their engagement in London they appeared several times by royal command before the late King Edward, who was charmed with the sweetness of tone and delicate interpretation of the music. The orchestra met with the instantaneous and sensational approval of the great musical public in England, France and Germany. The balalaika instrument is three-stringed (not unlike the guitar) and is played without the aid of an accessory. It is especially adapted for the rendition of the Russian folk songs, but even the masterpieces of Glinka, Tchaikowski, Beethoven and Liszt are effectively interpreted on this instrument. As far back as 1895, Mr. W. W. Andraef was granted the right under the august patronage of his imperial Majesty, the Emperor, to name his orchestra the Great Imperial Russian Orchestra.

The interest in the balalaika instrument is rapidly developing not only in Russia, where it is a national instrument, but also in England and other European countries on account of the ease with which one can learn to play it and its sweetness of tone. The eminent director, Glasouoff, of the St. Petersburg Conservatory, composed and arranged a Russian fantasy which he dedicated to the Great Russian Orchestra, thus making a valuable addition to its literature.

Andraef and his orchestra will arrive in New York about November 25, and their first concert will be given at the Carnegie Music Hall on November 28.

The engagement of the Russian Imperial Ballet Orchestra will be limited to eight weeks, as by command of the Czar of Russia Andraef and his orchestra are required to play before him and his court.

RALPH ROYSTER DOYSTER.

New York, Oct. 25 (Special to The Billboard).—Under the direction of Prof. Bramor Mat these the Philoexian Society of Columbia University will produce the old English comedy, Ralph Royster Doyster, at the university on November 18. The scenery has been designed by Prof. Matthews, who intends to have the production at Columbia as nearly as possible like the original.

The parts will be played by members of the Philoexian Society, one of the oldest undergraduate organizations in America, having been founded in 1862, and to which Prof. Matthews belonged in his student days. Two regular performances probably will be given, a matinee and an evening performance on the campus, and a special performance for professors and students of English literature.

Ysobel at New Theatre

New York, Oct. 25 (Special to The Billboard).—Miss Bessie Abbott, the Ysobel of Mascagni's new grand opera of like title, sails from Cherbourg for New York on the 26th on the Vajestic, on November 2. The other members of the company which will present Ysobel at the New Theatre, November 21, are now en route, having left Genoa on the 13th. The scenery and costumes reached here Monday from Milan. The announcements of the Ysobel engagement at the New Theatre are now in the hands of that house's subscribers. All reservations must be made by November 10, when seats unassigned will be offered at public sale. The evening prices will be from \$2 to \$10, and the matinee from \$1 to \$5. Boxes for like respective performances will be \$100 and \$50. Rehearsals of the opera commenced at the La Scala Theatre, Milan, last month, and they will be continued here, Mascagni, himself, is to conduct at all the performances.

FRANK DANIELS TO ACT JUDGE.

New York, Oct. 25 (Special to The Billboard).—Charles Dillingham announced October 24, that he had made arrangements for Frank Daniels to play the principal role of the Judge in The Girl in the Train, and for Sallie Fisher to become a member of the company. Mr. Daniels closed his season in The Belle of Brittany about two weeks ago, after starting in that place all of last year. Miss Fisher was mentioned originally for the musical play at the Globe. Vera Michalena will continue in the part she is now playing. In order to make these changes in the cast the company will lay off for the week of November 7 for rehearsals, opening in Chicago for the week following, and returning to New York in February. Klaw & Erlanger's production of The Bachelor Belles, with Astoria Genee as the star, will succeed The Girl in the Train at the Globe.

Up and Down Great White Way

New York, Oct. 25 (Special to The Billboard).—The Garden Theatre opened last night under the management of A. H. Woods with The Rosary, a new play by Edward E. Rose.

William H. Crane, in Father and the Boys, is at the City Theatre this week.

Louis Mann is playing at the Circle Theatre in his own adaptation of a German farce which he calls The Cheater.

Charlie's Aunt is being successfully acted at the Academy of Music by the regular stock company.

Charles Henry Meltzer will make the translation of Luigi Illica's far Mascagni's Ysobel, which is to have its first production at the New Theatre on November 21, with Bessie Abbott. Leblond & Co. have arranged with the Italian poet, Benelli, to write a libretto for her and are negotiating with Anton Bruggman for the score.

(Continued on page 46.)

KLAW ENDS LONG TRIP.

New York, Oct. 25 (Special to The Billboard).—Marc Klaw, who has been traveling in the West and Northwest, securing theatres for Charles Frohman and Klaw and Erlanger, returned Monday, October 24, after having been away forty-one days and covering ten thousand miles.

Mr. Klaw said he and his associates would have next season theatres of their own in Butte, Spokane, Seattle, Portland, Great Victoria, Vancouver and Tacoma. These, Mr. Klaw says, are the principal points which the syndicate managers desired to cover. Mr. Klaw will make a trip through Texas on a similar errand.

Other Plays Now Running

New York, Oct. 25 (Special to The Billboard).—Porter Emerson Browne's drama, The Spendthrift, illustrating the dangers of extravagant tendencies in New York life of the present day, which only recently finished a long run at the Hudson Theatre, returned for a week's engagement at the Grand Opera House, October 24. Miss Thalia Magrane, who first appeared in the role of the wife, and who played the part with a good deal of emotional strength, continues in that character. Edmund Breece also is seen again as the husband.

The Cheater, a rather amusing farce which Louis Mann adapted from a German source and produced at the Lyric Theatre during the summer, was revived at the Circle October 24, with Mr. Mann still in the character he created.

William H. Crane found an expectant audience awaiting him last night at the City Theatre when he acted again in George Ade's farce, Father and the Boys. This will be the play's last week in New York, as Mr. Crane is preparing to produce another farce by the same author, soon.

The Road to Yesterday, an extremely attractive fantastical comedy, in the leading part of which playgoers will remember Miss Minnie Dupree when it was first seen at the Herald Square Theatre several seasons ago, is the revival of the week by the Yale Stock Company at the Plaza. Miss Louise Vale now acts the role of the English girl who, in her sleep, was transported back to medieval England.

Charlie's Aunt was the revival October 24, at the Academy of Music, and a good, jolly farce it is. Everyone will remember Etienne Girardot's amusing impersonation of the college boy who was dressed up to impersonate the visiting aunt. He is not in the present cast, but a fair imitation of his role is now given. The general performance is excellent.

Misses. Cohan and Harris announce that J. Harley Manners' successful comedy, The Girl in Waiting, in which Miss Laurette Taylor is starring, will be brought into New York Monday, Oct. 31, for a two weeks' rehearsal of important changes in the cast prior to the Broadway opening. Miss Taylor has scored a tremendous personal hit in the new piece.

FAIRBANKS IN THE CUB.

New York, Oct. 25 (Special to The Billboard).—William A. Brady announces that the first New York performance of Douglas Fairbanks in Thompson Hutchinson's new play, The Cub, will take place at the Comedy Theatre, Tuesday evening, November 1. The production is announced for an engagement of two weeks only, prior to the opening of William Collier at the Comedy Theatre, which is then to be renamed Collier's Comedy Theatre.

A Complete List of Attractions at New York Theatres appears on Page 47.

Vaudeville and Motion Pictures

FILM ALLIANCE MEETS

Convention Held in Cleveland, Oct. 29-30, to Determine Whether the Members Are to Purchase the Product of the American Film Manufacturing Company---Decided in Affirmative

Cleveland, O., Oct. 30 (Special to The Billboard).—A special meeting of the National Independent Motion Picture Alliance was held at the Hollenden Hotel, this city, on October 29 and 30, to clean up certain points of discussion and interest and to promote a closer relationship amongst the members of the association, the principal topic of discussion being in regard to the purchase by the members of the association of the product of The American Film Manufacturing Co., of Chicago.

There were present representatives of the following film exchanges: Mr. R. G. Bachman, president as chairman; the Anti Trust Film Co. of Chicago; the Acme Film Exchange, of San Francisco; the Boston Film Exchange, of Boston; the Bijou Film and Amusement Co., of Kansas City, Mo.; the Buckeye Film and Projecting Co., of Dayton, O.; California Film Exchange, of San Francisco, Cal.; Canadian Film Exchange, of Calgary, Canada; the Cincinnati Film Exchange, of Cincinnati, O.; Eugene Film Exchange, of Chicago; Exhibitors Film Exchange, of New York City; the Illinois Film Service, of Chicago; the Great Western Film Service, of Minneapolis, Minn.; the Independent Film Exchange, of Pittsburg; the Michigan Film Supply Co., of Detroit, Mich.; J. W. Morgan Film Exchange, of Kansas City, Mo.; Paramount Film Exchange, of New York City; Paramount Film Exchange, of Washington, D. C.; Pacific Film Exchange, of Seattle, Wash.; the Southern Film Exchange, of Cincinnati, O.; William Steiner Film Exchange, of New York City; Swanson Crawford Film Exchange, of St. Louis; the Standard Film Exchange, Chicago; United Motion Picture Co., Oklahoma City, Okla.; the Victor Film Service, of Buffalo, N. Y.; and the Victor Film Service, of Cleveland, O.

The following manufacturers were represented: The American Film Manufacturing Co., Chicago, by Mr. A. M. Kennedy; Yankee Film Co., by Mr. Wm. Steiner; the Atlas Film Co., the Independent Moving Picture Mfg. Co., by Mr. T. Cochrane; the Solax Film Co., of N. Y. City, by Mr. J. McGee; the Champion Film Co., by

Mark Dintenfass; The Defender Film Co., by Wm. H. Swanson; the Standard Motion Picture Co., by Mr. I. A. McMillan; and the Sun Film Mfg. Co., by Mr. R. G. Bachman.

The Association passed a resolution requesting the manufacturers to admit of the purchase of the films of the American Film Manufacturing Co., this resolution being carried unanimously, the matter to be definitely decided as to terms and conditions at a conference to be held at New York on Thursday, November 3. The outcome of the meeting was a source of renewed confidence in the value of the association to all of its members and the results attained were considered satisfactory to all parties concerned. —DON HOLBROOK.

GENERAL FILM COMPANY

Acquires Pittsburg Calcium Light and Film Company and The Wonderland Film Company, Two of the Principal Exchanges of The Smoky City

Pittsburg, Pa., Oct. 29 (Special to The Billboard).—The General Film Company has taken over The Pittsburg Calcium Light and Film Company and The Wonderland Film Co. (The Duquesne Amusement and Supply Company and The Wonderland Film Company were recently consolidated under the head of The Wonderland Film Exchange, and will take possession Monday, October 31.

This deal, which was practically closed some months ago has been delayed owing to the illness of the attorney for the General Film Company, and everything in relation to transfer or other information has been withheld. No definite arrangements have been made as to who will continue in charge of the Wonder-

land office, and to a man up a tree it looks very much as if this office will be taken over and placed under the guardianship of Mr. Clark, of the firm of Holaday and Clark, former members of the Pittsburg Calcium Light and Film Exchanges, as Mr. Clark will be the general manager here for the General Film Company, and the present quarters of the T. C. L. & F. Company will be continued.

The transfer of the film, machines and supplies to the General Film Company by The Pittsburg Calcium Light and Film Company will have no bearing on their business at 515 First avenue, which will be continued as heretofore.

As to whether Messrs. Laude, Warner and other members of Wonderland will again venture in the film renting field remains to be seen. The chances are that their good will went with the transfer, yet with the other firm Mr. Clark will continue in charge at the old stand, while Mr. Roland will look after his outside interests and become more interested in moving picture ventures.

Mr. Roland owns a very valuable piece of property in Wilkinsburg, on which, at present, a beautiful moving picture house will be built, later on the building will be enlarged and turned into a vaudeville house.

THANHOUSER'S PAUL AND VIRGINIA.

A "Thanhouser Masterpiece" indeed is Paul and Virginia. If advance descriptions can be considered any sort of a guide, the New Rochelle producers are said to have given much time to the preparation of the play—to have set themselves to their task with as much care and deliberateness as a present day "rush schedule" would allow. With Violet Fleming as Virginia and Frank Crane as Paul, there is no reason why the picture shouldn't be a worth while as the usual "classic" from this house. Here is a short story of the picture: Paul and Virginia are two young lovers who

(Continued on page 50.)

A. M. KENNEDY.



At a meeting of the Independent Motion Picture Alliance, held at Cleveland, O., October 29-30, it was decided that the members are hereafter to buy the product of the American Film Manufacturing Company, of which concern Mr. Kennedy is general manager.

Denver's Newest and Handsomest

Denver, Colo., Oct. 25 (Special to The Billboard).—The Princess Theatre, Denver's newest and best equipped motion picture playhouse, was opened on Tuesday, Oct. 11. The new theatre is owned by the Princess Amusement Company, of which George C. Moore is president; George H. Greaves, secretary and manager, and A. P. Mackey, treasurer. It is the claim of the owners that the house, which was erected at a cost of \$25,000, excels any similar place of amusement in America. The policy is straight motion pictures, at an admission price of five cents. The film service is supplied by Wm. H. Swanson Company.

PROFESSIONAL MATINEE AT OLYMPIC.

Chicago, Oct. 27 (Special to The Billboard).—The matinee given at the Olympic Theatre on Friday afternoon, October 28, for the profession, found every seat in that house occupied by performers who are now in Chicago. The Aviator, which is now current there, was greatly enjoyed by those present, who vigorously demonstrated their appreciation. The Olympic is indeed fortunate in securing this show, which looks as though it is going to be as great a success as The Fortune Hunter.

SHUBERTS CONTROL BOOKINGS.

Des Moines, Ia., Oct. 31.—Arrangements have been completed whereby the Shuberts will furnish the attractions for I. Rubin's new theatre, which will be erected at Fifth and Walnut streets.

OPERA HOUSE DESTROYED.

The Opera House at Prescott, Ark., was destroyed by fire, October 22. Manager T. G. Moody writes that all shows booked there should change their route.

BERNARIS GARDNER.



She is one of Toledo's youngest and most enterprising assistant managers. He is at present with the Sunbeam of the William Booth enterprise, formerly manager of the Arcade Theatre, the popular ten cent vaudeville house on the Sun time. He is known to the musical world, and some of his compositions have attracted the attention of the Henick Music Publishing Co., at Detroit, Mich.

Edna Loftus Imprisoned

San Francisco, Cal., Oct. 18 (Special to The Billboard).—Edna Loftus, the pretty actress who gained considerable notoriety recently by marrying a prominent young business man of Cincinnati, against the protest of the groom's relatives, has gained additional publicity by getting into difficulty with a tax driver. It is alleged that she refused to pay a tax service bill of \$3.00, and as a consequence was obliged to languish several hours in the city prison at San Francisco.

FILM RATE LOWERED.

Washington, D. C., Oct. 28.—Moving picture films made in Europe will not come into the United States at a much lower rate of duty than heretofore. The Customs Court has decided that films should be assessed as photographs, at a duty of twenty-five per cent. ad valorem. The Board of General Appraisers at New York had contended that they were dutiable as celluloid, at a much higher rate.

Lederer's Unique Publicity Method

Chicago, Ill., Oct. 3.—Sam Lederer, who pulls wires at the Olympic Theatre, put over another front-pager on the Chicago scribes last Friday. Mr. Lederer had arranged a professional matinee that visiting thespians might enjoy The Aviator. Being fully aware that the press could not be driven to extremes on the subject Lederer arranged with Dr. Wilbur Chapman, who with Charles M. Alexander is conducting the city-wide evangelistic campaign that is stirring Chicago, to deliver a ten-minute sermon prior to the raising of the curtain on the play. It was a master stroke, and the papers fairly bulged with Olympic talk.

Among the two thousand professionals who were present were such celebrities as Abraham Erlanger, Chauncey Oicott and Richard Bennett.

COLLIER IN NEW PLAY.

Atlantic City, Oct. 29.—William Collier opened here last Monday night in a new play written by himself in collaboration with Edgar Selwyn, called I'll Be Hanged If I Do.

First Professional Subscriber

New Orleans, La., Oct. 26 (Special to The Billboard).—To Walter McCullough, a vaudeville performer, belongs the distinction of being the first professional to subscribe to the World's Fair Fund, now being collected in the Crescent City. Mr. McCullough is a well-known actor, having been a stock favorite in New Orleans, some years ago.

REISS IN BLOW-DOWN.

Fort Worth, Texas, Oct. 29.—The Reiss Carnival Company suffered damages in a blow-down here, Wednesday. The Hippodrome and Stadium, managed by Chelsio, and the Deep Sea Divers, suffered losses. Business for the Reiss Company during the week, was but fair.

WILL BUILD NEW HOUSE.

Everett, Wash., Oct. 29.—C. H. Dolson, of this city, to-day let the contract for the building of a \$10,000 theatre to be completed Jan. 1, 1911. It is to be a vaudeville house. Mr. St. Peter, of this city, will manage it.

STAY ON OIL.

Stay on Oil is a preparation especially adapted for moving picture machines. The manufacturers claim that Stay on Oil lasts longer, costs less and does not gum or thin down from heat, and run off the machine, allowing the gears and other parts to become dry and hot, thus causing them to wear out much quicker than they should, also causing harder manipulation. Stay on Oil is free from carbon or any other mineral sediment by cleaning machine thoroughly with gasoline once a week and by using Stay on Oil.

The company playing The Bell Boy has closed its season.

MR. FRED ABBLEY.

The accompanying photo shows the likeness of Mr. Fred Abley, one of the most prominent show men and promoters of Mississippi. Mr. Abley has been in the show business for a number of years, and has promoted a number of theatrical and amusement enterprises. He has been the leader in most of the amusement enterprises on the Mississippi Coast for the past few years. He has his eyes fixed on a larger field, and is now arranging to establish in Mobile and New Orleans. He will no doubt make a success of these ventures, as he is a hustler.



The Vaudeville Week in New York

THE TWO-A-DAY BUNCH METROPOLITAN REVUE

Notes of News and Gossip, Banter and Badinage, With Personal Quips and Impersonal Squibs About Those Actors of the Vaudeville Persuasion Now in New York Acts that are Well Known and Others that are Not, All of Whom Have Had or are Having a New York Hearing

New York, Oct. 27 (Special to The Billboard).—Adelaide Herrmann, in her magic of forcing, is appearing on the Keith and Proctor time, under the management of Jack Levy.

Charles Stevens, English singing comedian, along the lines of Lashwood, will shortly appear in the United States on the big time, under the direction of W. W. Steiner.

Ransome, the monologist, late of the Prince of Pilsen, and the Six O'Connor Sisters, are being handled by Levy.

Carbone and Hodge, operatic duo, start on a twenty week engagement on the Family Department of the United time.

Anna and Edie Conley, singers and dancers, opened on the Keith and Proctor time last Monday.

Jack Magee and Co., in The Strike-Breaker, fourteen personed act, are now under the direction of W. W. Steiner.

Mabel McCane has done so well with her single act in vaudeville that she is going to stage a big ensemble act.

Alice Lloyd opened her fourth American tour week beginning Oct. 17, in Philadelphia. She goes direct to the coast again.

Selma Walters and Herbert Frank have been engaged for twenty-five weeks over the Marcus Loew Circuit. Their comedy playlet, A Woman's Way, is one of the best sketches now being offered on that time.

Walter Stanton, well known in vaudeville as the original Chanteleer, announces that he is in negotiation to support Maude Adams in Chas. Frohman Company's play, Chanteleer, by Edmund Rostand.

Felber and Shay have leased the Park Theatre, Youngstown, and the Colonial Theatre, Akron, Ohio. These houses were previously devoted to dramatics, and were the property of Cohan & Starrs.

Grace Leonard, assisted by Frank Wilson, in her new act of four weeks' standing, leave the Keith and Proctor's for the Interstate, Nov. 14, when they opened at Little Rock, Ark. They are breaking in some new songs, among them, a girl, an English melody, and Ain't It Funny Just What Money Does For You.

Duffy and Edward, now on the Loew time, are featuring the standing jump from one horizontal bar to another.

Frank Neville, new stage manager of Keith and Proctor's 23rd Street Bijou Dream, is an old timer at his line. Frank has spent thirty five seasons in the business since he began at Mrs. Drew's house in Philadelphia back in 1876.

The Three Fondellers, novelty comedy acrobats and jugglers, are now on the Keith and Proctor Circuit.

New York, Oct. 27 (Special to The Billboard).—E. Daniel Leighton-Lucille Phelps opened up their Metropolitan engagement with the comedy sketch, The Game, last week. Their playlet is indeed clever and affords opportunities in acting that are well realized by the cast. William C. Lengel, the author, portrays the vain endeavor of a hapless young man trying to effect

JOHN LAWSON.



He appeared in a new sketch, The Open Door, at the American Music Hall, New York City, October 24. He recently achieved success in a sketch called The Monkey's Paw.

New York All-star Vaudeville Bill

NEW YORK ALL-STAR VAUDEVILLE BILL WEEK OCT. 24.

- A. Mr. and Mrs. Stuart Darrow—Sand and shadow picture (full); Colonial.
 - B. Stuart Barnes, monologist (in one); Colonial.
 - C. Clown Zerkos, canine comedy (full); American.
 - D. Howard and North, comedians (in one); Fifth Avenue Theatre.
 - E. John Lawson, dramatic sketch (full); American.
- INTERMISSION.
- F. Nora Bayes and Jack Norworth, singing and talking (open full, close in one); Fifth Avenue.
 - G. JULIAN ELTINGE, female impersonator (full); American.
 - H. Grace Hazard, protean and singing act (in one); American.
 - I. Jack Ark, diabolio thrower (full); American.

The above all-star bill is not to be considered a collection of only the best acts in New York City for the week, as there were numerous others warranting position on this coveted program. It is not to be construed as the all-star bill, merely as an all-star bill. There will appear weekly, but no act is to enjoy repetition, for a period of three months after its first inclusion. Thereby the remaining acts of merit will receive their quota of attention, a bill of such acts as are selected above, will indisputably suit the tastes of the most exacting connoisseur, for there is both variety and quality combined.

Julian Eltinge deserves the feature position with John Lawson, and Bayes and Norworth closely in order. Grace Hazard and Howard and North then come with Stuart and Barnes, a dangerous competitor. In the Darrow's act, a finer opener, has been secured, while Jack Ark and his obedient diabolos furnish an appropriate closer.

Watch and see who gets there next week.

VAUDEVILLE NOTES.

Carlyle, Moore and Company are faring nicely on Loew time with their comedy farce. Bonella, harpist and violinist, assisted by Mme. de Reno, soprano, on the Keith and Proctor time, announces his advent on the United time on Nov. 7.

Josie Flynn, monologist, who devotes some of her time to roasting the men, has added That Beautiful Rag to her song list.

For five years the name of Herbert Keley and Edie Shannon have not been placed on any vaudeville programme. They were seeking prominence elsewhere, but returned Oct. 24 to the variety stage in their vehicle, Bearding the Lion, now on the United Circuit, at the Colonial.

At Several Variety Houses

New York, Oct. 27 (Special to The Billboard).—BRONX. Gue Edward's Song Revue; Clayton White and Marie Stewart in Cherie; The Courtiers, vaudeville opera; Murphy, Nichols and Co., in The School of Acting; Frank Fogarty, The Dublin Minstrel; Lily Lena, singing artist; Hymack, Chameleon comedian; Burham and Greenwood, singing and piano act; Mr. and Mrs. Stewart Barrow, sand and shadow artists.

ALHAMBRA. Herbert Keley and Edie Shannon in Bearding the Lion; The New Leader, with Sam Mann as Gue Mrs. Director; Gue Greene, colored impersonator; B-Melclair Bros., athletes; Harry Green, monologist; Terry and Berry, musical artists; Treat's Seals.

COLONIAL. The Imperial Russian Dancers, third and final week; The Governor's Son, including Rosie Green; Jaa, and Sadie Leonard

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S. and C. Acquire European Office

New York, Oct. 27 (Special to The Billboard).—By the establishment of a London office, Sullivan and Conditine mark a new epoch in the annals of popular priced vaudeville and they are the only circuit operating with this style of attractions that have direct European representation. Mr. B. Obermayer, formerly of the Sumner and Warner forces is in charge. He possesses a marvelous knowledge of the style of artists and attractions that meet with the favor of the American audience and will prove a valuable asset to the Sullivan and Conditine Circuit. He is credited with the importation of many of the biggest European successes that ever came to this country. Among them are Alice Lloyd, Niblo's Talking Birds, The Eight Julians, Rigoletti Brothers, Lew Georgetty, and many others. Since he has taken over his

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the consent of a gruff father to the marriage of his daughter. The boorishness of the situation is very cleverly brought out by the work of the young suitor. After realizing the impossibility of his undertaking, he takes the aggressive and impersonating a game warden, forces the father into submission by threatening prosecution for game law violation. The disguised suitor accepts a bribe from the father, who fears imprisonment, and revealing himself, wins the possession of the daughter.

Mr. Leighton, as the gruff father, deserves special consideration for he is convincing in his role.

The Huxtables, Fred and Florence, are now in this city on the Keith & Proctor Circuit, after having spent a year in the South for Normas Jeffries. They are using Pa's Typewriter, a song that fits very well in their act.

Temple and Huff, in their original operatic comedy skit are going big with the burlesque finish on Because I Love You. Both were formerly members of the Manhattan Opera Company.

Zeno, comedy slack wire act, is still on Keith & Proctor time. He is featuring a climb and descent on an unsupported ladder.

Bert Banvard, manager of the Six Flying Banavards, left Wednesday, for the European continent.

H. A. Huguenot and Company, in their satirical playlet, The Deceivers, made their first Metropolitan tryout at an independent house last week. The act comprises four persons: H. A. Huguenot, F. Verney, Miss Cortland and Miss Hall and was written by Edwin Burke. The plot deals with the difficulties two neglected love-plighted youths encounter because of negligently forgotten promises to return with pledges of love. Substitute pledges are offered, but avail not. However, all ends happily and a reconciliation is accomplished. The sketch presents good possibilities, which the company realizes.

Harry La Mont, now doing character singing and impersonating on Phil Hunt's time, has add

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Acts Now Making Good

New York, Oct. 27 (Special to The Billboard).—The Metropolitan debut of George Palmer Moore and Frances Elliott can be considered an encouraging success. It was the initial attempt of these two ex-dramatics on the vaudeville stage. They cleverly and coarsely accomplished the possibilities of their vehicle, The Matrimonial Substitute. Their legitimate experience proves a great asset to them and well aids in the realistic presentation of their sketch. They are booked to go over the Sullivan and Conditine Circuit and will prove a strong number in that society.

Mr. Moore was formerly with Belasco's The Girl From the Golden West and with Wm. H. Crane in David Harum, while Miss Elliott worked stock for a time and was starred in The Girl and the Detective, in which Cecil Spooner triumphed.

Burr McIntosh and Co., in Out Yonder, is very good and McIntosh himself and Marj Moran give a very creditable performance. The remark about marrying to increase the next Arizona census enumeration seems somewhat too indirect for an outspoken character like Jim Rathbone.

Maria Baldino, Theodore Kosloff and Co., The Imperial Russian Dancers have an artistic production indeed, dainty in conception, and airy in execution. The first part La Sybilida stands far above anything in its line. The current marks their third week at the Colonial.

Stewart Barnes, last week, for first time at the Colonial during the present season, has become The Honorary Member of the Patay Club. He is handing out a good yarn in his views on the future of college sports.

Bedini and Arthur, last week's tallenders at the Colonial, were the big scream. The first half of the act, except for a different stage setting, was the same as that they used last season, but their burlesque on the Russian Dancers is about the best and most ludicrous burlesque ever attempted.

VAUDEVILLE NOTES.

It was the Governor's Son which first introduced George M. Cohan and the four Cohan to the American stage. However, in its former condition it could never have reduced to a half hour entertainment for the vaudeville stage; but the genius has boiled it down to thirty minutes, and it is now housed at the Colonial, with Rosie Green and her Six Dancing Dimpflings.

Bernard Shaw's Caesar and Cleopatra are being cleverly burlesqued by Jaa, and Sadie Leonard in their act called When Caesar Sees Her.

Zerkos and his canines are entitled to a high position in the animal act category. Not a single dry moment, nor one hesitation on the part of one of his many dogs mars his presentation.

Oriska Worden's Boys and Girls, best described as a miniature musical comedy number, announce their opening on the Orpheum time December 4. Miss Warden has not been on the vaudeville since four years ago, when she played in The Queen's Fan. She also had a brown faced act, The Hawaiian Queens.

Music and the Profession

SONGS OF THE MASTERS

An Erudite Dissertation on the Authority for Song Interpretation by an Ardent Musical Scholar—Music from Bach, Haydn and Mozart Admits No Deviation from Score as Written

Speaking of the authority for song interpretation I imagine some readers would say, quoting a celebrated witticism of De Quincy, apropos of snakes in Ireland, "There are no snakes in Ireland;" or, in its adapted form, "There is no authority for song interpretation." Music is an ethereal, lustrous, subjective, illustrative art, and it defines itself by its own nature, like the "tricky Puck," and "sautie Ariol," and its composed forms are like apherules of quicksilver, ready to dart and elude the finger which would seize or even touch them.

This is a true view of the musical art in a general and broad sense, but like most general truths, it is very liable to misconstruction and misapplication. When so applied, the truth of the general maxim causes it to be mischievous.

It is most true that music is as delicate and fluid as the atmospheric air, and that its rules seem either silly, pedantic shackles, made to be broken, or else so abstract and vague of outline as to be difficult of practical use.

Music is the art of the individual; yes, but it is not the art of ignorant caprice, or wilful vanity. Because a certain vocalist may choose to do a thing in a peculiar manner does not make a sole and sufficient basis for that interpretation.

Vague, vague, vague, indeed, are the attributes of musical art, yet it is a real science. In these times, when weather bureaus are mapping the atmosphere for us and when man is, day by day, almost hour by hour, solving the vexed problem of aerial navigation, we will not despair of finding some pathway even through the vast and dark regions of musical philosophy.

An incident which recently diversified my experience as vocal instructor caused me to mine out this topic more fully than ever before, and some of the materials of thought thus secured, I will endeavor to mould into shape for the readers of The Billboard.

The incident was as follows: A certain lady who was preparing a recital program, desired to coach it under my advice and censure, and one of the things which she chose was the beautiful and famous cavatina of Zerlina, in the opera of Don Giovanni, by Mozart, viz: the *Batti, batti o bel Masetto*. She had scarcely sung four measures when I exclaimed, with violent sentiment: "O, mercy; do not put modern abstractions into the hands of Mozart. To talk in plain language, not in metaphor, she did several things which gave this pre-eminently Mozartian melody quite the complexion of a modern tune; quite the flavor of a modern dish of mixed emotions. What were these things, do you ask? Well, they were as follows: First, her tone was impregnated with tremolo; second, her rhythm was distorted with accelerations and retards, so that it became a broad rubato; third, her shadings were as violent and fitfully varying as a March wind; fourth, her entire vocal concept of the piece was that of a strenuous, neurotic, modern American woman, full to the brim of protest and self-assertion. Now, it would be hard to select four qualities more at variance with the genius of the music of Mozart than just these. When I began to protest and explain, like a genuine modern American woman, she contended every inch of the way with the sword of argument, and one sample of these arguments will suffice to make clear their futile character. I said: "Zerlina is a Spanish peasant girl, who has been beguiled by the powerful blandishments of the fascinating and wealthy Don Juan to be false to her peasant lover, Masetto. Don Juan, as is the usage of his sort, deserts her after a short time, then she tries desperately to win back the lost music, and begins, very appropriately, with abject repentance. Therefore, her tone of voice must be sweet, coaxing, gentle, pleading, even sadly disconsolate."

My student's answer to this was: "Why, she was a great, stout country girl, and she would, naturally, speak in a vehement manner."

I only replied by delivering a short lecture upon the principles of musical aesthetics as applied to the works of Mozart. "Zerlina is a simple, uneducated, Spanish peasant girl, brought up to think of non as her natural lord and master. She has no notion of the infinite bliss of reading ten-minute essays on esoteric Hinduism, copied from the encyclopedia, to an awestruck circle of edified sisters; nor does she dream that the patent ballot-box will put at the side of, or even above her brutal tyrant, man. She only knows that she has behaved very badly and must, at any price, recover her bold non Masetto. Now, look just a moment at the words in the libretto: 'Strike me, strike me, O dear Masetto; strike thy poor Zerlina. I will stand here like a little ewe lamb to receive your blows. I will let you tear my hair, I will let you pluck out my eyes.' Is this the sort of verbiage for an aggressive Amazon, descending on a king and trampling man that hygones be hygones and that the broken porcelain be cemented with the viewless cement of forgetfulness? Again the musical nature of the cavatina is instructive. It is cast in two movements; the one, gently persuasive; the other, rapturously rapid and eager. The first is in even rhythm; the second, most appropriately, in triple rhythm, major.

The reason for the utter change of mood in the second half is that Masetto has not been proof against the insidious pleadings of his still beloved Zerlina, and has relented; then comes her enraptured exclamation, 'We shall learn how to love, yes, how to love!' This much for the general conception embodied by the poet and composer alike. Is it not as obvious as the proverbial barn door, that a restlessness, an agitated, strenuous reading, such as would fit Greg's *Ich Liebe Dich*, or the Schumann, of *Tschakowsky*, or the *Since First I Saw Thee*, of *Rubinstein*, would be so utterly out of place as to make a positive monstrosity of the song thus delivered? But still more vital is the ar-

gument from musical aesthetics, which rests upon two pillars, viz: historic knowledge and trained critical perception of musical values. All composers might be ranked in a long line as to their relation to rubato tempo."

To those readers of The Billboard who are not so technically versed as to know what is meant by "tempo rubato," I may be allowed a word of explanation. Literally, the phrase "tempo rubato" means "stolen time." It simply consists in shortening all long notes slightly, and delaying a minute amount of time upon all short notes. It is this means, a certain airy, elastic character is imparted to the rhythm, which may be likened to the undulations of draperies, or an exuberant vine. At the very head of those composers who demand strict ad-

JEFF T. BRANEN,



Successful song writer allied with the Jos. W. Stern & Co. music publishing house.

herence to the precise metronomic values of the notes as set down, stands Mozart, at the other extreme is the most rubatesque of all, Chopin. Not to do the phrases of Chopin in tempo rubato would make the most hideous and ridiculous monstrosities of them. If any one doubts this, or has never realized it, I will suggest that the test be made by first playing the first eight measures of the fifth sonata of Mozart, F major, then by playing the F sharp major nocturne Op. 15 of Chopin. As the Mozart music impulsively and with much acceleration and retardation, then reverse the process, and do the Chopin music against the heartless Nemesis known as the metronome. One experiment will suffice to cut as deep as engraving in eternal brass this aesthetic law upon the mind which is really musical.

Among the composers whose music admits of little or no deviation from the strict values of the notes as they stand upon the paper may be named J. S. Bach, Joseph Haydn, and W. A. Mozart. Beethoven begins to allow outbursts and impulses. As we progress in musical history, not merely do the styles of composition grow varied and complex, but the domination of the tones, and of the dramatic expression over the precise notation, grows apace. Hence, it is not strange that in musicians who have formed the notions of musical art by a ending nothing but modern concerts and recitals, where there is a desperate effort on the part of all executants to find ever newer and newer things, ever stranger and stranger novelties, there should exist the

(Continued from page 12.)

IN PUBLISHERS' ROW

The Latest Hits from the Pens of American Writers and the Professionals Who Popularize Them—Lawyer Becomes Song Writer

VICTOR KREMER COMPANY.

The Border Chief is a new number from the press of the Victor-Kremer Company. This number, which is a baritone solo, composed by Alfred G. Robyn, composer of Answer; lyrics are by John P. Wilson, who is responsible for A Sop of the Desert. It is dedicated to Eugene Cowles.

G. Harris "Doc" White, the famous Chicago White Sox pitcher, also known as a composer, will make his initial bow before the footlights in November. He will sing Little Puff of Smoke, Good-Night, written by himself.

J. FRED HELF COMPANY.

J. Fred Helf has begun a most novel demonstration for advertising his songs. During the

named musical comedy is by Chas. J. Campbell and Ralph M. Skinner, with music by the late Julian Edwards. Consequently, the comparatively recent departure from Chicago of Madame Sherry and The Girl of My Dreams, the music of both of which is published by Witmark and Sons, will be covered so far as that house is concerned.

MUSIC HOUSE OF LAEMMLE.

The catalogue of the Music House of Laemule includes You've Got Me Goin' Kid, Back to the Old Home, The Love Bug, That Spaulsh-American Rag, Under the Honeycomb in Junetune, Just Let Me Prove My Love to You, Jingle, Jingle, Jingle, Go On and Love Me Some More, The Halleju Dance, Girl O' Mine, and the instrumental numbers Imp and Cackles. For the present season the new numbers are I Think I Hear My Country Calling Me, Dearest, Take Me Where I Can Shout, Today's My Wedding Day, I'll Change the Thorns to Roses, Don't Say Good-Bye, Der Deutsche Rag, and the recent publication, Something Doing Kid.

NOTES.

Will J. Jones is the author of Sweetheart of My Dreams, music by Gus Kleinbeck, musical director Midnight Sous Co., and published by Will Rossiter, Chicago. The number is being used by the Misses Boynton and Burke, who, last week, were on the bill at the Columbia Theatre, Cincinnati. Mr. Jones is well-known locally, having lived in Covington, just opposite Cincinnati, for eighteen years. He is at work on two new numbers which he will name Hearts Delight, and Maisie.

JEFF T. BRANEN.

The avocation of song writing, which has lured many a brilliant man from other fields, has found a worthy exponent in a gifted fellow who is winning laurels at each step with a rapidity both marked and extraordinary. He is Jeff T. Branen, a man in the prime of life, with scores of popular songs to his credit.

Mr. Branen, a few years ago, was cut out for a lawyer. With a plentiful stock of forensic lore at hand and a keen instinct for that pursuit he practiced his calling for a short time. Then one day it dawned upon him that his pen had a fondness for rhyme. Writing a few random verses for friends, he was persuaded to utilize his poetic fancies for mercenary revenue. Like unto the bidding of Sesam, these speedily opened the pathway to public recognition and Branen's name became a by-word in the field of verse-makers. Musicians and composers of note eagerly sought his lyrics and publishers with an avidity promulgated them.

With H. N. Petrie, the distinguished writer of baritone songs, Mr. Branen made his first collaboration. This evolved the celebrated Davy Jones Locker, A Thousand Leagues Under the Sea and other deep sea songs. Mr. Branen at this time chose the West for his field of endeavor and in Chicago brought out such popular oddities as Night and Day, Somebody Lied, and the quaint hit, Everyone's in Love With Someone. Then followed his unique You're An Indian, the vocal specialty which for two years the eminent comedians, Koll and Dill, featured in their *One-Act Town* production.

Speedily recognizing in the man a genius in his line, the enterprising New York firm of Jos. W. Stern & Co., resolved to annex Author Branen to their staff of writers. It was so forth called into their employ and commissioned to create a series of serio-comic novelties. He began with the Parisian Rag and Stole My Gal, which, in a short time, became universal sensations.

Inspired by the encouragement bestowed upon him by Messrs. Stern & Co., and their wide awake methods of popularizing a meritorious song, Mr. Branen enlisted the services of Mr. S. R. Henry, the widely known musical composer, whose Lucatan number and whose popular ditty, I've Got the Time, I've Got the Place, were then in vogue, to produce a companion piece to the latter named song. Immediately Mr. Branen wrote a sequel to it. He termed his lyric I'm Looking for a Nice Young Fellow Who is Looking for a Nice Young Girl and so successful was the accomplishment that the song was immediately embraced in the repertoire of the well-known protean team of World and Kingston, who will feature the ditty for the next twenty-two weeks.

Mr. Branen's very latest contribution to popular song literature is by many considered his masterpiece. It is a philosophical reflection entitled, If I Can See As Far Ahead As I Can See Behind, and is now the piece de resistance in Messrs. Cole and Johnson's new vaudeville act, which is so successfully touring the country.

In personal make-up, Jeff T. Branen is modest, unassuming young man of a retiring nature and gentle address. His high school training has lent a personality to him which attracts many gentlemanly characteristics and which wins him many friends, notably in the profession, with the leading celebrities of which he is a marked favorite. Since his affiliation with the Stern house, these are constantly on the increase and Mr. Branen's prestige as a representative American writer correspondingly enhanced.

CHICAGO MUSIC NOTES.

Blanchard McKee, of the McKee and Laeign-Sisters, are using in the Garden of My Heart, over the S. and C. Circuit, and taking many encores. Published by Mr. Whitmark & Sons. Clark and Richardson were callers at Witmark's office this week and they said they have used For Killarney and You for some time and

(Continued on page 44.)

next ten weeks Mr. H-If, assisted by a staff of six demonstrators, consisting of four entertainers and singers and two pianists, will visit Philadelphia, Pittsburg, Cleveland, Cincinnati, Chicago, Detroit, and Buffalo, exploiting the merits of the Helf catalogue. He will bring with him such successes as Play That Barber Shop Chord, My Love is Greater Than the World, When a Boy from New Hampshire Loves a Girl from Tennessee, and I'd Rather Say Hello Than Say Good-bye.

HAVILLAND.

Some of the performers using Havilland numbers are Delmore and Lamond, St. John and McCracken, Fernand and Harris, Elda Morris, Belaska and Bennett, Joe Hardman, Flaxa Trio, Primrose Four, Pearson and Garfield, Webster and Carlton, Stelner-Thomas Trio, Miss Ada Adair, Cowboy Minstrel Four, May Belmont, Crawford and Patterson and Old Homestead Quartette. Included in the Havilland catalogue are Somebody Else, It's Always Somebody Else, That's the Fellow I Want to Get, You'll Come Back, Cupid's I. O. U., and Fussy Rag.

WITMARK.

From the standpoint of musical productions, M. Witmark and Sons continue to be well represented in Chicago, for as fast as a production, the music of which bears their imprint, leaves the Wildly City, another comes to take its place. For example, on Sunday, October 3, Bright Eyes, by Charles Dickson, Otto Hauser and Karl Hoselma, of The e Twins fame came to the Colonial for a run, while The Aero Girl, with Bailey and Austin as stars, opened the following day at the Cort. The last

Theatricals in European Metropoli

LONDON NEWS LETTER

Up to Present, Theatrical Season Has Offered Few Meritorious Plays--- Eight of Twelve New Productions Registered Fiascos

So far the autumn season has not, on the whole, turned out a success. We have had twelve new productions, and of these eight have been failures, despite the fact that the plays have been written by authors of repute, and have been produced by first-rate actors. Miss Evelyn Millard has been the chief sufferer. Two or three weeks ago she put on *A Bolt from the Blue*. That came off after a fortnight. Still undismayed she immediately produced *Young Fernand*, by E. G. Sutherland and B. M. Dix. That ran less than a week. Another instance was that of Hall Caine's *The Bishop's Son*, at the Garrick. One of the worsted plays I have ever seen, only noticeable by the fact that Bransby Williams, hitherto a clever exponent of Dickens' characters, gave a very clever performance. This piece came off after six performances only. I don't think George Alexander's *D'Arcy of the Guards* will last very much longer, and several others will probably have their numbers up before this reaches you. On the other hand, *Hawtrej* has achieved a sensational success. Inconceivable George, to which I refer below, and *MaMa* is doing money with *Nobody's Daughter*. The *Chocolate Soldier* is likewise a raging success.

When *Inconstant George* was produced in Paris, under the title of the *L'Ance de Buri-dan*, it was a comedy of the risky order. But *Hawtrej*'s version has been so adroitly adapted by Miss Gladys Unger that while the sparkle of the French has been retained, the elements which might be condemned by an English audience have been entirely removed.

The action takes place at St. Lualre, a fashionable watering place in Brittany. Here George Mullin (Charles Hawtrej) is making love to every woman he meets. He suffers from what he calls "anaemia of the will power," but finally in some way he limits his choice down to three. These are Odette de Versannes, wife of his friend, Lucien; their cousin, Fernande Chantal, and the pretty and bright Micheline, Lucien's ward. Lucien determines to make George come to a decision. Accordingly he invades George's bedroom about 2 A. M., awakens him and tells him that he must forthwith choose between Odette and Fernande. It appears that Lucien has discovered love letters written by George, and is ready—according to the rules of French farce—either to divorce Odette in George's favor, or to keep Odette if George prefers Fernande. As a matter of fact Lucien is not quite such a fool as he appears, for he knows that George will never be able to choose for himself, and he really intends to make him marry Micheline. The latter young lady on her own account, has also determined to marry George, and she awakens him at 4 A. M., to come out shrugging. And so George gets no sleep at all that night but seems to spend his time napping in and out of bed and throwing a dressing gown over his pajamas. The act is really screamingly funny throughout, and *Hawtrej* makes it go even better than Cyril Maude did a shilling scene in *Toddles*. In the end, Micheline is successful and makes him marry her by that assumption of youthful innocence to which every Don Juan is supposed to be susceptible.

Aubrey Smith as Lucien, although extremely "English" in the part, manages to get away with the part, and Doris Lytton as Micheline is particularly vivacious and pleasing. Hilda Moore makes a great hit as another of George's lovers, Vivette Lambert, a music hall singer, and *Hawtrej* himself, never guilty of "clowning" the part, as most comedians would, is a tremendous success. It is quite obvious that in this play, judging from the reception it is getting, he has found another winner, unlikely as the actual material in the first place appears.

J. Hannister Howard, one of the best known figures in the English theatrical world, has decided to give up all his touring companies and devote himself entirely to electric theatres. One could wish for no better test of the way in which the picture entertainment has caught on in this country.

"I have found cinematograph theatres considerably more profitable than theatrical enterprises," said Mr. Howard to me, "and I have decided to go in for them while the boom is on. My opinion is that a revolution is now taking place in regard to entertainments. Everything is bustle, and the public wish for bustle even in their entertainments. For instance, at Bath, this week, we are doing the opera *Faust* in 35 minutes with the music and songs on the cinematograph. By rather remarkable synchronization of machines you can imagine



DAVE CARTER, A great vaudiville favorite in Europe.

while watching the pictures that the real artists are singing. The public have crowded to this show.

Three West End theatre are about to be taken over by the cinematograph companies. I think this is only the beginning, and that in the very near future we shall see many London theatres turned into picture halls.

"My experience has been that the afternoon performances of the electric theatres draw the very best class of people in the town. They bring their children with them and find that it is quite an educational as well as an interesting entertainment. I believe that the day is not far distant when we shall see all classes of the public going out after dinner to a cinematograph entertainment and seeing in an hour and twenty minutes a grand opera, a farcical comedy and a drama.

"I have only this week made an offer to George Edwardes to acquire the entire rights of all his future musical plays, and I will reproduce them on the cinematograph and the kinematograph. I have pointed out to him that it would not in any way be to the detriment of his interests, but would act as an advertisement.

"My experience has been that the electric theatres have tapped an entirely new class of public. At Bath the managers of the theatres

PARIS NEWS LETTER

La Vierge Folle Revived---Balzac Play Staged at the Gymnase---Athenee Has a Premiere-- Other Playhouse Notes Mixed with Stageitorials

It would almost take imagination to say that the French theatrical season has commenced. I have some imagination so I'll risk the remark. But at that, I'm half afraid somebody will rise and call me a liar. For honest injun, there's mighty little doing.

That is, so far as delivering the goods is concerned. There's been any amount of lusty promises—and still are.

Le Petit Dieu (The Little God) is a brand new piece which the Athenee has offered this week to the public. It hasn't made a big hit. If it were in America and I were a dramatic critic there, I'd say I knew the reason. I'd be wrong, but I'd believe firmly that I knew what was the matter with it. I'd say it was on too trite and time-tried a theme. It's on the stales theme, so far as France is concerned, that ever smelled of theatrical high heaven. But whatever is causing the piece to fall a bit flat it is not because it has no novelty. For there is only one kind of play a Parisian will stand for and that is the sort with the faithless husband and faithless wife, or both, as the main spring of interest. Scores of plays each year succeed with nothing but the one idea to make it cop the money. If the *Passion Play* were put on in Paris I'd hate to see what relation the characters would be made to bear with one another. Whatever it was I'm positive of one thing: It would be shocking, maybe indecent.

The author, Henry Hattalle, goes at his variation with more spirit and go and the result looks like something different. Those who saw the piece last spring were not surprised to hear that it would be revived. It is well worth it and I would not be much taken aback if it ran quite as long and had every bit as large a vogue as it did first off. There is real human emotion in the piece, real heart touches.

Mme. Berthe Hally plays the principal role on the women's side, and M. Dumény that of the men's. Mlle. Delza and M. Calmettes are both excellent in the respective parts. The entire cast is, for that matter, M. Bour, M. Magin and all.

A BALZAC PLAY.

When I said that *La Vierge Folle* had probably been the big theatrical event of the week, I almost erred. Maybe I did err. Perhaps I should be nearer correct were I to say that honors were shared between this piece and one which was produced at the Theatre Antoine. Its name is *Cesar Hérodeau, Parfumeur*, and is a play of the Tom Pinch variety made by Emile Fabre, after a story borrowed from Balzac.

It is quite a modern story—in an inverse sense. Its moral, if moral it has, is that hard work doesn't pay and that the wicked truly flourish as does the green bay tree. The moral is modern enough, but the story itself is old and beautiful, full of an atmosphere which breathes of another time. The dainty old dresses of Mme. Hérodeau and her coiled-up tresses are lovely to see. For the play really dates back to a period so ancient that bankruptcy and debt were opposite from what they are to-day, being really very serious affairs.

M. Hérodeau, his wife and beautiful daughter, Cesarine, with the faithful cripple, Popinot, to help about, keep a perfumery shop. They are doing quite well, but a banker and a lawyer put it into his insolent head that what he should do is to put his money in the banker's bank and buy a piece of land—wieldy he is really too poor to afford. The banker skips out, taking, among other things, all the perfumer's money and leaving him badly in debt. Cesar is forced to announce bankruptcy—which, in the time of the play, meant disgrace. He announces he will pay every sou if given a chance, and, poor, ill, fast giving way, he begins the task. Popinot, too, drudges early and late, for though she dared not ask the hand of Cesarine while she was "rich," now that she has become poor, has asked for it and been accepted.

One fine day the debts were all paid. At the town hall the Mayor congratulates Cesar before the people. But Cesar, broken down by the strain, stumbles home, and, with a smile on his face drops dead with his account books hugged to his breast. M. Genier as Cesar is excellent. He most always is.

THE ALHAMBRA.

The Alhambra has a fine bill this month. Francis Gerard gives a fine exhibition in lifting and balancing heavy weights, while his clown keeps the audience giggling all the time. The Eccentric Kelly and Agnes are really eccentric and Jules Moy, a comedian, has a good stunt, his imitations of a ballet master being screams. The Selbim troupe of cyclists are very fine and do all sorts of daring things on their wheels, somersaults and so on. Le Roy, Talma and Hoses are one of the features of the bill, doing magic and disappearance work. They are clever conjurers. Silson's performing cat, Pay-on, the electric doll, Tharel, the shadow maker; Valletta, an artistic dancer, and the Chinese troupe of performers, the Chung Ill outfit, are all good.

REJANE TO TOUR.

Starting on November 3, Mme. Gabrielle Rejane will make an extensive European and African tour. She goes first to Berlin, then on to St. Petersburg, Moscow, Vienna, Bucarest, Yassi, Constantza, Constantinople, Athens, Cairo and Alexandria. She returns to Paris about the last of December.

STRIKERS' METHODS.

Last week I had occasion to speak of the close call Mme. Rejane had at her theatre when striking stage hands caused the fall of the sheet-iron fire curtain just after she passed under it to speak to the audience. Here is another illustration of the difference between American and French theatre employes. Manager Fontana, of the Chatelet, as I have said before, has had a great deal of trouble with his stage hands. Every little while he has a strike. Recently, if what I'm told is true,—

(Continued on page 50.)

HERMAN E. DAREWSKI.

It is said that he has composed more popular song successes in recent years than any other composer. Some of his best known compositions are: *I Used to Sign for the Silvery Moon*, *Sue, Sue, Sue*, and *The Silvery Sands*. He is a resident of London.



MARIE LOHR,

GERMAINE GAULLOIS.



Engaged to Robert Loraine, the actor air-man.

A favorite in the French Metropolis.

assure me that our shows have not affected them in the least, and yet we have turned away money every night."

Without doubt Mr. Howard has diagnosed conditions exactly. Personally I believe that within twelve months three-quarters of the recently constructed stinks will be turned into picture theatres.

Miss Lena Ashwell is, after all, crossing to your side to play the heroine in C. S. Melville's play, *The Strong People*, which Lewis Waller produced at the Lyric Theatre in the early part of last year. It will be renamed *Judith Zaraine*, after the heroine, who formerly bore the more prosaic name of *Judith Grant*. When produced here it was obvious that the heroine, Dorothy Dix, was hardly equal to the role, which requires a far more experienced actress. Lena Ashwell ought to suit it admirably. At the same time, it is a pity that she can not take out A. E. George with her, to present once more his splendid character study of the old shoemaker, Conrad Borinski. Unfortunately he can not be spared from *Henry VII.*, at His Majesty's.

J. E. Vedrene and Lewis Waller have mutually and quite amiably determined to dissolve partnership. This will leave Waller quite free for his latest venture, *Bardsley, the Magnificent*, which I hear is doing magnificent business in the provinces, and will shortly be brought to London.

The Two Hobbs, who have been scoring heavily at the Tivoli in London, are doing equally well now in Manchester. I hear they made an instantaneous hit there, and the audience seemed very loath to part with them.

Oscar Asche and Lily Brayton have returned from Australia simply laden with spoils. In the

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Well, the Athenee's play is like that. Louis Artus wrote it all by himself, which is the only novelty about it. French playwrights usually work in pairs. Mme. Chateaulaunc has a lover during her lifetime and, of course, she deceives her husband constantly. The husband doesn't know about it, though, and what he doesn't know doesn't hurt him much. Anyhow he dies and that gets him off the stage. Mme. Chateaulaunc resolves to swear off now, as she wishes to be real good while her husband's son, by a first wife, Gonzague by name, grows up and gets married.

Why she didn't stay good for her husband's sake is never divulged. The well-meaning Madame buys herself a gray wig to help her be good and play the mother to the boy, and finally he marries as she wishes. Her duty done she calls her lover back to her. He has become a colonel of a regiment serving in Africa in the meantime. He returns and seeing him enter a stilet-point pavilion she tears off her wig and rushes in to fling herself into his arms. He doesn't recognize her any more. In her dark tresses, thinking her her son's wife, later he finds out his mistake and all ends well. Exciting isn't it. I suppose the thrill is supposed to come where the hero discovers his mistress real ly hasn't got white hair, but red.

If that isn't where it comes in, why search me. I'll never tell you. The papers spoke in differently—may, even worse—of it. There is a pretty servant girl named Javotte, who's interesting. I forgot to say that the son's wife gets dirty, too. She reforms, though, and goes back to hubby.

A REVIVAL.

Perhaps the most notable event of this week theatrically, was the revival of *La Vierge Folle* (The Crazy Maid or the Mad Girl) at the Gymnase Theatre. This piece, which is to be seen—perhaps it has appeared already, so far as we "furriners" know—in America, is quite good even if it is along lines shudder to all the others I have been talking about, basically. But

Burlesque and Burlesquers

SPOKES IN THE WHEELS

BURLESQUE IN CHICAGO

Burlesque Managers More Liberal in Recognizing Professionals Than Others--Who's Who on the Circuits--Personal Paragraphs About Performers

Dainty Duchess Plays Star and Garter Theatre and Is Pronounced a Very Moral Show--Moulin Rouge Pleases Windy City Audiences

By SYDNEY WIRE.

Again the question of recognition comes up and a few words on the subject may not be amiss at this time. The burlesque manager is perhaps more often called upon to recognize the profession than any other theatrical executive, and he is famous for his generosity. The musical comedy performer, with one or two matinees a week, is often glad to spend an idle afternoon in the burlesque theatre, and is usually kindly welcomed at the burlesque house.

The burlesque actor has little time for visiting other attractions, and is the cause of little worry to the manager of the musical show or the legitimate production, as his business keeps him working two shows a day. When he does find time to take in another show it is not always that he finds the welcome which is extended by the burlesque manager to people from other shows.

Frank Finney, the well-known burlesque writer and comedian, was recently unkindly turned down by the management of a Pittsburg theatre, which was at the time playing a Cohan and Harris attraction, the performers of which had visited the Trocadero, the show which Finney heads, that very afternoon. Mr. Finney, getting away from the theatre earlier than usual, was anxious to witness the closing part of the musical show and tendered his card at the door of the other house. Although there was plenty of room in the house, the management informed him that they were unable to take care of him and he was necessarily obliged to purchase a ticket to view the last few minutes of the show. It seems hardly fair that burlesque people should be thus discourteously treated but it is often the case.

With many managers, the fact of a performer being with a burlesque show causes him to be looked down upon and cold shouldered by the management of the so-called "high-class" show, although many of the present day stars in musical comedy and comic opera, were but a season or so ago, just plain burlesque performers. It seems hardly fair that the burlesque show should be expected to take care of visitors from other shows whose managers are unwilling to take care of burlesque people in return. The burlesque performer is as good as any other and should be entitled to the same courtesies and considerations.

The chorus girls and boys with Gordon and North's Passing Parade sold papers at St. Paul the other day and collected \$217.04 for the forest fire sufferers' relief fund. The girls and boys hustled hard and in the short time at their disposal brought in the above mentioned sum. The correct amounts were: Irma Flynn, \$23.87; May Rose, \$19.15; Maudie Stanley, \$19.15; Sadie Rose, \$18.39; Marie Benson, \$18.00; Dora Andrea, \$17.15; Margaret Howard, \$15.69; Millie Blair, \$14.75; Katherine Moon, \$14.02; Ray Podig, \$13.61; Helen Miller, \$9.38; Margaret Harland, \$9.16; Cecilla Sylvester, \$9.10; Virginia St. Vincent, \$8.24; and Minnie Hall, \$7.55. The girls rode down town in a sight-seeing car and were soon bustling around the streets like regular newsmen. Miss Mending, the manager of the show, and Arthur Moeller, manager of the Star Theatre, were the originators of the idea, while the motor "tallyho" was contributed by the Igo Express Co., which is well known to all show people playing St. Paul.

The roster of the Jersey Lilies is as follows: James E. Cooper, manager; Leon Errol, principal comedian; Alf P. James, Robert Algier, Johnnie Walker, Marty Reagan, A. H. Miller, N. B. Hunter, G. H. Stayman, A. S. Osterle, J. L. Scrivener, D. H. Galager, M. F. Hunter, Lucia Cooper, Stella Chatelaine, Hazel Crosby, Kate Prior, Grace Jones, Helen Stone, Lottie Jennings, Elmer Gilmore, Mabel Marshaw, Georgia Egan, Lillian Coleman, Dol Raymond, Marie Glass, Julia Bennett, Lillian Raymond, Minerva Clark, Madeline Fredericks, Lee Handley, May Gilmore, Ruby Merriman, Maudie Rose, Nellie Bancroft, Helena Stone and Madge Evans. The executive staff includes W. V. Jennings, business manager; Leon Errol, stage manager; George Glass, leader; George Handley, carpenter; Frank Faber, electrician; and Madame Glass, wardrobe mistress.

"Blutch" Cooper has a good show this season and the old Jersey Lilies is scarcely recognizable. With Leon Errol, Alf P. James, Bob Algier and Johnnie Walker, the show is above the usual standard. This goes for both wheels and a word of praise is due to Messrs. Cooper and Errol for the production they have "ribbed" together. Lucia Cooper heads the female contingent and is as dashing as ever. The olio includes The Millionaire Trio, James, Prior and Algier, In The Strike; James and Lucia Cooper in their original Chattering Chorus act, and Frohnl, the accordion wizard. The show is bright and clean and is a credit to the wheel.

Swan and Hamhard, better known as the eccentric recruits and last season with Jacobs and Jermom's Golden Crook (Eastern Wheel), are now playing United Booking Office time. They have made several changes in their act which is as big a hit as ever. Messrs. Swan and Hamhard are old favorites in burlesque. They are both playing parts, and while they received several offers for this season, preferred to remain in vaudeville.

The executive staff for the Cherry Blossoms is: Chas. F. Edwards, manager; John Leslie, business manager; John H. Perry, stage manager; Kinsel Pierce, leader; William La Rue, properties; Bert Fuller, electrician; Maudie Brownlee, mistress of wardrobe. The show is fair, but is apparently playing to excellent business.

Harry Shapiro is ahead of Slim Williams and is fast making a name as an energetic and bustling advance man. He has done some good work this season and will surely be heard of later in some higher capacity. The Imperials are playing to big business all along the line and the genial Slim is wearing a perpetual smile.

Hayes Cherry, treasurer at the Academy, Pittsburg, is talking of a trip to Europe next summer. There are quite a few burlesquers who

The Dainty Duchess who played here last week is one of the cleanest shows on the Eastern Wheel and played to capacity houses every performance. With such people as Joe Morris Fannie and Kitty Watson as principals we are not surprised at seeing such a splendid performance. The costumes were beautiful and the scenery the same.

Kitty Watson, the prima donna is a beautiful woman and has a pleasing way which takes with the audience. Her voice is splendid and the songs which she renders are great.

JOSEPH M. WEBER.



A burlesque comedian and manager who long ago graduated into the first-class houses.

are contemplating a trip to the old country during the lay-off, and Pittsburg will be there with quite a formidable delegation.

Heby Craig again heads the Cozy Corner girls which has for its under-line the following catchy lines: One of the Many Bright Spokes in the Wheel of Burlesque; That Millie a Minute Show That Makes 'Em All Sit Up and Take Notice, How's that?

The Gayety, Chicago's new Eastern wheel theatre, will not be ready to open in January as originally intended, but there is a possibility of its being open in time for it to inaugurate the summer run idea in the "Windy City."

Stella Gilmore, formerly with The Wise Guy Company, is in Cincinnati, called home from New York on account of the serious illness of a younger sister.

Robert S. Clark, who presides over the box office at the Columbia Theatre, Newark, N. J., recently became a benedict. His bride was Miss

Theresa Natterser, of Newark. Young Mr. Clark is the son of Wm. S. Clark, the burlesque show owner.

Ted Evans and Gladys Sears will produce a new act, entitled A Trump's Paradise. The two are with The Midnight Maidens Company.

The added attractions with the Rialto Rounders last week was Keno, Welsh and Melrose, comedy acrobats. The Love Makers are being billed under the old title, Rialto Rounders.

