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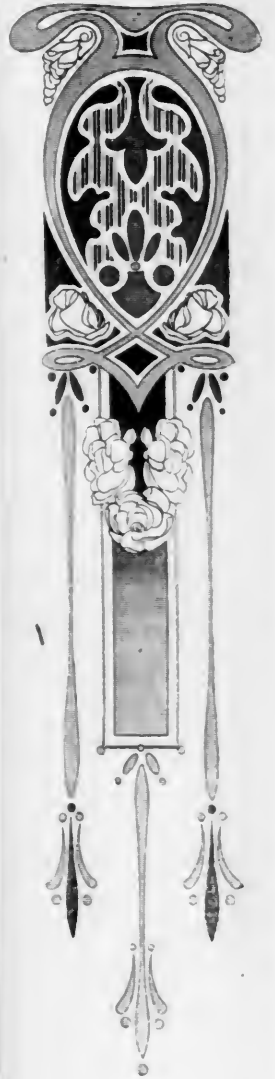
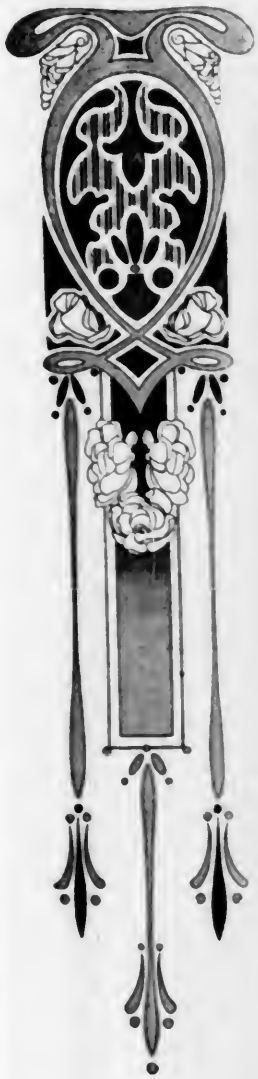
America's Leading Theatrical Weekly

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Volume XIX. No. 49.

CINCINNATI—NEW YORK—CHICAGO

December 7, 1907.



DAVID WARFIELD,

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CINCINNATI, NEW-YORK, CHICAGO, SAN-FRANCISCO, LONDON.

The Billboard

AMERICA'S LEADING AMUSEMENT WEEKLY

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Volume XIX. No. 49.

CINCINNATI—NEW YORK—CHICAGO.

December 7, 1907.

OBSERVATIONS OF THE STROLLER On Theatrical Life and Environment STORIES AND ANECDOTES

J. D. Barton & Co.'s new and novel drama of the West, Through Death Valley, has been nick-named the

"Snake Opera," as it is the first of the sensational Snake's melodramas to use live rattlesnakes on the stage, to produce a new thrill for the public. G. E. Robinson, the business manager, claims that it is the "cap-sheaf" of all thrillers.

Mr. Robinson tells the following story of a rattlesnake's "gratitude":

Several years ago, while living in Arizona, J. D. Barton discovered a big rattlesnake pinned down between two rails of a fence, and on liberating it, was surprised that it did not show fight, but instead, looked at him in a way as much as to say "thank you." On arriving home, he found that the snake had followed him, but thought it was only a strange coincidence, and thought no more about it, but went into the house, and later into the kitchen, where he found the snake coiled up under the stove. It appeared so innocent that he decided to try and tame it, and to his surprise, it made no objection to his advances, but became very friendly—so much so that in a few days it would feed out of his hand and romp and play around him like a pet dog. Every night it would follow him to his room and coil up under the bed, remaining there until morning, when it would wake him by gently tapping on the foot. But one night he was awakened by the snake tapping on his foot, and on looking around to see what the trouble was, he saw a big Mexican coming in the window with a huge knife in his hand. Quickly reaching under the pillow for his gun, he discovered to his horror that it was not there, and thought that his day had come, when something happened to make him sit up and take notice. It was the snake that had saved his life by gliding noiselessly out from under the bed, and springing into the air, striking the knife out of the Mexican's hand, coiling itself around his neck and choking him until he was helpless, at the same time putting its tail out of the window and rattling for the police.

If that was not gratitude, Robinson says he does not know the meaning of the word. From that day to this, Mr. Barton has been trying to find some way in which he could show his gratitude to the entire rattlesnake family, and, has succeeded by producing a show in which one is killed at each and every performance.

When Nat C. Goodwin, one of the subtlest comedians the American stage has produced, was gathering

laurel leaves in his famous characterization of The Gilded Fool, he

chanced to take the same sleeper one night with a manager whose ponderosity is every ounce good nature. The man was bound for Defiance, Ohio. After a quiet game between the two and a drummer for a sporting goods house, all turned in for a good night's sleep. The manager cautioning the porter to call him at least three-quarters of an hour before Defiance, the schedule time being 4:12.

Along toward one in the morning, Goodwin bribed the porter and conductor into silence, assumed his best niggerish, threw aside the curtain at No. 7, and tapped the manager on the shoulder.



FRANK WINCH,

The popular and able representative of Rowland & Clifford, Chicago.

"Quahtah ahtah three, sah;" he whispered, and tip-toed back to his berth to await developments.

A yawn that commenced at high C and arpeggiated down to low Z issued from No. 7, and Goodwin chuckled.

After a quarter of an hour of labored puffing, interpolated with a prodigality of damns heaped on trousers, socks and shirt, the manager emerged and waddled into the lavatory.

Just then the train slowed up, voices outside bawled orders, and the express came to a stop.

As Goodwin poked his head out of his berth, he caught a kinetoscopic view of his friend running up the aisle with a comb in one hand and a towel in the other. The manager plunged into his berth, put on his coat, grabbed his umbrella, snapped shut his grip, and fairly flew to the door.

He looked outside, but all was pitch dark.

The porter, aroused by the noise, came out, rubbing the sleep from his eyes.

"Why the devil don't you open this vestibule?" yelled the manager, puffing like a porpoise.

"Wha' for, sah?"

"What for? What for? Isn't this Defiance?"

"Dis am a watah tank, sah! Sebenty-foh miles to Defiance, sah!"

The manager jerked out his watch. It was exactly 2:30. His face screwed itself into a wrathful knot as he clutched the porter by the collar.

"Who in all inferno called me?" he hissed.

The porter turned "pale" and stutered:

"Boss, ah—ah—ah suttinly wou'n't hab 'lowed dis, but he d-d-done tole me yo' was good nachawed, and—"

The manager was next. He smiled and stole down the aisle, and found Goodwin trying to get a whole pillow into his mouth.

"Nat, I've got an hour and forty minutes before Defiance. Get up and have a smoke and you're square on the books; refuse and—"

Goodwin got up.

W. S. Hart, star of The Virginian, is thoroughly familiar with the West, having spent many years of his life there. He was born

Custer in Newburgh, N. Y., Massacre in a but his family moved New Light. to South Dakota, near the Montana line,

when he was but a few months old. From then until he was fifteen he lived the free, wild life peculiar to that country. He retained a great liking for it, and consequently, is at home in the role which he plays in The Virginian.

He was six years old when the Custer massacre occurred, and the settlement in which he lived, although nine hundred miles east of the scene of the massacre, was the nearest white village, and received the first news. In speaking of the massacre one day last week Mr. Hart said:—"I am intimately acquainted with a D. F. Barry in West Superior, Mich., and he has a series of letters from Colonel B. F. Benteen who was in the famous engagement. When these letters are produced, as they will be sometime, they will put the Custer affair in an entirely new light. Although most people think that a whole day was consumed in wiping out Custer's division, I remember distinctly that it only required thirty minutes for the Indians to accomplish their terrible work. I also recall seeing Major Reno and Colonel Benteen, who commanded the two other divisions which attacked the Indians in the same locality at the same time.

Miss Blanche Ring one of the principals in the new musical review, The Gay White Way, tells an amusing incident that occurred

while she was starring in Vivian's Papa, in the west. It was Miss Ring's custom, on arriving at a

one-night stand, to go to the theatre and personally supervise the orchestra rehearsals. During one of these she took exception to the way the cornet player was embellishing his score with coloratura work. She suggested a change, and was met with the reply: "My good woman, I am playing this as it was whistled to me. I do not play by note, and our leader whistles how he wants me to play."

New York Office
The Billboard

GREATER NEW YORK NEWS

BY
Our New York Correspondent.

Suite D, Holland Bldg.,
1440 Broadway

THE present financial panic—mysterious in its origin, mysterious in its continuance and mysterious in the uncertainty of its duration—offers many strange phases worthy of the cogitation of the philosophic casual observer. One of the strange things about the panic is that it has apparently not yet been felt on Broadway. "The Gay White Way" is crowded as usual from early morning until the "wee sma's" hours. Afternoon and evening are gay, glad, laughing throng of beautiful women and handsome men, dressed in the height of fashion, surges back and forth and the happy cadences of the laughing, care-free voices are ever upon the air. The Broadway theatres all along the line are doing a tremendous business. Houses are sold out far in advance. This demonstrates one of two things, either that there is plenty of money in circulation, or that theatre-going has come to be regarded as one of the actual necessities of life, along with the bread and butter. Managers, actors and all concerned in amusements in a financial way had the greatest possible reason on last Thanksgiving day to "rejoice and be exceedingly glad." The public as well had occasion to rejoice over the excellent productions presented this season thus far, which have included The Merry Widow, The Round Up, My Wife, The Thief, The Man of the Hour (now in its second year's run), and a host of other interesting shows.

THE NEW YORK HIPPODROME.

On Saturday, Nov. 23d the farewell performances of Pioneer Days and Neptune's Daughter, the two productions which have been doing a big business at the New York Hippodrome for the past year, were given, and the largest theatre in the world was then closed Sunday, Monday and Tuesday for special dress rehearsals of the new spectacles entitled The Auto Race and The Four Seasons, which opened for a long run last Wednesday night, Nov. 27. In preparing for their second annual production at the world's greatest playhouse Messrs. Shubert and Anderson have endeavored in every way to surpass all their previous records.

The central idea of The Auto Race is based upon a mechanical novelty, the most sensational ever produced on the stage. Three great racing automobiles come head-on toward the audience at a speed of sixty miles an hour, and are brought to a stop within two feet of the curtain line. This effect can only be produced on the mammoth stage of the Hippodrome, for no other stage in the world offers the space necessary to permit these machines to attain their full momentum. The stage of the Hippodrome is 120 feet deep, and these three machines come at full speed, directly toward the audience, with three pairs of headlights flashing their brilliant rays across the darkened stage. The mechanical arrangement stops the machines automatically, just when it seems certain they will rush over the footlights and crash down over the affrighted spectators. It is a wonderful achievement, thrilling in the extreme, and makes all previous automobile stage effects look like toys.

The Auto Race is a great musical extravaganza and spectacle in three acts, arranged and staged by Edward P. Temple, with music and lyrics by Mannel Klein, and scenery by Arthur Voegtlin. The first act shows a beautiful vista of a part of Long Island, with a hotel and roadhouse on one side of the stage and the judges' stand for the starting of a great automobile race on the other side. In the distance the hills of Long Island fade away into a beautiful country view. Automobile enthusiasts, country folk, peddlers, flower girls and others have assembled for the start of the great amateur auto race for a gold cup given by Mrs. Gay Spanker, called by her friends "Lady Gay." The sight-seeing car with the crowd of visitors arrives, accompanied by many automobiles containing enthusiastic devotees of the sport. Lady Gay herself comes with her husband, "Dickie" Spanker, her father, Mr. Worthington, and her cousins, Miss Virginia Carter and Mr. Arthur FitzWilkins, fiancé of Virginia. Mounted police, under command of Sergeant Ruggles, clear the space for the starting of the machines.

All is in readiness for the big race, when it is learned that one of the amateur drivers, for racing machine No. 3, has failed to appear. A substitute must be found, and the people present suggest that Tony, the head waiter of the hotel, would be a good substitute. Tony is none other than Marceline, the Hippodrome's famous clown. Tony refuses to run the machine, as he knows nothing whatever of automobiles, but in spite of his protests he is placed in the machine, and when the proper time comes the three great racing machines are sent forward on their hazardous journey at the rate of sixty miles an hour. Meanwhile, the visitors and others watch them disappear in the distance, and eagerly wait for their return. During the interval of the progress of the race, a body of fat policemen, under command of Sergeant O'Rafferty, arrive, and like most policemen, discover they reach the scene too late to be of any use. This is followed by the arrival of a company of infantry from a neighboring army post. To satisfy the assembled people they go through a skillful drill, and at their departure the racing machines are seen returning over the hills. The finish of the great race takes place in twilight, and Tony, the head waiter, the man who knew nothing whatever about automobiles, is seen to be the winner.

The second act represents the grounds of Mrs. Gay Spanker's country home on Long Island. In honor of "The Auto Race" Lady Gay gives a costume garden party. This scene is a beautiful panorama of a country estate. In the foreground is a great daisy field, taking up almost the entire stage. At the proper time the audience learns that these daisies are formed of living beautiful girls, some of them black-eyed Susans, with golden petals, and others the beautiful yellow and white daisies. This scene

alone is one of the most beautiful pictures ever shown in the Hippodrome. "Lady Gay" and her friends return from "The Auto Race" and spread the news that Tony, the waiter, has won the race and the gold cup. This occasions much surprise and merriment among the guests, and Tony gravely endeavors to maintain the dignity of his position. The prize cup is produced, and "Lady Gay" is about to present it to Tony, when Mr. Worthington, father of "Lady Gay," stops the proceedings to emphasize his objections to automobiles and modern ideas in general. The presentation is postponed and the cup is placed in the care of Sergeant O'Rafferty of the patrol and Sergeant Ruggles of the mounted police.

fastened to his person. Here occurs the great spectacle of The Four Seasons, a wonderful transformation scene with a ballet of 500 people, in which all previous ballets at the Hippodrome are outdone. The first tableau shows "Spring," and then before the eyes of the audience the scene changes into glorious "Summer." Once more there is a change, and then the rich and beautifully colored tints of "Autumn" are presented. Again there is a change, and this time "Winter" in all its majestic beauty is typified upon the stage, with the great tank of the Hippodrome apparently frozen over, with snow and ice on every hand, the whole concluding with a winter ice carnival of unequalled beauty and splendor.

ELEANOR FALKE.



It has been announced that Miss Eleanor Falke, the clever comedienne, now playing in vaudeville, will star in a comic opera, being written especially for her. Miss Falke has been featured in a number of productions, but scored her greatest success as Lady Hollywood, dashing widow and woman of the world, in the famous Florodora. The next season she appeared at the Casino, New York City, with Thomas G. Sealrook, playing the role of Mrs. Pineapple in The Chinese Honeycomb, where she established herself a favorite with the New York theatergoers. Since Miss Falke's debut in vaudeville, she has won recognition all over the country, and in a production should be eminently successful, as she has a dash and style all of her own, and a voice of wide range and excellent quality.

This point being settled, "Lady Gay" announces that she has arranged for a novelty circus of imported European acts of the kind indelibly associated with the Hippodrome. A number of clowns make their appearance in an unexpected manner, and a circus is unexpectedly created upon the beautiful green lawn. The circus acts which then follow are some of the best that can be imported from Europe, and have been procured at great expense by Messrs. Shubert and Anderson. At the conclusion of the circus there is a grand ensemble number, entitled Starlight Maid, which is one of the most effective songs ever rendered in the Hippodrome. At the conclusion of this song preparations are made to present the gold cup to Tony, when the two police sergeants into whose care the cup has been given discover that the priceless trophy has been mysteriously stolen. They are ordered by "Dickie" Spanker to start at once in search of the treasure, and this they do, in company with Tony, who takes command of the expedition.

The third act presents a secluded part of the estate of "Lady Gay" on the edge of a lake. In this the great water tank of the Hippodrome is utilized once more in an unusual manner. "Lady Gay" and her friends have assembled to conclude the pleasures of the day, when Tony returns with the lost cup, which, to prevent its being stolen again, he has securely

The Hippodrome was filled by an immense audience on the occasion of the opening last Wednesday night, November 27, and those present fairly went into raptures over the magnificent spectacular features, which are certainly among the most elaborate and startling ever presented on any stage.

AT OTHER PLAYHOUSES.

At the Hudson Theatre the week was especially interesting on account of the return of Miss Rose Stahl in The Chorus Lady. At the New Amsterdam, The Merry Widow experienced another successful week, and at the Hackett, a little further down the street, John Mason, in Augustus Thomas' The Witching Hour, was liberally patronized.

Henry Miller and Miss Margaret Anglin, now nearing the end of their prosperous run of over a year in The Great Divide, at Italy's, had another successful week.

Big audiences were the rule at the Astor, where the production is Tom Jones, and at the Empire, where John Drew is still playing in My Wife.

Other attractions now having a successful run in New York are Madam Nazimova in A Doll's House, at the Bijou; Miss Marie Dora, in The Morals of Marcus, at the Criterion; The Man of the Hour, at the Savoy; The Round Up, at the Broadway; Hipp, Hipp, Hooray, and the bur-

lesque on The Thief, at Joe Weber's Music Hall; The Lion and the Mouse, at the Academy of Music; Miss May Robson, in The Rejuvenation of Aunt Mary, at the Garden.

Among the changes of bill for last week were: Al H. Wilson, in Metz in the Alps, at the Metropolitan; Arnold Daly in The Flag Station, and Madam Hanako, in Joshu-wara, at the Brooklyn Lyceum; Sam Bernard, in The Rich Man, the Gentleman, at the Grand; Hia Terrible Secret, or, The Mau Monkey, at the American; Shal-owed by Three, at the Fourteenth Street Theatre; James O'Neill in repertoire, at the West End; Jugosl, at the German Theatre; The Gambler of the West, at the New Star; the High Jinks Hurlesquers, at the Dewey; the Jolly Grass Widows, at the Gotham; the Parliament Widows, at Hurlig & Seamon's; Edna the Pretty Typewriter, at the Thalia, and Bryant's Extravaganza Company, at the Murray Hill.

AT THE MANHATTAN.

Last week was notable at the Manhattan Opera House, for the first production in the United States of Massenet's Thais, and for the first appearance of Miss Mary Garden. The singing of Miss Garden has been long heralded, and there was the liveliest curiosity on the part of the public to see her. She was to appear the preceding Friday, but a sudden and severe cold prevented. It was announced that she had entirely recovered, but there was still an appearance of vocal disturbance, and it would not be fair, of course, to pass judgment on her voice until later, when her physical condition is perfect.

Thais is one of the many operas composed by Jules Massenet. He produces on an average, one opera every year, and sometimes two. Thais was first produced in Paris in 1894, and since then Miss Garden has found it a congenial means for the display of her own talent in the French capital.

Were space not limited, it would be interesting to tell the ancient story—the struggle between Christianity and paganism, upon which the opera is founded.

The local musical critics agreed that Miss Garden's singing was a disappointment. She had been heralded as possessing superior beauty and richness of voice, and purity of vocal style, but it is said that her voice possessed an achi quality and lacked freshness and charm; the higher tones being unsteady and strident. When she sang in mezzo forte it was flexible and expressive, but all agreed that as a dramatic artist she was equal to the occasion, possessing beauty of face, suppleness of figure, being swift, lithe and graceful upon the stage. In facial expression she possessed all the qualifications of the true actress, being able to feel and make her audience feel the various degrees of emotions through which she passes. In fact, she revealed herself as a dramatic artist of genuine talent, and it is believed that when her vocal disorder entirely disappears, the real quality of her voice will be shown, and that all praise of her powers, which has preceded her coming will be fully justified.

The other singers were equal to the occasion, and the chorus support was excellent.

Mr. Campanini, as usual, conducted with grace and enthusiasm. The scenery and costume equipment was all that could be desired. Miss Garden received a generous welcome, including many floral tokens.

The entire cast was as follows:

- Thais.....Miss Mary Garden
- Urolog.....Mlle. Trentin
- Myrtala.....Mlle. Glaciosa
- Althe.....Mlle. Glaciosa
- Athanael.....M. Renard
- Nicias.....M. Dulmore
- Palmon.....M. Mungos
- A Servant.....M. Roschiglian

MR. CHAUNCEY OLCOTT'S RETURN

At the Liberty theatre last Monday night, November 25, Mr. Chauncey Olcott appeared in a new romantic Irish drama by Mr. Theodore Burt Sayre, entitled, O'Neill of Berry. The play is a delightful vehicle for Mr. Olcott's talents as an actor. Both performance and performers gave the best of satisfaction, and were rewarded by the kind and enthusiastic applause of the audience. Mr. Olcott, especially, received much praise for his excellent acting. The action of the drama was illuminated by delightful music and song. Miss Rose Curry, who was Mr. Olcott's leading support, acted well the role of the heroine, Kate Fitzroy, and received her share of the honors of the evening. She is a pretty and attractive woman. The rest of the cast were equal to the work demanded of them, and all in all, the production was entirely satisfactory. The entire cast was as follows:

- Bryan O'Neill.....Chauncey Olcott
- Mr. Graham Croft.....Leonard Shepherd
- Major Duncannon.....George A. Lowrey
- Lawrence Desmond.....Edwin Carrow
- Hugh Farrell.....Arthur Jarrett
- Dr. McVane.....Haniel Jarrett
- John Dunne.....John Dunne
- Ned Heardon.....Ned Heardon
- Quincy C. Ross, Jr.....Quincy C. Ross, Jr.
- Sergeant.....Charles Howard
- Jerome Hayes.....Jerome Hayes
- Anna Wilks.....Anna Wilks
- Harry Newton.....Harry Newton
- George Brennan.....George Brennan
- William Jones.....William Jones
- Rose Curry.....Rose Curry
- Mildred Beverly.....Mildred Beverly
- Magie Fielding.....Magie Fielding
- Alice Farrell.....Alice Farrell

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(Continued on page 84.)

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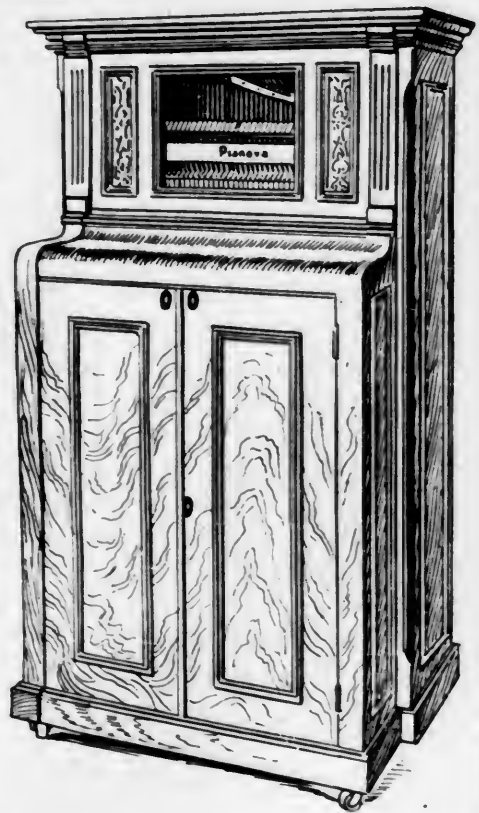
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THE PIANOVA COMPANY, 117-125 Cypress Ave., NEW YORK.

Chicago Office
The Billboard

CHICAGO AMUSEMENTS

BY

Our Chicago Correspondent.

Suite 907-909 Schiller Building
103-109 Randolph Street

THANKSGIVING week at the Chicago theatres, was a truly delightful one. Large and enthusiastic audiences was the rule all week. The "hard times" didn't appear to effect the houses in the least; in fact, one could not have told from a theatrical standpoint that anything was wrong. All of the houses did a splendid business.

An odd and very much appreciated feature of the past week was the three performances given at McVicker's of Forty-Five Minutes From Broadway, the first performance being given at eleven o'clock in the morning, the second at two thirty in the afternoon, and the third and last at eight fifteen in the evening. A crowded house marked each performance.

This week ushered in four new plays as follows: The Merry Widow, at the Colonial; E. M. Holland in The House of A Thousand Candles, at the Garrick; Geo. Sidney in Buzzy Izzy the Mazuma Man, at the Great Northern; and Kellar and Thurston in magic, at McVicker's.

The hold-overs were Bertha Kalleh, at the Grand; A Knight for A Day, at the Whitney; The Girl Question, at the LaSalle, and The Man From Now, with Wm. Hodge, at the Studebaker.

Colonial.—The Merry Widow is the work of a young Vienna composer, Franz Lehár, hitherto unknown to the musical comedy world. To say that he ranks with the best in this particular field, is putting it mild. The Merry Widow runs for 700 performances in Vienna and for 200 times in far-off Copenhagen. The scene of the opera is laid in Paris, but the leading characters are natives of a fabled country called Marsovia, closely resembling Hungary in its costumes and some of its music. The king of that country has sent his nephew Danilo, to Paris, because he did not want him to marry Sonia, the beautiful daughter of a poor farmer.

In Paris the Prince became attache of the Marsovian embassy, while Sonia married a very wealthy banker. This banker died soon, leaving her \$20,000,000, with which she promptly betakes herself to Paris, where men propose to her in droves. She soon comes across the Prince, who, to forget his love for her, had plunged into a life of dissipation.

When he tries to renew his courtship, she tells him he is after her money, like all the other men. She forbids him to even say to her, "I love you" and his subsequent efforts to keep that promise, and her efforts to make him break it, lead to scenes of comedy and sentiment which are admirably and touchingly commingled. He finally does speak the forbidden words but not until she had feigned the loss of her fortune, and he is, of course, promptly accepted. The company presenting The Merry Widow is a well balanced one, and the play has made a big hit with Chicagoans.

Garrick.—The House of A Thousand Candles is a dramatization of Meredith Nicholson's famous novel of that name. Mr. E. M. Holland, the star of this play, appeared perfectly at home in his part, and the remaining players were especially selected by Mr. Hackett for their respective parts.

McVicker's.—As this is reported to be Kellar's last appearance on the stage, it was only natural that all his admirers should pay their respects to this wizard of magic. This season he introduces to the people, Howard Thurston, his successor, and it is very evident to all, that he made a wise selection in doing so.

Grand.—Bertha Kalleh in Marta of the Lowlands, is repeating the success she made last week. Mme. Kalleh has splendid opportunities in this play to display that dramatic strength peculiarly suited to her art. The play is laid in Catalonia, the Pyrenees of Spain, and depicts peasant life in that beautiful and inviting country. Mme. Kalleh has a splendid company supporting her.

New features have been added to The Girl Question, at the La Salle by Ned Wayburn, and these necessitated cutting out considerable dialogue. New songs and other specialties have been introduced and everything has been done to brighten the piece for the coming holidays.

The change of stars in A Knight For A Day, at the Whitney, works very well. Eddie Redway and May Vokes fill the shoes of John Stevin and Mabel Hill very creditably, and the latter in turn are making a big hit with the road company.

Victor Moore, the Kid Burns, in The Talk of New York, has the following to say about his farewell week in Chicago:

"Say, come over here till I give you a tell. What's the big secret? I'm going to depart from this village soon. Oh, yes, the boss slipped me the 'ten-word gag' and I camp' in a couple of weeks. But say, I'm not raving about the get-away. Got a lot of pals here, you know, but the 'large smoke' that drops out my chatter has signed me for a canter in New York, and I weigh out of the Colonial paddock, Nov. 30."

"But say, pal, it will be good to get back to Forty-Second street and that foolish bunch that's always sneaking its wings around the white lights of Longacre square, and then you know that it's only forty-five minutes from Broadway to New Rochelle, and I'm just daffy to go down there and see how Mary's getting along. Gee, she's a nice girl."

"I was telling Jerry about Mary the other day, but she didn't seem to quite 'make me'—said her father had told her that Mary was the talk of New York a couple of years ago, and wanted me to put her 'hep' to what it was all about, but say, Kid, I couldn't tell Jerry, 'I've had a great time since I've been in Chicago, but there's one thing I am sorry for, and that is that the boss didn't let me stay here

long enough to see the buzz-wagon show at the Coliseum next month."

It has just been learned that the Shubert Brothers have signed a contract with Pixley and Luders for the production of a new musical comedy. While the title of the piece has not been definitely selected, the book and music have been written. The contract requires the production to be made before May 1, 1908. It is understood that Marguerite Clarke will make her first appearance as a star in this piece. Daly's Theatre, New York, has been mentioned as a possible place for the premiere, but Mr. Pixley, who is passing through the

danced her way to fame quickly. Papina shared with Miss Fuller, the distinction of having received the highest salary ever paid a dancer in the history of the stage. It was said to be \$1,000 a week. Her last appearance in Chicago was at the Majestic Theatre, last spring.

Denis O'Sullivan, a noted Irish singer, arrived on the Mauritania last week. Mr. O'Sullivan will open his season in Chicago in a romantic musical play, Peggy Macree, on Jan. 5. Miss Elizabeth Schober, manager of the College Theatre, has taken a three year lease of the playhouse from St. Vincent's College, and

From present indications, the play is destined for a long run at the Illinois.

Following The House of A Thousand Candles, at the Garrick, will come Henry Miller and Margaret Anglin in The Great Divide, one of the greatest successes the stage has ever known. The engagement is for three weeks and begins Dec. 16. Seats are on sale now.

Chicago theatregoers will soon have the opportunity of noting the close resemblance between Mrs. Patrick Campbell and her daughter, Stella, as they come to the Garrick Theatre, early in the new year. Miss Campbell is said to be almost a duplicate of her mother, and she was recently presented at the Court of King Edward and Queen Alexandra, where her beauty and grace excited much admiration.

Gaston and Green, in bits of musical comedy, were a big feature of the bill at the Olympic the past week. Mr. Gaston is the author-composer of the wailing classic, Gee But This is a Lonesome Town, and several other songs which he uses in his act. His song, Miss Ginger from Jamaica, which is being sung, Miss Ginger Grace LaRue, in The Follies of 1907, is making quite a hit. His eccentric dancing is very pleasing. Miss Green uses several songs to good advantage during the act.

Among The Billboard callers the past week, was Miss Young, of the Three Youngs, who report a successful season all along the circuit. Hobbie and Edna made hits in their own natural way.

James McDonald, formerly of the A. G. Field's Minstrels, has formed a quartet to be known as the Morrison Four.

Plans and constructions are now under way at the Cream City Park to make it one of the most beautiful and comfortable in the country. The management is now contracting for concessions for the season of 1908.

The Chicago Film Exchange has opened a branch in Omaha, Nebr., with Gustave Holmberg in charge. They will carry a complete stock of films and machines and be in a position to give the film renters the same service that made the parent office at Chicago famous. The address will be announced in due time in these pages.

The Chicago Film Exchange has arranged for the opening of a chain of branches throughout the South, East and West. The Omaha branch being the first opened.

A "pollicewoman" will be installed in the Colonial Theatre by Chief of Police, Shippy. She will wear a uniform and have the same authority as the male members of the force. The innovation is due to a request made by Geo. W. Lederer, manager of the Theatre. Mr. Lederer says he wants the new officer to look after the women patrons of the house. They resent interference by a man police officer, says the manager, and are often put to much inconvenience in the purchase of their tickets and other matters.

The management of the Whitney Opera House, is negotiating for the appearance at that theatre of Miss Mabel Harrison and Mr. Joseph E. Howard in their new musical play The Flower of the Ranch which has been successful this season in attracting large audiences in the cities of this neighborhood and pleasing them.

Miss Eleanor Robson, will begin a four week engagement at the Grand Opera House on Monday evening, Dec. 9th appearing in "Salome Jane."

The departure from the Studebaker of Mr. Hodge and The Man From Home is scheduled for December 22. On this date Messrs. Koll and Hill, German dialect comedians well known on the Pacific Slope will appear in the first performance of a musical comedy, called "Lonesome Town," by Mr. Judson C. Brule. Miss Maud Lambert is to be in the company.

Mr. Jack Blair was a caller at The Billboard office, having closed a successful six weeks through the Northwest.

DAYTON'S NEW HOUSE.

The motion picture game has taken a tremendous jump in Dayton, O., since the advent of Harry Davis' Bijou Dream, which is playing to capacity business every night. The Bijou Dream is about the daintiest five-cent theatre in the country, contains three hundred of the finest plush opera chairs, the interior is beautifully decorated and the walls are all covered with beautiful hand paintings. Mr. J. E. Aronson, who is superintending the house for Mr. Davis, easily demonstrates that he is into his job as a manager by the superior way in which the Bijou Dream is conducted.

This beautiful little show house has become one of the city's most popular institutions, and it is indeed with pride that Daytonians take out-of-town visitors to the Bijou and let them compare it with other show houses they have seen. The mechanical effects given and the popular music at all times to be heard show off the pictures which are always the very best and newest, to a very great advantage.

GROWTH OF THE WHITE RATS.

The membership of the White Rats has been rapidly increasing. During the past two weeks there have been over two hundred applications. Its growth has been greatly increased by the stand it has taken as an arbitrator in differences between managers and performers. Mr. Midge, the president of the association, is receiving many letters asking for literature and descriptive matter.

The organization has recently settled a number of arguments in an amicable manner. The library of the White Rats is also assuming generous proportions. The committee is now buying books for it.

MR. & MRS. HAROLD KELLEY.



This talented couple are now playing return dates over the Sullivan-Considine Circuit, presenting their forceful comedy, The Thoroughbred.

city on his way to California, is anxious that the production should be made at the Garrick Theatre, this city. It seems peculiarly appropriate that this should be done, for Marguerite Clarke made her first appearance on the Garrick stage in The Burgomaster, and Pixley and Luders have scored some of their biggest successes in this city.

The proposition that the piece shall be done here late in April after the engagement of Frances Starr in The Rose of the Rancho, and shall run through the summer, is now under consideration. The locale of the new piece is Alsace-Lorraine, and half the characters are French, while the other half are German.

The theatrical people of Chicago received a bad blow when news of the death of Papina, the Fire Dancer, was received here. Her real name was Mrs. William Halpin, and was one of the greatest and most famous dancers of the modern stage, originator of the dazzling "dance of mirrors," and at the time of her death, was the highest priced vaudeville artist of the kind in the world. Papina was an American girl. She made her first appearance on the stage in Chicago, Colonel Hopkins "discovered" her out at the old People's Theatre, on State street, which is now the Folly. She

will inaugurate Sunday performances. The St. Vincent officials, who built the theatre, found that under their direction, it was not a financial success. They reserve the right to censor the plays. The new arrangement goes into effect Dec. 1. A number of changes will be made in the personnel of the stock company.

The Irish Temple players are making a big hit this week in Christopher, Jr., which John Drew and Maude Adams played so successfully not long ago, when other plays in their repertoire had failed. The story is a very delightful piece of comedy, and the presentation as put on by the Irish Players, was very creditable indeed. Miss Kohn, Miss Ringham, Miss Arnold, Mr. Lowe, Mr. Corbett and Mr. Haas, were well up in their parts. Next week, will be presented The Shudantle, first played in this country by Lena Ashwell.

At the Illinois Theatre, The Follies of 1907 still continues to get the money. Crowded houses are daily occurrences. The play is full of comedy and satire, and the musical end of the piece is very cleverly handled. Bickel and Watson, of Me, Him and I fame, are the leading comedians, while the balance of the performance is well taken care of by Miss Nora Hayes, Miss Grace LaRue and Miss, Darle,

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MELBOURNE, AUSTRALIA.

This is the Great Annual Racing Carnival week, when the leading racing event of the year, the Melbourne Cup, is decided, and all managers put their best foot forward to cater for the visitors.

J. C. Williamson's Comic Opera Company, after a lengthened run of The Dairymaids, revived Dorothy for one week, and October 25 The Girls of Gottenberg was produced for the first time in Australia with George Laurie, Florence Young, Fanny Danko, Reginald Roberts, and a new baritone, D. H. O'Connor in the leading parts.

Bland Holt finishes his tenure of the Theatre Royal November 1, and with it The Great Rescue, a localized American drama, in which the leading sensational feature is a realistic race between a train and a motor car. The Bland Holt Dramatic Co., disbanded after a continued run in Australia of fourteen years, to be reorganized in six months time.

On November 2, Messrs. Meynell and Gunn will inaugurate their tenancy of Theatre Royal, their opening production being The Midnight Wedding with Harcourt Beatty, Madge McIntosh and Gaston Mervale in the cast.

Princess Theatre.—The Julia Knight Dramatic Company, under the management of J. C. Williamson, finished their season October 24, and the theatre will be closed till November 2, when Musgrove's German Opera Company comes in for three weeks, which will finish the engagement, and the principals will return to the Continent.

Opera House.—Manager Harry Rickards (who has not yet returned from Europe), still furnishes fresh novelties at frequent intervals, the latest arrivals being Price and Prevost, an exceedingly clever acrobatic duo, whose success is undoubted, and since their advent, business has gone up by leaps and bounds. The Juggling Geraldos, The Whitties, Le Blanch, La Sipple, Tom Dawson and George Dean are on the bill, and Ray Calden, rag-time sketch performers made their initial bow to a Melbourne audience October 26.

Jas. Brennan, of Sydney Amphitheatre fame, has extended his field of operations to this city by taking over the Gaiety Theatre. It will continue as a popular-price house, and will rely on Australian talent, and be devoted exclusively to vaudeville. The opening program included Kison and Kearns, Virle Keeling, Giddle Collins, Carlton and Sutton, Coleman Girls, Crayden and Barton, Olga Pennington and Raleigh and May.

Hijou Theatre. The Holloway Dramatic Co. is presenting a weekly change of melodrama, but the business has been light, although the plays are admirably mounted and acted. The place, since rebuilding, is one of the prettiest theatres in Australia, but appears to be unpopular, and has yet to score a success. Clarence Brune made a failure, then Czerny, an illusionist, and now Holloway Company, have done the same. Consequently, managers are shy in regard to this temple of amusement.

Seasons of the Barn Band gave eight farewell performances (four afternoon and evening), on the Melbourne Cricket Ground, with most satisfactory results. Audiences of from twenty to thirty thousand persons attended nightly, and the receipts exceeded £2200. The success of this band in Melbourne has been phenomenal.

The Hippodrome.—Drama under canvas still holds sway, but the civil authorities have refused to renew permit to allow canvas to remain within city limits, and have therefore, given Manager Cole notice to pull down and quit, or erect a permanent structure on the lot.

Princes Court reopened October 26. All the old attractions are retained, and an open-air roller skating rink has been added. At the St. Kilda Beach, the Figure Eight Railway is proving as popular as ever, and the additional attraction of an open-air roller skating surface has been established.

Dreamland is in difficulties and this magnificently situated place looks desolate and neglected. Manager Salambo having taken management of Anderson's Wonderland, October 28. JAMES A. MILLER.

KNIGHT FOR A DAY COMPANY TO CLOSE DECEMBER 3.

B. C. Whitney's A Knight For a Day Company, headed by John Slavin and Mabel Hite, played at New Castle, Ind., November 19 to S. K. O. business. The merry faces of the large company hid many sad hearts, due to a notice that had been posted on the dressing-room doors of the Alcazar Theatre shortly before the curtain rose for the first act. The notice was to the effect that the company would close the season on December 3 in Illinois. The notice was posted on receipt of a telegram from the general manager at Detroit, who has cancelled all dates after December 3.

The company has made good in all particulars, and has played to good houses ever since leaving Chicago. The business in various places has been phenomenal, and the show would not close were it not for the conditions existing as they do in the financial world. A Knight For a Day contains every element that goes to make up a first-class musical comedy. The music is tuneful, the faces are pretty, the costumes are bright, the scenic and electrical effects elaborate and the comedy is a rich vein of popular foolishness, made so by John Slavin and Mabel Hite.

The personnel of the company is as follows: Gertrude Phelps, Louise Osborne, Russell Lennon, Felix Fontus, Gavin H. Harris, Caroline Lilly, John Jay, Mabel Hite, John Slavin, Chas. Mast, Bonnie Bunrea, Francesca Le Claire, Gertrude Lawrence, Phyllis Gordon, Lillian Wentworth, Marcel Lamb, Evelyn Smith, Edna Sweeney, Lillian Lorraine, Myrtle DeVan, Lillian Piper, Claire Bourne, Alice Mackey, Millie Manz, Alice Sullivan, Daisy Dean, Jane Cook, Lillian Gorman, Pearl Dawson, Gene Conbrane, Hilda Leigh, Hazel Templeton, Lura Cunningham, Cecil Humphrey and Messrs. Joe Snyder, Robert Graham, George Healdy, Wendell Phillips, A. Kalplan, Peter McArthur, Earl Withrow and O. T. Phollansbee. Leo Merriman is the orchestra director.

DAVE HEILMAN'S NOTES FROM THE SOUTH.

Just before time for the curtain to rise for the performance of My Friend From Arkansas, at McComb City, Miss., Nov. 21, the stage hands went out on a strike, and for a while it looked as though there would be no performance, but by the hustling of Manager Hackett and Mr. Gilck, the manager of the company, new stage hands were engaged and the performance went on to a packed house, though the curtain did not go up until after nine o'clock. J. A. Coburn's Minstrels have been doing a big business all thought the south, where some other minstrels have not done so well. Mr. Coburn deserves all he gets, as he is a hustler and always has a good show. Billy Morris is making good with the company, this being his first time south for a number of years. Dan Holt, who is featured with the show, has many friends in each town they visit, and is always sure to make good.

No Mother to Guide Her, in which Alma Hearn is starring this season, has caught on in the south, and has been playing to good business and Miss Hearn is making many friends after an absence of several years from this part of the country.

Another popular company in the south is the Jewell Kelley Stock Company. This is Mr. Kelley's fifth season down here at the head of his own company, and he has many house records to be proud of. Mr. Kelley is a southerner and has lived down south all his life.

All theatres in New Orleans have been doing fine the past two or three weeks. The Tulane, with Maude Adams as the attraction, turned people away at each performance during the week of Nov. 11, while Mrs. Fiske had capacity business at the Shubert for two weeks.

Most attractions have been good down here this season. At Biloxi, Miss. The Clansman got \$957; Charley Grapevine, \$974; Strongheart,

\$506, and Jewell Kelley Stock Company, \$946 on the week. The above is only an example of what first-class attractions are down here this season.

ABOUT H. H. FRAZEE.

One of the foremost of Chicago's young managers is H. H. Frazee, whose career for the past few years has been marked with nothing but success. One of his latest efforts has been the promotion of a new theatre in Chicago, now under course of construction. It is located on Dearborn street near Randolph, and will be devoted to the production of musical attractions, and will be known as the Cort Theatre, named after Mr. John Cort, who, together with Mr. U. J. Herrmann, is associated with Mr. Frazee in his new undertaking. This theatre will be ready to open about Sept. 1, 1908.

Three of Mr. Frazee's musical attractions are now touring the west and doing enormous business. The Yankee Regent, starring Mr. Toby Lyons, The Royal Chef, featuring W. J. McCarthy, and The Isle of Spice, featuring Mr. John Mylie, are among the foremost of the Pacific Coast's present season's offerings. Next season Mr. Frazee will offer three new musical attractions, and Jas. J. Corbett in a new production.

SAM BERNARD JOINS THE SHUBERT FORCES.

Sam Bernard will not appear in vaudeville this season, as was generally understood. There were many conjectures as to what he would do after the expiration of his contract with Chas. Frohman Jan. 4. It is announced that he has signed a contract to star for a number of years under the management of the Shuberts.

Shortly after New Year's, Mr. Bernard will close his engagement with The Rich Mr. Hoggenheimer, and will come to New York to begin rehearsals for a new musical comedy. Messrs. Pixley and Radus have written one play for Mr. Bernard, and Mr. Reginald De Koven, the libretto for another. The Shuberts have not decided which they will produce first.

TO TOUR OLD MEXICO.

Henry W. Savage is now arranging for a limited visit to Old Mexico of his Madam Butterfly Company, to give the Puccini opera in English next January, after the New Orleans engagement. Nowhere on the American continent is the Italian composer more popular than in Mexico, where his music was first sung on this side of the ocean by the little Italian opera company that had La Boheme in its repertoire in 1887. The coming proposed Mexican visit of Madam Butterfly is in response to a special request from members of the American Club in Chihuahua, where 5,000 citizens of the United States are now living.

TORONTO'S NEW HOUSE.

The magnificent new theatre, the Gaiety, Toronto, Ont., will open the season, Dec. 9, as a burlesque house. The building is absolutely drop-dead, and cost in the neighborhood of \$140,000. The shows of the Columbia Wheel will appear at this house during the season, which will be locally managed by Thomas E. Henry, who has made good in several cities as house director. The proprietors are Gus Hill, Sam Seibner, Rudolph Hynicka and Webber & Rush.

WEBER HAS GOT LULU GLASER.

Lulu Glaser has decided to become a member of Joseph Weber's company this season. When Mr. Weber learned that Miss Glaser was to abandon her tour in Lola From Berlin, Nov. 30, and terminate her contract with Klaw & Erlanger, he communicated with her. She signed a contract with his representative in Boston

and is to appear at Weber's Broadway Theatre, New York City, for the rest of this season and next year. Her husband, Ralph Hertz, may also join the Weber forces.

EXCELLENT SCENIC EFFECT.

The modern perfection of stage illusion has seldom been better shown than in the last scene of Virginia Harned's presentation of Tolstol's Anna Karolina. The stage shows a house and garden on the brink of a deep cut, through which the railroad passes. As Anna, in her despair rushes to throw herself in front of the approaching train, it flashes by with a crash and a roar, sparks flying from the smokestack of the locomotive, smoke rolling backward in the wake of the train and the whole theatre seeming to rock with its action. Although this is all done in the space of a few seconds, nearly a carload of scenery and machinery is used, and twenty-four stage hands are required to work the effect.

NEW THEATRE FOR BUTTE.

The Lulu Theatre opened at Butte, Mont., Nov. 24, with the Lulu Sutton Company playing A Square Deal. This house was built at a cost of about \$80,000 by "Uncle" Dick P. Sutton, and named after his daughter, leading lady of the company which inaugurated the house. It is well located, built entirely of brick and stone with steel reinforcements, and if the first week's business is a criterion, the Lulu Sutton Company can look forward to a very successful run.

SOME NEW PRODUCTIONS.