Never since the season of The Sultan's Dilemma, with Joe Howard and the magnetic Ida Emmerson, has Pete Clark given Eastern Wheel audiences the show that he is presenting this season. The curtain goes up upon a production staged with attention to detail, and to every little essential of technique. Bright and attractive scenery, appropriate and well-selected wardrobe, and a company of well-known and convenient people, make up the show. Jack Reid appears to improve every season, and his work in the opening burlesque is clean and

Helen Walsh, the soubrette has a good appearance but her voice is a little weak otherwise she would be perfect.

Joe Morris has the best voice of any male performer in burlesque. Lewis and Green in their original conception Engaging the Cook were very clever, there being funny situations, etc., in this sketch. Act goes well.

The Watson Sisters known as The Terpsichorean Fashion Plates, rendered three or four beautiful songs in the olio which went well. Their costumes are magnificent.

Farrell-Taylor Trio those funny negro impersonators in their comedy and musical sketch entitled That Minstrel Man were a riot. Those people played the Orpheum circuit last season. They were the added attraction with the Dainty Duchess last week and leave Saturday night for Brooklyn, N. Y., where they will play the Gayety Theatre. The chorus work hard and the show is one big success.

EMPIRE THEATRE.

The Moulin Rouge. This is the best show seen so far this season on the Western Wheel, the rest being too poor to write about.

The Lee Sisters, vaudeville's unrivaled dancers, the reigning sensation, were clever but we are afraid that they know it as they did not seem to care whether they worked or not.

Violet Dusette, "Polaire's Double" in the Paris Apache Panomime, Le Etrange (The Stranger) was very clever and we will agree that she certainly made up as the homeliest woman in the world, which is supposed to be her character. The dancing is clever but rather suggestive, which should be eliminated.

Kaufman and Sawtelle, character singing and music. Music good; voices only fair.

CHICAGO BURLESQUE.

The Bohemian Burlesquers are holding the boards at the Empire, while the American Burlesquers are the attraction at the Folly. The Kniekerbocker Burlesquers are holding forth at the Star and Garter and the Columbian Burlesquers are at the Alhambra.

At the Star and Garter, this week, The Kniekerbockers.

At the Empire, Miner's Bohemians. Miner's Americans are holding the boards at the Folly, to capacity houses.

original. Jack is giving a deal of attention to the stage management of the show this season, and does not work at all in the closing burlesque. The specialty in which he appears with Frank Wakefield is one of the big hits of the show, and is a great improvement on anything that Wakefield has so far been seen in. The act opens in a street scene in Chinatown, on a full stage, showing the interior of a slum hop-joint. Here Wakefield is seen in a recumbent position beside the usual "layout," which is there in every detail with hoptoy, suexpow, yenork, yen she gow and gee rags. Wakefield has taken the trouble of actually learning to cook a pill of the insidious drug, which he does in full view of the audience, afterwards smoking though not inhaling the dark blue smoke which oozes from the tartlike pill on the opium pipe bowl.

The story, which is carried through the playlet is similar to that used by Frank Wakefield and Billy Luman, with the Jacobs and Jermom Show some few seasons ago, and pictures the finding of the prodigal son by the loving father, Jack Reid, in an exceedingly clever old man "fad" part. The old Irishman, in search of his son, finds himself in New York's Chinatown, where an attempt is made by a Chinese dope fiend to separate the old man from his roll. The plot is frustrated by Frank Wakefield as the son, after which explanations and a happy reconciliation follow, while the curtain slowly descends amid the thundering applause of a highly satisfied audience. The burlesque is called A Mixed Affair, and is as mixed as its title implies. It is built upon the old mistaken identity theme, and although some of the dialogue is somewhat bold, its intentions are quite harmless, and as "to the pure all things are pure." It can not, by any means be termed suggestive or risque. The situations are as humorous as they are humorous. I am writing these comments without a program to refer to, so shall have to leave unmentioned many of the very worthy members of the company. The female contingent is headed by Ella Itohl Gilbert, who wears some stunning gowns, and who walked through her act with an easy and pleasing nonchalance. Winnifred Green, in the soubrette role, is soon a favorite and every number led by her is made to stay on the stage till the chorus is exhausted. There are several dandy numbers which the audience seems to like, but the sameness of picture work and general style becomes tiresome towards the last curtain. One little item which mars the good work of the chorus is the "sollering" of one or two "cheaters," who do not seem to think it necessary for them to do any singing, one young lady in particular never opening her mouth during the entire performance. All in all, Pete Clark may be proud of this season's efforts on his part. A great deal of praise is due to his authors and producers, and to the members of the company who work with spirit and vigor.

BIG TOWN AMUSEMENT

BALTIMORE, MD.

That local conditions indicate great prosperity and activity, is noted from the fact that the hotels have been overcrowded, and strangers arriving in the city have been unable to obtain proper accommodations.

Frank Craven, who is a member of the cast in the play, New York, has been receiving some notable praise from the critics wherever he has appeared.

Prof. Charles Zuehlke delivered an address at the Madison Avenue Temple October 16, on Some Principles of Democracy.

The sale of season tickets for the coming concert of the Boston Symphony Orchestra exceeds all previous records.

Hilda are now being asked for the new Eureka Theatre at 1433 West Lafayette avenue.

Frank Adair made a great hit at the Academy of Music in The Iron King, which played to crowded houses.

The prospect for grand opera in this city is daily hanging in the balance and the outlook seems to be very discouraging unless something happens at the eleventh hour.

The people here are very fond of music and there is always a large attendance at anything musical, but the apathy towards the Metropolitan Opera Company this season cannot be accounted for.

Mr. James L. Kernan, besides being a veteran theatrical manager, is a connoisseur of rare pictures and art and a collector of theatrical relics.

Francis H. Deane, a prominent Baltimore journalist, is manager for the company that will present Boots and Saddles in Albany, N. Y.

J. K. NASH,



Representing Sullivan & Conditine at Chicago.

There was a gala event at the Suburban Club, October 19, which marked the prelude to the series of entertainments for the fall and winter.

This club is composed of young men of high social standing. This first entertainment was a great vaudeville show of extraordinary merit.

The club has the reputation for its high-class entertainments and the expense for transportation and compensation for the performers is estimated at \$1,800.

SYLVAN SCHEINTHAL.

BROOKLYN, N. Y.

The new Sam Shubert Theatre, located at Howard avenue and Broadway, has been doing capacity business ever since it opened two weeks ago.

Gaiety Gossip is the title of a little four-sheet paper issued each week by the management of the Gaiety Theatre.

The members of the staff of the new Sam S. Shubert Theatre are Brooklyn men well known in theatrical circles.

The Subway Commission has treated the management of the Crescent Theatre most kindly and not interfered in any way with the entrances or exits to the house.

Manager M. T. Middleton, who has charge of the Court Theatre this season, has been appointed manager of the Garden Theatre, New York.

GEORGE H. HAKES.

NEW HAVEN, CONN.

Theatrical conditions in New Haven have undergone quite a change this season. Sam and Lee Shubert have installed a new manager at the Hyperion.

Their bookings this year have been in many instances in advance of their New York bookings.

Over at the Grand there have been vital changes also that make for the advance of that theatre's popularity.

No less a theatrical magnate than H. B. Harris has taken an extended lease of the house, and, like the Shuberts, will give New Haven only the best there is to be had.

That Mr. Harris retained the old corps of theatre attaches when he assumed control of the Grand, keeping both Mr. Hendricks and Mr. McMahon in the box office has added not a little to the popularity his policy from the start as surer him.

At Poll's New Vaudeville Theatre the conditions still prevail that were a feature of the house the year it opened.

It has never varied in its policy to give its patrons only the highest class vaudeville bills procurable, which has put the house in line with the big Metropolitan vaudeville houses.

CLEVELAND, O.

The Great Benedlet, master of mental telepathy and second sight, has created a sensation around Cleveland.

Tom Post, formerly well known in Coburn's Minstrels, who has been playing some time for the Cleveland Vaudeville Circuit, opened on the Gus Sen Circuit on October 22.

A sensation of the Sunday vaudeville at the Elyria Opera House, on October 23, was the singing of Miss Esther Kuman, this being her first appearance in vaudeville.

While Cleveland has no Sunday vaudeville, Lorain and Elyria, within a radius of ten miles from the city limits, admit of Sunday coverings thus affording a chance for performers looking for jumps to get in an extra day and in is the policy of the Elyria Opera House, the Lorain Majestic and the Broadway Theatre, of Lorain, to get the very best in talent possible for these occasions.

Messrs. Blipps and Shen are now in charge of the management of the Majestic Theatre at Lorain.

An interesting sight seen on the streets of Cleveland last week, was a Santos Dummas air ship, owned by H. B. Odell, a Cleveland aviator.

The new production of Heric Bell, at the Orpheum Theatre, the week of October 23, Casey, the Fiddler, shows the art marks of superior merit.

William Schoen, who has just closed a successful engagement on United time, will take out his old school day act again.

Theatrical prospects are brighter every day in the Queen City of the Lakes, and it looks as though Buffalo will take her place as a real show center very shortly.

BUFFALO, N. Y.

The Palace Theatre will be the name of a new motion picture house that is to throw open its doors to the public in about three weeks on Fifth avenue just south of the Fifth Avenue Theatre.

The New Fillmore, on Fillmore avenue near Broadway, designed for vaudeville, opened Thursday, October 27, and with its ground floor seating capacity of 1,200.

Nothing extraordinary, theatrically, was on tap in St. Louis last week, and although the attractions at the various theatres were of the best offerings, business was not what it should have been.

ST. LOUIS, MO.

Miss Dorothy Morton, the popular St. Louis prima donna, arrived in this city last week, having been called to St. Louis from San Francisco by the illness of her mother, Mrs. McCarthy.

Stage Director Denison, of the Havlin Stock Company here, has compiled a summary showing that 70 per cent of the road companies traveling out of New York and Chicago last season were engaged in the presentation of melodrama.

It looks as if we will break our last season's record in the sale of seats for the grand opera season at the New Coliseum commencing January 2.

Charles Williams, of St. Louis is making a decided hit in vaudeville on the Michigan Circuit.

The announcement that the appearance of the world famous Russian dancers, Mlle. Anna Pavlova and M. Michael Mordkin, at the Gibson Theatre, on November 7, has started a rush for seats at \$2.50 per.

From Ernestine Schumann Heink gave a recital at the Gibson Theatre, October 26, to a large house.

Blanchard's Imperial Minstrel Maids are now in their 20th consecutive week, playing the smaller theatres of St. Louis.

pledged to cancel road engagements in order that they could fill the requests for return dates in this city.

WILL J. FAIRLEY.

NASHVILLE, TENN.

Mr. Oscar Altman, the Orpheum's treasurer, having recently buried his brother, now mourns the sad loss of his sister, who has been sick for the past two years.

Manager George Heikman, of the Orpheum Theatre has had recently installed over the front entrance of his pretty vaudeville house a large electric sign.

It is a pleasure to note that the Melnoite Twiss, who were numbered among the headliner acts at the Orpheum for week of October 24, were born and reared in Nashville and still have relatives here in the city.

The Orpheum took top money among the local theatres here last week. The cause of this extraordinary patronage at the Seventh avenue vaudeville house was the appearance of Reece Prosser, of minstrel fame, who with his team-mate, Miss Helen Reed, created quite a stir as headliners on the Orpheum bill.

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NEW JERSEY GOSSIP.

Manager John Peebles, of the Hindson Theatre, Union Hill, N. J., has at last satisfied the taste of the New Jersey theatregoers, and if the manager keeps the goal (thine) looked, the house, which is run by the United Booking Office, should prove a blue ribbon winner.

Since the early part of September, New Jersey is credited with having witnessed more vaudeville try-outs than any other Eastern state, and it has been christened the "Critic State."

J. P. BARRETT.

PITTSBURG, PA.

With weather conditions favorable and theatrical offerings of the very best, business is very good throughout the city.

The contest inaugurated by the management of Lew Fields, and I think more correctly speaking, by Lew Fields himself, that of offering prizes for criticisms of the play has caused many an amateur to resort to writing a story concerning this great performance now produced by Mr. Fields (The Summer Willows) and results are patiently awaited.

The Annual Chrysanthemum Show, at the conservatory of H. J. Heintz, is now open to the public at his residence in Penn avenue, Greenlawn.

Mr. A. G. Delamater was a visitor last week. Mr. Delamater has purchased, or rather secured from Alfred A. Brown, the Firing Line and will continue to produce same.

Wm. A. Brady spent a day here looking over the new play which Mr. Mantell is putting on.

Mr. G. F. Ward, the genial head clerk of the Fort Pitt Hotel, our leading hotelier, is now assistant treasurer to Mr. S. C. Little at the Nixon Theatre.

The banquet given Manager T. F. Kirk, of the Nixon employees, was a great success. C. F. Bugg, dramatic critic of The Gazette Times, was toastmaster.

LOUIS L. KAUFMAN.

ENT NEWS IN BRIEF

SAN FRANCISCO, CAL.

At last, after considerable speculation as to the destiny and policy of the new theatre now almost completed on Market street...

With this addition to the Sullivan and Conditine Circuit, it now gives them four large houses in this city...

Practical assurance has been given by Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company...

It is now rumored that the Alcazar Theatre failed to make satisfactory arrangement for a house on O'Farrell street...

Reports from Sacramento mention that M. H. Diepenbrock, who is completing a theatre to cost about \$100,000 for the William Morris Company...

Miss Maud Hockwell, the California Nightingale, left for Spokane, October 18 to begin a tour over Panhandle Circuit...

Ellery's Band gave two farewell concerts at the Greek Theatre, Berkeley, October 21 and 22...

The Pevini Grand Opera Company closed a successful season of six weeks at the Garrick Theatre, October 20...

(Continued on page 46.)

VANCOUVER, B. C.

The Western Canada Amusement Company, Ltd., has placed its own musical comedy company in the Lyric Theatre...

The National Theatre has reduced the price of admission to ten cents for any seat in the house except the boxes...

Mr. John W. Conditine and Mr. Moses Oppenheimer were in the city October 20, looking for a suitable site to erect a new vaudeville house...

J. M. McLEAN.

HOT SPRINGS, ARK.

The theatrical season in the Vapor City is predicted to be very good this year...

J. Frank Head, manager of the Capital Theatre, Little Rock, Ark., secured an injunction against Al. Wilson and Company...

Princess Theatre is playing only two performances a day. The acts are booked by the Interstate Circuit of Majestic Theatres...

LOS ANGELES, CAL.

Beginning week of October 17, the Burbank Stock Company offered, for the first time on any stage, The Eternal Three...

EMMA CARUS AND EDDIE FOY.



Starring in Up and Down Broadway, with a supporting cast of 125 people. They opened the new Sam S. Shubert Theatre, Brooklyn, N. Y., October 17.

TOLEDO, O.

The many friends of Sydney Wire in this city are glad to hear the great reports of the land show at Pittsburg, Pa. 8th, had much to do with the success of the show.

Frank Lynch, a local boy, is back home in the best of health, after a month's vacation. He visited many Canadian cities and towns...

Tommy Murray is rehearsing some of the latest musical numbers for his vaudeville act that he will soon launch. Tom is some player on the piano.

The Wayne Hotel newstand is making a great display of The Billboard each week and goes to show that the greatest of theatrical papers is the demand. All the show people make the Wayne their home while playing Toledo.

Tickets are out for the treasurers of the local theatres and stage employees' dance to be given in the near future.

Mary Orth and John Mylle, the cut-up comedians who played the Arcade, last week, have left for the West. John's father has a ranch in the vicinity of Denver, and John and Mary will rough it on the ranch before doing some...

(Continued on page 46.)

needed polishing up a bit after the first presentation. This has already been partly done, and the advance sale of seats seems to promise a good run.

Ferris Hartman, and his big singing and dancing company, opened at the Grand Opera House week of the 17th. It is rumored that Mr. Hartman has returned to make Los Angeles his permanent home...

The benefit given at the Auditorium, October 20, for the families of the men killed in the Times disaster, was the biggest thing in the history of Los Angeles theatricals. Nearly \$20,000.00 was raised.

EUGENE D'INGOMAR.

PROVIDENCE, R. I.

Manager Reilly, of the Bijou, has secured a large collection of western curios, used in ranch life, which he is showing in the lobby of the house, as an advertisement of the western pictures he is showing.

The "two shows a week" program at the Casino Theatre, is proving a big hit. Manager Boyce has certainly got 'em talking.

Mr. Harvey Parkins, formerly manager of the Westminster Theatre, has accepted a position in New York, where he is now located.

Mr. Sol Kraunig, manager of the Empire Theatre, spent several days in Philadelphia and New York, last week.

Vilmos Westony, at Kelt's Theatre last week, was the hit of the bill. Seldom, if ever, has a more talented pianist appeared before a vaudeville audience in this city.

W. E. GREENE.

TORONTO, CAN.

The City Council at the commencement of the New Year, will probably compel the owners of local moving picture houses, who present vaudeville acts to pay the regular theatrical fee, besides the usual picture tax.

Cuyler Hastings, an old Toronto boy, has scored a decided hit in the latest New York production, The Penalty.

Agostina Caruso, the youthful Italian merchant of this city, and who claims to be a cousin of the celebrated Enrico Caruso, is going on a tour in the States. He is the possessor of a fine tenor voice.

Coodle Hill, (Alice Yorke) a clever little Toronto girl, has completely captured Chicago in musical comedy.

Mr. Ambrose J. Small, the foremost Canadian theatrical magnate, has been highly complimented in Robert Grant's latest book and is called the Canadian Theatrical Napoleon.

Shapiro, the great music publisher of New York, who has branches in several American cities, has recently opened a branch in Toronto, Can., at 101 Yonge street, and is called the Gem. It has been a great success from the start and is crowded all the time. It is a big novelty here with its singers and pianists.

KANSAS CITY, MO.

Martin Lehman, resident manager of The Orpheum Theatre, announced to Kansas City that the Auditorium Theatre, which last season passed into the control of The Orpheum Circuit, would reopen Sunday, November 6, with a stock company, to be called The Auditorium Stock Company...

Mr. Wm. J. Miller, the well known and popular treasurer of the Gayety Theatre, was sick three days last week with a threatened attack of appendicitis. We are glad to report that Mr. Miller has now practically recovered, although a little weak. He has resumed his duties at the Gayety Theatre.

Cora Livingston, featured as the champion female wrestler of the world, was challenged in the Century Theatre the evening of Sunday, October 23, for a finish wrestling bout, by Miss Laura Bennett, a well known local woman wrestler, and said to possess ability.

WM. W. SHELLEY.

COLUMBUS, O.

Five hundred men students of the Ohio State University, participated in a shirt tail parade and visited the Southern Theatre Saturday evening, October 22. They called Coach Yost, of Michigan University, and Actor Richard Carle before the curtain, and after giving vent to divers and sundry yells, left the theatre, shortly before the close of the first act the body appeared before the theatre. After closing the doors, Manager Bala went out to the men and told them that if they would desist in their noise until after the close of the act, they might enter the theatre, sing a song if they wished, and give their yells, provided they would all go out before the performance was resumed.

The boys gave their promise and lived up to it. A few outsiders who gained admittance under cover of the boys, tried to lag behind, but the college men forcibly made them keep the promise they had given Manager Bala.

(Continued on page 46.)

MINNEAPOLIS, MINN.

Harry S. Meyer, business manager of Miss New York, Jr., was in town last week and asks to be remembered to all the boys through the columns of The Billboard. Harry is a member of Newark, N. J., Lodge No. 18, I. A. B. F. & B. of A., and is proud of his connection with the association.

A novelty in the way of an automatic ticket-taker has been installed at all of his theatres by Manager L. E. Lund.

R. R. Dalley, formerly of the Unlone Theatre staff, is now employed as operator at the new Cyril Theatre. Mr. Dalley is the only operator in the city throwing the pictures from behind, onto a glass screen.

Manager L. E. Lund has elevated the rank of the Novelty Theatre from that of a motion picture house to a vaudeville house. The Novelty will play continuous vaudeville hereafter in addition to the moving pictures.

Another local caller last week was John W. Foreman, the popular business manager of Whalen and Martell's Kentucky Belles Company. Mr. Foreman wishes to be remembered most kindly to all his friends and acquaintances, professional and otherwise.

Manager Charles P. Salisbury, of the Lyric Stock Company, playing the Lyric Theatre, has secured a valuable addition to the company in the person of Mr. Burke Clarke, who is taking

(Continued on page 46.)

HERE AND THERE IN AMUSEMENTS

BURLINGTON, IA.

Owing to an attempt to destroy the Grand by dynamite, after the opening performance of Miss Nobody from Starland, this theatre was closed for six weeks until some repairs could be made. This necessitated cancelling a number of good attractions. Since the reopening, visiting attractions have played to good business.

In a short time Manager M. S. Scovill will make his headquarters in Davenport, where he will continue in the capacity as auditor for the Iowa-Illinois Circuit. He will also be interested in the management of their theatres in the Tri-Cities.

Mr. R. P. Holmes, now treasurer, will succeed Mr. Scovill.

To "Vic" Hugo, of the Majestic in Cedar Rapids, belongs the credit of introducing vaudeville in Burlington. Mr. Hugo opened the Garrick in this city November, 1904, playing to capacity business until August, 1906, when Mr. Root succeeded him. Last summer "Jack" Root renovated his theatre at an expense of \$25,000. He now has one of the finest vaudeville theatres in the West.

John Roper, of Chicago, is at present stage manager, having succeeded John Agnew, who returned to the Grand.

To Mr. Lint belongs the credit of introducing the motion picture theatre in this city. He opened the Elite, June, 1908, presenting licensed films. Mr. Lint is now manager of Wonderland at Lincoln, Neb. W. H. Taylor, the present manager, has made several changes in the house for its betterment. It is one of the best paying theatres in the city.

The Palace, with L. P. Hank as manager since its opening, July, 1909, has been doing well. A few weeks ago the service was changed from licensed to independent.

The Lyric, owned by the Ewing Brothers, with J. H. Ewing, manager, is presenting excellent independent films. The operator, Walter Ewing, is an expert.

JACKSONVILLE, FLA.

Since the opening of the theatrical season the attendance at the various theatres and moving picture shows has been exceptionally good with every indication of a record-breaking winter season.

Manager J. C. Gray, who leased the Hijou Theatre for vaudeville, has made the house so popular that he has been obliged to enlarge the seating capacity to 1,400 by the addition of a gallery and several boxes. Mr. Gray is indeed fortunate in securing the services of J. A. Bell for stage manager, and wife for the box-office, as the bells are certainly artists in their line.

The Selig Polyscope Company of Chicago has leased Dixiepark Park for the purpose of using the grounds for making moving pictures and will open November 1 with a large troupe of animals and performers.

Particular attention is called to the need in Jacksonville for an up-to-date theatre with a seating capacity in proportion to the rapidly increasing population. The largest house for road shows we now have has less than a thousand reserved seats while in a town of the 75,000 population the year round and 100,000 during the winter season is entirely too small and cannot accommodate theatregoers.

Miss Emma Hunting and Company, who have leased the Orpheum Theatre, is doing an excellent business and fast winning the adoration of theatregoers.

ARTHUR F. GIBSON.

JANESVILLE, WIS.

Business for the past month at the Myers' theatre was a great deal better than it has been for some time past. Manager P. L. Myers, owner and manager of our playhouse, had this house redecorated throughout during the summer months at a cost of about \$10,000. Janesville, has received so far this season, a bunch of good shows, such as very seldom play a city of this size. It was said by a traveling manager recently, that it was Manager Myers' progressiveness that secured most of the plays for our city.

James Connors has opened a new vaudeville theatre here. It is known as the New Vaudeville Theatre. Acts are changed twice a week. The finest and best billing any show has received here this season was The Hine Mouse, Joseph Katz, the advance agent, lanned the town and also lithographed his show to perfection.

The local link, under the management of Mr. James Connors opened October 27.

P. L. Myers, manager of Myers' Theatre, will leave soon for an extended trip East. New York, Boston, Philadelphia and Washington will be the main cities visited. Most of his time will be spent in New York City.

AL SMITH, Jr.

EAST LIVERPOOL, O.

This county (Columbiana) has been in the public eye very much since it was put in the "dry" column, over two years ago, and some very peculiar situations have arisen. The latest is from Leetonia, a hustling little manufacturing town in the northern part of the county, and the news item reads as follows:

"Although Chas. Campbell has moved to Sebring he expects to keep his eye open for Leetonia violators of the Sunday closing laws, it is said.

"Mr. Campbell became incensed some weeks ago because he was forced to close his moving picture theatre on Sunday, while the merchants selling groceries, candy, cigars and ice cream were permitted to keep open, and he forced them to shut up shop on the first day of the week.

"The closing of these houses and attempting to stop deliveries of milk and ice for the past few Sundays, so angered the people of that place that they boycotted the Pastime picture show, of which Mr. Campbell was the manager, and he took his family to Sebring. Another man is running the picture show."

Burlesque shows at Wellsville, four miles south of the city, have been drawing big crowds from here, and the Cooper Opera House has been packed during every attraction so far this season. It is not likely that much other

than burlesque business will be done at the Wellsville house this season.

"Our business this season is more than double that of last year," declared William Erlanger, owner of the American Theatre, the only high-class vaudeville house here, and which is being ably managed by L. J. Herron and his son. The public is of the opinion that the character of the bills being offered this season is so far ahead of that of last year that no comparison can be made.

Walsh's Dreamland continues to do capacity business. McClintock's Theatre is also a popular place this season, and is doing a good business. The Elite Skating Rink has been opened for the season. The Rock Spring Skating Rink has been doing well since being opened a fortnight ago.

M. K. ZIMMERMAN.

WILMINGTON, DELA.

All of the amusement places of our city are giving the best of satisfaction. The Avenue Theatre is being operated this season by the Avenue Amusement Co., with Conness and Edwards as managers. These two gentlemen were in charge last season and gave excellent satisfaction. Stock is on the boards and the Avenue Amusement Stock Company is a combination of players that are competent. The repertoire is extensive, costumes elaborate and scenery up to the moment. Miss Aileen May is leading lady, ably supported by Mr. John E. Ince.

Vaudeville is a fad and W. L. Dockstader, who owns and manages the Garrick Theatre, has educated the community in accepting nothing but the best in vaudeville and he lives up to the rule. Among the profession there is an unwritten law, and that is if an act or a show "makes good" in Wilmington, it is a success anywhere. Capacity houses twice daily are the rule.

The Grand Opera House, the former home of legitimate, has been running pictures to a great financial profit. The Harris Amusement Co., the lessees, have announced on different occasions that they would offer one road show a week, but up to the present writing, the good news has not been received. The Lyric, with W. H. Benner as manager, offers two vaudeville acts and a choice run of films. Other picture houses are the Savoy, Plekwick, Red Moon, Bijou and the Palace (for colored people).

G. PAUL MONCK.

CEDAR RAPIDS, IA.

The local patrons of the Majestic Theatre in this city, this season, have favored with the highest type of advanced vaudeville, which has been giving universal satisfaction to all. Under the efficient management of "Vic" Hugo, who books only the best of attractions, this beautiful theatre is gaining a reputation throughout the Middle West for the talent given therein. Mr. Hugo's motto is, "To Please the People," regardless of expense, and he is certainly making good his maxim.

Greene's Opera House is this season putting on a finer list of attractions than ever heretofore produced, and business should be exceptionally fine financially, as the bookings made by Manager Collier are the cream of the show line. Mr. Collier is an old hand in the show biz and knows how to please.

The People's Theatre, a local stock house, is under the management of Winn Trousdale, of Trousdale Bros. Stock firm, which company of organized stock players are giving good satisfaction, putting on one bill per week.

The Princess Theatre, under the management of Messrs. Diebold and Young, are doing fairly well, but not up to the standard. However, the price has been reduced to ten cents, and with two acts and pictures, the management here to gain headway again.

The moving picture business is over on the increase and the Lyric and A-Muse-U Theatres are getting the money.

GEORGE I. NEDHURST.

FORT DODGE, IA.

The local theatrical situation is rather peculiar. For almost two years Fort Dodge has been without a legitimate theatre. After the destruction of the Midland Theatre, a year ago last February, the motion picture houses were the only entertainment offered the people of the city. Late in the season the fifty-sixth regiment army was fitted into a theatre but the patronage is poor because of the inconveniences. With a legitimate house the local entertainment field would be complete. What Fort Dodge wants most of all is a theatre.

The Magic Theatre, playing vaudeville and pictures and a part of the Sullivan & Conditine Circuit, is more than prosperous and Manager J. Jolly Jones, Jr., is the principal figure in local theatrical circles because of his effort to give the people of the city the best offerings and the completeness of his theatre.

The Empire and Star Theatres are pulling their share of the business and are giving satisfaction. With the three lesser houses, the vaudeville house and the two motion picture houses, entertainment is given the people.

Wm. P. Bormer, manager of the "Armory" Theatre, is endeavoring to play the best of attractions as they are the only ones that will draw at this theatre.

G. W. THEMANN.

FINDLAY, O.

With the season of 1910-1911 just opened, the amusement-loving public of Findlay will have the opportunity to see some of the best attractions, both musical and dramatic, that has been seen here for several seasons.

The Gillette Theatre, an old independent house, has been turned into a vaudeville and moving picture theatre, giving two to three vaudeville acts and two motion pictures. The vaudeville acts are changed every Monday and Wednesday, and pictures daily.

The Bijou, the Mystic, the Victoris and the Royal motion picture houses, always attract capacity houses. The pictures and songs are changed every night.

F. EDMUND MINETTI.

BEAVER FALLS, PA.

The outlook for the coming theatrical season in this city is very bright and the various theatres anticipate an excellent season, financially. The Lyceum Theatre, under the management of S. Hanauer, has been renovated and many changes made for the comfort of its patrons. The house plays popular price attractions, and the season, so far, has been very good. The Savoy Theatre is also under the management of Mr. Hanauer, who shows vaudeville at popular prices to excellent business. It is booked by Woods' Booking Agency.

The Comet Theatre is owned and managed by Messrs. Roney and Lafo, who have secured a phenomenal business ever since they opened last April. Beaver Falls is a manufacturing town.

The Coliseum Skating Rink is now in operation and will be run throughout the winter, featuring Interstate polo games and skatorial artists. The manager is Wm. Hicks. It has been rumored that Beaver Falls was to have a first-class vaudeville house erected in the central part of town, and it also has been rumored that the new house would play the better class of vaudeville. It is said that Eastern capitalists are promoting the project.

CHAS. H. CARSON.

BELOIT, WIS.

The theatrical season up to the present has been fairly prosperous here. Manager Wilson, of Wilson's Opera House, has always been a strong advocate of the open door, and that policy has governed his bookings. Many fine attractions have played this house with financial results equal to towns of like size to Beloit.

Messrs. Appleby and Englebretson, of the Grand Vaudeville Theatre, have had a fine business presenting vaudeville and pictures.

McCarthy's Lyric Picture Theatre is giving high-class licensed films, and is doing capacity business. Mr. McCarthy has opened a new Lyric Theatre at Edgerton, Wis., and reports good business.

Olsen & Benson are the new owners of the Star Picture Theatre, and are enjoying good business.

Miss Hazel Dearhammer, since closing with The Young Buffalo Show, has been giving rough riding exhibitions for the Selig people.

All local exhibitors are striving to be the first to exhibit the films here.

MILAN NORTHROP.

CUMBERLAND, MD.

But little of interest is happening here. The Maryland Theatre, Wm. Cradoc, manager, is not getting the class of shows for one-night stands he should, consequently the public is slow in attending.

Messrs. Melliner Brothers, who purchased the controlling interest in the company who own the building are booking the pictures and vaudeville, and are keeping up the high standard set by them when managing the old Academy of Music.

It is to be hoped in the season just opened, Manager Cradoc will be able to serve his patrons with some good city shows.

The latest addition to Cumberland's amusement houses is the New Redroder, owned by Frank & Charles Fisher, who are doing a nice business.

The general outlook for business in this section is splendid, all shops and factories, etc., working good time. Cumberland has a population of 22,000 of its own and a drawing clientele of 10,000 more.

JOHN J. STUMP.

OSWEGO, N. Y.

The theatrical outlook in Oswego is unusually bright. Oswego is a manufacturing town, the mills, iron works, knitting plants, etc., are all running to capacity, and giving employment to hundreds of hands. This all helps to make the business at all the local theatres and motion picture houses better than the average.

Manager Earl Burgess, of the Richardson Theatre, has given to the local theatregoers, so far this season, a number of first-class attractions, to all of which business has been excellent and all that could be desired.

Mr. O. S. Hathaway, of Middletown, N. Y., well known in the theatrical world, and lessee of the Richardson Theatre, was the guest of Manager Burgess, October 24-25.

The Hippodrome (motion picture and vaudeville theatre) under the management of Frank Foster, of this city, is doing a nice business and proving popular. They play three acts of vaudeville, three reels of pictures and give three performances a day.

SEELEY KEESLEY.

APPLETON, WIS.

From present indications the theatrical season in this city will be better than ever before. Manager Takacs, of the local theatre, is giving his patrons nothing but the best attractions.

The Hijou, devoted to vaudeville and moving pictures, continues to draw large houses. This house changes vaudeville and pictures twice a week.

The Majestic, Elite and Lyric electric theatres are doing good business.

RAY WALTER.

FOSTORIA, O.

The outlook in theatrical circles in Fostoria is splendid. A new opera house promises to be a certainty by spring. Stock is being subscribed for, and a site has been chosen. There are numerous good attractions booked for the near future.

The moving picture theatres are doing a rushing business. The newly opened Crown is one of the best appointed and well ventilated theatres in the State. Mr. Robert Botton, proprietor, generously provides patrons with three fine vaudeville and orchestral selections in one show

ing, the four children of Mr. Felton furnishing the orchestra music.

The Majestic and Luna Theatres, under expert management, are putting on fine attractions, alternating with films, special music and vaudeville. The Orpheum and Elite Theatres are doing prosperous business on semi-weekly productions.

MADELINE H. FELTON.

HAMILTON, O.

For the first time in several seasons, Hamilton seems to be on the eve of a prosperous theatrical season from every point of view. Manager Smith, of Smith Theatre, opened his house several weeks ago, and has booked nothing but the best for the entire season. Hamilton has always been quick to respond to the better class of attractions, but for various reasons have been deprived of a great many of the better class of attractions. Mr. Smith has outdone himself in this season's bookings. A change has taken place in the management of the ever popular Grand, to wit, Manager Ward has gone to Louisville to manage the new Walnut, and his place has been filled by Mr. Robert Howell, an old Hamilton boy. Although almost a stranger in the business, Mr. Howell is a hustler, and it may be taken for granted that his work will be well done. For a popular priced vaudeville house, the Grand and its attractions are second to none in the country, and with Managers McCarthy and Howell at the helm, nothing but success can be its lot. The Grand gives three performances daily, and few indeed are the times when standing room is not at a premium.

All the moving picture shows are doing well, and generally, business this season will be far in advance of anything for some time. With nothing but the best offerings at Smith's, the best vaudeville at the Grand, and none but the latest and best films at the picture show, Hamilton's thirst for amusement will be well quenched.

COLUMBIA, S. C.

Our Theatrical season opened September 6, 1910, and the theatres have been playing to capacity business.

The Columbia Theatre, under the management of Mr. F. L. Brown, is booking his attractions as an open house, booking syndicate and independent shows. He is not getting as many attractions as usual, but those that are playing are of the A-1 kind, and doing a capacity business. The Columbia Theatre is considered one of the largest in the South, and has a seating capacity of 1,800.

The Grand Theatre has been leased by Mr. S. A. Lynch, which he has remodeled to a seating capacity of 1000, and is playing to high class vaudeville with moving pictures.

The Lyric Theatre is under the management of Mr. Jesse Clark, with a seating capacity of 500, playing vaudeville and moving pictures. Both of them are doing capacity business.

PHIL D. KOHN.

SAVANNAH, GA.

With the Grand Prize Race to be run on the Savannah course on Nov. 11 and 12, it is a sure bet that Savannah will have all of its six amusement houses busy, and a crowd of no less than twenty thousand people will be here.

Plans are being made to have aeroplane races during the race week here, and this in itself will be an added feature to the many attractions offered.

Mr. Thomas Dixon, Jr., surprised a large audience which witnessed his play, The Sign of a Father, by playing the stellar role himself. Mr. Dixon secured a well deserved success, not only as a playwright, but also as an actor.

Tommy Burgess, who appeared at the Orpheum Theatre last week with the West Sisters in a comedy sketch, was forced to leave the bill Tuesday, on account of a general breakdown. He is now resting in his city, under the directions of a physician, who will, in all probability send Mr. Burgess West to regain his lost health. It was necessary to cancel ten weeks of Interstate time for this act, owing to Mr. Burgess' illness.

The best thing ever offered by the Savannah Lyceum Course, was the College Singing Girls, which appeared at the Lawton Memorial Hall. Especial mention should be given Miss Helen Bestsell and Miss Ella Le Moyne, who go to make up the big quartet. Others in this concert were: Misses Anita Kempton, Gertrude Crosby, Harriet Coleman, Frances Conn, Flora Fraleigh, Pearl Sanford, Ella LeMoyne, Helen Bestsell and Walter Eccles.

Miss Ella Fontaine, one of the popular members of The Schiller Players, is ill at a local sanitarium, but it is hoped that she will sufficiently recover to take part next week.

ARTHUR M. ROBINSON.

POUGHKEEPSIE, N. Y.

For the first time in its history, the Collingwood Opera House will not have a dark night this season. The theatrical goers of Poughkeepsie have been given the chance to witness some first-class productions thus far this season.

Among the noted people of the theatre world to appear have been the best the country affords, and all of the first class shows have done good business. There are at least one or two, and sometimes three of the first class productions each week, the remainder of the week's time being taken up with vaudeville and moving pictures. The vaudeville bill is composed of five acts, and the bill is changed twice a week, with new pictures every day.

It can be truthfully said that the theatrical business in Poughkeepsie has had a most auspicious opening, and bids fair to continue favorably throughout the season of 1910-1911.

On Oct. 22, Violet Dale made her first appearance in A Message From Reno, which proved to be the comedy hit of the season.

JOHN A. CARO.

H. M. Horkhelmer announces the complete cast which he has engaged to support Violet Dale in A Message From Reno, as follows: Mylea McCarthy, Osborne Seale, Walter Lewis, Alfred Hudson, Br.; James Devina, Hilda Claire, Florence St. Leonard, Josephine Dougherty and Baldeo Williams.

THEATRES AND ATTRACTIONS
The Bookings of Theatres in Towns and Cities Everywhere

ALABAMA.

DEMOPOLIS.—IRASWELL THEATRE (N. T. Iraswell, mgr.) The Climax 21.
GADSDEN.—HAYDEN PARK (Chas. Meeks, mgr.) The Climax 29.
MONTGOMERY.—GRAND (H. C. Foutton, mgr.) Margaret Anglin in The Awakening of Helena Richie 20; Mand Adams in What Every Woman Knows 27; Adelaide Thurston 23.
MAJESTIC (W. K. Cough, mgr.) Kinzo, Elma Elwood, Clemens Brothers, Lulu McDonnell and Grant Simpson, Little Meyer week of 25.
UNDER CANVAS.—Klingling Brothers' Circus Nov. 2.

ARIZONA.

GLOBE.—MARTIN (Frank Rich, lessee; Ralph Martin, mgr.) The Other Mr. Wise week of 24.

ARKANSAS.

CAMDEN.—UNDER CANVAS.—Jones Brothers' Buffalo Ranch Wild West Oct. 25.
JONESBORO.—EMPIRE (W. H. Hetherington, mgr.) Casino Girls Musical Comedy Company Nov. 4; Crala Belcher Company 10-12; The Man On The Box 14; Ishmael 24; Tempest and Sunshine 30.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.) Her Husband's Wife 24.
LOS ANGELES.—MASON OPERA HOUSE (W. T. Wyatt, mgr.) Henry Miller in Her Husband's Wife week of 24.
AUDITORIUM (L. E. Behmer, mgr.) A Stubborn Cinderella week of

(J. Rush Bronson, mgr.) Violet Allen and Company, Dorroh and Russell, Stokes and Ryan, Black and McCone, Christine Hill and Company, Carl Walker week of 25.
ORPHEUM (A. C. Carson, mgr.) Ida O'Day and Company, Griffith, Captain George Anger and Company, McKay and Cantwell, Irene Howley, Krags Trio, and Le Pitt week of 31.
BROADWAY (Peter McCourt, mgr.) Rose Stahl in The Chorus Lady week of 31.

CONNECTICUT.

BRIDGEPORT.—JACKSON'S (J. J. Fitzpatrick, mgr.) May Robson in The Regeneration of Aunt Mary 28-29.
POLIS (Lewis Garrey, mgr.) Eight Gelsa Girls, Walton and Vivian, The Salsuda Japs, Gee Jayk, Nellie Lynch and Al. Weston, Conroy and LaMaire, Hopkins, Artell and Company and pictures week of 24.
KEENEY'S EMPIRE (S. L. Oswald, mgr.) Sam Williams Company, Lillian Lovardo and Dolores and Gillespie, Adams and Mack, Green and Parker 24-26.
FOX and Foxie, Ed. and May Shaw, Melra and Mora, Tom Ward, McAleney Marvols and pictures 27-29.

HARTFORD.—PARSONS (H. C. Parsons, mgr.) The Hohemlan Girl 24-25; Girlies 28-29.
HARTFORD (S. Z. Poll, mgr.) Comedian Trio, The Four, Marguerite Kern and Company, Nice and Loxey, Fox and Evans week of 24.

MERIDEN.—POLIS (S. Z. Poll, lessee; W. Kirby, mgr.) Mr. and Mrs. Mark Morphy, Claude Rame, Mildred Flora, Wolf, Moore and Young, Alice Braham and Company, Farrell Brothers week of 25.

LA SALLE OPERA HOUSE (Harry Askin, mgr.) Sweetest Girl in Paris, tenth week.

MEVICKER'S (Geo. C. Warren, mgr.) Chauncey Olcott in Barry of Ballymore, first week.

OLYMPIC (Sam Lederer, mgr.) The Aviator, third week.

POWERS' (Harry J. Powers, mgr.) The Comptons, first week.

PRINCESS (Mort H. Singer, mgr.) The Deep Purple, fifth week.

STUDEBAKER (Ed. Sullivan, mgr.) Sarah Bernhardt, first week.

WHITNEY OPERA HOUSE (Frank O. Peers, mgr.) Lower Berth 13, third week.

AMERICAN MUSIC HALL (Col. William Thompson, mgr.) Vaudeville.

HUSH TEMPLE (W. P. Shaver, mgr.) Vaudeville.

ACADEMY (Wm. Roche, mgr.) Vaudeville.

MAJESTIC (Lynnan P. Glover, mgr.) Vaudeville.

TRIVETT (W. S. Quinn, mgr.) Vaudeville.

RIJOU (Wm. Roche, mgr.) In the Shadow of the Gallows, first week.

COLLEGE (Roy. F. V. McCabe, mgr.) Dark Criterion (J. Pilgrim, mgr.) The Outlaw's Christmas.

CROWN (Paul Riekson, mgr.) Sis Hopkins, GLOBE (J. R. Brown, mgr.) Silver Threads.

HAYMARKET (J. H. Brown, mgr.) Behind the Scenes.

MARLOWE (Capt. Montague, mgr.) The Parish Priest.

NATIONAL (J. P. Barrett, mgr.) The Thief.

GIBSON CITY, ILL., CARNIVAL.



Held October 11 to 15. Mr. L. C. Wright was amusement manager and the privileges were in charge of Ira Gilmore.

24. MAJESTIC (Oilver Morosco, mgr.) The Whitching Hour week of 24.
BELASCO (John H. Blackwood, mgr.) The Blue Mouse week of 24.
GRAND OPERA HOUSE (Chas. V. Kavanaugh, mgr.) King Dodo week of 24.
EMPIRE (Perry Gilton, mgr.) My Friend from India week of 24.

SAN FRANCISCO.—COLUMBIA (Gottlieb, Marx & Co., mgrs.) Three Twins week 24.
SAVOY (Fred Busby, mgr.) Second week of Viola Allen in The White Sister.
PRINCESS (S. Lovick, mgr.) Our New Minister week 24.
ALCAZAR (G. H. Davis, mgr.) Stock Co. in Via Wireless week 24.
ORPHEUM (John Mortisay, mgr.) Augusta Glase, Willard Simms and Co., Spissell Brothers and Co., Thurler and Madison, La Tortajada, John F. Wade and Co., Quino and Mitchell and Flying Martins week 24.
CHUTES (Ed. Levy, mgr.) Arlons Joe and Co., Earle's Singing Comedians, Walter Hale, Abram and Johns, Tom Fletcher Duo, Tom Kelly and moving pictures week 23.
NATIONAL (Skl Grauman, mgr.) Alex. Brisson, Powers and Wilson, Nat. Lellingwell and Co., West and Van Stelen Harry Von Fossen, Rice and Drevool, Lancaster, Hayward and Lancaster and moving pictures.
WIGWAM (Sam Harris, mgr.) Will Lacey, Hetty Fruns, Walter Law and Co., Tom Gillen, Roland Carter and Co., Haydn, Horden and Haydn, and moving pictures week 23.
AMERICAN (J. Phillips, mgr.) Leonard, Louie and Gillette, James Post Musical Comedy Co. week 24.

SAN DIEGO.—GARRICK (J. M. Dodge, mgr.) Bellard Opera Company 22-23; Covington and Willbur, Scheckle and Neville, Beatrice Blake, The Four Blues, Ramases and George Fields 24-26; Henry Miller in Her Husband's Wife 29-30.
1818 (Wm. H. Gross, mgr.) The Prince of Hissen 24-26; Bevanl Opera Company 27-29.
QUEEN (W. A. Bates, mgr.) Gray and Peters, Backman and Brown, Maxwell and Weston, Bell and Richards and pictures week of 24.
PRINCESS (Fred Ballou, mgr.) The Knickerbocker Trio, Revolving Collins, Claus and Radcliff and pictures week of 24.

DENVER.—TAHOR UHAND (Peter McCourt, mgr.) Henry Moor Trail week of Oct. 31.
AUDITORIUM (Geo. A. Collins, mgr.) Wilton McLackaye in The Battle week of 24.
MAJESTIC

COLORADO.

(J. Rush Bronson, mgr.) Violet Allen and Company, Dorroh and Russell, Stokes and Ryan, Black and McCone, Christine Hill and Company, Carl Walker week of 25.
ORPHEUM (A. C. Carson, mgr.) Ida O'Day and Company, Griffith, Captain George Anger and Company, McKay and Cantwell, Irene Howley, Krags Trio, and Le Pitt week of 31.
BROADWAY (Peter McCourt, mgr.) Rose Stahl in The Chorus Lady week of 31.

DELAWARE.

WILMINGTON.—AVENUE (Avenue Amuse, Co., lessee; Conness & Edwards, mgrs.) Oh! Heidelberg, week of 24.
GARRICK (W. L. Dockstaller, mgr.) Laidie Cliff, Miss Theodora, The Tuscan Brothers, The Educated Ponies, Miss Gladys Archibut, The Exposition Four week of 24.

DISTRICT OF COLUMBIA.

WASHINGTON.—COLUMBIA (Meizerott & Berger, mgrs.) Donnan Thompson in The Old Homestead week of 31.
NATIONAL (W. H. Rapley, mgr.) Henrietta Crossman in And Matrimony week of 31.
CASINO (W. H. Mayer, mgr.) Hayward Comedy Company, Boston City Quartet, Dancing Brownies, Tom Allen and Company, Sally Brown and Mile, Leona LeMar week of 24.
GAYETY (George Peck, mgr.) Crusoe Girls week of 31.
BELASCO (L. S. Taylor, mgr.) Weedon Grossmith in Mr. Preedy and the Countess week of 31; Madame X week of Nov. 7.
NEW LYCEUM (Eugene Kernan, mgr.) Lady Hucacners week of 31.
ACADEMY (J. W. Lyons, mgr.) At the Mercy of Tiberius week of 31.
NEW HOWARD. My Friend from Dixie week of 24.

FLORIDA.

GAINESVILLE.—NEW BAIRD (J. W. Castle, mgr.) Granstark 24.

GEORGIA.

ATLANTA.—LYRIC. In Old Kentucky 24.
DUBLIN.—DUBLIN OPERA HOUSE (H. P. Anderson, mgr.) Music Hall Girl Nov. 2.

ILLINOIS.

CHICAGO.—COLONIAL (James J. Brady, mgr.) Bright Eyes, fourth week.
GOET (T. J. Hermann, mgr.) The Naked Truth, second week.
CHICAGO OPERA HOUSE (Geo. Kingsbury, mgr.) The Penalty, second week.
GARRICK (Herbert C. Buce, mgr.) The Chocolate Soldier, sixth week.
ILLINOIS (Wm. H. Davis, mgr.) The Bachelor Belles, third week.
GRAND OPERA HOUSE (Harry Askin, mgr.) Mrs. Fiske, fifth week.
LYRIC (L. J. Anhalt, mgr.) The Mikado, first week.

PEOPLE'S (John Prince, mgr.) Peaceful Valley.

WEBER'S (Weber Bros., mgrs.) Uncle Tom's Cabin.

ALHAMBRA (Weber Bros., mgrs.) Columbian Burlesquers.

EMPIRE (J. J. Herk, mgr.) Bohemian Burlesquers.

FOLLY (J. J. Fennessy, mgr.) The Americans.

STAR AND GARTER (Wm. Bebee, mgr.) Knickerbocker Burlesquers.

BELVIDERE.—BERTHICK OPERA HOUSE (Loop & Dysart, lessees.) A Rogue's Honor 26; St. Heller 27; Sidetracked 31; Golden Girl Nov. 4; Sis Hopkins 9; Lyman Twins II; Miss Nobody from Starland 22; Maxwell-Hall Stock Company 29; Fighting Parson Dec. 10.

BLOOMINGTON.—NEW CHATTERTON (F. Raleigh, mgr.) The Monte Carlo Girl 26; John Nicholson Players 27; The Red Mill 29; The Girl of My Dreams 31.
MAJESTIC (Guy Martin, mgr.) Bert Earl, Campbell and Brady, Italia, good; George Haynes and Clancy Twins, good; Ruth Garnold, fair; Brenka's Parisian Models, excellent, week of 24.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl, mgr.) The Romancers 26; The Girl of My Dreams Nov. 2.
ORPHEUM (Sam Kahl, mgr.) John and Minnie Hennings, Queen Mab and Casper Wels, week of 24.

DECATUR.—POWERS' (Thos. P. Ronan, mgr.) The Girl of My Dreams Nov. 1; The Fourth Estate 5; Maude Adams 15.
RIJOU (A. Sigfried, mgrs.) Marco Twins, Louis Martell Trio, Dixon and Hanson, Cardoux, Sully Family, Pecola Aldgeta, Terre and Hyans, Watson and Little, Kingston and Thomas, Guerrero and Carmen week of 24.

ELGIN.—GRAND OPERA HOUSE (Thielen & Prickett, mgrs.) Happy School Klds, Margaret Williams and Company, The Raymond's, Billy Conklin 24-26.

FREEMONT.—RIJOU (Molehair & Casantti, mgrs.) Ethel Whiteville, Marquis and Lynn, Laura Ella, M. Hattie week of 23.
ORPHEUM (Pender & Foster, mgrs.) Sam P. Martin Company, Four Standard Quartette, Dot Washburn

(Continued on page 23.)

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WIG

CIRCUS WINS A VICTORY

Ringling Bros. Granted Injunction which Guarantees Them from Further Molestations on Part of State Revenue Officer. Court Decision Saves Showmen \$6,000

Anatin, Texas Oct. 20. (Special to The Billboard.)—Ringlings' circus won a victory in the district court Oct. 19, when John M. Kelley, attorney for the Ringlings, and Allen, Hart & Patterson of this city appeared before Judge Calhoun and secured an injunction against the state revenue agent from making further arrests of employees of Ringlings' Circus or issuing attachments against its property pending a further settlement of a question which is now in the courts.

The Judge decided that a day's performance from 2 o'clock in the afternoon until 10 at night constituted but one performance, and that but one license of \$250 should be charged.

This injunction prevented State Revenue Agent McDonald from collecting more than one tax for each day of thirteen days engagement of the great Adam Forepaugh and Sells Brothers Shows, United, commencing at Weatherford on Oct. 21, and terminating at Tyler on Nov. 4. The injunction also forbids Capt. McDonald from instituting civil or criminal suits and causing arrests in any attempt to collect more than one tax at each of thirteen places set out in the petition.

This injunction saves the Ringling Brothers \$6,000 or more, in license fees for the Forepaugh

and respective dates stated at each town and city, as follows:

Weatherford,	October 21st.
Cleburne,	October 22nd
Denton,	October 24th
Bonham,	October 25th
Sherman,	October 26th
McKinney,	October 27th
Ennis,	October 28th
Terrell,	October 29th
Marshall,	October 31st
Clarksville,	November 1st
Paris,	November 2nd
Greenville,	November 3rd
Tyler,	November 5th

2. That at each of said cities and towns, as before stated, it is intended by the plaintiffs to give one performance or exhibition of their circus and menagerie, said performance being known as a "continuous performance," beginning on or about two o'clock in the afternoon and lasting until on or about ten o'clock in the evening of the same day; that at each and all of said performances tickets will be sold and the purchaser thereof admitted under the following agreement or contract, which is printed on the back of said ticket in plain language, to wit:

A \$5,500 SADDLE.



Mr. J. T. Miller, of the 101 Ranch Wild West, says that this new saddle of his for which he paid \$5,500, "is, no doubt, the finest ever used in a wild west show, or that was ever manufactured for that purpose."

Sells Shows alone. The first of the continuous performances was given at Corsicana, where McDonald caused arrest to be made. The following petition was submitted to the court by counsel for the Ringling Brothers, which was granted by Judge Calhoun.

In the District Court of Travis County, Texas, 33rd Judicial Term, A. D., 1910.

To the Hon. George Calhoun, Judge of said Court:

Your petitioners, Al. Ringling, Alf. T. Ringling, Otto Ringling, Charles Ringling and John Ringling, doing business under the firm name and style of the Great Adam Forepaugh & Sells Bros.' Shows United, complaining of W. J. McDonald, in his individual capacity and as State Revenue Agent, the said McDonald being a resident of Travis County, Texas, and for cause of action shows to the court:

1. That the plaintiffs are the owners and proprietors of a circus and menagerie, exhibiting under the name of the Great Adam Forepaugh & Sells Brothers' Shows United, and as such have exhibited in the State of Texas during the months of October and November, A. D., 1910, of performances in various towns and cities of the State, one performance to be given in each of the following cities and towns, upon the re-

"This ticket is sold with the understanding that it admits the purchaser to enter the circus and menagerie and remain until the same is over or as long or short a time as the purchaser may elect during continuation of exhibition on the day of purchase, and with the understanding that the purchaser agrees that his leaving the tent discharges the Great Adam Forepaugh & Sells Brothers' Shows United, from further obligation. It is understood by the purchaser that no return check will be issued."

3. That in pursuance of the above expressed intention the plaintiffs have, at great expense, had printed thousands of tickets to be used at each of the places above indicated, have advertised at great expense in various ways on bill boards and otherwise in said cities and in the country adjoining, the fact that only one performance will be given at each of the said towns.

4. That the business of promoting and giving of exhibitions of a circus or menagerie, such as the plaintiffs have, requires men skilled and trained by years of experience in the business and requires managers and agents and employees especially fitted and qualified by such experience and by natural qualifications for the various positions; that it is impossible, upon short notice or within a short length of time, to supply or fill the places of said employees, managers or agents of the plaintiffs, and would be impossible before the circus ends this year, to supply or fill the places of any of the employees, managers and agents hereinafter referred to.

(Continued on page 22.)

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Of our many years of experience in tent building. Our name on your equipment means the best to be had. Your name on our list will put you in touch with the best. We give you free information concerning equipment that means dollars and cents to you. NOW is the time to write us—to delay is your loss.

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and all kinds of pet stock and song birds for sale. Also special sale including thousands Monkeys, Good money-getters. With harness, complete, \$10.00; \$5.00 cash with order. Write for further particulars. ATLANTIC AND PACIFIC BIRD STORE, 238 East Madison St., Chicago.

FOR SALE—A complete dog, pony and monkey circus, 1000 animals in number. 1 tent, 50x80, brand new; 1 tent, 20x40, new; 1 20x30 tent, 1 15x25; 10 lengths of seats, 3 tier high; 7 monkeys, 7 ponies, 1 mule, 40 dogs, 5 large banners. All paraphernalia complete and on the road, one of the best of its kind. For particulars, address S. H. Ben. Del., Columbia, S. C.

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"Quaker City," \$2.75, "No. 1 Royal," \$2.50

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ORGANIZING WILD WEST.

The Young Buffalo Bill Wild West and Congress of the World is an organization that will be launched the coming season and will bid for the public favor.

It is the intention of the managers to give faithfully and to portray history from the time of the landing of Columbus and the saving of Capt. John Smith's life by Pocahontas from her father, Chief Powhatan, and to follow the varying fortune and progress of American independence, also presenting in its entirety the surrender of Lord Cornwallis to Gen. Geo. Washington at Yorktown on October 19, 1771.

Harry E. Thurston, business manager of this organization, has had a varied experience in the amusement world, in a few seasons he rose from the position of ticket seller to that of special agent of Adam Forepaugh and Sells Bros.' Shows. He filled that capacity for two seasons, resigning in order to become business manager for his brother, Howard Thurston, the magician, traveling through Australia, China, Japan, Philippines, India and Europe. He was also the owner of Thurston Bros. Dog and Pony Shows. At the present time he controls the Chicago Museum and many other places of amusement in Chicago. He now has joined hands with Major C. F. Rhodes, general manager of the Young Buffalo Bill's Wild West Show, who has connected with exhibitions, parks, carivals and tent shows, both large and small, for the past twenty years, and promoted and launched a twenty-car wild west show last season under the name of Young Buffalo's Wild West. He was general manager of the enterprise, and only through managerial ability in making it a financial success, and retaining the wild west business thoroughly. Major Rhodes and Mr. Thurston have surrounded themselves with old and experienced heads of ability who have spent years in catering to the public in the amusement field, such men as C. W. McCurren, superintendent; Dave Hedrick, legal adviser; Harry W. Wright, contractor; Al. Martin, privileges.

DOWNIE'S DOG AND PONY SHOW.

The season of Andrew Downie's Dog and Pony Show came to a close at St. Charles, Ill., Oct. 14. The show was on the road twenty-seven weeks and covered a distance of nearly eight thousand miles. The outfit was shipped direct to winter quarters at Medina, N. Y., by special train, arriving there Oct. 15, a run of 619 miles.

There was but one accident, and that on the closing date, when a portion of the reserved seats fell at the night performance, but no one was injured.

LEVI J. NORTH.



Levi J. North was born in the township of Newton, Long Island, N. Y., June 16, 1814. He apprenticed himself to Isaac Quick of the circus firm of Quick and Mead in 1828. The show shifted from New York to Richmond, Virginia, by schooner, making the trip in nine days. Music for the circus was supplied by a Dutchman named Sanders who played the hurdy-gurdy and the performers took turns in beating the bass drum. The canvas was about fifty feet across and the expenses averaged from \$35 to \$40 per day. French, the advance man, provided the show on horse-back, announcing its coming by a sheet the size of a quarter-sheet program. Young North made his first appearance as an equestrian at Camden, S. C. in the years that followed. He toured the South, West Indies and South America extensively and achieved unparalleled success in London as a valet, defeating all contestants. North's greatest feat was accomplished with Billy's Circus at Henley, England. In the summer of 1839, when he turned the first somersault ever accomplished while standing on the back of a running horse. He first performed the feat in the United States with Welch & Bartlett's Circus at the Bowery Theatre, New York, in 1840. During his career in this country, North was the equestrian star par excellence and made many triumphant tours, at times directing his own companies. As early as 1856 he constructed an amphitheatre in Chicago. He died at Brooklyn, N. Y., July 6, 1885.

The trip to the South for the winter was abandoned on account of being unable to arrange with the railroads to handle three cars on their regular passenger trains. They would handle two, but not three, as their trains were too heavily loaded to make connections with three extra cars.

The show is now being enlarged to an eight car show, one advance and seven with the show for next season. A complete new equipment is now being secured, and the show will open early in April. A whole new outfit of canvas, both menagerie and big top, was spread for the first time at Duluth, Minn., two weeks before closing. The menagerie will be a three pole top, the big top, four pole. Fourteen cages of animals, seventy-five head of ponies, sixteen head of draft stock, and about forty dogs and monkeys will be carried. A first-class side show will also be carried, and the street parade will be a feature.

The following performers and musicians closed with the show: Mr. and Mrs. Roy Bush, The Cromwells, Bray and Hatz, Walter Allen, B. E. Taylor, W. Miller, J. H. Cagnier, M. C. Sherman, N. P. Hambley, I. Hughes, A. B. Baker, C. E. Andrews, Wallace Bush, H. C. Willard, W. O. Jones, W. McKenna, H. Pryor, Frank Wallace, John Cameron, Robert Thatcher, W. J. Thatcher, Murray Thatcher, H. N. Servoss, Mr. and Mrs. Brody, Master Mossey Brody, H. W. Lewis, Eddie Wolfe, Wm. Walker, George Ward, H. J. Rogers, M. Hebler, M. Dyer, Albert Carpenter, S. E. Lucas, R. Gilbert, Perry Chadwick, Oscar Myers, Albert Stevenson, and J. C. Spilwick.

JOHN LOWLOW,



The old circus clown who died at Cincinnati, October 18.

CIRCUS GOSSIP.

Our San Francisco office received authentic news of the death of Jolly Trixie, the Fat Girl, which occurred on board of the Steamer Zealandler, en route from Honolulu to Australia which left Honolulu 8 p. m. The report says that dysentery was the cause, and that the body was packed in ice for several days until the Fiji Islands were reached, where the remains were buried. Jolly Trixie was the feature attraction of the Chas. M. Abrams Platform Shows, and was on a tour of the world. She was very popular, and proved a big money maker.

Peter Taylor, animal trainer, has resigned his position with Frank C. Postock, and is now with Bartlett's Hillside Park training one of the largest troupes of animals ever put together in this country, including lions, tigers, leopards, etc. Mr. Taylor is a young English trainer, and has had a world-wide experience with animals in Europe, and was also with Carl Hagenbeck in Germany, and Acarido in Russia. He was brought to this country by Frank C. Postock.