William A. Brady will be conspicuous among the big producers of the new year. For Grace George he has accepted comedies by Clyde Fitch, Jerome J. Jerome and Cyril Hayward, Robert Chambers' novel, A Fighting Chance, has been dramatized for Frank Worthing. George Broadhurst has finished the first act of a play, in which Douglas Fairbanks, light comedian of The Man of the Hour, will be starred. There are four other plays which Mr. Brady will offer without a star.

UNJUST.

Fluffy Young Thing (at the play)—I believe this man in front of us is trying to hear what we're saying!

Man in Front (turning around)—You do me an injustice, my dear young lady, I am trying not to hear it.—Chicago Tribune.

MUSICAL.

Following Elsie Janis in The Hoyden, Coban & Harris will present Victor Moore in George M. Coban's latest musical play, The Talk of New York, at the Knickerbocker Theatre in New York early in December. This play is a sort of sequel to Forty-Five Minutes From Broadway, in which Mr. Moore made a marked success as "Kid" Burns in support of Fay Templeton. In the new piece he still plays "Kid" Burns, translated into a very novel and interesting story, which, like all the Coban comedies, is presented with snap and dash and a most attractive musical accompaniment. Mr. Moore made his first appearance in The Talk of New York in Buffalo several weeks ago. Reports of this attraction from everywhere it has been seen, are most flattering. Mr. Moore's supporting company includes Stanley H. Forde, Jack Gardner, Joe Smith Marba, John Conroy, Lorena Atwood, Emma Littlefield, Nella Bergen, Sadie Harris, Harry Gwynette, William Thompson, Maurice Elliott and A. J. Thornton.

Miss Florence Wardell has joined Alf Harrington's Lady Bird Company, and is making a decided hit with her acrobatic toe dancing.

Advertisement for The Toledo Film Exchange Company, featuring 'UP-TO-THE-MINUTE SERVICE' and 'QUALITY FILMS'. Includes contact information for Spitzer Arcade and Toledo, Ohio.

REVIEW OF THE AMUSEMENT YEAR IN NEW YORK.

By Our Correspondent.

MEN may come and men may go, but I go on forever." So sang the merry, musical little brook. Let me paraphrase the above quotation and say, "Shows may come, and shows may go, but the amusement profession goes on forever." Its existence is contemporary with the existence of the human race. Man was born not merely to die. In the time intervening between his entrance into this "vale of tears" and his final voyage through "the Valley of the Shadow of Death," across the river to the shores of the immortal realm beyond, it is absolutely necessary that he be amused. Just as it is necessary for an unseen hand to frequently sweep aside the dark and somber clouds, revealing blue sky beyond; just as it is important that the sunshine must succeed the rain, the rosy dawn to follow the "darkest night," the silver lining to appear on every cloud,—so is it important that agencies be constantly at work to neutralize and dissipate the baleful effects of hours of mental suffering, periods of deep despondency, moments of anguish and despair, and times of sorrow when one is apparently inconsolable. These agencies must make hope take the place of despair, joy succeed sorrow, temporary forgetfulness banish thoughts of gloom, and maintain that spirit of optimism which has always characterized humanity, both individually and collectively, enabling the individual and the race as well to recover from great disasters, and to retain and strengthen this reactionary, optimistic spirit, without the possession of which mankind would long since have become extinct. And I know of no agent so potent in its spell, so beneficent in its influence, as the amusement profession, which has done so much throughout the past to lure humanity to a sweet forgetfulness of its sorrows, to "drive dull care away," and to give such respite from despair as makes opportunity for the mental and spiritual recuperative and restorative processes to operate in some such manner as the building up of the physical man which continue in our hours of sleep. And so, all the above being true, I conceive that the amusement profession is a part of the eternal plan, and is indissolubly connected with the human race, its existence in this world and the great beyond—its mission here and hereafter. While the amusement profession is with us "yesterday, today, and forever," it is a fact that "shows may come, and shows may go," and many have come and gone the way of all the earth within the past year. While there are productions that have won lasting favor on Broadway, and that are still in the limelight, either here or elsewhere, there are many dismantled wrecks bleaching on the shore sands of the year of 1907—many weird, ghostly dervects drifting aimlessly in the fog and froth and foam of the sea of the public's disapproval and rejection.

The year 1907 approaches the hour of its demise. Soon it will be arrayed in the habiliments of the grave, and over it the last sad rites will be said, but even before the solemn music of its funeral dirge has died away, the ringing joyous chorus announcing the birth of the year 1908 will be heard, filling anew the hearts of men with happiness and hope for the future, and amusement managers and impresarios and actors who have been connected in any way with the disasters of the year 1907 will be filled with that common joy and hope, and will look forward with faith that the year 1908 will enable them to recoup their losses, to recover from past defeats, to win such glorious successes in the coming year as will make them forget forevermore their failures of the past.

And now for a review of the year that will soon be "all done, out and over." The first of January, 1907, found the following leading attractions playing in New York:

Blanche Bates in *The Girl of the Golden West*, at the Academy; Blanche Walsh in *The Straight Road*, at the Astor; *The Rose of the Rancho*, at the Belasco; Anna Held in *The Parisian Model*, at the Broadway; Paula Edwards in *The Princess Beggar*, at the Casino; Clara Bloodgood in *Truth*, at the Criterion; *The Belle of Mayfair*, at Daly's; Maudie Adams in *Peter Pan*, at the Empire; William Collier in *Caught in the Rain*, at the Garrick; *The Student King*, at the Garden; *Rose Stahl in The Chorus Lady*, at the Hackett; Joseph Cawthorne in *The Free Lance*, at the Grand; *The Hypocrites*, at the Hudson; *Montgomery and Stone in The Red Mill*, at the Knickerbocker; *The Road to Yesterday*, at the Herald Square; *Eleanor Robson in The Girl Who Has Everything*, at the Liberty; *Mathilda*, at the Lincoln Square; *The Lion and the Mouse*, at the Lyceum; *Mrs. Flake in The New York Idea*, at the Lyric; *Carlotta Nilsson in The Three of Us*, at the Madison Square; *Henry Woodruff in Brown of Harvard*, at the Majestic; *Wilton Lackaye in The Law and the Man*, at the Manhattan; *Brewster's Millions*, at the New Amsterdam; *Elsie Janis in The Vanderbilt Cup*, at the New York; *Margaret Anglin and Henry Miller in The Great Divide*, at the Princess; *The Man of the Hour*, at the Savoy; *Sam Bernard in The Rich Mr. Hoggendelmer*, at Wallack's; *Weber's Dream City and Magic Knight*, at Weber's—a very fine array of attractions, indeed, but of all these the only one that has continued an unbroken run from that date to the present is *The Man of the Hour*. It had its premiere at the Savoy, Dec. 4, 1906, and it is still running at that house and playing to tremendous business. There is every indication that it will continue through another year.

The engagement of Blanche Bates in *The Girl of the Golden West* ran until Jan. 21, and she only recently returned for a short engagement at the Belasco, and it is said that this will be Miss Bates' last appearance in *The Girl of the Golden West* in New York City.

Blanche Walsh in *The Straight Road*, played at the Astor until Feb. 4, and then went on the road.

The Rose of the Rancho played at the Belasco from the week of Nov. 27 to Jan. 24, then went on tour, returning to the Belasco Sept. 2, and playing continuously there until November.

Anna Held in *The Parisian Model* opened at the Broadway, Nov. 26, 1906, and had a continuous run, ending June 24. She returned to the Grand one week, beginning Sept. 30, then went on tour, and to the regret of thousands of her friends, was taken ill with pneumonia while playing her Philadelphia engagement recently.

Paula Edwards in *The Princess Beggar*, ran from Jan. 7 to Feb. 4 at the Casino.

The Road to Yesterday ran at the Herald Square from Jan. 7 to the week of April 8, inclusive, then went to the Lyric, where it ran until July 1, after which it went on tour. It returned to the Grand the week of Sept. 16, and then took to the road again.

Eleanor Robson in *The Girl Who Has Everything*, at the Liberty, ran from Dec. 4, 1906 to Jan. 14, 1907, then changed the bill to *Salomy Jane*, and continued in that play until May 13. She returned to the Academy of Music Sept. 2, and played there until the week of Sept. 28.

The Lion and the Mouse was the attraction at the Lyceum from Jan. 7 to April 1. The week of May 27 it held the boards at the Grand.

ARNOLD DALY.



He is now appearing in repertoire at the Berkeley Theatre, New York, under the direction of Liebler & Company.

The engagement of Clara Bloodgood in *Truth*, ran at the Criterion three weeks.

The Belle of Mayfair opened at Daly's Dec. 3, 1906, and had a continuous run until Mar. 25. It reopened the season at the Chestnut Street Theatre in Philadelphia, this fall.

Maudie Adams opened at the Empire in *Peter Pan*, Dec. 24, 1906, and closed Jan. 21. This was Miss Adams' last appearance in *Peter Pan*. William Collier's engagement in *Caught in the Rain*, at the Garrick, ran from Jan. 7 to July 8, quite a successful run.

The Student King was the attraction at the Garden from Jan. 7 to Jan. 21.

Joseph Cawthorne in *The Free Lance* appeared at the Grand the week of Jan. 7, and he has just recently taken a leading role in *The Hoggendelmer*, the Elsie Janis show now running at the Knickerbocker.

Rose Stahl in *The Chorus Lady*, opened her engagement at the Hackett, Oct. 15, 1906, and had a long run, ending May 27.

The Hypocrites opened at the Hudson, Aug. 30, 1906, and had a continuous run until Feb. 18. During the week of Aug. 22 this show returned to the Grand.

Montgomery and Stone in *The Red Mill*, at the Knickerbocker, had a continuous run from Sept. 4, 1906, to June 24, 1907.

and returned to the Hudson for the weeks of Jan. 17 and 24. It is now on tour and doing a big business.

Mrs. Flake in *The New York Idea*, was a notable attraction at the Lyric the weeks of Jan. 7 and 14.

Carlotta Nilsson in *The Three of Us*, ran from Oct. 17, 1906, to April 29, 1907, at the Madison Square.

Henry Woodruff in *Brown of Harvard*, was the bill at the Majestic from Dec. 24, 1906, to Jan. 28.

Wilton Lackaye in *The Law and the Man*, was at the Manhattan, from Thursday, Dec. 7, 1906 to April 28, 1907.

One of the plays that had a long run in New York, was *Brewster's Millions*, at the Amsterdam, which opened Dec. 21, 1906, and ran until Feb. 25, 1907, then went to the Hudson, where it ran until June 3.

Elsie Janis, one of the prime favorites with the theatregoing public, opened at the New York in *The Vanderbilt Cup*, Jan. 7, and ran there until Feb. 4, returning to the Grand for the week of April 1. She has now been playing at the Knickerbocker in *The Hoggendelmer* for the past seven weeks.

Margaret Anglin and Henry Miller in *The Great Divide*, held the boards at the Princess

from Oct. 3, 1906, to April 22, 1907, and returned to Daly's, Sept. 2, where it is still running. It is nearing the close of its engagement, here, however, and will soon go on the road.

Sam Bernard in *The Rich Mr. Hoggendelmer*, at Wallack's, opened Oct. 24, 1906, and ran until March 25, 1907.

Weber's *Dream City and Magic Knight*, at Weber's, opened Dec. 24, and ran until March 25.

One of the sensations last winter was Mme. Alla Nazimova, the Russian actress, who came here and made such a pronounced hit in spite of her accent. She opened at the Bijou in *A Doll's House*, Jan. 21, and played there until the week of Feb. 4. She was seen from March 11 to April 1 in *Hedda Gabler*, and from April 8 to June 10, and from Sept. 2 to week of Sept. 16, in *Comtesse Coquette*, at the same house. Sept. 23 she opened at the Bijou in *The Master Builder*. Mme. Nazimova is still in New York, and will undoubtedly be seen frequently in New York during the winter, to the delight of her many admirers.

Francis Wilson was the attraction at the Grand the week of March 11 in *The Mountain Climber*, and he returned to the Garrick in *When Knights Were Bold*, Aug. 19, and was the attraction at that house up to a short time ago.

Cyril Scott in *The Prince Chap*, played the week of Jan. 21 at the Lincoln Square, and returned to the Majestic the week of April 15 for three weeks.

Sothern and Marlowe opened at the Lyric Jan. 21, and appeared in repertoire in such pieces as *John the Baptist*, *Jeanne D'Arc*, and *The Sunken Bell*, running until March 11. The weeks of June 10 and 17 they played a special engagement at the Academy of Music. Mr. Sothern is now on tour, but will return to New York soon. Miss Marlowe will open her tour about Jan. 1, 1908.

David Warfield, after playing a phenomenal run in *The Music Master* last year, went on tour, and returned in the same piece to the Academy of Music, Jan. 28, continuing there until Feb. 18. He opened this fall at the Stuyvesant. Mr. Belasco's new house, in his new play, *A Grand Army Man*, achieving another notable success. That house is now being packed to overcrowding. Seats are now sold for weeks in advance, and it looks as though this wonderful actor will have a longer run in this piece than in *The Music Master*.

Lulu Glaser in *The Aero Club* was the attraction at the Criterion from Jan. 28 to Feb. 11. This popular comedienne reappeared in her new vehicle, *Lola From Berlin*, Sept. 16, at the Liberty, continuing there until well into October, when she went on tour. She achieved a notable success in this play, and her friends will regret to learn that she has suddenly decided to withdraw from the role in which she played so well.

Last winter was notable for a brief engagement at the Empire beginning Jan. 28 and ending Feb. 11, of Ellen Terry, the famous English actress, who appeared in repertoire. *The Little Michus* was the attraction at the Garden, from Jan. 28 to Feb. 18.

Jefferson de Angellis in *The Girl and the Governor*, was at the Manhattan for three weeks, beginning Feb. 4, and is now one of the three stars featured in *The Gay White Way*.

Henrietta Crossman in *All-Of-A-Sudden Peggy*, opened at the Bijou Feb. 11, and continued there until March 4. Miss Crossman, this season, opened in the role of the Christian, in a dramatization of *Bunyan's Pilgrim's Progress*, entitled *The Christian Pilgrim*. Although Miss Crossman demonstrated her ability as an emotional actress and the scenic equipment of the play was wonderfully elaborate, it has been decided to take it off the boards, as it does not seem to be popular with the public, and Miss Crossman will in a few weeks appear in a new piece as a comedienne.

George Washington, Jr., was the attraction at the New York from Feb. 11 to March 4, and played at the Grand the week of March 18. Geo. M. Cohan also played a long engagement here last summer at the New Amsterdam Roof Garden in *The Honeymooners*. Mr. Cohan jumps in and out of New York at his pleasure, and always receives the warmest welcome here.

Frank Daniels in *A Tattooed Man*, was at the Criterion from Feb. 18 to April 15.

Ethel Barrymore, another actress popular with the New York public, was seen in *Capt. Jinks at the Empire*, from Feb. 18 to March 11, in *The Silver Box* from March 18 to April 1, in *His Excellency the Governor* from April 18 to April 29, and in *Cousin Kate* from May 6 to week of May 13.

Her Har had a run at the Academy of Music, lasting from the week of Feb. 25 to the week of April 15.

Richard Mansfield, that most wonderful actor, whom many think the greatest of them all, and whose voice is now forever stilled in death, appeared in *Peer Gynt*, at the Amsterdam, from the week of Feb. 25 to the week of March 11, following with a week of repertoire.

The Mills of the Gods came to the Astor the week of March 4, and stayed there until the week of March 25, then went to the Manhattan for a week.

Ten Green's players were the attraction at the Garden for the entire month of March.

Novelli, the great Italian actor, visited this country last spring, and was the attraction at the Lyric from March 18 to April 8. He must have liked the dollars of our daddies pretty well, and corralled a good many of them, for he is here again, and will be seen in New York shortly.

Frank Monlan in *The Grand Mogul*, was the attraction at the New Amsterdam from March

(Continued on page 31.)

REVIEW OF THE AMUSEMENT YEAR

In Chicago and the Other Big Cities of America.

By Our Own Correspondent.

HONESTY, they tell us, is the best policy. Stretching a point to provide a phrase we will insist that it is better to be honest, whether it be policy or not.

Therefore, let us revel in honesty! Let us for once extend ourselves to the very limit! Let us shove tradition and slap local pride squarely on its uncovered wrist!

Chicago is not the most important theatrical producing center in the United States. Some day it may be. Some day we believe it will be. But just now it is not. And beginning with that admission we may proceed fearlessly to tell what Chicago is, and what Chicago has accomplished theatrically during the year that is even now ambling toward the dealer, ready and anxious to "cash in."

As a matter of plain truth the country has not, at the present time, a play producing center. It has a play producing edge. And New York is situated on that edge. To the east of us is the really, truly theatrical capital of America. To the east of us is Broadway—the very center and circumference of that strange country from whose oft-discovered bourne many dead ones return again and again.

And whether we live in Baltimore or Boston, Cincinnati or Chicago, St. Paul or St. Louis, Kansas City or Salt Lake, Seattle or San Francisco, it is the lights of Broadway that attract those of us who follow the theatre. It is the lights of Broadway that lure the fluttering moths of a precarious profession; the lights of Broadway that singe the wings of both butterflies and angels; the lights of Broadway that produce the glassy glare through which no player can ever again see himself as others see him.

But—There are other lights!

Hearken also to the claims of Chicago:

If we are not a great, at least we are a growing theatrical center. Chicago has, and within the last half-dozen years, approached to within striking distance of New York's supremacy. It has achieved a prominence and been granted an importance that have appealed to the greatest as well as to the least among managers. It has, according to statistics, outfitted more plays headed for the grain belt and the timber lands, than any other city in the country, and started them through a surrounding territory rich in opportunities as well as crops, and it is steadily advancing in every department of the deliciously fascinating game of amusement purveying.

And why should this not be so? Chicago is the logical center of our vast country. It is the hub of that great middle west that is literally the backbone of the nation. It is the central market place for a population of 4,000,000 or 5,000,000 people. Everything in the line of equipment, from stage braces to gridirons, from kitchen interiors to palace facades, from scare wigs to the queen's jewels, can be had here and at prices discounting those of the only other theatrical center to which appeal can be made.

Of course it were foolish to argue that all managers should outfit their productions in Chicago. If they are to play the eastern territory, New York is plainly enough their starting point. But it can be fairly insisted that it is no longer necessary for the western manager, or the eastern manager, starting westward, to submit to the haughty dictators of the theatrical capital and then pay excessive freight charges to bring what they get this far west.

Here, however, honesty again prompts us to state that although we naturally fall into the argument for the defense and present the claims of the west as against those of the east, there is a considerable amount of what George Lederer would politely but forcefully designate as "bunc" to be weighed and measured.

William Shakespeare did not say, "The play's the thing," though he is generally quoted with that wise observation. Shakespeare modestly observed with Hamlet's purpose in view, that the play was "the thing, wherein he would catch the conscience of the king." He had no thought, nor did his prince, of coining a truism to be used by future generations in establishing the potent significance of the drama.

But that the play is "the thing" is none the less true. A good play is a good play anywhere; a bad play knows no country, and New York should be the best judge of plays in America. Why? Because New York sees more plays and pays more attention to the plays it does see, than any other American city. That it is not, however, the only good judge of plays is likewise beyond argument.

A man who has eaten to his fill may know whether or not the food at a second banquet is well prepared and artistically served, but he is very apt to be rather prejudiced and constrained in the expression of his opinion concerning it. The edge is off his appetite, he is dulled, and his enthusiasm is buried in a full stomach. The only course he is likely to commend freely are the special dishes, the novelties, the pet creations of favorite chefs, the distinctest of desserts.

And so it is with the New York reviewers, flanked by the crowd of "first nighters" the disappointed managers refer to as the "death watch." They go to the theatre with appetites reasonably well satisfied, and it must be a performance of special virtues that will interest them. They are not keenly interested in commonplace characters or conventional settings or plots as barren of ideas as a stripped mast of foliage.

This much is to be, or at least should be, expected, and the everlasting wonder is that it is not expected; that managers, trying, trying, trying to win approval from this coterie of professional and habitual playgoers, will not expect it and guard against it. One play fails, because it is badly rehearsed, badly cast, or poorly staged. Another because it has no appeal for the particular clientele of the theatre

in which it is offered. Another because it is trite and without interest for sophisticated playgoers. Yet the same manager will at once begin hoarding his money to make another similar venture under practically similar conditions. And again he will be soundly trounced.

Then it is that he exclaims, either to his friends or to an interviewer, whose nose for news is more pointed than his sense of discretion, that New York is a hell-hole of knockers, headed by a phalanx of hoary-headed imps with pens and typewriters, and followed by an army of bloated wine agents and their lady friends, or something equally intemperate and silly.

Then it is, too, that he turns Chicagoward. Ah, in the west he sees the gates of the show-

equal to realizing is that having himself taken part in developing the self satisfaction and conceit of playgoing New York, he must by the hard laws of cause and effect stand for the result.

The arbiters of opinion in the theatrical capital are coddled, pampered and spoiled by feasts of good things served at the first table, and they will be satisfied with nothing less. The manager who tries to fool them with a half-baked production will invariably suffer failure.

There is only one way to "beat the New York game"—keep away. The manager has no business within gunshot of Broadway until he is thoroughly convinced that his attraction will stand the test of the severest criticism and the

Louis would insist, because the railroad brought them. They want to be entertained, and they love the theatre. They can, therefore, be interested in any form of drama that is representative of its class, and while as a crowd they may be somewhat more critical than a similar number of transients in New York, drawn there to spend a holiday and arriving there in festive mood, they are both open-minded and fair-minded and anxious that credit should be given to whom credit is due.

The Chicago crowds are not prudish, neither do they lean toward prurency. They care less for legs and lobsters than New York's crowds, and a diamond garter buckle is not likely to throw them into spasms of delight. If an entertainment is "roasted" as a common, vulgar display, it does no business. Those who like that sort of thing look for it in the burlesque houses. But they thoroughly enjoy and liberally patronize any entertainment that may be fairly, if familiarly, described as a "good show."

The critical opinion in Chicago, expressed in the dramatic columns of the press, bears every evidence of being sincere. There is little indication that it is influenced by personal friendships or personal feuds. It is oftentimes unanimous, frequently divergent, and seldom vicious. But one invariably gains the impression that it is honest, and if I do say it, who shouldn't, I am personally convinced that any manager who acts upon the suggestions offered in a battery of Chicago notices will improve his attraction for any campaign he has outlined, or for any territory through which he expects to send it. True, he will have to use his own judgment as to which suggestions are sane and reasonable and those that are impossible, for so long as dramatic criticism, so-called, is a matter of the individual opinions of the professional playgoers employed to write it, it will reflect the views and judgment of the writer and nothing more.

Because of the fairness of its dramatic reviewers, the representative nature of its audiences, the size and quality of its transient population, its geographical location as the hub of a prosperous manufacturing and agricultural territory, Chicago is, indeed, the most legitimately prosperous theatrical center in America, and if anyone denies it, ask him to name another American city that could keep a dozen of its principal theatres open fifty out of fifty-two weeks of the year, and at the same time support four of the largest amusement parks in the country, as Chicago did in 1907.

Theatrically the closing year has been without special incident in Chicago. It has been a prosperous year—one of the most prosperous, in fact, since the gloomy days of 1903-04. Possibly there was less money made than the previous year, which was literally a high tide in the affairs of managers, but all save the most greedy are well satisfied.

The standard of entertainment has been good. There have been many trivial comedies, pleasant little plays of which you forget the plot in a fortnight, many formless and senseless and a few sane and amusing musical comedies. These invariably follow in the wake of prosperity. A happy people reflect and invite happiness, and the managers promptly set about supplying a demand for joyous entertainment, each according to his lights. The result is not always edifying, frequently it is far from satisfying, but it probably is just as well that we cannot have the world reconstructed to suit our individual tastes.

Excluding the revivals of the resident stock companies, probably a fifth of the plays new to Chicago presented during the year were of serious nature. With the revival of the older modern plays and such Shakespearean dramas as were given, the percentage would probably be increased to a third. Which is a fair count. The normal American smiles twice as often as he frowns, and is proud of it. It is what keeps him normal.

Some of the newer plays that Chicago saw for the first time during the year were:

Caesar and Cleopatra, Alice and Men, The Man of the Hour, The Three of Us, The Music Master, Peter Pan, His Home in Order, The Hypocrites, The Secret Orchard, The Straight Road, The Strength of the Weak, The Awakening, The Duel, Captain Brassbound's Conversion, The Good Hope, The Girl of the Golden West, The Daughters of Men, The Fool Hath Said There is No God, Raamersholm, The Miser, The Triumph of Youth, The Man From Home, Father and the Boys, Clarice, Mrs. Butterfly and Clothes.

Those of less weight, but sad to relate, frequently of greater popularity, included: A The Chorus Lady, The Red Mill, Brewster's Millions, The Tattooed Man, The Talk of New York, The Merry Widow, The Girl Question, A Knight For A Day, Wildfire, Artie, Caught in the Rain, Mr. Hopkinson, and Fifty Miles From Boston.

There were the usual number of returning favorites, from Fritz Scheff and her Mlle. Modiste, to In Old Kentucky. The longest run of the year has been that of A Knight For A Day, which started in the Whitney last spring and is still going, promising to equal the record of The Time, the Place and the Girl, which was given in La Salle approximately 500 times during 1906-07.

Perhaps the most exciting event of the year was the advance of Klaw & Erlanger into the local vaudeville field, and the defense of Kohl and Castle. The easterners invaded the sacred precincts of our most sacred theatre, the Auditorium, and by the vigor of their campaign appeared to attract the attention of every one of our 2,000,000 inhabitants. The crowds were enormous, and frequently during the early weeks this huge place, seating something over

VIOLA DALE.



As the Princess Olivia of Barona, supporting Lawrence Ewart in We Are King, under the direction of A. W. Cross.

man's paradise. In Chicago he will at least be given justice. In Chicago criticism is fair and honest. In Chicago they know a good play when they see it! Thereafter he will make all his productions in Chicago, the greatest of American cities and the future producing center of the universe!

But he is lying when he says it. He knows that at the very first opportunity he will trot back for another beating at the hands of New York. He knows that although what he says of Chicago may be true, and in most particulars, (for reasons hereafter stated), is true, that no matter what kind of a play he produces he never will rest content until he wins for it a New York verdict.

And why does he know this, or, more particularly, why should he feel this way? "We respect that power most that we fear most—noticeably God." I once heard that young American epigrammatist, Channing Pollock, speak trippingly from the tongue. The theatrical manager respects the opinion of Broadway because he fears it. Again he realizes that the commercial gain from a New York success—or, if not a success, at least a "run"—is great.

I often doubt that he realizes the true reason for this, which is purely and simply one of advertising, and certainly no indication that the playgoers of other cities or towns are influenced by the opinions or tastes of Broadway. But what the manager does not seem

freest if not the highest standards of comparison. The manager who takes a play to New York for a "try-out," unless he has something unusually novel or fine (which may happen once in a dozen years) will suffer the penalty for his foolishness. But the manager who will work with a new play, building up here and cutting down there, replacing this good actor with another equally good, though better fitted to the part, re-arranging this scene and that, until he feels convinced, from the attitude of the audience rather than from either his own or the author's personal opinions in the matter, will profit correspondingly.

And it is into this scheme that Chicago enters, if you will excuse the triteness of the phrase, with both feet.

The manager who talks as a showman will tell you that Chicago is, and has been for seven or eight years last passed, the "best show town in the world." This is true, and it is true because Chicago combines to a greater extent than any other metropolitan center in the United States, the sophistication of the city with the virtues of the small town.

The Chicago transient population, while not as large as that of New York, is quite as steady and less gay. Therefore it is more easily pleased. The visitors who come to, or pass through, or stop over in Chicago are, to a liberal extent, drawn from the middle west. They are here either on business or, as St.

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- Among The Valleys of New England.
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 Jack in deep water—His chum Tom arrives—The explanation—A plan is made—Tom to be the sister—He dresses as a girl.
 The Uncle, Aunt and the Girl arrive—Tom is introduced as the sister—Tom as a girl has shocking manners.
 All off to see the college—The Uncle returns—(Miss) Tom meets him—He flirts with the Uncle—The Uncle falls in love with Tom—The kiss—Dancing and high kicking, when Aunt arrives on the scene—A hasty retreat.
 (Miss) Tom has a quiet smoke—Discovered by Aunt—The Uncle returns for some kicks and kisses, but the course of true love falls to run smooth.
 (Miss) Tom meets Jack's fiancée—Girls will be girls—They love, kiss and tell sweet secrets together—Poor Jack wild with rage—He succeeds in getting his fiancée out of the room—Ah! Retribution at last! He beats and pounds little (Miss) Tom in a shameful manner—Horror of horrors! his fiancée arrives with Aunt and discovers Jack beating his sister—Tom gets all the hugs and kisses—Jack is a brute, a beast!—Jack leaves the room—The Uncle arrives—Jack shall beg his sister's pardon—The Uncle rushes after Jack, much to Tom's delight—The Uncle returns with Jack—A wreck—He falls at Tom's feet, asking for pardon—Jack loses his sweetheart—Tom loses his college chum.
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AGER.**

I was very much pleased to meet my old friend, Manager J. J. Weaver, of Lagoon Park, Ludlow, Ky., at the Convention of Park Managers at the Knickerbocker Hotel, New York City, writes our New York correspondent. Mr. Weaver remained in the city all week on account of pressing business matters, and was a welcome caller at The Billboard office during his stay.

Manager Weaver gave a most gratifying account of business at beautiful Lagoon this summer. He said: "We feel very much gratified over the success of our park this season. After the season closed we could say what we never could say before, and that is that we wound up the season without one cent of indebtedness, and with money in the bank after declaring a thirty per cent. dividend." Considering the great difficulties which Manager Weaver has encountered and overcome, I think his is a remarkable record, and it is now in order for the other parks in and around Cincinnati to sit up and take notice.

The success of Manager Weaver is a potent and direct illustration of the necessity of applying sane, prudent, up-to-date business principles to the management of an amusement enterprise.

The Lagoon is by no means the only business interest of Manager Weaver. He is eminently a man of affairs. He controls all the rights in the patents of the Improved Paul Boyton chutes, and has numerous contracts for building chutes in different parts of the United States in advance of the coming park season. Among them will be a large chute at a new park now being built at Washington, D. C. In fact, it is likely that he will build three chutes, perhaps more, in parks near the Atlantic seaboard, and these will likely require his presence in the east during most of the winter.

Manager Weaver left New York for Jamestown Saturday evening. After transacting important business there, he visited Washington, Baltimore and Philadelphia, and then returned to Cincinnati.

He has some very important plans in connection with the Lagoon Park at Ludlow for next season, and I feel sure from what he told me that so far, at least, as the Lagoon is concerned, the amusement loving public at Cincinnati will be well taken care of during the season of 1908.

**WESTERN SUMMER RESORT HAS
CLOSED.**

The Oaks, Portland, Oregon's twelve acre amusement park, has closed for the winter season, but the skating rink of the park will be operated as usual until the advent of the next amusement season. The Oaks is one of the best advertised and best known park resorts west of Denver, and there are but few cities of the United States with a population of less than 500,000 people that supports as big an enterprise as Portland does with its less than 200,000 population. No liquor was sold in the park this year, and despite somewhat unfavorable weather conditions and chilly evenings after August, the attendance gained several thousand more admissions over the former year's record. D. C. Freeman, manager for the owners, the Portland Railway, Light & Power Co., resorted to many original schemes for boosting The Oaks. Three bands supplied music, and a strong line of free acts were put on. It is declared that The Oaks is one of the most elaborately and profusely illuminated electric parks in the country. Although so isolated that this park cannot advantageously connect with a syndicate for booking attractions performers and others who have California time are reasonably sure, if they are good and make good, of getting time with Looft's Luna Park at Seattle and The Oaks. The Oaks has a Giant Whirl, Figure Eight Coaster, Rink, Carousel, Chutes and Old Mill.

..FAIRS..
EXPOSITIONS

A GOOD ADVERTISING SCHEME.

Amusement park owners will be interested in the advertisement appearing in this issue of the Stationary Airship for floating in the air over parks as an attraction that should draw largely increased attendance. In view of the numerous novel attractions that can be added to the airship when wished, something may be constantly shown in the air, thus renewing interest and attendance. The money-making feature "on the side" that it offers might interest many. It enables owners of amusement parks to offer the attraction of an airship over their parks every day, and that once a week a flight will be made, this by simply attaching another frame with motor and propeller to the netting. Airships can be made large enough to carry ten or twenty, or more persons, giving them a ride in the air for a mile if wished, and bringing them back to the starting point in perfect safety, and the airship being always controlled from the ground by this method, which has been patented. Correspondence with the advertisers will bring full particulars.

Polk and Martelle, the rough-house comedians, are in their seventh laughing bit of the season. They are booked solid until June, 1908.

FAIR NOTES.

The Elks' Fair, held recently at Lawrence, Mass., was a grand success. The vaudeville program was in the hands of Ex-Senator J. J. Flynn of the Flynn Circuit of Parks.

The LaMotte Trio closed their season of southern fairs at San Antonio, Texas, Nov. 25, after which they returned to their home in Toronto, Ont.

At Blaney's Lincoln Square Theatre, New York City last Sunday, a new vaudeville sketch of a romantic type, entitled *The Lily and the Rose*, was presented. Harry Sedley and Miss Franklyn Gale appeared in the sketch, assisted by capable support. The playlet was handsomely staged and well acted throughout.

proprietor and manager, Mrs. J. C. Bills, pianist and reader; Ed. Yole, violinist; Reed and Lovel, sketch team; Eldorado, contortionist; The Musical Weifs, Baby Boris, child vocalist, and Edison's latest machine.

J. H. Payer's Famous Shows, consisting of 25 people, and traveling in one of the largest cars ever built, and showing under canvas, met with great success in the Territories and Panhandle of Texas, being compelled to display the S. R. O. sign two or three times every week. The show is pronounced by the press and public wherever it has appeared, as being one of the neatest and best shows of its kind on the road.

Stricklin's Dog and Monkey Circus closed with the Lattimore and Leleh Company, in Portsmouth, Ohio, Nov. 9, and opened with the Chester Bishop Company in Tiffin, O., Nov. 11. The act is proving very popular.

Annie Fedline, said to be the largest lady on earth, closed a very successful engagement of twenty-seven weeks at Cherryvale, Kan., with The Great Parker Amusement Company.

J. George Loos, of the Lactman-Loos Mighty Hippodrome Shows, closed contracts with the Redman of Texarkana, Ark., to furnish exclusive shows and free acts for their free street fair to be held Dec. 9 to 14.

George Krantz, the calliope builder of Evansville, Ind., is now turning out an au-

ZAMLOCH AND HIS DROLL ASSISTANT 'BILLY.'



The above is a likeness of the Great Zamloch and his exceedingly droll assistant, Billy. Prof. Zamloch is a truly wonderful worker in every sense of the term. He has been before the public since his boyhood days and has appeared in all parts of the world. During his wonderful performance he introduces his spiritual manifestation in such a manner that he causes hilarity and laughter from every person. He is booked to open at Tony Pastor's house, New York City, in December.

STREET FAIRS
CARNIVALS

PORTLAND'S CARNIVAL.

Portland, Ore., "The Rose City," of the Pacific Northwest, is to have a big flower carnival on the streets of that city in June, 1908. About \$100,000 will be expended upon the event, the arrangements being in the hands of a committee of citizens. There is to be a grand illumination of the streets, together with about \$20,000 worth of floats with a carnival of sports daily. In conjunction with the Fiesta, there will be a prize rose show for competition. The celebration will last one week and special rates will bring visitors from all parts of the Northwestern States.

STREET FAIR NOTES.

Joe Bills' Comedy and Concert Company have closed their Western Canada tour, and after playing one week in the panhandle of Idaho, they are now working in California. The following is the roster: Joe Bills, sole

tomobile calliope which will no doubt prove a wonder in the show business in the near future.

Prof. Baldwin and his airship, The Arrow, made several successful flights at the State Fair at Jackson, Miss., last week.

Thomas Quincey Meier, the famous high diver, just closed a successful engagement at the Augusta Fall Fair at Augusta, Ga.

A. B. Mitchell is again connected with the Famous Royal Amusement Company as general contracting agent.

Vaudeville

Noodles Fagan, the newshoy, made a big hit in his new act, *The Politician*, at the Hippodrome, Pittsburg, Pa., last week. The newshoy was present in a body one evening, and presented Noodles with a beautiful gold medal.

The Great La Blanche is now playing his seventeenth week on the Pollard Circuit with nine more to follow. He has a contract to appear on the Hopkins Circuit for ninety-six consecutive weeks, opening at Joplin, Mo.

John C. Robisch and Miss Childress have added another Miss Childress to their team and will hereafter be known as John C. Robisch and Childress Sisters. Last week at the Grand Theatre, Marion, Ind., they produced a spectacular singing novelty entitled, *From Broadway to Mexico*, using three acts of scenery with mechanical and electrical effects, and the local press pronounced the act a revelation to vaudeville.

Joe Parry, of Barry and Heck fame, was injured last week at Milwaukee, Wis., due to a fall which will delay the team for three weeks. They are under the management of Walter Houlahan, and are booked under William Morris time.

Having scored one of the biggest hits ever made in vaudeville, Melbourne MacDowell and Virginia Drew Treacott are playing return dates over the entire Majestic Circuit, presenting *The Trial Lesson*.

The Hill-Edmunds Trio, after playing twenty weeks over Pollack's Pennsylvania Circuit, are now on W. L. Henderson's time, and report great success with their original sketch, entitled *The Wrong Man*.

Barney First, the famous Hebrew comedian, just closed five weeks on the Mozart Circuit, and opened on the Keith Circuit, Nov. 18, at the Grand Opera House, Pittsburg, Pa., with twenty-five weeks to follow.

Smith and Levine, expert wooden-show dancers, laid off last week at their home in Toledo, O. They opened Nov. 25 at the Liberty Theatre, Pittsburg, Pa., on the M. and M. Circuit for ten weeks.

Sid R. Winters, who is now starring in A. Q. Scammons' Slide-Tracked Company, is having an act written for vaudeville, entitled *A Tramp's Vacation*. He will be assisted by four young ladies.

Grojean and Maurer, the musical wizards, now playing on the Amick Vaudeville Circuit of the South, are certainly making good. S. R. O. signs are a rule at almost every performance.

Ada Wilke's Kentucky Rosebuds, after playing twelve weeks through Pennsylvania and Ohio, will open Nov. 25 on the Room D'Etat Circuit. Later they expect to go to the Pacific Coast.

Conn. Downey and Willard just closed a very successful tour of the Orpheum Circuit, and will open Dec. 1 at the Columbia Theatre, Cincinnati, with Kohl & Castle houses to follow.

The Hedericks are playing some excellent time for Little Harbour, and report the very best of business. They will hereafter be known as Hederick and Hederick.

Marion and Crouch opened November 11 at the Coeur D'Alene Theatre, Spokane, Wash., for a stock engagement of eight months, to do specialties and play parts.

Barber and Palmer, after closing five weeks on John Ammon's Circuit at Marion, Ind., opened on Pollard's Southern Circuit, Nov. 11, at Nashville, Tenn.

The DeVawter Trio opened on the Gus Sun Circuit, Nov. 25, at the Broadway Theatre, Middletown, O. They are booked solid until Jan. 19, 1908.

M. Samuels, character impersonator, is back in vaudeville after a six months' lay-off on account of his voice. He is booked up until next May.

Georgs W. Rye is meeting with success in his act, being compelled to respond to encores nightly. He is booked by Gus Sun for thirty weeks.

Adelyn, the Dancing Girl, is booked solid by the Western Vaudeville Managers' Association, and is meeting with enviable success everywhere.

Will Eske, the Sphinx Wizard, opened at Fort Worth, Texas, Nov. 11, and will be kept busy for three months playing Texas time.

Miss Jessica Cree, late feature of Vassar Girl Act, is booked solid for season of 1907-1908 with her whistling and singing act.

Edith and Lee Janey, Jr., are making a tremendous hit on the Hopkins Circuit, and are booked solid until February 1, 1908.

Teddle Davies, novelty aerialist, is now enjoying a well earned vacation. He will open on Western Association time Jan. 1, 1908.

The Wheelers have been booked by Marshall, the European agent, for eight months in Europe, to open at Paris, next September.

The Three Valentines recently finished twenty weeks on the Spellman Circuit, and opened with the Spellman Show, Nov. 18.

Mr. and Mrs. Blessing are now playing return dates in Indiana, where their act, *The Surprise Dinner*, has made such a hit.

Lewis and Harr made a tremendous hit at Pastor's Theatre, New York last week in their sketch, entitled *Along the Swanee*.

Owing to the success of Oldie Young and three brothers at the Auditorium, Chicago, they were retained for this week.

Nat Goetz, the Roman ring expert, will be seen in the near future in one of the best gymnastic acts of modern times.

Whalley & Whalley, Imperial musical duo, are meeting with great success on the Gus Sun Circuit.

Miss Fannie Howard will open December 5 at Nashville, Tenn., on the E. M. Pollard Circuit.

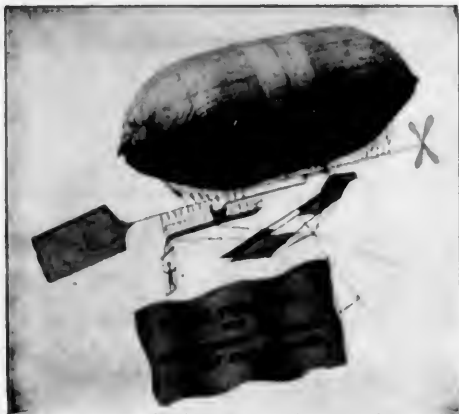
The Partello Stock Company closed a successful week's engagement at Titusville, Pa., Nov. 9.

Bert Turner, comedy juggler, will open on Western time at Marion, Ind., on Dec. 9.

The Musical Smiths are booked for sixteen weeks on the Amick Circuit.

Russell Bingham is meeting with success on the Harte Circuit.

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SEASON 1908



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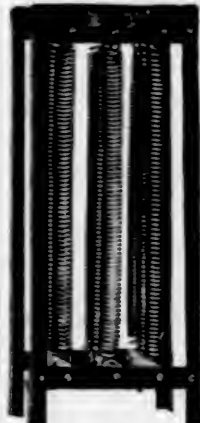
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<p>San Francisco Office 1443 Fillmore St.</p>	<h2>SAN FRANCISCO LETTER</h2>	<p>Rube Cohen Representative</p>
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I take this opportunity to notify all interested that I have moved my office from 979 Ellis street to 1443 Fillmore street, room 22, between Ellis and O'Farrell streets, right in the heart of the theatrical district. We are now around the corner from the Orpheum, Princess and Novelty Theatres and a few minutes' walk from the National, Empire, Victory and Alcazar theatres, and the New Coney Island Park, and all the booking offices. I will always be pleased to welcome all visitors and strangers visiting Frisco should take advantage of this invitation and can make their headquarters at my office; table, chairs, and writing material always at your service.

A CADIA, the big down-town park, has been renamed Coney Island Park, and positively opens Saturday, Nov. 23. Everything is in readiness and a big and enthusiastic opening is anticipated. The following concessions are already installed: Miniature Auto Course, Barrage of Fun, Helter Skelter, Merry Go Round, Artists' Dream, Nickelodeon, Klein's Theatre Entertainers, Yucatan Sam's Den of Snakes, Grand Saw-saw, also several illusions and minor concessions. An Italian band of sixteen pieces will play every afternoon and evening and several free acts will be furnished. Mead and Mamie Wernitz, aerial artists. Mile, Zarell and her Human Teddy Bear, Marco Brothers, contortionists; Ted McKenna and trained dog are on the opening bill.

The Three Kubas have gone to Seattle to fill time throughout the northwest. Another important event is the positive opening of the handsome and cozy new Victory Theatre, which opens Monday, Nov. 25. I. Coleman Levey is the manager, and Commonwealth Amusement Company are proprietors.

Frank Brown, of the Brown Family, aerial artists, was a visitor this week. He made a straight jump from Kansas City and opened on the Western States Vaudeville Circuit, playing the Wigwam Theatre for their initial appearance.

The New Sixteenth Street Theatre, a Sullivan-Candline house, is scheduled to open Thanksgiving Day.

Currier and McDonald, known as The Rollers, have been giving some fine exhibitions of roller skating in the various coast rinks. They played Petaluna and Santa Rosa this week, to capacity houses, and claim they will be kept busy until the first of the year.

Vernon Morton, of the Morton-Jewell Troupe,

dropped in to see us. They have had a successful engagement on the coast. The troupe make Oakland, San Jose, Denver and then direct east.

The Fire Commissioners of the Board of Supervisors agreed yesterday to recommend to the Board that no further action be taken in the matter compelling the closing of the eight theatres recently reported erected in violation of the provisions of the building ordinance, until the members of the Committee shall have an opportunity to inspect them personally. The point now to be determined on is the length of time which it may be deemed safe to allow the proprietors for reconstruction of their buildings.

The Orpheum continues packing 'em at every performance, and the daily matinees do a wondrous business. At the Van Ness, The Lion and the Mouse did an excellent two weeks' business. Wednesday afternoon, Nov. 20, the management had a professional matinee and invited all the professionals at present in the city, which was duly appreciated.

Snitz Edwards and The Rollicking Girl, at the American Theatre, was a big card, and rolled up a big week. Paul Decker, as Panagle, also made a big hit and the whole production was a winner. Manger Cohn was highly pleased with the business, and is anxious to book some more attractions of the same calibre. It just suited the American patrons. Mr. J. W. Fellows, the genial manager, made a host of friends, and is ready to come this way again when an opportunity offers itself.

Under Southern Skies was the Novelty Theatre bill this week and deserved better patronage than it received.

Milan Opera Company, at the Central Theatre, gave nine performances to satisfactory houses. Melodrama will be resumed Monday, Nov. 25, with A Chorus Girl's Luck in New York, as the bill.

Princess Theatre continues presenting comic opera. Dolly Dollars is the bill and will be continued a second week.

The Wigwam Theatre presented an all-star bill this week, and nightly a long line of eager ticket purchasers block the street.

Sid Graman, of the National Theatre, was again to the front this week with his usual strong bill.

Ial Curtis, of the Empire Theatre, held his own in the way of offering good things to his patrons.

RUBE COHEN.

PHILADELPHIA

THANKSGIVING week has always been a good one for Philadelphia theatres, and this year has proven no exception. The matinees at some of the houses were hurt a little by the large attendance at the football game, but they made up for it by selling out at night, and, as usual, there was just a little raising of prices by some of the houses. The public did not care, however, as they eagerly purchased tickets for the evening shows, and seemed glad to get them at any price. Many of the houses were content with their usual prices, and they were sold out long before the doors opened, and the other houses would have suffered had the weather been extremely bad. However, some managers took a chance and profited by it.

To tell the exact truth, business is not of the best just at present in Philadelphia. The financial scare has hurt business in many of the houses, and unless this financial stringency is soon loosened there will be dull times at the different theatres in our city. This will be especially true of the houses that rely on the working class for their support, as the manufacturers are finding it extremely difficult to secure currency to pay their hands off. The system of checks that was thought out by financiers did not prove a success, as the workmen found they could not get their cashed except at a discount, and this caused trouble. Our banking men and the proprietors of all of our large stores are working like beavers as we get this thing straightened out before the Christmas holidays, as they feel sure that business will be hurt very much if the matter is not settled by that time.

Broad Street Theatre.—Lillian Russell in Wildfire, a new play by George H. Broadhurst and George V. Hobart, was the attraction at the Broad Street Theatre, opening November 25, and the play scored a hit.

Chestnut Street Opera House.—The Rogers Brothers in Panama have been doing a splendid business, and this week will be much better than their first.

Lyric Theatre.—The Warriors of Virginia continued to impress people as being something worth seeing so the new Belasco-DeMille play has been doing a very good week's business. Week of December 2, Margaret Anglin and Henry Miller in The Great Divide.

Adelphi Theatre.—The Three of Us pleased everybody who saw it, and business this week has been better than fair. Week of December 2, Eddie Fox and his company will appear at this house in The Third.

Walnut Street Theatre.—The deft hand of Alfred E. Arms can easily be recognized now by everyone who sees Yama, which is constantly being changed. This week there is almost an entire new production, with many novel specialties and numbers added, and they all help to make the play move with the swiftness that is customary with Arms's shows. Nellie Webb, Clarence Harvey and other favorites have been added to the cast, and the play is now edging along to success. Business is improving, and before the run is ended at the Walnut the play will be one of the notable hits of the season.

Garrick Theatre.—Brewster's Millions is just the kind of a play that will amuse and inter-

est everyone, and in consequence, business has been getting better at every performance. Week of December 2, The Dairy Maids.

Chestnut Street Theatre.—My Friend from India is still the bill that the Orpheum Stock Company is putting on at the Chestnut Street Theatre this week, and Grant Lafayette shows his wisdom in selecting such a laughable show for this holiday week. Business has been enormous, and the members of the stock company are getting to be such favorites that there will be a riot call sent in if any of them are sent away to any other city. For the week of December 2, Zaza is announced, with Miss Lillian Lawrence as Zaza.

Park Theatre.—Genial Tom Waters is playing at the Park Theatre this week, and as he had a long summer run at the same house with the same laughing show, The Mayor of Laughland, business was enormous this week. Week of December 2, Yerke and Adams in Playing the Ponies will be the attraction.

Grand Opera House.—Under the enterprising management of Lew Wiswell this house is gaining new patrons every day, and business is now in splendid shape. The attraction this week is Bill, Buff, Buff. The company is clever and the production a good one, and consequently business is good. Week of December 2, Ernest Hogan.

Grand Avenue Theatre.—Business is almost capacity at this house at every performance, as the plays are of the kind that please the patrons of this cozy house, and they get the best of treatment from the staff attached to this theatre. Week of November 25, The Street Singer, with Florence Blinley in the leading role, is the attraction, and crowds have attended every performance. Week December 2, The Gambler from the West.

Blaney's Theatre.—The Ninety and Nine proved that it had lost none of its old-time popularity, for this house was crowded all week. The Phantom Detective is announced for week of December 2.

National Theatre.—When Al. H. Woods names the attraction for this house you can always gamble on full houses, for the people who attend that theatre know that he understands what they want and that he gives them sensation in big chunks. This week Nellie, the Beautiful Clock Model, is laming them in the house, and everybody is happy. Week of Dec. 2, Four Corners of the Earth.

Forsything's Theatre.—The Middleton, Barber Stock Company are putting on a creditable production of Faust this week, and business is very good. Week of December 2, first production of The Wire Tappers.

Standard Theatre.—The Child Slaves of New York, with a complete scenic outfit, was the attraction this week and the stock company of Speck and Davis gave a very excellent rendition of that play. Week of December 2, A Beautiful Friend.

People's Theatre.—When vaudeville was discontinued at this house people predicted that melodrama would simply jam the house from cellar to roof, but the opening week shows that melodrama is not much better as a drawing power than vaudeville, for business has not been much better than in former times. However, that means a handsome profit for all concerned, for the house has been doing a good

business. Never Too Late to Mend was the attraction week of November 25, and profited by being given for the first time in this section of the city, and by the Thanksgiving holidays. Week of December 2, Barney Gilmore, the Irish Detective.

Liberty Theatre.—This theatre is doing a very fair business with melodrama as its attraction. Week of November 25, The Itsell Brothers, and for December 2, A Midnight Escape.

Eleventh Street Opera House.—Dumont's Minstrels continue to attract large crowds, and they change the bills every week, so there is never anything stale or uninteresting on the bill.

Keith's Chestnut Street Theatre.—The bill for week of November 25 includes The Empire City Four, Mr. Robert Hilliard & Co., In As a Man Sows; Belle Blanche, Urban, a marvelous athlete, assisted by a clever boy; Vinie Daly, Genaro's Venetian Gondoller Band, The Human Flagg, Dan Burke and His School Girls, The Polka Trio, Welch, Nealy & Montrose, Jim and Johnny Lee, O'Leary and Randall, Brooks and Jeanette, Ralley and Brown and the Kinetograph.

Forrest Theatre.—Dan Fishell is still shoveling coal into his steam roller, and giving the people of Philadelphia big vaudeville bills that are attracting crowds. For the week of November 25, he has on his program Trixie Fitzgerald, Iva Monti Baldwin and her Opera Co., in a condensed version of Carmen; Jack Norworth, Maul Hall Macy, retained for another week on account of her success; Stanley and Cogswell, Willy Zimmerman, Silvers Oakley and Charlie Siegrist and Baptiste and Franconi. Business has been very good and unless the new Keith deal should wipe this house out as a vaudeville shop, there is no reason why it should not run all season.

Gorman Theatre.—The stock company is doing some excellent work and attracting large crowds by the novelty of the bills they are putting on. The bill is changed twice a week.

Troadero Theatre.—Business is very good at this burlesque house, where The Champagne Girls are playing week of November 25.

Bijou Theatre.—Tom Miner's Bohemian Burlesquers are doing a splendid business, and the boxing and amateur nights are crowded. Week of December 2, Watson's Burlesquers.

Casino Theatre.—Business keeps up to the standard at this burlesque house, the offering week of November 25 being The Dainty Duchess. The Bohemian Show is the attraction for week of December 2.

Lyceum Theatre.—Business is fair at this house, where a stock burlesque company with a vaudeville evening is the attraction. The Gayety Theatre.—Charles Robinson's Night Owls Company pleased people week of November 25, and for week of December 2, Harry Bryant's Show is announced.

Empire Theatre.—The Stock Company, under the direction of Stanford and Western, is doing a nice business with two changes of bill a week. The bills for week of November 25 were A Flight for Millions for the first half, and Under Two Flags for the last half. Business is fair.

New Broadway Theatre, Camden, N. J.—Since this house has been advertising in Philadelphia papers business has jumped up to a very high pitch. Phil Nash is happy over the success of the house, and, consequently, is improving the bill every week. The program this week includes Chester D'Amon, The Great White Mystery, Four Casting Dnabars, Barry and Wolfort, Marlowe, Plunkett and Co., Dellatorelli and Glissendo and The Romanoffs.

Dime Museum.—The bill for week of November 25 included Eight Cinquease Dancers and Mystics, The Raynott Troupe of Four, a Troupe of South Sea Islanders, a Corps of Dahomy Amazons and Warriors and Four Royal Hindu Workers. In the theatre the big production of Wednesday was supplemented by a vaudeville company of eight people.

NOTES.

Dan Fishell hopes that if they do close the Forrest Theatre for vaudeville that they will let him remain here until the first production of Fred Thompson's new play, Polly of the Circus, for rumor has it that one of the big scenes in this play will represent a three-ring circus. Dan can smell sawdust further than any man in the business.

The opening of the opera season in Philadelphia, on November 26, was a huge success. The Metropolitan Opera Company, of New York, inaugurated its season with an excellent production of Mefistofele.

Owen Davis has made a stage version of The Wire Tappers, and the first production on any stage will be given in this city on December 2.

Prices have been lowered at the Grand Opera House, but the grade of attractions has been raised.

Our theatres are now arranging to get better looking programs than they have had in former years. The Lyric and Adelphi Theatres have a combination program which is a beautiful work of art.

Thomas Hargreaves will send out two shows next year. The Hargreaves Shows, which are wintering near Chicago, will make a tour of the west, and a new Hargreaves Show will be launched from Chester, Pa., to make a tour of the east.

Al. Aaronis was to have started for Europe on the first of December, but he has stayed in this country as that he can receive his new production of Yama. He has disposed of his honor, the Mayor, to Jos. W. Galtes, who has sent it on the road with a good cast.

Moving picture shows are still thriving in Philadelphia, and new ones are being opened every day. The shows on Market street are now keeping quite quiet, and, in consequence, the agitation against them has died out.

Not one new theatre has been projected in the past week, and the organizers of paper theatres seem to be taking a rest. Work on the Wm Penn Theatre is still stopped, on account of the tangled condition of the Wegfarth estate.

Flood Lauman, well known in Cincinnati, and for many years lessee of the Troadero Theatre in this city, is now holding a responsible position at the Hippodrome in New York City.

Frank Milgore will send Chester D'Amon on a trip through the West as soon as his eastern vaudeville dates are over. Mr. D'Amon is making a hit every place he plays.

Anti's Hotel, a noted theatrical place in the northern part of the city, has had a remarkable prosperous season this year. This is the home of "Bessie's apple pie," well known to every performer, who has ever played that section of the city.

Baptiste and Franconi made a big hit here this week with the remarkable head walking feats of Baptiste.

The Auditorium Company, of Pittsburg, Pa., has been incorporated in Delaware with a capital of \$100,000, with authority to lease, build, maintain, operate and conduct theatres, opera houses, etc.

Harry A. Sullivan is acting as advertising manager and superintendent of Nash & Hogsdon's New Broadway Theatre, Camden, N. J., which is playing the Keith vaudeville attractions. The house is a big success, giving daily matinees, which are well attended. Many improvements will be made in the house after the season is over.

The Annual Dog Show is being held at Horticultural Hall. It opened on November 27, and will continue until October 3.

On December 2, The Boston Symphony Orchestra will give a concert at the Academy of Music, at which Paderewski will be the soloist.

Burton Holmes gave his illustrated lecture on Vienna at the Academy of Music on November 29 and 30. The audiences were enthusiastic. All seats have been sold for the remainder of the series.

The new roller skating rink at the Grand Opera House was opened on November 27. It is a large and spacious hall over the lobby of the theatre, and is beautifully decorated. This was one of the enterprises of the late Gustave A. Wegfarth, which he was unable to complete before his death. From the attendance on the opening day, it looks as if the new enterprise would be a huge success. Sound-proof walls were erected between the rink and the theatre, so that the noise would not disturb the audience, and they have proven a complete success.

Word comes to this city that Julia Sanderson, the comic opera star, is seriously ill with typhoid fever. Miss Sanderson was lately married to Tod Sloan, the ex-jockey. She was playing with Chas. Frohman's Dairymaids Co., which is due in Philadelphia on December 2, but her illness made her give up the part which is now assumed by Miss Mabel Hollins.

It is rumored that John Keenan, who owns and operates amusement parks in different parts of the country, will assume the management of the People's Theatre when he returns from Houston, Texas.

The Theatrical Treasures' Club celebrated Thanksgiving by an elaborate turkey blow-out, at midnight, at their handsome rooms at 1205 Walnut street. Members of different theatrical companies attended, and there was a series of performances that lasted until the gray streaks of dawn came stealing in through the windows.

There are now fifty-six houses on the Ohio Circuit, and the reports are that business is much better at all these houses than it was last season.

Himmelfreich, a well-known piano soloist, has been giving piano recitals at Wanamaker's big department store. This has been attracting unusual attention from music loving people.

There were very few posters put on the fences and walls in the early part of the week, for the billposters were all trying to recover from the effects of the ball given by the Local Billposters' Union, on November 25. It was the biggest and best ball that organization ever gave, and that means a whole lot. Delegates were present from every Union within a radius of one hundred miles, and everybody was more than happy. BOB WATT, Philadelphia, Pa.

MINNEAPOLIS, MINN.

Miss Olga Nethersole, the famous English artist, is holding sway at the Metropolitan Theatre for the first half of this week. Her opening performance was not only one of the notable theatrical events of the season, but turned out to be a brilliant social occasion as well. Wm. Collier will appear here the latter part of the week in Caught in the Rain, the comedy hit of the season. As Dick Crawford, Mr. Collier has one of the best roles of his career as a star. Adele Ritchie, whose individual triumphs have won for her a deserved position among the prominent light opera stars, will appear at the Metropolitan, the first part of next week in the name part of the new Burnside-Herbert-Kerker musical comedy, Fascinating Flora. Louis Mann will hold sway the latter part of the week in repertoire, presenting The Merry Wives of Windsor and The Comedy of Errors. In the latter play Mr. James will play for the first time on record, The Two Dromios, an achievement that heretofore has been consummated by two players.

Insisting that it is his farewell engagement, and for the sole purpose of introducing his assistant as his successor, Kellar, the well-known magician, is filling an engagement at the Bijou Theatre this week, accompanied by Howard Thurston. Next week the rural comedy drama, The Ninety and Nine will be presented at this theatre, introducing Miss Elleen O'Malley as the star. Early bookings at this theatre include Harry Clay Blythe in The Red Detective; Lena Rivers, dramatization of Mary J. Holmes novel, Parted On Her Bridal Tour, and Fiske O'Hara, the popular Irish singer, in Ellen O'Hara.

Last week the Christine Hill Company presented to capacity houses Ibsen's famous problematical play, A Doll's House, in which each and every member of this popular stock company scored a notable hit, and also Mrs. Frances Smitre Potter's character comedy Jamieson. This week they are putting on Brown's In Town.

Miss Julie Horns, who heads the bill at the Orpheum Theatre this week in her playlet, entitled Between the Acts, is the daughter of James A. Horns, the author of Show Acres, Hearts of Oak, and other well known and successful plays. Others on the bill are Harry Gilfill, in a character creation, Baron Sands, Sydney Deane & Company, The Four Piccolo Midgets, and others.

For Thanksgiving week, the Unique has presented a most varied and enjoyable bill. The headline feature, presented by Will H. Armstrong and Miss Magdalena Holly, is the comedy playlet, The Expressman. Rose and Sorance appear in a sketch called The Auto Disaster, which is replete in laughs, and the bill is augmented by Frank Markley, Brown and Schomer and others.

At the Dowsy Theatre this week the Washington Society Girls are presenting the comedy burletta, On The Warpath, by Leo Stevens, the costuming and scenery being both elaborate and effective. RODERIC STE. FLEURE.

ROUTES AHEAD

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

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

PERFORMERS' DATES

Adams, E. A., & Irene (Family): Sloux City, Ia., Sept. 16, indef. Adams, James R. (Hippodrome): New York City, Aug. 31, indef. Allen, Leon & Bertie: En route with Zeke, The Country Boy. See Dramatic Routes.

Bailey, Seth G. (Orpheum): Denver, Col., Oct. 7, indef. Banta Bros., Four: En route with The Original Cohen Co. See Musical Routes.

MERRY CHRISTMAS TO ALL! WILLIAM MORRIS 1440 Broadway, New York.

Bailey & Austin's American Beauties (Lyric): Dayton, O., 2-7; (Chicago O. H.) Chicago, Ill., 9-14. Blinn, Benn B-r-r-r (Orpheum): Los Angeles, Cal., 1-14.

JOHN C. JACKEL & CO., Booking Sensational Acts and Bands anywhere and everywhere. 145 E. 23rd STREET, NEW YORK CITY.

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- Chester & Jones (Orpheum): Elizabeth, N. J., 2-7; (Empire) Paterson 9-14.
Cleveland, Claude & Marion (Family): Carbondale, Pa., 2-7.
Clark, Georgiana (Savoy): Hamilton, Ont., 2-7.
Curran & Milton (Mizpah): Rutland, Vt., 2-7.
Carillo, Iaso (Keith's): Providence, R. I., 2-7.
Cassell's Dogs (Hopkins): Louisville, Ky., 2-7.
Clarke, Eddie (Keith's): Philadelphia, Pa., 2-7.
Cliffons, Five (Hippodrome): New York City, Indef.
Cooper & Brown (Proctor's): Albany, N. Y., 2-7.
Coram (Hopkins): Louisville, Ky., 2-7.
Courtleigh, Wm., & Co. (Keith's): Philadelphia, Pa., 2-7.
Cunningham & Smith (Swisher O. H.): Morgantown, W. Va., 2-7.
Daly & O'Brien: En route with Romance in Ireland Co. See Dramatic Routes.
Dale, Sydney: En route with Guy Bros.' Minstrels. See Minstrel Routes.
Darling, Phil: Venice, Cal., Indef.
DeArmand Sisters: En route with the Morgan Stock Co. See Dramatic Routes.
DeLano, Happy Bill: En route with DeRue Bros.' Minstrels. See Minstrel Routes.
DeMar & Dexter (Archer Ave.): Chicago, Ill., Indef.
DeMora & Graceta: En route with the Imperials. See Burlesque Routes.
Denker, Rosa: En route with Behman's Show. See Burlesque Routes.
Dierckx Bros. (Gran Circo Bell): Mexico City, Mex., June 10-Jan. 4, 1908.
Dilla & Templeton: En route with Al. G. Field's Minstrels. See Minstrel Routes.
Doherty, Lillian (Scala): Copenhagen, Denmark, Dec. 1-31.
Downey, Leslie T. (Electric): Itasca, Wis., Oct. 4, Indef.
Dracula: En route with Donnelly & Hatfield's Minstrels. See Minstrel Routes.
Duprez, Bob (Electric): Provo, Utah, Indef.
Dixie Lady Orchestra (Lyric): Danville, Ill., 2-7; (Bijou) Decatur 9-14.
Diamond & Smith (Family): Gloversville, N. Y., 9-14.
DeVette Sisters (Empire): Indianapolis, Ind., 2-7; (Empire) Chicago, Ill., 9-14.
DeMarco, Harry (Majestic): Topeka, Kan., 2-7.
DeMaras Bros. (G. O. H.): Syracuse, N. Y., 2-7; (Proctor's) Troy 9-14.
DePaulis, The Great, & Co. (Orpheum): Parkersburg, W. Va., 2-7; (Orpheum) Marietta, O., 9-14.
Dale, Dainty Dottie (Family): Jonesboro, Ark., 2-7.
DeVawter Trio, The (Vandeville): Lexington, Ky., 2-7.
Derrills, The (Lyric): Leavenworth, Kan., 2-7.
Dyllin, J. B. (Unique): Eau Claire, Wis., 2-7; (Unique) Minneapolis, Minn., 9-14.
Deuling, Joe (Bennett's): Ottawa, Ont., 2-7; (Bennett's) Montreal, Can., 9-14.
Duncan & Godfrey (Colonial): New York City, 2-7.
DeVole Trio (Hathaway's): New Bedford, Mass., 2-7; (Hathaway's) Lowell 9-14.
Dean, Ada Dana (Bijou): Uniontown, Pa., 2-7; (Bijou) Connellsville 9-14.
DeMo (Star): South Pittsburg, Pa., 2-7; (Star) Homestead 9-14.
Dale, Violet (Columbia): Cincinnati, O., 2-7; (Majestic) Des Moines, Ia., 9-14.
Devall, Olympia (Majestic): Chicago, Ill., 25-Dec. 7; (Columbia) St. Louis, Mo., 9-14.
Duncan & Hoffmans (Lyric): Lincoln, Neb., 2-7; (Majestic) Topeka, Kan., 9-14.
Dawson, Aurie (Colonial): Norfolk, Va., 2-7; (Keith's) Providence, R. I., 9-14.
Delmore & Darrell (Orpheum): Rockford, Ill., 2-7.
Duprez, Fred (Novelty): Denver, Col., 2-7.
DeCoutre & Howard (Empire): Ashtabula Harbor, O., 18-Dec. 7.
Dainty Dancers, Four (Orpheum): Denver, Col., 2-7.
Dreary, Josh (Bijou): Lincoln, Neb., 2-7; (Wasson's) Joplin, Mo., 9-14.
Davies, Teddie (Iola): Chicago, Ill., 2-7.
Deane, Sydney, & Co. (Orpheum): St. Paul, Minn., 1-7.
Dixon & Fields (Orpheum): Sioux City, Ia., 2-7.
Davis, Mark & Laura (Orpheum): Gallon, O., 2-7; (Empire) Cleveland 9-14.
DeHollis & Valora (O. H.): Port Chester, N. Y., 2-7; (Boric) Yonkers 9-14.
Daly, Madam (Gale's): Springfield, Ill., 2-7; (Bijou) Decatur 9-14.
DeWitt, Burns & Torrance (Doll's): Waterbury, Conn., 2-7; (Keith's) Utica, N. Y., 9-14.
Davis & LeRoy (Orpheum): Sidney, O., 2-7; (Grand) Newport, Ky., 9-14.
Davis, Roland (Effusion): Ashland, Ky., 2-7.
DeComas, The Two (Gale's): Galesburg, Ill., 2-4; (Majestic) Streator 5-7; (Crescent) Champaign 9-14.
DeCoe, Harry (Orpheum): El Paso, Tex., 4-10.
Desdada (Lyric): Mobile, Ala., 2-7; (Majestic) Birmingham 9-14.
Dahlman's Novelty Quartet (Orpheum): Minneapolis, Minn., 2-7; (Orpheum) St. Paul 9-14.
Davis, Edwards (Trent): Trenton, N. J., 2-7; (Poll's) Scranton, Pa., 9-14.
Derrill, F. M. (Sparks): Kansas City, Kan., 2-7; (Yale) Kansas City, Mo., 9-14.
Dean Co., Cliff (Bijou): Racine, Wis., 2-7.
Duncan, A. G. (Keith's Union Square): New York City, 2-7.
Dorsch & Rinsell (Majestic): Johnstown, Pa., 2-7; (Proctor's) Albany, N. Y., 9-14.
DeBantial Twins (Pastor's): New York City, 2-7.
Donnette, Iva (Family): Moline, Ill., 2-4; (Family) Davenport, Ia., 5-7; (Main St.) Peoria, Ill., 9-14.
Devoy, Emmett (Keith's): Cleveland, O., 2-7.
D'Aliza, Flor (Colonial): Lawrence, Mass., 2-7; (Bennett's) Quebec, Can., 9-14.
Daviss, The (Bijou): Battle Creek, Mich., 2-7; (Bijou) Flint 9-14.
D'Arville Sisters: Bradock, Pa., 2-7; Alliance, O., 9-14.
Dellaven & Sidney (Hathaway's): Lowell, Mass., 2-7.
Dillon, Wm. A. (Cook's U. H.): Rochester, N. Y., 2-7.
Donald & Carson (Poll's): Hartford, Conn., 2-7.
Drew, Dorothy (Palace): Hull, Eng., 9-14; (Alhambra) London 16-Jan. 25.
Davenport, Pearl: Connellsville, Pa., 2-7.
Dalleges, The (RUBY): Nashville, Tenn., 2-7.
Donagan Troupe (Poll's): Worcester, Mass., 2-7.
Dowdray, Will (Hathaway's): Malden, Mass., 2-7.
Drako's Animals (Crystal): Denver, Col., 2-7.
Dunbars, The Casting (Keeney's): Brooklyn, N. Y., 2-7.
Evans, Ben: En route with Vogel's Minstrels. See Minstrel Routes.
Edmunds, Agnes (Empire): Milwaukee, Wis., 2-4; (Empire) Watertown 5-7; (Majestic) Brazil, Ind., 9-11; (Majestic) Crawfordsville, 12-14.
Earle, Mr. & Mrs. (Bijou): Jamestown, N. D., 2-7; (Bijou) Valley City 9-14.
Eake, Will (Colonial): Galveston, Tex., 2-7; (Lyric) San Antonio 9-14.
Eckel & Dupree (Family): Mahanoy City, Pa., 2-7.
Evers, Geo. W. (Pastor's): New York City, 2-7.
Ehrendall Bros. (Family): Rock Island, Ill., 2-7; (Majestic) Sioux Falls, S. D., 9-14.
Eldridge (Lyric): Ottawa, Ill., 2-7.
Eckhoff & Gordon (Proctor's): Albany, N. Y., 2-7; (Proctor's 23d St.) New York City, 9-14.
Elliott & New (Gayety): St. Louis, Mo., 2-7; (Gayety) Indianapolis, Ind., 9-14.
Evans, Lizzie, & Jefferson Lloyd (Washington): Spokane, Wash., 1-7; (Star) Seattle 9-14.
Edmonds, Emerson & Edmonds (Majestic): Evansville, Ind., 2-7; (Star) Chicago, Ill., 9-14.
Evans, Oas. E. (Columbia): St. Louis, Mo., 2-7; (Chicago O. H.) Chicago, Ill., 9-14.
Evans Trio (Shedy's): Fall River, Mass., 2-7; (Shedy's) New London, Conn., 9-14.
Edmonds, Joe (Family): Poughkeepsie, N. Y., 2-7.
Equillo (Orpheum): Mansfield, O., 2-7; (Orpheum) Canton 9-14.
Eugene Trio (Orpheum): St. Paul, Minn., 1-7; (Orpheum) Sioux City, Ia., 8-14.
Edward's Blonde Typewriters, Gus (Poll's): Waterbury, Conn., 2-7; (Poll's) Worcester, Mass., 9-14.
Elinore Sisters (Orpheum): Boston, Mass., 2-7; (Bennett's) Ottawa, Ont., Can., 9-14.
Emmett, Grace (Orpheum): Brooklyn, N. Y., 2-7; (Alhambra) New York City, 9-14.
Emmett & McNeill (O. H.): Lansing, Mich., 2-7.
Eldridge, Press (Majestic): Chicago, Ill., 2-7.
Ercela Sisters (Unique): Carthage, Mo., 2-7.
Faust, Victor: En route with the King of Tramps Eastern Co. See Dramatic Routes.
Fay, Coley & Fay (Empire): San Francisco, Cal., June 10, Indef.
Fay, Ray W. (People's): Cedar Rapids, Ia., Sept. 9, Indef.
Fields, Happy Fanny: London, Eng., Dec. 9, June 1.
Fisher, Tom: En route with the Mazuma Man. See Musical Routes.
Fitzgerald, Mlle. Ollie, & Dr. J. E.: En route with the Bauscher Carnival Co. See Midway Routes.
Flatow & Dunn: En route with the Flight of Princess Iris Co. See Dramatic Routes.
Fleming & Miller: En route with the Kentucky Bellea. See Burlesque Routes.
Flynn, Earl: En route with the Al. G. Field's Minstrels. See Minstrel Routes.
Fox & Hughes (Empire): Boise, Ida., Indef.
Francelina: En route with the Dainty Duchess Co. See Burlesque Routes.
Freese, Fred: En route with the Murray-Mackey Eastern Stock Co. See Dramatic Routes.
Friday, La (Orpheum): Cambridge, O., Sept. 30, Indef.
Fox & DuBall (Bijou): Jackson, Mich., 2-7.
Finlay & Burke (Anditorium): Chicago, Ill., 1-7.
Follett, Lonnie (Hathaway's): Malden, Mass., 2-7; (Hathaway's) New Bedford 9-14.
Fell, Cleone Pearl (Main St.): Peoria, Ill., 2-7; (Bijou) Quincy 9-14.
Friedlander Bros. (Majestic): Brazil, Ind., 2-7; (Majestic) LaFayette 9-14.
Franz, Cogswell & Franz (Keeney's): Brooklyn, N. Y., 2-7; (Keeney's) New Britain, Conn., 9-14.
Farrell-Taylor & Co. (Haymarket): Chicago, Ill., 2-7; (Columbia) St. Louis, Mo., 9-14.
Friederick Bros. & Burns (Trent): Trenton, N. J., 2-7; (Shubert) Utica, N. Y., 9-14.
Ferry, Human Frog (Lyric): Danville, Ill., 2-7; (Gayety) Springfield 9-14.
Fink, Henry (Bianey's): Philadelphia, Pa., 2-7; (G. O. H.) Jersey City, N. J., 9-14.
Fougere, Eugene (Orpheum): St. Paul, Minn., 9-14.
Farrell & LeRoy (Lyric): Kensington, Ill., 2-7; (Orpheum) South Chicago 9-14.
Flitburgh, Lee & Onedia (Amusee): Bradock, Pa., 2-7; (Star) Wilkesburg 9-14.
Fukino & Araki Troupe (Majestic): Topeka, Kan., 2-7.
Ferrero & Dog (Columbia): St. Louis, Mo., 2-7; (Haymarket) Chicago, Ill., 9-14.
Favre, Anita (Anditorium): Auburn, N. Y., 2-7; (Dreamland) Geneva 9-14.
Fields & Hanson (Family): Davenport, Ia., 2-7; (Bijou) Quincy, Ill., 9-14.
Florand, Nellie (Proctor's): Troy, N. Y., 2-7; (Trent) Trenton, N. J., 9-14.
Futurity Winner (Majestic): Chicago, Ill., 2-7; (Olympic) Chicago 9-14.
Fisher, Sude (Majestic): Kansas City, Mo., 1-7; (Gayety) St. Louis 9-14.
Forrest Family (Majestic): LaSalle, Ill., 2-7; (Temple) Ft. Wayne, Ind., 9-14.
Field Bros. (Proctor's): Albany, N. Y., 2-7.
Fields, Jr., John (Family): Davenport, Ia., 2-7; (Family) Burlington 9-14.
Foo, Lee Tung (Majestic): Johnstown, Pa., 2-7; (Orpheum) Allentown 9-14.
Fontinelle, The Mysterious (Cooper): Mt. Vernon, O., 2-7; (Orpheum) Newark 9-14.
French, Great Henri (Orpheum): San Francisco, Cal., 2-14.
Frosto & Warda (Irwin): Goshen, Ind., 2-7; (Crystal) Anderson 9-14.
Fredo & Dare (Columbia): Cincinnati, O., 2-7.
Felix & Caire (Proctor's 58th St.): New York City, 2-7.
Finney, James & Elsie (Empire): Hoboken, N. J., 2-7.
Florence Troupe, Six (Star): Chicago, Ill., 2-7; (Olympic) Chicago 9-14.
Ferrell Bros. (Hathaway's): New Bedford, Mass., 2-7; (Hathaway's) Lowell 9-14.
Fentelle & Carr (Colonial): Lawrence, Mass., 2-7; (Hathaway's) Malden 9-14.
Francell & Lewis (Majestic): Dallas, Tex., 2-7.
Falke, Eleanor (Arcade): Toledo, O., 2-7; (Lyric) Dayton, 9-14.
Foster & Foster (Orpheum): Omaha, Neb., 1-7; (Majestic) Des Moines, Ia., 9-14.
Fadettes of Boston, The (Proctor's 125th St.): New York City, 2-7; (Keith's Union Sq.) New York City, 9-14.
Fox & Summers (Welland): Grafton, W. Va., 2-7; (Grand) Fairmont 9-14.
Fogarty, Frank (Keith's): Columbus, O., 2-7; (Temple) Detroit, Mich., 9-14.
Foster, E., & Dog (Empire): Hoboken, N. J., 2-7; (Novelty) Brooklyn, N. Y., 9-14.
Felix & Barry (Orpheum): Boston, Mass., 2-7; (Shedy's) Fall River 9-14.
Fitzsimmons & Gros (Illinois): Chicago, Ill., 2-7.
Flower, Dick J. (Orpheum): San Francisco, Cal., 2-7.
Fletcher, Charles (Orpheum): New Orleans, La., 2-7.
Franklin, Irene (Trent): Trenton, N. J., 2-7.
Friend & Downing (Keith's): Philadelphia, Pa., 2-7.
Gard & Summers: En route with the Sam Devere Show. See Burlesque Routes.
Genaro-Theol Trio (Lieblich): Breslan, Ger., Dec. 1-31.
Gill & Aker: En route with the Grahame Stock Co. See Dramatic Routes.
Glick, Jesse M.: En route with The Sweetest Girl in Dixie Coast Co. See Dramatic Routes.
Goodwin & Goodwin (Empire): Springfield, Ill., Aug. 19, Indef.
Gordon Sisters: En route with the Columbia Opera Co. See Musical Routes.
Gossans, Bobby: En route with Vogel's Minstrels. See Minstrel Routes.
Graces, The Two: En route with The Merry Maidens. See Burlesque Routes.
Graham, Billy: En route with the Wm. H. West Minstrel. See Minstrel Routes.
Gramlich, Chas.: En route with The King Bee Co. See Musical Routes.
Gray, Harry (La Salle): Keokuk, Ia., Indef.
Green, Winifred: En route with the Allen Curtis Musical Comedy Co. See Musical Routes.
Gordon, Mr. & Mrs. Jack (Howard): Huntington, W. Va., 2-7; (Bijou) Wheeling 9-14.
Godfrey, Phil (Lyric): Lake Charles, Tex., 1-7; (Colonial) Galveston 9-14.
Gilmore Sisters: Portsmouth, O., 2-7; Huntington, W. Va., 9-14.
Greene & Green (Lyric): Cleveland, O., 2-7; (Savoy) Hamilton, Ont., 9-14.
Gordon & Charon (Bijou): Hancock, Mich., 2-7; (Bijou) Marquette 9-14.
Gehru, Mayme, & Co. (Shed's): Buffalo, N. Y., 2-7; (Chase's) Washington, D. C., 9-14.
Gagnoux, The (Lyric): Lincoln, Neb., 2-7; (Wasson's) Joplin, Mo., 9-14.
Gladstone Sisters (Orpheum): Chillitheo, O., 2-7; (Orpheum) Portsmouth 9-14.
Gordon Bros. (Maryland): Baltimore, Md., 9-14.
Gardner, Eddie (Orpheum): Lima, O., 2-7.
Goldsmith & Hoppe (Orpheum): Boston, Mass., 2-7.
Gabriel, Master (Moore's): Detroit, Mich., 2-7; (Keith's) Cleveland, O., 9-14.
Griff (Chase's): Washington, D. C., 2-7; (Empire) Paterson, N. J., 9-14.
Gaylor, The Great (Dreamland): McKeesport, Pa., 2-7.
Gilfoil, Harry (Majestic): Chicago, Ill., 2-7; (Haymarket) Chicago 9-14.
Gilbert & Katen (Proctor's): Troy, N. Y., 2-7; (Orpheum) Harrisburg, Pa., 9-14.
Graham & Randall (Gayety): Indianapolis, Ind., 2-7; (Dewarden) Chicago, Ill., 9-14.
Gorman & West (Family): Shamokin, Pa., 2-7; (Family) Lancaster 9-14.
Gray & Graham (Family): Butte, Mont., 30-Dec. 7; (Washington) Spokane, Wash., 9-14.
Gertrella (Proctor's): Jersey City, N. J., 9-14.
Golden & Hughes (Gale's): Chicago, Ill., 2-7.
George, Edwin (Temple): Ft. Wayne, Ind., 2-7; (Majestic) LaSalle, Ill., 9-14.
Godfrey & Henderson (Acme): Sacramento, Cal., 9-14.
Grace, Lou & Lee (Family): Cleveland, O., 2-7; (Luna) Akron 8-11.
Gardner & Stoddard (G. O. H.): Syracuse, N. Y., 2-7; (Shea's) Buffalo 9-14.
Gibby, Haynes & Montgomery (Star): Hannibal, Mo., 2-7; (Orpheum) Rockford, Ill., 9-14.
Goss, John (Star): New Castle, Pa., 2-7; (Orpheum) Turtle Creek 9-14.
Grannon, Ila (Keith's): Portland, Me., 2-7; (Anditorium) Lynn, Mass., 9-14.
Geiger & Walters (Orpheum): St. Paul, Minn., 2-7; (Majestic) Des Moines, Ia., 9-14.
Gennaro & His Venetian Gondolier Band (Keith's): Philadelphia, Pa., 2-7; (Maryland) Baltimore, Md., 9-14.
Galletti's Monkeys No. 1 (Wasson's) Joplin, Mo., 2-7; (Orpheum) Leavenworth, Kan., 9-14.
Galletti's Monkeys No. 2 (Proctor's 125th St.): New York City, 2-7; (Proctor's 23d St.) New York City, 9-14.
Goetz, Nat (Howard): Huntington, W. Va., 2-7.
Golden & Bogard (Star): Donora, Pa., 2-7; (Star) Charleroi 9-14.
Gardner, Happy Jack (Poll's): Bridgeport, Conn., 2-7; (Keith's) Boston, Mass. 9-14.
- Gardner, Dick and Anna Itevere (Orpheum): Omaha, Neb., 2-7; (Orpheum) Salt Lake City, Utah, 9-14.
Goldsmith, Ed. (Majestic): Kansas City, Mo., 8-14.
Goolmans, The Musical (Majestic): Little Rock, Ark., 2-7; (Majestic) Dallas, Texas, 9-14.
Geiger & Walters (Orpheum): St. Paul, Minn., 2-7.
Gillette Sisters (Olympic): South Bend, Ind., 2-7.
Goldie, Jack: Indianapolis, Ind., 2-7.
Gorham & Doyle (Pastor's): New York City, 2-7.
Gallagher & Barrett (Keith's): Cleveland, O., 2-7.
Gardonia, La. (Hopkins): Louisville, Ky., 2-7.
Gardner & Vincent (Empire): Dublin, Ire., 9-14; (Empire) Belfast 16-21.
Gaston & Green (Grand): Indianapolis, Ind., 2-7.
Granville, Taylor (Hammerstein's): New York City, 2-7.
Graves, The (Idea): Fond du Lac, Wis., 2-7.
Granthos, Seven (Hippodrome): New York City, Indef.
Haines, Lola (Scenic): Taunton, Mass., Indef.
Hall, Helen: En route with The King Bee Co. See Musical Routes.
Hanvey, Lenora (Bijou): Lorain, O., Nov. 25, Indef.
Harris & Harria: En route with Guy Bros.' Minstrel. See Minstrel Routes.
Harrison, Leo, F.: En route with As Told in The Hills Eastern Co. See Dramatic Routes.
Harte, Rolfe R. (Crystal): Frankfort, Ind., Sept. 8, Indef.
Harvey & DeVora: En route with the Rialto Rounders. See Burlesque Routes.
Hayman & Franklin: Rickards' Tonr, Australia, Aug. 19-Feb. 10, 1908.
Haynes, Beatrice: En route with the Broadway Gaiety Girls. See Burlesque Routes.
Hay, Bicycle, & Bro.: En route with the Vogel Minstrels. See Minstrel Routes.
Henshaw, Edward: En route with Daniel Boone on the Trail. See Dramatic Routes.
Herberts, The: En route with the Panama Concert Co. See Miscellaneous Routes.
Hewlette, Boh & Mae (Fritz's): Portland, Ore., Aug. 12, Indef.
Hines & Remington: En route with Rudolph & Adolph. See Musical Routes.
Holman, Al. E., & Mammie (Olympia): Kiev, Russia, Dec. 1-31.
Holt, Alf.: Moss & Stoll Tour, Eng., Nov. 1-June 30.
Howard & Harris (Palace): London, Eng., Nov. 4-Dec. 21.
Howe & Decker: En route with the Fox Minstrel Routes.
Hoyt & Marion: En route with the Greater New York Stars. See Burlesque Routes.
Hudsons, The Two: En route with the Murray-Mackey Eastern Stock Co. See Dramatic Routes.
Huntton, Dad & Clara (Monarch): Lawton, Okla., Indef.
Hylands, Three (Idea): Fond du Lac, Wis., 2-7.
Hilbert & Warren (Chase's): Washington, D. C., 2-7; (Keith's) Philadelphia, Pa., 9-14.
Hickman Bros., & Co. (Star) Muncie, Ind., 2-7; (Orpheum) Lima, O., 9-14.
Herron, Bertie (Keith's Union Square): New York City, 2-7; (Shubert) Utica 9-14.
Holman, Harry (Chicago O. H.): Chicago, Ill., 2-7.
Hoffmans, Cycling (Majestic): Evansville, Ind., 2-7; (Gale's) St. Chicago, Ill., 9-14.
Howard & Germaine (Bijou): Dubuque, Ia., 2-7; (Family) Rock Island, Ill., 9-14.
Hale & Hartly (Bijou): Little Falls, Minn., 2-7.
Hume, Meehan & Hoey (Majestic): Little Rock, Ark., 2-7; (Majestic) Ft. Worth, Tex., 9-14.
Hesbert & Rogers (People's): Cedar Rapids, Ia., 2-7.
Helston & Hood (East End Hippodrome): Pittsburg, Pa., 2-7; (Palace) New Kensington 9-14.
Holzer & Goss (Empire): St. Louis, Mo., 2-7.
Helm Children (Bijou): Winnipeg, Man., 2-7; (Bijou) Duluth, Minn., 9-14.
Harlen, Virginia (Palace): Schenectady, N. Y., 2-7.
Horton & LaTriska (Majestic): St. Paul, Minn., 2-7.
Holdsworths, The (Orpheum): Kansas City, Mo., 2-7; (Orpheum) Atlanta, Ga., 9-14.
Harrises, Four Dancing (Majestic): Dallas, Texas, 2-7; (Majestic) Houston 9-14.
Herbert, The Frogman (Crystal): St. Joseph, Mo., 2-7.
Harris, Minstrel Sam (Star): Sistersville, W. Va., 2-7; (Star) Jeannette, Pa., 9-14.
Harcourt, Daisy (Pastor's): New York City, 2-7; (Hyde & Behman's) Brooklyn 9-14.
Harper, Lucille H. (Family): Yazoo City, Miss., 1-7.
Hanvey & Clark (Orpheum): Leavenworth, Kan., 1-7; (Burwood) Omaha, Neb., 9-14.
Harris, Dixie, & Co. (Orpheum): Cambridge, O., 9-14.
Hershel's Dogs (Bijou): Devils Lake, N. D., 2-7; (Majestic) St. Paul, Minn., 9-14.
Harcourt, Frank (Margareta): Eureka, Cal., 25-Dec. 21.
Hillyers, Three (Automatic): Alliance, O., 2-7; (Imperial) Fremont 9-14.
Hussars, Fourteen Black (Shedy's): Fall River, Mass., 2-7; (Poll's) Waterbury, Conn., 9-14.
Harrington, Musical (Theatrical) Dunkirk, N. Y., 2-7.
Huston, Arthur (Lyric): Mobile, Ala., 2-7; (Majestic) Birmingham 9-14.
Haskell, Loney (G. D. H.): Indianapolis, Ind., 2-7; (Columbia) Cincinnati, O., 9-14.
Heath, Thos. G. (Orpheum): St. Paul, Minn., 2-7; (Orpheum) Minneapolis 9-14.
- (Continued on page 24)

PEERLESS AUTOMATIC PIANOS ARE USED WHERE CONSTANT PLAYING IS REQUIRED

THEATRICAL HALFTONE THE STANDARD ENGRAVING CO. 77 AVE & 40th ST. NEW YORK

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Saturday, December 7, 1907.

NOTICE TO ADVERTISERS.

The Billboard's advertising patrons will greatly oblige by sending in the copy for their advertisements as early as convenient, instead of waiting till the last moment.

Though quite the usual thing for a publication to extend holiday greetings to its readers through a Christmas edition, with The Compliments Billboard it is never a perfunctory process.

The year just passed has been one of delightful associations. The growth of The Billboard indicates positively that it has been a year prolific of newly formed friendships.

To those who believe in us, and to those who will, we repeat: A Merry Christmas and a Happy and Prosperous New Year.

KLAW & ERLANGER AND VAUDEVILLE.

In reference to Klaw & Erlanger and vaudeville, Wilbur M. Bates, their general representative, has this to say: "In the cloud of rumors that have been flying about the country during the past two months to the effect that Klaw & Erlanger are

to retire from vaudeville, their remarkable success in this direction has been overlooked by some and purposely disregarded by others, according to personal inclination.

Not one of the old school vaudeville managers ever dreamed that a vaudeville performance could be put together that would draw over 50,000 people a week, yet this is what Klaw & Erlanger have accomplished at the Auditorium in Chicago.

Their advent into the vaudeville field gave this form of entertainment a great impetus, and no such bills as they have presented at their vaudeville houses had ever been seen before they became vaudeville promoters.

Klaw & Erlanger have never failed in anything they have undertaken to do, and they certainly can not be said to have failed in vaudeville with the record they have made in the past six months, demonstrating its vast possibilities as they had never been developed by the old-line vaudeville manager.

For the past two months, Olga Nethersole, the noted English artiste, has been making her second tour of the Pacific Coast, and in every instance her reception was more cordial

NETHERSOLE ON THE COAST.

Miss Adeline Bourne, who played last season with Forbes Robertson in Hamlet, in the part of the Queen, others to be found in Miss Nethersole's cast, who are well-known both in America and England, are Miss Katherine Stewart, Miss Mollie Pearson and Miss Laura Hanson.

Strong overtures have been made to Miss Nethersole from the Minister of Arts of the Republic of Mexico to play several important towns of that country next spring after the close of her present American tour, and she has about decided to accept the offer, which includes a fat subsidy.

The great success of the English artiste's engagement in English repertoire at the Theatre Sarah Bernhardt last June, has led her to sign another agreement to appear at the Odon in the French capital next summer for three weeks. At that time she will present the plays she is now playing.