Following is the up-to-date roster of Sun Bros.' Advertising Car: Geo. H. Beckley, manager and press agent; Bert Moore, F. Bowers, F. Riley, C. Florida, Geo. Nelson, G. Smith, F. Maloney, W. Cato, W. J. Suggs, F. Cooper, Tom Durling, F. DeVoss, N. McNary, P. Smith, Jack Devoay and F. Fleming, billposters; C. Carbridge, in charge of banners; Riley and Maloney look after the railroad excursion billing; M. E. Haldebrand is chief.

The Mollie Bailey Show continues to do a capacity business in Texas. The show has been running almost the year around for over forty years. The outfit will be enlarged next season, and two new steel cars and an automobile for the band will be in evidence. Members of the show visited the Barnum and Bailey Circus at Dallas. The Mollie Bailey Show will go into winter quarters at Houston, Texas, about December 20.

Roster of Advertising Car No. 2, Jones Bros.' Buffalo Ranch Wild West: Rex Hoon, car manager; Chas. Masie, boss billposter; Aaron Fuller, lithographer; Chas. Conors, Andy Gray, Pop Hayes, Joe Mayer, Dick Adams, Jno. Frieberg, Happy Washburn, billposters; Geo. Stevenson, in charge of banners; Johnnie Benton, porter; Jeff Price, chef.

Mike, the newsboy elephant, of the herd of performing elephants with the Forepaugh-Glasscock Shows, created a sensation at Kemp, Tex., selling papers for the benefit of the orphan's home. Mike is the big free act with the show.

The camel belonging to the Forepaugh-Glasscock Shows, which was recently injured at Ben-

ton, Ark., will soon be able to resume its high diving act. It is claimed that it is the only high diving camel in the world.

Sun Bros.' Advance Car, under the management of Senator Geo. B. Beckley, has been on the road since the twenty-first day of March. During that time not a day has been lost, nor did any accidents occur.

The first section of Ringling Bros.' Circus was delayed five hours in reaching Durham, N. C., on account of a wreck between Greensboro and that city. The afternoon performance was delayed on this account.

Kentworth LaChoisser, calliope player, formerly with the Floating Theatre World, closed recently with the Young Buffalo Wild West and Texas Rangers Company. He has been re-engaged for next season.

Tossing Decker, eccentric juggling comique, has finished a season of twenty-six weeks with Bartlett's Dog and Pony Show. He is now with Sun Bros.' Show.

D. D. LaRue, general agent, and Thos. Altou, local contracting agent, closes a season of thirty-three weeks at Birmingham, Ala., Nov. 3, ahead of Jones Bros.' Buffalo Ranch Wild West Show.

The Aerial Posters have closed with the Forepaugh-Sells Bros.' Shows, and joined the Forepaugh-Glasscock Show. They do an up-side-down wire and double flying trapeze act.

Dr. Geo. G. Webster, specialist on menagerial animals, formerly chief veterinarian with the Barnum and Bailey Show, will sail Nov. 2 en route to Hamburg, Germany.

Jack LaZetta, contortionist, is with the Forepaugh-Sells Bros.' Show.

WANTED—WILD ANIMALS

Ponies, Educated Horses, Mules, in fact, anything in the animal line. RONAVITA, Bergenfield, New Jersey.

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Send for a free sample of our new C-G Rain Test circus drill—something new, patent double-edge weave, much closer than other makers use.

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"ZIP"

P. T. Barnum's Original WHAT IS IT? Feature of Freakdom. CAPT. O. K. WHITE, Manager, care Billboard.

GOLLMAR BROS.' SHOWS

En Route Season 1910

The ROBERTOS SENSATIONAL KNIFE THROWERS MAKING GOOD

Mlle. CLIFFORD CELEBRATED SWORD SWALLOWER

THE BUYERS' DIRECTORY TELLS YOU WHO AND WHERE.

Circus Wins a Victory.

(Continued from page 20.)

5. That in order to give the proper performance or exhibition of said circus or menagerie, it is necessary to have large tents and carry many wagons, horses and cages and a great deal of property and paraphernalia that must be moved very quickly; that the business of exhibiting a circus and menagerie calls for prompt and immediate action as soon as a performance in one city or town is ended and requires great swiftness and celerity in moving the vast amount of property, including horses, animals and wagons and paraphernalia for one exhibition from one town to another in order to give said performance as contemplated and advertised; that a delay of a very few minutes may and will disarrange the whole order of moving said show and on account of having to move said show on especially arranged railroad schedule, a few minutes' delay will disarrange said schedule and materially interfere with the transportation of said property to the next town, and is liable to prevent at the said property and paraphernalia arriving in time to successfully give its performance in the manner advertised, and in this way will lose a vast amount of patronage, that it is impossible to calculate or determine and in this way plaintiffs will suffer irreparable injury.

6. The plaintiffs would further show that they expect to tender and pay, in each of said towns and cities above named, the amount of tax required by law, as an occupation tax for giving or exhibiting one performance at each of said places and expect, in good faith, to pay and tender to the tax collectors, as required by law, before the giving of each performance, the full amount of the tax required by law.

7. The plaintiffs would show that the defendant, W. J. McDonald, is acting as State Revenue Agent and in his individual capacity, in the acts and things hereinafter complained of; that notwithstanding the fact that the plaintiffs intend, in good faith, to tender and pay to the collectors of taxes in the various counties, the full tax required and proscribed by law for the giving of said performances, the said defendant, W. J. McDonald, has, both as an individual and as State Revenue Agent, given instructions to each of the tax collectors in said places, as petitioners are informed and verily believe, to the effect that they shall collect from the plaintiffs a tax for two performances at each of said places, and have also, as plaintiffs are informed

agents and managers of the plaintiffs are arrested or the property of the plaintiffs attached, as threatened, and has been done heretofore by the defendant and under his instructions, the plaintiffs will suffer greatly in reputation because they are held out to the public, and especially in authorized interviews by the defendant to the press of the State as being law-breakers and violators of the laws of the State, to plaintiffs' damage for which no adequate remedy at law exists.

9. That in doing the things or in threatening to do the things above enumerated, the defendant is acting without any authority of law and as these plaintiffs verily believe, for the purpose of harassing, annoying and vexing the plaintiffs and for the purpose of illegally forcing the plaintiffs to pay a tax not required or proscribed by law; that no adequate remedy at law exists in case the defendant pursues the course that he has been pursuing with reference to the plaintiffs and threatens to pursue in the future for the reason that even if the agents and employees of the plaintiffs are acquitted, it will involve the trial of a great number of cases, involving identically the same state of facts, and the great expense, annoyance and trouble, and will take the said employees' and agents' time and attention away from the show or exhibition, and prevent the giving of a successful exhibition by the plaintiffs, as advertised. That the damage thus done, while very large, cannot be accurately or even approximately estimated in dollars and cents, and therefore no suit for damage against the defendant, either in his individual capacity or official capacity, even if he were able to respond in damages, will lie.

10. That as an evidence of good faith of these plaintiffs in the matter, before the plaintiffs started the exhibiting of said circus and menagerie in the State of Texas, they offered to the defendant, in writing, by their duly authorized agent, to secure the payment of all taxes, which it was held that the plaintiffs were liable for, and give a bond with the American Surety Company, a corporation authorized by law to give such bonds in the State of Texas, upon either one of the following conditions:

(1) Said circus company will make a statement of the facts and circumstances constituting one performance and if accepted by the State hereby agrees to accept service, join issue in an action thereon in court, to try and determine as a test case all legal questions involved and the respective rights of the State and circus company.

by law, showing the defendant's utter disregard of the law and his intention to harass, vex and annoy the plaintiffs with unjust, illegal and unfounded complaints and suits, thinking by bringing a multiplicity of suits and instituting a great many criminal proceedings, that the plaintiffs will pay the tax, not authorized or proscribed by law, rather than go to the expense, trouble and annoyance of fighting the criminal proceedings and attachment suits.

Wherefore, plaintiffs pray that upon final hearing hereof, that your honor grant your most gracious writ of injunction restraining the defendant from instituting or causing to be instituted or incited or direct any other person to do so, any suits of a civil nature against the plaintiffs, their agents or employees, or any criminal proceedings against the plaintiffs or any of their agents or employees, growing out of the matters any thing herein alleged; that pending the final hearing of this petition, that a temporary restraining order be issued, restraining the defendant from instituting or prosecuting any civil or criminal proceeding against either of the plaintiffs, their agents or employees, on account of the matters and things above alleged. Plaintiffs further pray for general relief.

JOHN M. KELLEY, ALLEN HART & PATTERSON, Attorneys for Plaintiffs.

I, J. M. Kelley, do swear that I am the authorized attorney for the plaintiffs in the above titled and numbered cause; that the facts stated in the foregoing petition are true where stated to be true, and where stated upon information and belief, I verily believe them to be true.

JOHN M. KELLEY,
Subscribed and sworn to before me by J. M. Kelley on this, the 19th day of October, A. D. 1910.

Notary Public, Travis County, Texas.
October 19, 1910.

Upon the filing of a good and sufficient bond by the plaintiffs herein in the sum of \$7,500.00, conditioned as required by law, and conditioned also that the plaintiff will pay to the State of Texas all taxes and interest and penalties and other sums of money that they may be adjudged to pay by the final result of this litigation or any other suit or suits instituted in any court of competent jurisdiction to collect any taxes adjudged to be due by virtue of the giving the

tions in the South, is a gentleman who will see that you have no dull moments during your stay in Knoxville.

The 101 Ranch Show is now playing the South in States east of the Mississippi and doing a big business. In spite of the fact that the 101 did not go very far west this season and played almost continuously in the same territory with other smaller wild west outfits and had several close stands to a couple of the big circuses, they report this as the best season they have ever had since taking to the road.

Saw Col. Wm. Lavelle, the man that looks so much like Col. W. F. Cody, here in Chicago, and learn that he is to head a big brand new wild west organization next season. He was formerly identified with Rhoda Royal's Indoor Circus and Wild West and Seaver's Young Buffalo Wild West.

The Flying Jordans, who have been a big feature with Paul's Fireworks Show, sailed from New York, October 15, for Amsterdam, Holland, where they open an extended European engagement.

Am glad to learn of the big hit Harry DeMario, the frog man, formerly of the Ringling Show, has made in Europe. He was recently presented with a beautiful diamond-studded gold watch by Queen Wilhelmina of Holland.

There was a telegram for Tom North at the Colonial Hotel in Knoxville when I left. I inquired why they did not forward it on and was informed they had tried four different towns, but as fast as they learned where North was upon inquiry again, heard he was somewhere else. Always knew you were a hustler Tom, but did not think you could out-face the telegraph. The ice chest has been packed away.

Will Rogers, fancy rider, "the of the chewing gum," writes me he has been resting for the past six weeks on his ranch in Oklahoma, having the time of his life. His father, "Uncle Clem" Rogers, formerly Governor of the Cherokee Nation, says this visit of Will's has made him feel twenty years younger.

Mr. and Mrs. Dell Blanchett, formerly cowboy and cowgirl with the 101 Ranch, but now employed by the Bison Film Company, of Los Angeles, Cal., entered into a contest with the cowboys and cowgirls of the Irwin and Hershig Cheyenne Show at Sacramento, Cal., on Sept. 8, 1910.

Mrs. Clayton Danks, of Wyoming, won first money over Mrs. Bertha Blanchett in the women's cow, pony race.

The Ringling Brothers.



ALF T.

JOHN.

OTTO.

AL.

CHARLIE.

and believe, instructed said tax collectors, or is threatening so to do, to arrest the various agents, employees and managers of said circus and menagerie, six hours in advance of the giving of any performance in each of said towns, and to sue out a writ of attachment and have the property of the said plaintiffs engaged in the giving of such exhibitions and performances attached for the purpose of collecting illegal taxes, although the plaintiffs are not liable for more than one tax; that in order to show that the defendant expects and intends to execute the threat and instructions that he had given, he has already caused the arrest of employees and agents of the plaintiffs engaged in other portions of the State of Texas in giving exhibitions of a circus and menagerie, and controlled by plaintiffs, and although upon a trial before a court of competent jurisdiction, upon the merits of the controversy, an employee thus arrested was acquitted and discharged and the court justly determined that only one performance was given, and that the exhibition or performance given by the plaintiffs constituted only one performance, the defendant still threatens and intends to and will unless restrained, the plaintiffs verily believe, have various employees, agents and managers of the plaintiffs arrested at each and all of the above mentioned towns.

8. The plaintiffs would show that unless the defendant as an individual or as acting State Revenue Agent, is enjoined and prohibited from doing the acts and things above mentioned, that the plaintiffs will suffer irreparable injury in this:—that they will likely lose a great deal of patronage from the shows and exhibitions in various towns, as above indicated, that they will lose the services of agents, managers and employees, because of such arrest and taking them away from their business; that their places cannot be filled within a reasonable time or before November 3 and in this way a successful and profitable exhibition or performance cannot be given and the damage thus sustained by the plaintiffs cannot be accurately estimated or foretold, and no adequate relief can be given in a civil suit for damages against the said McDonald; that if attachments are issued and levied upon the property of the plaintiffs it is liable to seriously interfere and will interfere with the present and proper movement of said show from one town to another, prevent the giving of successful performances, as advertised by the plaintiffs in said towns and will cause irreparable damage to plaintiffs for the loss of patronage that cannot be accurately estimated and calculated, and no adequate remedy is afforded to plaintiffs in an action for damage against the defendant, McDonald; that if the employees,

(2) Or, said circus company offers to have a test case made upon the facts constituting the first of said performances at the respective town named, accept service, and proceed to trial, with due and convenient speed, and agrees that all remaining performances and exhibitions, in which said questions are involved, given by the said company in the State of Texas during the season of 1910, shall be governed by and abide the final result of said trial.

(3) Said circus company offers to join all cases arising under said libRARY as actually carried out by virtue of the dispute between the State and said circus company as to the license tax collectible under their respective particular charges made for general admission and reserved seats, and whether said or certain exhibitions as conducted by said circus company legally constituted one or more performances for which separate fees are collectible. In one suit, accept service and try at the same time separately the issues of each respective case.

11. That the plaintiffs are advised by counsel of reputable standing that they are not liable but for one tax in each of the cities and towns mentioned, under the facts and circumstances as above detailed and as they expect to carry out, that a court of competent jurisdiction, under the same or similar circumstances has held that they are not liable but for one tax at each place, and that the performance, as given, was only one performance and a continuous performance, and that plaintiffs have made every effort to have the defendant and the proper officers test the question either in one suit, as one exhibition, or in a suit involving all of the exhibitions, but the defendant has declined to institute a civil suit, as is authorized by law, to test the question in either of the ways suggested, but has started out with the expressed intention of arresting the agents and employees of the plaintiff, or have them arrested, at each of the towns and cities above named, and attach the property of the plaintiffs for the amount of the tax illegally claimed and undertaken to be collected by the defendant, although the plaintiffs are amply solvent and able to pay many times over the amount claimed by the said McDonald. That the said defendant has instructed and will instruct, as the plaintiffs are informed and believe, each of the tax collectors in the various counties where the plaintiffs expect to exhibit their circus and menagerie, to arrest and attach six hours in advance of the performance, whereas the law does not authorize any such arrest until after the exhibition has been given. If it has been given without the payment of the proper tax, and no liability arises to the State for the tax until after said performance is given without paying the proper tax proscribed

performances or exhibitions at the places and the times named in the annexed petition. The Clerk will issue and cause to be served upon the defendant, W. J. McDonald, as State Revenue Agent of the State of Texas, and individually, a temporary injunction or restraining order as prayed for in the annexed petition, until the further orders of this Court, restraining and enjoining the said defendant, W. J. McDonald, his agents and employees, from instituting and from prosecuting any civil suit or suits or criminal proceedings or inciting or directing any person or persons to institute or prosecute any such suits or criminal proceedings against the plaintiffs, or any of them, their agents, managers or employees, for the collections of any State tax, except for one performance at each of the places and on the dates stated in the annexed petition. And in the event plaintiffs shall, at or before the commencement of the exhibition at said respective places and on the dates named, pay to the proper authorities, the State tax proscribed by law for one performance or exhibition, at each of said respective places no suit or proceeding shall be instituted or prosecuted by the said defendant, his agents or employees, against the plaintiffs, or either of them, or the agents, managers or employees of said plaintiffs because of the non-payment of the State tax for more than one performance, until this case shall be heard and determined, or, until the further orders of this Court herein made and entered, upon any motion to dissolve this temporary injunction herein filed.

GEORGE CALHOUN,
District Judge.

HERE AND THERE.

By GUY WEADICK.

(Chicago, Oct. 27.—) Left Knoxville, Tenn., and the Appalachian Exposition grounds the day following the close of the biggest exposition held in the South. Most of the concessions which were booked by the United Fairs Booking Association, of 304 Schiller Building, Chicago, went to the big shows at Montgomery, Ala., and the State Celebration at Columbus, Ga. In Mr. Warren and Mr. Harris, the United Fairs people have a couple of up-to-date hustlers from the word go. That is, no doubt, the reason of the concern's wonderful success, having the services of such really competent showmen.

Wish to say here to all folks in the business when visiting Knoxville, be sure and look up Mr. Guy Smithson, The Billboard representative, who, besides being thoroughly versed in every branch of show business and its present condi-

The Irwin and Hershig outfit offered \$100, standing offer, to any outsider to ride the original bucking outlaw horse, "Old Steamboat," a bronk that is known wherever there are bucking horse riders. Art Acord, a cowboy, who hailed from Los Angeles, Cal., and claimed he came up to Sacramento especially to win the purse, blindfolded and saddled and rode "Steamboat" for two minutes and a half successfully. But on his arrival at the judges stand was told that he had not lived up to certain conditions which governed the riding of bucking horses. The crowd in the stand hissed and cried "Fair Play to California." Some one called out "Tass the Hat." This was done by some friends of Acord's and about \$50 was collected and turned over to Acord while the crowd cheered. Then Chas. Irwin, manager of the Cheyenne outfit, announced through a megaphone that the \$100 purse would be awarded to Acord in front of the grand stand. The crowd cheered themselves hoarse when the announcement was made.

Dell Blanchett, of Los Angeles, was pitted against Buffalo Vernon, of the Cheyenne Show, for the championship in the steer "bull dogging" contest. The event started on Wednesday and each man was to leap from the back of a running horse to the horns of a wild steer and by main strength throw the animal to the ground.

Wednesday, Sept. 7, Vernon, 34 seconds; Blanchett, 33 seconds.

Thursday, Sept. 8, Vernon failed to make a showing; Blanchett, 2 minutes, 50 seconds.

Friday, Sept. 9, Vernon threw his steer twice but each time it got away. Vernon had his wrist broken at the Cheyenne, Wyo., contest and that probably had something to do with his bad luck; Blanchett, 16 seconds.

First prize, \$100, Blanchett.

Second prize, \$50, Vernon.

Understand that a prominent sportsman is arranging a big riding and steer "bull dogging" contest to be held in New York City early next spring, and if possible to have Bill Pickett, Buffalo Vernon, Tom Mix, Dell Blanchett, Pat Long contest for the world's championship and a handsome purse.

The Kirrh Bros., of Modale, Iowa, have just pulled into winter quarters after a successful season of playing fair in the middle West with the Wild West which is called the A. K. Ranch Real Wild West. They open in April with a three-car wild west to play parks and fairs.

Geo. W. Meyers is erecting in Detroit, Mich., a \$20,000 vanderville house. Four acts a week will be booked. Price of admission will be ten cents. The house will seat about 600, and will be opened December 1.

Roller Rinks and Skaters

A SUCCESSFUL RINK

THE HOCKEY ASSOCIATION

The Popularity of the Metropolitan Rink Gives the Lie to Reports That the Skating Craze Is Waning

Formed in Chicago at Meeting of Illinois Athletic Club Last Week. Contests will be Held from Time to Time—Rink News

By JULIAN T. FITZGERALD.

New York, Oct. 29.—With stories pouring in from every side of the country, and from points abroad, that the craze for roller skating—that most delightful pastime—is rapidly waning, and that it is but a question of days before the sport is relegated to the collection of "has-beens," it is interesting to note what the status of roller skating is in New York City—from which city, if you will remember, the most recent craze for roller skating, starting in 1905, had its inception. It is a well-known fact that most crazes and fashions that have gripped the people throughout our country have been instituted in New York City, and from that center of fashion, have spread with more or less malignity. Just so with roller skating.

Conceived in 1905, by a party of men who have long since dropped out, roller skating was reintroduced to the New York people at the Metropolitan Roller Rink. It took hold immediately, and during the next few months, there followed such a craze for roller skating that will perhaps never be repeated. Rinks sprang up like mushrooms in a marsh, and every little hall that could be made available was soon transformed into a skating palace. Roller skating became the one topic of conversation, and the fever spread to the outlying towns, and thence all over the country.

The craze lasted for about a year. Then interest began to wane, and one by one the many rinks were compelled to close their doors. The Metropolitan Rink, with its splendid location, and superior fittings, continued for a while longer than the others. Then, about April, 1908, things began to look serious at the Metropolitan Rink. It was then, when things looked blackest, and it was a serious question whether or not the last rink in New York would not be compelled to close its doors, that Mr. John P. Magner jumped in and took the helm. He had been connected with the rink since its opening as assistant manager, and had strong ideas concerning the possibilities of roller skating in New York. He immediately closed down the building, and commenced its entire remodeling and overhauling. In a few months, the rink, entirely renovated, was again opened to the public. Its new motto was: "The first and now the ONLY roller rink in the city." Under its new management, the rink catered strongly to the better element of New York, and with that end in view, was run on the strictest lines. For two years the idea has been more or less of an experiment, but now that the plan has been tried, and proven successful, it speaks well for the management of Mr. Magner. For the past two years it has enjoyed more extensive popularity than ever before, and is thronged continually with skaters, who would no more think of giving up the "Met" than of giving up their meals.

As has been said, a vital reason why roller skating still continues in New York can be found in the fact that the local society, the most particular in the world, has set its seal of approval upon the sport, and it is no uncommon thing to see the leaders of wealth and fashion at the rink more than once daily. They have arranged exclusive clubs for the pursuit of roller skating, which meet weekly, and at these meetings, there are as many well known people skating as ever graced the ball-room at the most exclusive cotillion.

Another feature of the rink is the number of children who are to be found on the floor during the afternoon and morning sessions. This has been largely brought about by the annual school children's carnival, which has become a fixed institution for the past three years. The last event of this character was held on Tuesday, August 30, of this year, when over one thousand children enjoyed the hospitality of the management. Each child not only received free admission to the rink, but also skates, while a corps of capable instructors carefully watched over the children and rendered assistance whenever necessary.

The pleasure of skating at the Metropolitan Roller Rink is greatly enhanced by the splendid floor surface, which is entirely replaced once each year, and kept in perfect condition by frequent sand papering. In fact it is the boast of the management of the rink that the entire length and breadth of the floor is without the slightest imperfection, which would tend to detract from the maximum of enjoyment.

For the lovers of speed skaters, Manager Magner has set aside Thursday night as the "Race Night," and each week at least one roller skating race is provided on that night, which brings together some of the fastest skaters in the East.

The management of the Metropolitan Roller Rink is making a statement rather than a boast when it states that the rink has become an institution in New York, and there is a strong possibility that it will continue at such for many years to come.

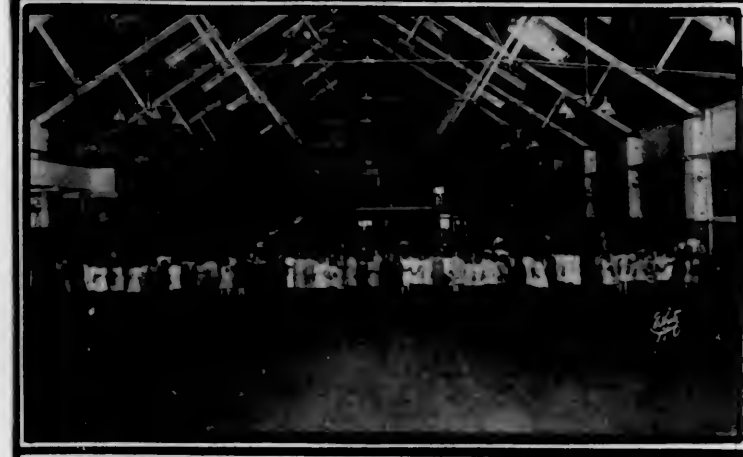
OPENS NOVEMBER 5.

Des Moines, Ia., Oct. 29.—The Coliseum will be opened as a roller rink, November 5, under the management of S. Waterman. The rink has a skating surface of 104x80 feet. The equipment of the rink will consist of 1,000 pairs of Winstlow skates fitted with fibre rollers. W. F. LaSalle, the exhibition skater, will be associated with Mr. Waterman as assistant manager.

RINK NOTES.

The Coliseum Rink, Davenport, Ia., which was opened October 1, has been doing very good business, notwithstanding the very warm weather.

Mr. DesRosiers and Miss Etouille Jobe are playing an engagement at the Auditorium Rink, Oklahoma City, Okla.



INTERIOR AND EXTERIOR VIEWS, METROPOLITAN RINK, N. Y. CITY.

NEW HOCKEY ASSOCIATION.
Chicago, Ill., Oct. 29. The Chicago Hockey Association was born at a meeting held at the Illinois Athletic Club this week. A constitution and by-laws were adopted and it was arranged to hold contests to decide on the class of the players. Officers of the association were selected as follows: Charles J. Donnelly, president; E. A. Stewart, vice-president; Dr. W. H. Hayes, secretary and treasurer; E. E. Davis, recorder. The eight clubs which comprise the league are as follows: I. A. C., West Side, West Side, Tom Murray, White Sox, Riverside, Lake Shore, Mohawk and Shamrock. It is also expected that four or five more clubs will seek entrance to the association. Games will be played three times a week.

ELIMINATION NOVICE RACE.
It took two heats to decide the first semi-final of the novice elimination race at the Ice Palace Monday night, October 24. In the first heat the following skaters faced the starters: Nels Jacobson, Harmon Newell, Albin Zahnen, William Kolkmeier and Harry Mikkleson. The race was won by Mikkleson, Jacobson, second; Kolkmeier, third, and Zahnen, fourth. Time was 1:37 2-5. After the race Mikkleson was disqualified, the heat going to Jacobson.

The second heat had the following starters: Joseph Dickinson, John Olson, E. J. Smith, Fred J. Marzloff and William A. Boyce. Boyce, with a fine sprint won the heat, second position going to Smith, Olson finishing third. Time, 1:39. One more semi-final will be skated next Monday night and the following week the grand final will be skated. Thursday night the two-mile handicap for amateurs will be skated. Many dark horses will be seen in this race. Anderson, Halvorson, Foy Gunderson and Welch are some of the probable scratch men. This is the second handicap of a series of three for three silver cups.

DERBY AT HUMBOLDT PARK.
At the meeting of the Board of Control of the Western Skating Association held at room 511, Western Union Building, Chicago, last Monday night, a sanction was awarded to the Slepner Athletic Club of Chicago to hold their annual skating Derby at Humboldt Park Lagoon on New Year's Day, January 1, 1911. This club is one of the most popular athletic clubs in the West and promote many skating events during the winter season.

MORRIS WOOD BREAKS RECORD.
The world's record for barrel jumping which has been held jointly between Morris Wood and Peter Sinnerud, made at Cleveland, O., two years ago, now broken by Morris Wood, the world's fastest skater, on October 9, at the Ice Palace, Chicago, when he cleared ten barrels with a little room to spare. The record made before by Wood and Sinnerud, was considered to be a great feat, but the performance of Wood in breaking the world's record was something wonderful. Wood has been in training at the Ice Palace since its opening on Sept. 17, and had been jumping eight and nine barrels each evening. On this particular night he said he was going after the record, and he made good.

GREAT HALLOWEEN PARTIES.
Edgewater, Sans Souci, Riverview and Madison Gardens have all planned for a great time on October 31st, in the line of Halloween parties. Edgewater has always made special arrangements for the society folks on this night while Sans Souci, Madison Gardens and Riverview have always given costumes and prizes. Races and other features have been added and one of the best times of the season is expected at these rinks.

HOLD EVENTS AT ICE PALACE.
At the last meeting of the Board of Control, a motion was passed that the Western Skating Association should apply to the International Skating Union of America for a sanction to hold the International Championships at the Ice Palace. A race meet of this kind would bring together all of the greatest skaters in America, and would be a means of stirring up the skaters throughout the United States. Application has been made to Secretary Fred H. Tucker, of the International Skating Union.

SLEPNER CLUB AWARDED CUP.
The Western Skating Association has awarded the Slepner Athletic Club a beautiful silver loving cup to be presented to the skaters scoring the greatest number of points in the races, known as the Slepner Derby, held at Humboldt Park on New Year's Day.

HERMAN LEWECK ESTABLISHES RECORD.
Last week, Herman Leweck, of Milwaukee, known as the dare-devil skater, in an attempt at backward jumping, established a new world's record over hurdles. Leweck placed the record at three feet, six inches, making one of the greatest jumps of this kind ever witnessed. The previous record for this kind of jumping was less than three feet. Leweck, who takes the part in exhibition of a new beginner on skates, goes through the most daring stunts ever produced before a skating public. In several of his attempts he has been injured and laid up several days at a time.

WEST SIDE TEAM VICTORIOUS.
The hockey game at the Ice Palace on Tuesday night, Oct. 25, was a one-sided affair for the West Side Club, winning by a score of 8 to 0. While there were some excellent plays and good team work on the part of the Riverdale Club, they showed lack of practice throughout the game and the great speed in superior playing of the West Sideers was plainly in evidence.

Campbell and Foley are the West Siders who did the scoring.

PLANS NOVEL SKATING RACE.

Henry J. Lenon, Chicago athletic enthusiast, issued a challenge some time ago offering to match Norval... a professional skater, against any ice skater in the country...

Mr. C. J. Schultz has accepted Lenon's challenge and has named Spooner, an amateur Canadian champion, to carry his money. The match will be closed within a few days.

ANDERSON IS WINNER.

A. C. G. Anderson, of the Illinois Athletic Club, and former Western amateur champion, who skated his initial race last Thursday night, after an absence from the track for two years, won the second handicap race of two miles of a series of three handicap races for three silver loving cups, at the Ice Palace.

After the fifth lap, Anderson began passing the leaders, the pace being too much for the other scratch men. Before the first mile was covered, Anderson had lapped all the skaters except Otto Larson, a 75 yard man, who put up a game race.

RINK NOTES

L. D. Mathis, owner of the Roll-Away Skating Rink, is spending a few weeks at his rink in Portland, Me., which is also christened the Roll-Away Rink. H. C. Haskell is managing the rink in Mr. Mathis' absence...

SEATTLE, WASH.

Henry Hadley, conductor of the Seattle Symphony Orchestra, has accepted invitations from Eastern symphony orchestras which he will conduct as a guest next month.

Charles H. Green, business manager of the Seattle Star, fell through an opening in the floor of the press room and suffered a fracture of three ribs. Mr. Green is a great favorite with Seattle theatre managers and road companies...

A gigantic steel truss, weighing 1,500,000 pounds, and costing \$40,000, the largest of its kind west of Chicago, which will span the eighty-foot space across the new Orpheum Theatre, was installed October 16.

The many theatrical people who have visited Seattle will undoubtedly be pleased to learn that a permit has been taken out for a forty-two story building on the corner of Yesler avenue and Second avenue, to cost one million and five hundred thousand dollars.

11 First Street, New York. Mr. Cylinder Piano Organs, single action and with hand-dolly attachment, for Skating Rinks, Merry-go-rounds, Tent and M. P. Shows, etc. New music to order. Specialty in second-hand pianos with new music at reduced prices.



of the Smith Typewriter Co., of Syracuse, who owns other large buildings in Seattle, is the owner.

David Simon, representing an Eastern syndicate that is establishing a great wheel of burlesque theatres throughout the West and South, in Seattle and has taken an option on one of the best business locations in the Pike street section.

The patrons of the Lola Theatre are promised one of the grandest houses in the city as Manager Alex. Pantages will change the whole interior and will effect sweeping changes in the style of its architecture.

The amusement carnival for the benefit of the Anti Tuberculosis League at the Grand, October 19-22, was a great financial success as several thousand dollars was turned over to the committee in charge.

Representing a syndicate of Eastern capitalists, Henry Broderick has taken an option on the Seattle Theatre property at the Northwest corner of Third avenue and Cherry street for \$300,000.

LEM A. SHORTRIDGE.

BIG PARK FOR ROME.

Frederick T. Cummins, the well known American showman, writes from Rome, Italy, as follows:

"I am now located in Rome and am down to business as one of the directors of the Rome International Amusement and Construction Co., Ltd., who are the proprietors of Luna Park and Zoological Gardens.

We are installing our different concessions, shows, games, riding devices and attractions, as well as one of the most beautiful restaurants, constructed along modern lines with roof garden, etc. The cost of this restaurant alone is over \$25,000.

The municipality of Rome is expending \$200,000 in beautifying the ground and installing the Zoo. Our company is expending on attractions, shows, games, riding devices and Hummelton \$300,000, and holding a reserve fund of \$75,000 in the treasury, making a total of \$575,000 that is being expending on this Park and Zoo.

Our company has registered the name of Luna Park, which bars any one else from using this name in this country. We already have options for parks in Naples, Florence, Genoa and Milan for which we are organizing subsidiary companies.

The following shows and attractions will be in Rome Luna Park for the grand opening on January 1, 1911. Mountain Scenic Railway, Japanese Tea Garden, Messina, Circle Swing, Joy Wheel, McConnell's Somell Village, Old Mill, Water Rides, Cinematograph (picture show), Chutes, The Deluge, two miniature railways, Double Whirl, Capt. Barber's Equimaux Village, Katzenjammer Castle, Automatic Bank Arcade, New York to the North Pole and many other smaller attractions and privileges.

The directors of the company are: W. Longman, chairman; M. Bolossy Kiralfy, Marquise Luigi Serra di Cassano, Amos M. Barber, F. E. Coe, Frank C. Bostock and Frederick T. Cummins. I promoted the proposition and afterwards took in Capt. Barber a partner and co-render to the corporation, and I am at the head of the entire enterprise.

PATTERSON'S NEW QUARTERS.

Paola, Kan., Oct. 29.—The Paola fair grounds have been sold to James Patterson for winter-quarters of the Patterson Greater Shows. The consideration was \$6,000. The grounds consist of a tract of forty acres with half mile track, amphitheatre, floral hall and stables for stock show and fairs.

The Miami County Fair, which was held at the grounds, was discontinued a year ago, and the management sold the grounds to settle some old debts.

HATCH SELLS CARNIVAL.

Pittsburg, Pa., Oct. 24.—J. Frank Hatch, of Pittsburg, owner of the J. Frank Hatch Shows for the past seven years, last Tuesday sold the shows in their entirety including all the wagon fronts, tents, railroad cars, merry-go-round and Ferris wheel to the Pittsburg Amusement Shows Co. (Inc.).

The new amusement enterprise will work the outfit over and also add twenty new fronts. It is the intention of this new corporation to place three separate carnival organizations on the road, for season of 1911 under name of Pittsburg Amusement Shows Company (Inc.).

Chas. A. Pryor and members of his company entertained the executive staff of the Sells-Floto Circus, October 14, at Haskell, Texas.

BUY—ROLLER SKATES—SELL

All makes; also rink floor powder. AMERICAN RINK SUPPLY CO., Sandusky, O.

FOR SALE—60 pairs of Roller Skates, Richardson make. With these go admission and skate tickets. All ready to open up a rink. Reason for selling, owing to other business. Address L. A. McKenna, General Delivery, Sandusky, Ohio.

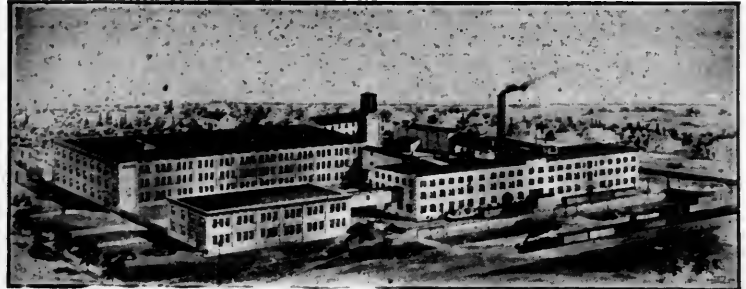
Made to Surface Rink and Dance Floors

Over 1,000 in Use. Made in Three Sizes—For Roller Rinks, Amusement Companies, Dance Halls. Contractors and Builders everywhere. Machine easily rented to Contractors and Builders at a net profit of not less than \$10 to \$25 a day. It is very easily operated as when the handle is raised it is inclined to move forward of its own accord. Built on the only correct principle. Guaranteed to be the BEST machine with which to produce an even, smooth surface on any kind of wood floor, old or new, hard or soft. Will surface from 5,000 to 7,000 sq. ft. once over in 8 hours. Two to four times over will make it smooth and level. Send for our FREE TRIAL PROPOSITION. M. L. SCHLUETER, 103-105 N. Canal Street, Chicago, Ill.

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The Best Rink Skate

We believe it. Thousands of others know it. Order a sample pair and be convinced. Write for free catalogue. We carry a complete line of rink supplies. We supply parts for other makes of skates.



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Henley Roller Skates

Latest Model, Ball-Bearing Rink Skates. Used in majority of all Rinks. Nickel-plated Steel, Ball-Bearing Club Skates, with Fibre, Steel Combination Aluminum or Boxwood Rollers.

Henley Racing Skates

Used and endorsed by speed skaters everywhere, and are also desirable for individual use, where the finest and most complete skate in the market is desired.



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Professional Roller Skaters' Ass'n.

Organized to give greater prominence to bona-fide Professional Skaters—those who have a finished act to offer Managers seeking Exhibition Skaters—and to promote roller skating in general.

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ARE MEMBERS OF THE ORGANIZATION.

JACK FOTCH

German Comedian, Fancy and Speed expert roller skater. Presenting the most entertaining novelty comedy act before the public. Address Billboard, Cincinnati, O.

VAN FRANK

The Dare Devil features 27-in. top cycle skates, coast of death, barrel jumping, high and broad jumping, dancing on the rollers. Carry own stage floor. Playing rinks and vaudeville. Address Brookville, Indiana.

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MISS ADELAIDE E. D'VORAK

THE GIRL WONDER

In her marvelous Fancy and Trick Skating Exhibition, concluding each night with a race against any man in the Rink. Address 5347 E. 65th Street, Cleveland, O.

H. A. SIMMONS

Greatest living exponent of the art of Patinage—Superior Artistic Trick and Figure Skating—Astonishing Still Skating—Marvelous Skating on toy wagons. The only real FANCY SKATING BURLESQUE performer. Managers will kindly write early for booking. Address, 73 Broad Street, N. Y. City.

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FILM PRODUCTIONS

Brief Descriptions of All Films Booked for Immediate Release by Patents Company and Sales Company—Release Dates and Subject Lengths are Given for Guidance of Exhibitors

MOTION PICTURE PATENTS CO.

EDISON.
THE SHIP'S HUSBAND (comedy; released Nov. 9; length —).—Mrs. James A. Kuox did not know that a ship can have a husband, which fact caused multiple complications and much anxiety to all people involved. The situation affords opportunities for moulding a delightful comedy, and the Edison Company has taken full advantage of the possibilities.

THE ADOPTION (drama; released Nov. 11; length —).—The Adoption, written by Roy Norton, is a story of the West, with heart-appealing interest. One of the principal parts in the story is played by a little tot of four years of age.

ESSANAY.



A FORTUNATE MISFORTUNE (comedy-drama; released Nov. 8; length —).—Frank Wellthy is engaged to pretty Vivian Marlow. Frank was rich but unfortunate speculation had ruined him. When this news is brought to Frank's fiancée, the engagement is broken. But fortune later smiles upon Frank, and besides his pecuniary possessions, he now possesses a wife of a less selfish nature than his former fiancée.

LUBIN.



BROTHERS (drama; released Oct. 31; length 950 feet).—Peter and Joe Challen are brothers, and Mrs. Challen on her death bed, gave the elder the charge of his brother Joe. Joe was lured into wildness, and when speculations failed to provide him with the necessary money, he falsified his father's books and used the money thus obtained in an effort to bolster up. But discovery came, and Pete, mindful of his vow, assumed blame for his brother's crime. He then left home and wandered north, where he was later joined by Joe. Pete had fallen in love with Marlow Boyd, a pretty school teacher, with whom Joe sought to cut Pete out. But Joe was taught a rather severe lesson by Marlow, and eventually realized his error. Two years later Pete and Marlow, now married, are delighted to learn of Joe's permanent reformation.

MIKE, THE HOUSEMAID (drama; released Nov. 3; length 900 feet).—Things are dull in Mike's trade, and he dressed as a woman and obtained a position as a maid, his duty being to look after the silver. Mike's plan was that when the silver was ready to be looked after, his pal, Pete, should come and lend a hand. How the plan of the two thieves is frustrated by the policeman on the beat, forms the remainder of the story.

KALEM.



FOR A WOMAN'S HONOR (drama; released Nov. 9; length —).—The scenes and incidents of this story are placed in the period following the close of the Civil War. The manufacturers claim the picture "a masterful execution of the silent drama."

THE ATTACK ON FORT RIDGELY (drama; released Nov. 11; length —).—Capt. Humphreys, P. S. A., in his book, entitled, "Twenty Years Among Our Hostile Indians," says of the fight at Fort Ridgely: "Capt. Mehall was dispatched for aid for the defense of the fort, having been informed by the Indian Maiden, 'Other Day,' of the contemplated attack by the Sioux. Meeting Col. Shibley, with his full force on the way, troops were rushed to the scene of the conflict. As the long line of soldiers appeared, coming over the prairie, the Indians put up a strong fight, but were eventually driven off."

SELIG.



THE EARLY SETTLERS (drama; released Nov. 3; length 1,000 feet).—The Early Settlers tells of an incident encountered by a band of early settlers in Minnesota. Indians attack the settler's camp, capture all its members, and lead them back to the camp of the red men. A young girl, a witness of the uprising, makes her way to the military post and reports the capture. The soldiers make an attack upon the Indian camp, and effect the rescue of the whites.

THE LADY BARBERS (comedy; released Nov. 7; length —).—In the hamlet of Caseyville there is much excitement because of the opening of a barber shop by a lady tonsorial artist. Business becomes so brisk that the shop owner is compelled to send to the city for more help. The ladies of the town have noted the rapid growth of the lady tonsorialist's business with expressions of violent animosity, so plan their defense. Accordingly they send to the city for some young men as hair dressers. This action proves a bomb in the camp of the invading barbers, and all arguments on the part of the men waa of no avail. The situation affords excellent material for a big comedy.

THE BACHELOR (comedy; released Nov. 7; length —).—This picture depicts a man, who, while busy with his morning toilet, discovers he

is a button short, and the difficulties he has in fixing same.



BIOGRAPH.

THE FUGITIVE (drama; released Nov. 7; length 990 feet).—John, the Union soldier and his companions are surprised by the forces of John, the Confederate, and put to flight. The Union Boy becomes separated from his companions, and is hotly pursued by the Confederate. Driven to the "last ditch," the Federal turns and fires at the oncoming Confederate, who drops in his tracks. This enables the Union boy to get away, and rushing up to a farmhouse, which is indeed the home of the Confederate, dashes in and seeks protection of the mother of the boy he has slain. The mother hides the fugitive behind the replace board, and as the soldiers later bring on the body of her dear boy, she realizes what the death of the fugitive would mean to his mother, and showing the extreme of a mother's tenderness, she assists him to escape.

SIMPLE CHARITY (drama; released Nov. 10; length 983 feet).—This Biograph subject shows the difference between the ostentatious and the sincere dispensers of charity, and that humility is the father of real clarity.

Jake turns to Sue for sympathy, but she is indifferent about his misfortune. Sally turns on Sue after the officers have left with Jake, and drives her from the house. A year later, Jake is released from prison and makes his way to his mountain home, bent upon killing his wife, but arriving there, he realizes the error of his way, and begs forgiveness, which is granted.

A TALE UP A HAT (comedy; released Nov. 8; length 954 feet).—Mrs. Tipton buys a new hat, and generously loans it to a friend. Mr. Tipton knows nothing about the loan of the hat, and happens to see his wife's friend, who resembles Mrs. Tipton very much, with the hat, and comes to the conclusion that she is his wife. The lady is accompanied by a strange gentleman. Tipton starts in pursuit, and upon coming up to them, engages in a little mix-up with the strange man. After the scurrage, he is dumfounded to learn that he was misled by the hat, and that the lady is not his wife. Matters are set right, and apologies follow.

PATHE FRERES.

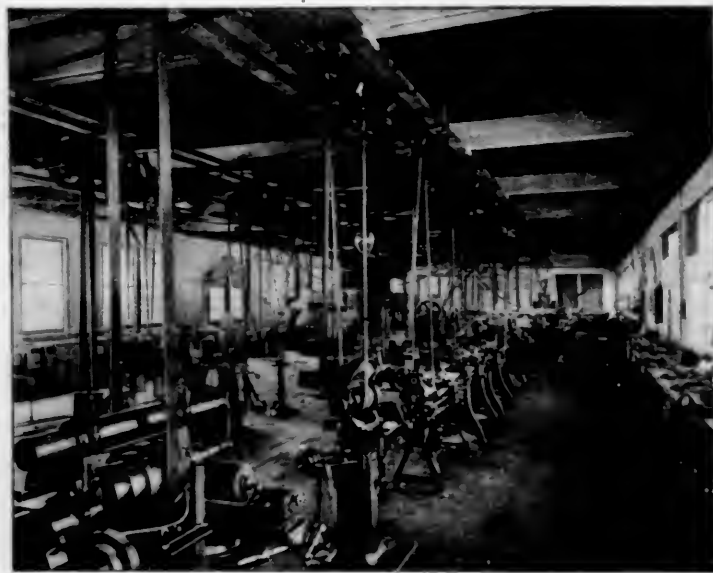


MAX HAS TROUBLE WITH HIS EYES (comedy; released Oct. 31; length 394 feet).—Max's eyes are in a bad state. He has laid aside his little mannerisms, and is solemnly stumbling about his room, and gravely apologizing to lamp-posts and brick walls. He is even obliged to resort to a big magnifying glass to read his sweetheart's letters.

At a safe, his action causes him to kiss a strange lady in place of his own divinity. A fencing master, sitting at an adjoining table, insists that the matter can only be settled by a duel. What happens at the duel is exceedingly funny.

NEW STYLE INKWEEL (comedy; released Oct. 31; length 272 feet).—Peter makes a pres-

THE HALLBERG FACTORY.



The accompanying cut illustrates the Direct Current Economizer department of J. H. Hallberg's factory. In this factory there is manufactured a full line of Hallberg Economizers for direct current to operate on any voltage from 100 to 700 volts as may be required; for ordinary lighting circuits varying from 100 to 125 volts; lighting and power circuits varying from 250 to 250 volts, and for power and trolley circuits varying between 450 and 700 volts. In this factory is also manufactured the Hallberg Economizer for changing alternating current into direct current.

In many cities, especially the larger ones, where the local inspection and fire department rules are very strict, the largest fuse permitted on direct current moving picture lamps is of 30 ampere capacity. As a general rule this amount of current gives a good light, but the more particular managers, especially where competition is keen, desire the most brilliant light which can be produced and for such service the Hallberg Direct Current Economizer is indispensable. It is a fact that it is possible to double the light by giving 50 amperes to the arc with only 30 ampere line fuses on D. C. at no greater expense for current than with the rheostat giving 30 amperes. It is also a well-known fact that it is very difficult to control the arc with a rheostat when more than 35 amperes are put into the lamp. The Hallberg D. C. Economizer overcomes this difficulty, in fact, makes the arc burn very smoothly and without flanging.

Those managers who are now satisfied with the amount of illumination on the screen can reduce the cost of operating the moving picture lamp from 40 to 50% on 110 volts; 60 to 70% on 220 volts, and from 80 to 90% on 500 volt circuits, because the Hallberg Economizer does away with the wasteful and troublesome rheostat.

Where the throw is long or the picture very large, it is almost impossible to get satisfactory results with a rheostat, therefore the Hallberg Economizer is the medium of success for such places where the light is now poor.

Hundreds of theatres have been using the Hallberg Direct Current Economizer and speak well of it and especially where the voltage is 220 and 500 volts the saving is enormous, and furthermore (and this is very important), the Hallberg Economizer is impossible to get a short circuit and the fuses cannot blow; the operator cannot get a shock and it is absolutely fireproof.

This same Economizer is built in large sizes for search-lights on warships, spot-lights for theatres, and all amusement parks, etc., and of course, for all stereopticons it is also equally suitable.

This same type of Economizer is also used for electric welding, charging of storage batteries, and for similar purposes, in which class of work the Hallberg factory is very busy.

VITAGRAPH.



A DOUBLE ELOPEMENT (comedy; released Nov. 1; length 990 feet).—A Vitagraph refined comedy of complications and misadventures, with the blessings of the old folks.

THE CHILDREN'S REVOLT (comedy; released Nov. 4; length 962 feet).—A picture play of how two children object to the restraints of too much restriction, love and attention. It teaches the adage that one cannot put old heads on young shoulders; children will be children, and there is no use of darning their natures.

IN THE MOUNTAINS OF KENTUCKY (drama; released Nov. 5; length 978 feet).—Jake, a moonshiner, with his wife, Sally, lives way up in the mountains of Kentucky. Sal's cousin, Sue, visits them. Jake shows Sue marked attention, ignoring his wife, who resents the familiarity of husband and cousin. Sue is a vixen and seems to delight in the torture and indignities to which she is subjecting the poor wife. Driven to a frenzy, Sally betrays Jake to the sheriff, who arrests him.

ent of new style inkwell to his master, who upon picking up the article to examine its method of working, receives a jet of ink in his face. Delighted with the success of his trick, Peter seeks and insures new victims, who suffer incalculable damage to their clothes and tempers. In the end a well merited chastisement is bestowed upon the refractory Peter.

DARLING (scene; released Oct. 31; length 231 feet).—A scenic film, giving vivid impression of the town of Hallberg, which, owing to its being one of the most northerly in India, is frequented as a summer resort by the European.

COWBOY JUSTICE (drama; released Nov. 2; length 750 feet).—Three western braves attack the station agent and rob the railroad company. After their departure, the agent notices the sheriff of the crime, and a chase ensues. Their capture is finally effected, and they are led away to receive the punishment they deserve.

THE FACORI FAMILY (acrobatic; released Nov. 2; length 243 feet).—The Facori family, a group of clever acrobats, posing for this picture, perform difficult feats.

THE WOMAN OF SAMARIA (biblical drama; released Nov. 4; length 1062 feet).—This sub-

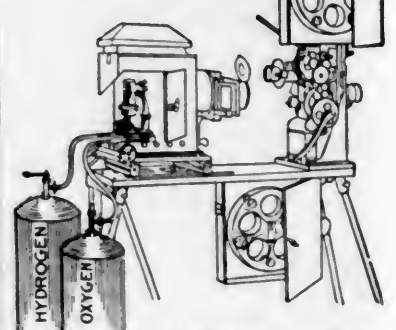


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BARGAIN IN FILMS AND SONG SLIDES—100 reels film, elegant condition, \$7 per reel and up; 50 sets Song Slides, perfect condition, \$1.75 per set, with music. Send postal for lists. Good film service furnished at lowest prices in the South. Supplies, Bargains in new and second-hand M. F. machines and gas making outfits. P. O. BOX 306, New Orleans, La.

FOR SALE—Three Edison two-pln machines, all complete, \$40 each; two Edison one-pln machines, all complete, \$100 each; Films for sale: first-class condition, \$7 to \$18 per reel. **MAYER SILVERMAN**, 105 4th Ave., Pittsburg, Pa.

MOTION PICTURE OUTFITS bought, sold and exchanged. We want a few more late model machines. Have several bargains in electric and gas outfits on hand. **NATIONAL EMPLOYMENT CO.**, Duluth, Minn.

FIGHT PICTURES

are always good paying attractions. Write for our special features and low rental terms. **FIS-TIANA FILM EXCHANGE**, 1338 S. Troy St., Chicago, Ill.

FOR SALE—Moving Picture Film, 30 reels, slightly used, \$10 up. Sent for examination. Edison Exhibition Moving Picture Machine and outfit, \$75. **F. SCHAEFER**, 1610 N. 2nd Street, Philadelphia, Pa.

FILM FOR SALE—Twenty reels, all in first class condition, 1, 2, and 3 cents a foot. **Pathe Life of Christ and Crucifixion**. Song Slides, with music, cheap. **ARTHUR CLOSE**, 522 S. Franklin, Muncie, Indiana.

FILMS WANTED—"Humway Horse." These are Some Ghosts." "Enwilling Chiropract." "Reconciliation of Eves." Must be in fine condition and cheap. **J. A. DRNTON**, Johnson City, Tenn.

FOR SALE—Reproduction of Jeffries Johnson Fight, with posters, \$125; one reel of the Knight Templars Parade, \$80, or \$175 cash for both. Address **Al. FIELDS**, 70 S. Clark St., Chicago.

If you see it in The Billboard, tell them so.

ject is based upon an incident in Biblical history. The picture is magnificently colored.

ABRAHAM LINCOLN'S CLEMENCY (patriotic drama; released Nov. 5; length 1,000 feet).—The story of this subject, founded on fact, is declared by Pathe to be an intensely thrilling war picture, with a perfect impersonation of Lincoln. All the titles are in verse.

SALES CO.

IMP.
(Carl Laemmle.)



KEEPING HIS WORD (Drama; released Nov. 7; length 990 ft.)—He was only a new-boy, but, in his small way, deserved a great respect as the highest in the land. He was not merely self-supporting—he took care of his little brothers, too. Business was not good with him and he had great difficulty in selling his papers, but he persevered and allowed no one to pass unscolded. One day he followed a wealthy gentleman to the front of his residence, begging him to buy a paper. The gentleman told him that he could not purchase it because he had nothing less than a one dollar bill. The boy assured him he would get the change for it at once and the gentleman gave him the bill, looking doubtfully after the running lad, and awaited his change. But he waited in vain for the little newsboy did not return. On his way back with the change, the boy had been run down and cruelly hurt by an automobile. Carried home to his miserable little garret room, he opened one of his tightly-clenched hands, which still contained the change, and calling his little brother to him, he gave him the money, and with careful directions, bade him return it at once. The little fellow did as directed. The old gentleman, learning of the cause of the delay, hastened to the bedside of the injured boy. Arriving with his physician he was advised that the case was hopeless. The stricken newsboy, smiling bravely at the gentleman, whispered weakly, "Mister, I kept my word, and fell back dead. The little brother has a fine home now in the rich man's family."

THE MODEL'S REDEMPTION (Drama; released Nov. 10; length 995 feet)—He was a poor, but talented artist, struggling for fame in a shabby little studio. One day, the model of a rich and famous artist, in a jesting spirit, promised the poor artist that she would pose for him. True to her word, she made her appearance. While she was posing for him her employer and some other men friends came after her and dragged her away with them, she bidding the poor artist a laughing farewell. But the influence of the poor artist was upon her, and she returned again and again, petulantly driving away her friends when they came after her. At last the picture was finished—a beautiful picture of the Madonna. She could not recognize it as herself—the physical likeness was perfect, but the spiritual element seemed foreign to her nature, and this caused her to see herself as never before, and a change came over her. Then came a day when the artist fainted from hunger. A doctor was summoned, and his verdict was, "starving to death." Seeking aid from none of her rich friends, the model sold her costly apparel and bought food and wine for the artist. But all too late came assistance. He died, and she, forsaking her former friends and admirers, took the veil and became a nun.

TIANHOU'SER.

MISTRESS AND THE MAID (drama; released Nov. 1; length 1,000 feet).—Nan Willis, a young heiress, is bitterly envied by her maid Susan. Ignoring the young aristocrats who seek to win her hand, Nan accepts the attention of Jim Holt, a lifeguard. While visiting an isolated lighthouse, Nan is made a prisoner by the keeper at Susan's instigation. The girl is enabled to send Jim word of her plight via her faithful Newfoundland dog, who braves the waves. How Susan and the keeper are frustrated in consequence, is what the remainder of the picture shows.



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THE AMERICAN AND THE QUEEN (drama; released Nov. 4; length 1,000 feet).—Queen Maude, of Romania, is deposed from her throne by Rupert her scheming cousin. Rupert makes love to Maude, who spurns him and is thrown into prison for it. She escapes, and Rupert plans to poison her, but the plot is nipped by Jack Walton, a young American, who then attempts to restore Maude to the throne. Maude is again jailed by Rupert. Jack, however, marries her in jail in a highly original way, and claiming protection for her as the wife of an American citizen, brings an American warship to her rescue.

ATLAS.

TURNING OF THE WORM (comedy; released Nov. 2; length —).—Judith was the wife of a big, brutal and selfish man, who made her life one of abject misery and torment. He evinced a particular hatred of his mother-in-law, and took every occasion to wound his wife's feelings in respect to her. Judith accidentally reads Ella Willows' Whistle-blow's Advice to Abused Women, and decides to follow it at the first opportunity. About this time, mother-in-law arrives for a long visit. She is met at the door by John, and promptly kicked down the steps and warned to stay away. Judith seizes the opportunity she has been waiting for, and wades into the brute with such fire and zeal as to literally take him off his feet with wonder and amazement. She teaches him a lesson he will not soon forget, and he finally agrees the new woman in his household has come to stay.



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THAT DOG GONE DOG (comedy; released Nov. 2; length —).—Willie is sent to the butcher to buy some dog meat for his father's pet mastiff. After making his purchase, Willie starts homeward, but his march is arrested by some excitedurchins who are indulging in a crap game. Willie's interest waxes stronger and stronger, until he finally takes a hand him-

self, depositing his package of meat on a nearby hydrant. A hungry tramp steals away the package, and uses a tramp's ingenuity to prepare a hasty meal. But the knight of the road soon begins to cut capers under the influence of his canine diet. Through the streets he runs on all fours, whining and yelping like a dog. Luckily, the dog catcher hove in sight and effected his capture.

ECLAIR.



LITTLE MOTHER (Drama; released Oct. 31; length, 635 feet).—The child of a Marquis breaks one of her numerous dolls, and is sent with a hank note to buy another. On the way she meets an old woman who has fallen in a faint. In the poor woman's baby the little girl sees a doll better than she ever hoped to have, and carries it off, leaving the note with which she was to purchase a new toy. At home the child attends devotedly to the baby, and sends a note to the poor woman at the hospital, saying that the baby will be well taken care of until she is well. Convalescence leads to the discharge of the baby's mother, and she comes to claim the child. The little mother is not disposed to relinquish her charge, and the father offers to adopt the orphan for his daughter's sake, and engage the mother as nurse. The offer is gladly accepted.

THE MANUFACTURE OF CHEESE AT ROQUEFORT (Industrial; released October 31; length, 330 feet).—In this film the spectator beholds the various manipulations to which milk is subjected in the making of the famous Roquefort cheese.

THE RESURRECTION OF LAZARUS (Biblical drama; release Nov. 7; length, 645 feet).—The subject of this film is taken from the Biblical incident of the Messiah raising to life his beloved friend, Lazarus.

RELIGIOUS FETES IN THIBET (Educational; release Nov. 7; length, 330 ft.).—Views for this film, which were taken within the temple at Lamas describe the sacred religious fetes at Thibet.

YANKEE.



ITALIAN SHERLOCK HOLMES (drama; released Oct. 31; length —).—At a grand ball, given by a wealthy Italian banker, the loss of a valuable necklace of pearls is discovered. The banker, desiring to avoid scandal, and not wishing to mar the pleasure of his guests, quietly telephones the Central Secret Service Bureau for a trusted man. The detective arrives, and after some exceedingly clever work, succeeds in capturing the guilty parties.

secret Service Bureau for a trusted man. The detective arrives, and after some exceedingly clever work, succeeds in capturing the guilty parties.

RELIANCE.

THE ARMORER'S DAUGHTER (dramatic; released Oct. 29; length —).—Macennas, the son of Tiberius, a Roman lord, is being entertained in a manner typical of the times. In an altercation with his companions, his sword is broken and is repaired by Valcan, the armorer. The latter's beautiful daughter, Naranja, repulses Macennas' attentions, which, later, turned into an honorable direction, and he wins her heart. They are secretly wed, the union being blessed a year later by the advent of a child. The Eden of the lovers is disturbed by the command of Tiberius that his son marry the daughter of a neighboring lord, and Macennas confesses his marriage to Naranja. Persuasion and threats failing to move him from his refusal to renounce his wife, Macennas is imprisoned, and Naranja and her child are ordered sold as slaves by the furious Tiberius. Macennas overcomes his guard and disguising himself as a peasant, makes his way to the slave market, offers himself for sale, and is purchased by the barbarians who have bought Naranja, and the two, with their baby, are driven under the lash of the whip to foreign lands.

AMBROSIO.



LAUNCHING THE FIRST ITALIAN DREADNOUGHT (scenic; released Oct. 26; length —).—Scenes of royal grandeur attending the launching of the first Italian dreadnought are reproduced in this subject. The King of Italy and the members of his court, the Bishop of Castellamare, and other notables, are prominent. The blessing of the ship by the Bishop, the christening by the Queen, and the cutting of the cables, are impressive and interesting.

TWEEDLEDUM WANTS TO BE A JOCKEY (comedy; released Oct. 26; length —).—In this picture Tweedledum undergoes some terrible privations to reduce to the required weight, and when finally mounted on a race-horse, meets an ignominious end.

CHAMPION.



CAUGHT BY THE COWBOYS (drama; released Nov. 2; length, 950 feet).—Mona Semple refuses Bob Thornby as gently as possible for though she does not love him, she really likes him. The same disappointment is accorded John Wilber, following his proposal to her. Bob and John have been chums until the affair with Mona made them enemies. The disappointment of Bob is keen, and it serves to ignite the latent spark of latent evil smoldering in his breast. When Mona comes to the express office with a large sum of money to be placed in the safe until sent to the bank, Bob, who is the express agent, seizes the opportunity to press his suit. She refuses him so emphatically that he grows threatening and snarly. Realizing that he is in for it which ever way

the wind blows, Thornby seizes and binds Mona to a chair, writes a note implicating John Wilbur, pins it to her waist, and grabbing up the money, mounts the girl's horse and dashes off toward the canyon. Meanwhile John Wilbur happens along and, after releasing Mona, with several cowboys, starts pursuit after Thornby. The rogue is finally captured and given one hour to get out of town. Mona's father, out of gratitude, gives John his daughter with his blessings.

LUX.