LEW DOCKSTADER IN MOVING PICTURES.

Few people on the stage are as well known as Lew Dockstader, the popular minstrel, who has made millions of laughter by his inexhaustible fund of wit and humor.

OUR CHRISTMAS ISSUE

Christmas editions mark periods in the life of publications even more than the close of the fiscal year. Just a bit of sentiment pervades the atmosphere of the newspaper office, pride mingles with gratitude.

In spite of a disturbed financial condition, with its frenzied retrenchments, we have found ourselves overwhelmed by a mass of advertising.

As the closing hours of the Xmas forms approached—by mail, by wire, in person—came requests for space, and our expectations—sanguine in the extreme—were completely overshadowed.

The reader, however, will find compensation by a study of the superior character of announcements contained in this issue, they may be read with much profit.

We are not unmindful, however, that the splendid support extended The Billboard throughout the entire year imposes obligations—which we cheerfully assume—to continue to hold fast to the disinterested, unprejudiced, impartial attitude towards all branches of the profession.

than during her first tour of that section made last winter. In fact, no foreign-born actress, with the possible exception of Mme. Bernhardt, has ever won the hearts of the people generally in the western section of the United States as has Miss Nethersole.

The noted English actress was so fascinated with the beauties of California, that she purchased land in the suburbs of San Bernardino upon which some day she expects to erect a home.

Miss Nethersole's repertoire during the present season includes seven plays, and she has demonstrated that The Awakening, her new play by M. Paul Hervieu, the noted French dramatist, is one of the strongest that she has had in years.

The personnel of Miss Nethersole's London company is as follows: The supporting line is headed by Frank Mills, who occupied the same position with Miss Nethersole last season.

In reference to Klaw & Erlanger and vaudeville, Wilbur M. Bates, their general representative, has this to say: "In the cloud of rumors that have been flying about the country during the past two months to the effect that Klaw & Erlanger are

the funny mishaps which they experienced were purposely "taken" by a moving picture machine and their experiences have been preserved in permanent form by the film makers' process.

NEW ORLEANS, LA.

With Thanksgiving Day ruling this week we had some excellent attractions at the different houses. At the fashionable Tulane we had Mr. Henry Woodruff, in Brown of Harvard, which scored big, and at the popular Crescent we had George M. Cohen's national song show George Washington, Jr., which enjoyed capacity business throughout the week.

Fourgere, French Dances, is the headliner at the Orpheum this week, supported with the following bill: Fred Ray and Company, Inez Macaulay and Company, presenting The Unexcused; Ethel Richards, the English comedienne; Mullen and Correll, Anita Bartling, Mlle. Martha, trapeze artist, and the kirodrome.

The Lion and the Mouse, the much talked of play, is the attraction at the fashionable Tulane hotel; Ethel Richards, the English comedienne; Mullen and Correll, Anita Bartling, Mlle. Martha, trapeze artist, and the kirodrome.

Ethel Barrymore is one of the early attractions announced for the Tulane. Wine, Woman and Song will play a week's



FANNY RICE.

engagement at the Shubert, opening December 15.

Blanche Bates, in David Belasco's famous play The Girl of the Golden West, will play a two week's engagement at the Shubert.

Human Hearts is drawing big business at the popular Crescent this week.

A Fighting Chance was the offering Thanksgiving week at the Dauphine by The Harry-Burke Stock Company. The Voice of Nature is being presented this week in fine style, and doing big business at each performance.

The first concert given by the Philharmonic Society at the French Opera House, December 2, with Charles W. Clark, the eminent baritone, and Jean Gerardy, violinist, and the stars, was a big success, and a large and fashionable audience was present.

Mme. Sebmann-Heink, gave one recital at the Tulane, November 24. A large and fashionable audience was present.

The Eleventh Hour was the offering at Blaney's Lyric by the Italdin Melville Stock Company last week. The Wages of Sin is being presented this week to big crowds.

The Milan Grand Opera Company will open its season of opera at the French Opera House some time in December. The name of the opening attraction has not been announced as yet.

Mr. Frederick Warde will deliver a lecture at the Athenaeum, December 11. His subject will be wit and wisdom of Shakespeare's Fools.

The New Era Lyric Club's First Grand Vaudeville Entertainment and Dance, at the Olympia Hall, November 30, was a big success.

The bill at the Bijou this week is as follows: J. B. Keller, Mlle. De Lucia, Marton Munson, Cohen's Fire Sale, which still continues to draw big business.

All the electrical theatres and penny arcades are presenting fine attractions and getting big money. WILLIAM A. KOEPKE.

"THE THEATRE."

See the chapples send bouquets To the girls in the plays; If, where grandpa is you'd know, Look for him in sourette row.

Hear his merry ha! ha! ha! He's up near the orchestra, In the very foremost row, Where his grandpa used to go.

Get out of the doleful dumps! If the world has dealt you thumps, Smile again, again be gay, Hear good music, see a play.

A little nonsense now and then, Is relished by the best of men. Are you troubled, are you blue? A laugh's the medicine for you.

Listen to some comic play, Let it drive "dull care" away. Go to hear a song and dance, See the ballet kick and prance.

Manning, S. C.

THOMAS M. YOUNG.

BIRTHS.

Horn to Mr. and Mrs. Johnnie C. Warning, the baton gun and the baton splitter and slack wire artists, a nine pound girl, Wednesday, November 27, at Quincy, Ill. Mother and child are doing well.

DEATHS.

HULSELEY.—Reverly Hulseley, a former member of Williams and Walker's in Abyssinia Company, died in a berth of a Pullman sleeper near Philadelphia, November 25. He had been suffering from consumption for many months, but had managed to do a musical turn with his brother Angelo up to November 23. He made his last appearance in Chicago on that night, and collapsed on the stage. His brother had him taken to the train and they started for home.

PETERS.—Fred Peters, who was with the John Robinson Shows in the South during the civil war, was killed by the cars at Aurora, Ill., November 11. He was seventy years of age.

BREW.—Charles H. Brew, formerly a member of Frank Daniels' Sergeant Irue Company, who retired last June, after being on the stage for forty-four years, died November 14 at his home in New York City of heart failure. Mr. Brew was sixty-one years old and was born in Massillon, O.

AUSTIN.—Harrison Austin, a properly man with the Van Gardens Wild Animal Circus, en route with the Cosmopolitan Shows, died in Jackson, Miss., Thursday, November 14, of heart failure.

His Xmas Gift

A HEART STORY OF THE CIRCUS.

Written especially for The Billboard by
WILLARD D. COXEY.

It's a story of Christmas you want?
Well, friend, shall I fire away?
Or are you only asking in sport,
For the sake of something to say?
It's on the dead? All right—here goes.
'Tain't much of a yarn to tell—
It's only the tale of a circus gang
That saved a man from hell!

'Twas in the South—in Mexico—
At the mid-winter circus there,
And the street and plaza were gay with bills
Of the American "King of the Air!"
The "circo" was covered with banners—
The crowd was something immense—
And one could feel the electric thrill
Of an interest rapt—intense!

Ah! such a greeting arose from the seats—
'Twas as loud as the ocean's roar,
Those Spanish down there are fond of their friends,
And I had been there before,
But it must have gone to my head that night,
For I lost my grip on the bar,
And a cry of horror went up from the crowd
As I fell like a shooting star!

'Twas a kindly "bunch" that gathered around,
As I lay on my back in the ring;
(I didn't know I was badly hurt,
Or the sorrow that fall would bring.)
I'd struck my spine on the edge of the curb,
But was numb and devoid of pain;
And to their surprise I wanted to rise
And try the trick over again.

And then a mist came over my eyes,
And I luckily fainted away;
When I saw the light in the early dawn,
In the hospital where I lay,
I was set in a curious plaster cast—
Still deadened to ache or pain—
But I heard a doctor say to a nurse:
"He will never perform again!"

I had "closed" in the North that autumn,
With scarcely a "red" to my name;
It wasn't because I had squandered my "blunt,"
And the management wasn't to blame;
I'd had a lot of horrible luck,
And had lost on a Wall Street "steer,"
And, worst of all, my wife, Zabelle,
Had been sick for over a year.

I could only spend a week in New York,
Where my girl was suffering so;
I wanted to stop—but when there came
A wire from Orrin's show,
With the offer of work all winter long,
I couldn't afford to stay;
So I gave Zabelle what money I had,
And tore myself away!

Can you understand the horror I felt
When those ominous words I heard?
Do you wonder I cried: "You lie! you lie!"
As my soul to its depths was stirred?
Can you see the thing as I saw it then—
All my life in a living hell—
And, far away, the woman I loved,
The girl of my heart—Zabelle?

I thought of her lying up there alone,
In penury worse than death;
With never a one to give her a hand,
And fighting for life and breath!
And there was I—a wreck of a man—
Broken, and sick and spent,
With the horrible knowledge burnt into my brain
That I couldn't send her a cent!

Thank God, in the spells of delirium
I forgot the maddening pain
Of love and despair and remembrance
That tortured my heart and brain!
But there came a time when reason and thought
Once more asserted their sway,
And again I saw her lying alone
In the shadow of Old Broadway!

'Twas Christmas day, and no word had come
From home or my little Zabelle,
And the torture I suffered in mind and heart
Is beyond my power to tell;
Even a letter the nurse had sent—
A message of love and cheer—
Was returned again with unbroken seal,
To add to my helpless fear.

It was then that I heard the rustle
Of a dress at the side of my bed,
And a hand, with the touch of an angel,
Was laid on my burning head.
My eyes were closed, but I felt the thrill
That comes with a draught of wine,
As two soft arms went 'round my neck
And a woman's lips pressed mine!

Was Zabelle dead, or fighting for life?
Did she know of my terrible plight?
Had the newspapers found their way to her room,
With the tale of my fall that night?
I was wild—I was crazy—to see her,
And my head chimed a madd'ning refrain,
"Oh, God! let the price be damnation,
But bring her to me again!"

Ah, me! was this a trick of the mind?
Had the delirium come again?
Did I feel that kiss in the world of dreams?
Would I wake with the old heart-pain?
And then I opened my eyes and looked,
And there was my wife—Zabelle—
Living as though her heart would break,
But beautiful—strong—and well!

You can talk as you like of heavenly bliss—
Of the joys of eternity—
But to know that Zabelle was there at my side
Was heaven enough for me!
But how had she made the journey?
What fortune had brought her there?
And what was the miracle time had wrought
To make her so well and fair?

From the day that I had to leave Zabelle
Her health had begun to mend,
And when she read in "Old Billy Boy"
How near I had reached my end,
She wanted to take the first train South,
But was plunged in the depths of despair,
For she hadn't the money to pay her bills
Nor to manage the railroad fare.

And just when her heart seemed ready to burst
With longing and grief and fret,
There came a letter from Mexico,
With money for fare and debt,
'Twas from the "gang" with the Orrin show,
And they told her to hurry away,
For they wanted to give me the sweetest of gifts,
My wife!—on that Christmas day.

Some sky pilots preach of "the sinful show,"
And hold up performers to scorn;
But I want to tell you, if ever you're hurt—
If ever you're down and forlorn—
You won't have to leg or pass 'round the bat
To the people who work in the ring;
They open their purses as they open their hearts,
For canvasman—hustler—or "king!"



Circus
Museum**TENT
SHOWS**Menagerie
Wild West**WALLACE BUYS OUT PARTNERS.**

B. E. Wallace has bought the interests of John Havlin, Tate and Mugivan, of the Wallace-Hagenbeck Show.

Verifying the report, Mr. Wallace writes The Billboard: "Peru, Ind., Nov. 29th. '07. 'The Billboard Publishing Co., Cincinnati, O.

"Gentlemen:—I beg to advise you, as I have all other who have made inquiries regarding the report that I have purchased the Hagenbeck interests in the Carl Hagenbeck & Great Wallace Shows Combined, that same is correct, and I am now the sole owner of the entire enterprise. The purchase includes the title and good will and the show will continue to operate under the same name and along the same lines.

"The work of refitting and getting things in shape for next season has commenced at the winter quarters at Peru, many new attractions will be added and we will have a bigger and better show than ever before.

"Yours truly,
"B. E. WALLACE."

CHAS. ANDRESS' RETIREMENT

Chas. Andress, who has been a conspicuous figure and very prominently known for over a quarter of a century, both as a theatrical and circus manager, announces through The Billboard his positive retirement from active service in the profession that has occupied his time and attention for forty-five years. Mr. Andress embarked in the show business at the age of ten, as an apprentice to a magician known as Captain Thomas. Prior to this he had made his appearance at many local entertainments as the boy ventriloquist and "fiddler," and it was these two qualifications that attracted the magician's attention and led to the inducement which prompted his widowed mother to consent to his leaving home. The renowned magician found him to be a very apt scholar and he was soon well informed in the secrets of magic, and had not the magician retired and gone back to England, on account of falling health, after the second year the boy



tough crowd they threw quids of tobacco at me and yelled like a lot of Indians: "Go on with the show," and "If you don't hurry up we will throw you and the show out of the window." Well, I was so thoroughly frightened that I did not dare to pull the curtains back and face the audience, so I took the old fiddle out of the box and played a quadrille behind the curtains and then I put the fiddle in the box and packed everything in a hurried way into the sack and raised the back window, dropped the outfit on the ground below and jumped down myself, grabbed up my outfit and started off in the dark, leaving my curtains behind and the crowd yelling "Go on with the show."

It would take a big book to give Mr. Andress' experience from that day to the present, telling all his ups and downs, how he acquired, in a few years, a big circus, which he conducted for several years, and finally lost every dollar he possessed in the world and again started out to make his fortune. The past fifteen years Mr. Andress has been identified with the two big amusement institutions of the world as legal adjuster—ten years with the Ringling Brothers, and the past five years with Barnum and Bailey. Mr. Andress has become very prominently known for several years on account of his great variety of circus photographs, and the publication of the Barnum and Bailey Route Books and Illustrated Tours, which he has a very large demand for, and is constantly mailing to all parts of the world. His most remarkable production in this respect is his big photo with 1,200 circus people in one big group, which he has copyrighted, and it is known as Multi-Photograph of Circus People and is so tabulated and keyed that any one can almost instantly find any one registered on the photo.

Mr. Andress is just now very busily engaged in building his new home, 339 S. Hamilton avenue, Chicago, which, when completed will be among the finest that will be occupied by any of the old-timers. It is a solid brown stone front, three stories and facing Garfield Park, commanding a beautiful view. Outside of Mr. Andress' extensive Chicago interests, he owns and operates a big farm of one thousand acres near Great Bend, Kansas, so he will have something to occupy his mind, and as he puts it himself, he could not live and be idle and that he will wear out and not rust out.

SHOWMAN GETS \$25,000 REWARD.

Edward Starrett, the Nanette (N. Y.) showman, has just received a small fortune for saving a life ten years ago. In 1897 Mr. Starrett was producing his "Society Circus," at Upton Lake Park, near Poughkeepsie. Starrett was in the habit of diving into the lake from an eight-foot pole while tied in a sack, and one day he saved the life of Miss Mabel McDonald, then eleven years of age, who had fallen into the lake. He had forgotten the occurrence, but was reminded of it a few days ago, when he was visited by B. H. Schultz, an attorney of Philadelphia, who presented him with a check from Miss McDonald for \$25,000. On becoming of age, the young lady had received a fortune from her late father, a business man of Philadelphia, and she decided to give this amount to Mr. Starrett as an evidence of her gratitude.

Mr. Starrett accepted the gift, but will continue to present his "Society Circus."

BRONCO BUSTER BETTER.

Miss Anna Shaffer, late of the Buffalo Bill Wild West Show, who was recently injured at Vincennes, Ind., by being thrown from a bucking horse, is fast recovering, and will soon resume her work in the saddle. Her recovery is quite remarkable, and has been very speedy. She is now making preparations to fulfill a two months' engagement in Mexico, bucking broncos at the various bull rings. She will be with the Buffalo Bill Wild West Show again next season.

FAREWELL DINNER.

The following was served to the members of the Great Adam Forepaugh-Sells Brothers Shows United, on their closing day, November 16, at Pine Bluff, Ark.:

DINNER.

Green Turtle Clear	Chicken and Okra
Olives	Celery
Baked Red Snapper a la Creole	Potatoes Natural
Bolled Leg of South Down Mutton, Currant Jelly	
Roast Vermont Turkey, Oyster Dressing, Cranberry Sauce, Candied Yams	
Roast Prime Ribs of Beef, Au Jus	
French Peas	Asparagus Tips
Punch, Creme de Menthe	
Shrimp Salad	
Hot Mince Pie	Pumpkin Pie
English Plum Pudding, Hard or Brandy Sauce	
Edam Cheese Nuts	Bent's Crackers
Assorted Nuts	Fruit
Cafe Noir	

CIRCUS NOTES.

H. H. Tammen, proprietor of the Sells-Floto Show, and D. C. Webber, general counsel for the show, were in Cincinnati Saturday, November 30. Mr. Tammen announces that Rhoda Royal, with his troupe of twenty trained horses, has been engaged for next season. Spader Johnson, the famous circus clown, who has been with the Barnum and Bailey Show a number of years, has also been engaged. W. H. McDonald will have the side show.

Francis Ferrari's Animal Show will winter at Idlewood Park, Richmond, Va.

would have soon been a master of this profession. As it was, however, he fixed up a little show of his own consisting of a few curtains made of white and blue cambric, a few little tricks of magic and a violin. With this and a few 8-sheet programs and a cloth sack in which all the paraphernalia was carried, he started across the country with his first show from Lapeer, Mich., his first stand being Otisville, Mich., at that time a wild and woolly lumber camp, and he recalls with considerable pride his experience with this, his first attempt as manager, proprietor, artist and promoter. The population of the berg at this time was about 200 people, consisting mostly of lumbermen (log rollers and mill men). The entire city consisted of a blacksmith shop, post office, a few residences, a big saw mill and the tavern over which was a little hall about 20x35 feet, which was the only place possible where any amusement could be given, for there was not even a church in the town. "This little hall was used for dances and there had been one show in it before my attempt," says Mr. Andress.

The price I contracted for the hall was \$2. which included three or four lamps to light with and as there were no seats, I had to carry up lumber which I put on beer kegs for seats. This was on Monday, and I had advertised to give the show on Tuesday night. It took about fifteen of my little programs to quite thoroughly advertise the coming event. The heading of the program was something after this order: "Master Chas. Andress, the Boy Magician and Ventriloquist, Solree Magique Dance after the Show." On the eventful night I stood at the top of the stairs and took in the change and when I had collected \$12.75 the hall was full and the toughest crowd one could imagine. There were a few ladies present, but they soon went out, remarking, as they passed me at the door, that they were going to tell the landlord to come up and preserve order. Presently the landlord came up and took the door and told me to go back and start the show. So I started back, and as I walked in front of the

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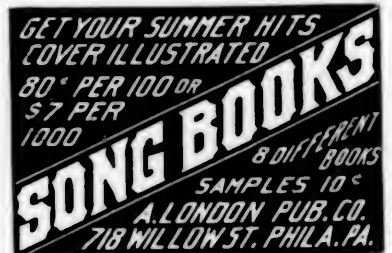
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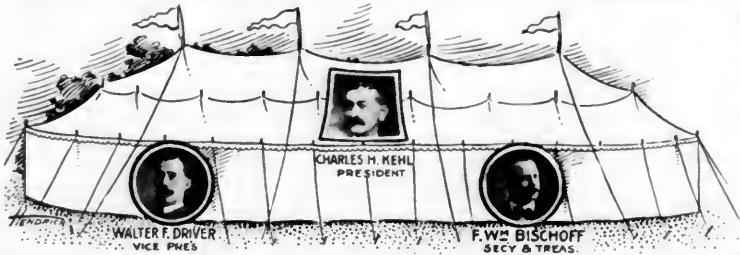
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Joseph Berris, equestrian director and horse trainer of the Cole Brothers' Show, accompanied by his daughter, will sail from New York, December 4, on a tour of Europe. He will first visit his old home in Spain, then the principal cities of France, England, Scotland and Ireland, returning to this country in time to resume another year's work.

Dan S. Fishell continues to startle Philadelphia with the business at the Forrest Theatre, where K. & E. vaudeville is holding forth. It is rumored that "Bill Jones" has been made a very flattering offer to enter the land of sawdust this coming season with one of the big ones.

The Mighty Haag Shows are now touring Alabama to record-breaking husineas. Since opening last spring in Shreveport, La., the organization has traveled approximately eight thousand miles through seven states. They will close the season January 11, at Vicksburg, Miss.

After closing a very successful season with the S-His-Floto Circus, the following are enjoying the halcyon breeze of the Pacific: H. R. Wharton, C. F. "Doc" Ziegler, Speedy O. Daniel, Tom Milne, Joe Richards and Henry Appell.

W. J. Riley, this season with one of the C. W. Parker Companies, and D. F. O'Brien, of the Forepaugh-Sells Brothers' Shows, have opened a restaurant in Chicago, where they would like to meet their old friends.

James J. Brown, of the Hagenbeck-Wallace Shows, wishes to inform his friends that he will be located in New York City all winter. All mail addressed to him in care of the New York offices of The Billboard, will be delivered.

The Millettes, aerial artists, just closed a very successful season with the Ringling Brothers' Shows, and are now resting at their home in Greensboro, Ga. They are re-engaged for next year.

Mackay's European Circus will make its annual tour the coming season under the auspices of the Surliner, Elk and Eagle lodges. Over one hundred contracts have been signed up to this writing.

The Lawrence Alberta and Lucy Waulf-son, equilibrista, closed with the Campbell Brothers' Show recently, and are now appearing in vaudeville, opening November 25, at Kalamazoo, Mich.

The Cody Family has closed a very successful six months' engagement through New York, Pennsylvania and North Carolina. They will spend the winter in Lamar, Mo.

A. S. Englert (Smithy), boss canvassman of the Cole Brothers' Show, is spending the winter with his parents at 162 Wellington street, Berlin, Canada.

The Bonheur Brothers' Advanced Golden Mascot Shows, played to the capacity of the tents at Belleville, Tex., November 23, with opposition.

Fred Jenks, after closing with the Hagenbeck-Wallace Show, joined the Widow McCarthy Company, to play the balance of the season.

Thirty cars of the Forepaugh & Sells Brothers' Shows, pulled into their new winter-quarters at Bridgeport, Conn., November 23.

Capt. Alfred Clarke closed as second agent with the J. L. Wood's Dog and Pony Show at Latta, S. C., November 20.

Archie Dunlap, chief elephant trainer of the Cole Brothers' Show, has been re-engaged for next season.

Mary Coleman, tattooed lady of the Cole Brothers' Shows, is now visiting friends at Conneaut Lake, Pa.

Ketrow's O. K. Show closed a successful season recently, and is now in winter-quarters at Anderson, Ind.

Belmont's Bears are engaged for the tenting season of 1908 with Al. F. Wheeler's New Model Shows.

T. M. A. NOTES.

The LaCrosse Lodge No. 52 held a lively session Nov. 24, when the following members were initiated: Sam and Lee Stuart Brian and W. J. Scheltinger, of the Famous Gorton Minstrels, and Mervyn Victorine and Hillary Long, of the Great Stadium Trio, who were playing at the Bijou Theatre.

Miss Gussie Addison, of the team of Addison and Livingston, while playing at the Bijou Theatre, Wheeling, W. Va., was made an honorary member of the Wheeling Lodge No. 51.

ROUTES

(Performers continued from page 19.)

Hayden Family, The (Bijou): Michigan City, Ind., 2-7; (Grand) Marion 9-14.
Harris, Smiling (Virginia): Chicago, Ill., 2-7; (National) Chicago 9-14.
Hastings & Wilson (Lyric): Lincoln, Neb., 9-14.
Hawkins, John A. (Gem): Monongahela, Pa., 2-7; (Empire) Uniontown 9-14.
Haigh & Thomas (Bijou): Appleton, Wis., 2-7; (Bijou) Racine 9-14.
Herbert, Mabel (Grand): Reno, Nev., 2-7; (Empire) San Jose, Cal., 9-14.
Hurleys, The (Howard): Boston, Mass., 2-7.
Hirschhorn, The (Majestic): Evansville, Ind., 2-7.
Harmonious Four (Grand): Grand Rapids, Mich., 2-7; (Bijou) Adrian 9-14.
Howard's Musical Ponies & Omedny Dogs (Bennett's): Ottawa, Ont., 2-7; (Bennett's) Quebec, Can., 9-14.
Hypatia Sisters (Auditorium): Auburn, N. Y., 2-7.
Harver, Elsie, & Fields Boys (Proctor's): Albany, N. Y., 2-7.
Hayward, Conroy & Co. (Majestic): Kansas City, Mo., 2-7; (Gayety) St. Louis 9-14.
Holmen Bros. (Empire): Pittsfield, Mass., 2-7.
Hanson & Nelson (Poll's): Bridgeport, Conn., 2-7; (Poll's) Hartford 9-14.
Hall, Arlie (Temple): Detroit, Mich., 2-7; (Cook's O. H.) Rochester, N. Y., 9-14.
Hasse & Mariette (Family): Butte, Mont., 2-7.
Hays, Ed. C. (Majestic): Muscatine, Ia., 2-7; (Boe's) Lyons 9-14.
Howard & Howard (Empire): Paterson, N. J., 2-7; (Empire) Hoboken 9-14.
Hoch, Emil & Co. (G. O. H.): Pittsburg, Pa., 2-7; (Kelth's) Johnston 9-14.
Hill, Cherry & Hill (Majestic): Kansas City, Mo., 9-14.
Hughes, Mr. & Mrs. Gene (Bennett's): London, Ont., 2-7; (Bennett's) Ottawa 9-14.
Harsreen: Springfield, Mass., 2-7; Worcester 9-14.
Hilbert & Rice (Theatrical): McKeesport, Pa., 2-7; (Wonderland) Uniontown 9-14.
Hart's, Jos., Dainty Dancers (Orpheum): Denver, Col., 2-7.
Hart's, Jos., Rain Dears (Proctor's 23d St.): New York City, 2-7; (Kelth's) Philadelphia, Pa., 9-14.
Hart's, Jos., Polly Pickle's Pets in Petland (Kelth's) Jersey City, N. J., 2-7; (Proctor's 125th St.) New York City, 9-14.
Hart's, Jos., Futurity Winner (Majestic): Chicago, Ill., 2-7; (Olympic) Chicago 9-14.
Hart's, Jos., Crickets (Orpheum): Kansas City, Mo., 2-7; (Haymarket) Chicago, Ill., 9-14.
Hardman, Joe A. (Family): Shamokin, Pa., 2-7.
Haas, Oscar (Empire): Milwaukee, Wis., 2-4; (Empire) Watertown 2-7; (Majestic) Brazil, Ind., 9-14; (Majestic) Crawfordsville 12-14.
Hawtrej, William, & Co. (Colonial): New York City, 2-7.
Hallen & Haya (Mohawk): Schenectady, N. Y., 2-7.
Harvey & Adams: Cochran, Ga., 2-7.
Hayes, Brent (Hippodrome): Rochdale, Eng., 9-14.
Harley & Herr (Exhibit): Zanesville, O., 2-7.
Hawley, E. Frederic, & Co. (Keene's): New Britain, Conn., 2-7.
Hoffman, Lew (Family): Hazleton, Pa., 2-7.
Hughes, Chas. O. (Star): McKees Rocks, Pa., 2-7.
Hagenbeck's Elephants (Hippodrome): New York City, Indef.
Harrigan, James (Kelth's): Philadelphia, Pa., 2-7.
Hayes, Catherine, & Sahel Johnson (Kelth's): Providence, R. I., 2-7.
Ezard, Grace (Shubert): Kansas City, Mo., 2-7.
Hilliard, Roht. (Chase's): Washington, D. C., 2-7.
Hodgini, Daisy (Hippodrome): New York City, Indef.
Hoey & Lea (Armory): Binghamton, N. Y., 2-7.
Howard & Harris (Palace): London, Eng., 4-Dec. 21; (Hippodrome) Norwich 23-28; (Hippodrome) Ipswich 30-Jan. 6.
Hughes, John & Mazie (Unique): Sheboygan, Wis., 2-7.
Ingram & Henney: En route with The King Bee Co. See Musical Routes.
Irwin, David L.: En route with the Primrose Minstrel. See Minstrel Routes.
Innes & Ryan (Kelth's): Philadelphia, Pa., 2-7.
Irving, Alden (Walker's): Gloucester, Mass., 2-7; (Medford O. H.) Medford 9-14.
Immensaphone, The (Columbia): St. Louis, Mo., 2-7; (Olympic) Chicago, Ill., 9-14.
International Comiques, Four (Majestic): Madison, Wis., 2-7.
Irving, Musical (Star): Carnegie, Pa., 2-7; (Star) McKees Rocks 9-14.
Irwin, May (Orpheum): Brooklyn, N. Y., 2-7.
Jolly & Wild (Gayety): Springfield, Ill., 2-7.

Jackson Family (Hippodrome): London, Eng., Nov. 1-Dec. 31.
Jennings & Jewell: En route with the Knickerbockers. See Burlesque Routes.
Jenkins, Ralph (Bijou): Appleton, Wis., Indef.
Jones & Sutton: En route with the Cosgrove Stock Co. See Dramatic Routes.
Johnston, Musical (Alhambra): London, Eng., Dec. 9-Jan. 11.
Jules & Marzon: En route with Colburn's Minstrels. See Minstrel Routes.
Johnson Bros. & Johnson (Pike): Canal Dover, O., 2-7.
Jacobs & Sardi (Unique): Los Angeles, Cal., 2-7.
Johnson, Mark (Sipe's): Kokomo, Ind., 2-7; (Family) LaFayette 9-14.
Johnson & Marville (Bijou): Kankakee, Ill., 2-7; (Grand) Joliet 9-14.
Jackson, Harry & Kate (Kelth's): Providence, R. I., 2-7.
Jullian & Price (Orpheum): Lima, O., 2-7; (Marion) Marion 9-14.
Jordans, The Five Juggling (Haymarket): Chicago, Ill., 2-7; (Columbia) St. Louis, Mo., 9-14.
Jenkins & Stockman (Lyric): Terre Haute, Ind., 2-7; (Lyric) Kensington, Ill., 9-14.
Jones & Walton (Majestic): Madison, Wis., 9-14.
Jardy, Lea. (Hopkins'): Louisville, Ky., 1-7; (Hopkins') Memphis, Tenn., 8-14.
Johnson, Kitly (Grand): Pittsburg, Pa., 2-7.
Kaufman Bros. (Empire): San Francisco, Cal., Nov. 11-Jan. 18.
Kellam, Lee J.: En route with Our New Minstrel. See Dramatic Routes.
Kennedy & Boyle: En route with Guy Bros' Minstrels. See Minstrel Routes.
Klippels, The: En route with Dickson & Mardard's Humpty Dumpty Co. See Musical Routes.
Kolfage, Duke (Orpheum): Denver, Col., Sept. 9, Indef.
Kelly & Kelay (Dempsey's): Peoria, Ill., 2-4; (Bijou) Kewanee 5-7.
Kohl, Gus & Marion (Family): Stou City, Ia., 2-7; (Lyric) Des Moines 9-14.
Kohler & Marlon (O. H.): Brsdford, Pa., 2-7; (O. H.) Olean, N. Y., 9-14.
Kretore (Bijou): Winnipeg, Man., 2-7; (Bijou) Duluth, Minn., 9-14.
Kramers, The (Colonial): Norfolk, Va., 2-7.
Kinsons, The (Cook's O. H.): Rochester, N. Y., 2-7; (Shea's) Buffalo 9-14.
Kelly, Massey & Co. (Family): Shamokin, Pa., 2-7; (Family) Lancaster 9-14.
Kettler, Jos. R. & Co. (Lyric): Lincoln, Neb., 2-7; (Bijou) Dubuque, Ia., 9-14.
Kennedy Bros. & Mac (Family): Hazleton, Pa., 2-7; (Family) Carbondale 9-14.
Kollins & Kilforn (Orpheum): Minneapolis, Minn., 1-7.
Kopeland & Themar (Eagle): Hagerstown, Md., 2-7.
Kartell (Colonial): Lawrence, Mass., 2-7; (Kelth's) Providence, R. I., 9-14.
Kaufman, Minnie (Orpheum): Winnipeg, Man., 2-7.
Kippy, Harry (Imperial): Fremont, O., 1-4; (Majestic) Sandusky 5-7.
Kaufman, Reba & Inez (Majestic): Dallas, Tex., 2-7; (Majestic) Houston 9-14.
Klari, Kathrin (Bell): Oakland, Cal., 2-7.
Kokin, Mignonette (Proctor's 125th St.): New York City, 2-7; (Proctor's 23d St.) New York City, 9-14.
Kurtis-Busse & Dogs (Majestic): Ft. Worth, Tex., 2-7.
Kitamura Japanese, Eight (Bennett's): Montreal, Can., 2-7; (Bennett's) Quebec 9.
Knight Bros. & Sawtelle (Hathaway's): Malden, Mass., 2-7; (Auditorium) Lynn 9-14.
Kader, Abdel, & Three Wives (Family): Butte, Mont., 1-7.
Kroneman Bros. (Orpheum): Boston, Mass., 9-14.
Kits Banzel Japs (Shea's): Toronto, Ont., 2-7.
Kell, Sam & Ida (Liberty): Pittsburg, Pa., 9-14.
Keller Trompe, Josale (Cryatal): St. Joseph, Mo., 2-7.
Kemp's Tapes (Kelth's): Philadelphia, Pa., 2-7; (Colonial) New York City, 9-14.
Keely Bros. (Novelty): Brooklyn, N. Y., 2-7; (Hioric) Yonkers 9-14.
Kelly, James R. (Bijou): Hattiesburg, Miss., 1-7; (Bijou) New Orleans, La., 9-14.
Kyle, Ingram, & Co. (Eagle): Braddock, Pa., 2-7; (Palace) Charleroi 9-14.
Kelley, Walter C. (Cleveland, O., 2-7.
Kelly & Kent (Hopkins'): Louisville, Ky., 2-7.
Kelly, Spencer & Frederic Rose (Poll's): Springfield, Mass., 2-7.
Kenu & D'Arville (Hopkins'): Louisville, Ky., 2-7.
Kingsley & Lewis (Bennett's): Montreal, Can., 2-7.
Klein, Ott. Bros. & Nicholson (Kelth's): Providence, R. I., 2-7.
LaMar, Wayne: En route with the Rocky Mountain Express. See Dramatic Routes.
Lampe Bros.: En route with Noboly's Claim Eastern Co. See Dramatic Routes.
Langtons, The: En route with The Show Girl. See Musical Routes.

LaVeré, Bert (Wonderland): Menkato, Minn., Oct. 14, Indef.
Lawrence, Harry: En route with LeBurno's Carnival Co. See Midway Routes.
Leahy, Frank W. (Auderson): Itaymond, Wash., Oct. 7, Indef.
Lee, Mr. & Mrs. James P. & Little Madeline (People's): Los Angeles, Cal., Indef.
LeFlour, Herman (Bijou): LaCrosse, Wis., June 17, Indef.
LeGray, Dollie (Bijou): Racine, Wis., Oct. 15, Indef.
Leland & Lee (Empire): Los Angeles, Cal., Sept. 1, Indef.
LePages, Great (Scala): Antwerp, Belgium, Dec. 1-30.
Lewis & Chapin: En route with the Play Forer Co. See Burlesque Routes.
Lilber & Trayer: En route with the Paying the Ponies. See Musical Routes.
Long, E. Homer (Lyric): Salt Lake City, Utah, Oct. 7, Indef.
Long, Morey (Utahna): Ogden, Utah, Sept. 15, Indef.
Lowell & Lowell (Rosaer's): Vienna, Aus., Dec. 1-31.
Lucas, Mae (Majestic): Paris, Ill., Nov. 18, Indef.
Luder, Marguerite: En route with Quincy Adams Sawyer Eastern Co. See Dramatic Routes.
Lee, Sing Fong (Burwood): Omaha, Neb., 2-7.
LaSalle, Harry (Garrick): Burlington, Ia., 2-7; (Majestic) Streator, Ill., 9-14.
LaTonda, The (Star): Hazlewood, Pa., 2-7.
LaTour, Lucille (Family): Barborton, O., 1-7.
LaVine, Edward (Orpheum): Denver, Col., 2-7; (Orpheum) El Paso, Tex., 11-17.
Leonard & Scott (Orpheum): Mansfield, O., 2-7; (Canton) Canton, O., 9-14.
Ladella, The Four Fantastic (Orpheum): Canton, O., 9-14.
LaTell Bros. (O. H.): Easton, Pa., 2-7; (O. H.) Wilmington, Del., 9-14.
Lyres, The Three (Crystal): St. Joseph, Mo., 1-7.
LaVelle & LaClaire (Colonial): Lawrence, Mass., 2-7; (Kelth's): Jersey City, N. J., 9-14.
Leighs, The (Lyric): Columbus, Ga., 2-7.
Locke, Russell & Lock (Family): Keskuk, Ia., 2-7.
Leon & Leon (Majestic): Cincinnati, O., 25-Dec. 7; (Orpheum) Lima 9-14.
Lassell's Trained Dogs, Eulalie (Palace): Memphis, Tenn., 1-7.
LaVeen & Cross (Empire): Pittsfield, Mass., 2-7; (Poll's) New Haven, Conn., 9-14.
LeHirt, Mons. (Orpheum): Troy, O., 2-7.
LeVore & St. John (Bijou): La Crosse, Wis., 2-7; (Unique) Eau Claire 9-14.
LaCentra & LaRne (Parlor): York, Pa., 2-7; (Family) Uniontown 9-14.
Leville & Sinclair (Colonial): Lawrence, Mass., 2-7; (Kelth's) Jersey City, N. J., 9-14.
Luigi-Picaro Trio (Auditorium): Quebec, Can., 2-7.
Lamb's Manikins (Majestic): Montgomery, Ala., 2-7; (Lyric) Mobile 9-14.
LaVine-Garrison Trio (Shea's): Buffalo, N. Y., 2-7; (Shea's) Toronto, Ont., 9-14.
Lander, Harry (New York): New York City, Nov. 11-Dec. 7.
Loretos, The Two (Orpheum): Oakland, Cal., 2-Dec. 7; (Orpheum) San Francisco 8-21.
LaFair & West (Amusee): Braddock, Pa., 2-7.
Lewis & Lessington (Genl): Monongahela, Pa., 2-7; (Star) Uniontown 9-14.
Keonel Duo, Les Abbin (Orpheum): Kansas City, Mo., 1-7; (Majestic) Des Moines, Ia., 9-14.
Leslie, Fred (Lyric): Houston, Tex., 2-7; (Lyric) Galveston 8-14.
LeVino, Dolph & Susie (Gayety): Springfield, Ill., 2-7.
Lind (Bennett's): Quebec, Can., 2-7; (Bennett's) Montreal 9-14.
Lucas, Jimmie (Proctor's 23d St.): New York City, 2-7.
Ladd & Crouch (Orpheum): Salt Lake City, Utah, 2-7; (Orpheum) Denver, Col., 9-14.
LaMaze Brothers, Three (Kelth's): Providence, R. I., 2-7; (Poll's) Worcester, Mass., 9-14.
Lancaster, Tom (Star): New Castle, Pa., 2-7; (Star) New Kensington 9-14.
Lockwoods, The Musical (O. H.): Elmira, N. Y., 2-7.
Leightons, Three (Empire): Hoboken, N. J., 2-7; (Kelth's) Union Sq. New York City, 9-14.
Lakola, Harry (Phillips): Richmond, Ind., 2-7; (Star) Muncie 9-14.
Lasky's A Night On a House Boat (Poll's): Hartford, Conn., 2-7; (Poll's) New Haven 9-14.
Lasky's At The White House (Hathaway's): New Bedford, Mass., 2-7; (Kelth's) Boston 9-14.
Lasky's Pianophonds (Kelth's Union Sq.): New York City, 8-7.

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Malchow, Geo. (Bijou): Oskosh, Wis., May 27, Indef. Manning Trio: En route with Kilroe & Britton's Cowboy Girl Co. See Dramatic Routes. Marriott Twins (Circus Palladium, Theatre National): Havana, Cuba, Oct. 28, Indef. Martin, Clyde (Locust): St. Louis, Mo., Indef. Martine Bros.: Hyman Tour, So. Africa, Sept. 23-Dec. 15. Martin & Buckley: En route with the World Reaters. See Burlesque Routes. Martine Sisters (Metropolitan): Tampa, Fla., Nov. 25, Indef. Mason & Doran (Sheedy's Pleasant St.): Fall River, Mass., Sept. 23, Indef. Mason & Ellburn (Coeur d'Alene): Spokane, Wash., June 17, Indef. Max, Araminta: En route with LeBurno's Carnival Co. See Midway Routes. Mayfair Sisters: En route with The King Bee Co. See Musical Routes. McArry, M. Grace (Whitney O. H.): Chicago, Ill., July 1, Indef. McArthur Sisters: En route with the Knickerbocker Stock Co. See Dramatic Routes. McDonald & Evans (Gem): Missoula, Mont., Nov. 11, Indef. McGarry & Horle: En route with My Dixie Girl Co. See Dramatic Routes. McGee & Collins (Pantages): Seattle, Wash., Indef. McKee & Van: En route with Rice & Barton's Gaiety Co. See Burlesque Routes. McSorley & Elmore (Gem): Missoula, Mont., June 24, Indef. Middleton, Gladys (Fisher's Stock Co.): Los Angeles, Cal., June 10, Indef. Millar Sisters (Empire): Springfield, Ill., Sept. 23, Indef. Millman Trio (Folies Bergere): Paris, France, Dec. 1-30. Milton, Chas. W. (Anstlin & Stone's): Boston, Mass., Oct. 7, Indef. Milton, Frank & DeLong Sisters: En route with Pitt Buff Buff. See Musical Routes. Milton, Mr. & Mrs. Geo. W.: En route with King Casey Co. See Musical Routes. Morse, Billie (Anheuser Music Hall): Aberdeen, Wash., May 6, Indef. Mundweller, Gus (Gaiety): Galesburg, Ill., Sept. 2, Indef. Minute Aerial: En route with the Ranscher Carnival Co. See Midway Routes. Murray, The: En route with Little Yennie Benson Co. See Dramatic Routes. Miller, Elizabeth (Starr, Jeannette, Pa., 2-7. Mack, Floyd (Family): Marion, O., 2-7; (Orpheum) Mansfield 9-14. McCann, Geraldine & Co. (Family): Hazelton, Pa., 2-7; (Family) Carbondale 9-14. Morris & Homingway (Arcade): Knoxville, Tenn., 2-21. McGarvey, The (Orpheum): Yonkers, N. Y., 2-7. McNeill & Conway (Casino): Washington, Pa., 2-7; (Swisher O. H.) Morgantown, W. Va., 9-14. McCauley, Inez & Co. (Hopkins): Louisville, Ky., 1-14. Malvern Troupe (Star): Toronto, Ont., 2-7; (LaFayette) Buffalo, N. Y., 9-14. Martin, Dora & Perry (Main St.): Peoria, Ill., 2-7; (Chicago O. H.) Chicago 9-14. Murray Sisters (Bell): Scranton, Pa., 2-7; (Maryland) Baltimore, Md., 9-14. Manolis Family, Five (Howard): Huntington, W. Va., 2-7; (Broadway) Middletown, O., 9-14. Muscles, The Milwaukee, Wis., 2-7; Davenport, Ia., 9-14. Musicians The (Orpheum): Marion, O., 2-7; (Orpheum) Mansfield 9-14. McFarland & Avera (Dewey): New York City, 2-7; (Bijou) Scranton, Pa., 8-14. McDonnell, John & Alice (O. H.): New Castle, N. B., Case, 2-7. Morette Sisters (Grand): New Kensington, Pa., 2-7. Moreton, Phil (Arcade): Brownsville, Pa., 2-7; (Star) McKeesport 9-14. Musketier Quartet: Chester, Pa., 2-7; Newark, N. J., 9-11. Matthews & Harris (Bennett's): Quebec, Can., 2-7; (Bennett's) London, Ont., 9-14. Mann, Mr. & Mrs. Danny (Majestic): St. Paul, Minn., 2-7; (Unique) Minneapolis 9-14. Mantley, E., & Lulu Norris (Palace): Charleston, Pa., 2-7; (Palace) Danora 9-14.

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Milton, Lola & Medallion Trio (Lyric): Kensington, Ill., 2-7; (Majestic) Strator 9-14. Murphy, Mr. & Mrs. Mark (Keeney's): Brooklyn, N. Y., 2-7. Mason & Bart (Orpheum): Minneapolis, Minn., 2-7; (Empire) Des Moines, Ia., 9-14. Marekley, Frank (Grand): Fargo, N. D., 2-7; (Bijou) Winnipeg, Minn., 9-14. Massot, Educated Horse (Family): Gloversville, N. Y., 2-7. Montgomery & Moore (Bennett's): Montreal, Can., 2-7; (Auditorium) Quebec 9-14. Military Oetel (Temple): Detroit, Mich., 2-7; (Cook's O. H.) Rochester, N. Y., 9-14. Mack, Geo. A. (Gaiety): St. Louis, Mo., 2-7; (Gaiety) Indianapolis, Ind., 9-14. Masons, The Four (Bijou): Flint, Mich., 2-7; (O. H.) Grand Rapids 9-14. Morris, Annie (Lyric): Danville, Ill., 2-7. Morgan & McGarry (Acme): Sacramento, Cal., 2-7; (National) San Francisco 9-14. Martha, Mlle. (Majestic): Chicago, Ill., 9-14; (Columbia) St. Louis, Mo., 9-14. Millmar Bros. (Olympic): Springfield, Ill., 2-7; (Bijou) Galesburg 9-14. Marlon & Pearl (Majestic): Montgomery, Ala., 2-7; (Lyric) Mobile 9-14. McKenzie, Beatrice, & Walter Shannon (Keith's): Elizabeth, N. J., 2-7; (Orpheum) Boston, Mass., 9-14. Martinez, The (Welland): Grafton, W. Va., 2-7; (Welland) Clarksburg 9-14. Mnrtha, John N. (Theatrum): McKeesport, Pa., 2-7. Melville & Aselle (Family): Sioux City, Ia., 4-14. MacDowell & Trescott (Majestic): Little Rock, Ark., 2-7; (Majestic) Ft. Worth, Tex., 9-14. Marse Covington (Hopkins): Louisville, Ky., 2-7. Moore, Tom (Keith's): Providence, R. I., 2-7; (Moore's) Portland, Me., 9-14. McWilliams, G. R. (Orpheum): St. Paul, Minn., 2-7; (Orpheum) Minneapolis 9-14. Moore, Billy (Orpheum): Chillicothe, O., 2-7; (Orpheum) Portsmouth 9-14. Mason & Keeler (Haymarket): Chicago, Ill., 1-7; (Keith's) Columbus, O., 8-14. Melvin Bros., Three (Folly): Chicago, Ill., 2-8. Murray & Williams (Palace): New Kensington, Pa., 2-7. Macorie Sisters (Keith's): Boston, Mass., 2-7; (Theater's) Albany, N. Y., 9-14. Maybaw, Stella, Billie Taylor & Co. (Alhambra): New York City 2-7; (Theater's) 58th St.) New York City, 9-14. Mab, Queen (Lit Bros.): Philadelphia, Pa., 18-Dec. 7. Murrello & Millay (Poll's): Hartford, Conn., 2-7; (Poll's) Waterbury 9-14. Maddox & Melvin (Bennett's): Ottawa, Ont., 2-7; (Bennett's) London 9-14. Mick, Harry (Automatic): Chattanooga, Tenn., 9-14. Mack, Tom (Star): Devil's Lake, N. D., 2-7. Matsumoto Japanese Troupe (Marlon): Marlon, O., 2-7; (Orpheum) Mansfield 9-14. Meaney, Lottie, & Co. (Bijou): LaCrosse, Wis., 2-7; (Unique) Eau Claire 9-14. McMahon's Pullman Porter Maids (Maryland): Baltimore, Md., 2-7; (Keith's) Philadelphia, Pa., 9-14. McMahon's Minstrel Maids & Watermelon Girls (Majestic): Johnstown, Pa., 2-7; (Orpheum) Reading 9-14. McMahon & Chappelle (Majestic): Johnstown, Pa., 2-7; (Orpheum) Reading 9-14. Madcaps, European (Lyric): Dayton, O., 2-7; (Arcade) Toledo 9-14. Mack, Kenneth (Bennett's): London, Ont., 2-7; (Bennett's) Ottawa 9-14. Mielt's Trained Dogs, Geo. W. (Temple): Ft. Wayne, Ind., 2-7; (Orpheum) Rockford, Ill., 9-14. Mueller & Mueller (Orpheum): New Orleans, La., 1-7. Martin Bros. (Hathaway's): New Bedford, Mass., 2-7; (Proctor's) 125th St.) New York City, 9-14. Murray, Elizabeth N. (Shea's): Buffalo, N. Y., 2-7; (Shea's) Toronto, Ont., 9-14. Military Girls Quartet (Bijou): Duluth, Minn., 2-7. Moore, Harry (O. H.): Bangor, Me., 2-7; (O. H.) Waterville 9-14. Mabel's Trained Animals, Mlle. (Auditorium): DeKalb, Ill., 2-7; (Star) Elgin 9-14. Marshall, Luigi (Majestic): Little Rock, Ark., 2-7. Martine Bros.: Hyman Tour, South Africa, 25-Dec. 15. Martnett & Sylvester (Lyric): Dayton, O., 2-7. Munn & Franks (Standard): Cincinnati, O., 2-7. Maurice, Mysterious (Hippodrome): Buffalo, N. Y., 2-7. MacLaren's, Five Musical (Family): Carbondale, Pa., 2-7. Mflar Bros. (Bijou): Lansing, Mich., 2-7. Millership Sisters (Bijou): Philadelphia, Pa., 2-7. Mooney & Holben: Crouch, Eng., 9-14; Clapham 16-21; (Hippodrome) Liverpool 23-28; (Hippodrome) St. Helena 30-Jan. 4. MacDonough, Ethel (Keith's): Cleveland, O., 2-7. Majors, Five (Bennett's): Ottawa, Ont., 2-7. Mann, Louis (Toek): Buffalo, N. Y., 2-7. Matthews & Ashley (Keith's): Jersey City, N. J., 2-7.

(Continued on page 28.)

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ALABAMA.

DEMOPOLIS.—Braswell Theatre (Smith & Selby, mgrs.) Girl of the Sunny South Dec. 3; Florence Davis 4; Fatty Felix 5; Paul Gilmore 10.

MOBILE.—Mobile Theatre (J. Tenenbaum, mgr.) Human Hearts 18; fair returns. Squaw Man 19; good returns. George Washington, Jr. 21; large audience. Schumann Heink 22; large attendance. Brown of Harvard 23; good patronage. Rip Van Winkle 25; Peaceful Valley 28.

Lyric Theatre (Gaston Neubrik, mgr.) Vandeville 18-23; good attendance. Jas. H. Cullen heads the bill 25-30.

ANDALUSIA.—Opera House (Edw. Doty, mgr.) Florence Davis 20; cancelled.

ARKANSAS.

LITTLE ROCK.—Capital Theatre (Chas. T. Taylor, mgr.) The Tourists 20; good business. Trust Bustera 21; fair audience. Uncle Josh Sprucey 22; fair returns. Ma's New Husband 23; fair attendance. The Time, the Place and the Girl 25; Rajah of Bhong 27.

Majestic (Ed. F. Harris, mgr.) Williams, Thompson and Co., Major Jas. D. Doyle, Kurtiss and Baker, Helen Adair, Zarrell Brothers, etc. 25-30; business good.

HOT SPRINGS.—New Auditorium Theatre (Brigham & Head, mgrs.) Trust Bustera 30; fair audience. The Tourists 21; good returns. Uncle Josh Sprucey 23; fair returns. Grand Opera House (Brigham & Head, mgrs.) Park.

Lyric (Howard Fogg, mgr.) Business good with vaudeville.

Bijou Skating Rink (Bob Price, mgr.) Business good.

Whittington Park (H. O. Price, mgr.) Big Otto's Animal Show quarters.

BISBEE.—Orpheum Theatre (M. M. King, mgr.) Armin Stock Co., indef; business good.

CALIFORNIA.

MONTEREY.—T. A. Work Theatre (T. H. Scholer, mgr.) Josh Perkins 9; Georgia Minstrels 13; R. O. Thorns and Orange Blossoms 15; good attendance. You Yanson 18; good attendance. Camillo's Band 20.

RICHMOND.—Opera House (Pyle & Riels, mgrs.) Pyle and Riels Stock Co. drew fairly well 10-16.

COLORADO.

BOULDER.—Curran Opera House (R. P. Penney, mgr.) Kempton Comedy Ko. 18-23; good attendance. Lewis & Wilmont's Vaudeville Co. 25-26; Heir to the Moorah Dec. 4.

Temple Theatre (V. E. Blake, mgr.) Good business continues. Roberts Circus, Charles Smith, Demonic and Bell, moving pictures, etc., 25-Dec. 2.

CONNECTICUT.

BRIDGEPORT.—Smith Theatre (E. C. Smith, mgr.) Mrs. Leslie Carter 18; large audience. Bunco from Arizona 19-20; large audience. Sam Bernard 21; big business. The Shoemaker 22; large returns. Honeymooners 23; big business. Mrs. Patrick Campbell 25; if I Were King 26; When Knighthood Was in Flower 27; Barney Gilmore 28; Wilton Lackaye 20-30.

Polla (E. R. Mitchell, mgr.) Ellmore Sisters, Ed. F. Reynard, Jack Gardner, Astralla Sisters, Work and Over, The Petola, Six Semois, and moving pictures 25-30; business fine.

DANBURY.—Taylor Opera House (F. A. Shear, mgr.) The Honeymooners 20; good attendance. Mrs. Leslie Carter 21; excellent returns. Brown From Missouri 23; When Knighthood Was in Flower 25; Josh Perkins 30; Minister's Daughters 30; Flight and Shannon Dec. 3; Happy Hooligan 4; Flight of Princess Iris 7.

HARTFORD.—Parson's Theatre (H. C. Parsons, mgr.) Mrs. Patrick Campbell, to big business 18; Hartford Philharmonic Orchestra, to capacity, 19; Raymond Hitchcock 25-29; Wilton Lackaye 27-28; E. H. Sothern 30.

Polla Theatre (H. A. Bailey, mgr.) Will Creany and Blanche Payne, Mr. and Mrs. Mark Murphy, Myles Travontale, Quintette, Wilson Bros. and others, drew big houses week 18; Ella Snyder, top-liner, 25-30.

Scenic Theatre. Songs and moving pictures continue to draw good houses.

FLORIDA.

JACKSONVILLE.—Dixie Theatre (Hal Mordant, mgr.) Trocadero Quartet and moving pictures 17; good attendance. Colonial Opera Co. in The Children of Normandy 18 and week; excellent returns.

Duval Theatre (J. D. Burbridge, mgr.) Moving pictures drew good patronage 17. Gagnon Pollock Stock Co. 18 and week; fair audiences. Squaw Man 26; Paul Gilmore in Wheel of Love 28.

Electric Theatre (P. H. Chapman, prop.) Moving pictures and songs are drawing good attendance.

Dixieland Park. Dare Devil Hurley is big drawing attraction.

Bostock's Arena (Matt Johnson & Robt. Aginton, mgrs.) Good attendance.

PENSACOLA.—Opera House (N. Smith, mgr.) Black Patti 14; fair returns. Grace George 15; excellent returns. Human Hearts 18; fair returns. Squaw Man 20; good returns. George Washington, Jr. 22; big business. Thos. Jefferson 26.

GEORGIA.

DAWSON.—Fargason's Opera House. King of the Cattle Ring 15; good attendance. Cohn's Minstrels 20; S. R. O.

ILLINOIS.

ALTON.—Temple Theatre (Wm. Sauvage, mgr.) Deckstader's Minstrel 10; excellent returns. Field's Minstrels 23; in The Bishop's Carriage 24; At Cripple Creek Dec. 1; Don't Tell My Wife 2; East Lynne 4; A Woman of Mystery 6; Black Crook, Jr. 7; Under Southern Skies 8; Awakening of Mr. Pipp 14; Irish Pawnbrokers 15; Joseph Santley in Billy, the Kid, 21; Shadows on the Hearth 25; Hooligan in New York 28.

Lyric Theatre (J. Bramhall, asst. mgr.) Business good with high-class vaudeville.

BEARDSTOWN.—Grand Opera House (M. H. Hirsris, mgr.) Ma's New Husband 26; No Mother to Guide Her 29.

Theatrorium (Dickerson & Huggins, mgrs.) Business good with songs and moving pictures.

BELLEVILLE.—Lyric Theatre (F. R. Hallam, mgr.) A Texas Steer 18; good attendance. German Stock Co. 21; good patronage. Field's Minstrels 22; S. R. O. Break for Liberty 24; Ma's New Husband 28; Wine, Women and Song 30; Cupid at Vassar Dec. 1; German Stock Co. 5.

Schoettler's Auditorium (Hy Schoettler, mgr.) Business good with songs and moving pictures.

Grand Theatre is drawing with songs and pictures.

CHARLESTON.—Charleston Theatre (T. G. Chambers, mgr.) As Told in the Hills 20; fair returns. Eh Knight for a Day 23; capacity business. Kubell 25; big business. Lyric Theatre (Fred W. Hartman, mgr.) Leonard and Louie, Bert Wiggin, Lamb's Manikins, The Muettes and moving pictures 25-30; excellent audiences.

Majestic and Olympic are drawing good attendance with vaudeville and moving pictures. Exhibit and Nickelodeon are doing well with pictures.

DECATUR.—Powers Theatre (J. F. Given, mgr.) Race Across the Continent 18; Lena Rivers 19; Donald Robertson Co. 21; cancelled. Parlatan Belles 22; George Sidney 22; Myrtle Elwyn Dec. 2; Cupid at Vassar 3.

Bijou Theatre (A. Sigfried, mgr.) Alpine Family, Earl and Wilson, The Garlands, Harry Williams, Jimmy Wall, and others 25-30; Nickelodeon (Blank & Blauk, mgrs.) Business good.

GALESBURG.—Auditorium (Dr. L. T. Dorsey, mgr.) Uncle Tom's Cabin 15; fair audience. District Leader 17; good returns. Knellik 20; fair returns. We Are King 23; Fairy Theatre (J. H. Holmes, mgr.) The Columbians, Hy Greenway, Shannon and Straw, Girl in Red, Harrison Brothers, and moving pictures 17-25.

Bijou Theatre (F. E. Paden, mgr.) Business continues excellent with songs, vaudeville and moving pictures.

GREENUP.—Greenup Theatre (C. M. Eckard, mgr.) As Told in the Hills drew good attendance. What Money Will Do 25; Texas Sweethearts 30.

Edisonia (A. D. Doyle, mgr.) Business continues good.

KANKAKEE.—Arcade Opera House (C. H. Cobb, mgr.) Brewster's Millions 5; S. R. O. What Happened to Jones 9; good returns. Tempest and Sunshine 11; S. R. O. We Are King 15; fair returns. Our New Minister 18; good returns. Texas 21; good house. Girl of the Sunny South 23; fair returns. Hedda Gabler 25; Humpty Dumpty 25.

Bijou (Dan Seybert, mgr.) Flavin and Galvin, Milmar Brothers, Electro and Co., Bertha Philippe, Allen, Delmain and Allen and moving pictures 17-24; good returns.

LINCOLN.—Broadway Theatre (George W. Chatterton, mgr.) District Leader 20; large audience. Black Crook, Jr. 23; large audience. Knight for a Day 26; At Cripple Creek 28.

MATTSON.—Mattson Theatre (Chas. Hogue, mgr.) Buster Brown 18; good attendance. Black Crook, Jr. 19; good returns. What Happened to Jones 22; fair audience. On the Western Frontier 23; fair attendance. Winning Hero, (Mr. Stein, mgr.) Three Elvians, moving pictures, etc., drew excellent attendance 18 and week. Crawford and Allen 25-30.

Dixie Theatre (Mr. Stein, mgr.) Three Elvians, moving pictures, etc., drew excellent

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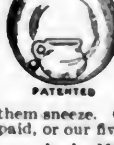
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FORT WORTH.—Majestic Theatre (Hite & Stair, mgrs.) The Dreded 19; capacity business. From Sing Sing to Liberty 21; big business. Last Trail 22; big returns. His Last Dollar 23; capacity house. Holly Dimples 24; capacity returns. Prince of Pilson 27; Not Yet, But Soon 28; A Desperate Chance 30. Temple of Vandeville (F. E. Stouder, mgr.) M. A. Hunt and Co., Miett's Educated Bess, Robert DeMont Trib, Miss Van Allduff, Hilda Solness and Klondike 27.

GOSHEN.—New Jefferson Theatre (Geo. Krutz, mgr.) Lost Trail 20; fair audience. MacMillan, violinist, 25; fair audience. Ezra Kendall 26; A Child Shall Lead Them 28; Merry Widow 30; Frank Daniels Dec. 5; Buster Brown 6.

HUNTINGTON.—Huntington Theatre (C. A. Holden, mgr.) Mazuma Man 21; good attendance. Spellman Show 22-23; good patronage. Walls of Jericho 25; Montana 26; A Desperate Chance 27; Linnatic and the Lady 28. Grand Theatre (Phil Roseburgh, mgr.) Burk and Frisco, Holman Brothers, Haynes and Co., Hank Adams, Mack Brothers songs and moving pictures 18-23; good business.

LA PORTE.—Hall's Opera House (Daniel M. Nye, mgr.) Kennedy Players 18 and week; Valley Forge 28; Ezra Kendall Dec. 2. Twentieth Century Theatre (Janice & Kolar, mgrs.) Business good with songs and moving pictures. Vaudeville (W. E. Theobald, prop.) Business good.

MARION.—Holand Theatre (C. F. Roland, prop., and A. K. Kimbell, mgr.) A Break For Liberty 20; Dandy Dixie Minstrels 28. Marion Opera House (Hankins & Clark, mgrs.) Folks Up River Creek 29; Vandeville and moving pictures are drawing fairly good houses.

MUNCIE.—Wysor Grand Opera House (H. R. Wysor, mgr.) Man of the Hour 19; capacity house. Shadows on the Heart 20; Montana 23; fine returns. Child Shall Lead Them 25; Brewster's Millions 27; Jessie Mae Hall 28; Heart of Chicago 30; Walls of Jericho Dec. 3; Little Holly Dimples 4; Red Mill 7.

NEW CASTLE.—Alcazar Theatre (B. F. Brown, mgr.) A Knight For A Day 19; S. R. O. Shadows on the Heart 21; business good. A Texas 23; business good. Montana 25; Quincy Adams Sawyer 27; Mildred Holland, underlined. Fern (W. A. Coyne, mgr.) Vandeville and pictures draw good attendance.

NOBLESVILLE.—Wild's Grand Opera House (L. Wild, mgr.) Orpheum Stock Co. 18 and week; good returns. Heart of Chicago 29; Jessie Mae Hall in The Cutest Girl in Town Dec. 5.

PRINCETON.—Hotel Opera House (Geo. P. Kild, mgr.) A Texas Star 20; fair returns. Ezra Kendall in The Land of Dollars 23; big business. Hi Henry's Minstrels Dec. 6; Walls of Jericho 14; Little Johnny Jones 20.

RICHMOND.—Gennett Theatre (Ira Swisher Francis MacMillan 25; Heart of Chicago 27; Quincy Adams Sawyer 28; Sweet Kitty Bellairs 29; Faust 30; When Knighthood was in Flower 5; The Red Mill 6; School for Scandal 12-13; Ezra Kendall and the Girl Question, underlined.

ROSELAND.—New Phillips (O. B. Murray, mgr.) Billy Laurant, Marie Snowden, Allen and Kenna, Cal Lambert, Hinkman Brothers and Co. and moving pictures 25 and week. Business good. Theatrical (J. H. Broomhall, mgr.) Business good with songs and moving pictures.

IOWA.

CEDAR RAPIDS.—Greene's Opera House (W. S. Collier, bus. mgr.) Bendix Concert Co. 18; small audience. Lyman H. Howe's Moving Pictures 19; fair house. As Told in the Hills 20; drew well. Cupid at Vassar 22; fair audience. A Millionaire Tramp 24; good patronage. The Blue Moon 25; Painting the Town 27; Buster Brown 28; Jas. K. Hackett 29; Stetson's P. T. C. Co. 30; The Flints Dec. 17; Otis Skinner 8; The Isle of Splice 8; Anna Karenina 9; Little Johnny Jones 10; Olga Netherdale 11; Mildred Holland 14; Texas 15. People's Theatre (Vic Hugo, mgr.) Week 25; Hanter Troupe of Tyrolean Singers, Wells and Sells, George W. Montgomery, Roberts, Hayes and Roberts, Fay and Phillips and Sawyer's Cameragraph, good patronage.

STAR THEATRE.—Williams Bros. & Stone, mgrs.) Moving pictures and illustrated songs drawing good crowds.

THE BIJOU.—H. F. Poesek, mgr.) Illustrated songs and moving pictures to good patronage. Hopkins Electric Theatre (Williams Bros., mgrs.) Illustrated songs and moving pictures; good business.

ANITA.—Johnson's Opera House (H. H. Cate, mgr.) Millionaire Tramp drew good attendance. Wizard of Wall Street Dec. 2; Dora Thorne Nov. 29; failed to appear.

CARROLL.—Opera House (Wyant & Ludwig, mgrs.) Moving pictures and songs 22-23; Isle of Splice 25; large audience. Bijou Theatre (Tuffey & Frazer, mgrs.) Business good with songs and moving pictures.

CHEROKEE.—Grand Opera House (F. Brunson, mgr.) Under Southern Skies 19; S. R. O. The Norwoods 25-28; Under the North Star 30; Uncle Tom's Cabin 6.

CLARINDA.—Opera House (Art Hawley, mgr.) Beggar Prince Opera Co. 19; S. R. O. Hit Van Winkle 28.

DAVENPORT.—Burt's Opera House (Chas. T. Kint, mgr.) James T. Powers in The Blue Moon 21; good attendance. Uncle Tom's Cabin 21; good returns. Painting the Town 28; Walker Whiteside, House of a Thousand Candies, etc. underlined.

ELITE.—Theatre (Chas. Beckell, mgr.) Lillian Burt Hotel headed good bill 18 and week; packed houses.

EMULY.—Theatre (Montroe & Oelkers, mgrs.) Vaudeville is attracting good attendance. Grand Opera House (Herman Theatre Co., mgrs.) German Theatre Stock Co. 24; fine house.

HOLMSTOWN.—Otto's Band 21.

DUBUQUE.—Bijou Theatre (Jake Rosenthal, mgr.) La Auto Girl, Lila Brothers, Ehrhardt Brothers, Adams Brothers, Kathryn Harley and moving pictures 24-30; good attendance.

Unique Theatre is drawing good attendance with pictures.

GRAND OPERA HOUSE.—(Wm. L. Bradley, mgr.) The Blue Moon 10; good attendance. Caught in the Act 24; A Paradise of Lies 26.

FORT MADISON.—Elinger Grand (W. E. Ehliger, mgr.) The Flower of the Ranch 21; good returns. Howe's Moving Pictures 23; good returns. Southern Comedy Co. 26.

MARSHALLTOWN.—Edison Theatre (W. A. Tapp, res. mgr.) Warner Stock Co. 21-23; good houses. Six in New York 24; big business. In Panama 25; The Blue Moon 26; The Bakers 27; Brother Brown 30; Little Johnny Jones Dec. 8.

NEW BIJOU THEATRE.—(T. Nelson Downs, mgr.) Carl Verdo, Great Boudoin, Melvin and Azelle, Kenyon and Kelly, Jeanette Lee, Y. Milse, songs and moving pictures 17 and week; big business.

THEATRUM.—(Gist & Heckman, mgrs.) Business good with songs and moving pictures.

ELITE THEATRE.—(Sam Howitz, mgr.) Illustrated songs and moving pictures.

MASON CITY.—Wilson Theatre (T. J. Arthur, mgr.) Adelaide Thurston 21; large audience. Panama 22; Flower of the Ranch 24; Mildred Holland 28.

BIJOU THEATRE.—(J. M. Heffner, mgr.) Business good with songs and moving pictures. Scenic (Lrous & Hanley, mgrs.) Business good.

MUSCATINE.—Grand Opera House (Chas. H. Salisbury, mgr.) Six in New York 20; fair house. Irish Pawnbrokers 23; fair returns. Stetson's Uncle Tom's Cabin 28; Painting the Town 29; Panama 2; We Are King 6; Hooligan in New York 7; Girl Over There 9.

MAJESTIC THEATRE.—(Chas. J. Fielner, mgr.) Continues to draw packed houses. Hill includes vaudeville, illustrated songs and moving pictures.

OSKAHOOSA.—Grand Opera House (J. Frank Jersey, mgr.) Six in New York 19; fair returns. College Boy 20; good business. Irish Pawnbrokers 21; fair audience. Flower of the Ranch 22; packed house. The Flints, hypnotists 25-30.

ORIENT THEATRE.—(C. C. Struble, mgr.) Business good with songs and moving pictures.

ALCAZAR THEATRE.—Business good with songs and moving pictures.

SKATING RINK.—(J. J. Snyder, mgr.) Business good.

OTTUMWA.—Grand Opera House (J. Frank Jersey, mgr.) The Flints 18-23; big business. Uncle Tom's Cabin 26; Woman of Mystery 28; College Boy 30.

NICKELBOY AND ELECTRIC THEATRE.—are drawing good attendance with songs and moving pictures.

PAINT RINK.—(Chas. A. Fisher, mgr.) Business good.

RED OAK.—Ryerson Opera House (L. M. Boardley, & Son, mgrs.) Bigger Prince 20; good returns. Uncle Josh Sprucey 22; good attendance.

MAJESTIC THEATRE.—(Will C. Pettie, mgr.) Business good.

OLYMPIC RINK.—(Tomlinson & Clary, mgrs.) Business good.

KANSAS.

CLAY CENTER.—Bonham Opera House (I. P. Sellers, mgr.) At the Old Cross Roads 20; big business. Irish Senator 30; The Lockes 5-7; Flaming Arrow 13.

ELECTRIC THEATRE.—(G. W. Cox, mgr.) Business good with songs and moving pictures.

COLUMBUS.—McGible's Theatre (W. E. McGible, mgr.) Kerry Gow 23; good returns. When We Were Friends 25; fair attendance. District Leader Dec. 9; Quincy Adams Sawyer 14; A Break For Liberty 25; The Irish Senator 26; Uncle Tom's Cabin 30.

ET. SCOTT.—Davidson Theatre (Harry C. Erlich, mgr.) Kerry Gow 19; fair returns. Bachelor's Honey-moon 20; fair attendance. Girl of the Stampede 23; good attendance. Under Southern Skies 27; Lyman Twins 28; My Dixie Girl 30; in the Bishop's Carriage Dec. 3; District Leader 4; Jane Corcoran 5; The Seminary Girl 10; Tim Murphy 11.

VANDETTE.—(C. L. Henry, mgr.) Business continues good with songs and moving pictures. Theatrical is drawing good returns.

GALENA.—Sapp Opera House (Edw. Sapp, mgr.) When We Were Friends 24; excellent returns. Theatrette, Happyland and Midway are drawing good attendance.

HARPER.—Park Theatre (Parker & Kille, mgrs.) Uncle Zeke 18; good returns. Hidden Hand 25; Wizard of Wall Street 27.

HOLTON.—Perkins Theatre (Fred W. Johnston, mgr.) Don't Tell My Wife 21; good returns. Flaming Arrow 23; District Leader 27; Belle of Japan 29; Irish Senator 7; Ruth Robinson Co. 9 and week; What Money Will Do 11; Buster Brown 20; At Valley Forge 23; Minister's Sweetheart 27.

HUTCHINSON.—Home Theatre (W. A. Loe, mgr.) East Lynne 18; fair house. Lyceum Concert Co. 20; Hidden Hand 22; good returns. Irish Senator 23; good returns. The Cow Puncher 28; Wizard of Wall Street 30; Devil's Auction Dec. 2.

LYRIC THEATRE.—Business good with moving pictures and songs.

ROSE AND ELITE THEATRES.—are drawing well.

OTTAWA.—Robrbaugh (S. R. Hubbard, mgr.) Dixie Girl 18; Cowboy Girl 19; fair audience. Flaming Arrow 28.

PARSONS.—Elk's Theatre (C. B. Hotchkiss, mgr.) St. Plunkard 20; fair returns. Kerry Gow 21; good returns. Show Peke 24; good returns. Lyman Twins 26; My Dixie Girl 27; Flaming Arrow 29; When We Were Friends Dec. 1; Jane Corcoran 2; Tim Murphy 5.

LYRIC THEATRE.—(C. L. Carrell, mgr.) Zech and Zech, Nathan Goodwin, T. C. Hettzell, Parker and Dockman, Sisters Delzell, Kimball Brothers, and moving pictures and songs 24-30. Splendid business prevails.

THEATRE.—(Alexander Baird, mgr.) Closed temporarily.

ELIZABETH.—(W. S. Mooneyhan, mgr.) Business excellent with songs and moving pictures.

PITTSBURG.—La Belle Theatre (W. W. Bell, mgr.) Girl Over There 17; big business. Peggy From Paris 18; fair returns. Otis Skinner 19; capacity returns. Kerry Gow 20; good returns. When We Were Friends 21; excellent business. Girl and the Stampede 24; Little Detective 26; Under Southern Skies 28; Gay Masquerader 29; Lyman Twins 30.

Wonderland.—(W. W. Bell, mgr.) Business good with songs, moving pictures and vaudeville. Nickel and Mystic are drawing good crowds.

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KENTUCKY.

FRANKFORD.—Capitol Theatre (D. J. McNamara, mgr.) Faust 28; On the Bridge At Midnight 29.

LEXINGTON.—Opera House (Chas. Scott, mgr.) Grand Mog. 23; large audiences. Wm. H. Crane in Father and the Boys, underlined. Hippodrome (L. H. Ramsey, mgr.) Julia Hogart, Earl and Lenora, Gus Bartram, Princess Chiquilla and Maj. Edw. Newall, Bertha Holland, and moving pictures 25-30; excellent crowds.

MAYFIELD.—Unique Theatre (T. L. McNutt, mgr.) Faust 18; fine returns. My Wife's Family Dec. 2; As Told in the Hills 4; Tracy the Outlaw 9; Mistakes will Happen 12.

MAYSVILLE.—Washington (Russell, Dye & Frank, mgrs.) Crescent Comedy Co. 18 and week; good returns. Texas Steer 25; fair returns. On the Bridge at Midnight Dec. 3.

MORGANFIELD.—Grand (Geo. Schneider, mgr.) My Wife's Family 25; good returns. As Told in the Hills 30.

PADUCAH.—Kentucky Theatre (Carney & Gosman, mgrs.) New-Burletto Stock Co. 18-23; fair returns. Don't Tell My Wife 26; cancelled. Dixie Minstrels 29; Parsifal 30; My Wife's Family Dec. 2; Field's Minstrels 4.

LOUISIANA.

CROWLEY.—Grand Opera House (Dave Lyons, mgr.) Morgan Stock Co. 17-20; business excellent. Kersand's Minstrels 23; Black Patti 27; May Stewart in As You Like It 30.

EUNICE.—Fuselier Opera House (M. J. Derbes, mgr.) Orpheum Musical Co. 22; good audience.

FRANKLIN.—Auditorium (H. G. Allen, mgr.) Hanna Hanson 23; excellent business. Morgan Stock Co. 1-5; Human Hearts 8; Are You a Mason? 9; Uncle Josh Sprucey 10; Faust 12; Ma's New Husband 18; Chicago 24; Florence Davis 31. On river—Cooley and Hagan Floating Theatre 22; good attendance.

JACKSON ROLLER RINK.—is drawing good crowds.

LAFAYETTE.—Jefferson Theatre (Improvement Co., mgrs.) Morgan Pepple Co. 21-22; fair returns. May Stewart 27; A Good Fellow 30; Wood Sisters Dec. 1.

LECOMPTÉ.—Collinson Hall (J. Wolf, mgr.) Wood Sisters 21; good returns.

NEW IBERIA.—Elks Theatre (Julius Scharf, mgr.) Red Feather 19; S. R. O. Prince Chap 21; excellent returns. Kersand's Minstrels 22; good attendance. Before and After 24; Morgan Stock Co. 25-30; George Washington Jr. Dec. 1; Brown of Harvard 2.

ON THE RIVER.—Cooley and Hagan Show Boat 19-20; good audience.

STAR ELECTRIC THEATRE.—drawing well with the Passion Play pictures.

MAINE.

LEWISTON.—Empire Theatre (Julius Cahn, mgr.) Taylor Stock Co. 18 and week; good returns. Black Beauty 25-30; Leigh Delacy Stock Co. 27; Prescelle and Edna May Mason 9-14.

BIJOU THEATRE.—(A. L. Shepard, mgr.) Business excellent with moving pictures and songs.

NICKEL AND NICKEL.—(J. L. Read, mgr.) Business continues good with songs and moving pictures.

MARYLAND.

BALTIMORE.—Academy of Music (M. J. Lehmyer, mgr.) Eddie Foy in The Dreded week 25; Clara Bloodgood in The Truth week Dec. 2.

FORD'S OPERA HOUSE.—(Chas. E. Ford, mgr.) Lew Dockstader's Minstrels week 25; Coming Thro' the Rye week Dec. 2.

PRINCESS THEATRE.—(Leopold Spachner, mgr.) Faust and The Bohemian Girl week 25.

ALBAUGH'S THEATRE.—(J. Albert Young, mgr.) Society and the Bulldog, week 25; The Silver King week Dec. 2.

MARYLAND THEATRE.—(F. C. Schanberger, mgr.) Bessie Wynn, Wm. Courtleigh, Julius Tannon, The Zarotskys, The Camille Trio, Brothers Keeley, Gus Edwards' School Boys and Girls week 25.

ANDERSON THEATRE.—(Eugene Kerman, mgr.) Yorkie and Adams in Playing the Ponies week 25; Around the Clock week Dec. 2.

BLANEY'S THEATRE.—(O. M. Ballauf, mgr.) Deadwood Dick's Last Shot week 25; Miss Cecil Spooner week Dec. 2.

HOLIDAY STREET THEATRE.—(Wm. F. Rife, mgr.) The Convent and the Girl week 25; Nellie, the Beautiful Cloak Model, week Dec. 2.

MONUMENTAL THEATRE.—(Sam M. Dawson, mgr.) Watson's Burlesques week 25; The Lady Birds week Dec. 2.

GARETY THEATRE.—(W. L. Ballauf, mgr.) Rentz-Santley Co. week 25; Chas. Robinson and His Night Owls week Dec. 2.

LUBIN'S THEATRE.—(Edw. C. Earle, mgr.) Dunbar's Goats, Martin and McCoy, Joseph Zaine, Foley Brothers, Saddle O'Neil week 25.

TRAYMORE CASINO.—(H. L. B. Downey, mgr.) Phillips and Gordon, Madeline Starr, Emma

Frankfort, Wm. Caville, Eva Snyder, Poole and Posde week 25.

MUNDY'S ZOO RINK.—(Wm. Owens, mgr.) Mile. Lole, Major Crawford and moving pictures. SYLVAN SCIENTHAL, 857 W. North Av.

CUMBERLAND.—Academy of Music (Melinger Bros., mgrs.) Chester DeVonde Stock Co. 25-30; good attendance. Cowboy Girl Dec. 3; Edsall Whitbrope 4-7.

NEW MARYLAND THEATRE.—(Elmer E. Rutter, mgr.) The Old Clothes Man 22; good attendance. Lew Dockstader's Minstrels 23; excellent patronage. Irene Myers Stock Co. Dec. 27.

HAGERSTOWN.—Academy of Music (C. W. Borer, mgr.) Chester DeVonde Stock Co. 18-23; good attendance.

MASSACHUSETTS.

FALL RIVER.—Savoy Theatre (Julius Cahn, mgr.) James O'Neill 22-23; good attendance. Knickerbocker Stock Co. 25-30; Mrs. Leslie Carter in Dubarry Dec. 2.

ACADEMY OF MUSIC.—(Julius Cahn, mgr.) Howard Pictures 18-20; good attendance. Life of an Actress 21-23; good returns. The Train Robbers 25-27; Happy Hooligan 28.

SHOEY'S THEATRE.—(Chas. Cook, mgr.) Little Hip, Chas. Bradshaw, John and Mae Burke, Eckhoff and Gordon, Nettie Vesta, Melrose Troupe, etc., 25-30; business good.

GLOUCESTER.—Union Hill Theatre (Lothrop & Tolman, mgrs.) Man On the Box drew good returns. Human Hearts did well. Coming Thro' the Rye attracted fair audience. Leigh DeLacy Co. 25-30; Clara Turner Co. Dec. 27.

LAWRENCE.—Opera House (Julius Cahn, mgr.) Leigh DeLacy Stock Co. 18 and week; business good. Mrs. Leslie Carter 25; James Kennedy Co. 26-30.

COLONIAL THEATRE.—(J. Fred Lee, mgr.) Robert H. Hodge & Co., Charles Wayne, Gertrude Des Roshes & Co., Wolpert Trio, Katie Rooney, Dillon Brothers, Harry and Kate Jackson, and A. O. Duncan 25-30. Business good 18 and week.

CASINO THEATRE.—(W. L. Gallagher, mgr.) Nellie Buckley Burlesque Co. drew good attendance 18 and week.

NICKEL AND MARQUA THEATRES.—are drawing good attendance with moving pictures and illustrated songs.

LOWELL.—Opera House (R. M. Ward, mgr.) Frankie Carpenter Co. 26 and week; S. R. O. Mrs. Leslie Carter 25.

ACADEMY OF MUSIC.—(Albert McGovern, mgr.) Stock Company in Big Brother Jim 25 and week; good attendance.

HATHAWAY'S THEATRE.—(Jno. V. Shannon, mgr.) Mabel McKinley, Fantell, and Carr, Wm. Leslie and Co., Alsecca and Lorraine, Cook Bros. Shreeck Brothers, Linne Follate and moving pictures 25-30; big attendance.

BOSTON THEATRE.—(Wm. L. Lyons, mgr.) Blue Cadets Burlesquers with Foley and Grant, Mc Goffney and Grant, etc. 25-30; good attendance.

ECONIA, ALHAMBRA and ARCADE.—are drawing good attendance with songs and moving pictures.

MICHIGAN.

ADRIAN.—Croswell Opera House (C. D. Hardy, mgr.) Man of the Hour 18; capacity business. Spellman Show 25-27; Our New Minister Dec. 2.

BIJOU.—(Ed. Hogate, mgr.) Creighton Sisters, Shamus O'Brien, The Curtises, The Russels, Blanche Tedrow, songs and pictures week 28; business fair.

CRESCENT.—(W. R. Thorf, mgr.) Business good with songs and moving pictures. Mrs. Alfred Travers, vocalist.

SCHOOLCROFT'S RINK.—(Dr. Schoolcroft, mgr.) Opened 25 with Prof. Tyler and Beadie Brton.

BATTLE CREEK.—West Theatre (E. R. Smith, mgr.) Shepard's Moving Pictures 24; Gingerbread Man 26; Ip Vermont Way 28; Montana 30; business continues good.

BIJOU THEATRE.—(W. S. Butterfield, mgr.) Bell and Henry, Frank Perry, Fox and Duball, Madell and Corbly, Howard Ellis and moving pictures 24 and week; excellent patronage.

VANDETTE.—(Geo. Morcer, mgr.) Moving pictures 24 and week; excellent patronage.

VANDETTE (Geo. Morcer, mgr.) Moving pictures and songs are drawing good attendance. Queen (Harry Knapp, mgr.) Business good with songs and moving pictures.

CALUMET.—Opera House (Jno. D. Cuddihy, mgr.) Romance of Ireland 23; excellent business.

BIJOU (Bijou Amusement Co., mgrs.) Great Russell Family, Mamie Warnish, etc., drew well 18 and week.

GRAND and STAR.—are drawing fairly well with songs and moving pictures.

JACKSON.—Atheneum (H. J. Porter, mgr.) Man of the Hour 22; excellent returns. When Knighthood was in Flower 23; good attendance. Prince of Pilsen 25; good business. Our New Minister 28.

BIJOU.—(Will Marshall, mgr.) Florence Troupe of Acrobats, Madell and Corbly, F. L.

(Continued on page 96.)

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ROUTES

(Performers, continued from page 25.)

Marzella's Birds (Shea's): Toronto, Ont., 2-7.
Mirza Golden Troupe (Hippodrome): New York City, Indef.
Mitchell & Quinn (Keith's): Providence, R. I., 2-7.
Mora, Silent (G. A. R.): Mt. Carmel, Pa., 2-7.
Mozart (Keith's): Providence, R. I., 2-7.
Nevada & Eden (Exhibit): Zanesville, O., 2-4; (Princess) Cambridge 5-7.
Navajo Girls (Bennett's): Ottawa, Ont., 2-7; (Bennett's) Hamilton 9-14.
Night With the Poets (Orpheum): St. Paul, Minn., 2-7; (Orpheum) Minneapolis 9-14.
Neff, John (Majestic): Streator, Ill., 2-7; (Majestic) LaSalle 9-11; (Majestic) Ottawa 12-14.
Nadje, M. (Bennett's): Montreal, Can., 2-7; (Bennett's) London, Ont., 9-14.
Nice, Emily (Star): Chicago, Ill., 9-14.
Nawn, Tom, Co. (Orpheum): Los Angeles, Cal., 2-14.
Nelson, Ned: Massillon, O., 2-7.
Nowlin, Dave (Family): Rock Island, Ill., 9-11; (Family) Clinton, Ia., 12-14.
Normans, Six Juggling (Olympic): Chicago, Ill., 2-7; (Columbia) St. Louis, Mo., 9-14.
Noblet & Marshall (Gaiety): Springfield, Ill., 2-7; (Family) Davenport, Ia., 9-14.
Nasynth, Billy (Empire): Greeley, Col., 25-Dec-7.
Night On a Boat House (Poll's): Hartford, Conn., 2-7.
Niemeyer & Odell (Empire): Holyoke, Mass., 2-7.
Omega Trio: En route with The Cat and the Mouse. See Musical Routes.
O'Neill, J. H., & Co. (Star): Wilkesburg, Pa., 2-7; (Star) South Pittsburg 9-14.
Oskara & Orapet's (Gem): Conneaut, O., 2-7.
Ometta, Mlle. (National): San Francisco, Cal., 9-14.
O'Neil & Barry (Crystal): Anderson, Ind., 2-7; (Crystal) Logansport 9-14.
Orma, Grace (Pastor's): New York City, 9-14.
Original Bowblack Quartet (Majestic): Streator, Ill., 2-7; (Main St.) Peoria, 9-14.
O'Neill Trio (Bijou): Anderson, Ind., 2-7; (Grand) Madison, Wis., 9-14.
Okito Family (Orpheum): San Francisco, Cal., 1-14.
Oliver, Clarence (Hopkins'): Louisville, Ky., 1-14.
Orville Marionettes, The (Grand): Covington, Ky., 2-4; (Grand) Newport 5-7.
O'Hara & Watson (Orpheum): Painesville, O., 2-7.
Oterita (Orpheum): Omaha, Neb., 1-7; (Orpheum) Minneapolis, Minn., 9-14.
Omega Trio: Pittsfield, Mass., 2-7.
Owen, Little Garry, & Co.: Salem, Mass., 2-7.
O'Connell & Golden (Welland): Clarkburg, W. Va., 2-7; (Star) Monessen, Pa., 9-14.
Orland & Shaffer (Crystal): Des Moines, Ia., 2-7.
Orbasany's Cockatoos (Lyric): Danville, Ill., 2-7.
Pepper Twins: En route with the DePew-Burdette Stock Co. See Dramatic Routes.
Pollock, Thos. (Majestic): Lafayette, Ind., indef.
Pollard, Fred (Majestic): Evansville, Ind., indef.
Phillips & Lang: En route with the Golden Crook Burlesquers. See Burlesque Routes.
Post, Mae (Lyric): Cleveland, O., indef.
Price, Harry M.: En route with the Eastern Buster Brown Co. See Musical Routes.
Potter, Earle H. (Unique): Redlands, Cal., Nov. 24, indef.
Perman Bros. (Proctor's 58th St.): New York City, 2-7; (Keith's) Portland, Me., 9-14.
Peto & Wilson: Washington C. H., O., 2-14.
Preece, Jack & Mabelle (O. H.): Geneva, N. Y., 2-7; (Air Dome) Oil City, Pa., 9-14.
Phillips & Lang (Gaiety): Milwaukee, Wis., 2-7; (Euson's) Chicago, Ill., 9-14.
Pollard, W. P. (Crystal): Rock Island, Ill., 2-7.
Perry, Frank L. (Bijou): Muskegon, Mich., 2-7.
Pelot, Fred & Annie (Poll's): Scranton, Pa., 2-7; (Keith's) New York City, 9-14.
Parkers, The (Star): Atlanta, Ga., 2-7.