REWITCHED (comedy; released Oct. 27; length 270 feet).—Some clever trick illusions are introduced in this subject. At a conjuring entertainment, a magician borrows a silk hat, and forthwith produces from it the conjurer's usual stock-in-trade—ducks, pigeons, rabbits, etc. The owner of the hat, after he has left the house, finds that each time he raises his

hat, chickens, rabbits, pigeons, etc., and even plants spring out.

SHE REQUIRED STRENGTH, AND GOT IT (comedy; released Oct. 27; length 255 feet).—An old woman, wheeling a barrow, comes across a vendor of patent medicines, selling a tonic which is guaranteed, according to the quack, to restore strength and energy. The woman takes a bottle and swallows its contents at one gulp. The tonic acts suddenly. Wheeling the barrow around, the woman literally flies off, overturning everybody in her way and carrying all before her, until she finishes her wild career by smashing in a wall of a house.

WHERE YOU GO, I GO (comedy; released Oct. 27; length 307 feet).—The partners in a firm are somewhat at loggerheads, and the younger one takes advantage of his corpulent partner's attention to his business to slip out and visit some friends. But his absence is quickly discovered, and to prevent the possi-



1910 NOVEMBER 1910

SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
		1	2		4	5
6		8	9		11	12
13		15	16		18	19
20		22	23		25	26
27		29	30			

NOTICE!

There will be eight Imps in November—one every Monday and one every Thursday! See that you get every blessed one of them. Why shouldn't you get them? Can you think of any valid reason why your exchange should not give you every Imp that is released? In your heart don't you know they are far and away the best money-makers you can use? Then why on earth shouldn't you get **TWO IMPS EVERY WEEK?** Think it over and quit being an easy mark. Get **TWO IMPS or GET BUSY!** We have already told you about "Willie," our release of Nov. 3. Now we will tell you about two more November pippins—

"KEEPING HIS WORD"

A great playwright once said: "Make 'em laugh or make 'em cry, and you'll be successful in the play business." This picture will bring tears to the eyes of the hardest-hearted old skinflint in your audience, and it will bring the women folks back again and again for another fine, moist weep. Take our word for it, and begin yelling for this film right away. It will be released Monday, November 7.

"THE MODEL'S REDEMPTION"

This is a corker. It comes out Thursday, November 10. It tells a rattling good story of a poor artist and his model. You'll see some acting, some photography and some staging that will make you prouder than ever of your Imps. If your exchange man can't give you this film, kiss him good-by and go to an exchange man who will.



INDEPENDENT MOVING PICTURES COMPANY OF AMERICA
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Carl Laemmle, President

All "Imp" Films are sold through the Sales Company. See that you get TWO every week.



bitly of his again disappearing without the partner's knowledge, the coat sleeves of the two men are sewed together. This makes the men practically inseparable. What one does the other is bound to do. Their antics furnish abundant means for comedy.

BISON.



THE GIRL COW BOY (drama; released Oct. 25; length —).—Masquerading as a youth, and in this disguise securing employment under her sweetheart, from whom she has been estranged. Alice meets with some exciting adventures. Her thrilling encounter with the bully of the camp, and the desperate escape on horseback, reveals her sex, and she is rescued by her sweetheart, who soundly thrashes her assailant.

A RED GIRL'S FRIENDSHIP (drama; released Oct. 28; length —).—The alertness of Love Eye enables her to save the lives of those who have befriended her, and thwart the wicked plot of these desperate men who seek to gain possession of the gold mine. With the aid of his cowboy friends Jim rescues his sweetheart, Jane, from a precarious position, and vanquishes his enemies.

ITALIA.

RITA (drama; released Oct. 27; length —).—The story told in Rita is intensely dramatic, with a deep plot, well enacted.

EXCURSION ON THE LAKE OF GARDA (scenic; released Oct. 23; length —).—A trip on the Lake of Garda, showing some beautiful effects on and along the banks of this exquisite scenic wonder.

FOOLISH VOLUNTEERS ON THE RED CROSS (comedy; released Oct. 23; length —).—In this picture the Italia comedy hero has some very amusing adventures.

CINES.

THE PRETTY DAIRY MAID (drama; released Oct. 28; length 480 feet).—A young and pretty peasant girl forgets and despises the ardent and honest love of a young shepherd, having listened too much to the delicate phrases of love made to her by a rich and elegant gentleman. The young shepherd openly shows his grief, and the young dairy maid, smitten at the sight of her lover's suffering, consoles him and finally consents to be his wife. The young nobleman becomes remorseful when he sees the happiness he may have destroyed, and shows his repentance by taking under his protection the newly married couple.

TONTOLINI IS IN LOVE (comedy; released Oct. 28; length 480 feet).—Tontolini is in love with a chorus girl, to whom his ardent devotion is a source of much amusement. But Tontolini refuses to give way to despair, and in order to be near the idol of his heart, he obtains employment as fireman in the theatre at which the chorus girl is appearing. As ill luck will have it, a fire breaks out. Poor Tontolini is so intent upon the performance of his lady love that when the call for duty comes, he loses his head entirely. Seizing a hose, he hurriedly proceeds to administer a shower bath to anyone and everything in his immediate vicinity, even his own beloved, thus not escape. So ends the love affair of Tontolini.

A WOMEN SWORD (comedy-drama; released Nov. 4; length 800 feet).—Slender pay and an eternal thirst has forced old Sergeant Arnold to pawn his sword. Frederick, of Prussia, under the disguise of a private of his own guard, has witnessed the risky transaction of the sergeant. He immediately orders a review of his guard regiment, and when in front of Sergeant Arnold, orders him to produce his sword for inspection. The next moment the blade is snapped in two by Frederick, who knows that the steel has been changed for a simple wooden stave. This means for old Arnold, court martial, and the brave old fellow is quite willing to meet his fate like a man. At the crucial moment, however, the king notices on the breast of Arnold the medal of the brave, and consents to forget the sin and remember only the courage of his faithful old grenadier.

CAPITOL.

THE LOCKET (drama; released Oct. 22; length — feet).—Through a misunderstanding between father and mother, the young son is separated from his parents, and adopted by a hardened burglar. The adopted son naturally picks the trade of his foster parent, and one night enters a home, which unknown to him, is the abode of his parents. Rummaging through the house he comes across a portrait. It is the same as the portrait in the locket which he carried when found by the burglar twenty years before. Startled, he drops his lantern. The noise awakens the inmates of the home and they enter the room. Through the medium of the locket, it is learned by the parents that the burglar is their long-lost son.

NESTOR.

THE GIRL FROM THE EAST (Comedy; released Nov. 2; length — feet).—Helen Bright emphatically declared to her father that she would not marry Clarence Richman, and as the old man remained obstinate that she should respect his wishes, Miss Bright decided to go to the ranch of her uncle in the West until father would give her the right to choose her own husband. Out West, Helen falls in love with Bowen Good, her uncle's neighbor, and despite valiant efforts of her father and Richman to prevent the wedding, Bowen and Helen steal a march on their friends and are married. Old man Bright makes the best of the situation, and finally compliments his daughter upon her independence and spirit.

AMERICAN FILM MFG. CO.

ROMANTIC REDSKINS (drama; released Nov. 2; length — feet).—In Romantic Redskins a quaint story of the old mission days among the Northwestern Indians is told. The days when warfare and hostile strife made way for the soft of romance, and the timely influence of the Church had reached into the hearts of these children of the forest, and tempered the impulses of their youth to the softer passions, and taught them to love even as their white brothers. Two old chiefs each had a pretty daughter, of whom they were most jealous. Young braves pleading for the hands of the daughters were emphatically refused by the fathers. But love will find a way, and with the aid of the missionary, two Indian lovers outwit their fathers and capture the maidens.

THE LURE OF THE CITY (drama; release Nov. 5; length — feet).—This picture depicts the great manly strength and beauty of the

simpler life, the noble depths of father love and longing, the purity of all things that are natural and good, as against that which is strained, artificial and unnatural; the honesty of thought and purpose against the duplicity and heartless commercialism or realism of our hazy world.

DEFENDER.

WHO IS SHE? (Drama; released Oct. 29; length — feet).—This production is similar in plot and story to the play Madame X. A husband discovers his wife unfaithful and casts her off. She comes to America, where she falls into bad company. She shoots a man who wants to blackmail her son, now a rising man. She is tried for murder, and refuses to give any information regarding herself. Great is her horror when she finds that the man who is to defend her at the trial is her own son. She also recognizes her husband, who has come to the court to see his son conduct the case. The young barrister without knowing that it is his own mother he is defending, pleads for her so well that she is acquitted. The husband relents as his wife is dying, and tells his son that he has been defending his mother, who dies in the arms of her long-lost son.

FILM RELEASES

RELEASE DATES—PATENTS CO.

Monday—Biograph, Lubin Pathe, Selig. Tuesday—Edison, Gaiumot-Kleine, Vitagraph, Essanay. Wednesday—Edison, Eclipse-Kleine, Pathe, Kalem. Thursday—Biograph, Lubin Mellen, Selig. Friday—Edison, Kalem, Pathe, Vitagraph. Saturday—Essanay, Gaiumot-Kleine, Pathe, Vitagraph.

MOTION PICTURE PATENTS CO. EDISON MANUFACTURING COMPANY.

Table listing film titles and lengths for Edison Manufacturing Company, including titles like 'The Big Scoop', 'Alice's Adventure in Wonderland', 'The Great Secret', etc.

ESSANAY.

Table listing film titles and lengths for Essanay, including titles like 'A Dog on Business', 'An Indian Girl's Awakening', 'Whirl', etc.

BIOGRAPH.

Table listing film titles and lengths for Biograph, including titles like 'A Summer Idyl', 'Little Angela of Luck', 'A Mashed Way', etc.

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NESTOR FILMS. DAVID HORSLEY OFFERS. Wednesday, Nov. 2, 1910. "THE GIRL FROM THE EAST" A Full Reel Comedy, Full of Real Fun. Wednesday, Nov. 9, 1910. "THE WOODSMAN" A Drama that Grips with a Strong Sense of Reality. GET NESTOR FILMS! ROUGH HOUSE for NESTOR FILMS! ONE NESTOR A WEEK! EVERY WEDNESDAY A NESTOR OFFERING!!! NESTOR'S are NOT "JUST AS GOOD," THEY are BETTER THAN the BEST!! Sold through THE SALES COMPANY. DAVID HORSLEY, 147 Fourth Ave., New York City.

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SELIG.

	Feet.
August—	
20—The Emigrant (Drama)	1005
September—	
8—Led By Little Hands (Drama)	910
10—Jim the Ranchman (Drama)	1000
12—Little Boy (Drama)	1000
15—The Schoolmaster of Mariposa (Drama)	1000
19—Bertie's Elopement (Comedy)	1000
19—Big Medicine (Comedy)	1000
22—The Sergeant (Drama)	1000
25—The Old Swinmull Hole (Drama)	1000
29—A Kentucky Pioneer (Drama)	1000
October—	
3—A Cold Storage Romance (Comedy)	985
6—For Her Country's Sake (Drama)	1000
10—The Scullion (Comedy)	1000
13—In the Golden Harvest Time (Drama)	1000
17—The For-man (Drama)	985
20—Two Boys in Blue (Drama)	1000
24—Oh, You Skeleton (Comedy)	985
24—Ghost of the Oven (Comedy)	985
27—Blasted Hopes (Drama)	1000
31—Scandal Out of Court (Drama)	1000
November—	
3—The Early Settlers (Drama)	1000
7—The Lady Barbers (Comedy)	1000
7—The Faculty (Comedy)	1000
10—The Vampire (Drama)	1000

VITAGRAPH.

	Feet.
September—	
6—Chew (Chew Land (fairy story))	980
6—A Rough Weather Courtship (Comedy)	980
6—How She Won Him (Drama)	980
10—The Three of Them (Drama)	985
13—The Seamy Side (Drama)	985
16—Two Waifs and a Stray (Drama)	985
17—A Luscious at Large (Comedy)	987
20—Jean the Match Maker (Comedy)	1000
23—A Modern Knight Errant (Drama)	987
24—Re-annulation (Drama)	999
27—Her Adopted Parents (Drama)	988
30—A Home Melody (Drama)	987
October—	
1—The Bachelor and the Baby (Drama)	1000
4—Ransomed; or, a Prisoner of War (Drama)	998
7—The Last of the Saxons (Drama)	1007
8—The Sage, the Cherub and the Widow (Comedy-Drama)	1000
11—Brother Man (Drama)	610
11—Actors' Fund Field Day (topical)	387
14—On the Doorsteps (Comedy)	987
15—The Legacy (Drama)	991
18—And Robin Gray (Drama)	991
21—Davy Jones' Domestic Troubles (Comedy)	1000
22—Both a Make the Man (Comedy)	983
22—A Day on the French Battleship Justice (topical)	335
25—Jean Goes Foraging (Drama)	1006
28—Captain Haruacle's Chaperon (Comedy)	994
29—The Telephone (Drama)	985
November—	
1—A Double Elopement (Comedy)	989
4—The Children's Revolt (Comedy)	982
5—In the Mountains of Kentucky (Drama)	978
8—A Tale of a Hat (Comedy)	974
11—The Nine of Diamonds (Drama)	980
12—Jean Goes Fishing (Drama)	988
15—Drumsticks (Drama)	998

URBAN-ECLIPSE.
(George Kleine.)

	Feet.
September—	
7—Inerritude (Drama)	479
7—Military Kite Flying at Rheimsa (Topical)	256
14—The Artisan (Drama)	457
14—The Tramps (Comedy)	525
21—A Corsican Vendetta (Military Drama)	609
21—Romance in the Celestial Empire (Travelogue)	260
25—The Quarrel (Drama)	907
28—Reedham's Orphanage Festival, 1910 (Topical)	394
October—	
6—The Dishonest Steward (Drama)	609
6—City of a Hundred Mosques, Brown, Asia Minor (Travelogue)	296
12—Followed by a Cigarette (Drama)	691
19—In the Shadow of the Night (Drama)	502
19—Tunny Fishing off Palermo, Italy (Industrial)	500
26—The Signet Ring (Drama)	868
26—In the Spreewald (Travelogue)	132
November—	
2—Tragic Concealment (Drama)	540
2—Crossing the Andes (Travelogue)	350

MELIES.

	Feet.
September—	
4—Baseball, That's All (Comedy)	950
15—In the Mistral Shadows (Drama)	950
22—The Fall on the Bird's Tail (Comedy)	940
29—A Plucky American Girl (Drama)	950
October—	
6—Rilly's Sisters (Drama)	950
13—Out of Mischief (Comedy)	940
20—Uncle Jim (Drama)	950
27—Under Stars and Bars (Drama)	970

GAUMONT.
(George Kleine.)

	Feet.
September—	
6—The Way of the Transgressor is Hard (Tragedy)	952
10—Robert, the Devil (Mystery play)	990
18—An Easy Winner (Farce-drama)	463
18—A Powerful Voice (Comedy)	486
17—Poems in Pictures (Allegorical Idyll)	391
17—A Dummy in Disguise (Comedy)	541
20—Tactics of Cupid (Fairy-Drama)	896
26—Sunset (Scene)	102
26—The Reserved Shot (Drama)	741
26—The Times are Out of Joint (Comedy)	252
27—The Sunken Submarine (Drama)	646
27—Too Much Water (Comedy)	351
October—	
1—The Diver's Honor (Tragedy)	391
1—A Hiker (Comedy)	410
4—The Little Acrobat (Drama)	400
4—Her Flance and the Dog (Comedy)	525
11—The Lovers' Mill (Colored phantasy)	292
11—The Three Friends (Drama)	634
15—The Romance of a Necklace (Drama)	905
18—Grandmother's Plot (Drama)	835
18—Phantom Ride from Aix la Bains (Travelogue)	185
22—The Cheat (Drama)	658
25—The First Gray Hair (Drama)	654
25—The Amazon (Comedy)	344
26—The Life of Moliere (Historical drama)	945
November—	
1—Both Were Slung (Comedy)	698
1—Picturesque Majorca in the Mediterranean (Scene)	290
5—The Fishing Smack (Drama)	961
6—Pharaoh; or, Israel in Egypt (Historical drama)	1050

KALEM COMPANY.

	Feet.
September—	
14—A Little Mother (Drama)	980
16—A Leap for Life (Drama)	985
21—The Japanese Spy (Drama)	975
23—The Conspiracy of Pontiac (Drama)	975
28—The Heart of Edna Leslie (Drama)	985
30—Spotted Snake's Schooling (Drama)	885
October—	
5—The Engineer's Sweetheart (Drama)	1000
7—Big Elk's Turn Down (Drama)	990
12—Forty-five Minutes from Broadway (Comedy)	692
14—Winona (Drama)	990
19—Tyranny of the Dark (Drama)	990
21—The Education of Elizabeth (farce)	1000
26—The Strongest Tie (Drama)	985
28—Indian Pete's Gratitude (Drama)	975
November—	
2—The Rough Rider's Romance (Drama)	990
4—Silver Cloud's Sacrifice (Drama)	967
9—For a Woman's Honor (Drama)	950
11—The Attack on Fort Ridgely (Drama)	990

LUBIN.

	Feet.
September—	
5—The Healing Faith (Drama)	900
8—Matilda's Winning Ways (Comedy)	900
12—The Greenhorn and the Girl (Comedy)	980
15—Mrs. Rivington's Pride (Drama)	500
15—Resourceful Robert (Comedy)	450
19—Zeb, Zeke and the Widow (Comedy)	960
22—Love's Old, Sweet Song (Drama)	960
26—The Sheriff's Capture (Drama)	960
26—The Path of Duty (Drama)	960
October—	
3—The Baggage Smasher (Drama)	975
6—Woman's Vanity (Comedy)	350
6—The Golf Fiend (Comedy)	990
10—The Clown and the Minister (Drama)	990
13—Liz's Career (Comedy)	990
17—Hearts and Politics (Drama)	990
20—Hawkins' Hat (Comedy)	500
24—Archib's Archery (Comedy)	450
24—Romance in the Rockies (Drama)	990
27—False Love and True (Drama)	600
31—Brothers (Drama)	950
November—	
3—Mike the Housemaid	990

PATHE FRERES.

	Feet.
September—	
4—Who is the Boss (Comedy)	216
5—Zoological Gardens in Antwerp (color-scenic)	741
7—The Gambler's Wife (Drama)	975
8—Lucy at Boarding School (Comedy)	625
9—The Religion Army (Educational)	472
10—The Appeal of the Prairie (Drama)	960
12—A Good Glue (Comedy)	449
12—Hunting the Panther (Colored Scenic)	459
14—The Two Sisters (Drama)	975
14—Unconscious Heroism (Film d'Art)	661
17—The Vagaries of Love (Comedy)	950
19—The False Friend (Drama)	558
19—Trip to the Isle of Jersey (Colored Scenic)	397
21—An Arizona Romance (Drama)	990
23—Max in a Dilemma (Comedy)	446
23—The Mexican Tumblers (Acrobatic)	476
25—The Itinerant Gipsy the Coin (Comedy)	960
25—The Hand of Fate (Drama)	960
24—A Single Mistake (Comedy)	950
26—Max is Absent-minded (Comedy)	551
26—Colombo and Its Environs (Colored Scenic)	426
28—The Hoodo (Comedy)	920
30—The Sick Baby (Drama)	964
October—	
1—Who Owns the Run? (Comedy)	660
1—Southern Tonia (Scenic)	802
3—Betty is Still at Her Old Tricks (Comedy)	490
8—Moineca Islanda (colored scenic)	450
8—Mirth and Sorrow (Drama)	575
5—Different Trades in Bombay (colored Industrial)	416
7—Slippery Jim (trick comedy)	653
7—A Life for Love (tragedy)	351
8—An Indian's Gratitude (Drama)	990
10—The Stigma (Drama)	670
10—Betty is Punished (Comedy)	351
12—A Summer Filtration (Comedy)	960
14—Warther (Drama)	802
15—Aeroplane in Flight and Construction (Industrial)	680
15—The Aviation Craze (Comedy)	243
17—One on Max (Comedy)	531
17—Jinks Wants to be an Acrobat (Comedy)	397
18—Outwitted (Drama)	753
19—Around Pekin (scenic)	213
21—His Life for a Queen (colored historical drama)	919
22—Mystery of Lonely Gulch (Drama)	950
24—Another's Ghost (Drama)	748
24—Tagebuch's Menagerie (Educational)	203
26—Motor Fiend (Comedy)	610
26—Bruges, Belgium (Scenic)	370
28—Max in the Alps (Comedy)	610
28—Buffalo Flight (Colored topical)	358
29—The Indian and the Maid (Drama)	985
31—Max Has Trouble With His Eyes (Comedy)	394
31—New Style Inkwell (Comedy)	272
31—Darjiling (scenic)	331
November—	
2—Cowboy Justice (Drama)	750
2—The Paerl Family (acrobatic)	213
4—Woman of Samaria (colored biblical)	902
5—Abraham Lincoln's Clemency (patriotic drama)	1030

RELEASE DATES—SALES CO.

Monday—Eclair, Imp. Yankee.	
Tuesday—Hison, Powers, Thanhouer.	
Wednesday—Ambrosio, Atlas, Champion, Neator.	
Thursday—Itala, Imp. Defender, Lux.	
Friday—Hison, Cines, Solax, Thanhouer.	
Saturday—Great Northern, Columbia, Itala, Powers, Capitol, Reliance.	
IMP.	
(Carl Laemmle.)	
September—	
5—You Saved My Life (Comedy)	Feet
8—A Sister's Sacrifice (Drama)	990
12—The Two Daughters (Drama)	990
19—The New Butler (Comedy)	990
22—Debt (Drama)	990
26—Pressed Roses (Comedy)	990
29—Annie (Drama)	990
October—	
3—All the World in a Stage (Drama)	990
6—The Dwelling Vote (Drama)	1000
10—Joe Plain Dog (Drama)	500
10—A Game of Hearts (Comedy)	500
13—The Garden of Fate (Roman drama)	1000
17—Mother and Child (Drama)	1000
20—The Fur Coat (Comedy)	1000
24—The Count of Montebello (Comedy)	1000
27—Mendelssohn's Spring Song (Drama)	500
27—The Hobbie Skirt (Comedy)	500
31—The Idol's Eye (Drama)	990

(Continued on page 52.)

"AT THE SIGN OF THE FLYING A"



RELEASE DAYS CHANGED!

In accordance with a request tendered us by the majority of the Independent Renters in the United States and Canada, we have decided to release our films on

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(EACH WEEK)

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ROUTES AHEAD

Managers and performers are respectfully requested to contribute their dates for this department. Routes must reach The Billboard not later than Saturday of each week to insure publication. The Billboard forwards all mail for professionals free of charge. Members of the profession are invited, while on the road, to have their mail addressed in care of The Billboard, and it will be forwarded promptly.

Telegrams inquiring for routes not given in these columns will be ignored unless answers are prepaid.

PERFORMERS' DATES.

(An additional list of Performers' Dates, as well as a list of additional routes, received too late for classification, may be found in another column.)

Acts with burlesque companies may be found in another column.

When no date is given the week of Oct. 31-Nov. 5 is to be supplied.

Adams, Billy: 45 Union st., Cambridge, Mass.
 Adams & Lewis: 106 W. Baker st., Atlanta, Ga.
 Abbott & Albs: 1252 Divorsey Blvd., Chicago.
 Adler, Harry: White Rats, N. Y. C.
 Aderus, The: 3219 Colorado ave., Chicago.
 Aitken Bros.: 234 Bedford st., Fall River, Mass.
 Aitken, Two Great: 2219 Gravier st., New Orleans.
 Albini: 1695 Broadway, N. Y. C.
 Alderfer, Chas.: Denver, Ind.
 Aldrich, Blanche: Athens, Ga.
 Aldridge, Chas. H.: 20 E. Berkeley st., Uniontown, Pa.
 Alexander, Prof. E. T.: Pratt City, Ala.
 All. Geo. (Grand) Glasgow, Scotland, Nov. 28-March 1.
 Allen & Kenna: 125 Brewer st., Norfolk, Va.
 Allwell's, Jos., Peter the Great: 422 Bloomfield st., Hoboken, N. J.
 Alvarado's, S., Goats: 1235 N. Main st., Decatur, Ill.
 Alvin & Zeuds: Box 365, Dresden, O.
 American Danera, Six: 10 Plain st., Providence, R. I.
 American Singing Four: 410 E. 16th st., Bronx, N. Y.
 Amsterdam Quartette: 131 W. 41st st., N. Y. C.
 Anderson & Ellison: 3601 Locust st., Phila.
 Andersons, Australian Twins: Care Paul Tausig, 104 E. 14th st., N. Y. C.
 Andrews & Abbott Co.: 3962 Morgan st., St. Louis.
 Annis, Mrs. Wm. E.: 501 W. 139th st., N. Y. C.
 Apollo Quartette: 529 N. State st., Chicago.
 Archer & Carr: Greenwich, N. Y.
 Arcessus, The: 1817 N. Kedzie ave., Chicago.
 Arnold, Geo.: 600 Dearborn ave., Chicago.
 Arnold & Hickey: Owego, N. Y.
 Artusa, F.: Care Paul Tausig, 104 E. 14th st., N. Y. C.
 Ashner Sisters: 12 South Newstead ave., St. Louis.
 Auer, S. & G.: 410 S. 4th ave., Mt. Vernon, N. Y.
 Austin & Klunker: 3110 E. st., Phila.
 Adgie & Her Lions: 210 E. 47th st., N. Y. C.
 Allen, Leon & Bertie (Broadway) Lorain, O.; (New Presella) Cleveland 7-12.
 Alvarez, Three (Unique) Minneapolis; (Bijou) Duluth, 7-12.
 Armanis, Five (Lyric) Dayton, O.; (Grand) Indianapolis, Ind., 7-12.
 Arnold, Chas. (Sipe's) Kokomo, Ind.
 Andree's, W. & T., Living Porcelain (Orpheum) Seattle; (Orpheum) Portland, Ore., 7-12.
 Alexander, Geo. B. (Majestic) La Crosse, Wis.; (Sittner's) Chicago, Ill., 7-12.
 A'sace & Lorraine (Miles) Minneapolis.
 American Newsboys' Quartette (Barrison) Waukegan, Ill.
 Alfred & Pearl (Bijou) Phila.; (Family) Milton, 7-12.
 American Trumpeters (Bijou) Winnipeg, Can.
 Ahlbergs, Two (Majestic) Madison, Wis.
 Adair, Eddie, & Edythe & Henney (Lyric) Danville, Ill.
 Albrasz & Baby Athlete (Majestic) Dallas, Tex.
 Ameres, Three (Grand) Fargo, N. D.
 Adelmann, Joseph, Family (Orpheum) Oakland, Cal.; (Orpheum) Los Angeles 7-12.
 Apdala's Animals (Orpheum) Minneapolis; (Orpheum) Duluth 7-12.
 Allen, Lester (Bremen) St. Louis; (Empress) Kansas City, 7-12.
 Alvino & Rialto (Majestic) Pana, Ill.; (Hippodrome) New Castle, Ind., 7-12.
 Archer, Lou (Bremen) St. Louis; (Empress) Kansas City, 7-12.
 Astr. Art (Bijou) Decatur, Ill.; (Novelty) Topeka, Kan., 7-12.
 Addison & Livingstone (Orpheum) Canton, O.
 Abrams, Morris (Orpheum) Mesofield, O., 3-5.
 Abduhah, Six (Orpheum) Oakland, Cal.
 Adonis & Dog (Bull's) Bridgeport, Conn.
 Ahearn, Chas., Troupe (Keith's) Providence, R. I.
 Alvin Bros. (Lyric) Terre Haute, Ind.
 Artols, Jack (Orpheum) Salt Lake City.
 Arlington Four (Greenpoint) Brooklyn.
 Adair & Dahn (Majestic) Cedar Rapids, Ia.
 Arvi Mystery (Orpheum) Cincinnati.
 Alferetta (Miles) Minneapolis.
 Almond, Tom & Edith (Unique) Minneapolis.
 Auger, Capt. Geo., & Co. (Orpheum) Denver.
 Auger, Lou (Orpheum) Omaha, Neb.
 Bim, Rom, B-r-r Trio (Majestic) Cedar Rapids, Ia., 7-12.
 Bryant, Nan, & Co. (Majestic) Cedar Rapids, Ia.

Bernard, Lester (Empress) Cincinnati.
 Busse's Canines (Orpheum) Cincinnati.
 Bernard & Weston (Columbia) Cincinnati.
 Borani & Nevaro (Orpheum) Omaha, Neb.
 Bailies, Four: 26 1/2 W. Church st., Newark, O.
 Baird, Blanche: 12 W. 60th st., N. Y. C.
 Baker, Sid: 1606 Race st., Cincinnati.
 Banks, Charley: 317 Park ave., Baltimore.
 Banyan, Alfred: 122 South st., Winnipeg, Can.
 Barbee & Hill: 1262 National ave., San Diego, Cal.
 Barber & Palmer (American) Omaha, Neb.
 Barnstead, Jr., Ed. H.: 311 E. 29th st., N. Y. C.
 Barrett, Frank: 240 5th ave., N. Y. C.
 Barry, Frank L.: 289 4th st., Troy, N. Y.
 Bartell & Isard: 2900 E. 53rd st., Cleveland.
 Beard, Billy: 1401 Drayton st., Savannah, Ga.
 Beck & Evans: 14 N. 9th st., Phila.
 Beecher, Will S.: White Rats, N. Y. C.
 Bedford Family: Palace Hotel, 618 N. Clark st., Chicago.

Bean & Hamilton: 339 Hickory st., Buffalo.
 Bunt & Budd: 610 Belden ave., Chicago.
 Busby & Williams: 561 W. 14th st., N. Y. C.
 Burna, May & Lily (Family) Buffalo; (Cook's) Rochester 7-12.
 Barclay, Gertrude (Bijou) Atlanta, Ga.
 Baader-LaVelle Trio (Pantages') Tacoma, Wash.; (Pantages') Portland, Ore., 7-12.
 Boynton & Bourke (Grand) Indianapolis; (Columbia) 7-12.
 Beyer, Ben, & Co. (Majestic) Chicago; (Grand) Indianapolis 7-12.
 Butler, Amy, & Quartette (New Grand) Evansville, Ind.; (Columbia) Cincinnati 7-12.
 Bergere, Valerie, Players (Trent) Trenton, N. J.; (Maryland) Baltimore, Md., 7-12.
 Redell, Walter, & Co. (Crescent) Syracuse, N. Y.
 Ballot, Tony & Erna (Orpheum) Minneapolis; (Orpheum) Duluth 7-12.
 Brunetta, Cycling (Keith's) Boston.
 Braham's Photographs (Bijou) Battle Creek, Mich.; (Bijou) Lansing 7-12.
 Bolton, Viena, with Swat Milligan Co. (Orpheum) Duluth, Minn.
 Bellmotes, The (Plaza) Chicago, 3-5; (Circle) Chicago 7-12.
 Barry, Mr. & Mrs. Jimmie (Columbia) Cincinnati; (New Grand) Evansville, Ind., 7-12.
 Butler, Tom (Dominion) Ottawa, Can.; (Orpheum) Montreal 7-12.
 Brewster, Nellie (Mary Anderson) Louisville.
 Rehn, Geo. (Orpheum) Portland, Ore.
 Bathing Girls (Columbia) Cincinnati; (Keith's) Columbia 7-12.
 Barnes & Crawford (Greenpoint) Brooklyn; (Poll's) Bridgeport, Conn., 7-12.
 Burns & Fell (Keith's) North Platte, Neb.; (Edison) Hastings 7-12.
 Bonner & Meredith (K. & P. 23d St.) N. Y. C.; (K. & P. 55th St.) N. Y. C., 7-12.

Clito & Sylvester: 224 N. 10th st., Phila.
 Clotilde & Montrose: 323 W. 38th st., N. Y. C.
 Cody, Louise: The Billboard, Cincinnati.
 Coles, Three Musical: 149 Seals ave., Biloxi, Miss.
 Columbians, Five, Inc.: Findlay, O.
 Conkey, Clever: Wausau, Ind.
 Corey Bros.: 131 Seymour st., Pittsfield, Mass.
 Cotter & Bouldey: Care Norman Jefferies, 9th & Arch sts., Phila.
 Crawford, Glee S.: 1430 Baxter st., Toledo, O.
 Crawford & Delancey: 110 Ludlow st., Bellefontaine, O.
 Crayton, F. Lawrence: 703 Herrick st., Elmira, N. Y.
 Creighton, J. C.: 115 Clynor st., Brooklyn.
 Crolius, Dick: Vaudeville Comedy Club, 224 W. 46th st., N. Y. C.
 Crooks, Chas. M.: Owsoso, Mich.
 Crotty, Geo.: White Fats, 112 5th ave., Chicago.
 Cullen Bros.: 2916 Ellsworth st., Phila.
 Carol Sisters: 104 W. 16th st., N. Y. C.
 Chase & Carina: 2516 S. Halstead st., Chicago.
 Clayton Family Quartette: 61 Broad st., Oneida, N. Y.
 Clermont, Jean: 104 E. 14th st., N. Y. C.
 Contras, Three Musical: 144 W. Seneca st., Oswego, N. Y.
 Carson Bros. (Orpheum) St. Paul; (Orpheum) Minneapolis 7-12.
 Cavana (Orpheum) Kansas City, Mo.; (Orpheum) Sioux City, Ia., 7-12.
 Coburn & Pearson (Bijou) Iowa City, Ia., 3-5.
 Chasino (Hippodrome) Cleveland; (Keith's) Columbus 7-12.
 Church City Four (Miles) St. Paul.
 Cataract's Dogs (Orpheum) Eau Claire, Wis.; (Sittner's) Chicago, Ill., 7-12.
 Carlos', Chas., Circuit (Majestic) Cedar Rapids, Ia.
 Clifton, Four (Orpheum) Kansas City, Mo.; (Grand) Indianapolis, Ind., 7-12.
 Carrey Twin Bros. (Orpheum) Montreal; (Dominion) Ottawa 7-12.
 Cunningham & Marlon (Shea's) Buffalo; (Shea's) Toronto, 7-12.
 Charbno Bros. (Shea's) Toronto.
 Coleman, Al. (Majestic) Montgomery, Ala.; (Majestic) Little Rock, Ark., 7-12.
 Clifford, Edith, In the Eagle and the Girl (Family) Lafayette, Ind.
 Clifton, Carlos (Bowling Square) Boston; (Gayety) Albany, N. Y., 7-12.
 Cross & Josephine (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 7-12.
 Cumings & Thornton (Majestic) Hot Springs, Ark.
 Cressy & Dayne (Majestic) Chicago; (Grand) Indianapolis 7-12.
 Cordua & Mand (Majestic) Des Moines, Ia.; (Grand Family) Fargo, N. D., 7-12.
 Clayton, Paul (Old Orpheum) Portsmouth, O.
 Connelly, Mr. & Mrs. Erwin (Orpheum) Denver.
 Cogswells, Three Cycling (Empire) New London, Conn.
 Curtis, Sam J., & Co. (Majestic) Des Moines, Ia.; (Wilson Ave.) Chicago, Ill., 7-12.
 Chase, Billy (Majestic) Seattle.
 Coatas, Musical (Bijou) Battle Creek, Mich.
 Connelly & Webb (Poll's) Bridgeport, Conn.
 Cottrell & Hamilton (Star) Des Moines, Ia.
 Cooke, The (Unique) Tuscaloosa, Ala., 3-5.
 Carroll-Gillette Troupe (Majestic) Cedar Rapids, Ia., 7-12.
 Coogan & Parks (Majestic) Cedar Rapids, Ia.
 Caron & Parum (Empress) Cincinnati.
 Clarke, Johnson (Orpheum) Cincinnati.
 Charles, Four (Unique) Minneapolis.
 Carlio, Leo (Keith's) Phila.
 Dunean, A. O. (New Grand) Evansville, Ind.
 Dodd, Emily, & Co. (Orpheum) Minneapolis.
 DeLestare, Annette (Miles) Minneapolis.
 Dupree, Minnie, & Co. (Orpheum) Kansas City, Mo.
 Dart & Jolt (Miles) Minneapolis.
 Dale, Baily Dottie: 252 W. 35th st., N. Y. C.
 Daly & O'Brien (National) Sydney, Australia, Indef.
 D'Arville, Jeanette: Gyn. Del., Chicago.
 Day, Carlie: 586 7th ave., N. Y. C.
 De Armo, Billy: 503 N. Clark st., Chicago.
 DeLamare, Julius J.: 217 E. 98th st., N. Y. C.
 DeLmare & Darrell: 1515 9th ave., E. Oakland.
 De Mario: (Circus Chiswell) Warsaw, Russia, Nov. 1-20; (Circus Chiswell) St. Petersburg, Russia, Dec. 1-31.
 Denicke, Musical: 619 First st., Macon, Ga.
 Deussen, Louise: 189 Rawson st., Atlanta, Ga.
 DeVeaux, Wells G. (Pantages') Seattle.
 DeVoe & Mack: Mansfield, O.
 Dick, Ray: 522 Ohio ave., Kokomo, Ind.
 Diamond Chas.: 112 Fifth ave., Chicago.
 Dick, Ray: 522 Ohio ave., Kokomo, Ind.
 Dickson & Floyd: 343 Rhode Island st., Buffalo.
 Dickinson, Richard: Melrose, Mass.
 Dixon, Madeline: 634 Longwood ave., N. Y. C.
 Divilas, The: 142 E. 5th st., Mansfield, O.
 Dolan & Lehnart: 2400 7th ave., N. Y. C.
 Donner, Boris: 543 Lincoln st., Johnston, Pa.
 Donovan & Mackin: 1130 Taylor st., Ft. Wayne, Ind.
 Doric Trio: 937 N. State st., Chicago.
 Doss, Billy: 102 S. High st., Columbia, Tenn.
 Douglas, Myrtle: Severe House, Chicago.
 Downard & Downard: Cyclone, Ind.
 Downey & Willard: 41 Linwood ave., Detroit.
 Drew, Carroll: Actors' Fund, Gaiety Theatre Bldg., N. Y. C.
 Duffin-Heddy Troupe: Reading, Pa.
 Dunbar & Fisher: White Rats, N. Y. C.
 Dunlay & Merrill: Union Hotel, Chicago.
 Dunsworth & Walden: Dad's Hotel, Phila.
 Dupille, Ernest A.: Vaudeville Club, London, Eng., indef.
 Durning, Larson Jo (Lyric) Springfield, Mo.
 DeCampe, Guy: Henderson, N. C.
 DeFaye, Lianna & Evelyn: 47 W. 28th st., N. Y. C.
 DeLoria, Dick: 218 Swan st., Buffalo.
 Dorsch & Russell: 604 S. Belmont ave., Newark, N. J.
 Duffoss & Galvin: 1637 Waverley ave., Cincinnati.
 DeAnta, Billy (Michigan) Buffalo 3-5.
 Donovan & Arnold (Hudson) Union Hill, N. J.; (5th Ave.) N. Y. C., 7-12.
 Dupree, Fred (Orpheum) Lion City, Ia.; (Orpheum) Des Moines 7-12.
 Daly's Country Choir (Majestic) Butte, Mont.; (Washington) Spokane, Wash., 7-12.
 DeVillie, Great (O. H.) Danville, Ill.
 Darr Bros. (Pantages') Seattle.
 DeLeon, Clement (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans, La., 7-12.
 DeMar & Delmar (Pantages') Sacramento, Cal., 7-12.
 DeVoss, Marvellous (Lyric) Junction City Kan., 3-5.

This blank is available for route data in case you have no route cards. Cards will be mailed upon application.

Name _____			
Week	Theatre	City	State

PERMANENT ADDRESSES

If you are unable to give route, and desire to have your permanent address listed, kindly provide the necessary information, using this blank.

Name _____

Permanent Address _____

Bees, Two: 502 Bryant ave., Chicago.
 Bell, Bert: Princess Theatre, Phillipsburg, Kan.
 Bennett Bros.: 258 W. 65th st., N. Y. C.
 Bennett & Marcello: 206 W. 67th st., N. Y. C.
 Bergere, Jeanette & Rose: 224 W. 45th st., N. Y. C.
 Bernard, Al.: 4429 S. Liberty st., New Orleans.
 Bernard, Jos. E.: 151 Hendrie ave., Detroit.
 Berns, Miss Leslie: 716 Buckingham Place, Chicago.
 Blanca, Mile.: Care Max Hirsch Metropolitan O. H., N. Y. C.
 Bigelows, The: 2662 Monroe st., Chicago.
 Blyck's Capt., Sea Lions: Care Das Programme, Berlin, Ger.
 Bistec & Connelly: Hotel Rookery, Kewanee, Ill.
 Blair & Klasset: General Del., Atlanta, Ga.
 Blanchard & Marlin: 1150 Octavia st., San Francisco, Cal.
 Boston Newsboys' Quartette: 1 Ashton Sq., E. Lynn, Mass.
 Boutin & Tillson: White Rats, N. Y. C.
 Brahms Ladies Quartette: 1129 S. Hill st., Los Angeles.
 Brand, Laura Martiere: 515 Main st., Buffalo.
 Brenner, Samuel N.: 2859 Tullip st., Phila.
 Brinkleys, The: 424 W. 39th st., N. Y. C.
 Britton, Nellie: 140 Morris st., Phila.
 Brooks & Brooks: The Billboard, Cincinnati.
 Brooks, Walter (Baker) Denver.
 Brownies, The, & Co.: 6th & Jackson sts., Topeka, Kan.
 Budd, Aerial: 26 N. Union st., Aurora, Ill.
 Buford, Bennett & Buford: 754 8th ave., N. Y. C.
 Bunch & Alger: 2319 W. Main st., Louisville, Ky.
 Burgess, Harvey J.: 627 Trenton ave., Pittsfield, Pa.
 Burt, Al. J.: Bancroft Bldg., Altoona, Pa.
 Byrne, John H. W.: 218 W. 34th st., N. Y. C.
 Baker & Cornalia: 613 E. 45th st., Chicago.

Buch Bros. (Pantages') St. Joseph, Mo.
 Rison City Four (Orpheum) Ogden, Utah; (Orpheum) Denver, Col., 7-12.
 Bottomley Troupe (State Fair) Shreveport, La.
 Blondell, Mabel: 1131 N. 3d ave., Knoxville, Tenn.
 Bowers, Walters & Crocker (Broadway) Brooklyn; (National) Wash., D. C., 7-12.
 Barnes & Zarell (Brinkman's) Bemidji, Minn.
 Bernard, Joseph E., & Co. (Eric) Chicago; (Majestic) Bloomington 7-12.
 Byles & Norworth (5th Ave.) N. Y. C.
 Belmont, Joe: Belfast, Eng., 7-12; Liverpool 14-19; St. Helena 21-26.
 Boyle Bros. (Majestic) LaCrosse, Wis.
 Broe & Maxim (Barlor) Omaha, Neb.
 Calvert-Parkers, The: Portland, Me.
 Cameron, Ella: 381 Broad st., New London, Conn.
 Campbell-Clark Sisters: Clarendon Hotel, Chicago.
 Carl & Rhell: 406 W. 18th st., Kansas City, Mo.
 Carl, Irving: 4203 N. 41st st., Chicago.
 Carlin & Clark: 913 Prospect ave., Buffalo.
 Carlie, Herbert: 612 N. Dearborn ave., Chicago.
 Caron & Herliert: Fair Haven, N. J.
 Carrollton & Van: 5428 Monte Vista st., Los Angeles.
 Canada, Three: Darlington, Wis.
 Case, Charley: Lockport, N. Y.
 Case, Paul: 51 S. Clark st., Chicago.
 Cavanaugh & Lancaster: 700 A Indiana ave., Kansas City, Mo.
 Chantrell & Schuyler: 219 Prospect ave., Brooklyn.
 Chapman Sisters: 1629 Millburn st., Indianapolis.
 Chase, Clifton E.: 44 5th st., New Bedford, Mass.
 Clawson, Roscoe: 1704 Brownlee st., Marion, Ind.
 Clayton, Paul: 1420 Elm st., Cincinnati.
 Clippier, Jesse & Bellis: 6119 S. 1st st., Tacoma, Wash.

DeHollis & Valora (White Palace) Chicago.
 Downard & Downard (Colonial) Coshocton, O.:
 (Pike) Canal Dover 7-12.
 Demacus, The (Park) Erie, Pa.
 DeLorenzo & LaDine (Colonial) Lawrence, Mass.:
 (Poll's) New Haven, Conn., 7-12.
 Dallas, Boulton (Empress) Kansas City, Mo.
 DeVelde, Edmund J. & Co. (Nashua) Nashua,
 N. H.; (Lyric) Holoken, N. J., 7-12.
 Davis & Moran (Bremen) St. Louis; (Empress)
 Kansas City 7-12.
 Dinkelspiel's Christmas, with Bernard A. Rein-
 old (Orpheum) Ogden, Utah.
 DeTelle, Joe & Co. (Star) Williston, N. D.
 Diamond Comedy Four (Shea's) Toronto; (Cres-
 cent) Syracuse, N. Y., 7-12.
 Eagon & Austin: Gen. Del., Columbus, O.
 Edman & Taylor: Box 39 Richmond, Ind.
 Edythe, Lorraine: 235 S. Robey st., Chicago.
 El Harro: 2531 N. Hollingwood st., Phila.
 Ellsworth, Mr. & Mrs. Harry: 1533 Broadway,
 N. Y. C.
 Emerson & Wright: 2811 N. May st., Kansas
 City, Kan.
 Eoff & Reibsch: 814 High st., Des Moines, Ia.
 Eppé, Loretta: Hotel Crescent, 126th & Len-
 ox ave., N. Y. C.
 Esmond, Flora & Baby: Gen. Del., Wash., D.
 C.
 Evans, Beasie: 3703 Cottage Grove ave., Chi-
 cago.
 Evelyn Sisters: 252 Green ave., Brooklyn.
 Ethardo, Naomi: Fair Haven, N. J.
 Elliott Kathryn (King's) Jackson, Ga.
 Edenberg, Charlie (Alamo) New Orleans.
 Edwards', Gus Kountry Kids (Orpheum) Read-
 ing, Pa.
 Edwards', Gus, Night Birds (Mary Anderson)
 Louisville; (Columbia) Cincinnati 7-12.
 Edwards', Gus, Schoolboys & Girls (New Grant)
 Evansville, Ind.; (Mary Anderson) Louisville
 7-12.
 Edwards', Gus, Song Revue (Bronx) N. Y. C.;
 (Greenpoint) Brooklyn 7-12.
 Edinger Sisters (Colonial) Vincennes, Ind.;
 (Lyric) Mattoon, Ill., 7-12.
 Eugene Trio: Shreveport, La.
 Edwards, Klity (Majestic) Butte, Mont., 7-12.
 Edwards, Shorty (Orpheum) Lima, O.
 Edrington, Chas. R. & Tom Linton's Jungle
 Girls (Gayety) Springfield, Ill.; (Novelty) Tope-
 ka, Kan., 7-12.
 Elliott, Belair & Elliott (New Majestic) Du-
 buque, Ia.
 Eagle & The Girl, Adolph Knoll, mgr. (Family)
 LaFayette, Ind.
 Edwards', Jessie, Dogs (Pantages) St. Joseph,
 Mo.
 Emelle, LaPette, Troupe (Hijou) Battle Creek,
 Mich.; (Hijou) Flint 7-12.
 Fantas, Two: 8 Union Square, N. Y. C.
 Faust, Grace: 1018 N. State st., Chicago.
 Fineberg, Nannie: 1149 S. 16th st., Phila.
 Fisher, W. N.: Spring & Plum sts., Newton,
 Ia.
 Florida's The: 3122 H st., San Diego, Cal.
 Foner, Art.: 264 Watkins st., Brooklyn.
 Ford & Louise: 128 S. Broad st., Mankato, Minn.
 Fox, Frank: Revere House, Chicago.
 Fox & Summers: 517 N. 10th st., Saginaw,
 Mich.
 Franklin, Geer & Co.: 612 N. Dearborn ave.,
 Chicago.
 Franklin, H. & Standards: Rahnsdorfer Mühle,
 Berlin, Germany.
 Frank, Joe J.: 138 S. Commerce st., Grand
 Rapids, Mich.
 Fraser, Marcelona: Highland Park, Quincy,
 Ill.
 Fraser Trio: 16 Inman ave., Rahway, N. J.
 Frey, Henry: 1047 Madison ave., N. Y. C.
 Friend & Downing: 418 Strand, W. C. Lon-
 don, Eng., April 13, Indef.
 Fritchle & Adams: White Rats, N. Y. C.
 Froze Trio: 3745 29th ave., South, Minneapolis.
 Fanelly & Perman (Casino) Salt Lake, Utah.
 Felsman & Arthur (Princess) Lewistown, Pa.,
 3-5.
 Frey Twins Co. (Grand) Indianapolis; (Mary
 Anderson) Louisville 7-12.
 Ferrard, Grace (Comique) Detroit.
 Flint, Douglas A. & Co. (Majestic) Little
 Rock, Ark.; (Majestic) Ft. Worth, Tex., 7-
 12.
 Fries Sisters (Amusee) Gadsden, Ala.
 Francisco, The (Electric) Norwalk, O., 3-5.
 Field Bros (Majestic) Johnstown, Pa.; (Gar-
 rick) Wilmington, Del., 7-12.
 Fobel & Ruge: Mobile, Ala.
 Fiedling & Carlos (Hijou) Iowa City, Ia.;
 (Star) Des Moines 7-12.
 Florida & Hanson (Victoria) Wheeling, W. Va.;
 (Princess) Youngstown, O., 7-12.
 Fluk's Comedy Mules & Dogs (Hijou) Jackson-
 ville, Fla.
 Fanning, Ruth (Mary Anderson) Louisville.
 Free Setters Four (Queen) San Diego, Cal.
 Fuller's, Lela, Ballet of Light (Majestic) Mil-
 waukee; (Majestic) Chicago 7-12.
 Forbes & Bowman (Majestic) Chicago.
 Finney, Maud & Gladys (Orpheum) New Or-
 leans.
 Field's, Harry, School Kids (Bremen) St. Louis;
 (Empress) Kansas City, 7-12.
 Franca, Corinne (Grand) Syracuse, N. Y.;
 (Temple) Detroit, Mich., 7-12.
 Fox, Will H. (Keith's) Phila.
 Fontelle & Valloré (Grand) Indianapolis.
 Palardoux & Brown (Hudson) Union Hill, N. J.
 Florus, Paul (Majestic) Madison, Wis.
 Fox, Elsie (New Grand) Evansville, Ind.
 Fennel & Tyson (New Grand) Evansville, Ind.
 French, Henri (Orpheum) Omaha, Neb.
 Flanagan & Edwards (Orpheum) Omaha, Neb.
 Gabriel, Mester (Columbia) Cincinnati.
 Graham's Walter Manikins (Columbia) Cincin-
 nati.
 Gabberts, Two: 1553 Broadway, N. Y. C.
 Gage, Juggling: 179 White st., Springfield,
 Mass.
 Galloway, W. P.: Care The Glenmore, Mont-
 gomery, Ala.
 Gardners, Three: 1958 N. 8th st., Phila.
 Garson, Marion: 703 W. 174th st., N. Y. C.
 Gaylor, Chas.: 768 17th st., Detroit.
 Gaylor & Graft: 16 Abington Square, N. Y. C.
 George & Gott: 214 Lee ave., Sapulpa, Okla.
 Geyer, Bert: Palace Hotel, Chicago.
 Gibney & Earle: 509 Madison ave., Toledo, O.
 Gibson Bros.: 2 Willow st., Brooklyn.
 Gibson, Ted & Kate: 1040 Gates ave., Brooklyn.
 Gilby & Fox: 208 State st., Chicago.
 Gliden Sisters, Three: 766 8th ave., N. Y. C.
 Godfrey, Hal: Care P. Casey, Long Acre Bldg.,
 N. Y. C.
 Goff & LeRoy: Care Bert Perkins, 430 Putnam
 Bldg., N. Y. C.
 Golden & Hughes: Milford, Mass.
 Gordon, Ed., & Lizale: 14 Harrison st., De-
 troit.

Gould, Wm.: Green Room Club, 139 W. 47th
 st., N. Y. C.
 Goodhue & Burgess: White Rats, N. Y. C.
 Grantley, Helen: Long Acre Bldg., N. Y. C.
 Grant & Brewer: 34 Hoyce ave., Wallis Wallis
 Wash.
 Gray, Enid: 26 W. 125th st., N. Y. C.
 Gray & Graham (Fuller's) New Zealand, Aus-
 tralia, Oct. 1-Nov. 30.
 Gray & Gray: 1922 Bird st., Joplin, Mo.
 Grilling & Co.: 955 Jefferson ave., S. W., Cleve-
 land.
 Greatrex, Helene: 498 S. 7th ave., LaGrange,
 Ill.
 Greenwood, Beasie: 616 N. State st., Chicago.
 Groom Sisters: 504 N. Hermitage ave., Tren-
 ton, N. J.
 Gruett & Gruett: White Rats, N. Y. C.
 Grilth, Marcelous (Orpheum) Denver.
 Gibson, Sydney C. (Bennett's) Montreal; (Do-
 minion) Ottawa, 7-12.
 Gurnsey, Ray (Orpheum) Spokane; (Orpheum)
 Seattle, 7-12.
 Gaylor, Chas. (Majestic) Chillicothe, Ill.; (Vir-
 ginia) Hoopston, 7-12.
 Gliden Sisters, Three (New Priscilla) Cleve-
 land; (American) E. Liverpool, 7-12.
 Green, Ethel (Poll's) Bridgeport, Conn.; (Poll's)
 Hartford, 7-12.
 Graces, Garner & Parker (Family) Williamsport,
 Pa.; (Auditorium) York, 7-12.
 Gilmore, LeMoine, Perry & Co. (Majestic) La-
 Crosse, Wis.
 Godfrey & Henderson (Forsyth) Atlanta, Ga.;
 (Orpheum) Nashville, Tenn., 7-12.
 Garden City Trio (Family) LaFayette, Ind.;
 (Majestic) Madison, Wis., 7-12.
 Gould Sisters (Crescent) Syracuse, N. Y.
 Gardner, Eddie (Princess) Columbus, O.
 Grant, Louis M. (Princess) Wichita, Kan.;
 (Orpheum) Lawton, Okla., 7-12.
 Grimm & Satchell (Cheney) Rainford Falls, Me.;
 (Portland) Portland, 7-12.
 Glose, Augusta (Orpheum) San Francisco; (Or-
 pheum) Oakland, 7-12.
 Grover, Mildred, & Dick Richards (Orpheum)
 Spokane, 7-12.
 Gordon & Marx (Maryland) Baltimore; (Keith's)
 Boston, 7-12.
 Granville & Rogers (Orpheum) Omaha, Neb.;
 (Orpheum) St. Paul, Minn., 7-12.
 Goldsmith & Hoppe (Poll's) Springfield, Mass.;
 (Poll's) Worcester, 7-12.
 Gray, Eddie (Novelty) Topeka, Kan.
 Haley & Haley: 1127 Pierce Bldg., St. Louis.
 Gorman & Bell: 136 4th ave., N. Y. C.
 Gosa, Eddie: Raymond st., Fall River, Mass.
 Graham & Randall: 327 Pearl st., Brooklyn.
 Granberry & LaMon: 1553 Broadway, N. Y. C.
 Gulse, Johnnie: New Brunswick, N. J.
 Hammond & Forrester (Empress) Cincinnati.
 Harper Smith Trio (Orpheum) Cincinnati.
 Haldip, The (Orpheum) Cincinnati.
 Heather, Josie (Orpheum) Minneapolis.
 Hilbert & Warren (Orpheum) Minneapolis.
 Holland, Doc (Miles) Minneapolis.
 Hoffman, Gertrude (Keith's) Phila.
 Howard & North (Keith's) Phila.
 Hall & Briscoe: 56 Orchard st., Norwich, Conn.
 Hall, E. Clayton-Esther Collier Co.: Elmhurst,
 Pa.
 Hillman & Murphy: 913 McKean st., Phila.
 Hilsen Boys: 21 E. 98th st., N. Y. C.
 Halsted, Willard, 113 1/2 Jochlam st., Mobile,
 Ala.
 Hamilton, Fred: 318 Mary st., Chicago.
 Hammon & Lytell: 484 Cottage st., Rochester,
 N. Y.
 Hampton & Hassett: 4866 Winthrop ave., Chi-
 cago.
 Hanley & Jarvis: 230 Hoboken st., Rutherford,
 N. J.
 Hardy, Helene: Piqua, O.
 Harper & Janson: Box 1145, Muskogee, Okla.
 Harris & Robinson: 152 Lake st., Chicago.
 Haskell, Loney: 47 Lexington ave., N. Y. C.
 Hatch, E. Warren: 74 Sydney st., Boston.
 Hatches, The: 47 E. 132d st., N. Y. C.
 Hawkins, Homer: 229 Boyd st., Grafton, W.
 Va.
 Hawley & Baehen: 1347 N. 11th st., Phila.
 Heather, Josie: 2123 84th st., Bensonhurst, N.
 Y.
 Henderson & Sheldon: 164 E. Randolph st., Chi-
 cago.
 Hessler: Care Pantages' Theatre Bldg., Se-
 attle.
 Howletts, The: 1200 20th st., Denver.
 Hilbert, Ben: 828 Sawmill ave., Allegheny, Pa.
 Hillman, Luella (Vendome) Houston, Tex.
 Hillmans, The: 2531 Chatham st., Cincinnati.
 Holden & LaTelle: Cayuga Lake, N. Y.
 Holton, Geo. A.: 22 Bank st., Brunswick, Me.
 Hoppe, Vera: Ridgefield Park, N. J.
 Howard & Ford: 551 Eitel ave., St. Louis.
 Hudspeith & Barclay: 442 N. Clark st., Chi-
 cago.
 Huffinger, Dillon: The Billboard, Chicago.
 Hurlings, Four: Fair Haven, N. J.
 Huxtable, The: 18 Oliver st., Salem, Mass.
 Hyde & Talbot: Torrington, Conn.
 Harris, Fred: 851 E. 40th st., Chicago.
 Helene, LaBelle: 63 W. 7th st., Mt. Vernon,
 N. Y.
 Hunter, Ross (Grand) New Castle, Ind.; (Colo-
 nial) Covington, Ky., 7-12.
 Harvel's Marionette Circus (Unique) Oskaloosa,
 Ia., 3-5; (Comet) Abila, 7-9; (Comet) Creston,
 10-12.
 Hoopes, Grace Dexter (Orpheum) Lincoln, Neb.
 Hulbert & DeLong (Hijou) Green Bay, Wis.,
 3-5; (Hijou) Racine, 7-12.
 Hanson, Harry L. (National) Steubenville, O.,
 3-5; (Princess) Youngstown, 7-9.
 Harvey DeVora Trio (Orpheum) Omaha, Neb.;
 (Orpheum) Des Moines, Ia., 7-12.
 Hurley, Frank J. (Old South) Boston; (Washing-
 ton) Boston, 7-12.
 Harris & Randall (Victoria) Wheeling, W. Va.;
 (American) E. Liverpool, O., 7-9; (Princess)
 Youngstown, 10-12.
 Hill & Whitaker (Grand) Pittsburg, Pa.; (Ly-
 ric) Dayton, O., 7-12.
 Hurlings, Four (Grand) Syracuse, N. Y.; (Tem-
 ple) Detroit, Mich., 7-12.
 High Life in Jail (Orpheum) Ogden, U.; (Or-
 pheum) Salt Lake, 7-12.
 Hill, Richard H. (Majestic) Milwaukee; (Grand)
 Evansville, Ind., 7-12.
 Hansone & Co. (Hippodrome) Utica, N. Y.;
 (Temple) Lockport, 7-12.
 Hasty, Charlie (Princess) Hot Springs, Ark.
 Holmen, Harry (K. & P. 23rd St.) N. Y. C., 3-
 5; (Proctor's) Elizabeth, N. J., 7-9.
 Hovey & Moran (Majestic) Ft. Worth, Tex.;
 (Majestic) Dallas, 7-12.
 Hopkins-Artell Co. (Poll's) New Haven, Conn.;
 (Poll's) Hartford, 7-12.
 Her, Bert (American) Eliria, O.
 Hebron, Tom (Orpheum) Zanesville, O.; (Or-
 pheum) Newark, 7-12.
 Herbert, Lillian (Majestic) LaSalle, Ill.
 Havelocks, The (Varieties) Terre Haute, Ind.;
 (Family) LaFayette, 7-12.

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That will be the 1911 Marvel of Musical Mirth and Melody

Hamilton, Estella B. (Barrison) Wankegan, Ill.
Hanton Bros. (Orpheum) Lincoln, Neb., 7-12.
Hickman Bros. & Co. (Temple) Ft. Wayne, Ind.
Howley, Irene C. (Orpheum) Denver.
Hayward & Hayward (Orpheum) St. Paul; (Majestic) Chicago, 7-12.
Hamlin, Richard & Louise (Orpheum) Duluth, Minn.; (Columbia) St. Louis, Mo., 7-12.
Hart & Woodley (Bijou) Superior, Wis., 3-5.
Haubel, Fritzle, & Co. (Majestic) Norfolk, Va.
Hay, Unicycle, & Bro. (Orpheum) Des Moines, Ia., 7-12.
Heunings, John & Winnie (Bijou) Decatur, Ill.; (Temple) Ft. Wayne, Ind., 7-12.
Hawley, E. Frederick, & Co. (5th Ave.) N. Y. C.
Hancy, Edith (Majestic) Ft. Worth, Tex.
Hayman & Franklin (Palace) Hallifax, Eng., 7-12; (Argyle) Berkenhead, 14-19; (Gaiety) Birmingham, 21-26.
Hayes Sisters: Lucilla, N. H.
Hart, Marie & Billy (Orpheum) Omaha, Neb.
Hevener & Clark (Bijou) Phila.
Howard & Howard (Orpheum) Los Angeles, Cal.
Howard, Great (Majestic) Milwaukee, Wis.
Irwin, Two: 36-4 E. 71st st., Cleveland.
Ishikawa Jap Troupe: 730 Sangamon st., Chicago.
Ingrams, Two (Brinkman's) Bemidji, Minn., 3-5.
Ito, Mrs. K. (Ashbury Park) Ashbury Park, N. J.; (State St.) Trenton, 7-12.
Innes & Ryan (Majestic) Dallas, Tex.
It Happened in Arizona, Lawrence Williams, mgr. (Majestic) Jacksonville, Fla.
Imperial Musicians (Orpheum) Sioux City, Ia.; (Orpheum) Memphis, Tenn., 7-12.
Ingram & Seelye (Music Hall) Portsmouth, N. H.
Ingram & Lind (American) Omaha, Neb.
Jarrell Co.: 2115 Cleveland ave., Chicago.
Jarvis & Harrison: 26 McKinley st., Hartford, Conn.
Jennings & Renfrew: 714 Broadway, Everett, Mass.
Jerome & LeRoy: 23 Pecan st., Oak Cliff, Dallas, Tex.
Jester, Jolly Jean: 423 S. Park st., High Point, N. C.
Jeuntes, The: 948 N. Western ave., Chicago.
Jewel, Roy H.: 612 N. 23d st., Mattoon, Ill.
Johnston, Musical: 388 Eighth ave., N. Y. C.
Jones, Itoy C.: 1553 Broadway, N. Y. C.
Jones & Whitehead: 47 W. 28th st., N. Y. C.
Jordan, Earl: 290 E. 6th st., Lexington, Ky.
Jennings & Renfrew (Orpheum) Harrisburg, Pa.; (Colonial) Norfolk, Va., 7-12.
Jones & Gillam (O. H.) No. Attleboro, Mass.
Johnson, Billy M. (Vendome) Buffalo.
Jones, Alexander (Webber's) Chicago.
Jackson, Joe (Majestic) Milwaukee; (Majestic) Chicago, 7-12.
Jeter & Rogers (Kelth's) Columbus, O.; (Poll's) Springfield, Mass., 7-12.
Jerje & Hamilton (Shubert) Utica, N. Y.; (Auditorium) Lynn, Mass., 7-12.
Jordan, Anna, & Co. (Germantown) Phila.
Kalma & LaFarlon, 1337 E. 11th st., Cleveland.
Kartello Bros.: Paterson, N. J.
Kaufmans, The: 240 E. 35th st., Chicago.
Kramo & Murray: Wildwood, N. J.
Keely & Parks: Care Mrs. Davidson, 281 W. 150th st., N. Y. C.
Keene, Mattie: Hotel Gerard, N. Y. C.
Kelly & Henry: 2738 Frankford ave., Phila.
Keltner, The: 133 Colonial Place, Dallas, Tex.
Kent & Wilson: 6036 Monroe ave., Chicago.
Kenworthy & Duffy: 825 20th st., Denver.
King Bros.: 211 4th ave., Schenectady, N. Y.
King, Violet: Winter Gardens, Blackpool, Eng.
Klein & Bailey: 206 W. 49th st., N. Y. C.
Klein & Erlanger: 1887 E. 42d st., Cleveland.
Klein Trio: 4759 Oldenberg ave., St. Louis.
Kildo, J. F.: 2149 Thomas st., Chicago.
Kilnefellors, The: Box 462, Hawarden, Pa.
Klos Sisters, Three: Care Paul Tausig, 104 E. 14th st., N. Y. C.
Kohl, Gus & Marion: 911 Fourth st., Milwaukee.
Koppes, The: 117 W. 23d st., N. Y. C.
Kotaro, Frank: 905 Race st., Phila.
Kramo & Norman: 293 Gostlin st., Hammond, Ind.
Kronco-Mansfield Trio: New Milford, Conn.
Kenney & Hollis: 64 Harvard ave., Allston, Mass.
Kelfe, Zena (Kelth's) Providence, R. I.
Kartello Bros. (Exposition) Los Angeles; (La-Petite) Santa Barbara, 7-12.
Konez Bros., Four (Poll's) Bridgeport, Conn.; (Chase's) Wash., D. C., 7-12.
Keatons, Three (Gayety) Brooklyn; (Gayety) Pittsburg, Pa., 7-12.
Kashima (Wilson) Baltimore, Md.
Kelly, Jack & Violet (Temple) Rochester, N. Y.
Knight, Harlan E., & Co. (Orpheum) St. Paul; (Orpheum) Minneapolis, 7-12.
Kubna, Three White (Orpheum) San Francisco, 7-19.
Karl (Majestic) Johnston, Pa.; (Colonial) Lawrence, Mass., 7-12.
Kaufman Bros. (Orpheum) Spokane; (Orpheum) Seattle, 7-12.
Kane, Leonard (Majestic) Birmingham, Ala.; (Aldrome) Chattanooga, Tenn., 7-12.
Kelley & Wentworth (Bijou) Bay City, Mich.; (Bijou) Flint, 7-12.
Kurtha' Roosters (Empress) Kansas City, Mo.; (Majestic) Des Moines, Ia., 7-12.
Kennedy, Joe (Alamo) Birmingham, Ala., 21-Nov. 12.

Kenney, Nobody & Platt (Grand) Pittsburg, Pa.
Keena, Chas. (Orpheum) Cincinnati.
Kelleruann, Annette (Orpheum) Omaha, Neb.
Love Waltz (Orpheum) Kansas City, Mo.
Lahl, Cecil & Avery: 1017 Laguna st., San Francisco.
Lakola & Loraia: Palace Hotel, Chicago.
La Belles, Four: Decatur, Ind.
Lambliotes, The: Mt. Vernon, O.
Lamont, Frank (Majestic) Phila.
Lamont Bros.: 314 W. 13th st., Ft. Worth, Tex.
Lancaster, Mr. & Mrs. Tom: New Castle, Del.
Lanester & Miller: Arcade-Grand Theatre, Hingham, Wash.
Langdon, Lucille: 2451 Michigan ave., Chicago.
Laitose Bros.: 107 E. 31st st., N. Y. C.
LaRue & Holmes: 21 Little st., Newark, N. J.
LaSalle & Lind: 135 Foote st., Johnstown, N. Y.
LaToska, Phil: 135 W. 22d st., Los Angeles.
LaVillas, The: Grand Pacific Hotel, Chicago.
Lawrence & Wright: 1553 Broadway, N. Y. C.
Lennon, Bert: 559 W. Washington st., Chicago.
Leo Jolly: 1829 Vineyard st., Phila.
Leltoy & Diamond: White Rats, N. Y. C.
Lincolns, Four: 2159 Huron st., Chicago.
Lines, Harry: 420 6th st., South, Minneapolis.
Lloyd & Falls: 588 Lyell ave., Gates, Rochester, N. Y.
Lockwoods, Musical: 133 Cannon st., Poughkeepsie, N. Y.
Lohett, Katie: 104 E. 14th st., N. Y. C.
Lombards, The: Care Paul Tausig, 104 E. 14th st., N. Y. C.
Lowe, F. J.: 2720 18th ave., South, Minneapolis.
Lubins, Four Dancng: 1728 N. 21st st., Phila.
Lansings, The: 210 N. Broadway, Baltimore.
LeClair & Sampson: 112 5th ave., Chicago.
LeGrange & Gordon: 2823 Washington ave., St. Louis.
Lerner, Two: 6633 Union ave., Chicago.
Leslie, Regina: 361 Tremont st., Boston.
Levino, Dolph & Sualc: 14 Prospect st., W. Haven, Conn.
Lingerman, Sam & Lucy: 705 N. 5th st., Phila.
LeClair & West (Crystal) Anderson, Ind.
LeJooe Troupe (Pantages) San Francisco.
Lucier, Marguriet (Orpheum) San Francisco.
Lawson, Al. M. (Amusee) Gadsden, Ala.
Leo & Chapman (Majestic) Butte, Mont., 7-12.
Leonhardt, Al. (Orpheum) Allentown, Pa.
LaToy Bros. (Aldrome) Chattanooga, Tenn.; (New Grand) Evansville, Ind., 7-12.
Laurie & Aleen (Palace) Hazelton, Pa., 7-12.
LaFord & Gross (Family) Indianapolis.
Lowe, Musical (Colonial) Oklahoma City, Okla.; (Pastime) Wichita, Kan., 7-12.
Lees, Two (Majestic) Charleston, S. C.
LaTell Bros. (Lyric) Watertown, N. Y.; (On-conta) Oneonta, 7-12.
Longworth, The: Oklahoma City, Okla.; Wichita, Kan., 7-12.
Lovenberg's, Chas., Neapolitans, M. Littlefield, mgr. (Orpheum) Los Angeles, 31-Nov. 12.
Lester, Nina (White City) Ballinger, Tex.
Lorsch Family (5th Ave.) N. Y. C., 7-12.
Lane & O'Donnell (Orpheum) Salt Lake, U. 7-12.
LaVerdes, The (Family) Des Moines, Ia.
Langdon, The (Varieties) Terre Haute, Ind.; (Majestic) Madison, Wis., 7-12.
Lang & May (Orpheum) Waterloo, Ia.
McConnel Sisters: 1247 W. Madison st., Chicago.
McDonald, Eddie & John: 210 South ave., Wilkinsburg, Pa.
McDonald, O. L., 818 Superior st., Toledo, O.
McIntyre & Groves: 403 E. 15th st., Davenport, Ia.
McKea, Three: Actors' Society, 133 W. 45th st., N. Y. C.
McKinley, Nell: 288 Bank st., Newark, N. J.
McSorley & Eleanor (Fritz's) Portland, Ore.
Mack, Billy: (Caano) Galveston, Tex.
Mack, Lee: Wicklow Hotel, Chicago.
Macks, Two: 245 N. 59th st., Phila.
Maunling Trio: 70 Clancy st., Grand Rapids, Mich.
Mantella Marlonettes: 4420 Berkley ave., Chicago.
Marimba Band (Orpheum) Budapest, Hungary, Nov. 1-30; (Winter Garten) Berlin, Ger., Dec. 1-31.
Marion & Lillian: 1553 Broadway, N. Y. C.
Marshall, Geo. P.: 3296 South Washington st., Marion, Ind.
Martine, Carl & Rudolph: 465 W. 57th st., N. Y. C.
Mason, Chas. A.: 121 W. 42d st., N. Y. C.
Matheson, Walter: 843 W. Ohio st., Chicago.
Maxwell, Joe: Room 12, N. Y. Theatre Bldg., N. Y. C.
Mayne, Elizabeth: 144 E. 48th st., N. Y. C.
Mayo & Bowser: Care Bert Levy, 144 Powell st., San Francisco.
Mears, Sergeant: White Rats, N. Y. C.
Medley Boys: 329 Baltimore Bldg., Oklahoma City, Okla.
Melnotte-LaNole Trio: 48 Maryland ave., Cumberland, Md.
Melrose Comedy Four: 3100 Groveland ave., Chicago.
Merrill, Norman W.: Van Buren Hotel, Chicago.
Merritt & Love: Fair Haven, N. J.
Meyer, David (Lyceum) Edmonton, Alta., Can.
Meyers, Jack: 212 E. 106th st., N. Y. C.
Millan & Dullos: Wellington Hotel, Chicago.
Miller, Larry (Princes) St. Paul

Miller, Theresa: 118 W. Grand ave., Oklahoma City, Okla.
Millman Trio: (Palais d'Ete) Brussels, Belgium, Nov. 1-30; (Winter Garten) Berlin, Ger., Dec. 1-31.
Molerly & Crelly: 3430 Rhodes ave., Chicago.
Moffet & Claire: 111 E. 125th st., N. Y. C.
Monson, H. Thos.: 918 W. 48th st., Los Angeles.
Moore, Five Flying: 800 F st., Muncie, Ind.
Moore, Tom & Stasia: Care B. A. Myers, 1402 Broadway, N. Y. C.
Morton, Geo. C.: Gen. Del., Augusta, Me.
Moss & Frye: 586 7th ave., N. Y. C.
Mowatts, Peerless (Leblith's) Breslau, Ger., Nov. 1-30; (Apollo) Nuremberg Dec. 1-31.
Murphy, J. C.: 425 S. 5th ave., Nashville, Tenn.
Murphy, Mr. & Mrs. A. J.: 203 Columbus ave., Benton Harbor, Mich.
Murray & Hamilton: 503 W. Adams st., Muncie, Ind.
McCullough, Carl: Room 1205 Majestic Theatre Bldg., Chicago.
Marston & Enison: Carbondale, Pa.
Martine: Rexford Hotel, Boston.
Mills & Moulton: 58 Rose st., Buffalo.
Morgan & Chester: Phoebe, Va.
Morris, Leon: 63 W. 7th st., Mt. Vernon, N. Y.
Myllie & Orth: Muscoda, Wis.
Mack & Walker (Hammerstein's) N. Y. C.; (Grand) Syracuse 7-12.
Marshall, Geo. P. (O. H.) Alexandria, Ind.
Moran, Billy (Cooper) Mt. Vernon, O.; (Orpheum) Newark 7-12.
Mozart, Fred & Eva (Bijou) Quincy, Ill.
Manolis Family, Five (Engle) Jeannette, Pa.
Moore, Geo. Austin (Temple) Detroit 7-12.
McNitts, Cyrling (American) East Liverpool, O.; (Norka) Akron 7-12.
McNamee (Orpheum) Vancouver, B. C., Can.; (Grand) Tacoma, Wash., 7-12.
Marco Twins (Fair) San Antonio, Tex., 7-9.
Montgomery, Marshall (Dominion) Ottawa, Can.; (Orpheum) Montreal 7-12.
Marke, Dorothy (Star) Ithaca, N. Y.; (Shea's) Toronto, Can., 7-16.
Marlus Bohemian Quintette (Ides) Fond du Lac, Wis.
Morette Sisters (Plaza) Chicago.
McPhee & Hill (Kelth's) Phila., 7-12.
Moore, Mabel Valentine (Orpheum) Eau Claire, Wis.; (Majestic) LaCrosse 7-12.
Metropolitan Minstrels (Empress) Cincinnati.
Morris, Felice, & Co. (Orpheum) San Francisco 7-19.
Miller, Mad (Bijou) Appleton, Wis.; (Bijou) Green Bay 7-12.
Mahoney, Tom (Maryland) Baltimore; (Trent) Trenton, N. J., 7-12.
Merritt, Hal (Temple) Detroit; (Temple) Rochester, N. Y., 7-12.
McIntyre & Heath (Forsyth) Atlanta, Ga.; (15th Ave.) N. Y. C., 7-12.
McDonald, Crawford & Montrose (Majestic) Milwaukee; (Majestic) Chicago 7-12.
Mason & Bart (American) New Orleans.
Mullin Trio (Columbia) Kansas City, Kan.
Martinez & Martinez (Century) Chicago.
Mullen & Correll (Orpheum) Montreal; (Proctor's) Newark N. J., 7-12.
Melnotte Twins & Clay Smith (Orpheum) Nashville, Tenn.
McIntyre, Jack, & Franklyn Twins (Poll's) Wilkes-Barre, Pa.
MacEvoy & Powers (O. H.) Sharon, Pa.; (O. H.) Itonova 7-12.
Morgan, Myers & Mike (Majestic) Norfolk, Va.
McKay & Cantwell (Orpheum) Denver.
Moneta Flea (Majestic) Little Rock, Ark.; (Majestic) Ft. Worth, Tex., 7-12.
Mason & Kessler (5th Ave.) N. Y. C.
Makarenko Duo (Majestic) Dallas, Tex.; (Majestic) Houston 7-12.
Moody & Goodwin (Stittner's) Chicago; (Lyric) Terre Haute, Ind., 7-12.
Murray, Marion (Orpheum) New Orleans.
McGee, Joe B. (Orpheum) Allentown, Pa.; (Orpheum) Reading 7-12.
Murphy, Harry P.: The Billboard, (Cincinnati) Mathewson Meyers & May Tully (Victoria) N. Y. C.
McCormack, Frank, & Co. (Kelth's) Phila.
McCullough, Walter (New Grand) Evansville, Ind.
Maid & Mystery (Columbia) Cincinnati.
Murphy & Willard (Miles) Minneapolis.
Neving & Erosd (Majestic) Cedar Rapids, Ia.
Nayden, Pettie: 2925 Fruitvale ave., Oakland, Cal.
Nelson, Edward L.: Sparrows' Point, Md.
Nelson, Oswald & Berger: 150 E. 125th st., N. Y. C.
Nevaros, Three: 335 W. 38th st., N. Y. C.
Newman, Harry: 112 Fifth ave., Chicago.
Niblo & Riley: 158 Third ave., Brooklyn.
Nichols & Croix: White Rats, N. Y. C.
Nichols & Smith: 912 Addison ave., Chicago.
Norton, Great: 944 Newton st., Chicago.
Norton, C. Porter: 6342 Kinshark ave., Chicago.
Nayon's, Rosa, Birda (Bijou) Duluth, Minn.
Nannary, May, & Co. (Majestic) Seattle; Vancouver, B. C., Can., 7-15.
Ness & Eldred (Orpheum) Seattle; (Orpheum) Portland, Ore., 7-12.
Namba Japanese Troupe (Temple) Rochester, N. Y.

Nichols & Smith (International Fair) San Antonio, Tex., 2-22.
Norrauns Juggling (Shea's) Buffalo; (Shea's) Toronto 7-12.
Norton, C. Porter (Vandeville) Owensboro, Ky.; (Star) Paducah 7-12.
Nichols, Nelson & Nichols (Lyric) Jamestown, N. Y.
National Coniques, Three (Washington) Spokane; (Majestic) Seattle 7-12.
Nolan, Sheau & Nolan (Orpheum) Franklin, Pa.
Nichols Sisters (Temple) Detroit, Mich.; (Temple) Rochester, N. Y., 7-12.
Nugent, J. C. (Orpheum) Omaha, Neb.; (Orpheum) St. Paul, Minn., 7-12.
Nevins & Erwood (Garrick) Burlington, Ia.; (Bijou) Dubuque 7-12.
Noble & Brooks (Star) Chicago.
Omega (Jaffer's) Saginaw, Mich.; (Bijou) Bay City 7-12.
Olympers, Five (Columbia) Cincinnati; (Mary Anderson) Louisville 7-12.
Olive, Mlle. (Majestic) Denver 7-12.
Orhasany's, Irma, Cockatoos: Care B. Obermayer, 1431 Broadway, N. Y. C.
O'Rourke & Atkinson: 1848 W. 65th st., Cleveland.
Otto Bros.: 240 W. 52d st., N. Y. C.
Ov-rfield, A.: 369 Glenwood ave., Buffalo, N. Y.
Ollivers, Three: 3243 Greenhaw st., Chicago.
O'Neill, Ray B.: 712 Fulton Bldg., Pittsburg, Pa.
O'Clare, Wm. (Columbia) Kansas City, Kan.
O'Day, Ida, & Co. (Orpheum) Denver.
Pierce & Hoalyn (Majestic) Cedar Rapids, Ia., 7-12.
Patrick & Francisco: San Antonio, Tex., 5-20.
Pearce & Mason (Bijou) Decatur, Ill.; (Family) Lafayette, Ind., 7-12.
Pederson Bros. (Garrick) Wilmington, Del.; (Colonial) N. Y. C., 7-12.
Primrose, Four (Hammerstein's) N. Y. C.; (Kelth's) Providence, R. I., 7-12.
Pelham (Bijou) Winnipeg, Can.
Plunkett & Ritter (Bowdoin Square) Boston, Mass.
Patties, Col., Old Soldier Fiddlers (Orpheum) San Francisco 31-Nov. 12.
Pringle & Whiting (Orpheum) Duluth, Minn.; (Orpheum) Minneapolis 7-12.
Pope & Dog Uno (New Grand) Evansville, Ind.
Pikes, Musical (Lyceum) Port Arthur, Ont., Can.
Ploetz-Larella Sisters (Empress) Milwaukee; (Unique) Minneapolis 7-12.
Platel & Cushing (Pantages) San Francisco.
Parland-Newhall Co.: 411 Russell ave., Covington, Ky.
Parris, Jr., Geo. W.: 2534 N. Franklin st., Phila.
Patterson & Kaufman: Care Edw. S. Keller, Long Acre Bldg., N. Y. C.
Pauline, J. R.: Danville, N. Y.
Pearce & Atwood: 263 Michigan ave., Chicago.
Person & Halliday: Van Buren Hotel, Chicago.
Peters & Chamberlain: 268 24th Place, Chicago.
Phillips & Newell: 218 S. Howell st., Owasso, Mich.
Potter & Harris: 1715 Leland ave., Chicago.
Powell, Eddie: White Rats, N. Y. C.
Powers, Frank J.: 324 N. Academy st., Jamestown, Wis.
Powers & Paulina: R. R. No. 6, Box 28 B., St. Joseph, Mo.
Price, Harry M.: 934 Longwood ave., N. Y. C.
Paul & Walton: 726 5th ave., Pittsburg, Pa.
Pearse & Mason: Van Buren Hotel, Chicago.
Pelham & Inlig: Platea, Pa.
Price & Bell: 182 Floyd st., Dallas, Tex.
Quaker City Quartette: 401 Macon st., Brooklyn, Ind.
Quinn & Mitchell (Orpheum) Oakland, Cal., 21-Nov. 12.
Reed, St. John & Co. (Colonial) Erie, Pa.; (Lyric) Jamestown, N. Y., 7-12.
Ripple, Jack & Nellie (O. H.) Staunton, Ill.
Roslens, The (Empress) Cincinnati; (Empress) Milwaukee 7-12.
Rulan's Song Birds (American) East Liverpool, O.; (Victoria) Wheeling, W. Va., 7-12.
Ray, J. J. (O. H.) Columbia, Wis.
Robinson's Plectaninos: Great Falls, Mont.
Ringling, Great, & Co. (Francis) Montreal; (Grand) Cleveland 7-12.
Rev Comedy Circus (Jaffer's) Saginaw, Mich.; (Bijou) Bay City 7-12.
Reif, Clayton & Reif (New Majestic) Dubuque, Ia.; (Garrick) Burlington 7-12.
Rosa, Eddie G. (Majestic) Columbus, Ga.; (Majestic) Birmingham, Ala., 7-12.
Rosow Midgets (Orpheum) Los Angeles 31-Nov. 12.
Roamers, Suzanne (Orpheum) Sioux City Ia.; (Orpheum) Des Moines 7-12.
Ryan, Thos. J., Rieffield Co. (Orpheum) Sioux City, Ia.; (Orpheum) Omaha, Neb., 7-12.
Rice, Sully & Scott (Poll's) Worcester, Mass.; (Fifth Ave.) N. Y. C., 7-12.
Rockway & Conway (Majestic) E. St. Louis, Ill.
Robson & Partelon (Jas. Adams' Show) Camden, S. C.
Ranf, Claude (Poll's) Springfield, Mass.
Richards & Thatcher (Francis) Montreal.
Rajan, John: 601 Chouteau ave., St. Louis.

Theatres and Attractions.

(Continued from page 23.)

trated songs and motion pictures week 24. **HIJOU DREAM** (F. N. Bliz, mgr.) Joyce and Noonan, May Marlon, Waldo, Chas. Rose and motion pictures week 24.

MONTANA.

GREAT FALLS.—GRAND (Dlek P. Sutton, prop.; Wm. Sege, mgr.) DeWolf Hopper in The Matinee Idol 26; The Lottery Man 27-28; The Volunteer Organist 29-30; The Kissing Girl 31; Margaret Hillington Nov. 3. **BIJOU** (Wm. Woodfall, mgr.) Albert Gray and Josephine Collins, King Collins and Mabel Klifton, Victoria Powell week of 23.

NEBRASKA.

BEATRICE.—NEW PADDOCK (Fulton Bros., mgrs.) The Man on the Box 24.

BONHAM. — UNDER CANVAS—Sells-Floto Circus Oct. 21.

KEARNEY.—OPERA HOUSE (R. D. Garrison, mgr.) Seven Days 29; Clara 31; Blanche Walsh and Company Nov. 1; The Girl from U. S. A. Nov. 5; The Girl That Is All the Candy Nov. 12.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.) The Flower of the Ranch 24; Seven Days 30-Nov. 1. **LYRIC** (L. M. Gorman, mgr.) The Two Orphans week of 24; Forty-five Minutes from Broadway week of 30. **ORPHEUM** (H. E. Billings, mgr.) The Roscoe Midgets, Julia Tanner, Flanagan and Edwards, Swat Milligan, The Harvey Devora Trio, Grace Dexter Hooper, The Van Brothers and pictures week of 24.

NORFOLK.—AUDITORIUM (M. W. Jencks, mgr.; K. & E. bookings.) The Man on the Box 26; The Flower of the Ranch 28.

NEBRASKA CITY.—OVERLAND (Chas. Rolf, mgr.) Classmates Oct. 27.

OMAHA.—BRANCHES (W. J. Burgess, mgr.) The Girl from Rector's 23-26; Blanche Walsh in The Other Woman 26-30. **KIRBY** (Chas. Breed, mgr.) The Baroness 23-26; Rosalind at Red Gate 27-29. **ORPHEUM** (Wm. P. Byrne, mgr.) Mr. Edward Davis, The Jessie L. Laaky Musical Stock Company, Harry Atkinson, Samaroff and Sonia, Taylor, Kranzman and White, The Four Cliftons, Harold Forbes and Carrie Bowman and pictures week of 23. **AMERICAN MUSIC HALL** (Walter Leslie, mgr.) Tim McMath's Trio, Freds Trio, Raymond and Hall, Prof. Cannon and Company, Willie Hale and Brother, Eleanor Sharp, J. P. Bannister and Company, Will Van Allen, and pictures week of 23. **GAYETY** (E. L. Johnson, mgr.) Louisa Belles, week of 21. **BOYD** (Wm. Warren, mgr.) Miss Eva Lang in Old Heidelberg week of 23.

NEW JERSEY.

ATLANTIC CITY.—APOLLO (Fred Moore, mgr.) Miss Laurette Taylor in The Girl in Waiting 24-26; Henrietta Crossman in Anti-Matrimony 27-29. **SAVOY** (Harry Brown, mgr.) William Collier in I'll Be Hanged if I Do 24-26; Lulu Glaser in The Girl and the Kaiser week of 31. **YOUNG'S NEW PIER.** The Courtiers, Kathryn Osterman and Company, Arthur Whitlaw, Pauline Moran, Stewart and Murray, Clemons and Dean, William Ferry and pictures week of 24.

BAYONNE.—OPERA HOUSE (Al. H. Woods, lessee; H. Victor Leighton, mgr.) In the Bishop's Carriage 24-26; Howard Thurston 27-29. Ceell Spooner in The Fortunes of Betty 31-Nov. 2. The Minister's Sweetheart 3-5. **BIJOU** (Bert Howard, mgr.) Potts Brothers and Company, John Hamilton, Flo Zeller and Her Dancing Boys, Italian Trio, McConnell Brothers, Foye and Clark, Smith and Meredore, Hall Colburn and Company, Kathleen Kay, and Richard Brothers week of 24.

HOBOKEN.—GAYETY (Corse Payton, lessee; Isidor Cohn, mgr.) Brown of Harvard week of Oct. 31. **EMPIRE** (A. M. Bruggeman, lessee and mgr.) Fred Irwin's Big Show week of 24. Fred Irwin's Majestic week of Oct. 31. **LYRIC** (Grant Riggs, mgr.) Grace Baird, excellent; Francesca Hedding and Company, made a hit; The Ziyarras, pleased; George Davis, went well; Harry Bernhard, pleased; and The Polacks, week of 24.

NEWARK.—NEWARK (C. W. Robbins, mgr.) The Spendthrift week of Oct. 31. **COLUMBIA** (J. W. Jacobs, mgr.) Flske O'Hara in The Wearing of the Green week of 31. **PROCTOR'S** (R. C. Stewart, mgr.) Three Shorties, John Hirsch, Leon Sprague and Nellie McNeel, Pat Rooney and Marion Bent, Ben Smith, Homer B. Mason and Marguerite Keeler and Company, R. L. Goldberg, week of 24. **WALDMAN'S** (Leo Ottolengue, mgr.) Fred Irwin's Majestic week of 24. The Ginger Girls week of Nov. 1. **MINERS EMPIRE** (Leon Evans, mgr.) The Tiger Lillies week of 24. Girls from Dixie week of 31.

TRENTON.—STATE STREET (H. Wahn, mgr.) Lovette and Troupe, excellent; Sabine and O'Neil, very funny; May and Mack, good; The Ioto Trio of Japs, entertaining; first half of week 24. C. A. Zelaya, Pratta Terriers, Hazel and May Hawkins, last half. **TRENT** (Montgomery Moses, mgr.) McIntyre and Heath, Goldsmith and Heppie, The Fitzgibbons and McCoy Trio, The Cycling Brunettes, very entertaining; Griffith, Leigh and Hasswell, pleased; Kelly and Lafferty, well received; McPhee and Hill, good; week of 24. **TAYLOR'S OPERA HOUSE** (Montgomery Moses, mgr.) The Three Twins week of 24.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, mgr.) The Merry Widow 21-26; May Irwin 28-29; The Prosecutor 31; Seven Days 11-12. **EMPIRE** (J. H. Rhoades, mgr.) Harry Hastings Big Show 24-26; The Beauty Trust 27-29.

BROOKLYN.—MONTAUK (Edward Trull, mgr.) Is Matrimony a Failure week of 24; Hattie Williams in Decorating Clementine week of 31. **MAJESTIC** (W. C. Fridley, mgr.) Lulu's Husbands week of 24; Mary Manning in A Man's World week of 31. **SAM L. SHUBERT'S** (L. J. Rodriguez, mgr.) Madam X week of 24; Maxine Elliott in The Inferior Sex week of 31. **TELLER'S BROADWAY** (Leo C. Teller, mgr.) The Round-Up week of 24; Girliea week of 31. **GRAND OPERA HOUSE** (J. H. Springer, mgr.) The Climax week of 24; The Soul Kiss week of 31. **ORPHEUM** (Frank Kilholz, mgr.) Victor Moore, Devlin and Elwood, Hedges Bros. and Jacobson Belliciale Brothers, Three Leightons, Elida Morris, Treat's Seala, Abdul Kader and Wives, Chip and Marble week of 24. **GREENPOINT** (Benedict Blay, mgr.) Valerie Bergere and Company, My Haymack, Brice and King, Otto Brothers, Shields and Rogers, Chas. Abeam Troupe week of 24. **CRESCENT** (Law Parker, mgr.) Crescent Stock Company in The

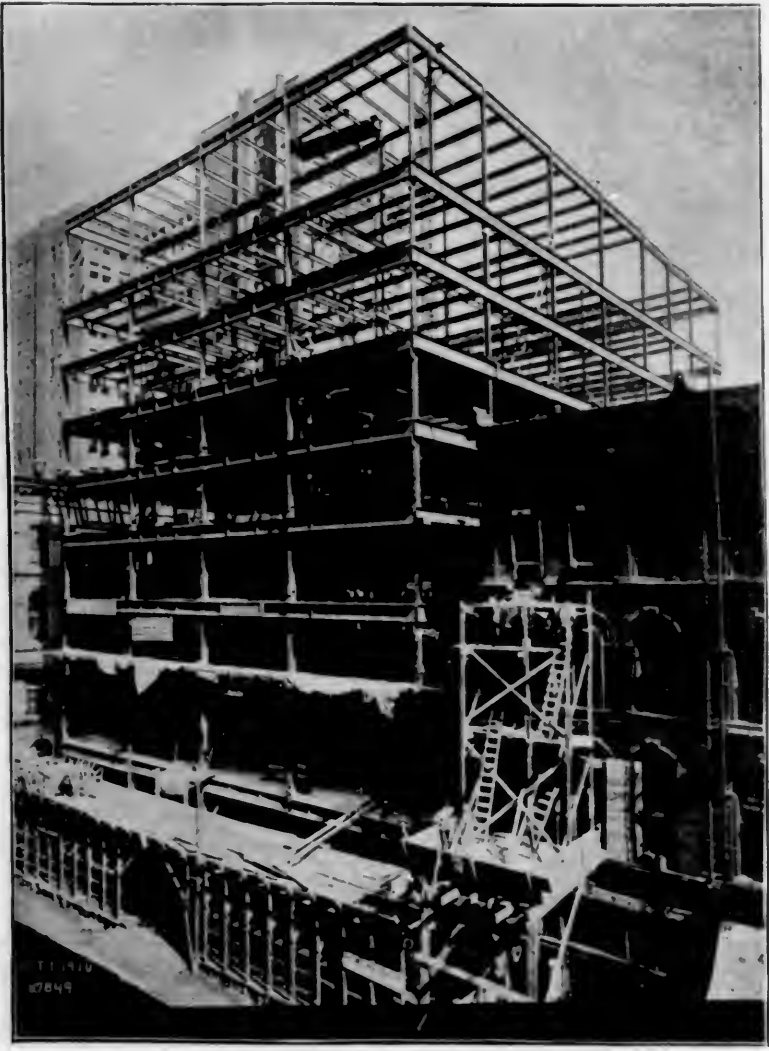
Wolf week of 31. **GOTHAM** (Pauline H. Boyle, mgr.) Forber Stock Co. in The Wolf week of 31. **AMPHION** (L. A. Nelms, mgr.) The Port of Missing Men week of 31. **FULTON** (H. A. Colignon, mgr.) The Harary Romeo week of 24. **COLIHT** (M. T. Middleton, mgr.) The Smart Set week of 24. **EMPIRE** (George McMann, mgr.) W. B. Watson week of 24; The Rollickers week of 31. **CASINO** (Charles Daniels, mgr.) The Rollickers week of 24. **PHILIP'S LYCEUM** (Louis Phillips, mgr.) Stock STAR (James Clark, mgr.) The Ginger Girls week of 24. **GAYETY** (H. B. Denny, mgr.) The Parisian Widows week of 24. **PAYTON'S LEE AVENUE** (Corse Payton, mgr.) Corse Payton's Stock Company in The Bachelor's Honymoon week of 24. **PAYTON'S BIJOU** (Corse Payton, mgr.) Bijou Stock Company in A Trip to Chinatown week of 24.

BUFFALO.—STAR (Dr. P. C. Cornell, mgr.) Week Oct. 24. William Gillette in Sherlock Holmes and other plays; Oct. 31-Nov. 2, Elsie Ferguson in Ambition; Nov. 3-5, Robt. Edson, TECK (J. Oshel, mgr.) Week Oct. 24. Wm. Hodge in The Man from Home; week Oct. 31, Naughty Marietta, SIBEA (M. Shea, mgr.) Week Oct. 24, Robt. Dempster, a hit; Harry Williams and Jean Schwartz, hit of the bill; The Hoffoulans, scored big; Max Gruber and

Emma Trentul in Naughty Marietta Oct. 24-26. Mabel Wilber in The Merry Widow Oct. 27-29. **BASTABLE** (Stephen Bastable, mgr.) A Winding Miss Oct. 24-26. Hal Redl in The Kentucky Oct. 27-29. **GRAND** (Jos. Pearlstein, mgr.) Frank Keenan, Bayard and Caverly, Strength Brothers, Robt. Henry Hodge and Co., Gaston and D'Armond, and others week Oct. 24. **CHESCENT** (John J. Breslin, mgr.) rehearsal 10:00 a. m. Oct. 24) Musical Stautley, good; Davis and Cooper, pleasing; The Four Nations, big hit; Lawrence and Edwards, very good; The Lovellon, good, week Oct. 24.

UTICA.—MAJESTIC (J. O. Brooks, mgr.) Mary Manning in A Man's World 25; The Newlyweds 26; Madame Marcia Sembrich 28; Wm. Collier in I'll Be Hanged if I Do 29. **SHUBERT** (Wm. D. Fitzgerald, mgr.) The Five Armants, Six Jolly Juggers, Barnea and Crawford, Barberius Dogs, Jolly Wild and Company, Lea and The Lucifers, Columbia Comedy Four week of 24. **HITPIDDROME** (F. F. Claucy, mgr.) Musical Stock, The Barbeau Band, Sheldon and Company, Mathews, The Orpheum Quartette and pictures week of 24. **ORPHEUM** (Ford S. Anderson, mgr.) Leveigala and Mlle. Mierva, O'Donnell Brothers, Lea Valadoros, Prof. Frank H. Welmer, and pictures week of 24.

THE GAYETY THEATRE.



Present condition of the construction of the Columbia Amusement Company's new Chicago theatre, at Clark and Madison streets. It is understood that no effort will be made to open this house before the beginning of the regular season, next September. Consideration, however, is being given to the idea of inaugurating a summer season of burlesque there, starting about July 1. In the event that this is decided upon, the directors of the company will assign the time to one or two organizations that show the greatest advance toward the "newer burlesque" idea of presenting high-class, meritorious shows. This is the plan that was carried out last season in the selection of the companies that appeared at the Columbia during the summer. The College Girls and the Bohman Show won that distinction, and they both made good profit and acquired valuable prestige for the present season as a result of their protracted engagements on Broadway. The plan is also being considered of giving each of the selected shows four weeks at the Columbia in New York and four at the Chicago house. The new Gayety will be perfectly and beautifully equipped and it will be conducted on precisely the same lines as the Columbia.

Adelina, pleased; Claude and Fanny Usher, very fine; Bounding Gordon, scored big; Dolce Sisters, pleased; Charline Brothers, LYRIC (J. Laughlin, mgr.) Week Oct. 24. Checkers; week Oct. 31, Paid in Full, LAFAYETTE (Messrs. Bagg and Buckley, mgrs.) Week Oct. 24, The Empire Show; week Oct. 31, Edmund Hayes, in The Wise Guy. **GARDEN** (Chas. White, mgr.) Week Oct. 24, Bon Ton Burlesquers; week Oct. 31, Bowersy Burlesquers.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen, mgr.) The Merry Widow Oct. 25; The Wolf 26; Paul Gilmore in The Bachelor 27; The Stampede 28; The Newlyweds and Their Baby 29. **ARMORY** (S. L. Oswald, mgr.) The Great Alban, Herbert Brooks, Browning and Lewia, Horan and Van, and Kent Sisters 24-26.

CORTLAND.—CORTLAND (L. M. Dillon, mgr.) The Merry Widow 24; The Prosecutor Nov. 4; The Man of the Hour 8.

DUNKIRK.—DROHEN (J. H. Drohen, mgr.) Hattie Williams in The Decoration of Clementine Nov. 9. **NELSON** (Russell Lawrence, mgr.) The Girl in the Taxi 24-26. **EMPIRE** (Messrs. Brooks, mgr.) Chas. Denney, De Haven Sisters, Nolan, Shea and Nolan, Bert and Emma Shears, Chalk Saunders, Sherry and Ray, Four Grovins and Tom Post week of 24.

KINGSTON.—KINGSTON OPERA HOUSE (C. V. Duhola, mgr.) Grand Opera Company 26; The City Nov. 1.

SYRACUSE.—WIETING OPERA HOUSE (J. L. Kerr, mgr.; Francis Martin, bus. mgr.) Mile,

NORTH CAROLINA.

BURHAM.—ACADEMY OF MUSIC (J. W. Burroughs, mgr.) The Nigger 25; canceled. **ALCADE** (O. F. Wilkerson, mgr.) R. Hadley and Company, Frank Hise, Southern Military Quartette, week of 24.

HENDERSON.—GRAND (J. S. Poythress, mgr.) Polly of the Circus 24; Madam X Nov. 4; Black Beauty 7; Granstark 14; Vogel's Minstrels 15; My Wife's Family 17.

TARBORO.—OPERA HOUSE (Weddell and Savage, lessees and mgrs.) Cohn's Minstrels Oct. 22; Royal Mystic Company 26.

OHIO.

CINCINNATI.—GRAND (John Havlin, mgr.) Lillian Russell week of 30. **KEITH'S COLUMBIA** (Harry K. Shookley, mgr.) Madi of Mystery, Master Gabriel, Bernard and Weston, Five Olympians, Smith and Campbell, Walter Graham, Mr. and Mrs. Jimmie Barry, Witte's Hooses of Kildare week of 30. **LYRIC** (James E. Fennessy, mgr.) Shubert Bookings. The Jolly Bachelor week of 30. **OLYMPIC** (G. F. & L. Foretough Fish, mgr.) A Woman's Way week of 30. **WALNUT** (E. W. Dunlin, mgr.) Stair & Havlin Bookings. The Rosary week of 30. **EMPIRE** (Edward Shields, mgr.) The Rosalies, Lester Bernard, Emily Dodd and Company, Hammond and Forester, Metropolitan Minstrels, and Caron and Faron week of 30. **AMERICA** (Harry Hart, mgr.) A vaudeville bill headed by Phama.

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THE ORIGINAL "SCHOOL ACT."
Featuring their latest song successes, "Come To Me in the Land of Dreams," and "Chewing Gum."
SULLIVAN-CONSIDINE CIRCUIT.

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Greater success than ever with the
CRACKER JACKS

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Classy Singers and Dancers
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Assisted by MISS FLO WELLS in the
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Sullivan-Considine Circuit

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A. RAIMO AS TONY
R. HERTZ AS JIMMY
ORPHEUM CIRCUIT

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DUKE and BERT
Real Cowpunchers in Vaudeville
Knife Throwing, Rope Spinning,
Fancy Rifle Shooting,
Cowboy Lariat Dancing.

LULU DIXON
Character Singing and Dancing
Keith and Proctor Circuit

PEOPLES (James E. Fennessy, mgr.; Western Wheel.) A World of Pleasure week of 30. SPANBAIRD (P. J. Clements, mgr.) Eastern Wheel. Al Reeves' Beauty Show week of 30. HEUCK'S (Geo. Heuck, mgr.) The Cowboy and The Thief week of 30. LYCEUM (Mr. Holden, mgr.) A Real Man week of 30. ORPHEUM (Maurice Wolfson, mgr.; Morris Bookings.) W. S. Hart, Frank Sheridan, Arvi Mystery, Wonderful Poses week of 30. ALLIANCE (J. Stanley Smith, mgr.) Mountain Ash Singers 27; California Girls 31.

ATHENS.—ATHENS OPERA HOUSE (Slaughter and Plasterwald, mgrs.) Oct. 25, Just Out of College. Week Nov. 7, Carroll Stock Co.

CLEVELAND.—OPERA HOUSE, Blanch Bates in Nobody's Widow week of 24. HIPPODROME, Fannie Ward, Kathleen Clifford and the Original Four Londona week of 24. KEITH'S PROSPECT, a vaudeville bill headed by Dick Stead. COLONIAL, Robert Mantell in Shakespeare week of 24. LYCEUM The Virginian week of 24. CLEVELAND, Harry Fields in The Shoemaker week of 24. EMPIRE, Trocadero Girls week of 24. ST. ANTHONY, Burlesques, MESSIC, Bert Marshall, Vaudeville week of 24.

COLUMBUS.—SOUTHERN (Karl Becker, mgr.) J. E. Dodson in The House Next Door Nov. 2-3; Robert Hilliard in A Fool There Was 4-5. COLONIAL (Jas. V. Howell, mgr.) Dock-stader's Minstrels 2-3; Louisa Mann in The Cheater 4-5. KEITH'S (E. S. Prosser, mgr.) O'Neil, Gus Edwards, Nellie Blyn, May Eldorado, Maximo, Lizzie Evans and Jeff Lloyd, George Austin Moore, Ray Dooley and pictures week of 24.

CAMBRIDGE.—COLONIAL (Hammond Bros., mgrs.) The Hyde Players week of 24; The Traveling Salesman week of Nov. 2.

FINDLAY.—MAJESTIC (W. Swafford, mgr.) The Bowery Detectives Oct. 24; Paid in Full 28.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers, mgr.) College Boys Nov. 4; The Lion and The Mouse 9; At the Old Cross Roads 12; Paul Gilmore 15.

TOLEDO.—VALENTINE (Harry Smith, mgr.) Richard Carle in Jumping Jupiter, played in capacity Oct. 23; The Dollar Princess Oct. 24.

FINDLAY.—MAJESTIC (W. Swafford, mgr.) The Bowery Detectives Oct. 24; Paid in Full 28.

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TOLEDO.—VALENTINE (Harry Smith, mgr.) Richard Carle in Jumping Jupiter, played in capacity Oct. 23; The Dollar Princess Oct. 24.

LYCEUM (Walter Moore, mgr.) The Sixth Commandment Oct. 23-26; fair house. At the Old Cross Roads 27-29; Polly of the Circus 30, for four days. AUDITORIUM (Otto Killeas, mgr.) The Lydell-Vanughn opened a ten weeks' engagement of stock Oct. 17. The Crisis was the opening bill. Week of Oct. 24, The Rose of the Rancho. AMERICAN (T. H. Tierney, mgr.) The Banker's Daughter week of 21. The Girl from Out Yonder week of 30. EMPIRE (Harry Winters, mgr.) Roble's Knickerbockers week of 30. WATSON'S Trocadero Burlesquers week of 30.

UHRICHVILLE.—CITY OPERA HOUSE (Eivin & Von Ostran, mgrs.) Two Americans Abroad 24; Peck's Bad Boy 27; House of Mystery 31.

ZANESVILLE.—WELLER (W. C. Canning, mgr.) Louisa Mann Nov. 3; Dockstader's Minstrels 4; Arthur Donelson 5. SCHULTE OPERA HOUSE (W. C. Canning, mgr.) Strongheart Oct. 31.

OKLAHOMA.

TULSA.—GRAND OPERA HOUSE (Chauncey Bill Stewart, mgr.) Sidney Drew in Billy 24; Happy Hooligan 25; The Queen of the Monllin Rouge 26; Isle of Spice 29.

PENNSYLVANIA.

BUTLER.—MAJESTIC (Geo. N. Burkhalter, mgr.) The House Next Door 25; Keith's Stock Company Oct. 31-Nov. 5. LYRIC (C. C. Carlton, mgr.) The California Girls, Jack Van and Crawford, Tierney Musical Trio, Jack Hance, The Musical Walters, Charles Harris, Murray and Company and pictures week of 24. ORPHEUM (W. H. Buhl, mgr.) Scott and Knight, Mitchell and Browning, Vesta Wallace, Parka and Mayfield, Culter and Sherman, Jack Branigan and pictures week of 24.

BROWNSVILLE.—BROWNSVILLE OPERA HOUSE (Ray Bush, mgr.) The Highfivers 28; The King Stock Company 31; Beverly Nov. 8; The Time, The Place and The Girl Nov. 16.

CHAMBERSBURG.—ROSEDALE O P E R A HOUSE (F. A. Sherbrook, mgr.) The Gentleman from Mississippi Nov. 1.

EASTON.—ORPHEUM (J. Fred Osterstock, mgr.) Shubert bookings) House dark week of Oct. 24; Leigh DeLacy Stock Company week of Oct. 31. ABE'S OPERA HOUSE (J. Fred Osterstock, mgr.; U. H. Nelson, pleased.) Peerless Maeks, good; Bowen, Lina and Mott, went big; Marshall and Bell, good; Jennings and Renfrew, went good; Gordo Eldrid and Co., A Night With the Poets, well liked; and pictures week of Oct. 24. Business continues good.

HANOVER.—NEW HANOVER OPERA HOUSE (Chas. W. Borer, mgr.) A Gentleman from Mississippi 31; Girls Nov. 2; The Call of the Wild 4.

HARRISBURG.—MAJESTIC (M. H. Merrick, mgr.) Paul Gilmore in The Bachelor 25. Pat White and His Gaiety Girls 26. Local Show 27. Royal Lilliputians 28. Taylor Stock Company Oct. 30. ORPHEUM (Floyd Hopkins, mgr.) Chas. L. Gill and Company, Peterson Brothers, Felix and Barry, Six Bohemians, Juggling Burlesque and Gorton and Marx week of 24. CASINO (S. Levi, mgr.) Frey and Fields, Letford and Simon, Marie Arville, Dunbar and Sluons, Stevenson and Nugent and Hughes and Tiffany week of 24.

HUNTINGDON.—HUNTINGDON O P E R A HOUSE (Ted. Kelly, lessee & mgr.; Orel F. Martin, res. mgr.) Vaudeville and moving pictures; White and Allon and Toledo and Burton 24-26; Bryant and Seville and Felsman and Arthur 27-29. THE GRAND (J. Sewell Stewart, mgr.) Way Down East Nov. 1; The Time, the Place and the Girl 2.

LOCK HAVEN.—OPERA HOUSE (J. M. Munsal, mgr.) Chauncey Kieffer Company 24-29; The Time, The Place and The Girl Nov. 4; Arrival of Kitty 8; Man of the Hour 14; Grace Cameron 16; Brown of Missouri 24; The Vultures 29.

PITTSBURG.—NIXON (T. F. Kirk, mgr.) The Third Degree week of 24; Blanche Bates in Nobody's Widow week of Oct. 31. ALVIN (Harry Davis, mgr.) Lew Fields and Irene Franklin in The Summer Widowers week of 24; Up and Down Broadway week of 31. DU-QUENNE (Harry Davis, mgr.) Davis Stock Company in Old Heidelberg week of 31. LYCEUM (R. M. Gulik, mgr.) The Port of Missing Men week of 24; Brewster's Millions week of 31. GAYETY (J. Kurlman, mgr.) Jersey Lilies, week of 24; Rialto Rounders week of 31.

UNIONTOWN.—GRAND OPERA HOUSE (F. Robbins, mgr.) The Lottery Man 26.

WILKES-BARE.—POLP'S (Gordon Wright, mgr.) Week of Oct. 23, Polly's Own Stock Co. playing Jane Week Oct. 31. Salvation Nell. GRAND OPERA HOUSE (D. M. Guffman, mgr.) Oct. 26, The Time, the Place, and the Girl; 28, Mary Manning; 29, Seven Days; Nov. 1, Louisa Mann; 5, May Irwin, NESBITT

(D. M. Guffman, mgr.) Oct. 24-26, The Stampede 27-29, The Call of the Wild 31 and week Kirk Brown and Company. LUZERNE (Leon Ferindind, mgr.) Oct. 24-26, Dreamland; 27-29, Rector Girls; 31-Nov. 2, Broadway Girls; 3-5, Jolly Girls; 7-9, Merry Whirl; 10-12, New Century Girls; 14-16, Folles of the Day; 17-19, Tiger Lilies.

WILLIAMSPORT.—LYCOMING O P E R A HOUSE (L. J. Flake, mgr.) Girls 26. Stetson's Uncle Tom's Cabin 27. FAMILY (Fred M. Lamade, mgr.) J. C. Mack and Company, Schwab and Knell, Glenn Burt, Lewin and Clark, De Dios Circus, Wenrich and Walden, Mlle. Doros and Spragne and Dixon week of 24.

SOUTH CAROLINA.

COLUMBIA.—COLUMBIA (F. L. Brown, mgr.) The Man on the Box Oct. 26; The Manhattan Opera Company week of 31.

GREENVILLE.—GRAND (B. T. Whitmore, mgr.) My Wife's Fami; 29; Polly of the Circus 31; Vogel's Minstrels Nov. 2.

TENNESSEE.

BRISTOL.—HARMEING (Harry Bernstein, mgr.) Vogel's Minstrels Oct. 26.

JACKSON.—MARLOWE (Max Kahn, mgr.) The Lewis Stock Company week of 24; Mabel Owen in As Told in The Hills 31; The Cat and The Middle Nov. 1; Miss Daisy Cameron in Nancy 2.

KNOXVILLE.—STAUBS (Fritz Staub, mgr.) Made Adama in What Every Woman Knows 24.

NASHVILLE.—BLIQU (George Hickman, mgr.) McFadden's Flats week of 24; Paid in Full week of 31. VENDOME (W. A. Sheets, mgr.) The Passion Play 24-29. ORPHEUM (George Hickman, mgr.) John Neff and Carrie Starr, Clifford Walker, Rees Broses and Helen Reed, Pero and Wilson, Melnotte Twins and Clay Smith, Terry and Elmer, Harria and Robinson, and pictures week of 24. GRAND (George Hickman, mgr.) Wells and Sells, Reynolds and Miller, Smith and Roland, and pictures week of 24. FIFTH AVENUE (F. P. Furlong, mgr.) Douglas Flint Company, Otis Knight and Miss Frances Deyearn J. Smith, Rheno and Azora, Garney and Davis, and pictures week of 24.

TEXAS.

AUSTIN.—HANCOCK'S OPERA HOUSE (Geo. H. Walker, mgr.; Amer. Theat. Ex., booking agents) Clara Lipman 24; Lulu's Husbands 28; Black Patil 29; The Melting Pot Nov. 2; Al. G. Fields 7. ELK THEATRE (Whisart and Marshall, mgrs.) Driske and Earl 24-26; Ballard and Elberta 27-29; good business entire week. UNDER CANVAS, Gentry's Dog and Pony Show 28; Buffalo Bill Nov. 7.

BROWNWOOD.—HARRIMAN OPERA HOUSE (R. W. Herryman, mgr.) Black Patil 24.

DALLAS.—DALLAS OPERA HOUSE (George Anz, mgr.) Al. H. Wilson in Metz in Ireland 23-24; Clara Lipman in The Marriage of a Star 27-28. MAJESTIC (O. T. Small, mgr.) Count De Butz and Tessel, clever; Leona Stephens, pleased; George Paul and Company, Charles Hitch, The Three Lyres, very clever; Sharp and Vivian Montgomery, and The Renee Family week of 23. HAPPY HOUR (Dalton Brothers, mgrs.) Smith and Branum, good; Sead and Ines, clever; Murphy and Harsfall and Miss Hazel Bidetta, clever, week of 23. ORPHEUM (Dalton Bros., mgrs.) Billy Fairman, Haight and Desn, Bessie Greenwald, Rice Brothers, L. DeBalleatre's Performing Animals, and Bobby Van Horn week of 23.

EL PASO.—EL PASO (Crawford and Rich, mgrs.) The Melting Pot 28. CRAWFORD (Crawford and Rich, mgrs.) The Bondsman week of 23.

FORT WORTH.—BYER'S OPERA HOUSE (Phll Greenwall, mgr.) Moon-yoon Trail Oct. 25; The Marriage of a Star 26-27.

HOUSTON.—PRINCE (Dave Wells, mgr.) Lulu's Husbands 24; The Smart Set 25. MAJESTIC (Chas. A. McEand, mgr.) Mile Silverado, excellent; Edith Hsney, clever; Arturo Bernard, excellent; Charley Hasty, very clever; The Salambos, excellent, week of 23. COZY (Manrice Wolf, mgr.) Great Silvero and Company; The Kawkasian Troupe, very good; Boston and Company, very good, week of 23.

PARIS.—UNDER CANVAS—Forepangh-Sells Brothers' Circus Nov. 2; Two Bills' Shows Nov. 15.

SAN ANTONIO.—ROYAL (Lloyd Spencer, mgr.) The Great Silveno and Company, very good; Miss Isabell Howell, very good; Barnes and Barnes, good; Chas. Allman and Fern Nevins; The Kawkasian Russian Troupe, very good, week of 24.

WASHINGTON.

BELLINGHAM.—BECK'S (L. M. Erhardt, mgr.) Nov. 6, Billy Clifford in The Man, The Girl, The Game, Nov. 11, The Kissing Girl.

WEST VIRGINIA.

ELKINS.—OPERA HOUSE (Harry Carroll, mgr.) The Girl from U. S. A. 26.

WISCONSIN.

BELOIT.—WILSON OPERA HOUSE (R. H. Wilson, mgr.) The Girl in The Taxi 26; Side Tracked 29; Romeo and Juliet Nov. 1; Lyman Twins 10; Morning Glory Burlesquers 12.

FOND DU LAC.—HENRY BOYLE (P. R. Haber, mgr.) My Cinderella Girl 24; Harry Woodman 28. IDEA (Jose J. Vollet, mgr.) Al-faretta, Nichols and Crois, Doc Holton and Paul's Six Juggling Girls, The DeMutha, Weston and Young, Dick Lynch, Julian and Dyer, James Tachell and pictures week of 20.

CANADA.

MONTREAL, QUE.—HIS MAJESTY'S (H. O. Brooks, mgr.) This Woman and This Man week of 24. ORPHEUM (G. E. Driscoll, mgr.) Nauter Erickson and Company, Arczag's Stal-lions, Aron Comedy Four, Tempest and Sunshine, Una Clayton and Company, Patsey Doyle, Shriner and Willis, Frank Whitman week of 24. FRANCAIS (J. O. Hooley, mgr.) Geo. Austin and Company, La Tour Girls, Faust Brothers, Dora Pelletier, Golden and Hughes, Lora, the Hummer, Parrot, Roy L. McBroin, mgr.) The Pennant Winner week of 24. PRINCESS (H. C. Jordan, mgr.) The Merry Wives of Windsor 24; The Thunder Bolt 27.

SHERBROOKE, QUE.—CLEMENT (W. A. Tibert, mgr.) The Blue Mouse Oct. 28.

TORONTO, ONT.—ROYAL ALEXANDRE (L. Solomon, mgr.) Blanch Ring 24-29. PRINCESS (O. B. Sheppard, mgr.) The Arcadians, 24-29. The Third Degree Oct. 31. GRAND (A. J. Small, mgr.) Paid in Full 24-29. Checkers Oct. 31-Nov. 5. STAR (Fred W. Stair, prop.; Dan Pearce, mgr.) Yankee Doodle Girls 24-29. Empire Burlesquers Oct. 31-Nov. 5. GAYETY (T. R. Henry, mgr.) The Bowery Burlesquers 24-29. Vain Fair 31-Nov. 3.

ST. THOMAS, ONT.—GRAND (J. Forham, prop.) Joe Marks' Rep. Show week of Nov. 21.

VANCOUVER, B. C.—EMPRESS (Walter Sanford, mgr.) A Stranger in a Strange Land.

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BURLESQUE.

Americana, Teddy Simonds, mgr.: (Folly) Chicago 31-Nov. 5; (Avenue) Detroit 7-12. Beauty Trust, Harry W. Thompson, mgr.: (Gayety) Boston 31-Nov. 5; (Columbia) N. Y. C., 7-12. Behman Show, Jack Slager, mgr.: (Gayety) Omaha, Neb., 31-Nov. 4; (Gayety) Minneapolis 7-12. Big Banquet Show, Frank Livingston, mgr.: (Gayety) St. Louis 31-Nov. 5; (Gayety) Kansas City 7-12. Big Review, Henry P. Dixon, mgr.: (Empire) Indianapolis 31-Nov. 5 (Huckingham) Louisville 7-12. Bolshoi's, Al. Ludin, mgr.: (Empire) Chicago 31-Nov. 5; (Star) Milwaukee 7-12. Bon Tons: (Corinthian) Rochester 31-Nov. 5; (Mohawk) Schenectady 7-9; (Empire) Albany 10-12. Bowers Burlesquers, E. Dick Rider, mgr.: (Garden) Buffalo 31-Nov. 5; (Corinthian) Rochester 7-12. Brigadiers, Louis Stark, mgr.: (Casino) Brooklyn 31-Nov. 5; (Empire) Brooklyn 7-12. Broadway Gaiety Girls, Louis Oberworth, mgr.: (Luzerne) Wilkes-Barre 31-Nov. 2; (Columbia) Scranton 3-5; lay off at Phila 7-12. Century Girls, Jack Faust, mgr.: (Folly) Paterson 31-Nov. 2; (Bon Ton) Jersey City 3-5; (Columbia) Scranton 7-9; (Luzerne) Wilkes-Barre 10-12. Cherry Blossoms, Chas. F. Edwards, mgr.: (Dewey) Minneapolis 31-Nov. 5; (Star) St. Paul 7-12. College Girls, Max Spiegel, mgr.: (Gayety) Milwaukee 31-Nov. 5; (Star & Garter) Chicago 7-12. Columbia Burlesquers, Frank Logan, mgr.: (Alhambra) Chicago 31-Nov. 5; (Gayety) Detroit 7-12. Cozy Corner Girls, Sam Robinson, mgr.: (Star) Milwaukee 31-Nov. 5; (Dewey) Minneapolis 7-12. Cracker Jacks, Harry Leon, mgr.: (Mohawk) Schenectady 31-Nov. 2; (Empire) Albany 3-5; (Gayety) Boston 7-12. Dainty Dutchess: (Gayety) Detroit, 31-Nov. 5; (Gayety) Toronto 7-12. Dreamland Burlesquers, Izzy Grodz, mgr.: Lay off at Phila., 31-Nov. 5; (Casino) Brooklyn 7-12. Ducklings, Frank Calder, mgr.: (Star) Toronto, 31-Nov. 5; (Hoval) Montreal 7-12. Fads & Follies, Chas. B. Arnold, mgr.: (Star) Brooklyn 31-Nov. 5; (Waldman's) Newark 7-12. Follies of New York and Paris, E. M. Rosenthal, mgr.: (Murray Hill) N. Y. C., 31-Nov. 5; (Metropolis) N. Y. C., 7-12. Follies of the Day, Barney Gerard, mgr.: (Columbia) Boston, 31-Nov. 5; (Bon Ton) Jersey City, 7-9; (Folly) Paterson 10-12. Ginger Girls, Lou Hurlic, mgr.: (Waldman's) Newark 31-Nov. 5; (Empire) Hoboken 7-12. Girls from Dixie, Joe Leatitt, mgr.: (Empire) Newark 31-Nov. 5; (Bower) N. Y. C., 7-12. Girls from Hoptland, E. W. Chapman, mgr.: (Empire) Albany 31-Nov. 2; (Mohawk) Schenectady, 3-5; (Gayety) Brooklyn 7-12. Golden Crook, Jas. Fulton, mgr.: (Colonial) N. Y. C., 31-Nov. 5; (Gayety) Phila., 7-12. Hastings, Harry, Show (Gayety) Brooklyn 31-Nov. 5; (Olympic) N. Y. C., 7-12. Imperial, Slim Williams, mgr.: (Star) Cleveland, 31-Nov. 5; (Folly) Chicago 7-12. Irwin's Big Show: (Hurtig & Seamon's) N. Y. C., 31-Nov. 5; (Murray Hill) N. Y. C., 7-12. Jardin de Paris, Girls, Will Roehm, mgr.: (Standard) St. Louis 31-Nov. 5; (Empire) Indianapolis 7-12. Jersey Lilies, Jas. Cooper, mgr.: (Empire) Cleveland 31-Nov. 5; (Empire) Toledo 7-12. Jolly Girls, R. E. Patton, mgr.: (Columbia) Scranton, Pa., 31-Nov. 2; (Luzerne) Wilkes-Barre 3-5; (Procedero) Phila. 7-12. Kentucky Belle, Chas. E. Foreman, mgr.: (Star) St. Paul 31-Nov. 5; (Lycium) St. Joseph 10-12. Kulecherokera, Louis Robbe, mgr.: (Star & Garter) Chicago 31-Nov. 5; (Standard) Cincinnati 7-12. Lady Buccaneers, Harry M. Strouse, mgr.: (Lycium) Wash., D. C., 31-Nov. 5; (Monumental) Baltimore 7-12. Love Makers, Harry S. Clark, mgr.: (Gayety) Pittsburgh 31-Nov. 5; (Empire) Cleveland 7-12. Maestros, Fred Irwin, mgr.: (Empire) Hoboken 31-Nov. 5; (Hurtig & Seamon's) N. Y. C., 7-12. Marchion Girls, Phil Sheridan, mgr.: (Gayety) Phila., 31-Nov. 5; (Gayety) Baltimore 7-12. Merry Madcaps, Edward Shafer, mgr.: (8th Ave.) N. Y. C., 31-Nov. 3; (Empire) Newark 7-12. Merry Whirl, Louis Epstein, mgr.: (Bon Ton) Jersey City 31-Nov. 2; (Folly) Paterson 3-5; (Luzerne) Wilkes-Barre 7-9; (Columbia) Scranton 10-12. Midnight Maidens, Chas. Taylor, mgr.: (Gayety) Kansas City 31-Nov. 5; (Gayety) Omaha, 7-11. Miss New York, Jr., Wm. Fennessy, mgr.: (Lycium) St. Joseph, Nov. 3-5; (Century) Kansas City 7-12. Moulin Rouge, Maurice Jacoba, mgr.: (Avenue) Detroit, 31-Nov. 5; (Laafrette) Buffalo 7-12. Parisian Willows, F. Abbott, mgr.: (Olympic) N. Y. C., 31-Nov. 5; (Casino) Phila., 7-12. Passing Parade, Moe Messing, mgr.: (Century) Kansas City, 31-Nov. 5; (Standard) St. Louis 7-12. Pennant Winners, Rolt. Milla, mgr.: (Howard) Boston 31-Nov. 5; (Columbia) Boston 7-12. Queen of Bohemia, Max Spiegel, mgr.: (Casino) Phila., 31-Nov. 5; (Star) Brooklyn 7-12. Queens of the Jardin de Paris, Joe Howard, mgr.: (Metropolis) N. Y. C., 31-Nov. 5; (Westminster) Providence 7-12. Rector Girls, Morris Wastock, mgr.: (Trocaire) Phila., 31-Nov. 5; (Lycium) Wash., D. C., 7-12. Reeves' Al. Beauty Show: (Standard) Cincinnati 31-Nov. 5; (Gayety) Louisville 7-12. Rentz-Santley, Part Kendrick, mgr.: (Casino) Boston, 31-Nov. 5; (Empire) Albany 7-9; (Mohawk) Schenectady 10-13. Roblnson Crusoe Girls, Chas. Robinson, mgr.: (Gayety) Wash., D. C., 31-Nov. 5; (Gayety) Pittsburgh 7-12. Rollickers, Alex. Gorman, mgr.: (Empire) Brooklyn, 31-Nov. 5; (Miner's Bronx) N. Y. C., 7-12. Runaway Girls, P. S. Clark, mgr.: (Gayety) Louisville 31-Nov. 5; (Gayety) St. Louis 7-12. Sam P. Jack's, Geo. T. Smith, mgr.: (Monumental) Baltimore 31-Nov. 5; (Lyric) Allentown 7; (Academy) Reading 8; (Mateo) Harrisburg 9; (Mishler) Altoona 10; (Cambria) Johnstown 11.