Rose & Severns (Grand Family): Fargo, N. D., 2-7; (Bijou) Winthrop, Minn., 9-14.
Rockway & Conway (Bijou): Kalamazoo, Mich., 2-7; (Bijou) Battle Creek 9-14.
Renards, The Three (Haymarket): Chicago, Ill., 2-7; (G. O. H.) Indianapolis, Ind., 9-14.
Roberts, Hayes & Roberts (Bijou): Dubuque, Ia., 2-7; (Warrington O. H.) Oak Park, Ill., 9-14.
Roys, The (Bijou): Adrian, Mich., 2-7.
Rigoletto Bros. (Maryland): Baltimore, Md., 2-7; (G. O. H.) Pittsburg, Pa., 9-14.
Rice Fanny (Keeney's): New Britain, Conn., 2-7.
Rogo, Jimmy (Rose): Hutchinson, Kan., 1-7.
Rolfes, R. A., Paradise Alley (Orpheum): Brooklyn, N. Y., 2-7; (Alhambra) New York City, 9-14.
Rolfes, R. A., Immeusaphone (Columbia): St. Louis, Mo., 2-7; (Olympic) Chicago, Ill., 9-14.
Rolfes, R. A., Colonial Sepret (Orpheum): Denver, Col., 2-7.
Reinhart, Mellor, Ellsworth & Thomas (Orpheum): Salt Lake City, Utah, 2-7; (Orpheum) Denver, Col., 9-14.
Ralston & Son (Crystal): Frankfort, Ind., 2-7.
Robinson-Tarquette Trio (G. O. H.): Syracuse, N. Y., 2-7.
Reaves, Roe: Untontown, Pa., 2-4; Connellsville, 5-7; Homestead 9-11; Duquesne 12-14.
Robert-DeMont Trio (Temple): Ft. Wayne, Ind., 2-7.
Rismor & Co. (Family): Elmira, N. Y., 2-7; (Grand) Newport, Ky., 9-11; (Grand) Covington 12-14.
Raymond, Clara (Majestic): Kansas City, Mo., 9-14.
Ronca, Dora (Bennett's): London, Ont., 2-7; (Bennett's) Ottawa 9-14.
Rogers & Deely (Keith's): Providence, R. I., 2-7; (Colonial) Lawrence, Mass., 9-14.
Reno, Will & May (Crystal): Frankfort, Ind., 2-7.
Rogers, Robt. & Louise Mackintosh (Majestic): Houston, Tex., 2-7; (Majestic) San Antonio 9-14.
Richard & Grover (Lyric): Terre Haute, Ind., 2-7; (Temple) Alton, Ill., 9-14.
Rich, Aubrey E. (O. H.): Janesville, Wis., 2-7; (O. H.) Beloit 9-14.
Roethig, Henri (Temple): Alton, Ill., 2-7.
Ross, Countess Olga & Mons. Paulo (Proctor's 28th St.): New York City, 2-7; (Keith's) Jersey City, N. J., 9-14.
Robyns, Mr. & Mrs. (Empire): Hoboken, N. J., 2-7.
Robinson Crusoe's Isle (Keith's): Providence, R. I., 2-7; (Colonial) Lawrence, Mass., 9-14.
Raffin's Monkeys (Moore's): Portland, Me., 2-7; (Colonial) Lawrence, Mass., 9-14.
Rain Dears (Proctor's 23d St.): New York City, 2-7; (Keith's) Philadelphia, Pa., 9-14.
Roxie & Wynn (Bijou): Adrian, Mich., 2-7; (Bijou) Bay City, 9-14.
Raymond, Ruby, & Dancel Boys (Orpheum): Elizabeth, N. J., 2-7; (Empire) Paterson 9-14.
Razarfs, The (Family): Chester, Pa., 2-7; (Family) Pottsville 9-14.
Rainbow Sisters, The (Star): McKees Rocks, Pa., 2-7; (Avenue) Duquesne 9-14.
Rice & Frost (Boys): Bridgeport, Conn., 2-7; (Keith's) Boston, Mass., 9-14.
Ryan & Richfield (Shea's): Toronto, Ont., 2-7; (Shea's) Buffalo, N. Y., 9-14.
Roger Bros. (Gaiety): Springfield, Ill., 2-7; (Lyric) Chicago 9-14.
Rice, John C., & Sally Cohen (Chicago O. H.): Chicago, Ill., 2-7; (G. O. H.) Indianapolis, Ind., 9-14.
Rich, Jack & Bertha (Star): Seattle, Wash., 1-7; (Grand) Bellingham 9-14.
Remington, Mayne (Orpheum): Oakland, Cal., 2-7; (Orpheum) Los Angeles 9-21.
Rianos, Four (Keith's Union Square): New York City, 2-7; (Empire) Paterson, N. J., 9-14.
Rialto Comedy Quartet (Proctor's 58th St.): New York City, 2-7; (Proctor's) Albany, N. Y., 9-14.
Rockers, Six English, & Nellie Florede (Proctor's): Troy, N. Y., 2-7; (Trent) Trenton, N. J., 9-14.
Rennee Family, Five (Crystal): Rock Island, Ill., 2-7; (New Family) Davenport, Ia., 9-14.
Ray, Fred, & Co. (Columbia): St. Louis, Mo., 9-14.
Reynard, Ed. F. (Keith's): Boston, Mass., 2-7; (Keith's) Providence, R. I., 9-14.
Regal Trio, The (Doric): Yonkers, N. Y., 2-7.
Roth, Laura: Chicago, Ill., 2-7; (Family) Rock Island 9-11 (Family) Clinton, Ia., 12-14.
Rastus & Banks (Hippodrome): Coventry, Eng., 9-14; (Tivoli) Dublin, Ire., 16-21; Amsterdam, Holland 30-Jan-4.
Redford & Winchester (Orpheum): Johnstown, Pa., 2-7.
Rose & Lewis (Alhambra): Brighton, Eng., 9-14; (Empire) Rockdale 16-21; (Hippodrome) Hill 23-28; (Middlesex) Bernmosey 30-Jan-4.
Ross's Horse (Keith's): Philadelphia, Pa., 2-7.
Raymond & Harper (Family): Yazoo City, Miss., 2-7; (Majestic) Shreveport, La., 9-14.
Sato, O. K. (Central): Dresden, Ger., Dec. 1-31; (Apollo) Vienna, Austria, Dec. 1-31.
Schell's, Mme., Lions (Gran Circo Bell): Mexico City, Mex., June 10-Jan. 4, 1908.
Schnee, Iida (Temple): Ft. Wayne, Ind., indef.
Schuater, Milton: En route with The Runaway Girls. See Burlesque Routes.
Scott, Edouard (Star): Seattle, Wash., July 29, indef.
Sefton, Harry (Orpheum): Davenport, Ia., Sept. 23, indef.
Shallas, Wm. (Family): Hazleton, Pa., indef.
Smith, Mr. & Mrs. J. Murray (Bijou): Blamarek, N. D., Nov. 11, indef.
Smith & Van: En route with Vogel's Minstrels. See Minstrel Routes.
Some Quartet: En route with the Merry Maidens. See Burlesque Routes.
Speck Bros.: En route with The King Bee Co. See Musical Routes.
Stack, Jack (O. H.): Santa Cruz, Cal., Aug. 5, indef.
Stemm & LeGrange: En route with Vogel's Minstrels. See Minstrel Routes.
Sutherland & Curtis: En route with The Show Girl. See Musical Routes.
Sullivan, W. J. (Bijou): Great Falls, Mont., Oct. 7, indef.
Semon Trio, The (Gaiety): Galveston, Ill., 9-11; (Majestic) Streator, Ill., 12-14.
Seymour Sisters (Orpheum): Mansfield, O., 2-7; (Orpheum) Canton 9-14.
Strickland, E. C. (Elite): Rock Island, Ill., 9-14.
Stilsons, The (Temple): Buffalo, N. Y., 2-7.
Stoon, John & Mayme (Family): Toledo, O., 2-14.

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Taula, Harry (Majestic): Houston, Tex., 2-7; (Majestic) San Antonio 9-14.
 Tippel & Kilmont (Orpheum): Chillicothe, O., 2-7; (Orpheum) Portsmouth 9-14.
 The Quartet (Orpheum): Los Angeles, Cal., 2-7.
 Tonia, Mile. (Orpheum): Omaha, Neb., 1-7; (Orpheum) Kansas City, Mo., 9-14.
 Taneaus, Musical (O. H.): Middletown, N. Y., 2-7.
 Toys, The Musical (Myrtle-Harder Co.): New Brunswick, N. J., 2-7; (Myrtle-Harder Co.) Newburg 9-14.
 Tivoli Quartet (Orpheum): Salt Lake City, Utah, 2-7; (Orpheum) Denver, Col., 9-14.
 Thurber, Leona (Columbia): St. Louis, Mo., 2-7; (Olympic) Chicago, Ill., 9-14.
 Toggie & Daniel (Orpheum): Newark, N. J., 2-7; (Orpheum) Chillicothe, O., 9-14.
 Trainer, Jack: McKeesport, Pa., 2-7; Brad- dock 9-14.
 Truax, Maude (Blaney's): Philadelphia, Pa., 2-7; (G. O. H. Jersey City, N. J., 9-14.
 Tom Jack Tulo (Hopkins): Louisville, Ky., 2-7; (Orpheum) New Orleans, La., 9-14.
 Thompson, Geo. W. (Star): Martinville, Ind., 1-4; (Star) Lebanon 5-7; (Aldome) Vincennes 9-14.
 Those Four Girls (Bennett's): Hamilton, Ont., 2-7; (Bennett's) Montreal, Can., 9-14.
 Thornton, Jas. (Shea's): Buffalo, N. Y., 2-7; (Shea's) Toronto, Ont., 9-14.
 Tambo Duo (Wanderland): Pittsburg, Pa., 1-7; (Lyric) Parsons 8-14.
 Thompson, James W. (Bijou): Kalamazoo, Mich., 2-7; (Bijou) Battle Creek 9-14.
 Tanna (Altmeier): McKeesport, Pa., 2-7; (Family) Lancaster 9-14.
 Talcotta, The (Orpheum): Marietta, O., 2-7; (New Sun) Springfield 9-14.
 Turner, Bert (Palace): Zanesville, O., 2-7; (Crystal) Marion, Ind., 9-14.
 Torvat (Colonial): Lawrence, Mass., 2-7; (Bennett's) Quebec, Can., 9-14.
 Thelma, Baby (Pike): Canal Dover, O., 2-7; (Nickelodeon) Canton 9-14.
 Tann, Billy (Temple): Youngstown, O., 2-7.
 Tennis, Lew (Theatrolum): Massillon, O., 2-7.
 Tyrolans, Fourteen: Cedar Rapids, Ia., 2-7.
 Tangany, Eva (Cook's O. H.): Rochester, N. Y., 2-7.
 Truedell, Mr. & Mrs. Howard (Poll's) Bridge- port, Conn., 2-7.
 The "Rich" Fitts (Family): Lancaster, Pa., 2-7.
 Irma Staters (Orpheum): San Francisco, Cal., 25 Dec. 7.
 Van Gofre & Cotrey: Seattle, Wash., Indef.
 Varin & Burr: En route with North Bros. Comedians. See Dramatic Routes.
 Vendier Trio & Ida E. Starr (Coeur d'Alene): Spokane, Wash., June 17, Indef.
 Verdis, Four: En route with Buster Brown Eastern Co. See Musical Routes.
 Vice & Viola (Bijou): Connellsville, Pa., 2-7.
 Valoise Bros. (Star): Homestead, Pa., 2-7; (Star) Uniontown 9-14.
 Von Hatzfeldt, Oscar (Grand): Princeton, Ky., 2-7.
 Vendier, Hattie (Concert Hall): Kalespell, Mont., 25-Dec. 21.
 Vesta, Netta (Orpheum): Boston, Mass., 2-7.
 Vessare Troupe, Beasle (Olympic): Chicago, Ill., 2-7.
 Vassar Girls (Orpheum): El Paso, Tex., 4-10.
 Victorine, Mervyn (Unique): Minneapolis, Minn., 2-7; (Grand) Fargo, N. D., 9-14.
 Voelker, Mr. & Mrs. Frederic (Dominion): Win- nipeg, Man., 1-7.
 Valadona, The Aerial (Orpheum): Stenboville, O., 2-7.
 Vagtes, The (Gaiety): Chicago, Ill., 2-7.
 Villiers, Violette, & Rose Lee (Empire): Pitts- field, Mass., 2-7.
 Vokes, Harry, & Margaret Daly (Shubert): Utica, N. Y., 2-7; (Keith's) Cleveland, O., 9-14.
 Veda & Quintarow (Bijou): Wheeling, W. Va., 2-7; (Orpheum) Troy, O., 9-14.
 Variety Quartet (American): New York City, 1-4.
 Victoria, Vesta (G. O. H.): Brooklyn, N. Y., 2-7.
 Vardenia, Dolly: Latrobe, Pa., 24; Scottdale 5-7.
 Wagoner, Glenn (Irwin): Goshen, Ind., Oct. 7, Indef.
 Washington, The (Blumen Sale): Munchen, Ger., Nov. 15-Dec. 15.
 Walton, Irvin R.: En route with the Majestic Burlesquers. See Burlesque Routes.
 Washer Bros.: En route with the McFadden's Flats Co. See Musical Routes.
 West, Drane & Co. (Empire): Springfield, Ill., June 10, Indef.
 Weston, Clint: En route with Country Kid Co. See Dramatic Routes.
 Whipple, Waldo: En route with Simple Simon Simple. See Musical Routes.
 Williams & Stevens: En route with the Dandy Dixie Minstrels. See Minstrel Routes.
 Willson, Grace: En route with The Show Girl. See Musical Routes.
 Wood, Clarence (Olympic): Topeka, Kan., Sept. 16, Indef.
 Walsh, Frank (Family): Washington, O., 2-7.
 West & Fowler (Monroe): Elyria, O., 2-7; (Bijou) Lorain 5-7; (Theatrolum) Massillon 9-11; (Majestic) Worcester 12-14.
 Wentworth, Vesta & Teddy (Bon Ton): Pitts- burgh, Pa., 1-7.
 Webb, Harry L. (Grand): Marion, Ind., 2-7.
 Ward, Lew A. (Star): Herkimer, N. Y., (Family) Carthage 9-14.
 Washburn & Keeley (Chicago O. H.): Chicago, Ill., 2-7; (Majestic) Chicago 9-14.
 Wallace, Miss Frankie (Majestic): Sandusky, O., 2-7; (Empire) Findlay 9-14.
 Woods & Woods (Gaiety): S. Chicago, Ill., 2-7; (Lyric) Danville 9-14.
 Watson, Hutchings & Edwards (Orpheum): Denver, Col., 2-7.
 Welch, Ben (Orpheum): San Francisco, Cal., 2-7.
 Wardell, LaPetite (Monumental): Baltimore, Md., 1-7; (Troaderol) Philadelphia, Pa., 8-14.
 Williams, C. W. (Bennett's): Hamilton, Ont., 2-7; (Bennett's) London 9-14.
 Whitelaw, Arthur (Empire): Hoboken, N. J., 2-7; (Poll's) New Haven, Conn., 9-14.
 Watson & Little (Chase's): Washington, D. C., 2-7.
 Wynn, Beasie (Colonial): New York City, 2-7.
 Winters, Musical (Magical): Connellville, Pa., 2-4; (Star) Uniontown 5-7; (Welland) Morgantown, W. Va., 9-11; (Welland) Fair- mont 12-14.

Wingates, The Minstrel (New Majestic): Vicks- burg, Miss., 2-7.
 Welsh, Mealy & Montrose (Trent): Trenton, N. J., 2-7; (Poll's) Scranton, Pa., 9-14.
 White, Clayton, & Marie Stuart (Columbia): Cincinnati, O., 1-7; (Columbia) St. Louis, Mo., 8-14.
 Wilson & Eaton (Metropolitan): Duluth, Minn., 1-7; (Dewey) Minneapolis 9-14.
 Watson, Fred, & Morrissey Staters (Keith's): Cleveland, O., 2-7; (Hopkins) Louisville, Ky., 9-14.
 Wilson, Geo. (Majestic): Des Moines, Ia., 2-7; (Orpheum) St. Paul, Minn., 9-14.
 Waddell, Fred & Mae (Majestic): Paris, Ill., 2-7; (Hodge's) Keokuk, Ia., 9-14.
 Whalley & Whalley (Bijou): Wheeling, W. Va., 2-7.
 Williams, Thompson & Copeland (Majestic): Ft. Worth, Tex., 2-7; (Majestic) Dallas 9-14.
 Williams Duo (Crystal): Goshen, Ind., 2-7; (Crystal) Anderson 9-14.
 Wilson, Lizzie N. (Wigwam): San Francisco, Cal., 2-7.
 White, Ed. B. & Rolla (Grand Family): Fargo, N. D., 2-7; (Bijou) Winnipeg, Man., 9-14.
 Williams, Helene & Williams (Grand): Coring- ton, Ky., 2-7; (Majestic) Chicago, Ill., 9-14.
 Ward, Alice Lillian (Bell): Oakland, Cal., 2-7.
 Ward, Chas. B. (Bell): Oakland, Cal., 2-7.
 Wiggin, Bert (Grand): Marion, O., 2-7; (Ma- jestic) Ottawa, Ill., 9-14.
 Weber, Chas. D. (Gaiety): Washington, D. C., 1-7.
 Work & Over (Keith's): Boston, Mass., 2-7; (Keith's) Providence, R. I., 9-14.
 Whitman, Frank (Bennett's): Montreal, Can., 2-7; (Bennett's) Quebec 9-14.
 Wolf Brothers (Crystal): Denver, Col., 2-7; (Crystal) Pueblo 9-14.
 Williams, Sam (Orpheum): Brooklyn, N. Y., 2-7; (Alhambra) New York City, 9-14.
 Williams, Jud (Dominion): Winnipeg, Man., 2-7.
 Waterbury Bros. & Tenney (Poll's): Spring- field, Mass., 2-7; (Poll's) New Haven, Conn., 9-14.
 World, John W., & Mindell Kingston (Grand): Indianapolis, Ind., 2-7; (Columbia) Cincin- nati, O., 8-14.
 Winlow, Clarence (Columbia): St. Louis, Mo., 9-14.
 Ward & Conran (Orpheum): Salt Lake City, Utah, 9-14; (Orpheum) Denver, Col., 9-14.
 West & Van Stelen (Acme): Sacramento, Cal., 9-14.
 Wilson Brothers (Poll's): Worcester, Mass., 2-7; (Keith's) Providence, R. I., 9-14.
 Williams, Frank, & Jack Healy (Bijou): Charleston, W. Va., 2-7; (Chestnut) Lan- caster, O., 9-14.
 Waldorf & Mendes (Keith's): Providence, R. I., 2-7.
 Walton, Fred (Orpheum): Brooklyn, N. Y., 2-7.
 Wiley, Mr. & Mrs. Jack (Family): Mt. Ster- ling, Ky., 2-7; (Majestic) Lexington 9-14.
 Watson's Farmyard (Poll's): New Haven, Conn., 2-7.
 Whalen & West (Hippodrome): Putney, Lon- don, Eng., 9-14; (Empire) Holborne, London 16-21; (Palace) Batham 23-28; (Hippodrome) Woodwick 30-Jan. 4.
 Whitesides, Ethel, & Co. (Palace): Bristol, Eng., 9-14; (Palace) Plymouth 16-21.
 Williams, Frank & Della (Sipe's): Kokomo, Ind., 2-7.
 Wolfe & Vaughan (Family): Sioux City, Ia., 2-7.
 Yankee Doodle Quartet: En route with The King Bee Co. See Musical Routes.
 Yountker, Prince (Hippodrome): Chattanooga, Tenn., 2-7.
 Young & Manning (Olympic): Topeka, Kan., 1-7; St. Joseph, Mo., 8-14.
 Yeager & DaCosta (Palace): Hartford, Eng., 9-14; (Palace) Blackburn 16-21; (Palace) Lincoln, Neb., 23-28; (Palace) Bath 30-Jan. 4.
 Zech & Zech (Lyric): Ft. Worth, Tex., 1-7.
 Zarell, Mimi, & Her Human Teddy Bear (New Coney Island): San Francisco, Cal., 25- Dec. 7.
 Zolas, The (Lyric): Lincoln, Neb., 2-7; (Fam- ily) Sioux City, Ia., 9-14.
 Zento, The Great, & Co. (Star): Fairmont, W. Va., 2-7; (Welland) Clarkburg 9-14.
 Zanoras, Cyling (Varieties): Terre Haute, Ind., 2-7; (Temple) Alton, Ill., 9-14.
 Zarrow, H. (Coliseum Rink): Hamilton, O., 2-7.
 Zeda, Harry L. (Bijou): Superior, Wis., 2-7; (Grand Family) Fargo, N. D., 9-14.
 Zazel-Vernon Co. (Hathaway's): Lowell, Mass., 2-7; (Auditorium) Lynn 9-14.
 Zanetos, The (Empire): Paterson, N. J., 2-7; (Empire) Hoboken 9-14.
 Zamora Family, Mexican (Bijou): Racine, Wis., 2-7; (People's) Cedar Rapids, Ia., 9-14.
 Zada, A.H. (Orpheum): Shelby, O., 2-7; (Im- perial) Fremont 8-14.
 Zamloch Co.: Leavenworth, Kan., 1-7.
 Ziska & King (Keith's): Cleveland, O., 2-7.

SKATING RINK ATTRACTIONS

Baby Ruth, the Skating Pony, C. G. Taylor, mgr. (Main St. Rink): Jefferson City, Mo., 2-4; (Rink) Columbia 5-7; (Auditorium) Omaha, Neb., 9-14.
 Demers, Prof. A. P. (Rink Rink): Enid, Okla., 2-7; (Rink) Bryan, Tex., 9-11; (Rink) Mc- Alester, Okla., 12-14.
 Earle, The Dancing, & Lillian M. Fisher (Princess Rink): Salt Lake City, Utah, 26- Dec. 6.
 Fielding, The Great (Rink): Appleton, Wis., 1-4; (Rink) Elgin, Ill., 5-7; (Rink) Marti- nville, Ind., 8-14.
 Hoddy, Edwin (Auditorium Rink): Knoxville, Tenn., 9-14.
 McLallens, The (Casino Rink): Minneapolis, Minn., 2-7.
 Monahan, Prof. G. S. (Mammoth Rink): Den- ver, Col., 2-7.
 Reeklaw, Reeklaw (Auditorium Rink): John- stown, Pa., 2-7; (Rink) Apollo 9-14.
 Simmons, H. A. (Rink): Vandergrift, Pa., 2-4.
 Sprague, Leon (East End Auditorium Rink): Pittsburg, Pa., 2-7.
 Taylor Twin Sisters (State St. Rink): Prince- ton, Ind., 2-7.
 Zarrow, Fravola & Gray (Coliseum Rink): Hamilton, O., 1-7.

TENT SHOWS

Bailey's, Mollie: Groveton, Tex., 4; Humble 5; season ends.
 Shelby's, James, Chas. T. Ogden, mgr.: Reeves- ville, S. C., 4; Itranchville 6.
 Sun Bros.: Jasper, Fla., 4; High Springs 5; Newberry 6; Dunnellon 7.

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MINSTREL

Barlow & Wilson's, Lawrence Barlow, mgr.: Denton, Tex., 4; Cleburne 5; Grandview 6; Hillsboro 7; Corsicana 9; Ennis 10; Terrell 11.
 Brown's, Fairfield, Ia., 7.
 Coburn, J. A.: Tallahassee, Fla., 4; Quincy 5; Live Oak 6; Gainesville 7; Palatka 9; Deland 10; Orlando 11; Tampa 12; St. Petersburg 14.
 Dandy Dixie, Voelkel & Nolan, props. & mgr.: Memphis, Tenn., 4; Jonesboro, Ark., 5; Paragould 6; Clarendon 7; Hot Springs 9; Little Rock 10; Pine Bluff 11; Camden 12; Prescott 13; Texarkana 14.
 Donnelly & Hatfield's: Jackson, Miss., 4; Greenwood 5; Clarksville 6; Helena, Ark., 7; Doctstad 8; Lew, Chas. D. Wilson, mgr.: Chester, Pa., 4; Wilmington, Del., 5; Annapolis, Md., 6.
 Dumont's: Philadelphia, Pa., Indef.
 DeRue Bros., Billy DeRue, mgr.: St. Johns- bury, Vt., 4; Hardwick 5; Morrisville 6; St. Albans 7.
 Field's, Al. G., Doc Quigley, mgr.: Paducah, Ky., 4; Cairo, Ill., 5; Fulton, Ky., 6; Jack- son, Tenn., 7; Decatur, Ala., 9; Hartsville 10; Chattanooga, Tenn., 11; Columbia 12; Hopkinsville, Ky., 13; Bowling Green 14.
 Gorton's, C. C. Pearl, mgr.: Bismark, N. D., 9; Mandan 10; Dickinson 11; Billings, Mont., 13; Livingston 14; Bozeman 15.
 H. Henry's: Bloomfield, Ind., 4; Linton 5; Jasonville 6; Vincennes 7; Evansville 8; Princeton 9; Washington 10; Brazil 11; Green Castle 12; Bloomington 13; Crawfordsville 14.
 Mahara's, Frank: Rockford, Ill., 4; Aurora 5; Ottawa 6; Joliet 7; Dwight 9; Pontiac 10; Kankakee 11; Rantoul 12; Tuscola 13; Dan- ville 14.
 West's, Wm. H., Sanford Ricahy, mgr.: Provo, Utah, 4; Grand Junction, Col., 5; Aspen 6; Leadville 7; Salida 9; Canyon City 10; Rocky Ford 11; LaJunta 12.

BURLESQUE

Royal Amusement Co., H. H. Tippla, mgr.: McHenry, Miss., 2-7; Gulfport 9-14.
 Wonderland Shows, C. Coley, mgr.: Griffin, Ga., 2-7.
 Young, Cole, & Nichols Amusement Co.: Hillsboro, Tex., 2-7; Temple 9-14.

American, T. E. McCreary, mgr.: Boston, Mass., 2-7.
 Avenue Girls: Detroit, Mich., 2-7.
 Boston Belle, G. H. Batchelor, mgr.: Boston, Mass., 2-7.
 Bryant's Extravaganza, Harry C. Bryant, mgr.: Philadelphia, Pa., 2-7.
 Blue Ribbon Girls (James Hyde's): Albany, N. Y., 2-4; Holyoke, Mass., 5-7.
 Bowers Burlesquers, E. M. Rosenthal, mgr.: Boston, Mass., 2-7.
 Bon Tons, Rush & Weber, mgrs.: Pittsburg, Pa., 2-7.
 Brigadiers, Chas. Cromwell, mgr.: Montreal, Can., 2-7.
 Behman Show, Jack Singer, mgr.: Philadel- phia, Pa., 2-7.
 Bachelor Club, Chas. B. Arnold, mgr.: Detroit, Mich., 2-7.
 Broadway Gaiety Girls, James H. Curtin, mgr.: New York City, 2-7.
 City Sports, Phil Sheridan, mgr.: Newark, N. J., 2-7.
 Cracker Jacks, Harry Leoni, mgr.: Brooklyn, N. Y., 2-14.
 Casino Girls, Jesse Burns, mgr.: Indianapolis, Ind., 2-7.
 Cherry Blossoms, Will A. Payne, mgr.: Phila- delphia, Pa., 2-7.
 Colonial Belle, Chas. Falke, mgr.: Minne- apolis, Minn., 2-7.
 Champagne Girls, Phil Fisher, mgr.: New York City, 2-7.
 Devere's, Sam, J. L. Simonds, mgr.: Buffalo, N. Y., 2-7.
 Dainty Duches, Rush & Weber, mgrs.: Read- ing, Pa., 2-4; Scranton 5-7.
 Dreamland Burlesquers, Bert Kendrick, mgr.: Providence, R. I., 2-7.
 English Gaiety Girls, Pat White, mgr.: To- ronto, Ont., 2-7.
 Empire Burlesquers, J. Fennessy, mgr.: Cin- cinnati, O., 2-7.
 Fay Foster, Joseph Oppenheimer, mgr.: New York City, 2-7.
 Greater New York Stars, Jacobs & Jermon, mgrs.: Birmingham, Ala., Dec. 2-7; New Orleans, La., 9-14.
 Gay Morning Glories, Weber & Rush, mgrs.: Kansas City, Mo., 9-14.
 Gay Masqueraders, Geo. Turner, mgr.: Kansas City, Mo., 2-7.
 Golden Crook, Jacobs & Jermon, mgrs.: Mil- waukee, Wis., 2-7.
 Girl From Happyland, Joe Hurlig, mgr.: Cleve- land, O., 2-7.
 High Jinks, Robert Mills, mgr.: Paterson, N. J., 2-4; Scranton, Pa., 5-7.
 High School Girls, T. W. Dinkins, mgr.: Bos- ton, Mass., 2-7.
 Irwin's Big Show, Fred Irwin, mgr.: Brook- lyn, N. Y., 25-Dec. 7.
 Imperials, H. W. & Sim Williams, mgrs.: Chicago, Ill., 2-7.
 Ideals, H. W. & Sim Williams, mgrs.: Troy, N. Y., 2-4; Albany 5-7.
 Jolly Girls, Gus Lienesch, mgr.: Cleveland, O., 2-7.
 Jersey Lilies, J. Frohsin, mgr.: Cincinnati, O., 2-7.
 Kentucky Belle, Robert Gordon, mgr.: Chi- cago, Ill., 2-7.
 Knickerbockers, Louis Rohie, mgr.: St. Louis, Mo., 2-7.
 Lid Lifters, H. S. Woodhull, mgr.: Rochester, N. Y., 2-7.
 Lady Birds, Alf. G. Herrington, mgr.: Balti- more, Md., 2-7.
 Merry Maidens, C. W. Daniels, mgr.: New York City, 2-7.
 Miss New York, Jr., I. M. Herk, mgr.: Louis- ville, Ky., 2-7.
 Majestic, Fred Irwin, mgr.: Springfield, Mass., 2-4; Albany, N. Y., 5-7.
 Merry Makers, John Grieves, mgr.: Kansas City, Mo., 2-7.
 Night Owls, Chas. Robinson, mgr.: Balti- more, Md., 2-7.
 New Century Girls, John J. Moynihan, mgr.: Washington, D. C., 2-7.
 Nightingales, A. Jack Faust, mgr.: Milwau- kee, Wis., 2-7.
 Oriental Cozy Corner Girls, Sam Robinson, mgr.: Evansville, Ind., Dec. 1-4.
 Parisian Widows, Weber & Rush, mgrs.: Provi- dence, R. I., 2-7.
 Parisian Belle, Chas. E. Taylor, mgr.: Log- anspert, Ind., 4; Indianapolis 5-7; Louisville, Ky., 9-14.
 Rollickers, R. E. Patton, mgr.: Pittsburg, Pa., 2-7.
 Runaway Girls, Peter S. Clark, mgr.: Toledo, O., 2-7.
 Reeves' Beauty Show, Al. Reeves, mgr.: Scranton, Pa., 2-4; Reading 5-7.
 Rose Hill English Folly, Rice & Barton, mgrs.: Columbus, O., 2-7.
 Rents-Santley, Abe Leavitt, mgr.: Washington, D. C., 2-7.
 Rice & Barton's Big Gaiety Co.: Buffalo, N. Y., 2-7.

MISCELLANEOUS

Barrow's, John, Gallery of Amusements, Vicks- burg, Miss., Sept. 23, Indef.
 Cooley's Floating Theatre: J. W. Cooley, mgr.: Duval, La., 4; Lobdell 5; Baton Rouge 6; Brusley 7; Plaquemine 8; Sunshine 9; Bayou Goula 10; White Castle 11; Donaldsonville 12; Whitehall 13; Convent 14.
 Davis Nickelodeon: Nashville, Ill., Sept. 8, Indef.
 Devine's, Engene, Glass Blowers: Oakland, Cal., Aug. 5, Indef.
 Foote's, Commodore, & Sister Queenie, Lilliput- ians: Ft. Wayne, Ind., Sept. 9, Indef.
 Flint, Mr. & Mrs. Herbert L., Hypnotists, H. L. Flint, mgr.: Cedar Rapids, Ia., 1-7; Iowa City 9-14.
 Fisk's, Dode, Concert & Dance Orchestra: Cass Lake, Minn., 4; Bemidji 5; McIntosh 6.
 Faust Lifeorama, Emil Giron, mgr.: Roife, Ia., 2-4; Marathon 5-7; Lake City 9-11.
 Griffith Hypnotic Comedy Co., O. B. Griffith, mgr.: El Paso, Tex., 2-7.
 Holman, Chas. W., Illusionist: Terre Haute, Ind., Indef.
 Huntley's Moving Pictures, G. A. Huntley, mgr.: Indiana, Pa., July 29, Indef.
 Hutchinson, Ed. R.: Havana, Cuba, Dec. 7-28.
 Johnstone, The Original Boy Measmerist: Roch- ester, N. Y., 2-7; Buffalo 9-14.
 Keppler's Merry-Go-Round, C. J. Keppler, mgr.: Ocean Springs, Miss., Indef.
 LaTocca's, Mimi, Temple of Palmistry: Nash- ville, Ill., Sept. 8, Indef.
 Litchfield, Neil, Trio: Millford, N. Y., 4; Northboro, Mass., 5; Wolfboro, N. H., 6; Stillwater, N. Y., 7.
 Lucy-Bona Combination, T. E. Lucy, mgr.: St. Paul, Minn., 4; Anoka 5; Monticello 6; Sank Center 7.
 Markle's Sunny South Boat Show: Hardlines, Ia., 5; Vicksburg 6.
 Nagalla's Temple of Palmistry: Columbus, O., Indef.
 Owen's Colored Musical Comedy and Dramatic Co., Sig. Pontella, mgr.: Trempealeau, Wis., 4; Independence 5.
 Pauline, the Great, Stewart Lithgoro, mgr.: Uniontown, Pa., 2-7; Tyrone 9-14.
 Powers, Hypnotist, Frank J. Powers, mgr.: Kramer, N. D., 4; Russell 5; Eckman 6; Lansford 7; Mohall 10; Kenmare 11; Flaxton 12; Bowbells 13; Donnybrook 14.
 Prescelle and Edna May Magoon, Hypnotists, F. Willard Magoon, mgr.: Portland, Me., 2-7.
 Rapp, Mr. & Mrs. Angustua Rapp, mgr.: Ft. Atkinson, Ia., 2-7.
 Rinaldo's Novelty Gallery: Timmonsville, S. C., 2-7; Camden 9-14.
 Serengala, The Original, Walter C. Mack, mgr.: New York City, Dec. 2-28.
 Sages, The Hypnotists, Dr. Haugerous, mgr.: Pueblo, Col., 2-7; Trinidad 9-14.
 Thompson Entertainers, Frank Thompson, mgr.: Bristol, Wis., 7-8.
 Walden, Magician: Pittsburg, Pa., Aug. 14, Indef.
 Williams, Prof. Sydney, Magician: Milwaukee, Wis., Oct. 14, Indef.
 Ziemer's, King E., Electric Concert Co.: Monett, Mo., Nov. 6, Indef.

MIDWAY COMPANIES

Hampton Amusement Co., Jack Hampton, mgr.: Columbus, Miss., 2-7.
 Jones' Exposition Shows, Johnny J. Jones, mgr.: Timmonsville, S. C., 2-7; Camden 9-14.
 Lachmann-Loss Hippodrome Shows: Hugo, Okla., 2-7; Texarkana, Tex., 9-14.

(Continued on page 65)

THE PEERLESS (Automatic) PIANOS

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BRONCHO JOHN

THE FILM INDUSTRY

Review of the Year From The View-Point of Manhattan Island. Including Expressions From Some of the Men Prominent in the Business.

If our grandfathers and great grandfathers and our grandmothers and great grandmothers should happen to wake up and emerge from their graves some day, they would be in imminent danger of being shocked to death again by the sudden surprise of finding themselves among conditions so different from those existing at the time of their demise. In fact, as they would stride about in their ghostly habiliments, they would experience as much real consternation as those of us who met them would experience. They would be as much surprised as the man who came home late at night and unlocking the door found himself in the wrong flat. Their old gallantry would probably assert itself in spite of their consternation, and with that courtly grace which distinguished them when dancing the minuet, they would bow deprecatingly and say: "Excuse me, I have gotten into the wrong world. I thought this was the earth."

The advance in human achievement within the past half century has indeed been phenomenal. In fact, there has been more real progress of the human race within the fifty years past than there was in the preceding five or ten centuries. So many things have been invented that contribute to the convenience and luxury of living, that increase the enjoyment that man gets out of this transitory life, that the life of the humblest laborer these days is far better than that of many of the royal personages of the past.

In discussing the remarkable progress of the human race, it is customary for our platform orators and our magazine writers to refer to the many remarkable inventions, such as the telegraph, the steam engine, the cotton gin, the self-hinder, the phonograph, the trolley cars, the automobile, wireless telegraphy, and so on. This custom has now become commonplace, so I will not refer to them, but merely say that among the most marvelous inventions of the recent past, according to my notion, is the invention of the life motion picture, which, however, is really one of the simplest. When one considers the simplicity of this invention, one wonders that it was not discovered long ago—had even workers that he did not discover it himself, and mentally kicks himself for his stupidity.

The motion picture was invented away back in 1834. At that time, Mr. John A. Avery, well-known in the theatrical profession, and myself, were operating a house in Cincinnati. Mr. Avery, by the way, now sleeps peacefully in beautiful Spring Grove at Cincinnati, and I will be pardoned if I pause a moment to pay a tribute to this lovable man who was really one of nature's noblemen. We were associated in business for ten years, and I remember him as a man of splendid character, aggressive in business, impetuous in energy, admired for his fairness and honesty by all, loved by his friends, generous to a fault, ever ready to avenge an injury or repair a wrong, always in sympathy with the "under dog," kindly, genial, cheerful and optimistic—always so. Though dead, his spirit lives and his memory will ever remain as green in the hearts of his legion of friends as the grass that grew on his new-made grave in Spring Grove last summer.

As I have stated, Mr. Avery and myself were conducting a house in Cincinnati in 1834, when the motion picture first came out, and we fortunately secured the exclusive rights to their exhibition in Cincinnati for a number of months. Although the pictures were crude compared with what they are now, we did a tremendous business, and they were the astonishment of all who saw them. Since then the business of exhibiting motion pictures has developed beyond the wildest dreams. In the first place, their manufacture and exhibition have been greatly improved from an artistic standpoint. Then they consisted mainly of illustrations of simple or single incidents. Now whole stories are told in moving pictures. Real comedies, melodramas, tragedies, burlesques are projected to the view by motion picture machines.

The possibilities of the motion picture are unlimited. The interest and curiosity and wonder of the public seem never to have flagged. People take more pleasure, if anything, in motion pictures now than when they were first invented. This permanent delight which the public manifests in this style of entertainment has led to the business taking an important place in the industries of the world. On both sides of the Atlantic there are companies making an exclusive business of taking, manufacturing and producing life motion pictures. Hundreds of thousands of dollars worth of capital are invested in this business. No high class vanderville house in this country or in Europe considers a program complete without presenting a series of up-to-date moving pictures. In addition, there are thousands of five and ten cent moving picture theatres scattered throughout the civilized world. They are to be found not only by the score and hundred in every large city in the United States, but in the smaller cities as well, ranging down to a population of one thousand or twelve hundred inhabitants. Everywhere people like to see motion pictures.

As evidence of the interest that the public takes in motion pictures look at New York and Philadelphia in each of which cities moving picture theatres are numbered by the hundreds. In Philadelphia, for instance, I know of one corner on Market street that is leased to a moving picture proprietor for \$25,000 per annum, and on Market street alone, in that city there are twelve or fifteen moving picture shows. So great has grown the demand for property on that street which may be utilized for the exhibition of moving pictures, that the property values have gone skyward and rents have risen, until the merchants of that street some weeks ago formed a protective association in order to devise ways and means of combatting the moving picture proprietors, which, as they claim, had become a nuisance by reason of their music in their lobbies and the serious menace to their business on account of the aforesaid inflation of real estate values.

The wonderful growth of the film industry and the interest which the public continues to manifest in the exhibitions of motion pictures lead us naturally to predict a rosy future for this line of the amusement business. The business will continue to go because artistically, as one noted film manufacturer said to me recently, the manufacture of motion pictures is only in its infancy. The possibilities

are limitless and new ideas in motion pictures will continue to develop and thus emphasize and maintain public interest in their exhibition.

All the manufacturers and proprietors of rental bureaus speak optimistically of the outlook. Their general opinion is that the future achievements in this field will eclipse anything that has yet been accomplished.

Before closing this introduction I want to refer to the fact that there are imitators, pirates and thieves that are handicapping this business the same as other industries. As camp followers, beggars and outlaws follow the trail of a mighty army on its march, as thieves, confidence men, crooks and desperadoes sometimes trail a monster circus organization on its tour, so with the growth of the business of manufacturing moving picture machines and films there has sprung up a despicable, conscienceless lot of cowardly thieving scoundrels, who, having no ability, no inventive genius, no power of initiative depend for their existence and their prosperity on stealing the results of the brains and genius of others. I refer particularly to the great abuse known as "duplicating." There are some concerns who deliberately duplicate original films produced by reputable manufacturers. It is to be hoped sincerely that there can be some way devised by which this piracy can be stopped, and it seems to me that the film manufacturers ought to be able to get some sort of legislation that will protect them, that will make it just as grave an offense to duplicate a film, with just as severe penalties, as that of pirating a book or piece of music, or duplicating and manufacturing a new invention that is fully protected by patents.

All of the moving picture manufacturers, representatives of manufacturers and film rental concerns in this part of the country report excellent business for the past year and a rosy outlook for the future. The Edison Co., The American Mutoscope and Biograph Co., The Vitagraph Co., The Pathe people, The Acetograph Co., Charles E. Dressler & Co., The N. Power Co., The New York Film Exchange, Harstn & Co., Empire Film Co., Society Italian "Cines," The Electrograph, The Kaleid Co., The C. B. Kline Co., Gaston Melles, and, in fact, everybody interested in any way in the manufacture or exhibition of moving pictures in or about Greater New York, Lew Dockstader not excepted, speak optimistically about the future of the motion picture business.

I endeavored to get written expressions from all the leading firms and companies interested in this business, but several were sent in too late to be incorporated in this article, so that I can only append the ones which arrived at the New York office in time, but I shall take pleasure in incorporating the others in another article later on.

SOMETHING ABOUT MR. NICHOLAS POWER AND THE POWER COMPANY.

No list of prominent men in the moving picture business in America to-day would be complete without a sketch of Mr. Nicholas Power, whose name has been identified with the industry since the year 1899, and who has, for years past, been known to the entire moving picture fraternity, not only in the United States, but also in Europe, as the manufacturer of "Power's Cameragraph." Mr. Power's career has been one of a number of conspicuously successful ones in the history of the American moving picture business, but the story of his success differs in many points from that of any other manufacturer, and we have, therefore, obtained from Mr. Power an outline of the principal events in his career as a moving picture man, for the benefit of our readers.

Mr. Power is a native New Yorker, and has spent most of his life in his native town. Though he has found time to travel extensively in the countries on both sides of the Atlantic. He is in the prime of life and looks ten years younger than he says he is. His career before his entry into the moving picture world was a varied one, including several years of railroad, considerable experience in machinery construction and erection, a short season of mining in Alaska and some years in the real estate business. He has always had a fondness for mechanical and scientific subjects, however, and has invented and patented many profitable and useful inventions.

Like most men who embarked in the moving picture business in its early days, Mr. Power made a small beginning, drifting into the business almost accidentally. At the close of the Spanish war, having wound up the business in which he had been engaged, Mr. Power visited Porto Rico in order to see what opportunity the newly-acquired territory of the United States offered for enterprising American business men. On his arrival there, he became impressed with the opportunities offered for amusement enterprises and decided to tour the island with a show. He selected moving pictures as offering the most novel form of entertainment which he could present to the Porto Ricans, and at once ordered an outfit from New York. On the arrival of his machine and films Mr. Power immediately started upon his tour, which proved highly successful, but, what was of more importance in the light of ultimate events, it directed Mr. Power's attention to moving picture machines and the possibilities of the commercial end of the moving picture business; that is, the manufacture and sale of the machines, films and accessories. At the termination of his tour of Porto Rico, during which it may be noted that Mr. Power devised the first form of Fire-Proof Film Magazine ever used in America, he returned to New York and opened the New York Film Exchange in the Woods

Building at 115-117 Nassau street, where the offices of the Nicholas Power Company are now located.

The New York Film Exchange was a modest establishment at the time of the opening, occupying less than one-quarter of the space which is now occupied by the offices of Mr. Power's company. In these small quarters Mr. Power embarked in the business of buying and selling films, slides, stereopticons and moving picture machines. He also engaged in the repair of moving picture machines. Having had a number of years' experience as a mechanical engineer, the work on the machines naturally had a special interest for him, and his repair work soon led to the remodeling of machines and the introduction of improvements of his own design. Among the improvements which he brought before the public at this time were the first Fire-Proof Film Magazine ever used in New York, and the balanced type of rotating shutter with oppositely arranged wings, one wing being much wider than the other, which is one of the distinctive features of "Power's Cameragraph" to-day.

From remodeling old machines, it was but a step to the manufacture of complete moving picture machines, and the first machine made by Mr. Power was constructed for his own use within a year after the opening of his New York Film Exchange. The first machine, which was called the "American Peerscope," was used extensively by him in exhibiting work, and the results obtained with it were so pleasing he soon received orders for the manufacture of similar machines for other parties. In order to construct these machines, it became necessary to enlarge his quarters and install the equipment for a modest machine shop. To this end, the room adjoining the one in which the business had been started was accordingly rented and the machinery purchased. A few mechanics were employed, and the manufacture of moving picture machines for the market began.

In the course of the manufacture of these early machines improvements in design suggested themselves, and the next machine manufactured embodied these improvements. To prevent confusion with the first machine manufactured the next machine was called the Cameragraph, and this name has been retained ever since for all the machines of Mr. Power's manufacture.

The success of these early machines was marked. In workmanship and material they were in marked contrast to the great majority of the moving picture machines then on the market, and their superiority led their owners to proclaim their merits vigorously wherever they went. Here was laid the foundation of the successful business of the Nicholas Power Company, which was incorporated August 1, 1907, to take over the business which had, up to that time, been conducted by Mr. Power individually. Careful design, conscientious work, and the best material obtainable constituted Mr. Power's formulae for manufacture in those days, and this manufacturing policy is highly expressive of the make-up of the man. Of sterling honesty, he is never content with shams in material or workmanship. "The best," he says, "is none too good," and he believes that in the end the best is the cheapest. With such a policy as a part of his very nature, and with the advantage of extensive training and experience as a mechanical engineer, Mr. Power has from the first produced only high-class machines. Excellence, not cheapness, has been his object, and every detail of manufacture has been the subject of most careful consideration before adoption. But other elements also have contributed to the success of the Cameragraph. The growth of the moving picture business brought about regulations in many places governing the installation of moving picture apparatus to prevent fires. This regulation was foreseen by Mr. Power as early as 1899, and his first fire-proof film magazine and take-up device were constructed then. Later, improved valves for the magazines were devised, and before the formulation of restrictive laws, Mr. Power has always anticipated them, and has invariably been able to submit to the authorities satisfactory means of overcoming the objections raised. This combination of foresight and inventive talent have contributed in large measure to the success of the Cameragraph, and in some instances the features embodied in the Cameragraph have been universally copied. This is true of fire-proof film magazines, which are now recognized as essential to a complete motion picture machine.

The growth of Mr. Power's business up to 1907 was steady and gratifying, but it was not until then that the demand for machines of his manufacture made it necessary to drop the film department of his business and devote his energies wholly to the manufacture of the Cameragraph. At this juncture the shop in Nassau street was enlarged as much as the space available permitted, but the demand for machines outgrew the capacity of the shop in six months, and it became necessary to secure other quarters.

Accordingly, in February, 1906, the equipment of the old shop in Nassau street was moved out and installed, with a quantity of new machinery, in one floor of the building, Nos. 14-22 Jacob street, and the old quarters were used for offices and exhibition rooms only.

This move proved most opportune, for the development of the moving picture business in this country followed so rapidly that the new quarters were soon outgrown, and it became necessary to double the space which had been acquired for the factory. Orders for Power's Cameragraph poured in without cessation, and with each additional increase of manufacturing facilities, the demand for the product seemed to increase even more, necessitating further increases in equipment and

working force, until the factory occupied four floors of the building in Jacob street, where it is still located. The capacity of the establishment to turn out machines was increased in every possible way. Complete sets of dies and jigs were constructed, and automatic machinery purchased to handle all the work upon which their use was possible, and the output of the establishment increased from one machine per day in February, 1906, to twenty complete machines per day, the present output.