Serenaders, Geo. Armatrang, mgr.: (Westminster) Providence 31-Nov. 5; (Casino) Boston 7-12. Star & Garter Show, Frank Wiesberg, mgr.: (Gayety) Baltimore 31-Nov. 5; (Gayety) Wash., D. C., 7-12. Star Show Girls, John T. Baker, mgr.: (Buckingham) Louisville 31-Nov. 5; (People's) Cincinnati 7-12. Sydel's, Rose, London Heles, W. S. Campbell, mgr.: (Gayety) Minneapolis 31-Nov. 5; (Gayety) Milwaukee 7-12. Tiger Lilies, Wm. Drew, mgr.: (Bower) N. Y. C., 31-Nov. 5; (Folly) Paterson 7-9; (Bon Ton) Jersey City 10-12. Trocadero, Chas. H. Waldron, mgr.: (Empire) Toledo 31-Nov. 5; (Alhambra) N. Y. C., 7-12. Vanity Fair, Jos. Pettigill, mgr.: (Gayety) Toronto 31-Nov. 5; (Garden) Buffalo 7-12. Washington Society Girls, Lou Watson, mgr.: (Justice) Harrisburg 2; (Mishler) Altoona 3; (Cambria) Johnstown 4; (Academy) Pittsburgh 7-12. Watson's Burlesquers, W. B. Watson, mgr.: (Miner's Bronx) N. Y. C., 31-Nov. 5; (8th Ave.) N. Y. C., 7-12. White's, Pat, Gaiety Girls, Walter Greaves, mgr.: (Academy) Pittsburgh 31-Nov. 5; (Star) Cleveland 7-12. Wise Guy: (Lafayette) Buffalo 31-Nov. 5; (Star) Toronto 7-12. World of Pleasure, Louis Talbot, mgr.: (People's) Cincinnati, 31-Nov. 5; (Empire) Chicago 7-12. Yankee Doodle Girls, Sol Myers, mgr.: (Royal) Montreal 31-Nov. 5; (Howard) Boston 7-12.

STOCK AND REPERTOIRE

Academy of Music Stock Co., Wm. Fox, mgr.: N. Y. C., Aug. 29, indef. Alcazar Stock Co., Belasco & Mayer, mgrs.: San Francisco, Cal., Aug. 29, indef. Arvine-Penton Players: Indianapolis, Ind., Sept. 5, indef. All. Stock Co., Stillwater, Minn., 31-Nov. 5; St. Cloud 7-12. Allen Stock Co., Jack Allen, mgr.: Green Bay, Wis., 31-Nov. 5. Athon Stock Co., Houlam, Wash., 30-Nov. 2; Aberdeen 3-5; Olympia 7-12. Buckley, Louisa, Stock Co., Harry Hamilton, mgr.: Tacoma, Wash., 31-Nov. 2; Olympia 3-5; Portland, Ore., 7-12. Brown, Kirk, J. T. Macaulay, mgr.: Wilkes-Barre, Pa., 31-Nov. 5; Allentown 7-12. Baber Stock Co., Geo. L. Baker, mgr.: Spokane, Wash., Sept. 4, indef. Baker Stock Co., Geo. L. Baker, mgr.: Seattle, Wash., Sept. 11, indef. Baker Stock Co., Geo. L. Baker, mgr.: Portland, Ore., Oct. 17, indef. Barker-Rogers Stock Co., Frank M. Norcross, mgr.: South Bend, Ind., Oct. 17-Nov. 5. Pelasco & Stone Stock Co., Pelasco & Stone, mgrs.: Los Angeles, Cal., indef. Union Players: Saginaw, Mich., indef. Bijou Stock Co., Kilm & Gazzolo, mgrs.: Chicago Ill., July 3, indef. Bijou Stock Co.: Pawtucket, R. I., Aug. 8, indef. Bishop's Players, W. H. Bishop, mgr.: Oakland, Cal., indef. Bunting Emma, Associate Players: Jacksonville, Fla., Oct. 2, indef. Burbank Stock Co., Oliver Morosco, mgr.: Los Angeles, Cal., indef. Calumet Stock Co., John T. Connors, mgr.: S. Chicago, Ill., Sept. 4, indef. College Stock Co., F. X. McCabe, mgr.: Chicago, Ill., indef. Conness & Edwards Stock Co.: Wilmington, Del., Oct. 3, indef. Conland Bros' Stock Co.: Wichita, Kan., Oct. 17, indef. Connelly's, Harry, Players, J. W. Gillette, mgr.: Putte, Mont., Aug. 14, indef. Craig, John Stock Co.: Boston, Mass., Aug. 29, indef. Crescent Stock Co., Percy Williams, mgr.: Brooklyn, N. Y., Sept. 3, indef. Channey-Kelffer Co., Fred Channey, mgr.: Clearfield, Pa., 31-Nov. 5; DuPuis 7-12. Chicago Stock Co., Chas. H. RosaKam, mgr.: Sharon, Pa., 31-Nov. 5; New Castle 7-12. Cutter Stock Co., Allen O. White, mgr.: Kokomo, Ind., 27-Nov. 5; Logansport 7-9. Carroll Comedy Co., Ion Carroll, mgr.: Woods 8-10, O. 31-Nov. 5. Dorothy Stock Co., M. A. Reid, mgr.: Galena, Kan., 31-Nov. 5. Dorte Stock Co., Edw. Royle, mgr.: Muncie, Ind., 31-Nov. 5; Marion 7-12. DeLacy, Leigh, Stock Co., Monte Thompson, mgr.: Easton, Pa., 31-Nov. 5. Davis Stock Co., Harry Davis, mgr.: Pittsburg, Pa., Sept. 5, indef. DeDen Stock Co.: Saginaw, Mich., Sept. 25, indef. Dominion Players, W. R. Lawrence, mgr.: Winthrop, Can., Aug. 29, indef. Dowlan Stock Co., W. C. Dowlan, mgr.: Portland, Ore., Oct. 1, indef. Earle Stock Co., L. A. Earle, mgr.: Sandusky 31-Nov. 5. Eastern Theatre Co., No. 1, Wm. Wamsher, mgr.: Southfield, Ida., 2-3; Richmond 4-5; Garland, Utah, 6-8. Empire Stock Co., Monte Thompson, mgr.: Holyoke Mass., indef. Forbes Stock Co., Gus A. Forbes, mgr.: Brooklyn, N. Y., Sept. 3, indef. Forepaugh Stock Co., Geo. F., & L. Forepaugh Fish, mgrs.: Cincinnati, O., Sept. 18, indef. German Stock Co.: Cincinnati, O., Oct. 2, indef. German Stock Co., Theo. Burgarth, mgr.: N. Y. C., Sept. 24, indef. German Stock Co.: St. Louis, Mo., Oct. 2, indef. German Stock Co.: Milwaukee, Wis., Sept. 25, indef. German Stock Co., Max Hanlach, mgr.: Phila., Sept. 24, indef. Gliton Stock Co.: Los Angeles, Cal., June 26, indef. Grahame, Ferdinand, Stock Co.: Richmond, Ind., Oct. 3, indef. George, Gladys, Stock Co., Jos. H. Renner, mgr.: Gallipolis, O., 3-5; Middleport 7-12. Gracey, Helen, Co., N. Appell, mgr.: Pittsburg, Pa., 31-Nov. 5; South Framingham 7-12. Great Western Stock Co., Frank R. Dare, mgr.: Kirksville, Mo., 31-Nov. 5.

Glass Stock Co.: El Paso, Tex., Oct. 2, indef. Gordon's Associate Players, Herbert O'Connor, mgr.: Centerville, Ia., 31-Nov. 5. Griffith, Violet, Stock Co., H. C. Bridges, mgr.: Hobron, Neb., 31-Nov. 5. Halliday Stock Co.: Brumswick, Md., 31-Nov. 5; Hagenstown 7-12. Hall, Don C., Repertoire Co.: Birnamwood, Wis., 31-Nov. 5; Welcome 7-12. Henderson, Maude, Co., Jos. Parent, mgr.: Wilkes-Barre, Pa., 30-Nov. 5. Hickman-Pessy Co., Harry G. Ilibon, mgr.: Muscatine, Ia., 30-Nov. 5; Freeport, Ill., 7-12. Hillman's Ideal Stock Co., No. 1, Lucy M. Hayes, mgr.: Atwood, Kan., 31-Nov. 5; Herndon 7-8; Stamford, Neb., 9-11. Hillman's Stock Co., F. P. Hillman, mgr.: Allentown, Kan., 31-Nov. 2; Woodston 3-5; Lenora 7-9; Moreland 10-12. Himmelman's Associate Players, Jno. A. Himmelman, mgr.: Ann Arbor, Mich., 31-Nov. 5; Battle Creek 6-12. Himmelman's Imperial Stock Co., Jno. A. Himmelman, mgr.: Princeton, Ind., 31-Nov. 5; Evansville 5-12. Hall's Associated Players: Key West, Fla., Oct. 22, indef. Harvey Stock Co. (Northern), J. S. Garside, mgr.: Dubuque, Ia., indef. Haven Stock Co., Wm. Garen, mgr.: St. Louis, Mo., Aug. 8, indef. Hayward, Grace, Stock Co.: Oak Park, Chicago Ill., indef. Holden Stock Co., H. M. Holden, mgr.: Cincinnati, O., Oct. 2, indef. Indiana Stock Co.: South Bend, Ind., Sept. 4, indef. Ingersoll Stock Co., Wm. Ingersoll, mgr.: Salt Lake City, Sept. 4, indef. Keene, Lorraine, Associate Players, H. L. Lawrence, mgr.: Bloomington, Ill., indef. Keith Stock Co., James E. Moore, mgr.: Portland, Me., April 19, indef. King Joseph, Stock Co.: Lancaster, Pa., Sept. 5, indef. King & Lynn Stock Co.: Auburn, N. Y., Oct. 24, indef. Keith Stock Co., Cato S. Keith, mgr.: Butler, Pa., 31-Nov. 5; Shenbenville 7-12. Kelly Stock Co., Sherman Kelly, mgr.: Charles City, Ia., 31-Nov. 5; Independence 7-12. King Stock Co., T. W. Gardner, mgr.: Brownsville, Pa., 31-Nov. 5. LeRoy & Hazleton Comedy Co., Wm. F. LeRoy, mgr.: Central City, Ky., 30-Nov. 5. Long Stock Co., Frank E. Long, mgr.: Ironwood, Mich., 31-Nov. 5; Hancock 7-12. LaPorte, Mas., Stock Co., Jos. McEnroe, mgr.: Marion, Ind., 31-Nov. 5. LaRoy Stock Co., H. LaRoy, mgr.: St. Louis, Mo., 31-Nov. 5. Latimore & Leigh Stock Co., Ernest Latimore, mgr.: Lafayette, Ind., 31-Nov. 5. Lawrence Players, E. S. Lawrence, mgr.: Seattle, Wash., July 25, indef. Lindsay-Morrison Stock Co.: Lynn, Mass., Aug. 29, indef. Lyeum Stock Co., Louis Phillips, mgr.: Brooklyn, N. Y., indef. Lyric Stock Co., Chas. P. Salsbury, mgr.: Minneapolis, Minn., indef. Lyric Stock Co., L. G. Gorman, mgr.: Lincoln, Neb., Aug. 29, indef. Lytell-Vanhan Stock Co., Chas. Burton, mgr.: Toledo, O., Oct. 17-Dec. 17. Moore, Frederick, Stock Co.: Salt Lake City, Oct. 7, indef. Morris-Thurston Stock Co.: Bay City, Mich., Sept. 4, indef. Maxwell-Hall Stock Co., Jefferson Hall, mgr.: Peru, Ill., 6; Princeton 7-12. Morey Stock Co. (LeComte & Fleisher's), F. A. Murphy, mgr.: Dodge City, Kan., 31-Nov. 5; Stafford 7-12. Morey Stock Co. (LeComte & Fleisher's), C. B. Calhoun, mgr.: Vinton, Ia., 31-Nov. 5. McAniff's Stock Co., Jere McAniff, mgr.: Parry, Va., 31-Nov. 5. Mober, Phil, Co., Leslie E. Smith, mgr.: Shenandoah, Pa., 31-Nov. 5; Hazleton 7-12. National Stock Co., Murphy & Emerson, mgrs.: Houma, La., 31-Nov. 5. New Theatre Stock Co., Winthrop Ames, director: Toronto, Can., 31-Nov. 5; N. Y. C., 7, indef. National Stock Co.: Montreal, Can., Aug. 15, indef. Nelson, Marie, Players, Rainey Ranous, mgr.: Chicago, Ill., Sept. 5, indef. New Criterion Stock Co., Kilm & Gazzolo, mgrs.: Chicago, Ill., Aug. 14, indef. North Bros' Stock Co.: Topeka, Kan., indef. Opera House Players: Paterson, N. J., indef. Orpheum Stock Co., Grant Laferly, mgr.: Philadelphia, indef. Partello Stock Co., W. A. Partello, mgr.: Calgary, Alta., Can., indef. Passale Stock Co.: Passale, N. J., indef. Payson Stock Co., E. S. Lawrence, mgr.: Toledo, O., Aug. 28, indef. Payton's Bijou Stock Co., Corse Payton, mgr.: Brooklyn, N. Y., Sept. 5, indef. Payton's Lee Avenue Stock Co., Corse Payton, mgr.: Brooklyn, N. Y., Aug. 29, indef. Payton Stock Co., Corse Payton, mgr.: Hoboken, N. J., Aug. 29, indef. People's Stock Co.: Flint, Mich., Sept. 5, indef. Peruch-Gypene Co., C. D. Peruch, mgr.: Tampa, Fla., indef. Plainfield Stock Co., Harry Brunell, mgr.: Plainfield, N. Y., Sept. 5, indef. Princess Stock Co., Victor H. Schaffer, mgr.: Davonport, Ia., indef. Princess Stock Co.: Des Moines, Ia., Aug. 28, indef. Pringle, Della Co., C. K. Van Auken, mgr.: Potosi, Ida., Aug. 22, indef. Pickert's, The Four Co., Willa Pickert, mgr.: Harrisburg, Va., 31-Nov. 5; Bluefield, W. Va., 7-12. Relyns & former Players: Elmira, N. Y., Oct. 3, indef. Russell's, Edward, Players: Zanesville, O., Oct. 10, indef. Russell & Brew Stock Co.: Seattle, Wash., Aug. 28, indef. Rosar Mason Stock Co., P. C. Rosar, mgr.: Grand Lodge, Mich., 31-Nov. 5. St. Claire, Winifred, Stock Co., Earl D. Sipe, mgr.: Anderson, Ind., 31-Nov. 12. Shannon Bros' Stock Co., Harry Shannon, mgr.: Sillsville, O., 3-5; Cadiz 7-9. Silence Theatre Co., Harry Shaha, mgr.: Meade, Kan., 2-4; Fowler 7-10; Bismar 11-12. Stanley, Forrest, Co., Conde Roe, mgr.: Amsterdam, N. Y., 31-Nov. 5. Spars, Baldwin, Stock Co., Ray McDowell, mgr.: Edinburg, Ind., 31-Nov. 5.

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Schiller Playera, E. A. Schiller, mgr.: Savannah, Ga., Sept. 19.
 Spooner, Edna May, Stock Co., Mary Gibbs Spooner, mgr.: Jersey City, N. J., Oct. 3, indef.
 Stone Stock Co.: Flint, Mich., Aug. 29, indef.
 Trousdale Bros.: Stock Co.: Cedar Rapids, Ia., Sept. 26, indef.
 Turner, Clara, Stock Co., W. F. Barry, mgr.: Phila., Pa., indef.
 Taylor Stock Co.: H. W. Taylor, mgr.: Harrisburg, Pa., 31-Nov. 5.
 Tempest Dramatic Co., J. L. Tempest, mgr.: Oswego, N. Y., 31-Nov. 5; Fulton 7-12.
 Vale Stock Co.: David Kraus, mgr.: N. Y. C., Sept. 19, indef.
 Vanlycke & Eaton Co., C. Mack, mgr.: Chicago, Ill., indef.
 Winfield Bros.: Wausau, Wis., indef.
 Wolfe Stock Co., J. A. Wolfe, mgr.: Wichita, Kan., Aug. 29, indef.
 Woodward Stock Co., O. D. Woodward, mgr.: Omaha, Neb., Aug. 27, indef.

DRAMATIC & MUSICAL

Alma, Where Do You Live, Jos. M. Weber, mgr.: N. Y. C., Sept. 26, indef.
 Arcadiana, The, Chas. Frohman, mgr.: Boston, Mass., Sept. 12, indef.
 Aviator, The, Coban & Harris, mgrs.: Chicago, Ill., Oct. 16, indef.
 Anglin, Margaret, In the Awakening of Helena Richie, Louis N. Schuchfeld, mgr.: Atlanta, Ga., 2-3; Columbia 4; Macon 5; Jacksonville, Fla., 7; Savannah, Ga., 8; Charleston, S. C., 9; Augusta, Ga., 10; Columbia, S. C., 11; Charlotte, N. C., 12.
 An Aristocratic Tramp, Aulker Bros., mgrs.: Sutton, Neb., 2; Crete 3; Wilbur 4.
 Across the Great Divide (Wm. L. Tucker's), Geo. W. Lyon, mgr.: Rigny, N. D., 2; Willow City 3; Bottineau 4; Minot 5; Dogden 7; Anamosa 8; Hartley 9; New Rockford 10; Minnewaukon 11; Carrington 12.
 Allen, Estelle, King & Seymour, mgrs.: Stou-venille, O., 31-Nov. 5; Lorain 7-12.
 Arrival of Kitty, Doherty Collins Co., mgrs.: Ridgway, Pa., 2; Johnsonburg 3; Coulters-port 4; Emporium 5; Renova 7.
 Aboen English Grand Opera Co.: Macon, Ga., 2; Atlanta 3-5; Columbia 7; Birmingham, Ala., 8-9; Rome, Ga., 10; Chattanooga, Tenn., 11-12.
 As the Sun Went Down, Arthur C. Alston, prop. & mgr.: Detroit, Mich., 30-Nov. 5; Cleveland, O., 7-12.
 At the Old Cross Roads, Arthur C. Alston, prop. & mgr.: Youngstown, O., 31-Nov. 2; Akron 3-5.
 Adventure of Polly, Blaney-Spooner Am. Co., Inc., mgrs.: Springfield, Ill., 31-Nov. 2; Peoria 3-5; Chicago 6-19.
 At the Mercy of Tiberius, Glaser & Stair, mgrs.: Wash., D. C., 31-Nov. 5; Norfolk, Va., 7-12.
 All for Her, Hilliard Wright, mgr.: White Lake, S. D., 2; Lecher 5; Emery 7; Brilgewater 8; Viborg 10; Irene 11; Valin 12.
 Arsene Lupin, Chas. Frohman, mgr.: Baltimore, Md., 31-Nov. 5.
 Arizona, Chas. A. Williams, mgr.: San Fran- cisco, Cal., 31-Nov. 5.
 Arcadians, The (No. 2), Chas. Frohman, mgr.: Hamilton Ont., Can., 1-2.
 Alas Jimmy Valentine, Liebler & Co., mgrs.: Wheeling, W. Va., 31-Nov. 2; New Castle, Pa., 3; Warren, O., 4.
 Bernhard, Mme. Sarah, In Repertoire, Wm. F. Connor, mgr.: Chicago Ill., 31-Nov. 12.
 Burke, Billie, In Mrs. Dot, Chas. Frohman, mgr.: Cleveland, O., 31-Nov. 5.
 Bernard, Dick, In the Girl Behind the Counter, Lew Fields, mgr.: Memphis, Tenn., 31-Nov. 2; Little Rock, Ark., 4-5.
 Bowery Detective, H. Hillborn, mgr.: Mineral City, O., 3; Newcomerstown 4; Canal Dover 5.
 Billy, the Boy Artist, Lawrence, Mass., 3-5.
 Baby Mine (Western), Wm. A. Brady, mgr.: St. Joseph, Mo., 1-2; Winfield, Kan., 4.
 Buster Brown: St. Joseph, Mo., 30-Nov. 2; Topeka, Kan., 5.
 Baby Mine (Eastern), Wm. A. Brady, mgr.: N. Y. C., Aug. 23, indef.
 Bellow, Kyle, In the Scandal, Chas. Frohman, mgr.: N. Y. C., Oct. 18, indef.
 Bernard, Sam, In He Came from Milwaukee, The Shuberts, mgrs.: N. Y. C., Sept. 21, indef.
 Blue Bird, The Shuberts, mgrs.: N. Y. C., Sept. 20-Nov. 5.
 Bright Eyes, Jos. M. Galtes, mgr.: Chicago, Ill., Oct. 16, indef.
 Barriers Burned Away, A. A. Powers, mgr.: Milwaukee, Wis., 30-Nov. 5; St. Paul, Minn., 6-12.
 Bell Boy, T. H. Ealand, bus. mgr.: Union City, Tenn., 31-Nov. 2; Fulton, Ky., 3-5; May- field 7-9.
 Blaney, Harry Clay, In the Boy from Wall St., Henry Plerson, mgr.: Chattanooga, Tenn., 31-Nov. 2; Knoxville 3-5.
 Bates, Blanche, In Nobody's Widow, David Belasco, mgr.: Pittsburg, Pa., 31-Nov. 5; Balti- more, Md., 7-12.
 Beverly (Eastern), Delamater & Norris, Inc., mgrs.: Louisville, Ky., 31-Nov. 5; Cinclnati, O., 6-12.
 Beverly (Western), Delamater & Norris, Inc., mgrs.: Latrobe, Pa., 2; Johnston 3; Som- erset 4; McKeesport 5; Waynesburg 7; Brownsville 8; Morgantown, W. Va., 9; Fair- mont 10; Weston 11; Clarksville 12.
 Brewster's Millions, Al. Rich, mgr.: Pittsburg, Pa., 31-Nov. 5; Toronto, Can., 7-12.
 Cahill, Marie, In Judy Fergot, Daniel V. Arthur, mgr.: N. Y. C., Oct. 6, indef.
 Chocolate Soldier (Western), F. C. Whitney, mgr.: Chicago, Ill., Sept. 26, indef.
 Commuters, The (Eastern), Henry B. Harris, mgr.: N. Y. C., Aug. 15, indef.
 Commuters, The (Western), Henry B. Harris, mgr.: Chicago, Ill., Oct. 31, indef.
 Concert, The, David Belasco, mgr.: N. Y. C., Oct. 3-Nov. 12.
 Country Boy, Henry B. Harris, mgr.: N. Y. C., Aug. 29, indef.
 Carle, Richard, In Jumping Jupiter, France & Lederer, mgrs.: Minneapolis, Minn., 30-Nov. 5.
 County Sheriff (O. E. Wee's), Chas. H. Brooke, mgr.: Monson, Mass., 2; Bristol, Conn., 3; So. Manchester 4; New Britain 5; Litchfield 8; New Milford 9; Froehold, N. J., 10; Bur- lington 11; Norristown, Pa., 12.
 City, The (No. 2), Wm. H. Moon, mgr.: San Francisco, Cal., 30-Nov. 5; Oakland 7-8; San Jose 9; Stockton 10; Fresno 11;akersfield 12.
 College Boy (Eastern): Shelby, O., 2; Massil- lon 3; New Philadelphia 4; Cambridge 5.

Cameron, Grace, Kerr Am. Co., mgrs.: Kansas City, Mo., 30-Nov. 5; Omaha, Neb., 6-9.
 Cameron, Daisy, Kerr Am. Co., Inc., mgrs.: Jackson, Tenn., 2; Trenton 3; Union City 4; Dyersburg 5; Princeton, Ky., 6-7; Greenville 8; Earlinton 9; Madisonville 10; Henderson 11; Owensboro 12.
 Countess, Cathrine, In the Awakening of Helena Richie, A. G. Pray, mgr.: Grand Rapids, Mich., 30-Nov. 5.
 Cow and the Moon, Chas. A. Seldon, mgr.: Baker City, Ore., 2; Welser, Ida., 3; Boise 4-5; Pocatello 7; Logan, U., 8; Ogden 9; Salt Lake 10-12.
 Cheekera, Stair & Havlin, Inc., mgrs.: Toronto, Can., 31-Nov. 5; Detroit, Mich., 6-12.
 Carter, Mrs. Leslie, In Two Women, John Cort, mgr.: Cleveland, O., 7-12.
 Crossman, Henrietta, In Anti-Matrimony, Maurice Campbell, mgr.: Wash., D. C., 31-Nov. 5.
 Clifford, Billy, Bob LeRoy, mgr.: Seattle, Wash., 30-Nov. 5.
 Chocolate Soldier (Eastern), F. C. Whitney, mgr.: Boston, Mass., 24-Nov. 5.
 Cowboy an. the Thief, Rowland & Clifford, mgrs.: Cincinnati, O., 30-Nov. 5.
 Chinatown Trunk Mystery: Boston, Mass., 31-Nov. 5.
 City, The, The Shuberts, mgrs.: St. Louis, Mo., 30-Nov. 5.
 California Girls Extravaganza Co., Flood & Trueheart, mgrs.: Lorain, O., 2; Dayton 3; Hamilton 4; Springfield 5; Muncie, Ind., 8; Marion 9; Elwood 10; Anderson 11; New Cas- tle 12.
 Donaldson, Arthur, Hill & Yale, mgrs.: Zanes- ville, O., 4.
 DeAngelis, Jefferson, In The Beauty Spot, The Shuberts, mgrs.: Little Rock, Ark., 1-2.
 Drew, Sidney, In Billy: Topeka, Kan., 2; St. Joseph, Mo., 3.
 Dodge, Sanford, R. S. Ford, mgr.: Montpel- ier, Ida., 1-2; Kemmerer, Wyo., 3-4.
 Dollar Princess (Western), Chas. Frohman, mgr.: Jackson, Mich., 2.
 Deep Purple Liebler & Co., mgrs.: Chicago, Ill., Oct. 3, indef.
 Dill, Max M.: San Francisco, Cal., Oct. 24, indef.
 Dixey, Henry E., In the Naked Truth, Wm. A. Brady, mgr.: Chicago, Ill., Oct. 22, indef.
 Dollar Princess, Chas. Frohman, mgr.: N. Y. C., Oct. 17, indef.
 Doro, Marie, In Electricity, Chas. Frohman, mgr.: N. Y. C., Oct. 31, indef.
 Dressler, Marie, In Tillie's Nightmare, Lew Fields, mgr.: N. Y. C., Aug. 11, indef.
 Drew, John, In Smith, Chas. Frohman, mgr.: N. Y. C., Sept. 5, indef.
 Daniel Boone on the Trail (Eastern), Ben H. Howe, mgr.: So. Bethlehem, Pa., 2; Lansdale 3; Pottstown 4; Norristown 5; Hazleton 7; Plymouth 8; Pittston 9; Carlisle 10; White Ha en 11; Pottsville 12.
 Daniel Boone on the Trail (Central), Chas. A. Teaff, mgr.: Eagle Grove, Ia., 2; Webster City 3; Story City 4; Boone 5.
 Daniel Boone on the Trail (Western), S. A. Mitchell, mgr.: Ada, Minn., 2; Telfer River Falls 3; Plattsmouth, Neb., 4; Crafton, N. D., 8; Langdon 9; Milton 10; Park River 11; Dare Devil Dan (W. F. Mann's), H. A. DuBois, mgr.: Owego, N. Y., 2; Balubridge 3; New Berlin 4.
 Dodson, J. E., In the House Next Door, Cohen & Harris, mgrs.: Columbus, O., 2-3; Dayton 4-5; Louisville, Ky., 7-9; Lexington 10; Rich- mond, Ind., 11; Indianapolis 12.
 Elliott Gertrude, In the Dawn of a To-Morrow, Liebler & Co., mgr.: Boston, Mass., Oct. 3- Nov. 5.
 Eli and Jane (Southern), Harry Green, mgr.: DeSoto, Mo., 2; Farmington 3; Elvins 4; De- slope 5; Flat River 7; Doe Run 8.
 East Lynne, Chas. L. Newton, mgr.: Quanah, Tex., 2; Childress 3; Memphis 4; Clarendon 5; Tulla 6; Plainview 8; Canyon City 9; Hore- ford 10; Clovis, N. Mex., 11; Roswell 12.
 Edson, Robert, In Where the Trail Divides, Henry B. Harris, mgr.: Buffalo, N. Y., 3-5.
 Elliott, Gertrude, In the Dawn of a To-Mor- row, Liebler & Co., mgrs.: Montreal, Can., 31-Nov. 5.
 Elliott, Maxine, In the Inferior Sex, The Shub- erts, mgrs.: Brooklyn, N. Y., 31-Nov. 5.
 Faronn, Duffin, In Cameo Kirby, Liebler & Co., mgrs.: Memphis, Tenn., 3-5.
 Follies of 1892, Ziegfeld, Jr., mgr.: Phila., 31-Nov. 12.
 Final Settlement: Fall River, Mass., 3-5; Law- rence 7-9.
 Fourth Estate, Liebler & Co., mgrs.: Decatur, Ill., 5; Burlington, Ia., 9.
 Ferguson, Estie, In Ambition, Henry B. Harris, mgr.: Buffalo, N. Y., 31-Nov. 2; Williams- port, Pa., 3.
 F. O. C. M., M. in the World and his Wife: Spokane, Wash., 2.
 F. O. C. M., In Repertoire, Harrison Grey Flske, mgr.: Chicago, Ill., Oct. 3-Nov. 5.
 Fourth Estate (Eastern), Couan & Harris, mgrs.: Boston, Mass., Sept. 19, indef.
 Fugate, Max, In Mary Jane's Pa, John Cort, mgr.: Los Angeles, Cal., 31-Nov. 5; San Francisco 6-12.
 Fugate Pass (Western), Henry Wyatt, mgr.: Jessamine, Mea., 2; Ironwood 3; Ashland, Wis., 4; Aurora 5; Rhinelander 6.
 Flirting Princess, with Harry Bulger, Mort H. Singer, mgr.: Marshalltown, Ia., 2; Oskatoosa 3; Ottumwa 4; Monroe, Ill., 5; Davenport, Ia., 6.
 Fortune Hunter (Western), Coban & Harris, mgrs.: San Francisco, Cal., 31-Nov. 12.
 Gaublers, The, Authors' Producing Co., mgrs.: N. Y. C., Oct. 31, indef.
 Gene, Adeline, In the Bachelor Belle, Klaw & Erlanger, mgrs.: Chicago, Ill., Oct. 17, indef.
 Get Rich Quick Wallingford, Coban & Harris, mgrs.: N. Y. C., Sept. 19, indef.
 Girl in the Train, Chas. Dillingham, mgr.: N. Y. C., Oct. 3, indef.
 Goodwin, Nat C., In the Captain, Klaw & Er- langer, mgrs.: St. Louis, Mo., 30-Nov. 5; Cincinnati, O., 7-12.
 Girl of the Mountains, O. E. Wee, mgr.: Nor- wich, N. Y., 2; Delhi 3; Bainbridge 4; To- wanda, Pa., 7; Hammondsport, N. Y., 8; Ad- dison 9; Andover 10; Perry 11.
 Girl and the Outlaw, Roy LaMarr, mgr.: Mt. Sterling, Ill., 7; Jacksonville 8; Barry 9; Pittsfield 10; Hearstown 11; Petersburg 12.
 Girl from Home, R. G. Kingston, mgr.: Salem, N. J., 3; Chester, Pa., 5; Downingtown 7.
 Girl from Rector's, A. H. Woods, mgr.: Springfield, Ill., 2; Peoria 3; Bloomington 4; Danville 5; Indianapolis, Ind., 7-12.
 Girl from Rector's, A. H. Woods, mgr.: New Orleans, La., 30-Nov. 5; Scranton, Miss., 7; Gulfport 8; Hattiesburg 9; Demopolis, Ala., 10; Tuscaloosa 11; Columbia, Ga., 12.

Girl in the Taxi, A. H. Woods, mgr.: N. Y. C., Oct. 24, indef.
 Girl in the Taxi, A. H. Woods, mgr.: Moberly, Mo., 2; Sedalia 3; Jefferson City 4; Alton, Ill., 5; St. Louis, Mo., 6-12.
 Girl in the Taxi, A. H. Woods, mgr.: Battle Creek, Mich., 2; Coldwater 3; Lansing 4; Muskegon 5; Manatee 6; Ludington 7; Cadillac 8; Traverse City 9; Cheboygan 10; Sault Ste. Marie 11; Alpena 12.
 Girl in the Klonoa, Harry Chappell, mgr.: Grand Rapids, Mich., 2-3.
 Girl of 37 Dreams, R. G. Herndon, mgr.: Champaign, Ill., 2; Indianapolis, Ind., 3-5.
 Goddess of Liberty, with Jos. E. Howard, Mort H. Singer, mgr.: Welser, Ida., 2; Nampa 3; Boise 4-5; Pocatello 7; Logan, U., 8; Ogden 9; Salt Lake 10-12.
 Gentleman from Mississippi, with Thos. A. Wise (Wm. A. Brady's), Chas. D. Wilson, mgr.: New London, Conn., 2; Torrington 3; Holyoke, Mass., 4; Danbury, Conn., 5; N. Y. C., 7-12.
 Gentleman from Mississippi (Wm. A. Brady's), Geo. H. Harris, mgr.: New Orleans, La., 30- Nov. 5; Baton Rouge 6; Alexandria 7; Beau- mont, Tex., 8; Houston 9-10; Yoakum 11; San Antonio 12.
 Graustark (Eastern), Baker & Castle, mgrs.: Kansas City, Mo., 30-Nov. 5.
 Girl and the Ranger (J. A. Norman's), F. P. Prescott, mgr.: Fort Lupton, Tex., 2; Gold- land 3; Corpus Christi 4; Beeville 5; Yorktown 6; Cuero 7; Hallettsville 8; Yoakum 9; Gon- zales 10; Luling 11; Seguin 12.
 Girlies, Frederic Thompson, mgr.: Brooklyn, N. Y., 31-Nov. 5; Wash., D. C., 7-12.
 Glaser, Vaughan, In the Man Between, Vaughan Glaser, mgr.: Ft. Wayne, Ind., 6-9; Terre Haute 10-12.
 Girl from U. S. A. (Southern), Harry Scott, mgr.: Amory, Miss., 2; Okolona 3; Corinth 4; Columbus, Mt. Pleasant, Tenn., 7; Flo- rence, Ala., 8; Huntsville 9; Decatur 10; Gads- den 11; Anniston 12.
 Girl from U. S. A. (Eastern), Harry Scott, mgr.: Seottdale, Pa., 3; Morgantown, W. Va., 5; Brownsville, Pa., 7; Mt. Pleasant 8; Taren- tum 9; Vandergrift 10; Waynesburg 11; Wash- ington 12.
 Girl from U. S. A. (Central), Harry Scott, mgr.: Osceola, Neb., 3; Fairbury 4; Kearney 5; Grand Island 6; Pleasant Hill, Mo., 9; Warrensburg 10; Iola, Kan., 11; Chanute 12.
 Grossmith, Weedon, In Mr. Preedy and the Conness, D. V. Arthur, mgr.: Wash., D. C., 31-Nov. 5.
 Gilmore, Paul, In The Bachelor: Jamestown, N. Y., 3.
 Gillette, Wm., In Repertoire, Chas. Frohman, mgr.: Boston, Mass., 31-Nov. 12.
 Glaser, Lulu, In the Girl and the Kalsar, The Shuberts, mgrs.: Phila., 31-Nov. 12.
 Hilliard, Robert, In A Fool There Was, Freder- ic Thompson, mgr.: Columbus, O., 4-5.
 Hunter, G. P., & Hattie Williams, In Decorat- ing Clementine, Chas. Frohman, mgr.: Brook- lyn, N. Y., 31-Nov. 5.
 Hackett, James K., In Repertoire, Wm. A. Brady, mgr.: Seattle, Wash., 30-Nov. 2.
 Hodge, Wm., In the Man from Home, Liebler & Co., mgrs.: Rochester, N. Y., 31-Nov. 8.
 House of a Thousand Candles, Slim Allen, mgr.: Winchester, Ky., 2; Paris 3; Mt. Sterling 4.
 Hans Hanson, Louis Reis, mgr.: Iroquois, S. D., 2; Flaudrau 3; Dell Rapids 4.
 Hartman, Ferris, Musical Comedy Co., Los Angeles, Cal., Oct. 17, indef.
 Honeymoon Trail, Kelly & Fitzgerald, mgrs.: Denver, Colo., 30-Nov. 5; Victor 6; Colorado Springs 7; Garden City, Kan., 8; Newton 9; Salina 10; Junction City 11; Beatrice, Neb., 12.
 Her One False Step, Elliott & Allison, mgr.: Richfield Springs, N. Y., 2; Dolgeville 3; Fort Plain 4; Saratoga 5; Edwards 7; Ft. Henry 8; Minerville 9; Keesville 10; Dannamora 11; Lake Placid 12.
 Harned, Virginia, In the Woman he Married, Arthur J. Aylesworth, mgr.: Grants Pass, Ore., 2; Eugene 3; Albany 4; Corvallis 5; Portland 6-9; Seattle, Wash., 10-12.
 Hitchcock, Raymond, In the Man Who Owns Broadway, Coban & Harris, mgrs.: York, Pa., 2; Lancaster 3; Altoona 4; Johnstown 5; Pitts- burg 7-12.
 In Panama (Al. Rich's), Wm. W. Woolfolk, mgr.: Altoona, Ga., 31-Nov. 5; Birmingham, Ala., 7-12.
 Is Matrimony a Failure, David Belasco, mgr.: N. Y. C., 31-Nov. 5.
 Isle of Spice (F. A. Wade's), Herbert J. Carter, mgr.: Pawnee, Okla., 2; Perry 3; Eud 4; Cherokee 5; Alva 7; Amarillo, Tex., 8; Wichita Falls 9; Denison 10; Paris 11; Greenville 12.
 In Old Kentucky, A. W. Dingwall, mgr.: Mem- phis, Tenn., 31-Nov. 5.
 Illington, Margaret, Edw. Bowes, mgr.: Great Falls, Mont., 3.
 Irwin, Max: Wilkes-Barre, Pa., 5.
 Jolly Bachelors, Lew Fields, mgr.: Cincinnati, O., 31-Nov. 5.
 Janis, Elsie, In the Slim Princess, Chas. Dil- ington, mgr.: Phila., 31-Nov. 19.
 Just a Woman's War (Western), Oliver Labadie, mgr.: Ft. Robinson, Neb., 2; Edgemont, S. D., 3; New Castle, Wyo., 4; Gillette 5.
 Jesse James, Brown & Roberts, mgrs.: Rolling Fork, Miss., 2; Arcola 3.
 (Continued on page 40.)

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New Conventions

This list contains data prepared by The Billboard during the past week only. The list was published complete in the issue of Oct. 22, and subsequent installments have been published in the intervening numbers.

DISTRICT OF COLUMBIA

Washington—National Association of Merchant Tailors of America, Feb. —, 1911, Chas. J. Columbus.

ILLINOIS

Chicago—American Association of Electric Motor Manufacturers, Nov. 14-16.
 Elgin—Elgin Poultry Association, Dec. 29-31, M. E. Meredith, 631 Congress st.

INDIANA

Lafayette—Indiana State Dairy Association, Jan. 12-13, Prof. J. D. Jarvis, Purdue University.

MICHIGAN

St. Joseph—Michigan Fanciers & Breeders' Association, Jan. 3-7, Warren Giffman, Benton Harbor, R. R. No. 6.
 Three Rivers—Three Rivers Poultry Association, Jan. 11-14, E. E. Gebhart, 214 St. Joe St.

NEW YORK

New York City—The American Society of Heating and Ventilating Engineers, Jan. 24-26, Wm. M. Mackay, P. O. Box 1878.

OHIO

Columbus—American Breeders' Association, Feb. 1-3, Hon. W. M. Hayes, U. S. Dept. of Agriculture, Washington, D. C.

WEST VIRGINIA

Charleston—W. St. Virginia State Horticultural Society, Jan. 25-26, A. L. Dacy, Morgantown, W. Va.

LAWRENCE, KAN.

Irving Hill, manager of the Bowersock Opera House, here, has entered into an agreement whereby none but standard attractions will be billed this season. Heretofore the management has not adhered to any one circuit. The billings this fall are very satisfactory to the local theatre-going public.

Amateur dramatics also play a large part in the entertainment of a theatrical nature. Among those billed for the present season is the initial production of "Eleonora," a musical opera written by Dean S. F. Skilton, head of the school of Fine Arts at the University of Kansas, and Miss Gertrude Mosser, head of the department of Expression. The Red Band dramatic society of the university will also give a musical comedy written by students of the school. The Masque and Theopian Clubs, both dramatic organizations of the university, will each produce a play during the season. In addition there are, as amusement features, four motion picture houses, an airdom, a park, and a roller skating rink.

EARL FISHER.

KOKOMO, IND.

This city will have, this season, the strongest and best line of attractions in the history of the theatre. Manager Sipe has cut out vaudeville and put forth every effort to give the patrons of the Sipe the leading attractions. The business since the opening of the season has been excellent. Kokomo has four strictly up-to-date moving picture theatres under wide awake, hustling managers, all presenting the very latest films. Business generally good. The Airdom, later operated by the Indiana Amusement company as the Casino Garden Theatre with stock and vaudeville, is in the hands of a receiver. From present indications it will remain closed permanently. Manager Geo. W. Sipe recently bought a lot in the business district, 132x132 feet, and announces the erection of a modern theatre in 1911.

ED. KIEFER.

DUNKIRK, N. Y.

The New Broken Theatre opens its doors to the public on Wednesday, November 3. This house will have a seating capacity of 2,000 and will be managed by its owner, Mr. James Drohen, who has owned and operated the Bijou Picture Theatre for the last five years.

This season is considered to be the best season in the show business that this city has ever known. Picture shows and vaudeville houses are packed to the streets every night in the week.

The Empire Theatre is now looking its acts with the Keith Circuit.

A member of the team of Nolan, Shuan and Notan, sprained his angle very badly while playing at the Empire last week, and will have to take a rest for some time.

ORANGEBURG, S. C.

J. M. O'Dowd, manager of the Academy of Music, has just returned from New York where he has been looking after bookings for this season. He states that he has the strongest line of attractions coming that has ever played the Academy.

The Academy was a white elephant until last season when Mr. O'Dowd took charge. He at once put it in first-class condition and brought the best line of attractions that had ever played the Academy.

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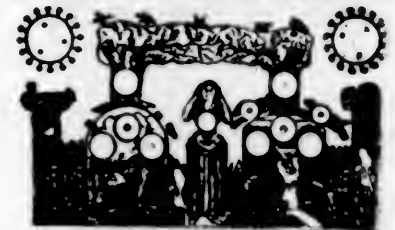
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Street Fairs

ALABAMA
Bessemer—Red Men Free Street Fair, Nov. 14-20. J. M. O'Mara, 1804 6th ave., secy.
Emley—Eagles' Free Street Fair, Nov. 7-12. Frank Skluner, secy., P. O. Box 267.
Eufaula—Fall Festival, Nov. 14-19. Johnny J. Jones' Exposition Shows, attr.
Gadsden—Alabama Firemen's Free Street Fair, Nov. 21-27. E. G. Woodliff, secy.
Girard—Business Men's Free Street Fair, Dec. 5-11. D. E. Foster, secy.
Huntsville—Eagles' Street Fair, Oct. 31 Nov. 5. J. L. Hay, secy.
Selma—Military Tournament and Gala Week, Nov. 28 Dec. 4. R. E. L. Neel, secy.

GEORGIA
Bainbridge—Business Men's League Gala Week, Nov. 21-26. Johnny J. Jones' Exposition Shows, attr.

MISSISSIPPI
Meridian—W. O. W. Carnival, Nov. 5-12. Johnny J. Jones' Exposition Shows, attr.

NEW JERSEY
Paterson—Paterson Industrial Exposition, Nov. 9-19. T. I. Skeoch, secy.

SOUTH CAROLINA
Easley—Easley Booster Club Carnival, Nov. 14-19. O. H. Johnston, secy.

TEXAS
Waco—Texas Cotton Palace, Nov. 5-20. T. Graham, secy.

PHILIPPINE ISLANDS
Manila—Carnival, Feb. 21-28.

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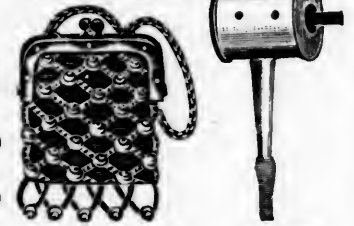
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Volunteer Organist, Jos. E. Peyton, mgr.: Hamilton, Mont., 2; Missouri 3; Wallace, Ida., 4; Spokane, Wash., 5-6.

Ware, Helen, In The Deserters, Henry B. Harris, mgr.: N. Y. C., Sept. 19, indef.

Warner, Henry B., In Alina Jimmy Valentine, Wheeler & Co., mgrs.: N. Y. C., Aug. 22, indef.

Wilson, Al. H., Sidney R. Ellis, mgr.: McAloster, Okla., 2; Muskogee 3; Tulsa 4; Oklahoma City 5-6; Ft. Worth, Tex., 7-8; Fort-cous 9; Waco 10; Temple 11; Austin 12.

What a Girl Can Do, Roy LaMar, mgr.: Abingdon, Ill., 3; Elmwood 4; Roseville 5; Ft. Madison, Ia., 6.

Wish Blanche, In The Other Woman, A. B. Woods, mgr.: North Platte, Neb., 2; Teaysville, Wyo., 3; Laramie 4; Rock Springs 5; Salt Lake City 7-9; Ogden 10; Sacramento, Cal., 12-13.

Winning Miss, with Max Hixon Boyle Wood-folk, mgr.: Cleveland, O., 31-Nov. 3; Wheeling, W. Va., 7-9; Youngstown, Ia., 10-2.

Way Down East, Wm. A. Brady, mgr.: All-waukee, Wis., 6-12.

Wizard of Wiseland, Harry Scott, mgr.: Ida, Kan., 2; Chamite 3; Ft. Scott 4; Stambaugh 5; Wichita 6; Parsons, Kan., 8; Carthage, Mo., 10; Springfield 11; Pittsburg, Kan., 12.

Ward & Vokes, In Trouble Makers, E. H. Stair, mgr.: Peoria, Ill., 30-Nov. 2; Springfield 3-5; Kansas City Mo., 6-12.

Wolf, The, Stair & Havlin, mgrs.: Worcester, Mass., 21-Nov. 5; Syracuse, N. Y., 7-9; Rochester 10-12.

Wildfire, Harry Doel Parker, mgr.: Rockford, Ill., 2; Aurora 3; Joliet 4; Michigan City, Ind., 5; Grand Rapids, Mich., 6-9; Ft. Wayne, Ind., 10-12.

Woodruff Henry, In The Genius, Mort H. Singer, mgr.: Milwaukee, Wis., 31-Nov. 2.

Zinn Musical Comedy Co., A. M. Zinn, mgr.: Oklahoma City, Okla., indef.

Wilson Franela, In The Bachelor's Baby, Chas. Frohman, mgr.: Phila., 24-Nov. 5.

Wilson Perkins, Blue Rapids, Kan., 2; Frank-ton 3; Marysville 4; Summerville 5.

Wardle, Frederick, Birmingham Ala., 1-2; Pensacola, Fla., 3; Mobile, Ala., 4-5.

Waldmann Edward, E. L. Carter, mgr.: Troy, N. Y., 3-5.

Whitledge, Walker, In The Molling Pot, Liebler & Co., mgrs.: Austin, Tex., 2.

Yankee Doodle Boy, L. J. Pinski, mgr.: Elk-lina, W. Va., 2; Parsons 4; Weston 5.

BANDS & ORCHESTRAS.

Fischer & His Exposition Orchestra, C. L. Fischer, mgr.: Abingdon, Mich., 2; Battle Creek 3; Kalamazoo 4-6; Sturgis 7; Marshall 8; Elk-hart, Ind., 9; Sturgis, Mich., 10; Ann Arbor 11.

Natiello & His Band, Col. Leslie, mgr.: Jack-sonville, Fla., Nov. 7, indef.

Rounds' Ladies Orchestra, H. O. Rounds, mgr.: Casey, Ia., 2; Atlantic 3; Elliott 4; Braddy-ville 5; Grant City, Mo., 7; Dunsey, Ia., 8-9; Pella 10; Compton, Ill., 11; Paw Paw 12.

Yarborough's Concert Band, P. F. Aisma, mgr.: (State Fair) Columbia, S. C., 31-Nov. 5.

CARNIVAL COMPANIES

American Street Fair Exhibition Co., H. W. Becker, mgr.: Martinsburg, W. Va., 31-Nov. 5.

Barkoot Amusement Co., No. 1, K. G. Barkoot, mgr.: Huntsville, Ala., 31-Nov. 5; Ensley 6-12.

Barkoot Amusement Co., No. 2, J. C. Simp-son, mgr.: Latrange, Ga., 31-Nov. 5; West Point 6-12.

Bauscher Carnival Co., A. C. Bauscher, mgr.: Arcola, Miss., 31-Nov. 5.

Comopolitan Shows, No. 1, J. R. Anderson, mgr.: Bessemer, Ala., 30-Nov. 5; Talladega 7-12.

Comopolitan Shows, No. 2, H. Snyder, gen. mgr.: Alexandria, La., 31-Nov. 5; Lafayette 7-12.

Goodell Shows, C. M. Goodell, mgr.: West-ville, Ill., 31-Nov. 5.

Gibson Amusement Enterprises, No. 2, Jas. H. Gibson, mgr.: Macon, Ga., 10-20.

Jones Johnny J., Exposition Shows: Jackson, Miss., 24-Nov. 3; Meridian 5-12.

Juvenal's Stadium Shows, J. M. Juvenal, mgr.: Enraka Springs, Ark., 31-Nov. 5; Leslie 7-12.

King & Cosper Carnival Co.: Lexington, Va., 31-Nov. 5.

Kline, Herbert A., Shows: Brownwood, Tex., 31-Nov. 5; San Antonio 6-10.

Kranse Greater Shows, Ben Krause, mgr.: Toc-coa, Ga., 31-Nov. 5.

McConlogue & Fisher Shows, C. Tod McCon-logue, mgr.: Crofton, Kan., 31-Nov. 5.

Parker, C. W., Shows, Ned Sloughin, mgr.: El Paso 24-Nov. 5.

Parker, Great Shows, Con T. Kennedy, mgr.: Tyler, Tex., 31-Nov. 3; Waco 5-20.

California, Great Shows, Jaa. Patterson, mgr.: Shreveport, La., 2-12.

Peerless Amusement Co., J. Seharding, mgr.: Fulton, Ky., 31-Nov. 5.

People's Amusement Co., Johnson & Stevens, mgrs.: Harrisonville, Mo., 31-Nov. 5.

St. Louis Show E. W. Weaver, mgr.: Clinton, S. C., 31-Nov. 5.

Strunk Co.: Orangeburg, S. C., 31-Nov. 5; Walterboro 7-12.

Smith Greater Shows: Aiken, S. C., 31-Nov. 5; Spartanburg 7-12.

Smith, John H., Shows & Buffalo Ranch Wild West: Hunt, N. C., 31-Nov. 5.

S. W. Amusement Co., C. H. Wales, mgr.: Blooming Grove, Tex., 31-Nov. 5; Ferris 7-12.

United Fair Show: Selma, Ala., 31-Nov. 5.

Westcott's United Shows, M. W. Westcott, mgr.: Lawrenceburg, Tenn., 31-Nov. 5; Flor-ence, Ala., 7-12.

Young Bros' Shows United: Portageville, Mo., 31-Nov. 5.

CIRCUSES

Hamm & Besley: Vago City, Miss., 2; Green-wood 3; Greenville 4; Clarkdale 5; season closes.

Huffalo Bill's Wild West, combined with Paw-nee Bill's Far East: Victoria, Tex., 2-13; Houston 4; Brenham 5; Austin 7; Temple 8; Waco 9; Corsicana 10; Dallas 11; Ft. Worth 12.

Campbell Bros.: Columbia, Miss., 2; Bogal-usa, La., 3; Tyler, Tex., 4; Franklinton, La., 5; Sildell 6; Covington 7.

Clark, M. L., & Son's Shows: Inka, Miss., 3.

Denelia Indoor Circus: Middletown, Ky., 31-Nov. 2; Big Stone Gap, Va., 3-5; Bristol 7-9.

Flak's, Dale, Shows: Clarendon, Tex., 2; Mem-phiss 3; Quana 4; Paducah 5.

Forepaugh-Sells Bros.: Paris, Tex., 2; Green-ville 3; Mt. Pleasant 4; Tyler 5; Pine Bluff, Ark., 7; Herndon 8; Monroe, La., 9; Eldorado, Ark., 10; Opelousas, La., 11; Lake Charles 12; Lafayette 13.

Forepaugh-Gloucester Shows: Mexia, Tex., 7; Jewett 8; Oakwood 9; Palestine 10; Crockett 11; Trinity 12.

Gentry Bros.: Victoria, Tex., 2; Cuero 3; Gonzales 4; Yoakum 5; Houston 7; Beaumont 8; Orange 9.

Henry's, J. E., Wagon Show: Sperry, Okla., 2; Turley 3; Dawson 4; Red Fork 5.

Miller Bros. & Arlington's 101 Ranch Wild West: Mason, Ga., 2-3; Savannah 7; Cordle-8; American 10; Columbia 10; Union Springs, Ala., 11; Montgomery 12.

Ringling Bros.: Montgomery, Ala., 2; Pensa-cola, Fla., 3; Mobile, Ala., 4; Meridian, Miss., 5; Tallahassee, Ala., 7; Tupelo, Miss., 8; West Point 9; season closes.

Robinson's, John, Ten Big Shows: Tallapoosa, Ga., 2; Jacksonville, Ala., 3; Columbus 4; Blocton 5; Columbus, Miss., 7; Macon 8; Ab-erdeen 9; Booneville 10; season closes.

Sparks' Show: Glennville, Ga., 2; Collins 3; Swainsboro 4; Waynes 5; Ayrton 6-7.

Yankee Robinson Shows: Gloster, Miss., 2; Bayo Sara, La., 3.

MINSTREL

Colburn's, J. A.: Sumter, S. C., 3; Orangeburg 3; Charleston 7; Savannah, Ga., 8; Dublin 10.

Davenport's Lady, Dick Thomas, mgr.: Green-ville, S. C., 31-Nov. 5.

DeRue Bros.: Kingston, N. Y., 2; Rhinebeck 3; Fishkill 4; Peekskill 5.

Dumont's, Frank: Phila., Aug. 30, indef.

Dockstader's, Lew. C. Lee Williams, mgr.: Columbus, O., 2-3; Zaneyville 4.

Field's, Al. G.: Galveston, Tex., 2; Houston 3-4; San Antonio 5-6; Austin 7; Waco 8; Ft. Worth 9-10; Dallas 11-12.

Fox's, Hoy E., Lone Star, under canvas: Hol-land, Tex., 31-Nov. 2; Bartlett 3-5; Granger 7-9; Elgin 10-12.

Guy Bros., G. R. Guy, mgr.: North Bay, Ont., Can., 2; Barrle 3; Collingwood 4; Meaford 5.

Vogel's, Jno. W. Vogel, mgr.: Greenville, S. C., 2.

MISCELLANEOUS.

Adams', Jas., Vaudeville Show, No. 2, C. F. Haraden, mgr.: Camden, S. C., 31-Nov. 5.

Barnum Haffels Sensations, R. G. Barnum, mgr.: Calumet, Mich., 31-Nov. 5; Marquette 7-12.

Brown's, Jess, Overland Show: Nixon, Tex., 5; Smiley 6.

Call Concert Co., Prof. Jas. H. Call, mgr.: Gore, O., indef.

Casey Bros., Vaudeville Co., Ray Casey, mgr.: Bloomer, Wis., 2-3; Stanley 4-5.

Conzo King, W. A. Thomas, mgr.: Odell, Neb., 2.

DeLaGeneste Hypno-Magic Show, P. M. Moulton, mgr.: Mesa, Ariz., 1-3; Temple 4-5.

Doyle's, Buster, College Girls, W. J. Doyle, mgr.: Bryson City, N. C., 1-2; Andrews 3-5; Murphy 6-9.

Edwards, J. S., Animal Show: Kansas City, Mo., indef.

Ellnt, Herbert L., Hypnotist: Rock Island, Ill., 31-Nov. 5.

Germish, The Wizard, Chas. L. Wagner, mgr.: Regina, Sask., Can., 31-Nov. 2; Saskatoon 3-5; Ft. Saskatchewan 6; Edmonton, Alta., 6-8; Calgary 9-11.

Gilmans, The, Hypnotic Comedy Co., J. H. Gil-phin, mgr.: Carthage, Ill., 31-Nov. 5.

Heroda's Temple of Palmistry: Iowa Falls, Ia., 30-Nov. 30.

Lee's Glass Blowers, Jack Lee, mgr.: Buchanan, Va., 31-Nov. 5.

Little Russian Prince, Frank R. Blitz, mgr.: Bessemer, Ala., 31-Nov. 5; Pensacola, Fla., 7-12.

Lucey, T. Elmore, H. I. Britt, mgr.: Verdel, Neb., 2; Brady 3; Pavey 5; Brock 7; Roca 8; Shubert 9; Panama 10.

Hitchfield, Nell, Trilo, Auburn Center, Pa., 2; Tamaqua 3; Panora 4.

Lyndon Vaudeville Co., Dr. Chas. Lyndon, mgr.: Orange City, Ia., 31-Nov. 5; Spencer 6-12.

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Mack's Hypnotic Comedy Co., J. E. Mack, mgr.: Trenton, Mo., 31-Nov. 5; Chillicothe 7-12.

Newmann, the Great, Hypnotist: Marmarth, N. D., 31-Nov. 2; Beach 3-5; Glendive, Mont., 6-8; Roundup 9-11.

Norwood's Sensations, M. H. Norwood, mgr.: Mt. Carmel, Ill., 31-Nov. 5; Bell ville 6-12.

Powers, Hypnotist: San Antonio, Tex., 31-Nov. 5.

Raymond, the Great: London, Eng., Oct. 31, In-def.

Rollins' Zoological Congress, Geo. W. Rollins, mgr.: Macon, Ga., 25-Nov. 5.

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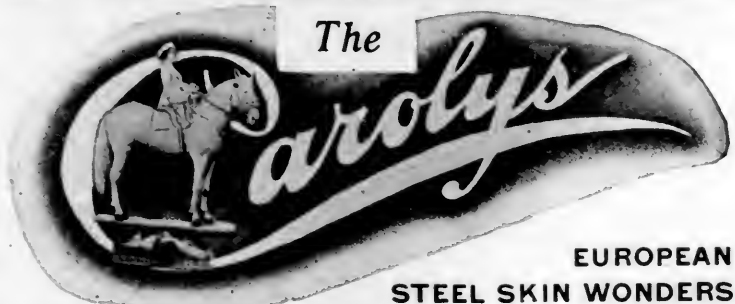
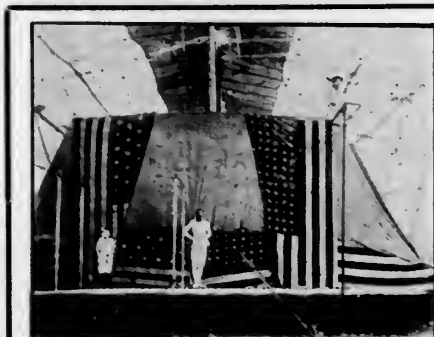


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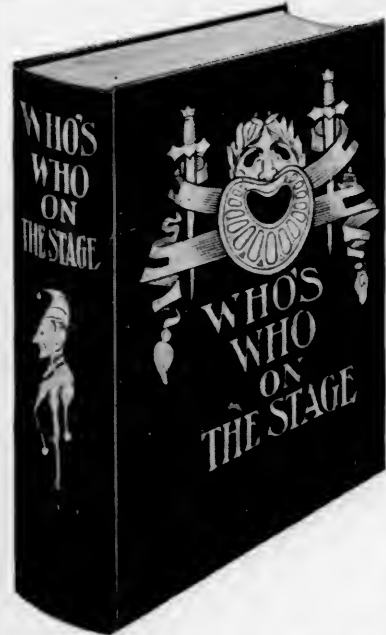
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Stock Co. News

The Franklin Carl Stock Co. opened their season at the Main Street Theatre, Covington, Ky., two weeks ago, with the great Western hill, Tatters. The feature was the comedy displayed by Ernie Carl, late of the Rentz-Santley Co. Mr. Carl made a decided success in the part of the comedy judge, and the latter part of the week in Lige in Jesse James. Mr. Carl has won a warm spot in the hearts of the Kentucky people and promises to be the biggest hit of the season.