Distant of space renders any detailed description of the present models of Power's Cameragraph impossible, and their extensive use throughout the United States renders such description unnecessary. In passing, however, it is interesting to note the contributions to the moving picture art which have been made by Mr. Power in the eight years of his connection with the business. Mention has already been made of the first form of Fire-Proof Film Magazine devised by him in Porto Rico, and of the balanced rotating shutter with oppositely placed wings. Besides these may be noted the sliding framing carriage, the uniform tension film take-up device for film, the improved magazine valves, and two types of automatic fire shutter, which may be obtained with the Cameragraph to-day. The sliding framing carriage, bearing intermittent sprocket wheels, must not be confused with the vertically adjustable mechanism and fixed picture gauge or aperture plate found in several other makes of machines. In the Cameragraph, the main frame of the machine is held rigidly in position, and on this frame the crank shaft for driving the mechanism is mounted. The framing carriage is arranged for vertically sliding movement relative to the main frame and constant gear connections are maintained between the intermittent sprocket spindle and the crank shaft on the main frame by means of a moveable gear and pinion carried by the pivot of a toggle joint.

The Cameragraph of to-day is known as Model No. 5, being the fifth in a series of models of design by Mr. Power in person. This model No. 5 refers to the mechanism proper, which was first placed on the market in August, 1906, to replace Model No. 4, which had been before the public for the preceding two years. In Model No. 5, no radical changes were made, but proportions were changed to permit the use of a wider angled lens than had previously been used upon any moving picture machine, and various refinements in design and finish were adopted. Improvements made since the introduction of the Model No. 5 mechanism have consisted in additions to the mechanism and in the improvement and construction of the lamp house, rheostat and other accessories. The most complete embodiment of the improvements devised in Mr. Power's factory is found in the Cameragraph outfit designated the "New York Improved Equipment." This includes the latest type of fire-proof film magazine, film take-up, automatic fire shutter and film shields, the fire-proof rheostat and the lamp house with non-heating mica lined top. This outfit represents what Mr. Power says is the best machine his establishment can turn out, and from the work of the machine, which we have witnessed, we feel that he has reason to be proud of his product.

Since August 1, 1907, Mr. Power's business has been incorporated under the name of the Nicholas Power Company, of which Mr. Power is president, Mr. Baxter Morton, vice-president and treasurer, and Miss Lillian M. Power, secretary. The formation of the company was decided upon to facilitate the handling of the business, and to give Mr. Power opportunity to devote his attention more to experimental work and less to the active management of the business. In pursuance of this object, the general management of the business has been placed in Mr. Morton's hands.

One feature of the Nicholas Power Company which should be noted in closing is the establishment of an export department, at No. 32 Union Square, under the management of General A. L. Brosser. This department has come into existence through the unsought demand for the Cameragraph in other countries. Already the sales in Canada amount to a considerable number of machines every week, and a number of machines have been shipped within the past few months to Mexico, Central America, the West Indies, Bermuda, Great Britain, and even China. The call for the Cameragraph in these countries, and a comparison with various foreign makes of machines has satisfied Mr. Power and his associates in the Nicholas Power Company that the field for the Cameragraph in other lands is large and fertile, and under the experienced management of General Brosser the new export department is expected to show large returns in 1908.

HARSTN & CO., "The Never Closed House."

When the first moving picture machine was installed at the old Koster and Bial Music Hall, in 34th street, and New Yorkers flocked by thousands to admire and wonder at the genius of the great Edison, one of those most impressed by the wonderful future in store for motion pictures as a means of popular entertainment was a young fellow who had left his home in Russia and come to the States, the country that held out such great promises of fame and wealth to the ambitious and industrious of whatever race or creed. Alfred L. Harstn was this boy's name, and his total capital was unlimited energy and a gift of profit-jug by experience, that has stood him in good stead through a business career that is remarkable in many ways.

From a kitchen table in a little room in 12th street, in 1897, to four floors in the present building in the growth of Harstn & Co. in ten years. Completely burned out on two different occasions, every foot of film and machine destroyed, the old never-say-die-spirit was still in the ascendant, and with characteristic energy, "Al," as Mr. Harstn is known by his many friends, set to work to rebuild his business from the ashes, and his success is attested by the far-reaching business connections and influence of the firm at the present day. With one of the largest clienteles of film rental patrons in the United States, and probably the very largest in illustrated song slides, he is also one of the main sources of distribution

(Continued on page 74.)

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New York Review.

(Continued from page 10.)

25 to Aug. 29, and is touring in that vehicle this season again.

Richard Carle in *The Spring Chicken*, was the attraction at Daly's during the month of April, came to the Grand the week of Oct. 7, and then went on the road.

The Roger Brothers in Ireland appeared at the Grand the week of April 8, and then began a run in their new production, *In Panama*, Sept. 2, at the Broadway, closing there in October to go to the Liberty, which house they left for a road tour.

Eddie Foy was here all summer, at the Herald Square, appearing in *The Orchid*, from week of April 8 to Aug. 26.

Arnold Daly in *The Boys of Co. B*, was the attraction at the Lyceum for the week of April 8 to April 24, then played a week at the Grand, beginning Aug. 26. This fall he opened up the Berkeley Theatre, (Lyceum) appearing on the plan of presenting three short plays every night, he assuming leading roles. He also looked after the management of the house, but recently entered into an arrangement with Liebler & Co., by which the house is to be conducted under their management, he to look after matters behind the stage and to play leading roles.

Grace George appeared at Wallace's in *Divorcées* for several weeks, beginning April 25. In August she appeared in the same vehicle at the Lyceum, and is now on tour.

Fascinating Flora was the summer attraction at the Casino, opening there the week of May 20, and closing the week of Aug. 26. It returned to the Grand the week of Sept. 23.

Raymond Hitchcock in *A Yankee Tourist*, opened at the Astor Aug. 12, continuing there until early in November, when he went on tour.

The Dalry Maldis, another popular attraction, opened at the Criterion Aug. 26, and ran there continuously until November, when it was taken on tour.

Robert Edeson opened at the Hudson in *Classmates*, and is still running at that house.

Another great summer attraction was *The Follies of 1907*, which ran nearly all summer at the New York Roof Garden, appearing at the Liberty the week of Aug. 26.

The Round Up, another popular piece, opened at the New Amsterdam the week of Aug. 26, and after several weeks there, was transferred to the Broadway, where it is still running.

The popular society actor, John Drew, opened in the comedy, *My Wife*, at the Empire, Sept. 2, and is still playing to big business there.

Kyrie Bellew and Margaret Hillington opened at the Lyceum in *The Thief*, Sept. 9, and are still holding the boards at that house.

Among the other attractions that have played engagements of varied length in New York for the year 1907, are Annie Russell, in *A Midsummer Night's Dream*, Camille D'Arville in *The Belle of London Town*, Hattie Williams in *The Little Cherub*, The Rose of the Alhambra, Genevieve of the Hills, Louis Mann in *The Girl From Vienna* and *The White Hen*, Ed. Harrison in *Old Lavender*, Lew Dockstader, William Faversham in *The Squaw Man*, Mary Shaw in *Mrs. Warren's Profession*, The Spellers, The William Morris Co. in repertoire, *The Tourists*, The Ambitious Mrs. Alcott, *The Social Whirl*, The Land of Nod, Amelia Bingham, *The Prince of Hissen*, Margaret Wycheley in *The Primrose Path*, Richard Mantel, *The Builders*, Cecil Spooner, Cole and Johnson, *His Honor the Mayor*, *The Time*, *The Place* and *The Girl*; Little Johnny Jones, McIntyre and Heath, *The Alaskan*, The Russell Brothers, *Raffles*, *The Lady From Lane's*, *The Red Feather*, *The Movers*, Fritzi Scheff, Anna Karenina, James O'Neill, *The Man on the Case*, *The Struggle Everlasting*, *The Hurly Gurdy Girl*, Denman Thompson in *The Old Homestead*, Fluke O'Hara, and *The Evangelist*.

Of the attractions now running in New York, those that may be extended to run indefinitely are the following: John Drew in *My Wife*, at the Garden; John Mason in *The Witching Hour*, at the Hackett; Lew Fields and *The Girl Behind the Counter*, at Field's Herald Square; Robert Edeson in *Classmates*, at the Hudson; Kyrie Bellew and Margaret Hillington in *The Thief*, at the Lyceum; *The Top O' Th' World*, at the Majestic; *The Merry Widow*, at the New Amsterdam; *The Man of the Hour*, at the Savoy; David Warfield in *A Grand Army Man*, at the Stuyvesant; Joseph Weber in *Hip! Hip! Hoory!*, at Weber's. All the above attractions could stay indefinitely in New York, but some of them will be compelled to close their New York engagements owing to existing contracts with other cities that can not be cancelled.

THE FIELD OF BURLESQUE.

There are seven burlesque houses in New York City, part on one burlesque wheel and part on the other. They are the Dewey, Gotham, Hurlig & Symon's Music Hall, Murray Hill Theatre, Miner's Rowery, Miner's Eighth Avenue, and the London. Each of these houses has a record of good business for the year. The rivalry of the two burlesque wheels is one of the striking instances of modern theatrical history, illustrating the truthfulness of the old saying that "competition is the life of trade." Here in New York as in nearly all other cities, the existence of these two wheels has had the result of increasing the profits of those engaged in the exploitation of burlesque. Not only has business grown more profitable, but the standard of the burlesque shows has greatly improved. Compare the burlesque shows of eight

or ten years ago, with the present, and you have something like the difference between an arc light and a tallow candle. In fact so much are the burlesque shows of these latter days improved, that it is often hard to distinguish between them and the more pretentious musical comedies playing legitimate houses.

A potent illustration of this is the *Wine, Woman and Song Show*, which last year played the burlesque houses and this year is appearing in legitimate theatres.

THE WORLD OF VAUDEVILLE.

The vaudeville houses in New York City now number nine and they include the Alhambra, Colonial, Keith & Proctor's Fifty-Eighth Street, Keith & Proctor's One Hundred and Twenty-Fifth Street, Keith & Proctor's Twenty-Third Street, Keith & Proctor's Union Square, New York Theatre, Tony Pastor's Theatre and the Victoria Theatre.

The business at all these houses has been exceptionally good all the year and the great crowds that continue at all of them indicate that there is no diminution in the interest of the public in the vaudeville style of entertainment. All this talk about vaudeville playing out is the veriest nonsense. I, for one, don't think vaudeville will ever lose its power to please. It never has.

What is called vaudeville now, was variety in our grandfathers' days and was just as popular then as now, so that the managers who desire to secure a theatrical business that is permanent need look no farther than the vaudeville field.

The past year will ever be memorable in the history of theatricals because of the fierce, implacable, relentless war that was waged between the Keith-Proctor-Williams and Hammerstein interests on the one side and the Klaw and Erlanger interests on the other. Before the beginning of this great conflict, Klaw & Erlanger had confined themselves to the legitimate. Then the amusement went forth that they had pitched their castor into the vaudeville ring. They had had the temerity to beard the lion in his den. They announced that they were ready to measure swords with the exclusive emperors of the vaudeville world.

When they started in, there were doubting Thomases who declared that they would not even make a dent in the armor of their antagonists which was assuredly invulnerable. Others, patting the young David on the head, gave him a word of cheer and said, "go ahead, David, you can lick Goliath," and so as the weeks went by the conflict waxed warmer and warmer and each side and its friends and sympathizers.

As the struggle developed the fact was revealed that Klaw & Erlanger's resources were at least as unlimited as those of the foe they were fighting. Last summer they sent agents to Europe to scour its princely capitals in quest of foreign talent and they made contracts with a number of stellar European attractions at fabulous salaries, and for terms of engagement running from ten to forty weeks. The vaudeville stars went up a poppin'. It seemed that they would never hit the ceiling and vaudeville performers were accordingly in high feather. Then rumors came from somewhere one knew they were hazy, floating in tangible as the morning mist, but they were rumors just the same. One was that Klaw & Erlanger were tired and wanted to lay down. Another was that the Keith-Proctor-Williams and Hammerstein interests were scared and were making overtures to Klaw & Erlanger. Another rumor had it that the two opposing syndicates were about to rush into each others' arms, hold a love feast and thereafter merge their interests in one gigantic combine, whose monstrous tentacles would encompass the entire vaudeville world. Finally, however, the fact was announced unofficially that the cruel war was over and that the terms of the treaty of peace were that Klaw & Erlanger were to withdraw from the field of vaudeville, leaving the Keith-Proctor-Williams and Hammerstein magnates monarchs of all they surveyed; that Klaw & Erlanger would hereafter confine their attention to the conduct of legitimate houses and companies, that neither antagonist hereafter would make an effort to even peek over the fence into his neighbor's back yard.

A number of matters operated to continue the negotiations for a compromise and to delay a final settlement. One of these was the question as to what to do with the large number of existing contracts with foreign vaudeville artists brought over by Klaw & Erlanger. It is understood that most of these have been taken over by the Keith-Proctor-Williams and Hammerstein interests and that the vaudeville houses hitherto conducted by Klaw & Erlanger will return one by one to the fold of the legitimate, leaving the Keith-Proctor-Williams and Williams and Hammerstein interests in full possession of the vaudeville field not later than Feb. 1.

Another obstacle in the final settlement was, Mr. William Morris. If you please, Mr. William Morris is a man who loves independence. He has always pursued an independent policy in his bookings. He don't like to toady to anybody and he don't intend to. That's why he refused, so it is said, an offer from the syndicate now controlling the situation to ally himself with them on a guarantee that his commissions would not amount to less than \$25,000 per year. He flatly refused this proposition and will continue to peddle his own canoe and there he winceless prophets, if you please, who "Have dived into the future, far as human eye can reach," and who declare that they see a day in the aforesaid "dim and distant" when Mr. William Morris, bold buccaneer that he is, will appear upon the high seas, flying a new flag of opposition to the Keith-Proctor-Williams and Hammerstein interests. These prophets

say, that the syndicate can never feel secure as long as this same William Morris is playing the independent game. However, this is only a matter of conjecture. The Keith-Proctor-Williams and Hammerstein interests are now in the saddle and at full gallop. They control the situation absolutely. Of course one result will be a lowering of the salaries of vaudeville artists which had really grown beyond reason. At that, however, I don't believe that they will suffer very materially, as the men of the syndicate have always been very liberal in their estimate of what acts are worth. Neither do I think that there will be any decline in the standard of excellence maintained so long by these princely purveyors of amusement. While the bills may not be quite so expensive, yet these astute vaudeville monarchs are wise enough to know that the presentation of inferior entertainments in their various houses and the houses which they control would be the quickest and surest way to invite and create new opposition in their chosen field.

THE RIVAL SONG-BIRDS.

But the vaudeville war is not the only conflict that has been waged in New York City. For many years mein Herr Heinrich Corried slept safely and securely in his castle of grand opera. No hint of an attack from an enemy disturbed his sweet repose. Every night he crept into his little bed and pulled the covers up about him, and as he slept, a serene smile was upon his face, occasioned by his rosy dreams of greater and grander conquests in the New York field of grand opera. No thought of danger tempered those sweet dreams. In imagination he was for all time to come the exclusive exploiter and proprietor of grand opera in New York City, but alas, there came a change, a monstrous change. Upstarted one Oscar Hammerstein, erstwhile a cigar maker and an inventor of sundry articles used in the manufacture of cigars, and he declared that he was going to have something to say about grand opera in New York. He was not unknown to the public. Hammerstein's Olympia, well remembered as a famous place a few years ago, had given him renown. He had also dabbled in a number of other theatrical enterprises.

It is said that what made him determine to become a rival of Herr Corried was his discovery of a vulnerable place in the aforesaid Corried's armor. Corried confined his attention more particularly to German opera. The man who never sleeps—that's Hammerstein—had a bright idea. He said, why not have a little variety in this grand opera business? Why not give Italian opera? French opera? English opera? All this on the principle that "variety is the spice of life." No sooner thought than done. The Manhattan Opera House came into existence and high class singers were engaged and Oscar Hammerstein's first season of grand opera, beginning in the fall of 1906 was brilliantly successful and the experiment again illustrated the truth of the old saying, "competition is the life of trade," for Herr Corried also had a season just as brilliant and just as successful at the Metropolitan Opera House, and the patrons of both houses reaped the benefits of this rivalry in the enjoyment of better and more artistic performances.

But the rivalry was fierce all the same, so fierce that a wise producer got up a musical travesty entitled "The Song-Birds" in which both Corried and Hammerstein are characterized in an amazingly true-to-life manner, which has been a great card on the vaudeville stage for some time and is likely to continue for some time to come.

The season at both the Metropolitan and Manhattan Opera Houses opened some weeks ago and the attendance is so large as to verify the opinion that New York is "musical-mad" and at either theatre, any time you drop in you will find an audience absolutely dazzling in brilliancy of costumes and thoroughly representative of the wealth, fashion and brains of Greater New York.

LOOKING FORWARD.

This glance backward over the past year, while it brings to view many wrecks of bright hopes and anticipations, also discloses the fact that the past year in New York has been eminently successful both from a commercial and artistic standpoint, and although times of temporary financial stringency are upon us and a presidential campaign is ahead of us, we must confess that the outlook for the coming year is such as to make horse head high in our hearts, a delightful expectancy to tingle in our natures, and to kindle within us a firm and cheerful resolution to forget the past of failure, remembering only the past of success and to grasp and claim for our own, the golden promise of the year 1908.

There are few pessimists in the theatrical profession. All members of this calling are optimists, almost without exception, and I think that this being the case, the managers, producers and actors generally in Greater New York look forward with faith in the New Year and a positive belief in the improvement generally of the theatrical business both commercially and artistically. I am with them in this faith. In this belief.

I append hereto a number of expressions from some of the best known managers in New York furnished in response to requests by me. A number of others were received too late for publication, but they will be just as good later on and will serve to still further encourage us in our optimistic outlook for the coming year.

CONTRIBUTED BY B. F. KEITH.

More than twenty years experience each in vaudeville have taught both Mr. Proctor and myself the value of finding out what the public wants and giving it in our theatres quite

regardless of the expense incurred. We find that the public is thoroughly appreciative and patronizes the theatres where their wishes are carefully catered to in sufficient strength to warrant the expenditure of what must necessarily seem to many rather large sums of money for the importation of new acts and performers and the development of home talent for vaudeville presentation. If the public was not pleased it would withdraw its patronage and we would have to shut up shop. We have both known what is now called vaudeville since it was the plain ordinary variety show and we have both studied its development carefully with the result that we seem to have struck what the public wants. Some say that the public has raised the standard of vaudeville; some say that the improvement in tone and actors in this branch of the amusement field is due to the efforts of the managers. It is quite likely both public and managers have helped. At any rate it is acknowledged by even those critics who are not favorable to vaudeville that there is presented on the vaudeville stage month in and month out and year in and year out a style of entertainment that is of a higher moral and artistic standard than the average of entertainments of any other kind on the American stage. When vaudeville was in its infancy as plain variety it must be acknowledged that it was not all that might be asked for it in several ways but the fact that a large percentage of the patrons of our theatres are now women and children, seems to argue for the statement that vaudeville is now a clean, wholesome and entertaining amusement commodity.

The recent newspaper talk about "opposition," "vaudeville syndicates" and the like prompted a newspaper writer recently to ask me what we were going to do now that we controlled the vaudeville field in this country. I told him that we were going right along as the even tenor of our way providing the very best in vaudeville at the lowest possible price and in the most attractive way. And that is exactly what we are going to do. It is of course impossible to detail by name the acts and actors and actresses that we will present for the season because of the fact that we have agents everywhere looking for new and striking acts and for actresses and actors whose offerings we think could be adapted to vaudeville presentations, but I can say that if America or Europe develops anything new in the line of something that would please our audience we will have that new thing or that new person no matter what the cost may be.

AT DAVID BELASCO'S THEATRES.

The past season has been unusually busy and interesting one for Mr. David Belasco. His year of activity is summed up in the production of three new dramas and the opening of his new theatre, the Stuyvesant, rated the finest playhouse in the metropolis. And this does not include the preparations for new productions to be offered during the season of 1907-08, nor the revival of a number of his old successes by special companies on tour under his management. Belasco is one of the most indefatigable playwrights in the world, and no sooner has he launched one new play than his active mind is already engaged upon its successor.

The first production to be made in the year past was "The Rose of the Rancho," in which he presented Miss Frances Starr, a young actress whose previous appearances had been principally confined to stock companies. The new play by David Belasco and Richard Walton Tully was tried out in Boston early in November 1906, and after two weeks was presented at the Belasco Theatre. Its total number of performances in New York ran up to 350 and it was still drawing when on November 11th it was sent on tour with the original cast, and Blanche Bates in "The Girl of the Golden West" took Miss Starr's place. The latter's engagement was for only three weeks.

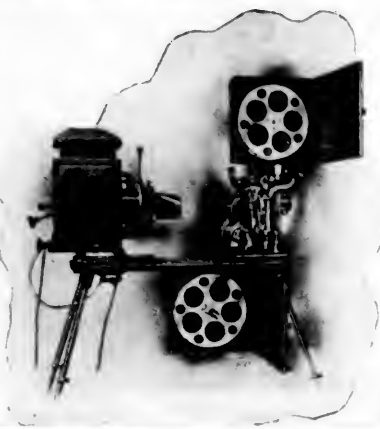
Belasco's new Stuyvesant Theatre was opened October 16 and proved one of the most notable events in the theatrical history of Gotham. This was owing partly to the fact that the Stuyvesant was known to represent the greatest advance yet made in the matter of theatrical architecture and equipment not only in this country but abroad, and partly to the announcement that David Warfield would open the theatre in a new character after his phenomenally artistic and successful creation of the leading character in "The Music Master." The new play was "A Grand Army Man," the joint work of Belasco and the Misses Phelps and Short, and the marvelously truthful impersonation by Mr. Warfield of West's Bigelow, the village expressman, brilliantly realized the high expectation manifested in the role. The new play at once took a firm grip on public affection, and seats have been at a premium since the opening night.

On December 3rd Mr. Belasco made the initial presentation of "The Warriors of Virgini" at his Forty-second Street playhouse after an engagement of two weeks at the Lyric Theatre, Philadelphia. The new play, which deals with a period during the war but is more of a heart story than a conventional Civil War drama, is the work of William C. deMille, the son of Mr. Belasco's old collaborator in "The Wife" and "The Charity Ball," and is presented with all the artistic finesse and elaborate and splendid regard for beauty which has distinguished all of Mr. Belasco's productions. The play was hailed with the same spontaneous enthusiasm in New York as that which was accorded it in Philadelphia and will remain indefinitely at the Belasco Theatre. It introduced in the leading parts Miss Charlotte Walker and Mr. Frank Keenan, the former's first appearance under Belasco's management.

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NICHOLAS POWER COMPANY,

Suite 35, 115 Nassau St., NEW YORK CITY.

America's foremost playwright-manager usually reserves the announcement of his plans till he is on the eve of putting them into execution, and little can be learned regarding his projects for the ensuing season. With David Wardfield firmly established at the Stuyvesant for an indefinite period, and "The Warrens of Virginia" holding the boards at the Belasco Theatre, his two New York theatres are well booked for many months to come. Miss Blanche Bates is playing "The Girl of the Golden West" on tour and Miss Frances Starr is similarly presenting "The Rose of the Rancho." Two special companies are presenting "The Heart of Maryland" and "The Girl of the Golden West" on the road.

AT THE ASTOR THEATRE.

There is probably no barometer of business conditions so reliable as the theatrical business and yet, despite all the cries of panic and general business depression we must of necessity take a most optimistic view of the season of 1907-08 because we have been unusually fortunate so far as the Astor Theatre, New York, is concerned, and as regards our road attractions, Miss Blanche Walsh and Leo Ditrichstein. So confident are we that conditions are now on the mend that we are even now arranging to make a production of Eugene Walter's new play, "Paid in Full." The country is safe enough, and particularly the business in which we are of necessity most deeply interested. During the engagement of "A Yankee Tourist" at the Astor Theatre the "House Sold" sign was displayed almost every night and since that attraction has gone on tour and we have had the English Comic Opera success, "Tom Jones," as our attraction we have met the same success. There are always those who are not fortunate in the selection of their vehicle and they of necessity are forced to say things as bad as a general proposition but it hurts no one to be ever so good cheer and look always for the brighter things in this life and that is what we are always doing. It is a truth that the year preceding a presidential election is always a trifle off from other years and this year has been no exception to the general rule, but there is no good reason to believe that even after the first of the New Year conditions will be harrowing. Organizations have come to sudden stops it is true but if one will consider the "Stranding" there was five years ago and the lack of it today they must perforce admit that conditions are improved. The year 1907-08 is bound to be good, for the country is most prosperous and the sad thinkers will eventually have to admit it.

MANAGER ANDERSON TALKS.

"The New York Hippodrome is probably in closer touch with the masses of people than any other amusement institution in the world," said Mr. Max Anderson, manager of the Shubert & Anderson, managers of the Hippodrome. "We entertain such vast multitudes of people at popular prices that we reflect more than any other playhouse, the amusement pulse of the nation. I am happy to say that we have not felt any depression whatever, and the receipts of this season exceeded by nearly \$50,000 the receipts for a similar period last year, when we first took hold of the big playhouse. Other theatres which charge two dollars and cater to the very wealthy classes would, naturally, be the first to feel any business depression in stocks, but the masses of the people who receive small but steady incomes have been able to continue their favorite amusements, because they have not felt any decrease in their income. It is to this class of people that the Hippodrome especially caters. We accommodate over five thousand people at each performance, and nearly four thousand of those seats are at popular prices."

"The Shubert-Anderson Company, which controls the Hippodrome, declared a handsome dividend last season, and judging by the way we have started this year, the receipts for the season will be greatly in excess of any previous year. We gave Neptune's Daughter and Pioneer Days for approximately forty-four weeks, and our new productions, The Auto Race and The Four Seasons, will eclipse in every way our previous productions. This new production, like all the other Hippodrome spectacles, appeals to the multitudes, and we are especially successful in catering to children. No matter what the business in Wall street may be, the children have to be amused and the great masses of the working people have to find entertainment somewhere. The Hippodrome seems to be the solution of the problem for both classes of

amusement seekers, and, as I said before, is the very last playhouse in the world to feel the result of any business depression."

REPORTS FROM MR. BLANEY.

Despite the seeming hard times and the financial depression existing throughout the country, reports from the offices of the Chas. E. Blaney Amusement Co. through its president, Mr. Chas. E. Blaney, and its general manager, Mr. Geo. N. Ballanger, are of the most rosy nature concerning the business of this most important theatrical concern.

Mr. Blaney says that if the business continues throughout the season, as it has been up to the present time, his various attractions and theatres will establish new, high-mark records for receipts. Mr. Blaney says: "We do not know anything about the money stringency, despite the fact that many of my neighbors are complaining. My attractions this season, to the number of thirteen, are all on the high-road of success, and the theatres are doing better and bigger than ever before."

It must be said to Mr. Blaney's credit that he does make it a rule to give the people something a little better than the average producers. His shows represent, to those who see them, more than they pay for, and his theatres are run in a liberal way, which appeals strongly to the class which frequents them, hence his great success. Among the premier bread winners of this big concern this season, must be mentioned the dainty comedienne, Ceclie Spooner, in her plays, The Dancer and the King, and The Girl Raffles; Harry Clay Blaney, in The Boy Detective; Young Buffalo, in The King of the Wild West; The Spoilers, Fiske O'Hara, in Dion O'Dare; Lottie Williams, in Josie the Little Madcap; Wm. H. Turner in His Terrible Secret or the Man Monkey; Will H. Vedder, in Kidnapped for Revenge; Vivian Prescott and Walter Wilson, in A Child of the Regiment; Canning the Jail Breaker, in From Sing Sing to Liberty; The Russell Brothers, in The Hired Girl's Millions, and Laura Jean Libbey's great play, Parted on Her Bridal Tour. Among his largest theatre ventures are Blaney's Lincoln Square Theatre in New York City, where the Alborn Opera Co. is now holding forth and playing to enormous receipts weekly; Blaney's Lyric Theatre, New Orleans, where the Baldwin-Melrose Stock Co. has been installed, playing the entire season of Blaney's plays to capacity. Mr. Blaney also succeeded in bringing to life the Music Hall at Yonkers, N. Y., which is now playing two attractions a week to business unheard of before in that city.

The new department recently opened is the Chas. E. Blaney Play Bureau, which is operated from the office of Blaney's Lincoln Square Theatre, and deals only in Blaney plays, leasing them to stock and repertoire companies. This department, which is in the hands of M. S. Schlesinger, reports great success, no less than four cities in the western territory where stock companies are much in vogue, are taking up the best part of their season producing Blaney plays exclusively.

Mr. Blaney has some new things up his sleeve for next season, which include several important new productions, which General Stage Director Jas. R. Carey is now busy on, with his staff of scenic artists and builders.

ABOUT PERCY G. WILLIAMS.

One of the most successful men in the theatrical world today is Percy G. Williams, who has been in the game but eleven years, for he first became known through his connection with Bergen Beach, which he owned and introduced to the public. Considering the short time it has taken him to achieve such marvellous results in the vaudeville world, one can not but admire his pluck and courage, entering this field last and coming in first. By well known theatrical men, he has been termed "the dark horse" for the simple reason that he has been the winner in every instance.

Mr. Williams' first possession was the Gotham, then known as the Brooklyn Music Hall. He made that theatre popular within an amazingly short space of time, and received the plaudits of the public freely. The novelty was his second possession and this became a success. It seemed as if Mr. Williams was a mascot so far as turning an unsuccessful theatre into a most successful one. The Orpheum, which is his pet possession was the third and best known at that time. Then it was that the plans which Mr. Williams had been studying for years were executed and then it was that he was enabled to put into actual working his idea of "frenzied vaudeville" as it has been termed. He placed the all-star bills and engaged the best feature acts in this country and abroad, regardless of the fact of expense. The public quickly appreciated the change that had been made, and flocked to the Orpheum. His bills called for widespread comment and they aroused the wonder of even his competitors. It was Mr. Williams who introduced the legitimate actor to forsake his chosen field and to

enter vaudeville with a most fascinating contract in which there were figures that could not but fall to please. The final laurels were given Mr. Williams when he spent considerable time abroad and returned with foreign acts that had up to that time never been equaled in this country. He was possessed of a keen knowledge as to "what is what" in the English music halls so far as the American theatre-going public is concerned. Mr. Williams decided that he desired to enter the New York field, so he made a beeline for the Circle, which, up to that time, had unquestionably been a hoodoo in the truest sense of the term. As soon as Mr. Williams introduced his "frenzied vaudeville" in the field, he was the reigning popular vaudeville manager, and nightly, "standing room only" was the sign which greeted one after eight o'clock. The Circle's seating capacity did not please, so the Colonial was selected as a splendid site for Mr. Williams. It is one of the most beautiful theatres in the greater city and one of the most popular. Harlem then beckoned to Mr. Williams, so he built the Alhambra, which is "the" theatre there so far as vaudeville is concerned. The astute vaudeville managers saw in Mr. Williams a leader, hence they determined to form a combination, and Mr. Williams was appointed business manager of the United Booking Office of America. Since that time it is Mr. Williams who has been abroad and secured splendid acts for the offices and the Orpheum Company, of which he is president.

It is an interesting fact to note that Mr. Williams not only had the distinction of bringing Miss Tilley over to this country, but he brought Vesta Victoria who leaped into fame, and also Alice Lloyd. When he engaged Alice Lloyd, he understood he was under contract to Marie Lloyd, the celebrated music hall singer. It was through a misunderstanding with foreign agents, he abided by the contract with Alice Lloyd, who is a sister to Marie Lloyd, who became popular in a night in New York. But then Mr. Williams attained his object and signed the great Marie Lloyd, who is possessed of much magnetism and a most winning personality. She is one of the lions of the hour in the London Music Halls, and unquestionably duplicated her success in this country. Another London act Mr. Williams signed was Alec Hurley, who, with his company of seventeen singers, has aroused interest for he depleted the English roster as he really is not and not as he has been hitherto portrayed in this country. Later in the season, Rosie Lloyd, a sister of Marie and Alice, will appear in Mr. Williams' houses. It appears as if Mr. Williams introduces the Lloyd to the American public. Miss Tilley will appear exclusively in the Williams' houses in the spring.

Chicago Review.

(Continued from page 11.)

4,000 people, would be sold out and several hundred people turned away.

The advertising vaudeville received during the progress of the fight increased the business at all the theatres where that form of entertainment was offered, and as a consequence raised hob with business at the legitimate theatres. Many a persistent howl of pain, uttered by the minor managers, is said to have been heard in the inner circles of the Supreme Masters of the Situation, and after six or eight weeks it was reported an agreement had been reached between K and E and K and C, whereby the advances agreed to take their scraps and withdraw, and to leave vaudeville alone.

The dedication of a new theatre, known as the College Theatre and built by the St. Vincent priests, was also an incident of the year. This building, situated on the North Side, is presumed to be, architecturally, a perfect playhouse. It cost \$300,000, and was built under the direction of J. E. O. Primmore, an architect who, after losing several relatives in the Troop's fire, made a study of the building of theatres and put all his theories into practice in this new building. At present the College Theatre houses a paying clientele, and has attracted a paying clientele. There are 1,075 seats on the lower floor, and neither pillars, balcony or gallery to obstruct the view. There is a fringe of mezzanine boxes around the wall, both aisles and seats are very wide and the decorations are magnificent.

Two honest attempts to establish the "higher" drama in Chicago came to naught during 1907. The new theatre (now the Whitney) an endowed playhouse dedicated last season, gave up the ghost soon after the holidays, and a series of special matinees inaugurated in the Garlick by Donald Robertson last fall proved more artistic but equally unprofitable.

The current season has been just a little bit "off," probably owing to the financial furries, but even so Chicago continues to encourage the managers with larger audiences and better profits than any other American city, and will continue to do so.

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BROOKLYN, N. Y.

Very few changes have been made in the theatrical line in Brooklyn and the year of 1907 has been a very successful one. The new Montauk Theatre which is under the management of Edward Trill, has been very successful. Mr. Trill, who has had many years experience in the amusement business, and his careful study of what the Brooklyn theatregoers desire in the way of attraction, accounts for the success of the New Montauk.

Leo C. Teller, the manager of Teller's Broadway Theatre, located in the part of Brooklyn, known as the Eastern District, has things all his own way and the season of 1907 has been a big winner. Teller's Broadway is always packed to the doors. Nearly all of the big Broadway attractions are seen here and advanced vaudeville is presented Sunday nights.

The Shubert Theatre opened here this season, with advanced vaudeville, but owing to the all-star bill presented at the other vaudeville theatres this theatre was not able to make vaudeville profitable and the house was closed. During the past few weeks several of the Belasco attractions have been presented here, and business has been very satisfactory.

The Majestic Theatre is managed by Brooklyn's youngest theatrical manager, W. C. Fridley, who came here a few seasons ago from Detroit, Mich. Mr. Fridley is making a big success of this theatre; he is a born showman and numbers his friends by the score. He is very popular with the newspaper men here.

Keeney's Theatre is presenting vaudeville as usual. Frank A. Keeney selected a new business manager, George Sloane, formerly manager of one of Percy G. Williams' Bergen Beach enterprises.

Percy G. Williams, who owns three vaudeville theatres in Brooklyn, and who is building the fourth theatre in Greenpoint, has had a very successful year and has made but very few changes. The Orpheum Theatre is said to have cleared over \$200,000. Frank Kilholz, the well-known business manager for Mr. Williams' Orpheum Theatre, deserves great credit for his work. The Gotham Theatre, in East New York, is another of Percy G. Williams' vaudeville theatres which is doing big business. E. F. Grand is manager here, and is very popular with both the patrons and the artists who play the house. The Novelty Theatre which is Mr. Williams' theatre in Williamsburg, is this season managed by Benedict Blatt, who started with Mr. Williams a number of years ago as usher at the Novelty.

The old Montauk Theatre, which was renamed The Imperial, and which played the western burlesque shows, did very fair business during the early part of the year, has been moved so as to face the new Flatbush Avenue extension, and it is expected that it will soon open with legitimate attractions.

Corse Payton and his stock company still hold forth at the Lee Avenue Theatre, and the past year has been very successful for Mr. Payton. Joseph Payton is manager of the Lee Avenue Theatre.

Louis Phillips has a stock company at Phillips' Lyceum, where stock melodramas are presented.

Watson's Theatre which was once a stock burlesque theatre, has been renamed The Royal and Italian plays are presented by an Italian stock company under the management of J. L. Wolf.

The new Liberty Theatre in Brownsville, a Hebrew section in East New York, has been built during the present year and is now ready to open. A. H. Woolis, of Manhattan, is the general manager of this new theatre.

Brooklyn's new Academy of Music is almost complete, and is one of the finest buildings in Brooklyn. All of the high-class musical attractions are booked.

Work has been started on several new theatres here, none of which will be completed before next season.

Richard Brower, who for many seasons has been connected with Hyde & Behman's, was made treasurer of the Gayety Theatre this season.

FRANK MONROE.



The above is Mr. Frank Monroe, who plays the leading role in The Heir to the Hoorah. He has been with the Kirke La Shelle forces for many seasons, and his first work of importance under their management was the interpretation of the Earl of Pawtucket in the road production of that play; next appearing in important roles in Checkers, and The Virginian. Last season Mr. Monroe played the part of Hal Kelly in The Heir to the Hoorah, and this season is appearing in the leading role. He is one of the most versatile of the younger actors.

The Columbia Theatre has had a very successful season under the management of Chas. H. Wuerz. Melodrama is given at this theatre.

The Grand Opera House which for many years has been under the management of the Hyde & Behman Amusement Co., and the last few seasons has been known as the home of melodrama, was this season turned over to the Klaw & Erlanger people who opened it as an advanced vaudeville house. They selected Wm. T. Grover, a well-known Brooklyn manager, to take full charge of this theatre and Mr. Grover has made a big success of advanced vaudeville here. His careful study of the vaudeville field in Brooklyn has greatly added to his success here. All star bills are presented and crowds are turned away nightly. William E. Stafer, Brooklyn's famous orchestra leader, has charge of the orchestra at this theatre.

The year of 1907 brought about a number of changes in the Hyde & Behman Amusement Co., caused by the death of Bennett Willson in August, who was General Manager of the Hyde & Behman Amusement Co., also manager of the Folly Theatre. Archie H. Ellis was made general manager. E. A. Behman was made manager of the Star Theatre. H. Kurtzman was made manager of the Folly Theatre. A number of other changes also took place.

The Bijou Theatre, where Mrs. Spooner presented stock, has been changed to a melodrama house with Wm. J. Hyde as manager.

Hyde & Behman's Theatre, which has been a vaudeville house for many years, has been renamed The Olympic and now plays burlesque. Nick Norton is the manager here.

The Hyde & Behman Amusement Company have the burlesque business all their own way this past year. They play the Eastern Burlesque shows at the Star, Gayety, and Olympic theatres here. This company has built a new theatre in Chicago on West Madison street during the past year.

Chas. E. Blaney is getting his share of the theatrical money from Brooklyn this season. Blaney's Theatre in Williamsburg is doing big business. J. J. Williams is manager of this theatre. Leo C. Teller manager of Teller's Broadway Theatre has made plans for another theatre in Brooklyn and before another season starts it is expected that his name will be connected with another house. The Claremont Roller Rink has done very well here.

The Unique Theatre on Grand Street has been dark during the past few months. It is reported it will reopen as a moving picture theatre.

The moving picture and five-cent theatres have all done well.

The season at Coney Island was a backward one, but the large parks did very well. The smaller attractions lost money. Such shows, in Dreamland, as Creation, Bostock's, End of

THE MARTYRES.



The above are Mme. Hansok and Mons. Yamakoka, of the Japanese Company playing at the Berkeley Theatre, Berkeley, Cal.

the World. The Orient did well. All the attractions in Luna Park made lots of money, as Luna got the crowds. Geo. C. Tillyou's Steeplechase Park was destroyed by fire late in July. The DeLuge and Hagen's Fire Show did fair. Thompson & Dundy are now at work on plans to make Luna Park the finest amusement park in the world and have booked many new attractions for 1908.

Golden City, the new amusement park at Canarsie, got its share of the crowds.

Bergen Beach did the usual business.

Rockaway Beach did well during July and August.

North Beach was made more attractive than ever.

Manhattan Beach the year of 1907 was the last for this place as a resort. Palm's Fireworks did well. The land here is now being sold for building lots.

Brighton Beach Park did very well considering not having any big attraction until August, when Miller Brothers' 101 Ranch was seen here and drew capacity crowds.

Stafer's Marine Band was the big attraction at Brighton Beach Hotel. The Music Hall did big business.

Buffalo Bill's Wild West came early in May and did the largest week's business of any tented show that ever visited Brooklyn.

Hagenbeck-Wallace Shows were here the middle of June and did well; the only big circus that ever visited Brooklyn after Coney Island opened. The show left a favorable impression here.

Miller Brothers' 101 Ranch came to Brighton Beach Park in August and remained the entire season. They did well and built up a reputation.

Walter L. Main's Fashion Plate Show spent two weeks in July on Long Island to the usual Long Island circus business.

A few small tent shows spent a week on Long Island from time to time. GEO. H. HAKES.

BOSTON, MASS.

Without a doubt Boston, this year, has had one of its greatest seasons in the amusement business. New theatres have been built and alterations have been made to a number of houses. Owing to the moving picture craze, a dozen new houses have been built. This alone represents an outlay of about \$200,000.

During the year renovations have been made at the Palace, Boston, Bijou, Dreamland, Hub, and Unique theatres amounting to thousands of dollars. The usual fixing up of a theatre after a busy season has occurred at the other houses. During the summer the Hub Theatre was secured by Miles Brothers of New York, and after alterations had been made it was opened to the public as a moving picture theatre. Great credit must be given to Joseph Mack, the local manager for Miles Brothers, who has turned a "dead one" for a number of years into a paying theatre. Mr. Mack, besides managing the house, takes care of the large business which Miles Brothers have in the New England States. The Grand Opera House, under the management of Geo. W. Magee, has had a most successful year playing the leading melodramas of the year. The Globe Theatre, which plays the leading Stair & Havlin attractions, had had a goodly share of patronage, being closed only a few weeks during the whole year for repairs. Mr. Mark, owner of The Dreamland Theatre, closed

ABE S. COHN.



The above is the genial manager of the American Theatre, San Francisco, Cal.

down his house this summer and entirely rebuilt it at a great cost. Under the able management of M. S. Epstein, the above house is pleasing many patrons weekly. The Park, Colonial and Hollis Street theatres, in which Isaac B. Rich has interests with Chas. Frohman, have all had a prosperous year and a number of shows have had successful runs at the above houses. The Majestic Theatre, A. L. Wilbur, manager, has kept open almost a solid year, closing only for a few repairs.

The latest addition to Boston's amusement places is the Eden Musee, under the able direction of A. T. Knapp. Seven floors of wax figures, and then some, make this exhibition an interesting one to visit.

The Tremont Theatre has changed its policy since last year. Closing with Richard Carle's Hurdy Gurdy Company, the house was renovated and secured by Klaw & Erlanger as a home for their advanced vaudeville, and costly bills of merit are presented twice a day. John Schoffel still remains the manager.

The Orpheum still continues to give those big vaudeville bills twice a day which has made this house famous.

Harry Farron, manager of the Columbia, still pleases the lovers of clean burlesque. Wrestling and amateur nights are additional features presented weekly.

Manager Chas. H. Waldron, of the Palace, keeps his house open all year, putting in a first-class stock company in the summer. During the regular season, in addition to the road shows, Manager Waldron puts on extra vaudeville acts. Large improvements were made on the Palace this summer making it one of the prettiest houses in the burlesque wheel.

The Star, Premier, Joliette, Court Street and Lyric, form a part of the list of moving picture theatres that have been built and opened this year.

Always popular with amusement seekers and never closing, Austin & Stone's Museum has done a record-breaking business this year.

The Boston Theatre, which was under the management of Lawrence McArthur last year is this year under the management of Lindsay Morrison, who almost rebuilt the house this summer, previous to its opening this fall. A stock company of recognized merit has been installed, and is meeting with success.

The Stock Opera Company, under the direction of W. C. Masson, succeeded so well this summer at the Castle Square Theatre that the company was retained by request of the many patrons of this house for the winter.

The Lothrop Stock Company, headed by Charlotte Hunt, continues at The Howland Square Theatre from one end of the year to the other. Manager Hunt is to be congratulated on the excellent standard of his company.

Geo. H. Batchelor, the genial manager of the Lyceum, still gives his patrons the best road shows, and in the summer runs a stock burlesque company of burlesque stars.

The smoking concerts at the Hub Theatre, where there is always something doing and popular with the male folks, and there is no doubt that the Howard is making good under the management of Jay Hunt.

ELONA LEONARD.



The subject of this sketch is one of the original Ned Waghur's girls, and is well-known from coast to coast, having appeared in nearly all of the first-class houses. At present she is appearing in a novelty act, called The Nurse Girl and the Baby. During the comedy, Miss Leonard features several of her specialties, and they never fail to win applause.

Walker's Museum still continues to give those big shows for little money and keeps open the year 'round. Same can be said of the Nickelodeon, which is under the management of W. H. Wolfe. Within easy access of Boston, Wonderland, "the city by the sea," each summer delights thousands daily with its countless number of free and paid attractions. Putting aside the fact that we had an unusual rainy summer, Wonderland had one of its best seasons. J. J. Higgins, its manager, is untiring in his efforts to please his many patrons.

Paragon Park, which was not much of a go last year, had a successful season this summer under the direction of Geo. A. Dodge. Norumbega and Lexington Parks also did well this year. The Theatre Comique, which has been under the management of I. N. Mosher for a short while, has practically turned into a gold mine.

The Unique Theatre has also been enlarged during the year, almost doubling its former seating capacity. Most managers put their success to the early openings and late closings that have occurred this year, and as we approach the new year, things still seem bright. With a Merry Christmas and a prosperous New Year to all, I remain
PRESTON LOMBARD.

ST. LOUIS, MO.

Another year of what is generally termed prosperity has just entered the history of the St. Louis column in theatricals. The year has been good for all concerned, and more especially so among the down-town theatres, and the same can be truthfully said of most of the summer gardens. After the closing of the theatres the latter part of May, the Ringling Brothers' Circus played to a week of good business, and their show thoroughly pleased. The following week brought Pawnee Bill's Wild West to this city, which also drew large crowds. Another week after the Barnum & Bailey Show was seen, and although this show was not seen in St. Louis for eleven years and was preceded by two shows of the same sort, it drew tremendous crowds.