Comprising the Frank E. Long Stock Company are the following: Frank E. Long, proprietor and manager; Ed. J. Allenmann, advance agent; Thos. L. Brower, stage manager; Mrs. Frank E. Long, musical director; players: The Misses Sullivan, Erin Lacy, Bonnie Male and Nellie Granville; Messrs. Frank E. Long, Chas. Breckenridge, Allan Kelly, Thos. L. Brower, Ed. J. Allenmann, Jack Krall, Frederic Herzog and Harry Dorrity.

The Chas. King Stock Company has opened for an indefinite engagement at the Garden Theatre, San Jose, Cal. Charles King and Neva West are playing leads. Others with the company are Godfrey Mathews, Earnest Van Felt, Roy Clements, Frank Bonner, J. F. McDonald, J. E. Grant, Chapman, Harry Coehy, Hazel Buckman, Elizabeth DeWitte, Sarah Hearne and Violet Wilson.

Miss Lorraine Keene, who was taken seriously ill at Beatrice, Neb., with typhoid fever, is now reported out of danger. As soon as Miss Keene is able to work the Lorraine Keene Associate Players will be reorganized and make a tour of the John Cort Circuit to the Pacific Coast and return, after which they will again play the Nebraska Airdome Circuit for the summer season.

The Whetten Stock Company opened its season at Jamestown, Kan., October 13. The company will play three night and week stands through Kansas and adjoining states. Six people comprise the company, which will present East Lynn Rip Van Winkle, Dr. Jekyll and Mr. Hyde and Mrs. Temple's Telegram.

The roster of the Sinclair-Weber Stock Company includes: Hazel E. Weber, Harry Kenneth, Frank W. Taylor, G. Ed. Naftiger, Matt Moore, Eddie Moran, E. O. Clark, Roscoe Slater, Leon Finch, Eva Laypin, Edie Hunter, Vivian Nazifer, Mrs. E. O. Clark and Mrs. Harry Kenneth.

With Hyde's Theatre Party Company are Alice Bolton, Eleanor La Croix, Anna Pearl Cogswell, W. C. McWatters, Edmund Flag, Wilbert Chambers, J. Francis Marlow, Fred Ellsworth, J. E. Smith, W. E. Morton, William H. Regan and Little Helen.

The Olcott Dramatic Company has been renamed the Wellington Stock Company, and will play unchanged bookings made under the former name. Dick Wellington is still the manager of the company.

Miss Gertrude Matland, the well-known stock star, will start rehearsals about the middle of November in one of last season's big successes. She will appear under the management of Jefferson Hall.

The Copeland Bros. Stock Company will shortly go in permanent stock at the Orpheum Theatre, Wichita, Kan., presenting melodrama with vaudeville.

The Callahan Dramatic Company has closed its tenting season and the outfit has been shipped to winter quarters in Litchfield, Ill.

Mildred's Comedians, under the management of Billy Bennington, closed the season at Jackson, Tenn., Oct. 1.

The name of the Middle States Stock Company has been changed to the Gladys George Stock Company.

Eugene La Ruse has closed with the Helen Hall Stock Company, to join William Gillette.

STOCK COMPANY CLOSES.

Lockport, N. Y., Oct. 29.—The Lawton Mitchell Stock Company, which played here last week to rather light business, has closed. The company, which had been on the road since August 29, was managed by J. Wallace Clinton.

RAAB-KELLER REHEARSING.

Zanesville, O., Oct. 22.—Raab and Keller's Stock Company, which is to open the Schultz Opera House here, began rehearsals Thursday, October 20, with a company of eighteen acting people, a scenic artist and full orchestra. Among the players are: Wilbur Hudson, character comedian; James Cunningham and Edward Klink, leads; Royal Byron and Albert Eldridge, characters; Franklin Files and Fred Brooks, heavies; George Vernon, light comedian; George Ellis, boy parts; Elizabeth Murray and Myrtle Gayette, leads; Maude Grafton, character; Mary London, utility, and others. The opening date is now fixed for Monday, October 31, and the company is announced as permanent.

The roster of A Texas Ranger (Eastern) Company includes L. A. Stanton, proprietor and manager; Roger Flint, business manager; Thos. Grandy, stage manager; R. G. Milos, musical director; William Brown, Harry Dean, Ray Jones, Frank Lewis, Irving Nelson, Francis Rogers, Clarence Doty, L. C. W. Brown, G. Murray Fries, Patricia Barrington, Virginia Rogers and Josephine Harris.

PLAYHOUSE NOTES.

J. J. Turner and Sons, managers of the Grand Opera House, Peterborough, Ont., Can., have erected in front of the Grand a new flasher sign which spells the word, "Grand" letter by letter. It is the first one of the kind that has been erected in Peterborough.

Stuart's Opera House at Nelsonville, O., which has been closed for the past eight months, opened November 1, under the management of Harry Sisson.

G. W. Dean has sold his interest in the Frederick Opera House and skating rink, at Frederick, Okla., to P. F. Edwards.

The Opera House at Bessemer, Mich., has been entirely rebuilt, and is now under the management of D. MacFarlane.

Harry Pomeroy is managing the New Crystal Theatre, Oshawa, Ont., Can., for Messrs. Jackson and McCutcheon.

SONGS OF THE MASTERS.

(Continued on page 44.)

erroneous idea that expression and violent liberties are one and the same thing. The beauty of Mozart is the beauty of gracious expressed in tones, but the emotions, while human, are seldom of the perplexed modern character, and his sense of euphony and symmetry was so exquisite and so unerring, that no composition of his is correctly interpreted unless there is the charm of sound, and the elementary laws of rhythm, melody and harmony. No harshness of sound, no violence of motion, no deviation from impeccable pitch can be tolerated. Mozart is always beautiful, beautiful, beautiful.

If, then, there is some underlying law of musical interpretation; if we can not, without zib, do just what we like when we sing, how shall we learn this law? How shall we come to recognize those unseen barriers to good taste?

My answer to this very natural question would be, First of all, acquaint yourself with the outlines of the history of musical art, and the biography of the composers of music. For example, if you have read the life of Felix Mendelssohn Bartholdy, you will have found this aphorism of his: "Sings da (it is not printed so). After learning this about Mendelssohn, no one could be at a loss to know that his songs and arias must not be tampered with as to tempo or rhythm. Secondly, there is a sense of fitness which arises almost spontaneously in the mind when such music is heard, and that music is of many kinds and species.

In addition to such illuminating historic knowledge and sense of musical good taste, there should be also a fine appreciation of the verbal text. How little attention do most singers give to the words they are singing. A song is merely a reinforced poem, and it is as much the business of the singer to make us hear the words as it is that of an actor. Mme. Schumann-Helck told me that she studied her Wagner roles as a speaking actress and rehearsed them to her first husband, who was a German actor, till they were perfect as spoken matter. Then, and only then, did she begin to clothe them in tones. There must be in the singer's mind a good degree of general education and that an artistic sense to such illuminating historic knowledge and sense of musical good taste, there should be also a fine appreciation of the verbal text. How little attention do most singers give to the words they are singing. A song is merely a reinforced poem, and it is as much the business of the singer to make us hear the words as it is that of an actor.

It is the height of folly for a cook to try to cover up the meanness and inferiority of the meat by the elaboration of the condiments; yet, at times it must be done. However, the best food is that which is of good quality in the first place, and is properly prepared and tastefully seasoned in the second place. Let the singer strive to put the whole burden of poetic significance into the original sound of the voice. There is a beautiful expression for this in French: "L'ame de la voix" (the soul of the voice) let every tone uttered by a singer have a soul in it. Make the mere sound itself beautiful and fascinating, and, like an electric wire conveying the feeling from your mind to that of the listener.

CHICAGO MUSIC NOTES

(Continued from page 13.)

It is, without doubt, the biggest song success they have used for many seasons.

Nellie Nichols, who is playing the Columbia Theatre, St. Louis, this week, is using the song hit, Yiddish Love, and it has proved to be a big hit for her. Miss Nichols is well-known to all theatre-goers and knows how to pick a winner.

The Lewie Martell Trio, xylophonists, who are playing Association time and are now playing at the Grand Theatre, are using Temptation Rag and the Love Dance, from Mue, Sherry, and they are taking many encores each performance. Both published by M. Witmark and Sons.

Abbott and Clayne, who have just come off of the Pentages and S. and C. time, have used to good advantage Witmark's new Irish ballad hit For Killarney and You.

Leo Barth, the silver voice baritone who is on his way to the coast will visit Frisco, his home, for the first time since the earthquake. He is using Ernest Ball's ballad, My Heart Has Learned to Love You, and Witmark's latest Irish ballad success, For Killarney and You.

Kingston and Thomas, who are playing the Association time, write us that Temptation Rag is their biggest number and they have added another of Witmark's hits, Yiddish Love to their act.

Garnett Raymond, who is playing Coney Holmes' time, is using I Apologize and Down Where the Big Bananas Grow, and reports that the latter song is going very big. Published by M. Witmark and Sons.

Roy Le Wells, who is playing on the Doyle time around Chicago, is using My Heart Has Learned to Love You for his corner solo and he is singing Just For a Girl, which he delivers nicely. Both these numbers are published by M. Witmark and Sons.

Christenson and Spillard, who are known as the Haskeller Kids, are using Shaky Eyes to good advantage. These boys are making good wherever they play.

Mondane Phillips, the girl of many voices, is featuring Witmark's new Irish ballad hit, For Killarney and You. Miss Phillips uses three distinct voices in this song and her audiences never tire of compelling her to take many encores.

Mr. Geo. Hamlin, the well-known tenor, at his recital, Sunday afternoon, at the Grand Opera House, featured the charming little number in a Little Dutch Garden, by Loomis. His interpretation of the song was received enthusiastically by his large audience, and his auditors incessantly demanded more. Mr. Hamlin is well-known in the higher musical circles as a keen judge of great songs. A Little Dutch Garden fittingly proves his judgment.

The Metropolitan Opera House, Two Harbors, Minn., was completely destroyed by fire on the night of October 14.

Oliver P. Harris has been selected to manage the opera house at Whitney, Texas, this season.

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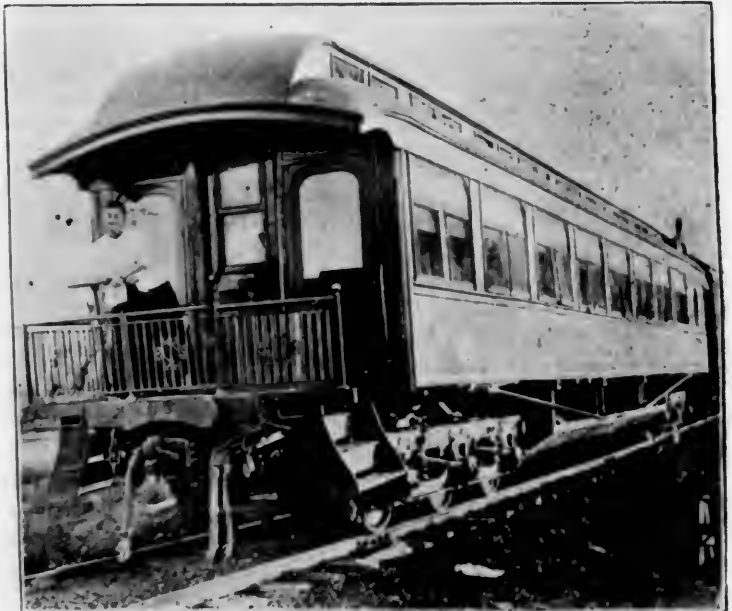
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Mollie Bailey Show Car

Mrs. Bailey Standing on Vestibule

This show has been meeting with great success in Texas, this season being the most prosperous during Mrs. Bailey's career. The show consists of two cars, thirty people, two draft teams, and two of the best trained mules in the business; also a ten-piece band. Mrs. Bailey's success is largely due to the fact of her honest, square dealings to all. The show started the present season on February 29th, and will close about December 20th.

DID SHAKESPEARE USE SCENERY?

(Continued from page 5.)

with black velvet." If they went to the trouble and expense of decorating the auditorium, would they not furnish their stages with much needed accessories? The farther I come to my investigations the more positive I become that the contention of Greet and others, that Shakespeare played on a naked stage, is absurd. The fact that Shakespeare owned individually the "wardrobe and properties" of the Blackfriars Theatre proves that he made a special study of wardrobe and of property—was so particular about their being invariably correct, well-made, etc., that he put his own money into them so that he could have them just as he wanted them. He gave as much thought to being consistent in these matters as he did to being consistent in his plays. He was an actor-manager. He was fussy about these little things. He could not have been satisfied with a naked stage. Common sense must lead us to this conclusion. It is the very best kind of a guess that, if he studied "wardrobe and properties," he studied scenic effects and utilized them also.

Recently I discovered in an old copy of Lynn's Shakespeare that Blackfriars was a winter theatre, that performances were given in it at night, that it had "fut-lights," and that on the stage were "all manner of perspectives for every kind of play." There is no doubt in my mind that the word "perspectives" here need, means "scenes," and nothing else.

Shakespeare was a French scholar. He also read Italian fluently. There is scarcely any doubt that he knew all about the very elaborate and complete scenery that was used in the theatre for nearly a quarter of a century before his time. He adopted French and Italian plays which had been produced with scenery. It is very probable that he would adopt the idea of scenery, indeed, not only adopt it, but improve on it.

Hobbs, speaking of the stage of Edw. Alleyn's Theatre, "The Fortune," built in 1599, says: "Behind it (the curtain) was a region of queer devices and counterfeit presentments." Any actor will tell you that means scenery and stage settings.

"The Fortune" Theatre was the principal rival of "The Blackfriars." Now, if Alleyn had scenery at "The Fortune," it is quite reasonable to suppose that Shakespeare also had it at "The Blackfriars."

As a matter of fact, the whole idea of the bald and bear stage sprung from one document—"Apology for Poetry," by Sir Philip Sydney. Every writer who has written on the subject harks back to Sydney, many of them quote the "Apology for Poetry," those who do not have clearly drawn their inferences from it. It was in part as follows: "All tragedies and comedies are, not without cause, cried out against, observing neither rules of honest civility or skillful poetry. But, if it be so in Gorboduc, how much so in all the rest where you shall have Asia of the one side and Africa of the other, and so many under-kingdoms that the player, when he comes in, must ever begin by telling where he is, or else the tale will not be conceived.

"Now you shall have three ladies walk to gather flowers, and you must believe the stage to be a garden, and by and by we hear news of a shipwreck in the same place; then we are to blame if we accept it not for a rock. Upon the back of that comes out some hideous monster with fire and smoke, and then the miserable beholders are bound to take it for a cave; while, in the meantime, two armies fly in, represented with their swords and bucklers, and then what hard heart will not receive it for a battlefield?"

Now, this is the record that they all build on in framing their assumptions that Shakespeare's stage was devoid of scenery. It is a record, its authenticity is unquestioned. But it was written in 1583. The dates are also indisputable. Therefore it applies to the London stage prior to 1583, four years before Shakespeare came to London.

Mr. Ben Greet, the Elizabethan Society, and the many compilers of Shakespeare commentaries, have this one record on which to base their assumption. I have six records to support mine. Their one record is not applicable to "Shakespeare's day." All of mine are. Furthermore, I can prove my contentions in a way out of their own mouths—as it were. Take that portion of the quotation which I have emphasized. "The player, when he comes in, must ever begin by telling where he is." The dramatic material preceded Shakespeare, notably, Nicholas Udal, Thomas Merton, Thomas Sackville and George Whetstone all employ this device to a great extent. The first man on in a scene, in his first line, acquaints the audience with the locality of the scene. You will look in vain through Shakespeare, or his known contemporary, Jonson, for the device. It is never used. This is first-class evidence that Shakespeare used scenery. To argue that he did not seems to me to be the very climax of stupid guess work, and over and above all, if Shakespeare's matchless genius was responsible for the great and immediate impetus given to dramatic construction, dramatic construction, dramatic plot and situation, would not that same genius be equal to giving impetus to stage setting? In his marvelous inventiveness was equal to producing his marvelous plots and characters, was it not also equal to providing a proper environment; was it not equal to contriving an appropriate background with the necessary adjuncts of curtains, wings, drops, properties, etc.?

Ben Greet's crowning inconsistency lies in his utilization of the actress. No one has thought to point this out, despite the fact that it is generally known and conceded that women were not allowed on the stage until long after Shakespeare's time. In Shakespeare's time all female parts were enacted by boys, youth, or young men.

Before closing the article I would direct the attention of the reader to the fact that Queen Elizabeth died in 1572, at the age of 70 years. This was before Shakespeare reached the height of his fame as a dramatist—long before many of his masterpieces were written. Elizabethan performances as applied to his later works, is palpably a misnomer, yet Mr. Greet will, upon request, give an Elizabethan performance of any of Shakespeare's plays. Let me add that Greet's biography is one of almost unbroken failure. He failed as an actor of minor parts in England, failed as a star in England, failed as a stage manager in England, failed as a manager of two theatres in England, failed twice as the manager of big road companies producing Shakespeare on a grand and spectacular scale in England. In America he succeeded with "Every

Man," failed with "Morality," failed with "Ye Interlude," succeeded, after a fashion, with "Shakespeare as in Shakespeare's Day," but the success of the latter was due, in a large degree to the fact that it does not require business ability of a very high order to get the best of college professors or college boys in a business arrangement. He is not a student, not a good actor, not even a good acrobat. His productions are inconsistent, devoid of historical value, and in many respects absolutely untruthful, and, therefore, wholly unreliable.

It may be added that he is an entirely self-constituted sponsor and exponent of the Elizabethan idea. The Elizabethan Society repudiates him entirely.

SHUBERTS ACQUIRE ZIEGFELD THEATRE.

(Continued from page 8.)

featured mainly and such well-known actresses as Nazimova, Livingston and the many other notable actresses under the Shuberts direction will appear there. Plays presented there will be of a wholesome nature and contain good, clean comedy. Vulgarly of every kind will be eliminated.

GOOD ACTS AT MAJESTIC.

(Continued from page 9.)

Will M. Cressy and Blanche Dayne, this being the third week of their engagement at the Majestic. Mr. Cressy offered the public his new one-act play, entitled The Village Lawyer, which was excellent, and we hope that Mr. Cressy will not commit Brigham Youngery. Mr. Cressy will be with us one more week, which we are thankful for. Lee Lloyd, in his character songs, and Mr. Jay Roberts at the piano, were very good. Mr. Lloyd giving impersonations of different entertainers. His act goes well.

The Imperial Russian Dancers, who played here last week by special permission of the Czar of Russia, were something out of the ordinary on the vaudeville stage in America, but were welcomed with a hearty hand, as their work was excellent.

MAJESTIC THEATRE WEEK'S PROGRAM.

(Continued from page 9.)

contains one of those characters which Mr. Cressy plays as no one else seems able to together with many genuine touches of humor and sentiment. Mr. Cressy's stay at the Majestic for four weeks, of which this is the last, has been a most interesting and successful experiment. He has produced a different play each week, and his appearance is, therefore, of special interest, justifying the long engagement through the fact that he produces so much of the best possible material. Horton and LaTricka, The Clown and the Human Doll, coming direct from Europe, will be another novel feature, and Clifford Walker, an English entertainer, will also appear in Chicago on this occasion for the first time in a musical sketch, After Dinner. This is musical sketch of the George Gross-smith order, and contains a great deal of subtle humor and brilliant entertainment. Forbes and Rowman, The Boy and the Girl; Ben Beyer and Brother, the cycling messengers, and Quinlan and Richards, general entertainers, are other features of a bill, which is exceptionally diversified and important in the matter of the talent employed.

Mr. and Mrs. Jack McGreevy, those ever funny rube musicians and entertainers, which were held over here last season for two weeks, made another bit, as their act is absurdly funny and clever. In order to place them on the All-Star bill, we shall have to ask them to open with full stage and close in one.

Ernest Pantzer & Co., the Royalty entertainers, in astonishing parlor acrobatics, closed the bill in their marvelous feats of hand and head balancing. This is a riot, and will find a place on the All-Star bill.

AMERICAN MUSIC HALL.

(Continued from page 9.)

a place on the All-Star bill, for their work is excellent and the act went great.

Clasie Curlette, English comedienne, has no personality whatever. Voice good, but with personality would be able to do good; otherwise her act is only fair.

Futurity Winner, which was reviewed last week, closed the bill, and is not necessary to be reviewed again, except to say that the act is great.

Dancea Classiques Russes, the dancing sensation of the season, as presented at the Imperial Opera of St. Petersburg, as stated on the program, but the girls looked decidedly like "Merican women. The work was that of a light opera chorus. Two or three of the principals were Russians. The chorus are full-fledged Americans. However the work is very good and deserving of a place on the All-Star bill.

Rafayette's Bugs, a wonderfully interesting exhibition of canine talent, in amazing acrobatic and equilibristic feats, closed the bill and were clever, indeed. The act was immense.

METROPOLITAN REVUE.

(Continued from page 12.)

ed a new French impersonation. He closed with the Jolly Girls Company over a month ago. He is still doing the dramatic beggar portion of his act.

Frank Otto, of Merrill and Otto, wants to know why the audience don't look at him once in a while, as he his partner do their dance. Clever remark, Frank.

Fred G. Cole and his athletic bull dogs and terriers that engage in bag-punching, salome dancing and general physical culture exercises, made his Metropolitan appearance last week. The act just came off the New England United Time. As for the feats they are not of the worn-out kind, but are just such as are appropriate to the nature of the strong-jawed canines. The audience thoroughly appreciated his 15-minute offering.

Joe Brown, assistant stage manager at the Savoy, found service in the Deceivers last week. Nelson Waring, with his songs at the piano, announces that he will soon double up with a certain actress, to present a refined musical act, which will appear about Dec. 1. The handy piano tinker will be able to hold up his end of the act. Waring is long on the variation stunt.

Nora Bayes is now on her third week at Keith & Proctor's Fifth Avenue house in a head-line position. Their versatility in the singing and darkly impersonation is very good and together with the novelty of their entertainment makes them head and shoulders high above many similar acts.

Some real comedy is afforded the audience by Norworth's rendition of Back in My Old Home Town, with the flashing of inappropriate ludicrously unsuitable descriptive slides on the screen.

In Nerve, T. H. Davis is given ample opportunity to display his ability, which has met the unanimous approval of the press.

Smalley's clever comedy is one big scream from start to finish. The plot is original, wherefore it has been afforded such hearty welcome.

Eddie Mack and Dot Williams are exceedingly clever on their feet and should stick entirely to this field. Their voices are not in keeping with their foot-work. Mack is making a hit with his character walking impersonations.

Chas. F. Semon, that narrow fellow, is piping away on some very original reads.

Scott and Keane, in Drifting, portraying unintentional flirting in a very pleasing manner, have a very pretty act. Unlike most flirtation acts, is much more like a realistic incident of daily experience.

Howard and North have a unique offering in Those Were Happy Days.

Brown and Ayer have put over an impelling Chanticleer song, which they are using as a finale.

Jack Henderson and his Broilers, are making good beyond a doubt. It is the case of a very clever male being very cleverly supported. Their artistic waltz deserves special mention.

Eddie Gibbons played the Manhattan Council Royal Arcanum recently and made one big bit. She is putting out an attractive folding postal which she intends distributing.

George Newburn occupied third position on the bill at the American last week, preceded by Irwin and Herzog and LaBelle Nello. Newburn is doing some clever impersonating of English celebrities, including R. G. Knowles, Tate's Mooting, George Lashwood, Harry Lauder, Albert Chevalier and others. John Lawson put fourth in his problem episode, The Open Door, by Mrs. Richard Pole. This gruesome drama affords the great English actor extensive opportunity to display his ability, as the deceived husband. Grace Hazard, in Five Feet of Comic Opera, proved a very efficient special feature.

The big attraction of the week proved to be the introduction of the "The Wellman Airship hero," Jack Irwin, the wireless operator; Louie Lord, the chief engineer, and Fred Aubert, the second engineer. They gave an illustrated recital of the events of the hazardous attempt of the Airship America in its trans-Atlantic flight accompanied with slides taken of the rescue of the crew. Their presentation was so timely that a word of credit must be extended the Morris Circuit. Clayton Kennedy and Mattie Rooney, in The Happy Medium, are exhibiting some original snappy dancing. Julian Ellington on his farewell in vaudeville, was another one of the big attractions at the American last week. His characterization of the bride adds just one more leaf to his crown of reputation. Jack Ark terminated the program with some extremely clever diabolical throwing. The feat of making the toy travel a wire above the heads of the audience is one that gives an idea of his accomplishment in this line.

S. & C. HAVE DIRECT EUROPEAN REPRESENTATION.

(Continued from page 12.)

new position, Mr. Obermayer has contracted some of the stellar luminaries of the European stage for a tour of the Sullivan and Considine Circuit, that have never been seen in America.

Just two weeks ago Christy Mathewson and Chief Meyers, formed the triumphant battery of the Giants in their combat with the Yankees for Metropolitan championship. Last week and all of the present week they made their appearance on the vaudeville stage at the Victoria Theatre in their baseball playlet, Curves, written by Bozeman Bulger. May Tully comprises the third member of this company and appears as comedy exhibiting some fancy pitching and is replete with baseball lingo.

Needless to say they are the bit of any bill, due to their idolization of the followers of the national game.

AT SEVERAL THEATRES.

(Continued from page 12.)

In When Caesar Sees Her; Sam Chip and Mary Marble in Old Edam; Eilda Morris, singing comedienne; Hedges Bros. and Jacobson, melodious trio; Malla and Bart, acrobatic baggage smashers.

HAMMERSTEIN'S VICTORIA. Christy Mathewson and Chief Meyers with May Tully, in baseball sketch, entitled Curves, second week; The Code Book, a dramatic sketch; Hoey and Lee, Hebrew comedians; William Mack and Nella Walker in their musical flirtation; The Primrose Four, harmonists; The Five Salvaglia, European dancers; Van Hoven, magician; Black Brothers, musicians, singers and dancers; and Sprague and McNeec, skaters.

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NAUGHTY MARIETTA WINS.

(Continued from page 6.)

Many of the Broadway theatrical film-makers who have had only a production to offer, have said comic opera could not 'come back.' There were 2,100 people in the Westing last night ready to take the witness stand and swear that comic opera can 'come back.' It came back in Victor Herbert's Naughty Marietta and the voice and personality of Mlle. Trentini were first aids to the injured. It was a "first night" that easily takes its place in the theatrical annals of Syracuse as the greatest triumph, the most enthusiastic of receptions and the finest first performance.

"Might as well ask calm critical judgment of a crowd of 'rooters' in the bleachers at a ball game as that audience after it heard the overture. It was what the gallery boys called a 'knockout.' The audience was swept away by its own enthusiasm and the satisfaction of being present when so many real artists were pushing their great talents to the highest notch."

Except from the Post-Standard: "Musicians who heard the first public performance of Naughty Marietta, at the Westing last night will doubtless agree that Mr. Herbert has not only furnished the qualities which have won popular success for his work in the past, but also a higher degree of musical workmanship than before."

THE CAST:

- Simon O'Hara ... Harry Cooper
Elliott Graudet ... Edward Martindel
Rudolfo ... James S. Murray
Lieutenant Governor Grandet ... Wm. Frederic
Sir Harry Blake ... Raymond Blomberg
Florence ... Howard Mogan
Manuelo ... William Mack
Marietta D'Altena ... Mlle. Emma Trentini
Adah ... Mlle. Maria Duchene
Lizette ... Miss Kate Ellmore
The Woodoo Queen ... Miss Viola Ellis
Nanette ... Miss Louise Alcheli
Felice ... Miss Blanche Lipton
Fanchon ... Miss Vera De Rosa
Graziella ... Miss Sylvia Lott
Francesca ... Miss Myrtle Handall
Captain Richard Warrington ... Orville Harrod
Flower Girls, Quiddrons, Dancers, Captain Dick's, Adventurers, Pirates, Street Sweeper, Mexicans, Spaniards, Indians, Musical Director ... Gaetano Merola
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Act 1.—The Palace D'Armes, A Public Square in New Orleans.
Act 2.—Scene 1: The Marionette Theatre.
Scene 2: The Ball Room of the Jeunesse Doree Club.

SAN FRANCISCO, CAL.

(Continued from page 17.)

Miss Rose Hoy Stevens, known as the Prima Donna with a Smile, left October 22, for Seattle to fill concert dates in the Northwest.

Billboard visitors last week included Harley Davidson, the skater; Radcliffe and Belmont, sharp shooters; Mason, Wilbur and Jordan, comedy acrobats, playing Patugas' Circuit; Frank Blair and Laurel Atkins, just returned from Honolulu, and Doric Trio, on the Pantages' Circuit.

He Marks has resigned his position as stage manager of the National Theatre, to accept a similar position at the Princess Theatre.

Cataldo and Curtis, in An Unexpected Engagement, are making their first appearance on the Coast, and are a big success. Both are real artists with excellent singing voices, and Mr. Cataldo's Italian characters are perfect.

After being closed for several months and before being run by several managers, only to be closed in a few weeks, the Victory Theatre on Sutter street opened four weeks ago under the management of Fontenel and Piquet and so far has proved a phenomenal success as a vaudeville and moving picture house.

The Wilson Sisters, Grace and Gladys, singers and dancers, left on the steamer Sierra, October 22, for Honolulu to play an engagement of six weeks.

Mr. W. P. Reese, manager of the San Francisco office of Sullivan and Conside, has been confined to his bed through illness, for the past three weeks. Late reports say he hopes to be out next week.

Every time the slide reading The Graumanns have again taken the management of the National Theatre, it is greeted by a hearty applause, which goes to show that popular management is as essential as a good program.

One of the Shuberts is expected to visit this city very shortly.

RUBE COHEN.

TOLEDO, O.

(Continued from page 17.)

Western time. They will reach the coast in the summer to join Fisher's Musical Stock Company.

Manager Hirtig, of the Arcade, is continuing to add big headliners to his show each week. Tiffin Huggan, three feet of agent, was here last week ahead of Charles H. Waldron's Trocadero Burlesquers.

Charles Allen, one of our old-time agents of the Hill productions, was in town last week. Charlie Briggs, of the Kniekerbocker, was the real agent among the local boys last week. He was there with the publicity end for the attraction and was kept real busy.

Bill Armour, of the Toledo Baseball Club, is thinking seriously of getting into the picture world for the winter. He makes daily visits to all the leading picture houses.

JACK TIERNEY.

COLUMBUS, O.

(Continued from page 17.)

Mr. Carle and Coach Yost were obliged to bow their acknowledgments to the crowd and Carle made one of his characteristic speeches. The cause of all this hilarity was in celebration of a football game on Saturday afternoon, when O. S. U. held Michigan to a tie score, but not a victory. The large audience seemed to enjoy the entire proceedings and the interruption.

Manager Boda handled what could have been a most delicate situation with rare good judgment.

Theodore Mitchell, who has been in advance of Lillian Russell since leaving the dramatic editor's desk on The Cincinnati Enquirer, was a

most welcome visitor here the past week. Mr. Mitchell has a host of friends here and was the recipient of much attention.

Mr. Henry Frillman, remembered by all the real old-timers in the minstrel business, is running for county recorder this coming election, and stands an excellent chance of winning, all of which will please his many friends, both in and out of the profession. Mr. Frillman is the discoverer of Richard Jose, the contra tenor, taking him from the blacksmith's forge in California, twenty years ago.

The Broadway Theatre, being built for James & Murphy, local men, in the vaudeville field, is dragging considerably, due to some internal dissension among the builders. They hope to continue shortly and rush it to completion.

Mr. Karl Becker, who came here at the beginning of the present season as successor to Al Wiswell, at the Southern, is making friends very rapidly and is a worthy successor to Mr. Wiswell, who went to New Haven, Conn., with the Shuberts.

WM. H. CAMPBELL.

HOT SPRINGS, ARK.

(Continued from page 17.)

A new bath house is to be erected on the same site now occupied by the Maurice Bath House. The Maurice Bath House has been formed into a stock company, with the ever popular Billy Maurice as manager. When the new bath house is completed, Hot Springs will have the handsomest bath house in the world. It will be several months before the bath house is closed.

Wester and Lambert, vaudeville performers, are sojourning in the Vapor City. Jack Van Epps, a vaudeville act, is taking a week's rest before opening a week's engagement at the Princess Theatre.

"Doc" Owens has been highly complimented by the directors of the Arkansas State Fair Association for the excellent manner in which he performed his duties as director of amusements.

This was the biggest fair ever held since the first year of the Arkansas State Fair. It is said about 35,000 passed through the gate on the opening day. H. A. Kilue furnished the shows for the "Midway." There was not a show that a lady could not see; every show was clean. The fronts of the different shows were very attractive. Every show made money. I did not hear a single complaint about a show, but every one seemed to have a good time. Success to the managers of the shows. I met them all and they are men I would like to meet again. Come again, Kline Shows.

LAWRENCE JEAN RINALDO.

KANSAS CITY, MO.

(Continued from page 17.)

second leads with that organization and who is meeting with favor at the hands of the Lyric patrons.

A change has been made in the management of the Princess Theatre, the East Side vaudeville house, Clyde H. Hitecock succeeding Mark H. Green as manager.

A well-known local actress, Vera Marie Townsend is appearing with Burr McIntosh and his company in the East in a new sketch written by Mr. McIntosh, entitled Out Yonder. Miss Townsend plays the part of Bess in the playlet, and press notices from the Boston dailies where the company appeared at Kelt's Theatre the week of October 16, speak very favorably of her ability in the role.

Nana Sullivan, another Mill Citylite, who appeared at the Metropolitan Opera House last summer here with Grace Hayward's Players, is again leading lady with the Frank E. Long Stock Company, which is a repertoire show.

An actor who was accorded a warm welcome to Minneapolis last week was Harrington Reynolds who plays the leading role in The Rosary. Mr. Reynolds was formerly connected with the Ferris Stock Company of this city, and later with the Christine Hill Stock Company also of Minneapolis.

Advice is received that Marshall Farnum, a brother of Dustin and William Farnum, and husband of Louise Farnum, the popular character actress of the Lyric Stock Company here, is scoring a success in Eugene Walter's new play, Boots and Saddles, which Charlie Walker is starring. Mr. Farnum is well liked in Minneapolis, where he has appeared in stock and high-class road productions.

RODERIC STE. FLEURE.

A LONDON LANDMARK.

(Continued from page 4.)

merchant, and John B. Howe was never else but a success as the "heavy father."

Fred Conquest, one of the members of the old brigade at the Brit, who is undertaking the new enterprise, is going back to the old system of the stock company. Moreover he hopes to revive the old "benefit nights." These came yearly for each of the players and each occasion was a festival. Long before the play started—and they commenced at about six in the evening because most of the audience had to be at work by five the next morning—the house, which seated 4,500, was packed. One of the old favorites was always put on for the occasion and for preference it was one in which the beneficiary of the evening had a big part.

The reception that he received at his entry was usually one that delayed the action of the play for quite five minutes. Each curtain was the signal for about a dozen calls and by the end of the play the audience was really on good terms with themselves. And then the real business of the evening commenced. The benefit holder was called on to make a speech and during the course of this the audience laid their tributes at his feet. From the stalls, the pit and the nearest gallery, gifts were rained down upon the happy man. Apples and oranges, coppers, sometimes even silver, boots, clothes, pipes, legs of mutton, vegetables and occasionally household furniture, all came together and all seemed equally welcome. And now and then, in their enthusiasm, the occupants of the gallery forgot the notice begging them not to throw gingerbeer bottles, made of stone, on the stage, and they even peited their favorite with these. And these contributions, or most of them, were exceedingly welcome to the recipients. None of them were exactly millionaires—£25 a week was a good thing for the ordinary man—and regarded the benefits as a very substantial addition to their emoluments. The etiquette of the occasion at the close was for the hero of the evening to crowd all his friends, or as many as

the place accommodated, into the main saloon and there regale them in far into the night.

But the plays are also worthy of special mention. It did not matter that there was a suggestion of sameness about them. At all events there was never any doubt as to their high moral purpose or the force of their emotionalism. No half and half measures were in use—over were their villains so base and never since have heroes been so perfect. And the incidents were as strong as the characterization. I have a vivid recollection of one scene where the villain and his myrmidons—I think that was the term used—sawed the hero for the latter's valiant resistance, bound him to a barrel of gun powder placed over a stage trap door, with a time fuse attached, pointed a loaded rifle at his throat which a grandfather's clock was to light, nearly strangled him with a rope drawn tightly around his neck, gagged him and again bound him, and finally left him to be rescued at the crucial moment, by the heroine just escaped from the clutches of the villain. For artistic completeness I have never seen this scene equalled and the audience cheered wildly.

The Brit was a great institution and it was a thousand pities when after Mrs. Laue's death, some clever people tried to run it as a two-hour night variety show. They failed, but I think Fred Conquest's attempt to put matters again on the old basis will succeed. After all the secret of successful management is to give people what they want, and not what you fancy they ought to want.

UP AND DOWN BROADWAY.

(Continued from page 10.)

Eddie Foy and Emma Carus opened a week's engagement at the West End Theatre October 25 in Up and Down Broadway, the successful musical play in which they appeared at the Casino Theatre last summer.

A professional matinee of Keeping Up Appearances will be given at the Comely Theatre, October 27. The engagement will end on October 29. William A. Brady's production of Thompson Buchanan's The Cub, with Douglas Fairbanks, will follow on November 1.

The Shuberts have invited all the aviators taking part in the meet at Belmont Park to attend Madame Tenebrow at the Lyric Theatre. A special night will be fixed for the occasion.

Marc Klaw returned to New York October 24, after a trip through the Northwest in behalf of Charles Frohman and Klaw & Erlanger. He expressed himself as more than satisfied with the trip.

Charles Dillingham has engaged Frank Daniels and Sallie Fisher for The Girl in the Train, which will remain at the Globe Theatre for only a few weeks longer. Adelaide Genes, in The Bachelor Belles, will be the next attraction.

Rehearsals for the still unnamed opera in which Grace Van Stoddard will appear this season was begun October 24. The score is by Planquette. Daniel V. Arthur has engaged Maud O'Dell, Renesce Mashon, Harry MacDonagh, George Leon Moore, H. David Todd and Harry Lane for the supporting company.

Laurette Taylor will bring The Girl in Waiting into New York, October 31, for two weeks' rehearsal before opening at a Broadway theatre.

Hans Robert has engaged for an important part in Alma, Where You Live? in which Kitty Gordon is appearing at Weber's Theatre.

A ROMANTIC COMEDY.

(Continued from page 10.)

Sir Percy Blakeney's chamber door, making life miserable, and while the master went on his way saying aristocrats, laughing at rascals (laugh, or yawning, and commenting on how dimmed threesome everything was. For though Chauvelin was French, he was obviously stolid British. But he brought the sense of mystery with him, which would have been what one wanted if The Scarlet Pimpernel had not already contained mysteries enough. It was not until near the end of the third act, for instance, that the reason for Sir Percy's indifference to his poor lady was made apparent, when, with very fine gust of dignity and scorn, she turned to demand why he had believed that she was a spy. As a matter of fact, that seemed putting it on a bit thick, since not so long before she had been seen prying into a secret misive for information required by the snikling Chauvelin. This enabled her to enlighten him that at midnight the Scarlet Pimpernel himself would be in that very room. And you may be sure that as a great clock struck the hour the spy was on hand, not only to hear a snore from behind the arras, where with super-cunning the noble Blakeney was pretending to be asleep.

Why no one else came into the room to keep the appointment with the Scarlet Pimpernel is one of those questions that occur after the play is over but which no polite, properly impressed spectator would think of asking in the emotion of the moment. Enough to say that it brings down the curtain with a laughing climax, by way of contrast to the next one, when Lady Blakeney discovers who the Scarlet Pimpernel really is, after having given Chauvelin the one that is lead to his arrest in Calais. It is here that the "big scene" comes, with the drummer busily engaged in seconding the emotional climax.

"Florid romantic," says Adolph Klumber, in the Times. "A play which proves a man may yawn and yawn and be a hero still."

Says Alan Dale: "For five years I carefully dodged The Scarlet Pimpernel in London. It always seemed to be there, but I resisted. Why? Because the said it was French Revolution. Then, it had been played two thousand times, and I forgot how many million people had seen it. I loathe seeing plays after millions have seen them. So I dodged Scarlet Pimpernel until last summer. Last summer I was driven to it, because there was so little else, so I went—and enjoyed myself. Expecting the worst, I, e., chunks of French Revolution—I was de Baroness Treacy and Montague Harstow an agreeable melodrama of the virile old school, with very little Revolution about it."

Says Louis deFoe in the World: "Mr. Terry and Miss Nelson are the first notable English stars to arrive in America this season, although

Miss Ellen Terry, Mr. Terry's sister, is now on the ocean headed for these shores. A few in the audience may remember them as having acted subordinate roles in John Galsworthy's company here fifteen years ago, but to the great majority they are new personalities in the theatre, and as much interested in their reputations, romantic melodrama has been kept alive. They are also well endowed by nature for the work they have set out to accomplish. Large in stature, striking in presence, and effusive in manner they are a typical hero and heroine of superheated French revolutionary romance."

The Sun: "The play at the Kniekerbocker, October 24, was romantic melodrama, so there was always a silver lining to the cloud. The faithful wife, who had unconsciously betrayed her husband finds him at an inn near Calais. There the embury sent to France is confronted and warred in the struggle with the two, and there is perfected the rescue of two royalists, and the wife and husband, for some time estranged, are united again."

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NEW YORK CITY THEATRE SCHEDULE.

NEW YORK CITY.—ACADEMY OF MUSIC (Wm. Fox, mgr.) The stock company presented Charley's Aunt week ending Oct. 29. ALHAMBRA (Percy G. Williams, mgr.) Vaudeville twice a day. AMERICAN MUSIC HALL (Wm. Morris, Inc., mgr.) Vaudeville twice a day. ASTOR (J. L. Huford, mgr.) The Girl in The Taxi, second week commenced 31. BELASCO (David Belasco, mgr.) The Concert 5th week. RIJOU (A. C. Campbell, mgr.) New York, third week. BROADWAY (Wm. Wood, mgr.) Marie Cahill in Judy Forgot, 5th week. BRONX (Percy G. Williams, mgr.) Vaudeville twice a day. CASINO (W. L. Rowland, mgr.) Sam Bernard in He Came From Milwaukee, seventh week. CIRCLE (Hollis E. Cooley, mgr.) Keeping Up Appearances. CITY (Sam F. Kingston, mgr.) Is Matrimony A Failure? COLONIAL (Percy G. Williams, mgr.) Vaudeville twice a day. COLUMBIA (J. Herbert Mack, mgr.) The Golden Crooks. COMEDY (R. F. Conatock, mgr.) The Cub, opens Nov. 1. CRITERION (Chas. Frohman, mgr.) The Comedians, twelfth week. DALY'S (Robert Robertson, mgr.) Baby Mine, eleventh week. DEWEY (Wm. H. Fox Am. Co., mgr.) Vaudeville and moving pictures. EMPIRE (Chas. Frohman, mgr.) John Drew in Smith, ninth week. FOURTEENTH STREET (J. Wesley Rosenquest, mgr.) Moving pictures and vaudeville. GAITY (J. Fred Zimmerman, mgr.) Get Rich Quick Wallingford, seventh week. GARDEN (M. T. Middleton, mgr.) The Roary, second week. GARRICK (Chas. Frohman, mgr.) Kylie Believ in The Scandal, third week. GLOBE (Charles Dillingham, mgr.) The Girl in The Train, fifth week. GOTHAM (Wm. Fox Am. Co., mgrs.) Moving pictures and vaudeville. GRAND (Harry Beckman, mgr.) Moving pictures and vaudeville. GRAND OPERA HOUSE (Jack Welch, mgr.) The Spendthrift closed 29.

HACKETT (Wm. F. Muenster, mgr.) Mother, ninth week. HERALD SQUARE (Lew Fields, mgr.) Marie Dressler in Tillie's Nightmare, twelfth week. HIPPODROME (Lew and J. J. Shubert, mgrs.) The International Cup, with the circus acts, the Ballet of Niagara and The Earthquake, ninth week. HEDSON (Henry B. Harris, mgr.) Helen Ware in The Deserters, seventh week. HEYNE & SEAMON'S MUSIC HALL (Sam Hurlig, mgr.) Follies of New York and Paris week ending 29. KEENEY'S THIRD AVENUE (Ed. J. McMahon, mgr.) Moving pictures and vaudeville. KEITH & PROCTOR'S FIFTH AVENUE (F. E. McCune, mgr.) Vaudeville twice a day. KEITH & PROCTOR'S RIJOU DREAM (Twenty-third St.) Vaudeville and moving pictures. KEITH & PROCTOR'S RIJOU DREAM (Fifty-eighth St.) Motion pictures and vaudeville. KEITH & PROCTOR'S RIJOU DREAM (Union Square) Vaudeville and moving pictures. KEITH & PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET. Moving pictures and vaudeville. KEITH & PROCTOR'S HARLEM OPERA HOUSE. Moving pictures. KNICKERBOCKER (Harry G. Sommers, mgr.) The Scarlet Pimpernel, second week. LIBERTY (L. E. Mayer, mgr.) The Country Boy, tenth week. LINCOLN SQUARE (Chas. Ferguson, mgr.) Vaudeville and moving pictures. LOEW'S SEVENTH AVENUE. Vaudeville. LYCEUM (Daniel Frohman, mgr.) Marie Doro in Electricity. LYRIC (Sol Marnheimer, mgr.) Madame Troubadour, fourth week. MAJESTIC (Marcus Loew, Inc., mgrs.) Vaudeville and moving pictures. MANHATTAN OPERA HOUSE (Arthur Hammerstein, mgr.) Hans, the Flute Player, seventh week. MANHATTAN (Wm. Gane, mgr.) Moving pictures and vaudeville. MAXINE ELLIOTT'S (George J. Appleton, mgr.) The Gamblers. METROPOLIS (E. Berg, mgr.) The Srenaders week ending 29. MINER'S BOWERY (E. D. Miner, mgr.) Tiger Lillie. MINER'S EIGHTH AVENUE (Ed. D. Miner, mgr.) Merry Maidens. MINER'S BRONX (Martin Mass, mgr.) Billy Watson.

MURRAY HILL (Fred Waldmann, mgr.) Follies of New York and Paris. NAZIMOVA'S 39TH STREET (Sam S. and Lew Shubert, Inc., mgrs.) The Little Damsel, fourth week. NEW AMSTERDAM (Klaw & Erlanger, mgrs.) Madame Sherry, tenth week. NEW YORK (Klaw & Erlanger, mgrs.) The Dollar Princess, third week. NEW THEATRE (Winthrop Ames, mgr.) Blue Bird continues. OLYMPIC (Maurice Kraus, mgr.) Parisian Widows. PLAZA (Ted D. Marks, mgr.) Vale Stock Co. Co. offered The Road to Yesterday week ending Oct. 29. REPUBLIC (David Belasco, mgr.) Rebecca of Sunnybrook Farm, fifth week. SAVOY (Jerome Rosenberg, mgr.) Vaudeville and moving pictures. STAR (Wm. Fox, mgr.) Moving pictures and vaudeville. UNIQUE (E. L. Weill, mgr.) Motion pictures and vaudeville. VICTORIA (Wm. Hammerstein, mgr.) Vaudeville twice a day. WALLACK'S (Charles Burham, mgr.) Allas Jimmy Valentine, eleventh week. WEBER'S (Jos. M. Weber, mgr.) Alma, Where Do You Live? sixth week. WEST END (J. K. Cookson, mgr.) The Merry Widow. YORKVILLE (Marcus Loew, mgr.) Vaudeville and moving pictures. COMEDY (Albert Kaufman, mgr.) Moving pictures and illustrated songs. FAMILY (Wm. Fox, mgr.) Moving pictures and vaudeville. NEMO (Wm. Fox, mgr.) Vaudeville.

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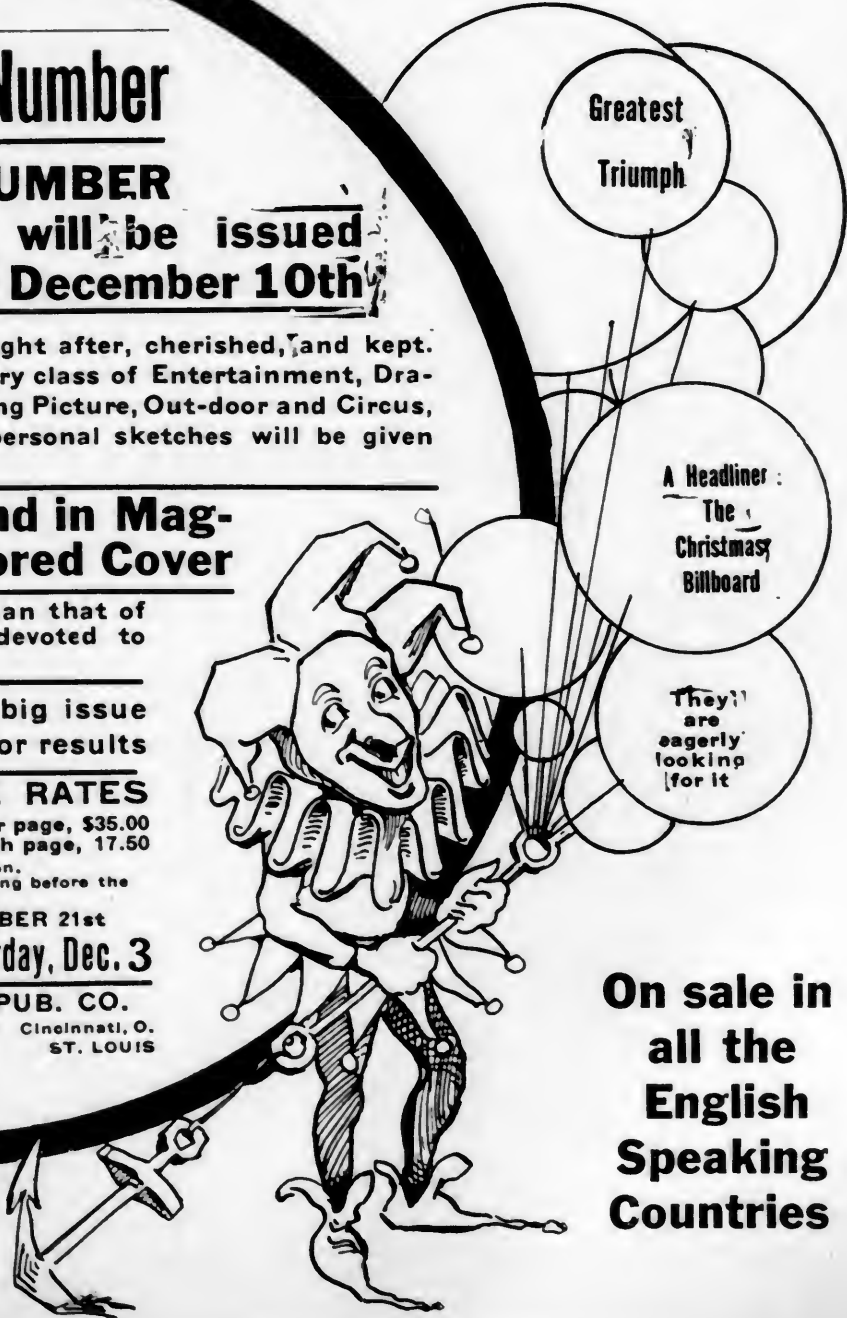
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 Robins, Charles A.
 Rodenberg, R. H.
 Rodgers, R. J.
 Rodgers, R. J.
 Roeder & Lester
 Rogers & Asala
 Rogers, Basil Jack
 Rogers, C. P.
 Rogers, C. T.
 Rogers, Frank
 Rogers, Sidney
 Rogers, Willson
 Rontne, Geo.
 Rook, Wm.
 Rooney, James
 Rosenthal, Mrs. Henry
 Ross, Bert
 Ross, E. G.
 Ross, Walter
 Rossman, Frank
 Rowe, Hutson S.
 Rowland, Mr. O.
 Royal, H. W.
 Ruhl, Ted
 Russell, Mr. Joseph
 Russell, R. L.
 Ryan, Harry
 Ryan, Wm.
 Sampeln, Lew
 San, Harry
 Sanders, E. A.
 Sanders, Geo.
 Sanders, W. Burleigh
 Santell, Rudolph
 Musical Saomes
 Sathoma, Harry
 Schaffer, Bot
 Schiff, Harry
 Schmidt, C. W.
 Schroeder, Ed
 Schroya, The
 Schwab, Gus
 Schwab, Harry
 Scott, Jack
 Scott, Richard
 Sears, James A.
 Seay, F. R.
 Sedgwick, Ed.
 (See, William
 Selby, Chas.
 Selby, N. M.
 Seymour, W. May
 Shannon, W. A.
 Sherila, D. L.
 Shaw, L. L.
 Shaw, Mr. & Mrs.
 Sheffin, J. C.
 Shipp, Ed.
 Shool, Jennie
 Shulla, Fred
 Shulla, Wm. G.
 Shibley, Horace N.
 Silverton, Hill
 Simmons, Dick
 Slate, Chas. T.

Slonn, James
 Small, H. L.
 Smiley, Robt. W.
 Smith, Souffer
 Smith, S. D.
 Smith, Will Z.
 Smithson, Jennie C.
 Snapp, Sam
 Snyder, Ed.
 Snyder, Emmet
 Sooma, Musical
 Sohus, Harry
 Soldana, Prof.
 Spahn, J. L.
 Sparaw, C.
 (Sparks, Chas.
 Spellman, Frank P.
 Spellman, Joe W.
 Spencer, Hugh
 Spooner, Wallack Co.
 Stanley, Mr. & Mrs.
 Stanley, Roy
 Starr, Eddie
 Steiner, Paul
 Stell & Conely
 Stellas, The
 Stephens, Tommy
 Stewart & Mercer
 Stewart, Arthur F.
 Stoddard, Dock
 Stohman, Billy
 Stone, L. B.
 Stout, W. E.
 Stowe, J. F.
 Strahl, Chas.
 Strode, W. A.
 Stuhls, L. E.
 Stulasa, Geo. A.
 Strutsman, Ben
 Sullivan, J. L.
 Sumner, Chas.
 Sutton, Jack
 Sutton, J. B.
 Swan, Fred
 Sweet, Albert
 Sweet, S. B.
 Swift, Herbert
 Sylvester, Mr. Allen
 Taylor, Albert
 Tenney, Frank
 Tesler, Wm.
 Thal, Aug.
 Thomas & Weston
 Thomas, A. J.
 Thomas, J. W.
 (Thompson, Dana
 Thompson, Louis
 Thoben, Adolph
 (Tillson, Ren A.
 Tittel, Nick
 Tifano, Clement D.
 Told, Fay
 Toasell, Dick
 Troop, Chas.
 Troy, Jack
 Tucker, T. S.
 Tumber, W. R.
 Tyle, Chas.
 Tyler & Hurton
 Tzee, Mr. Earl
 Uhrmann, B. F.
 Urv, Felix A.
 Valadon's, Les
 Valentin, Robert
 Valtone, Carl
 Vancell, C.
 Van Derbar, G.
 Van Gorder, E. L.
 Van Norman, C.
 Vana, Fearless
 Vanta, Carl
 Vardwell, The
 Veal, Mr. John
 Velare, J. D.
 Vernon, Ruffio
 Vernon, Frank
 Villecca, John
 Voerg, Frank
 Von Arx, Al.
 Waddell, Doc
 Waes, The
 Walden, Mack
 Wailes, Harry H.
 Wallace, Harry
 Wallat, W.
 Wallin, John
 Walters, J. W.
 Walton, Otto F.
 Walton, Chinese
 Wandas, Billy
 Waring, Burt B.
 Warner, Will
 Warnick, Richard
 Washburn, C. A.
 Watties & Warren
 Way, Earl C.
 Weadick, Guy
 Webb, Frank H.
 Webb, Thomas E.
 Webb, T. E.
 Weber, Chas.
 (Weich
 Wells, C. W.
 Wells, Harry
 Welsh, Essie
 Wernn, Edgar
 Weston, Bert
 Weston, R. E.
 Whalen, Wm.
 Wheeler, Jack
 Wheeler, John
 Whitaker, Ed
 Whitaker, Ed
 White, R. C.
 Whitman, B. M.
 Whitley, W. W.
 Whitaker, Prof. Samuel
 Whorton, Edward
 Wickliffe, J. D.
 Wightton, Curtis
 Wightton, L. C.
 Wiley, Len
 Williams, Al
 Williams, Bert
 Williams, Bill
 Williams, J. B.
 Williams, J. C.
 Williams, Winton
 Willa, Fred
 Willa, John R.
 Wilson, Larry
 Wilson, Robert
 Wilsons, The
 Winter, Chester
 Wire, Sam C.
 Wise, James O.
 Witman, R. M.
 Woehler, Will
 Wolf, J. M.
 Woodroff, Chas.
 Woodruff, F. H.
 Woods, Harry L.
 Woods, Stanley
 Yoopp, Cicel
 York, W. R.
 Yorkada, T. M.

Yoshida, Mr. K.
 Young, Arthur
 Young, C. R.
 Younger, Bot
 Zarlingtons, The
 Zartoon, W. S.
 Zearl, H. J.

Talking Parrots, Hare Imported Birds, High-Grade Canjani Rollers (Cannies), flute and bell notes, \$5 each. White Silk Poodle Pups, either sex, \$7 each. DAYTON BIRD STORE, Dayton, Ohio.

FOR SALE—Full set of 14x20 Vandeville Scenery, nearly new, including moving picture curtain; very cheap. M. HOLDERMAN MACHINERY CO., Fremont, O.

JUNGLE SHOW
 For sale. Some rare bargains. Animals, snakes, monkeys. R. J. PUTNAM, 490 Washington, Buffalo, N. Y.

FOR SALE CHEAP—1 Enterprise Stereo, Lantern, Gas Tank, Screen, 200 Slides, 2,000 Tickets, Instruction Books, etc. Carrying case for same. All new, so act quick, boys. It's all ready to go on the road. W. W. PETERSON, Rockwood Ave., Dayton, Ohio.

For Sale—Flying Lady Outfit
 Used one week on stage. All in traveling case, to carry as baggage. Cost \$90; \$25 takes it. "WALLAR," 13 West King St., Lancaster, Pa.

FOR SALE—CHEAP
Set of Chutes Machinery
 Just what you want. Also one 50 h. p., 220-v. a. c. motor with same. Price \$900, f. o. b. Baltimore. NEW BRIGHTON AMUSEMENT CO., New Brighton, Pa.

WANTED QUICK—A good singing and dancing Black-face Comedian that can put on acts and make them go, and can change from one to two weeks. State all in first. We pay all after joining. No ticket unless we know you. Address per route: week Oct. 31, Bourbon, Ind.; week Nov. 7, Walkerton, Ind.; week Nov. 14, Walkerton, Ind. STODDARD & WALLACE, care Show.

WANTED IMMEDIATELY
 Lady that can handle troupe of trained goats. Circuit time. Lady to educate horse in high school act. Lady ride photo and lady riders with or without stock write. Good salaries to right people. Fares advanced if necessary. Address T. H. KENDRY, Peterborough, Ontario.

WANTED FOR
Harrison Bros.
Colored Minstrels
MUSICIANS THAT DOUBLE STAGE
 Other useful people write. Sure money. Long season and good treatment. Address J. M. HUSBY, Stamps, Arkansas.

NOTICE!
 Will Buy Half Interest in an Organized Repertoire or Medicine Show

Have had fifteen years' experience with tent shows. If you want a live business partner, write quick. Allow time for mail to be forwarded. R. B. ROBERTS, Gen. Del., Birmingham, Ala.

CHRISTMAS DECORATIONS
 We beg to announce that our 1910 ILLUSTRATED CATALOGUE of the most complete line of latest NOVELTIES FOR THE HOLIDAYS is now ready. We will forward same to anyone free of charge on application.
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SEND YOUR ROUTE TO THE BILLBOARD TO-DAY.

Wanted, For Hester's Big Show

The Custer Massacre under canvas (never close), Advance Agent and Billposter, Clarinet, Alto Cornet and Boss Canvasman. Address L. HESTER, care of Hester's Big Show, Corpus Christi, Texas.

WANTED--For Great Cosmopolitan Shows

Ferris Wheel, to join at Lafayette, La., Nov. 7. Can place one Tent and one Platform Show that does not conflict; also a few legitimate Concessions. Want Engineer that can handle 40 h.p. Fairbanks-Morse engine; Plantation People and White and Colored Musicians. Ten weeks booked in Louisiana. Will stay out all winter. Address H. S. SNYDER, Alexandria, La., Nov. 1 to 5.

WANTED --- MERRY-GO-ROUND --- TO OPEN NOVEMBER 7

One or two more Shows; must be money-getters. Also want to hear from Plantation People and Colored Band, or will furnish top and front for A-1 Plantation already organized. Also White Band and one more Free Act. Concessions. Join the big one; no exclusives except novelties—knife rack, cook house, high striker and candy wheel, which are sold. All people already contracted report at once by wire. No time to write. Address J. STANLY ROBERTS, care of Jerome Hotel, Columbia, S. C.

FOR SALE---MY FAMOUS LONDON GHOST SHOW

Perfectly equipped and organized. On the road, making money. Also my great DIXIELAND PLANTATION MINSTRELS. The finest shows of their kind in America. Now at Macon, Ga., State Fair. Each show cost over twelve hundred dollars. Five hundred cash for each show gets them. My extensive theatre interests require all my personal time. Address CAPT. W. D. AMENT, Macon, Ga., until November 5, then Meridian, Miss.

THE WESTCOTT'S UNITED SHOWS

Will Celebrate Its Second Anniversary at Lawrenceburg, Tenn., Oct. 31 to Nov. 5.
 The only show not losing a week in two consecutive years. WANTED—A-1 Ballyhoo Show and Legitimate Concessions. We are booking the good ones. Address as per route: Lawrenceburg, Tenn., Oct. 31-Nov. 5, on the main streets, under auspices Merchants; Florence, Ala., Nov. 7-12, main streets, under Merchants; Corinth, Miss., Nov. 14-19, under Band.
 M. B. WESTCOTT, Manager. W. M. CARRAWAY, Secretary.

WANTED TEN OF THE BEST FREAKS

In the world. Season 30 weeks. California and return. Salary must be low for winter's work. Tall giant, little midget (lady preferred), light-weight skeleton, heavy and good-looking fat girl; any human being that is odd and curious. Tickets to those I know. Jim Half-Horse and Half-Man, wire. Bill Doss, can place you. Week of October 31st, Hillsboro, Texas; week of November 6th, Temple, Texas. WANT—Big snake and big monkey.

WILLIAM H McFARLAND, Late of Sells-Floto Show.

THE AERIAL CROMWELLS AT LIBERTY

FOR VAUDEVILLE, CIRCUS, CARNIVALS
 Time open after November 5th. No jump too far.
 Address, 121 South Division Street, BUFFALO, N. Y.

Theatre Lease for Sale

Will sell one-half interest in theatre lease and business rights. Cheap rent; running expenses small. Seating capacity 1,200. Great location in up-to-date Indiana city. Drawing population 50,000. BIG BARGAIN FOR RIGHT PARTY. Full particulars, address "LEASE," care Billboard, Chicago.

WANTED FOR

GREATEST INDOOR CIRCUS IN AMERICA

4 Sensational Acts, prefer Aerial Numbers, High Divers or Slide for Life, Animal Acts. Want an Elephant or Lion Act; also Riders with own stock; Equestrian Director

who can do an act. Also Wild West People with own stock. Man with horses who can produce races; I have the riders. Good all-round Circus Performers who can clown. Man with Dog Act who can put on a dog race at finish of show. Any race that will appeal to public for Hippodrome races at finish of show. Want a good Circus Band, Concert People; also good Advance Man. Open Southwest of Chicago. State all first letter and cut salary down to bed-rock. Address M. E. MICHAEL, Tuscaloosa, Ala., Nov. 7; Tupelo, Miss., Nov. 8; after Nov. 8th, care The Billboard, Cincinnati, O.

THE BILLBOARD'S CLASSIFIED BUSINESS DIRECTORY GIVES THE ADDRESSES OF ALL THE LEADERS.

LONDON LETTER.

(Continued from page 14.)

Forty-four weeks they were playing there they netted a clear profit of \$200,000. Both bear emphatic testimony to the breadth and high standard of dramatic interest "down under."

Following their company, Fred Terry and Julia Neilson sail for America to-day. Terry tells me that he will have to clear \$50,000 before his tour will commence to pay.

One of the highest successes being made on the halls at the present time is that of George A. Street, the American cowboy, in his sketch, "The Cattle Thief."

The news of the engagement of Robert Loraine and Marie Lohr hardly came as a surprise to most of us. It will be the biggest theatrical match for many a long day.

Nevada Landino, ex-shoeblick and newsboy, had an enormous audience when he made his English debut at the Alhambra the other evening, and all the critics here have nothing but great praise for his performance.

PARIS LETTER.

(Continued from page 14.)

and I won't pledge myself that it is—during a strike, this is what was proposed: The Chatelet Theatre is patronized largely by families and children. Usually there is a spectacle going on there which is just the thing for kids.

This, however, I can swear to, having seen it with my own eyes—and smelled it with my own nose. Dissatisfied employes have gone to their theatres, as spectators, sitting in the galleries, and from there have thrown down breakable hollow balls filled with sulphurated hydrogen.

AMERICANISM.

The American Biograph has some ideas in the advertising line which are novel enough over here, where everything follows in well-worn paths.

SKATERS HERE.

Camille de Vandrey and his partner, Jesse Carey, were callers at the Paris bureau of The Billboard this week. They are looking into the roller skating field here and expect to be in the city several months.

NEW PLAY READY.

L'Amour en Case, by Andre de Lorde, is being prepared by the management of the Athenae, where Le Petit Dieu is playing. This latter play will scarcely hold out to any great length, and the direction of the theatre has taken time by the forelock.

ANTI-CLERICAL PLAY.

Gea Messlers has been revived at the Ambigu Theatre, a playhouse which usually is given over to the melodrama. Georges Ancey is the author of the piece, which is a comedy in five acts.

NEW REVUE.

Rip and Jacques Bonquet are the authors of a new revue which had its premiere at the Thea-

tre des Capucines this week. It is entitled, "Sauf Votre Respect," and appears to be well liked, judging from what the papers have to say of it.

LAST OF CHANTECLER.

Sunday, October 16, saw the last performance of Edmond Hosten's famous Chantecler at the Porte Saint-Martin.

RAILWAY STRIKE.

Traveling theatrical companies were badly put out by the recent strike of the French railways. Many dates had to be canceled and throughout the land theatres were dark.

At Amlens' M. Le Harty, of the Comedie-Francaise, went to the depot to catch his train for Enghien. There wasn't any train. After much searching he found an auto for hire, the only one not already engaged.

"How much to take me sixty miles to Enghien?" he asked.

"Two hundred dollars," was the calm reply of the chauffeur, puffing some gum tobacco smoke into the actor's face.

"Ye gods!" he yelled. "Why that's twice as much as I get a day."

"Makes no dif to me!" grinned the driver. "Why don't you strike for higher wages, too?"

La Conquete d'Athenes seems to be quite a success at the Theatre-Bernhardt.

The Vandeville is closed, pending rehearsals of the new piece, Le Marchand de Bonheur (The Joy Merchant).

The Porte Saint-Martin Theatre will be closed for three days, between the final of Chantecler and the premiere of the new piece, L'Aventurier.

Hall and Wilson, Charles Ixem, Gard and Gard, Polly and Day are some of the performers at the Etoile-Palace.

George All, in his dog stunt, is still the big scream at the Folies-Bergere.

The Hippodrome Roller Rink's season has been a success so far.

L'Amour en Espagne (Love in Spain) is the title of the revue now on at the Moulin Rouge.

Bob and his dog, Sketch, are a team which gets quite a lot of applause at the Folies.

SAID AND SEEN IN CHICAGO.

(Continued from page 8.)

The Golden Girl, one of Mort H. Slinger's attractions, opened at Joliet, Ill., on Oct. 29th, with Leona Watson in the leading role.

Richard Fladen, for many years with the Leblers, is now business manager with Vaughan Glasgow in The Man Between, now at the Haymarket.

The publicity department of the Cort Theatre is now in charge of Drury Underwood.

It is said that Wm. Anthony McGuire has had a new play accepted by Cohan and Harris, called The Warning.

The Chocolate Soldier, No. 2 company, is almost in shape to start coastward. It is the intention to book this company through the South and wind up the season in Richmond, Va., some time in May.

Max Rabinoof, one of the managers of The Russian Dancers, Pavlova and Mordkin, who appeared at the Auditorium on Sunday, was seen in Chicago all last week taking care of the many details for the installation of these artists at the Auditorium.

Hallet Thompson, leading man of the now defunct Right of Way company has been engaged to interpret the role created by Kyrie Bellew in The Thief, which is now playing at one of Chicago's neighborhood theatres.

The Broken Idol company which is traveling along the Canadian border, Wallie Dicka, former manager, is ahead of the show.

Max Hirsch, for fifteen years was treasurer of the Metropolitan Opera Company of New York, and who, last season, managed the road tour of this organization, is now in Chicago as a member of the business staff of the Chicago Opera Company.

Chas. Thanhouser, formerly treasurer of the Bush Temple, is now assisting Mr. Randolph in the Princess box-office.

UNIQUE FEAT WINS WAGER.

(Continued from page 6.)

The result of this remark was the wager for a dinner for a party of six. The terms of the odd bet were that Mr. Welch could select any one horse power passenger vehicle that he liked, and that Mr. Vittorio walking on his hands should drag the carriage containing not less than four persons, for half a city block.

Mr. Vittorio accomplished the feat this afternoon, and Mr. Welch is out the price of a dinner party for six.

THANHOUSER'S PAUL AND VIRGINIA.

(Continued from page 11.)

have grown up together from babyhood. Their widowed mothers live near each other in cottages, on an island in the Indies, on which there are few inhabitants. Here the children are reared, knowing no play-fellows but each other. When Virginia is sixteen years of age her mother receives a letter from a wealthy man in Paris, who offers to make Virginia her heir and give her a good education, providing Virginia will, in the future, make her man's home her own.

compelled to endure. She accordingly lusted upon Virginia's acceptance of her wealthy relative's offer. Virginia thereupon sets sail for France, leaving Paul brook-hearted at her departure.

Virginia tries to be a dutiful niece to her aunt, who is very old and sickly, although she longs to return to her humble home and Paul, whom she dearly loves. When, however, her aunt insists that she marry a rich gentleman Virginia refuses; the aunt disowns the girl and sends her back to the island home. Virginia's ship arrives at the Indies during a hurricane, and although only a cable's length from shore, it sinks before help can reach it, and Virginia is drowned. Paul witnesses her death from the shore and almost loses his own life in a vain attempt to save her.

MISS HARNED'S LATEST ROLE.

(Continued from page 6.)

The actress was granted a decree from her actor-husband only a week before, and the members of the divorce colony, who got to know her lutulently during her enforced residence in Reno, packed the house. Seats sold at a premium, and the members of the divorce colony struggled to outdo one another in the brilliancy of their gowns and general appearance.

STRIKE IS SETTLED.

(Continued from page 7.)

ager, H. C. Fourton, or the stage employes would concede a point. The stage employes demanded that their property men and carpenter be paid a weekly salary, irrespective of the number of performances, whereas Mr. Fourton was willing to pay these men only for every performance. Matters reached such a serious aspect that a meeting between Mr. Wells, boss of the Grand, and M. Lee Hart, secretary of the International Stage Employes' Union, was held on the 28th, at which meeting matters were arranged satisfactorily to both parties.

BECK GIVES UP LICENSE.

(Continued from page 7.)

ings for these interests, however, are in charge of a separate corporation known as the Central Vaudeville Production Company, of which Beck is president. It is by virtue of that office that he is enabled to charge the customary five per cent. commission on all vaudeville contracts, and the license he surrendered really belonged to the corporation.

NEW COZY THEATRE, HOUSTON, TEXAS.

(Continued from page 7.)

The Old Cozy was not built, it was like Topsey, "It just grewed," and it "grewed" so fast that it outgrew its location, absorbed several adjacent stores, enlarged, bulged out and finally got too big for the block it was on, so that Manager Maurice Wolf was forced by the expanding size of his own success to secure a New Cozy "just 45 seconds from Main street, that embodies all the good features that made the old Cozy such a success and many new ones that are the distinctive property of the new Cozy.

The New Cozy represents a large investment. With the property on which it stands it is worth more than \$1000,000. The new building is constructed strictly for a theatre—that means first of all, comfort. Not a pillar or post anywhere comes between the observer and the stage.

Really, the first evening would have to be properly divided into three parts, first the introduction of Maurice Wolf, and the graceful words of dedication of Judge Kittrell, second the pleasing performance, and third the banquet after the show that was tendered Manager Wolf.

Manager Wolf states that he will play high class vaudeville acts in his new playhouse, which insures the public good performances at popular prices.

PITTSBURG LAND SHOW.

(Continued from page 7.)

tries, while instructive lectures were given on a variety of subjects pertaining to reclamation, soil restoration, scientific agriculture, fertilization, horticulture, etc.

The building was gorgeously decorated and illuminated, the work of construction having been supervised by Mr. C. I. Wilson, of the American Reclaming Company, of Chicago. A deal of praise is due to this firm for the artistic manner in which the decorations were arranged and for the unique methods used in illuminating the building, and the general color scheme of the decorative display.

The publicity was handled in a capable manner, and circus methods were used throughout the entire states of Pennsylvania and West Virginia, and included many parts of South eastern Ohio. Tons of literature were distributed by the land concern represented at the show, while a number of small farms were given away to the visitors who registered at the various booths.

The Pittsburg Land Show was promoted and organized by Sydney Wire and Francis C. McCarty, both of whom are well known in amuse-

ment circles as capable exposition builders and amusement directors. The Pittsburg show has proven the demand existing in the crowded cities for information concerning land openings and opportunities in the recently reclaimed, less densely populated regions of the country, and a corporation has been formed by Messrs. Wire and McCarty which will lend its efforts to the promotion of similar expositions in various parts of the country.

WILKES-BARRE, PA.

Theatrical business in Wilkes-Barre has been very good this season in comparison with other places. Each of the houses are getting their share of patronage. Manager John Wright, of Tolia's, reports that owing to the enormous business they have been doing with stock they have continued up to the present time, but expect to change to vaudeville about Thanksgiving at which time the stock company will be transferred to the Academy of Music at Scranton, Pa., which has been taken over by Mr. Tolia. The theatre will be run in connection with his regular vaudeville house there.

Manager Canfield is certainly making good here, and holding up the record which he made for himself in Rochester, N. Y. He is getting shows which naturally get him the business in both the Grand Opera House (high-priced), and the Nesbit Theatre (melodrama), both being Shubert houses.

Manager Leon Ferndin is catching the crowds by running in sparring matches in the Lerner Theatre (Western Wheel Burlesque) occasionally, and also an occasional funny stunt, such as climbing a greased pole and amateur nights. The Empire and the Iino (M. P. houses) have both been closed. Manager Devlin, of the Family Theatre (moving picture), reports doing a land office business at both here and at his Carbondale house with moving pictures and vaudeville. Manager Devlin claims to have been the first one in Eastern Pennsylvania to show Uncle Tom's Cabin (three reels), and doing a record-breaking business with them a short time ago.

At the Savoy (moving picture), Manager Dave Cohen reports everything lovely.

The Unique and Star (moving picture), are both getting their share of business.

A. F. LAMPMAN, M. D.

GEO. L. MARION FUND.

An effort is being made to save George Marion, actor, from the gallows. Marion shot his wife a year ago, but attorneys and many of the old actor's friends claim he was insane. It is their hope to raise a fund for the purpose of having insanity experts testify at the forthcoming trial. Mr. Dan Hart, city treasurer of Wilkes-Barre, is custodian of the fund, and all contributions should be sent to him.

Table with 2 columns: Name and Amount. Includes entries like John J. Frits, St. Elmo Co., \$158.25; Cash, Paterson, N. J., 1.00; Prominent theatrical paper, name withheld by request, 10.00; Passing Parade Co., 17.00; Miss Alice Dorey, Summer Widowers Co., 1.00; Miss Ada Lewis, 1.00; Wm. Sweatman, 1.00; Walter Percival, 1.00; Willie Archer, 1.00; Eugene O'Hanrahe, 1.00; Thomas O'Neill, 1.00; Edward O'Boyle, 1.00; Corvey Bros., 2.00; Clifton Steel Smith and wife, 2.00.

WANTED FOR SOCIETY CIRCUS

Small Pony, Monkey and Dog Circus, Comedy, Acrobatic and Clown Acts. State salary what you will do in first letter. Eight days, commencing Sunday, Dec. 26, closing Sunday, Jan. 1. BART J. RUDDLE, Box 777, Milwaukee, Wis.

LOOK! LOOK! LOOK!!! GREAT PALACE AMUSEMENT CO., Fancher and Todd, Props and Mgrs., on route South, playing the best towns in Tennessee, Alabama, Mississippi, all on the streets, under auspices business men. Booked solid until Xmas. Can place two first-class Shows; must have good fronts. We are looking all Concessions etc. Can place Cane and Knife Rack, High Striker, Postal Gallery. If the best is good enough for you, write, wire, or come on. Cantonment, Ind., week Oct. 31; the best town on the river. Address all mail to JOHN FANCHER, Mgr., Palace Amusement Co., Cantonment, Indiana.

FOR SALE—Complete Skating Rink outfit, consisting of Wurlitzer Orchestra No. 125, with motor and extra music, as good as new; 150 pairs Richardson Ball Bearing Skates, extra rollers, skate boxes, decorations, anti-lime machine, signs, tools, etc. A snap at \$900. RICHARDSON & RICHARDS, Albion, Mich.

WANTED—To hear from Acts and performers playing Texas, near the Mexican border line, for two weeks' engagement at our new Music Hall, Monterey, Mexico, one of the largest cities in the Republic. Address A. HUBBARD, 1150, Box 85, Monterey, N. L., Mexico.

WANTED QUICK—Lady Musician that can play brass, and a singing and dancing sister team, to join big act. Send photos and name will be returned promptly. Also state salary in first letter. Address GEO. VANHORN, care The Billboard, Cincinnati, Ohio.

FILMS FOR SALE

500 reels of A-1 subjects, all in good condition, \$5.00 to \$10.00 per reel. One Passion Play, Pathe's, hand colored, 3114 feet, \$175.00. One Johnson-Jeffries fight reproduction, 1800 feet, \$150.00. Send for lists. John F. Behan, (Film Broker), 111 113 Fourth Ave., Pittsburgh, Pa.

TERRE HAUTE VAUDEVILLE EXCHANGE

W. H. DRANE, Agent Suite 7, Ball Building, 25 So. Fifth Street, Terre Haute, Ind.

AL RIEL FUND.

Previously acknowledged	\$352.50
101 Hatch	20.75
No. 1 Car. Young Buffalo Show	20.00
No. 2 Car. Forepaugh Sella Brod Show	14.50
Geo. Arlington	10.00
Joe. T. McAdon	10.00
Geo. B. Beckley	2.00
Total	\$435.75

This account will be extended until November 15, when all accounts will be closed and balance of money turned over to Mrs. Al. Riel. Those interested can send donations to J. E. Allen, 1402 Broadway, New York, N. Y.

NEW YORK BURLESQUE NEWS.

The Serenaders, Singer Show, is to lose the services of two capable personages in Bobby Harrington and Florence May.

The Queen of Bohemia Company, owned by Max Spiegel, last week at the Columbia, established a novelty in the billposting line. Of course billboards carried the names of the feature attractions and principals of the company, but the Queen of Bohemia Company is also using a large Dutch sign about eight feet high with a three foot diameter growing less and less towards the top. On its surface are portraits of the principals with their names embossed beneath. A great advertisement that differentiates the show from the vulgar many.

Incidentally the production is quite an elaborate achievement in its line and partakes greatly of the nature of a musical comedy.

ASHLAND THEATRE.

Chicago, Oct. 27 (Special to The Billboard.—) Hy. Greenway, juggler and cartoonist, opened the bill. His act goes well.

Force and Williams, in their rural comedy sketch, took well with the audience. This act is very good.

Johnny Gulse, female impersonator, very clever.

Mehan's Doga closed the bill, and were very good.

WORCESTER'S HANDSOME THEATRE.

Worcester, Mass., Oct. 29.—The New Lincoln Theatre, one of the finest in America, is about ready to open. The seating capacity of the house is 3100; the stage 120 feet wide, 156 feet deep; gridiron 80 feet high.

Many new and novel innovations will be introduced. A trained corps of chaperons to escort young ladies to and from the theatre, when they have no male escorts, for special calls for children at matinees when parents cannot ac-

company them, will be one of the features. Tea and other refreshments will be served free to ladies in the shoppers' rest rooms, at matinees. Imported and domestic smokes served gratis to the men in the Turkish den during intermission. Uniformed messengers on motorcycles will deliver tickets to patrons free in any part of the city.

A special cab service for patrons to call for and return them to their homes at a price of 25 cents per person round trip. An up-to-date nursery for the care of babies while parents enjoy the show, with every modern appliance for their comfort. The seats in the gallery will be upholstered chairs same as the lower floor and balcony. This house is to be looked by Wm. Morris. Prices of admission will be from ten to fifty cents, never changing. In addition the company control and book a circuit of 24 houses. W. M. Leslie is the general manager of the Circuit with headquarters in Worcester. Branch offices in New York and Boston.

TWO COHAN-POWELL COMPANIES.

Marion, Ind., Oct. 29.—The Powell and Cohan Musical Comedy Company will open a season of permanent stock at the Indiana Theatre, here, November 21.

Negotiations are practically concluded by Messrs. Powell and Cohan for the installation of another musical comedy stock company in Dayton, O.

A complete reorganization of both companies controlled by Powell and Cohan will be made. Carlo Portello will head one organization and Halton Powell the other.

NAME OF PLAY CHANGED.

Belvidere, Ill., Oct. 27.—Roy LaMarr, manager of What a Girl Can Do, announces that the name of the show will be changed to The Girl and the Outlaw. The first presentation under the new title will be at Mt. Sterling, Ill., November 7. Miss Gertrude Holland is being featured with the company.

In spite of the fact that New York is well provided with theatres, more are being built. There are now on Manhattan Island alone seventy-five playhouses, of which thirty-four are producing or "two-dollar" theatres, and the balance vaudeville, burlesque and melodrama. Brooklyn has thirty-four more, making a total for Greater New York of 109. A recent directory of agents and managers doing business along Broadway places the number at 1,125.

Benlah Poynter has secured the exclusive rights to Edward Eggleston's novel, The Hoosier Schoolmaster, and is at work making a four-act comedy-drama from it.



POWER'S CAMERAGRAPH

No. 6

— THE —

PERFECT MOTION PICTURE MACHINE

WINS IN COMPETITION WITH THE LEADING MAKES OF THE WORLD.

Messrs. W. J. Morgan and J. A. Hayden, of the J. D. Williams Amusement Co., Sydney, Australia, came to New York for the purpose of securing the Australian agency for Power's moving picture machines. Negotiations were concluded and an order placed for 50 No. 6 machines for immediate shipment.

Heretofore, European machines have been in the majority in that country, with a few installations of American made machines.

This order was not placed hastily or without weighing carefully the mechanical features of the machine and the flickerless, steady pictures projected by it. When so far away from the source of supplies, a breakdown is fatal. Substantial construction and reliability count for much more than they do in this country, where supplies can be quickly obtained.

Six months ago two Power's Cameragraphs No. 6 were shipped to them and their wonderfully strong and enduring construction, especially the new and original form of intermittent movement which does away with the delicate star wheel and pinwheel, created a profound impression.

As soon as the machines could be carefully tested and given a practical demonstration in Sydney's leading theatre, Mr. J. D. Williams cabled for the Australian agency, negotiations for which have just been concluded as stated above.

It should be a source of great pride to all American exhibitors and operators that the genius of Mr. Nicholas Power has produced a machine which is acknowledged to be the perfection of mechanical construction, and is the choice of particular exhibitors throughout the world.

We quote as follows from an advertisement of the J. D. Williams Amusement Co., which appeared in "The Referee," the leading newspaper of Sydney, Australia, September 21, 1910:

"We have the largest consignment of picture machines now on the water that ever came to Australia. We are the sole and exclusive agents for the POWER'S CAMERAGRAPH, a picture machine that has always been the best ever since the picture business has been in existence. We are positive of this fact, and to make good we will act one of these machines on one week's trial, and if they don't give satisfaction in every way return them and they will not cost you one penny.

"After a competition in our exhibit room, with five other picture machines, six of the best moving picture operators in Sydney pronounced the Power's machine to be absolutely the best machine in the world."

Write for Catalogue O, describing all Models

NICHOLAS POWER COMPANY

115 NASSAU STREET, NEW YORK

For 13 years the leading manufacturers of Motion Picture Machines

Wanted for Vaudeville


Lady Bucking Horse Riders and Ropers

— WIRE —

WILL ROGERS, St. Francis Hotel, NEW YORK

Goldie St. Clair and Hazel Moran please write

PICTURE SHOW SOUVENIR



AFTER-DINNER CUP AND SAUCER

75 Cents Per Dozen

Cup 2 3/4 x 1 1/4 in.; saucer, 4 1/2 in. This transparent china, maroon decoration, Gelsia Girl and garden design. For 5c adults maroon give the cup at one show and the saucer at the next; this keeps them coming. For 10c admission the cup and saucer, complete, can be given. Positively the best item ever used to boost matinee attendance. Very special at \$9.00 per gross. All C. O. D. orders must be accompanied by part cash. 2% discount for cash with order. Samples 10c.

Our illustrated catalog list, hundreds of excellent items for souvenir purposes. It's FREE. Plans to increase your attendance free upon request.

TAKITO, OGAWA & CO., 166 E. Lake St., Chicago

CANADIAN EXHIBITORS

We have secured and are now arranging bookings for the Exclusive Motion Pictures of the COWBOY and INDIAN FRONTIER DAY CELEBRATION, held at Cheyenne, Wyoming. Reviewed and participated in by COL. THEODORE ROOSEVELT.

Over 3,000 feet of the greatest money-getting Moving Pictures in the World, showing "the West as it was."

If you want to know more about these wonderful hair-raising, awe-inspiring pictures get in communication with us for bulletins and reasonable rates. Straight rental or percentage basis. Banners, Posters, Photos, etc.

Controlled in the entire Dominion of Canada, by

ONTARIO FILM EXCHANGE, MEDBURY BUILDING, WINDSOR, ONT.

--ROLL TICKETS--

"THE BIG TICKET AT THE SMALL PRICE"

Your own special ticket, any printing, any colors, accurately numbered, every roll guaranteed. **SPECIAL PRICES FOR THE BIG ROLL TICKET:**

5,000—\$1.25	20,000—\$4.60	50,000—\$7.50
10,000—2.50	25,000—5.50	100,000—10.00

Prompt shipment. Cash with the order. COUPON TICKETS, 5,000—\$2.50. 1x2. STOCK TICKETS—SIX CENTS. Get the samples.

NATIONAL TICKET CO., Shamokin, Penn.

Musicians -- Theatres -- Singers

We want to buy some good Moving Picture Theatres. Have two we will sell or trade. Can use first-class singers and always want A-1 musicians for orchestra in our theatres. Good salary. Address all mail to POWELL & BREWER, Osos Theatre, Canon City, Colo.

Wanted for Winter Season, South

Merry-Go-Round and Riding Devices and two more Shows, Musicians for Band, Colored Performers for Plantation Show, also Free Acts

Young Bros., Portageville, Mo., Nov. 1-5; Osceola, Ark., Nov. 7-12

THE BILLBOARD MAKES A SPECIAL COMPLIMENTARY RATE ON ADVERTISING TO MEMBERS OF THE PROFESSION ON PROFESSIONAL ANNOUNCEMENTS AND AT LIBERTY CARDS.

J. FRANK HATCH FILM COMPANY

HATCH BUILDING, 109 Fourth Avenue, PITTSBURG, PA.

Films For Rent 6 reels, shipped one shipment, \$8.00; 12 reels shipped two shipments, \$14.50. Write for Lists Today

Brass Sprockets, for Edison machines, \$1.50. Tickets, 10,000, 90 cents. Electric Globes, 10 cents each. Carbons, 5-8x6, \$2.33 per hundred; 6-8x10, \$3.50 per hundred. All kinds of Announcement Slides, 22 cents each, 3 for \$1.00. Exhibitors write us for price on our reproduction of The Jeffries-Johnson fight, 1,800 feet in length.

The "KLEINE" Moving Picture Machine and Dissolving Stereopticon

SEND FOR CATALOGUE A

Manufactured only by
C. B. KLEINE

19 East 21st St.
NEW YORK, N. Y.

FOR SALE, EXCHANGE, OR RENT—Moving Picture Machines and Films, Stereopticons, \$12; Acetylene Gas Generators, \$2.25. Catalogue L. HETZ, 302 E. 23d St., N. Y. C. We save you 25 per cent.

FOR SALE—Four reels of film in fine condition, \$8 per reel, or the four for \$30. Will send subject to inspection on receipt of \$3. P. A. WILLETS, Childersburg, Ala.

FOR SALE—All our show films, all in good condition, \$9 to \$15 a reel. Second-hand machines cheap. MRS. S. MAYER, 1008 Viceroy St., Pittsburgh, Pa.

WANTED

Will buy Edison latest Exhibition Model Moving Picture Machine with take-up and stereopticon attachments, also rheostat. The above complete and in first-class condition. Lowest cash price. Want a few reels of feature films. R. R. ROBERTS, Gen. Del., Birmingham, Ala.

WANTED EXPERIENCED MOVING PICTURE OPERATOR

One familiar with carnival work preferred. Also other useful carnival people. E. V. Richardson writes, W. H. WILLIAMS, Barkoot Carnival Co., Huntsville, Ala., week of Oct. 31; Ensley, Ala., week of Nov. 7.



ESSANAY PHOTOPLAYS

ESSANAY RELEASE DAYS
TUESDAYS and SATURDAYS

Release of Saturday, Nov. 5.

"A WESTERNER'S WAY"

(Length, approx. 1000 Feet)

Legitimately thrilling—full of life—picturesque. A Photoplay you will feature.

A sure-enough Laughing Hit in this comedy reel.

Release of Tuesday, Nov. 8.

"The MASQUERADE GOP"

Released with

"HANK AND LANK"

Life Savers.

(Length of reel, approx. 988 feet)

Spirited acting, extremely funny situations, and humor of universal appeal. A clean, clever comedy.

GET THE POSTERS

Read the "Essanay Guide." Sent upon request.

ESSANAY FILM MFG. CO.,

435 N. Clark St., CHICAGO, ILL.
London, 5 Wardour Street, W.
Berlin, 35 Friedrich Str.

PUZZLE! IT IS NEW—Cover the Spot is far superior to all games ever played. Luck, skill, excitement and fun. Young and old, men and women, all play Cover the Spot. Sample 15c. Agents wanted. MAGICIAN SUPPLY CO., Providence, R. I.

Film Releases

(Continued from page 29.)

November—
3—Willie (comedy) 965
7—Keeping His Word (drama)..... 980
10—The Model's Redemption (drama)..... 995

THE POWERS COMPANY.

September—
6—The Girl Next Door Feet.
6—The Inconstant
10—For the Girl's Sake
13—The Tell-Tale Perfume
13—A Day of Pleasure
17—The Pugilist's Child (Drama)
20—A Husband's Sacrifice (Drama)
20—Aunt Hannah (Comedy)
24—His Lordship (Comedy-drama)
27—Oh! You Wives (Comedy)
27—The Taming of "Buck" (Comedy) ..

October—
1—The Music Teacher (Drama) Feet.
4—War (Drama)
4—The Beechwood Ghost (Comedy)
8—Within an Inch of His Life (Drama)
11—A Man and a Girl (Drama)
11—Simpson's Skate (Comedy)
15—A Woman's Wit (drama).....
18—Sleepy Jones (drama)
18—The Devil (comedy)
22—Hearts of Gold (Drama)
25—The Plot That Failed (Drama)
25—The Lord and the Lady (Comedy) ..:

BISON.

September—
6—Western Justice (Drama) 900
9—A True Indian Brave (Drama)1000
13—Cowboy's Matrimonial Tangle (Drama) 1000
16—For a Western Girl (Drama)1000
20—For the Love of Red Wing (Drama)
23—A Cattle Rustler's Daughter (Drama)
27—A Cowboy for Love (drama).....1000
30—The Ranch Raiders (drama).....1000

October—
4—Young Deer's Return (Drama) 965
7—The Girl Scout (Drama)1000
11—A Cowboy's Darling Rescue (drama)
14—The Prayer of the Miner's Child (drama)
18—The Lure of Gold (Drama) ..
21—The Wrong Trail (Drama)
25—The Girl Cowboy (drama).....1000
28—A Red Girl's Friendship (drama)....1000

AMBROSIO.

September—
7—Fricot Has Lost His Collar Stud (Drama) 500
7—The Caprice of a Dame 500
14—The Iron Foundry1000
21—Molly at the Regiment (drama)..... 425
21—The Last Friend 521
28—The Virgin of Babylon (drama).....1000

October—
5—The Pit that Speaks 500
5—Tweedledum's Duel (Comedy) 500
12—The Betrothed's Secret (drama)
12—Tweedledum On His First Bicycle (comedy)
19—Tweedledum's Sleeping Sickness and How He Was Cured (Comedy)
19—Excursion on the Chain of Mount Blanc (Scenic)
26—Launching the First Italian Dreadnaught (scenic) 500
26—Tweedledum Wants to be a Jockey (comedy) 500

ITALA.

September—
10—The Coward (Drama) Feet.
10—A Thief Well Received 500
17—The Falconer 818
24—The Bad Luck of an Old Rake 500
24—Foolhead as a Policeman (comedy)..... 500

October—
1—Foolhead Employed in a Bank (comedy)
8—Foolhead, Fisherman (Comedy) 500
8—Mrs. Cannon Is Warm (Comedy) 500
13—Mysteries of Bridge of Sighs at Venice (scenic)
15—A Pearl of a Boy (comedy)
15—Stolen Boots and Bad Shoes (comedy)
20—The Calamity (Drama)
27—Ruin (drama)1000
29—Excursion on the Lake of Garda (scenic) 500
29—Foolhead Volunteers on the Red Cross (comedy) 500

THANHOUSER.

September—
2—A Fresh Start (drama)..... Feet.
6—Mother (Drama)1000
9—The Doctor's Carriage (Drama)1000
13—Tangled Lives (Drama)1000
16—The Stolen Invention (Drama)1000
20—Not Guilty (Drama)1000
23—The Convict (Comedy)
23—A Husband's Jealous Wife (Comedy)
27—Home Made Mince Pie (Comedy)1000
30—Dots and Dashes (Drama)1000

October—
4—Leon of the Table d'Hote (comedy).....1000
7—Avenged (drama)1000
11—Pocahontas (Drama)1000
14—Delightful Dolly (Drama)1000
18—Oh, What a Knight (comedy).....1000
21—Their Child (drama)1000
25—Young Lord Stanley (Drama)1000
28—The Fairies' Halloween (Fairly Story) 1000

November—
1—Mistress and the Maid (drama)..... Feet
4—The American and the Queen (drama)

CHAMPION.

September—
7—His Indian Bride (Drama)..... 900
14—A Wild Goose Chase (Comedy)..... 900
21—The White Princess of the Tribe (Drama) 900
28—A Western Girl's Sacrifice (Drama)..... 900

October—
5—The Cowboys to the Rescue (Drama)..... 900
12—How the Tenderfoot Made Good (Drama) 950
19—Stolen by Indians (drama)..... 950
26—Doings at the Ranch (Comedy) 950

November—
2—Caught by the Cowboys (drama)..... 950

DEFENDER.

September—
8—Cowboy's Courtship 450
8—An Athletic Instructor 550
15—A Game for Life
15—An Attempted Elopement
22—The Cattle Thief's Revenge (Drama)
29—A Schoolmarm's Ride for Life (Drama) ..

EDISON Projecting Kinetoscopes

FOREMOST SINCE 1887



When purchasing a Motion Picture Machine be convinced that the necessary features of a modern apparatus are contained in the outfit you buy.

No question whatever about the superiority of the **EDISON UNDERWRITERS' MODEL "B."** It is the best on the market.


More of them sold than all others combined. SEND FOR CATALOG.

FROM AN EXHIBITOR
"I can't praise your MODEL 'B' too highly. Have run almost every machine made, but give me an EDISON every time."
J. I. PEYTON,
Bison Theatre,
El Reno, Okla."

Because of its superior qualities, the EDISON MODEL "B" has been selected for use in the Concert Hall of Madison Square Garden during the Business Men's Show, October 22-29.

EDISON MANUFACTURING COMPANY

171 Lakeside Ave., Orange, N. J., 90 Wabash Ave, Chicago, Ill.



From the Patrons View Point

What Causes People

to continually patronize one Picture Theatre in preference to another? Of course, location, appearances, films, etc. have a great deal to do with it, but quality of the picture is what builds up a steady patronage that makes the business profitable.

This depends largely on your light and if you are using any other device than a

FORT WAYNE COMPENSARC

to step down your current you are not getting best results.

With our machine you can produce a clear, white, steady light that won't worry your "house" by continuous flickering and will surprise you with the difference it makes with the films.

It is the only device that can be changed instantly to any of the three intensities without breaking the circuit between adjustments.


But this is not all. We will guarantee that our Compensarc

Will Cut 65% from Your Light Bill

and we'll send you one on 30 days' free trial to prove it.

We have a little 22 page booklet that explains all the reasons why. If you want a better light at 1/2 your present cost, send for it today. It's free.

FT WAYNE ELECTRIC WORKS
1401 Broadway, Fort Wayne, Ind.



IF YOU SEE IT IN THE BILLBOARD, TELL THEM SO.

October—	Feet.
6—Wild Bill's Defeat (Drama)	340
13—The Tale of a Camera Told (comedy-drama)	340
27—A Clause in the Will (drama)	340
30—The Heart of a Cowboy (drama)	340
LUX.	
September—	Feet.
5—Ma-in-law as a Statue (Comedy)	439
8—The Bobby's Dream (Drama)	343
15—Aunt Tabitha's Monkey (Comedy)	340
15—A Seafish Man's Lesson (Drama)	340
22—Only a Bunch of Flowers (Drama)	340
23—That Typist Again (Comedy)	340
29—How Jones Won the Championship (Comedy)	340
30—Kindness Abused and Its Result (Drama)	340
October—	Feet.
6—Annie in the Fashion (Comedy)	301
6—Mother's Portrait (Drama)	331
13—Bill and the Missing Key (Comedy)	334
13—The Runaway Star (Comedy)	413
20—The Tyrant (drama)	377
20—Gillon and Those Boys (comedy)	347
27—Bewitched (comedy)	270
27—She Required Strength and Got It (comedy)	255
27—Where You Go, I Go (comedy)	307
ATLAS FILM CO.	
September—	Feet.
7—The Snorer	362
14—Amused Powder	450
14—Monkey Shines	509
21—Training the Black Hand	950
25—Lori, the Cop (Comedy)	340
26—The Laugh's On Father (Comedy)	340
October—	Feet.
5—When Cupid Sleeps (Drama)	340
12—Curing a Grouch (Comedy)	340
13—The S. S. Mauretania (Scenic)	340
19—The Cat Came Back (comedy)	340
19—Imperfect Perfectos (comedy)	340
26—A Touching Mystery (comedy)	340
November—	Feet.
2—Turning of the Worm (comedy)	340
2—That Dog Gone Dog (comedy)	340
ECLAIR.	
September—	Feet.
5—The Lost Chance	400
8—The Little Billad Girl	625
12—Between Duty and Honor	820
16—The Falls of the Rhine	440
30—The Street Arab of Paris (Drama)	820
October—	Feet.
8—Through the Ruins of Carthage (Scenic)	600
8—Behind the Scenes of the Cinema Stage (Topical)	320
10—The Carmelite (Drama)	670
10—The Order is to March (Drama)	295
17—Dr. Goefrey's Conscience (drama)	659
17—An Indian Chief's Generosity (drama)	321
24—Saved by Her Dog (drama)	485
24—The Absent Minded Doctor (comedy)	515
31—Little Mother (drama)	635
31—The Manufacture of Cheese at Roquefort (Industrial)	330
November—	Feet.
7—The Resurrection of Lazarus (biblical story)	645
7—Religious Fetes at Thibet (educational)	330
14—Ginbara (drama)	720
14—The Devil's Billiard Table (comedy)	270
21—The Exiled Mother (comedy-drama)	920
GREAT NORTHERN FILM CO.	
September—	Feet.
10—Robinson Crusoe	340
17—Pabian Out for a Picnic	340
17—Danish Dragoons (Scenic)	340
30—Dr. Jekyll and Mr. Hyde (Drama)	340
October—	Feet.
1—The Flight Across the Atlantic	340
1—Bird's-eye View from the World's Highest Buildings (Scenic)	235
8—The Storms of Life (Drama)	500
15—Saved by Rosco (drama)	500
15—White Visits a Moving Picture Show (comedy)	490
22—The Artist's Luck (drama)	340
22—Who is She (drama)	340
NESTOR FILM CO.	
September—	Feet.
7—The Moonshiner's Daughter	900
14—The Law and the Man	950
31—Strayed from the Range (Drama)	970
30—Where the Sun Sets (Drama)	970
October—	Feet.
5—The Golden Hoard (drama)	930
12—Silver Plume Mine (drama)	970
19—The Boys of Topsy Turvy Ranch (drama)	900
26—Rev. John Wright of Missouri (drama)	900
November—	Feet.
2—The Girl from the East (drama)	900
SALES CO. (Film D'Art.)	
September—	Feet.
5—The Minister's Speech	500
8—The Conscience of a Child	500
16—The Temptation of Sam Botlier (Drama)	1000
YANKEE FILM COMPANY.	
September—	Feet.
6—Judge Ye Not in Haste	900
10—Captured by Wireless	1000
19—The White Squaw (Drama)	1000
26—The Yankee Girl's Reward (Drama)	1000
October—	Feet.
3—Women of the West (Drama)	950
10—The Monogrammed Cigarette (Drama)	340
17—The Copper and the Crook (drama)	340
17—The Cat Came Back (comedy)	340
October—	Feet.
24—Solving the Bond Theft (drama)	900
31—Italian Sherlock Holmes (drama)	900
CINES.	
September—	Feet.
16—The Sacking of Home	800
22—Julie Colonna (Drama)	700
25—Tontolini as Ballet Dancer (Comedy)	234
30—Giovanni of Medici (Drama)	1000
October—	Feet.
7—Giorgione (Drama)	1000
14—The Mad Lady of Chester (drama)	900
21—The Last of the Savelli (drama)	800
28—The Pretty Dairy Maid (drama)	480
28—Tontolini in Love (comedy)	480
November—	Feet.
4—A Wooden Sword (comedy-drama)	800
CAPITOL.	
September—	Feet.
10—The Messenger Boy's Sweetheart	340
17—Round Trip, \$5.08 (Comedy)	340
24—Bill Mason's Ride (Drama)	340
October—	Feet.
1—All's Fair in Love and War (Drama)	340
15—A Shot in the Night (drama)	340
22—The Locket (drama)	340

RELIANCE.	
October—	Feet.
22—Is the Gray of the Dawn (Drama)	1000
29—The Armorer's Daughter (drama)	1000
COLUMBIA.	
October—	Feet.
1—Rip Van Winkle (Drama)	340
8—Jealousy (Drama)	340
15—Tracked Across the Sea (Drama)	340
22—Breaking Home Ties (Drama)	340
AMERICAN FILM MANUFACTURING CO.	
November—	Feet.
2—Romantic Redskins (drama)	340
5—The Lure of the City (drama)	340

**It's REMARKABLE!
Yes, WONDERFUL!!**

The way we have GROWN and the PROGRESS we have made in the past few months. HONESTY is our POLICY and a SQUARE DEAL awaits you here.

TRAVELING EXHIBITORS everywhere are DELIGHTED with the TREATMENT they have received FROM US, and every mail brings us LETTERS OF THANKS and ORDERS FOR MORE of our FILM BARGAINS.

Yes, we have won the confidence of our customers to such an extent that many of them are sending us CASH IN ADVANCE.

WE are the people YOU are looking for, and you can rest assured that any dealings you may have with us will be strictly ON THE SQUARE all the way through.

All we ask is for you to send enough to guarantee express charges, and we will GLADLY send you ANYTHING you order SUBJECT TO EXAMINATION—AND THEN if anything you have paid us for is not SATISFACTORY TO YOU, all you have to do is to say so, and we will do the right thing by you.

We sell everything pertaining to moving pictures—EVERYTHING.

What do you need? New and Second-hand Machines always in stock. 1000 reels of FILM for sale. GOOD FILM, NOT JUNK. Send for big lists.

About our cleaning. Well, the reason we haven't said much about it lately is because we are so far behind with our orders that we want to catch up a little before we solicit any more work.

Film Exchanges in all parts of the country are keeping our cleaning department "ON THE JUMP." If you are going to want some films cleaned RIGHT—better get in line NOW.

No matter what you are in need of, if it pertains to moving pictures—write us.

COMMERCIAL FILMERS,
173 N. Green St., near Lake St., CHICAGO, ILLINOIS.

Formerly Chicago Filmmers. No connection with Chicago Film Exchange.

Opera Chairs

All New, as low as \$1.00 each. Quick shipments. All particulars of EASTERN SEATING CO., Brookview, Rens. Co., N. Y.

FOR SALE

Ten-Cent, First-class Moving Picture Theatre, situated in Hot Well Health resort in West Texas. Doing \$350 a month. In first-class repair. Population, 2,000. No competition. Address PICTURE SHOW, Hubbard, Texas.

FOR SALE—Somersault Trick Dogs and Doves, Films, Machine, Crank Piano. Will exchange for Films, Penny Machines, small Shtetland Ponies. Wanted to buy Shtetland Ponies. PROF. HARRY SMITH, Grata, Pa.

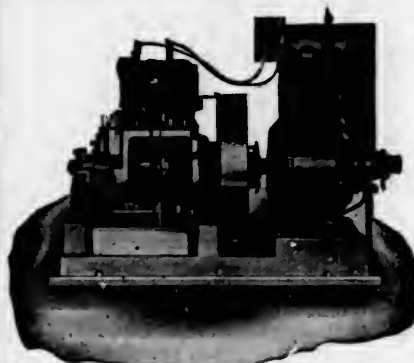
BLACK TOP FOR SALE.
25x00; double top; enough 10-ft. side wall to go around twice. Good condition; \$85.00. OSBY GRANT, Moorville, N. C.

COSTUMES FOR SALE—2 Satin Sonbrette Dresses, 4 Ladies' Purple Velvet Coats, 6 pair high-top Velvet Shoes, 4 Brown Monkey Suits, 2 Black Silk Jet-trimmed Waists with long panels, trunks and tights. \$20 takes outfit. J. SEILROCK, Council Bluffs, Ia.

FOR SALE—Three of the largest stuffed Apes and Gorillas in existence, with banner. Also several cases of stuffed birds from Huber's Museum, for sale cheap. G. W. ALLEN, 2306 7th Avenue, N. Y. City.

SKETCHES, MONOLOGUES—Written to order. Low terms for stamp. EDW. L. GAMBLE, Writer, East Liverpool, Ohio.

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Save the difference between 3 cents a K. W.—what it costs with a Brush Outfit—and the 8 to 15 cents which you are now paying the Electric Light Company.

Also save one-half of the lamp current by using 60 volt instead of 120.

Use Direct Current, which is far superior to Alternating Current.

For Gas, Gasoline or Kerosene; 10 H. P.; weight 1360 lbs. List \$800, subject to discount.

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FOR SALE--TWO PICTURE SHOWS

In best amusement town in Texas. Price cheap. Good reasons for selling. Address DIXIE FILM EXCHANGE, Agents, San Antonio, Texas.

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Try a can of "STAY ON" OIL for your Picture Machine. Positively will not gum. Makes grinding easy. Cuts down your machine repair expenses. 20 cents per 1/2 pint can. If your dealer cannot supply you, write "STAY ON" OIL, 46 E. 14th St., New York City.

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BEST FILM SERVICE IN THE WORLD
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You can exchange your old machine for a new and up-to-date outfit. We handle all the leading makes and pay the highest market price for old machines.

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—A FIRST-CLASS—

Band Instructor and Director

Best references given and required. Will accept good position in any part of the country. Address "REFERENCES," care Billboard, Cincinnati, Ohio.

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By taking up a course of correspondence instruction and practice training in the American School of Aviation. Write to M. K. KASMAR, Secretary, AMERICAN SCHOOL OF AVIATION, - 1950-52 North Avenue, Chicago.

Wanted--Wanted--Wanted--SHOWS and all kinds of PAY ATTRACTIONS

For the FOURTH ANNUAL FAIR at CROWLEY, LOUISIANA, November 16-19. Crowley is the best town in the Rice Country. Can place all kinds of legitimate CONCESSIONS—the other kind stay away. Novelties sold. Address C. A. BRADEN, Crowley, La., Manager of Privileges.

WANTED FOR THE W. H. LEWIS STOCK CO.

An A-1 Orchestra Leader with a good repertoire of music, to double haritone in hand; also Trap Drummer with full line of traps. Will be pleased to hear from Musicians that double stage. Salary must be low as we work year round. Martin, Tenn., week of Oct. 31; Fulton, Ky., week of Nov. 7; and Booneville, Miss., week of Nov. 14.

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For Rent or Sale; in very best condition at all time. J. SIECK, 2028 N. Clark, Chicago, Ill.

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Without aid of photography; from ordinary newspaper cuts, photographs, post cards, colored illustrations, etc. YOU CAN MAKE YOUR OWN announcement Slides, Advertisements, Illustrated Song Slides, Colored Pictures from comic paper supplements. JUST THE THING FOR ELECTION. SLIDES can be made in a few minutes. PLAIN OR IN COLORS. Complete outfit and directions, \$1.00. MIDLAND TRANSPARENCY COMPANY, 2107 South 10th St., Dept. C., Omaha, Neb.

WANTED FOR CASH—Moving Pictures Machines, Films, Tents, Chairs, etc. Moving picture supplies of all kinds bought and sold. WM. L. TAMME, 6 So. 16th St., St. Louis, Mo.

EDISON One Pin \$95; 2 Pin \$60; Special \$168. Model B. Gas Maker \$25 with Burner, 14 Reels Film \$10 a Reel, 37 Song Sets \$1.25, Music, Train Robbery Film cheap. 1611 Court Pl., R. 10, Denver, Colo.

FOR SALE—Power's Cameragraph, complete, \$185, equipment A-1 condition; one new bevel-gear Power's head (no-Carbi Gas making Out fit, splendid shape; illustrated lectures, songs, etc. Bargains for quick sale. Write for list. Box 434, Washington C. H., Ohio.

CHICAGO FILM NOTES.

Chicago, Oct. 27 (Special to The Billboard).—The American Film Mfg. Co. are offering \$200 in cash prizes to the exhibitors, operators and patrons of moving picture shows.

Mr. Hite, of the H. & H. Film Service Co., is now actively in charge of that concern. Although Mr. Hutchinson still retains the presidency, his many duties as president of the American Film Mfg. Co. do not permit him to give the detailed attention to the service business that is his wont.

The Industrial Moving Picture Company, of which W. R. Rothacker is general manager, is rapidly closing contracts with the national advertisers, and it is expected that they will soon release their first film.

Everything looks busy about the offices of the Chicago Film Exchange, and Mr. Harry Lewis claims that his first-run service is greatly in demand.

Mr. Gordon, of the Selig Polyscope Company, expects that this firm's new factory and studio will be finished in about three weeks. He claims that it will be the largest one on this side of the pond when completed.

FIREPROOF THEATRE AT MOLINE.

Moline, Ill., Oct. 20.—The first really fireproof theatre in the Tri-Cities has been opened by C. C. Coyne, at 2319 Fifth avenue. Mr. Coyne's new motion picture theatre is modern in all respects, having an attractive front, six exits, in well ventilated and illuminated. The moving picture room is lined with galvanized iron and when closed is air-tight.

Mr. Coyne has placed George C. Martin in personal charge of his playhouse, which is known as The East End. Mr. Martin is the pioneer of the picture game in the Tri-Cities, having opened and successfully run the first picture house, some few years ago. Until then previous adventures were a failure. Now the Tri-Cities successfully maintain over a dozen of these amusement theatres.

MOVING PICTURE THEATRES.

The first motion picture show in Belle Plaine, Ia., has just been opened by Mr. Hartman, of Albia, Ia.

W. A. Braden and E. T. Purdy has been granted a permit to erect a motion picture theatre at 1418 East Franklin ave., Minneapolis, Minn.

Thos. Winterbottom has begun the erection of a motion picture house in Chester, Pa.

North Menominee, Mich., has a new motion picture show. It is located at 2609 Broadway, and is under the management of Frank N. Kartbelsier.

The Vandenberg Brothers are fitting up a store-room in Marinette, Wis., as a moving picture theatre.

Robert Gamble will erect a picture theatre at 704 Twelfth st., Altoona, Pa.

H. A. Smith has purchased a plot of ground in Bellefontaine, O., upon which he will erect a motion picture theatre.

The Majestic Theatre, Benton Harbor, Mich., managed by Harry Templeton, was opened Oct. 20.

The Geneva Theatre, Geneva, Ill., has been sold to O. B. Studley, of Monroe, Wis.

D. C. McClellan is the new owner of the Idlehour Theatre, Pekin, Ill.

The Lake Shore Film & Supply Company has new quarters in the Columbia Building, 106 Prospect ave., Cleveland, O.

H. K. Greever has purchased the Dreamland Theatre, Vernon, Texas, from H. A. Hood.

Mr. W. H. Remmer, owner and manager of the Lyric Theatre, Wilmington, Del., closed his house during the week of Oct. 24, and put it in charge of mechanics and decorators. He will expend over \$1,000, increasing the seating capacity and otherwise adding to the enjoyment of his patrons. Upon completion, he will have the largest seating capacity of any moving picture house in the city, with the exception of the regular theatres, that now offer a season of pictures.

E. A. Schultz, of the Enterprise Optical Mfg. Co., of Chicago, Ill., makers of the Motograph machine, in conjunction with the Great Western Film Co., of Winnipeg, Man., who are Motograph agents, has partially completed a tour of all the cities between Winnipeg and Vancouver, B. C. During his tour, the Motograph is demonstrated to every exhibitor.

A. M. Kennedy, general manager of the American Film Mfg. Co., of Chicago, Ill., was in Winnipeg, Man., Can., on Oct. 20, personally demonstrating his first two releases of American film to exchanges.

The Warsaw Opera House, Warsaw, Ind., has been leased by Mr. Cox, of Goshen, Ind., who will conduct it as a vaudeville and motion picture theatre.

The new Crown Theatre, at 806 Second st., Ft. Madison, Ia., opened its doors Nov. 1. The Crown is a motion picture house.

The Co-Operative Independent Film Company was incorporated last week, with a capital of \$50,000. Harry Lewis is president of the company.

J. M. Brooks has sold the Electric Theatre, Huntington, Ind., to Mrs. Apollonia Spranger. The Lyric Theatre Company, with a capital of \$5,000, was incorporated at Mason, Ga., last week, by A. F. Holt, A. F. Holt, Jr., and others.

Richard Von Drasky and Adam Von Drasky Jr., have been granted a permit to erect a motion picture theatre in Muscatine, Ia.

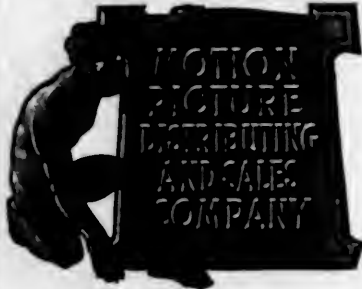
The Star Theatre, Northville, Pa., has changed hands, and is now under the management of Mr. Bennett.

M. J. Kuhn, proprietor of the Seventh Ward Picture Theatre, Lancaster, Pa., has purchased a plot of ground on Manor street, Lancaster, upon which he will erect a new picture house.

Clarence Nelson will soon open a motion picture show at Algona, Wis.

W. S. Mogie, of Freeport, Ill., who has been running a motion picture show in Polo, Ill., for some time, has sold out his business to Messrs. J. B. Shierk, of Bridgewater, S. D., and D. F. Shierk, of Lena, Ill.

WHY SALES CO. SERVICE IS BEST



Exhibitors who want to make up programs that will please all their patrons (and what exhibitor does not?) will find the output of the Motion Picture Distributing and Sales Company the best for that purpose.

which any exhibitor does business through the Sales Company will provide any subject you order, be it absolutely new or of a past release date. There are good reasons why so many exhibitors are using the films released through the Motion Picture Distributing and Sales Company. If you are not, we would at least like to have you tell us why.

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You are the judge. Isn't it worth a little of your time to find out what we are doing? Here is the regular

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LIST OF BUYING EXCHANGES NOVEMBER 5, 1910.

- CANADA: Great Western Film Co., Kennedy Bldg., Winnipeg, Man.; Applegath, L. J., & Sons, 145 Yonge st., Toronto; Canadian Film Ex., Calgary, Alberta; Gaumont Co., 154 St. Catherine st., Montreal; Kinograph Co. (for Canada) 41 E. 21st st., New York City. CALIFORNIA: California Film Ex., 1065 Mission st., San Francisco; Miles Bros., 790 Turk st., San Francisco; Pacific States Ex., 734 S. Main st., Los Angeles; Western Film Co., 108 E. 4th st., Los Angeles. COLORADO: W. H. Swanson Film Ex., 301 Railroad Bldg., Denver. DISTRICT OF COLUMBIA: Paramount Film Ex., 428 9th st., N. W., Washington. GEORGIA: Consolidated Film Ex., Rhodes Bldg., Atlanta. ILLINOIS: Anti-Trust Film Co., 79 S. Clark st., Chicago; Eugene Cline, 59 Dearborn st., Chicago; Globe Film Serv., 107 E. Madison st., Chicago; Laemmle Film Serv., 196 Lake st., Chicago; Standard Film Ex., 155 E. Wash. st., Chicago; H. & H. Film Service Co., 98 Jackson Blvd., Chicago, Ill. KANSAS: Wichita Film & Supply Co., 122 N. Market st., Wichita. LOUISIANA: Dixie Film Co., 720 Madison Blanche Bldg., New Orleans. MASSACHUSETTS: Boston Film Rental Co., 605 Washington st., Boston; W. E. Green Film Ex., 228 Tremont ave., Boston. MARYLAND: Consolidated Amuse. Co., 28 W. Lexington st., Baltimore; B. & W. Film Ex., 412 E. Baltimore st., Baltimore. MINNESOTA: Laemmle Film Service, 400 Sykes Bldg., Minneapolis. MICHIGAN: Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit. MISSOURI: Bijou Film & Am. Co., 1222 Grand ave., Kansas City; J. W. Morgan, 1310 Walnut St., Kansas City; Swanson-Crawford Film Co., Century Bldg., St. Louis. NEBRASKA: Laemmle F. Serv., 1517 Farnam st., Omaha. NEW YORK CO.: Albany Film Ex., 418 E. way, Albany, N. Y.; Victor Film Serv., 89 Church st., Buffalo. NEW YORK CITY: Exhibitors Film Ex., 203 E. 15th st.; Empire Film Ex., 150 E. 14th st.; Gt. Eastern Film Ex., 21 E. 14th st.; Paramount Film Ex., 61 W. 14th st.; Peerless Film Co., 94 Fifth ave.; Hudson Film Co., 138 E. 14th st.; Wm. Steiner F. Ex., 110 Fourth ave. OHIO: Cincinnati-Buckeye Film Co., 300 Arcade Bldg., Dayton; Cincinnati-Buckeye Film Co., 315 W. 4th St., Cincinnati; Toledo Film Ex., 316 Superior st., Toledo; Victor F. Serv., Prospect & Huron sts., Cleveland. OREGON: Independent West. F. Ex., Sweetland Bldg., Portland. OKLAHOMA: United M. P. Co., 112 Main st., Okla. City. PENNSYLVANIA: Eagle Film Ex., 143 N. 9th st., Philadelphia; Phila. F. & P. Co., 44 N. 9th st., Phila.; Philadelphia F. Ex., 934 Arch st., Phila.; Independent F. Ex., 415 Ferry st., Pittsburg. TEXAS: Texas Film Exchange, 311 Elm st., Dallas. UTAH: Co-Operative Film Ex., 320 Atlas Block, Salt Lake City. WASHINGTON: Pacific Film Ex., Globe Bldg., Seattle.

Motion Picture Distributing and Sales Co. 111 East Fourteenth Street, New York City

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WANTED FOR FRANCES WILLIAMS' CIRCUS Canvasmen, Animal Trainers, Property Men, No loose fighters. ALBERT CHAMBERS, wire, Tucson, Ga.

GETS THE MONEY! Flint's Foremen are proving a card, and about all that gets my show the money, writes Walter T. Hony, Leno, Ga., January 31, 1910. Decide now to have Flint's Foremen to help you to the bigger business, patronage, more money. LINWOOD FLINT, Foroupe Farm, North Waterford, Maine.

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AT LIBERTY. A-1 Trap Drummer and Violin, Orchestra Leader

Absolutely Sober, Reliable; locate or travel, jointly or single. Address DRUMMER, Care Grand Theatre, Plattavilla, Wis.

AT LIBERTY: PIANIST

Read, Fake and Transpose. Prefer road. Vaudeville or Medicine Work in acts; also moving picture operator. State what you can and will pay; no booze. Ticket, yes. Address PIANOIST, Box 384, Harrisonville, Mo.

AT LIBERTY: First-Class Scenic Artist

First time in eight years; Stock preferred; will play bits if necessary; can furnish best references. Address T. F. BRAY, 275 E. State St., Columbus, Ohio.

AT LIBERTY: BALLOONIST

Will join Carnival for winter. Have SELF HOLDER, don't have to have public to hold balloon while I fill. Address CAPT. COLEMAN Jackson, Miss., State Fair, Nov. 3; Meridian, Miss., till Nov. 13, care Johnny J. Jones Shows.

AT LIBERTY ALTO AND VIOLIN

Clean, responsible shows only. Must have ticket. Write or wire. CLAUDE LAM-BORN, Yates Center, Kans.

AT LIBERTY Good, Strong Cornet Player

Can lead band, if necessary. Can join on wire. G. L. HOFFMAN, Gen. Del., Bolivar, Mo.

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Work dramatic and vaudeville parts and specialties. Terms reasonable. Write quick. Will sell cheap, drums and band uniforms. MRS. SUSIE HOMAS, Show Car, Hubbard, Texas.

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Address BARITONE, care of The Billboard Office, Cincinnati, Ohio.

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With sufficient capital, to handle a wagon show proposition, season 1911. Reliable party only. Address PARTNER-MANAGER, care Billboard, Cincinnati, Ohio.

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The only porcupine farm and zoo of its kind in the world, would consider locating along your line. Our wants are mutual. Investigate, LIN WOOD FLINT, care Porcupine Farm, North Waterford, Maine.

NEW "GEM" OPERA HOUSE Eldorado Springs, Mo.

Cap. 350. Wants good Rep. Comedy and Musical Companies. Good show town. Pop. 3,000. A. M. HENBY, Manager.

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Streetmen and Fair Workers Latest invention out: seven articles, all combined in one; it's greatest money making proposition on the market. Streetmen averaging \$100 a week; 50 cent seller; by gross, \$29; sample, 50 cents, mail by money order. Benno Ermreuther, 218 Sanford St., Brooklyn, N. Y.

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With one hundred head of stock. As a whole or any part. Property can be delivered at Pulaski, Tenn., Nov. 12th, or Cincinnati, Ohio, Nov. 14th or 15th. Call or address J. AUGUSTUS JONES, Haylin Hotel, Cincinnati, O. Route—Anniston, Ala., Nov. 5; Gadsden, Oneonta, Cullman, Hartselle, Athens, Pulaski, Tenn.

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