For the summer St. Louis looked to her gardens, and they were patronized liberally. The Suburban Garden, under the management of Sol and Jacob Oppenheimer, was an immense success, the great attendance being in a measure due to the appearance of Amella Bingham for five weeks; Cecella Loftis for two weeks, who was followed by Olette Tyler for two weeks; Virginia Harned filled two weeks, as did Helen Bertram, all of whom pleased and added to the popularity of the Oppenheims.

Delmar Garden played to great business during the entire summer, with one of the best opera companies that ever played at a summer resort. The company was headed by Blanche Deyo, Cecella Loder, John Young and Frank Rushworth, and operas were presented that were new on the Delmar stage.

Forest Park Highlands, as in previous years, made money with vaudeville and bands of recognized merit, and their season closed a financial success.

West End Heights began the season with Ethel Fuller at the head of a very strong stock company and played to good business, and pleased the public with the productions selected. Towards the end of the season, Miss Fuller was succeeded by Miss Thias MacGrane, who did good work until the close of the garden.

All the other amusement resorts did their share of good business, making the summer of 1907 a success, financially. Other attractions during the summer consisted of fire carnivals in the early fall, the first being the Hippodrome Carnival, which closed the West End Heights season; the Lemps' Carnival, the House of Belegates Carnival, which closed the season at Maudlin's Park; the annual Jefferson Club Carnival and the Benton Carnival, all doing a fair business.

Creator and his band played a four weeks' engagement at Lemp's Park during the summer, to fair business, which was probably due to the fact that the location of the park is in a part of St. Louis not easily reached by car service. The new White City, which was to have been built for this summer, did not materialize, and the band not being advised of the cancellation until late, came in to fill the date as best they could, and this location was all that was available.

The theatres opened their season early and under the most auspicious circumstances and with practically the same executive staff at all houses. The only change in policies was in the Garrick, which became a vaudeville theatre, under the management of Klaw & Erlanger, they succeeding the Shuberts. Dan S. Fishell brought success immediately to this house by the use of circus methods in advertising, yet it must be said that this success, though great at it was, did not in any way diminish the attendance at the Columbia Theatre on the Western Vaudeville Association, as business has at no time in its existence been greater, this being due to the fact that remarkably strong bills are being put on by both houses.

The new American Theatre, another vaudeville house, has announced Feb. 1 as its opening date, and judging from the present conditions, the prospects are bright.

The only incident of importance theatrically, was the passing of the Garrick Theatre from the control of Klaw & Erlanger to the Messrs. Oppenheimer. This was as unexpected as it was popular, though it meant the removing from our midst, Dan S. Fishell, who in his hospitality and keen foresight of the wants of the patrons, gained for him the patronage and loyal support of St. Louis. The Messrs. Oppenheimer have proven their ability and we took the change confident of no loss on our part in class of amusement or hospitality in furnishing same. The moving picture theatres have found St. Louis to be a profitable field, and all report a very successful season. There are about one hundred and sixty of these theatres in St. Louis, the Lyceum especially proving a big money maker for the owners. The O. T. Crawford Film Exchange has been taxed to its capacity to furnish films. This is a new branch in the amusement field.

The usual number of small companies started their tours out of St. Louis this season, and are doing fairly well.

The Sheshan Opera Company, which went to pieces in St. Louis, was as much regretted as it was sudden, as the general belief was that they were making money, but the money depression, coming at the same time, made it impossible to get funds enough to carry them through. Artistically it was a big success, but financially it left a company of good players with but little money.

Another incident of importance as the successful termination of the International Balloon Races, which attracted many visitors to the city, and proved a success in every instance. It is proposed by the city to hold like races every year in the future as part of the annual fall festivities.

The above is briefly what has occurred of any great importance, and in conclusion I should like to state again that the men in control of the amusements in St. Louis are men of marked ability in their respective lines. Patrick Short of the Olympic, Chas. Cavanaugh of the Century, Lew Sharp of the Columbia, Jacob Oppenheimer of the Garrick, John Fleming of the Grand Opera House, William Garen of the Havlin, D. E. Russel of the Imperial, O. T. Crawford of the Gayety, Leo Reichenbach of the Standard, H. E. Rice of the Globe, Harry J. Walker, W. D. Cave and others, all stand in the front rank of theatrical caterers, and year after year their balance is found on the right side of the ledger. I must also include in this list L. E. Lund, of the Family and Avenue Theatres in East St. Louis, Ill.

St. Louis this season has not been promised anything new in summer gardens, yet the opening is now better than at any previous time for the success of a garden or resort of the big kind, and St. Louis will support it liberally and will make money for the investors. Our gardens here now have all made money and yet we have nothing of the magnitude that is called today, a modern White City. Mr. Lewis of Delmar, Mr. Obert of West End Heights, Col. John D. Hopkins of Forest Park Highlands, Messrs. Oppenheimer of the Suburban, are giving excellent amusements, but St. Louis is hungry for something more gigantic than these resorts and we trust the next season will see something of this magnitude projected.

In closing I desire to take this opportunity to extend my sincere wishes for a most pros-

FRANK GRAHAM,



Resident manager, Ye Liberty Theatre, Oakland, Cal.

perous New Year to all the above mentioned, and my old friends, Billy Allen, Lew Nichols, Bob Carroll, Ed. Tyler, Sherman Danby, Fred B. Crow, Dan S. Fishell, Lee Williams, Harry Buckley and my sincere friend, Doc Waddell. With a happy Christmas to all, I am, sincerely,

WILL J. FARLEY.

SAN FRANCISCO, CAL.

It is hardly conceivable, but nevertheless true, that San Francisco has made more rapid strides in the way of amusements and all other lines, than any other city in the Union. The marvelous growth of the city reads like a romance and all the bankers and brokers, and in fact everybody agrees that the city's future will be bright, and all accomplished in about twenty-four months. The rebuilding of San Francisco in the past two years runs as follows: Permanent buildings erected 6,400; in course of construction 3,800; value of building permits \$100,000,000; reconstruction cost \$136,000,000; paid to labor \$60,000,000; bank clearings \$2,900,000,000; present bank deposits \$335,000,000; present savings deposits \$160,000,000. And all this was accomplished by unremitting struggle, and the above figures, although they seem fanciful, are absolute facts. All this was accomplished in the face of the greatest opposition. The graft trouble, strikes of all kinds, general advance of everything in the building line, the calling in of loans made by the banks, etc. The people demanded amusement, and are well taken care of in this line of business. We boast today of presenting attractions second to none, and also hold records for biggest business done by some of the leading attractions. We refer with pride to the receipts of The Ringling Brothers Circus, Forepaugh-Sells Circus, Sells-Floto Circus and Barnum & Bailey's Shows. In the dramatic line the receipts of Maude Adams in Peter Pan at the Van Ness Theatre; McIntyre & Heath in The Ham Tree at the Novelty Theatre; The Virginian, also at the Novelty; Mrs. Wiggs of the Cabbage Patch at the Van Ness, and several others. It is also a matter of record the universal business done by Kolh & Dill at the Central Theatre for six consecutive weeks, and Mme. Schumann-Heink at the Dreamland Rink. The Grand Opera Company's receipts are all past the limit. William Faversham in The Squaw Man, is also on the record list. The Grand Opera Companies sent out here also made box-office records. And why not, when today we are rated fourth in building, but three other cities in the United States have spent more for construction. Just think of it, fourth out of fifty-five leading cities in the country. New York was first, Chicago second, Philadelphia third, San Francisco fourth. And what a future is in store for us. Look at the new amusement houses in the course of construction and others getting ready to build. Each and everyone will be on a much more magnificent scale than ever thought of.

The new \$400,000 down-town Orpheum is now under way, and when completed, will be a credit to any city. The seating capacity will be

HELEN BYRON.



She is now starring in Geo. Ade's Peggy From Paris. Next season she will be starred in a new strictly American musical comedy by the same author, entitled An American College Girl, under the management of the Corey & Wels Company.

2,750 persons. Green and gold will be the prevailing colors for interior decorating, and there will be twenty-four stage boxes and twenty-four separate exits. For the benefit of people afflicted with deafness, auriphones will be attached to every seat in the orchestra.

The Columbia Theatre project, on the corner of Van Ness and Geary streets, is revived, and a building to cost \$350,000, will be erected at once. Several of the Van Ness avenue merchants are interested, and some \$100,000 has already been invested in this venture. Melville Marx, Doc Leahy, Tom Williams, Leopold Michaels, Tony Bianco and Mose Gunse are the principal stockholders. Gottlieb and Marx agree to take a lease on the new house for ten years at a rental of \$1,500 per month.

The Washington Square Theatre, in which Zieb Abraham is the principal owner, is being built at the north end of the city. This structure will cost about \$100,000, and will be devoted to short seasons of Italian opera and vaudeville.

The Sixteenth Street Theatre is almost completed, and will open in December, with vaudeville.

Plans are being made to erect a down-town \$1,000,000 building, which will provide a suitable stage and a sufficiently large auditorium to accommodate scenery, cast, chorus and ballet for the production of the great masterpieces of operatic composition and the crowds which the

promoters have faith to believe will provide the silver sinews and the golden guarantee to make the venture a commercial, as well as an artistic success. For many years San Francisco has been the only city in the United States where light opera has been a permanent proposition, and there is no question of repeating the former successes only on a larger and grander scale. A popular subscription has been started for the above project, and already many signatures have been obtained to erect this modern theatre and office building. The office to be let exclusively to professional men and women associated with the fine arts, such as musicians, painters, literary publishers, architects and the like, making the building a center of artistic life. The theatre will occupy a portion of the structure which will be devoted three months of the year to light opera, and the rest of the year to high-class concerts and imported musical attractions, such as symphony, song, violin and other recitals.

Varney and Green, the well-known billposters, are at present erecting a steel and brick theatre on Valencia street, near Fourteenth. It will cost \$125,000, and will be handsome and modern. Some \$25,000 in addition to the above cost will be devoted to the furnishings. The capacity will be 2,200.

Still another house for North Beach is about to be built by the Standard Amusement Company. It is intended for a vaudeville theatre.

The Crystal Theatre is also to be erected in this neighborhood at a cost of \$70,000.

ANNE MEREDITH.



She plays one of the leading roles in the western play, entitled, The Virginian.

In the cheaper line of amusements, some five electric theatres or nickelodeons are running full blast, with at least ten more in course of construction, and after careful observation with but few exceptions, all are on a paying basis. Some of the houses are very pretentious in the way of fronts and lighting effects. I desire to especially call attention under this head, to the Shell Theatre, the Gem Theatre, the Unique Cinegraph, Bijou Theatre, Bijou Dream Theatre, the Venus and the Union.

The Chutes Company is about to undergo extensive alterations, and several new propositions will be installed. The big spectacle, Fighting the Flames, or the Fireman's Christmas Eve, is the star attraction at present, and will continue past the holiday season at prices from ten to fifty cents admission.

Acadia, the down-town Coney Island, will be thrown open to the public Dec. 1. Some twenty or more concessions of all kinds are being installed, and with free acts and big brass band concerts daily, big results are expected.

The skating rink business, while not as big this season, nevertheless have taken a new lease of life, and the mammoth Coliseum and big Pavilion rinks are doing most satisfactory business.

Today we have running full blast, fifteen theatres divided as follows: The Van Ness, presenting the highest class of traveling combinations; the Novelty Theatre, with a class second in order; the American, presenting traveling musical comedy companies, and the Princess, with a comic opera stock company. The following houses support stock companies: The Central, Colonial, Alexzar, Globe, Lyceum and Mission. Theatres presenting comedies and melodramas and vaudeville, are the Orpheum, National, Empire, Wikgum and Victory, all of which present excellent bills, changed weekly.

The following booking offices are located in San Francisco: Archie Levy Amusement Company, handling the Sullivan-Considine acts; The Western States Vaudeville Association, The Alpha Vaudeville Circuit, beside a few handling the dramatic end of the business.

Nothing can now bar the progress of this section of the country unless the unexpected, and the coming year of 1908 will see us on a most solid footing. Keep tabs on us!

ABOUT OAKLAND AND NEIGHBORING CITIES.

Some two years ago, Oakland was considered almost a one-night stand in theatrical circles. But the immense increase of population which began immediately after the great 'Erisco fire and continued to keep up, has brought this beautiful city to the front. New Oakland contains amusements galore, and is considered a good week stand for any decent traveling attraction, and also runs a comic opera at Idora Park Theatre (which is far away from the center of the town) and a three or four weeks' run of a popular opera is a common occurrence.

At present, Oakland amusements consist of the Macdonough Theatre, a combination house; Ye Liberty (second to none in the country) 2,000 capacity, is run as a stock house, presenting all the high-class royalty plays. The New Orpheum, Columbia, Empire, Bell and

GEORGE A. THORNTON.



The above photograph represents George A. Thornton, the diminutive comedian of the team of Leonard and Thornton, appearing as the "baby" in their laughable skit, The Nurse Girl and the Baby. They are meeting with big success in the west.

Novelty Theatres are in the vaudeville line, and about eight electric theatres and Idora Park, with all the latest of attractions. Going the rounds without an exception, all the above report a most prosperous season.

The Frawley Theatre is about to be erected, which will add another house to this prosperous city, which claims over 225,000 inhabitants.

Berkeley, the college town, where the Greek Theatre is located, is to have a new theatre to cost \$125,000 with an 1,800 seating capacity.

San Jose, located but fifty miles from us, is a banner show town for its size, an excellent one for two-night stand for all the high class attractions. This city, called the Garden City, supports the New Victory Theatre, the combination house; Theatre Jose, stock house; the Unique and Empire, all year round vaudeville theatres, playing the Western States Vaudeville Association, and Sullivan-Considine acts, respectively.

Point Richmond, the Santa Fe railroad town, San Rafael, Petaluma, Napa, Santa Rosa, and Eureka, all have new houses built recently.

Sacramento, at one time called the harriet of names by all traveling companies, is on the map to stay, and now is never overlooked, as good results are always obtained. This is the capital city of California. Some of the old-timers, who have not been out here for several years, will be surprised at the immense business done there in the past two years. The past year saw two new houses opened, the Alisky Theatre, a high-class stock house, and the Grand Theatre, a handsome vaudeville house. In addition to the above, The Clinic Opera House, the combination house; the Acme, vaudeville, and the Oak Park Theatre, all are in the swim with some fine first-class electric theatres.

RUBE COHEN

SALT LAKE CITY, UTAH

The theatrical season in Salt Lake City has been an eventful one during the year 1907. All of the houses have, for the most part, presented meritorious attractions and public patronage has been liberal. The city has a discriminating amusement public and fake shows do not find encouragement here. The old Salt Lake Theatre, built by Brigham Young in the late fifties, is on the syndicate circuit and the very best attractions headed for the Coast, make it a point to break the long ride from Denver to the city by the sea and consider it an innovation and a profitable proposition as well, to appear at the historic Salt Lake Garden Theatre. Fashioned after the old Noble in New York, its large auditorium and stage space are very desirable, and being the only first-class house in the city, enjoys an exclusive patronage. The "log book" of this house shows the appearance during the year 1907 of the best of plays and players, the best of musical artists and the finest that is traveling in the way of grand and light opera.

The other houses such as the Grand, which is on what is known as the Silver Circuit, the Orpheum, high-class vaudeville, and the Lyric, the family vaudeville house, are all in the running with the best in their respective lines there is to be had.

The Orpheum is a new venture here, but has been a money-maker from the start. It has been managed right, is well located and is a charming little house from an artistic interior standpoint and the attractions presented richly deserve the very comfortable patronage it receives.

Salt Lake has its novelty theatres, too, including the electric and the Nickelodeons, the penny arcades and like classes of amusement places, and they have had no cause for complaint this season for they have not been a whit behind the more pretentious houses in the class of amusement presented.

We also have the great Mormon Tabernacle where such attractions as Sousa's Band, Madama Nordica, Gadski, and other musical celebrities appear.

Then there is the grand and only Saltair on the shores of the Inland Sea from which this city takes its name. Coney Islands and White Cities with their multiplicity of attractions are duplicated here and the salt lake bathing in the buoyant waters is something visitors, particularly never forget.

The State Fair Association this year, under Secretary Horace S. Ensign, Jr., put on the best thing ever. In fact, the people here have been sufficed with amusements of the best kind. GEO. D. ALDER.

NEW ORLEANS, LA.

The theatrical season in the Crescent City, "the New York of the South," is in full swing and since the beginning of the season, 1907-'08 business has been phenomenal at all the show-houses. The line of attractions that are being sent to this city by the different booking agencies this season are of a much higher order than previous years, which accounts for the increased attendance at all the theatres.

The fashionable Tulane, which is owned and operated by Klaw & Erlanger, with Thomas C. Campbell, as manager, and Walter R. Brown, assistant manager, has played some very fine attractions so far, among them being Tim Murphy, in A Corner in Coffee; and Two Men and a Girl, Otis Skinner, in The Honor of the Family; Frank Moulton, in The Grand Mogul; The Clansman; Wilton Lackaye, in The Roadman; Rose Stahl, in The Chorus Lady; the Empire; Lionel Adams, in The Man of the Hour, and many other fine shows. Also there are quite a number of first-class attractions to come as yet. Some of them are as follows: Anna Held in The Parisian Model, Forty-five Minutes From Broadway, Grace George in Divorcées, E. H. Southern in repertoire, William Collier in Caught in the Rain, Brewster's Millions, Little Johnny Jones, DeWolf Hopper in repertoire, The Lion and the Mouse, Ben Hur, James Powers in The Blue Moon, The Yankee Tourist, Battle Will Iams in The Little Cherub, Robert Mansell in repertoire, Eleanor Robson in Salome Jane, John Drew in Mr. Wife, Maude Adams in Peter Pan, Schumann-Heink, Richard Carle in The Spring Chicken, The Hypocrites, Chaucer Olcott, Lulu Glaser, in Lola From Berlin, Henry W. Savage's Grand Opera Company in Mme. Butterfly, and Kibellik. Then we also have the ever-popular Crescent which is also owned and operated by Klaw & Erlanger with Thomas C. Campbell, manager, and Walter R. Brown, assistant manager, and some very excellent attractions have appeared at this house so far, among them being, Hap Ward, in Not Yet But Soon; Snitz Edwards, in The Hallelujah Girl; Checkers, The Royal Chef; Al G. Field's Minstrels; Strongheart; The Four Mortons; in The Big Stick; Way Down East; The Devil's Auction; Yorke and Adams in Playing the Ponies; Charles Grapewin, in The Awakening of Mr. Pipp, and many others. Also there are many more fine shows to come as yet, among them being Human Hearts, The Black Creek, Al Wilson, The Time, The Place and the Girl, Arizona, The Rays, Dockwader's Minstrels, McIntyre and Heath in The Ham Tree, Buster Brown, Henry Woodruff in Brown of Harvard and others. Exceptionally big business has been predominating at both of the above houses since the opening of the season and it is an assumed fact that the season of 1907-'08 will be a record-breaking one, both artistically and financially.

Now comes the refined Shubert which was under the Shubert banner last season, but is now operated by Klaw & Erlanger and The Shuberts, with Thomas C. Campbell as manager, and Walter R. Brown, assistant manager. Mrs. Minnie Madden Fiske, in Tess of the D'Urbervilles, was the opening attraction and capacity business prevailed throughout the week of her engagement. The second week Mrs. Fiske presented Leah Kleckins with the same big success, and thereafter some very fine attractions were presented and the new Shubert has been doing an excellent business under the new regime.

Now for Advanced Vaudeville, which the Orpheum has been presenting with big success, offering such high-class acts as The Fadette Orchestra of Boston, Herrmann, the Great; Salerno, the wonderful European juggler; Valerie Berger and Company, The Great Hoofini, the hand-cling king; Edith Helena, the phenomenal soprano singer; The Mysterious Anna Eva Fay, and many other great acts and artists too numerous to mention. This house is operated by The Orpheum Circuit and Jules Bistes is local manager. The place has been enjoying capacity business since the opening of the season.

The Harry-Burke Stock Company, which made its initial appearance in the Crescent City this season, 1907-'08, at the New Dauphine is meeting with big success, presenting nothing but first-class royalty plays, with vaudeville between the acts. This theatre is leased and operated by Mr. Henry Greenwald and Mr. John W. Barry. Mr. Barry is manager and he also operates several vaudeville and stock houses in the North and East. Frank J. Burke is leading man, and Miss Lillian Beyer is leading lady of The Harry-Burke Stock Company and this house has been enjoying a capacity business since its opening.

The ever-popular Baldwin Melville Stock Company is back with us again, this time at Charles E. Hines's Lyric, presenting the Hines list of plays, and is meeting with big success, capacity business ruling at nearly every performance.

Mr. Walter S. Baldwin is manager of the Baldwin Melville Stock Company and Hines's Lyric Theatre.

The Crescent City, which is playing all the leading burlesque shows, and doing a phenomenal business ever since its opening, is owned and operated by that veteran theatrical manager, Henry Greenwald, who also has a circuit of theatres throughout the States of Texas, Mississippi and Arkansas.

That world-famous Temple of Music, the old French Opera House, will have as its attraction this season, 1907-'08, the Milan Opera Company, which will commence its engagement some time in December, 1907. This house is owned by a stock company and Thomas Brulatour is manager.

The ever-popular winter garden, which met with fair success last season, and was operated by that eminent band leader, Thomas Preston Brooke, and his famous band, has been closed this season pending a lease, and the Elysium Theatre, which is owned by Henry Greenwald, and operated by a stock company has only met with fair success this season.

A new continuous vaudeville theatre has been opened in New Orleans this season and is known as the Bijou, and is meeting with excellent success. It is operated by Messrs. McAllister and Morris.

The White City, which was leased and operated by The Standard Operating & Amusement Co. of Philadelphia, with Major Charles C. Mathews as local manager, met with big success and did a record-breaking business throughout the season. For attractions, they had the Olympia Opera Company, with Miss Lottie Kendall, in the leads, in the Casino, and also had fine outdoor military band concerts and excellent outdoor attractions. This park during all previous years had been a failure.

The ever popular West End, located on Lake Ponchartraine, and which is owned by the city, and leased by the New Orleans Railway, Light and Power Company, and operated by the Orpheum Circuit, with Jules Bistes as manager, free military band concerts by famous bands, vaudeville furnished by the Orpheum people, and moving pictures are the attractions and meet with big success, and the past season was a record-breaking one.

The City Park and the Audubon Park, with their many advantages and beauties of nature and fine military band concerts and excellent outdoor attractions, draw large patronage throughout the year. Numerous improvements are being made to these beautiful parks daily.

The moving picture business, or the electric theatres, as you may call them, are all the rage in the Crescent City and all of them are doing a big business. New ones are continually opening up and now quite a big number of them are in operation throughout the city. The penny arcades or parlors are doing a land office business.

The big Coliseum Skating Rink and all the other rinks are doing a tremendous business, which shows that the skating craze is still holding good in this city.

Last, but not least, the ever-popular circuses, The circus beautiful, the Self-Plato aggregation, paid us a visit and gave five performances.

HARRY KNAUBLACH,



General manager of the Knaublach & Hersker Circuit of theatres.

to capacity business followed by the Ringling Brothers, which gave four performances and packed their tents at each performance.

Thinking that I have given the full condition of things theoretically, and have covered the amusement field thoroughly in the Crescent City, the metropolis of the South, for the past and coming season, I will close, wishing my many friends a Merry Christmas and a Happy New Year.

WILLIAM A. KOEPEK.

MEMPHIS, TENN.

After three months of silence regarding the plans for the season, announcement has just been made that the Grand Opera House has changed hands, passing from the direction of Col. Hopkins of Louisville, to that of the Orpheum Circuit. The building will be redecorated and refurnished at a cost of \$15,000, and will be opened to the public as soon as the improvements are completed. The policy of the new directors will be advanced vaudeville. Mr. A. R. Morrison, Col. Hopkins' representative in this city, who had charge of the Grand, will be succeeded by Max Furbush, who arrived in this city from Louisville on November 12 and was immediately installed as manager by C. E. Hray, Booking Agent of the Orpheum Circuit. Mr. Furbush was manager of the Mary Anderson Theatre in Louisville and has been connected with the Orpheum Circuit for a number of years as manager in various cities, and was also treasurer at the general offices in Chicago.

The White City, owned by Col. Hopkins, is in no way affected by the deal, he retaining control. The name of the house will be changed from the Hopkins to the Orpheum. By the terms of the contract, Col. Hopkins retained his interest in the Grand, the Orpheum people assuming active control. There was some delay in the deal and it hung fire since August owing to a hitch in securing a renewal of the lease of the theatre, which is owned by the Bethel estate. For years the Orpheum people have been anxious to secure a theatre in Memphis to break the jump between Louisville and New Orleans. Charles E. Hray, and H. Meyerfeld, the millionaire theatrical magnate and president of the syndicate visited Memphis looking over the situation and arranging for improvements. As the Orpheum Circuit is affiliated with Keith's, The United Booking Offices, in the East and North, and since a majority of the big acts in vaudeville are secured from this source, the public of Memphis will undoubtedly see the best acts in vaudeville this winter. The opening of the theatre is set for December 15. The Auditorium, one of the largest of its kind in the South, has been built within the past twelve months, and was opened for the skating season on October 14, with an attendance of 2400. Van Osten's Concert Band, which played at the White City all summer was engaged for the season.

On October 4 the Auditorium was used for that Deep Water Way Convention, at which meeting President Roosevelt made the opening speech. This convention was by far the greatest of any ever held in Memphis.

FRANK CAMPEAU.



Frank Campeau, who plays the role of Trampas in The Virginian, was born in Detroit and comes from the good old stock of Campeaus that were among the first settlers. Mr. Campeau, although a young man, has been on the stage for the last fifteen years, during that time he has played many parts with great success, the more recent ones being Tony in Arizona, Carrie Haskins in Money Mad, Tom Driscoll in Puddin' Head Wilson, and Mephisto in Faust. His conception of Trampas, with his picturesque slouch, has been pronounced one of the best bits of acting in the play. "It's hard to play the villain; you know the audience is against you," says Mr. Campeau, "but that only makes the actor work the harder, and the more one makes the villain hated, the greater the actor's credit. I played villain for the past nine years, but Trampas is the best of all."

The Auditorium is under the management of Messrs. W. A. McDaniel and J. H. Britton, the former attending to the amusements and the latter the financial duties, and the indications are that under their direction the rink will be a great success.

The Lyceum, under the management of Mr. Frank Gray, the clever and capable manager of this up-to-date house, endeavors to bill the best attractions only, and the bookings of this season promise to be better than any of the past. Following is a list of attractions which played at the Lyceum last season, Maude Fesby, Painting the Town; The Lion and the Mouse, The Froe Lance, Harry Beresford, Lillian Russell, James Hackett, N. C. Goodwin, Kittles' Band, James O'Neill, Tim Murphy, John Drew, Wm. H. Crane and Miss Jeffrey, Robert Lorraine, Robert Edison, The Gingerbread Man, Lew Dockwader's Minstrels, Rosenthal the Pianist, Viola Allen, Phil Burgess in The County Fair, Al G. Field's Minstrels, Foxy Grandpa, Coming Thro' the Eye, A. H. Wilson, The Toast of the Town, Florence Roberts, Heir to the Howrah, The Ham Tree, Human Hearts, Simple Simon, Simblanche Walsh, The Squaw Man, Otis Skinner, Cliff Paff Puff, Joseph W. Jefferson, Sargent Kitley, Her Own Way, 45 Minutes from Broadway, Mildred Holland, Murray and Mack, Annie Russell, Raffles, County Chairman, Primrose Minstrels, Royal Chef, Dorothy Vernon, Arthur Dunn, It Happened in Norland, The Man from Now, The Land of Nod, Amelia Bingham, Zaza, Prince of Pison, Schumann-Heink, Parsifal, The One Woman, Richard Mansfield, Frank Daniels, Charles H. Hannaford, Paul Gilmore, Isle of Spice, The Girl and the Bandit, Rogers Brothers in Ireland, The Empire, The Vanderbilt Cup, The Beauty and the Beast, The College Widow, Checkers, Walter Whiteside, Creston Clark, Jane Crocator, Maxine Elliott, Wonderland, Louis James, The Clansman, Marie Cahill, Thos. Jefferson, Fritz Scheff and Mrs. Wiggs of the Cabbage Patch.

The Palace, a moving picture and vaudeville theatre, under the management of Jack Amick, is drawing crowded houses at every performance. It opened in April as a moving picture theatre, but later on Mr. Amick added vaudeville acts with seven performances daily of thirty minutes each, three of which are given in the afternoon and four in the evening. This innovation met with immediate success and the Palace has been drawing an increased attendance every day. The Amick Vaudeville Exchange has

MAIDA SNYDER,



America's youngest comedienne, under the management of M. J. Lehman of the Academy of Music, Baltimore, Md.

formed a circuit in the South and are now operating houses outside of Memphis in Meridian, Hattiesburg and Biloxi, Miss.; Mobile, Ala.; Pensacola, Fla.; New Orleans, Baton Rouge and Shreveport, La. Work has been started on houses in Little Rock, Ark., Jackson and Laurel, Miss., and Montgomery, Ala., which will be added to the circuit. Mr. Amick is reported to have made \$20,000 in the past six months in amusement enterprises and the performers playing in his houses speak of him as being one of the best managers in the business. By hard work Mr. Amick has come fast to the front as an owner and manager, and his many friends will be more than glad to know that he is making good.

The East Park Theatre, which is under the management of the Park Circuit and Realty Company, which operates Forest Park Place, St. Louis; Fontaine Ferry Park, Louisville, and Forest Park, Kansas City, opened this spring at the close of the Grand Opera House with Advanced Vaudeville. Bad weather was encountered at the opening of the season which held back the attendance, but later the park drew well and played to crowded houses during most of the season, which proved a very successful one. The theatre closed Oct. 1.

The Fairland Park Theatre, under the direction of a stock company of high merit, but owing to bad weather the attendance was not very great at the opening of the season, but later, good crowds attended. Fairland Park was closed in September, but was sold Nov. 2 at a receiver's sale to C. F. Bryan for \$2,000.

Within the past twelve months the moving picture business has become quite a factor in the way of amusements in Memphis. The first house of this sort to be opened in this city was the Theatrorium, under the management of Mr. Danstahl, and in a short time no less than twenty of these theatres were scattered about the city. By the introduction of singing and vaudeville acts with their moving pictures, the city imposed a license on these places of \$400 per year, payable in advance. The action put several of the smaller shows out of business, but those who remained, including the Theatrorium, The Amuse, Dixie, Ruby and The Odeon, are all doing good business.

E. R. SMITH

DENVER, COLO.

The out-going year in the amusement square in Denver has been one of unapproached success, due to the fact that the attractions were of the best seen here in years. All the theatres have enjoyed record breaking business, and some only makes stronger the remarks that a manager of an American star made while playing Denver, "Any show with any amount of merit would do well in Denver, and if they even have the poor attractions, which were few, did fair here."

The parks the past summer had a fair season despite the bad weather and the unfavorable conditions in general they had to contend with. The attractions at the various resorts were of the best. The Stock Company at the Elitch Gardens was a very capable one and pleased large crowds nightly. Every other week a new star was brought on from New York and was welcomed in open arms.

The season at Manhattan Beach was one of strife, several musical comedy companies playing there, but for unknown reasons the new management made it uncomfortable for them and they stayed but a short while. The Beach closed their season with The Walter Jones Company, which did a big business up to the close of the park.

The Tabor Grand, the new park, did a record breaking business, due to the liberal policy employed by the management, the most extensive free attractions being presented both in the Alro-Dome and circus ground.

The Tabor Grand, which was open the best part of the summer did an immense business with The John T. Fisher Musical Comedy Company, who were there in stock, putting on Elphoria and musical comedies of that nature with great success.

The Norelita Theatre, which holds forth with popular priced vaudeville, was also very successful during the summer and packed houses were in vogue there.

The new Curtis, the home of melodrama, also stayed open for the summer and had a very capable stock company headed by Theodore Jacob, and was supported very liberally by the lovers of thrilling plays.

The Crystal, a vaudeville house, drew fair crowds during the hot weather. The three five cent theatres, The Theatrorium, The Star and Dreamland, all reaped a harvest of nickels, showing moving pictures and illustrated songs,

THE REXOS.



The present revival of roller skating has brought forth numerous fancy skating acts, but it has remained for Mr. and Mrs. Revy to present an act in this line that can really be classed as out of the ordinary. A commendable feature of their work is the variety thereof. They are playing the leading rinks at an enormous salary.

The regular season was opened by the Orpheum Theatre playing advanced vaudeville and business was exceptionally good from the start. The management promises some of the best acts in vaudeville here shortly, but so far this season the net of Houdini has been the sensation and was held over for a second week to excellent business.

The Broadway played the best attractions that come to this city and business has been fairly good, due probably to the fact that the early part of the bookings were a trifle weak but as the management has booked some first class attractions they will no doubt do a big business.

The Tabor Grand, which opened the season with The Vanderbilt Cup did big business right along and their bookings are to be complimented on, as some of the biggest successes are promised to be seen at this house during the season.

The new Curtis, with its melodrama attractions, has done an immense business so far, and Managers Smitzer and Pelton are looking forward to the biggest season in the history of the house.

The Novelty Theatre had a very prosperous season, its bills consisting of the best acts in vaudeville, and the lovers of the mixed art pack the cozy little house at every performance, and Manager Bert Pittman is lending every effort to make them proud of their cozy little vaudeville house of quality.

The Crystal Theatre is doing a very nice business and their shows are some of the best seen here. Manager Gardner has done a lot to better the Crystal up as it had been lagging behind for some time with its shows.

The five-cent theatres are on the increase in Denver, two more having been added since the opening of the regular season, one on Fifteenth Street, which is a little out of the theatre district, and the Bijou on the South Side, which should do a big business as there is no place of amusement within four squares of there.

The roller skating craze has struck Denver good and hard and the new Mammoth Roller Skating Rink, which is in the best part of the city, has skating room for fifteen hundred couples and is crowded nightly. Even the mallards are doing more than well, and although this is a new amusement for Denver, it has met the approval of the young and old and looks as though it will stay with us for a while.

The Baker Theatre, which was the old burlesque house, opened with a first class stock company. The house has been entirely remodelled and over \$10,000 has been spent in improvements and the Baker Theatre is now one of Denver's most beautiful playhouses. Mr. Baker, who is operating a theatre in Portland, brought on a very capable stock company headed by Franklin Underwood, and are presenting such plays as When We Were Twenty-One, The Pit, and some of Hoyt's plays which are pleasing big crowds.

The new Sullivan & Conditine Vaudeville theatre which is nearing completion will be one of the most beautiful of Denver's theatres. It will cost over \$100,000 and is located on Curtis near Sixteenth Street, which is the main street in Denver, and will have a frontage of seventy feet and a depth of 125 feet. The pitch of the floor makes it possible to see from any seat in the house. The front will be illuminated with more than 3000 lights in the make up of the regular light effect. It will have but one balcony and its appointments will equal those of the best houses in America. The policy of the house will be vaudeville at 10, 20 and 30 cents and the boxes 50 cents with two performances daily. The opening of the house has been advertised for some time in January but the name of the manager has not yet been made public.

The new park on the North Side, The Heidelberg, is being erected at a cost of over a million dollars, and will be one of the finest of its kind in the West. It will occupy 125 acres and every known amusement device will be installed.

Charles Jacobs who is connected with the Novelty Theatre has secured a lease on a very desirable piece of ground down town and will erect a mammoth skating pavilion next summer, which should prove to be a great money-maker.

W. L. BRIDGES.

KANSAS CITY, MO.

Every manager, actor and actress who comes to this city unites in saying that Kansas City is a wonderfully good town, and when an artist puts forth his best efforts a very enthusiastic and approving audience awaits him. This most excellent show town now has eight theatres, besides electric and nickel theatres too numerous to mention, and that we can and do give our most hearty support to the theatre is evident by the amount of business done in 1906 and 1907, which has been phenomenal.

Every carnival week, which occurs annually the first week in October in Kansas City, sees the theatres not only with the S. R. O. sign out, but "burning 'em away," for besides the many visitors in Kansas City from surrounding towns, all the city people are in festive array, and turn naturally to the theatre for a good time. October is an especially good month in the show business, for there is the Royal Live Stock Show, and a great many conventions.

The Willis Wood Theatre is one of the most beautiful theatres in the world and has done wonders for Kansas City and her fun-loving public. O. D. Woodward is the sole manager of this theatre and the Auditorium, besides others in Omaha, Sioux Falls, etc., owned by the Woodward & Burgess Amusement Company, since the buying out of Mr. Burgess the last of the theatrical season, in May of this year. The firm name is still used on account of being incorporated the same season, opened this year at the Willis Wood Theatre, September 1, with Miss Pocahontas, the house was almost entirely sold out for every performance, and capacity houses are the rule, and not the exception at the house. Olga Netherole, Rose Stahl, in The Chorna Lady, Ethel Barrymore, and Fritz Scheff are some of the attractions that packed the house every available inch of space being used at each and every performance.

These are only a few of the good things seen at the Willis Wood, all the others did enormous business also. Of the shows seen last year—Miss Netherole, Richard Mansfield, Maud Adams, and so forth—O. D. Woodward says: "I am more than pleased with the large business the Willis Wood is doing, and consider Kansas City one of the best show towns on the map."

The complete house staff of the Willis Wood Theatre is as follows: Al Hayman and Klaw & Erlanger, directors; O. D. Woodward, manager; Frank L. Woodward, business manager; O. H. Buckley, asst. business manager; Con Hecker, treasurer; Wood in doing, and consider Kansas City one of the best show towns on the map."

Hoffman, musical director; Frank Bailey, stage manager; Chas. Myers, property man, and Arthur H. Dilks, electrician.

This season we have the beautiful Shubert Theatre converted into a vaudeville house, playing the Klaw & Erlanger bookings. This makes two vaudeville houses for Kansas City, the other being the Orpheum, and thus both are striving for the patronage and in consequence of the "vaudeville war" Kansas City is getting better and bigger bills each week. Mr. Walter Sanford, who, it has been said is the only manager with the Shuberts last year that made his house pay, is with us this season again as manager of the Shubert Theatre, and is proving every bit as capable and efficient as formerly. Mr. Martin Leyman, of the Orpheum, is the resident manager, but Mr. Will Wines, for several years assistant manager and press agent of the Orpheum, is not in his old position this year, but is succeeded by Mr. Joseph L. Steibel, who is proving himself very popular with the Kansas City people, being always affable and obliging. The house, this season, so far, has had all star bills with such headliners as May Irwin, Grace Van Studdiford and Anna Eva Fay. As always, the night performances are crowded and the matinees make a very good showing.

In the death of Mel Hudson, as he was affectionately known to Kansas City, for many years co-manager with Mr. Judah, of the Grand Theatre, this theatre and Kansas City in general suffered a great loss, and in fact all the theatrical profession mourned him. Mr. Judah is sole manager this year, although the firm name of Hudson & Judah is still retained, and he has succeeded in obtaining some very attractive bookings for the Grand. This popular-priced house always plays to capacity audiences, for the Grand has a strong hold on our affections and we show our approval by liberal patronage. Among the best things seen here

the Majestic, report that the amount of business done from September of 1906 to date has been enormous. Besides the burlesque at these houses there is always something else of interest to draw the crowds, such as wrestling, etc. The Majestic got a new manager about the middle of last season, Mr. Clint Wilson, who is doing all in his power to make his house attractive. Among the shows that proved popular were The World Beaters, The Runaway Girls, and others. Mr. Joseph R. Dougan is the general manager of the Century Theatre, and he says: "We have never had such a season before. It has certainly broken all records." This is what they all say and proves what a show town Kansas City is. Among the good shows this season at the Century are The Century Girls, carnival week; The Kollickers, Miss New York, Jr., and the opening attraction, Fay Foster Company. For the fourth time in Kansas City, Edmund Hayes appeared in The Wise Guy. He scored a great success and proved one of the best business weeks for the Century. This is his tenth season in this theatre, and he is as good as ever.

Kansas City is getting to be a very critical town, and demands the best that can be given in the way of shows, and thus early in the season, if the best is any criterion for the future, every thing points to a very successful prosperous and happy new year.

WM. W. SHELLEY

MILWAUKEE, WIS.

A feature of the last year in Milwaukee amusement circles has been the success experienced by the theatres, and the failure of nearly every other form of popular amusement. Wonderland, the principal outdoor amusement resort, was in such straits at the end of the summer season that involuntary proceedings in bankruptcy were begun against the International

HELENE LACKAYE,



Whose picture appears above, plays the role of Mrs. Kate Brandon in the Kirke La Shelle production of The Heir to the Hoaroh, and worthily upholds the Lackaye standard of artistic excellence. Miss Lackaye is a native of Washington and was recently graduated from a girls' school there. She is a newcomer to the stage, but her rise in the theatrical world has been rapid and her advancing positions have always been worthily won and held. Her character in The Heir to the Hoaroh, that of a breezy western woman, has won universal approval, due not a little to her charming presence and personality.

EARL B. WALKER.



The above is a splendid likeness of Mr. Earl B. Walker, the popular treasurer of Hancock's Opera House, Austin, Texas. Mr. Walker is one of the youngest treasurers in the business, being only 22 years of age, and has been in the business for ten years. He is also an Elk, belonging to Austin Lodge No. 201. He is a general favorite, both with theatregoers and the profession, and numbers his friends by the score.

this year are The Prince of Pilsen, The Burgomaster, Piff Paff Poff, The Flower of the Ranch, Lew Bookstader's Minstrels, and, in fact, every show so far has been a success in Kansas City. Since the change in the policy of the Auditorium Theatre from road to road shows, this house has shown every evidence of being a "good thing." Mr. Warren, assistant manager, is a very thorough showman and certainly knows all about the show business. The Auditorium opened this season in August, and has continued to please large audiences since. At the close of last season we had with us here our old stock company favorite, Emma Dunn, for two weeks and then Harry Berensford, and it is impossible to tell which we like best. Both are favorites with this town.

The Gillis Theatre, one of, if not the oldest theatre in Kansas City, has had a very gratifying season, playing every performance, almost without exception to crowded houses. Among the most enjoyable and entertaining of the melodramas that annually visit this theatre are Human Hearts, Across the Pacific, Young Buffalo, King of the Wild West, etc. E. S. Brigham, the affable manager of the Gillis Theatre, is a man that does things and is always thinking of something new and novel to amuse the patrons of his house. As an example, during carnival week, in order to draw some of the visiting crowd down to "his part of the town," he secured the services of a rope walker, and had him walk nightly a live electric wire stretched from the corner of the Gillis to the drug store across the street. As the act was most spectacular, large crowds were attracted. Harry Sparka, secretary and press agent for many years of the Gillis Theatre, severed his connection with this house along toward the first of October, in order to affiliate with the Ted Sparka Amusement Company, which leased the People's theatre, across the line in Kansas City, Kansas, to play vaudeville. Both the burlesque houses, the Century and

al Construction Company, which owns the resort. The difficulties of the company were due, however, merely to the lack of cash. The value of the company's property is far in excess of the claims against it, and these will doubtless be met as soon as the necessary formalities are complied with.

The ill success of the resort was due to the unfavorable weather experienced during the summer. There were comparatively few warm days, and much rain fell. The outdoor resort suffered greatly under these disadvantages, and the patronage was generally poor throughout the season.

White City, the new outdoor resort on the west side, which was opened in 1906, again disappointed the hopes of its promoters. The resort got a bad start the first year because of the unfavorable season of the weather.

It was hoped, however, that business would be better in 1907. Instead, it was worse. The same causes that militated against the success of Wonderland, coupled with lack of advertising and the handicap of being second in the field, were to prove to be overcome, and it seems probable that if there were not a strong power like the Patst Brewing Company behind the venture, it would have inevitably been forced to the wall.

The Hippodrome, the new Auditorium, did not justify the hopes of its promoters and backers, many of whom were among the most prominent business men in the city; and after a number of band concert engagements had been played there, a society circus had held forth, and boxing bouts pulled off, the Hippodrome Amusement and Construction Company, owner of the building, was declared bankrupt. The estate was finally settled up a short time ago. The building is now being used as a roller skating rink, and is apparently prospering.

The Milwaukee theatres are enjoying a period of prosperity that is becoming more pronounced all the time. All of the theatres are doing a good business, and the Majestic at the new, first-class vaudeville house, that will rank with any in the country, is in process of erection. This will make eight first-class theatres in the city, besides numerous smaller ones.

There was an interesting fight during the summer between three rival stock companies, at the Patst, Davidson and Garrick Theatres. That at the first named theatre was a well balanced aggregation of capable players, and were received enthusiastically. They did a good business, but the high expense of maintaining a company of artists of their class was enough when coupled with the low prices prevalent for summer stock, to leave the margin of profits a slight one.

A still worse fate befell the company at the Garrick Theatre, which was suddenly dismissed when prospects at that house seemed bright. A capable company presented standard plays there, audiences were appreciative, but the keen competition of the other two stock companies was too much for the management, and they were finally compelled to throw up their hands and quit.

The most successful of the three was the Brown Baker Company, at the Davidson Theatre. Old favorites as they were, most of the players having been members of the old Thanbouser Stock Company at the Academy of Music, now the Shubert, they had a peculiar advantage over their competitors. They were the first in the field moreover, and had the prestige of previous successful seasons of summer stock. The company disbanded at the end of the season, the different members securing engagement elsewhere. They will in all probability be seen in Milwaukee next summer.

Next in interest to the stock companies' fight has been that between the burlesque houses. The Old Star Theatre on west Water street, between Grand avenue and Sveamore street, was abandoned last spring for the "New" Star, on Third and Wells Street, a handsome structure with a walk-in roller in connection that has a deserted local fame.

The Old Star was then repaired and renovated, renamed the Garrick, and opened with a stock company, whose fate has already been told. When the stock bubble burst, a company was formed among local men of various occupations, to operate the house as a burlesque theatre. It was named the Gayety, and local patrons of burlesque were aroused at the prospect of competition in that species of entertainment, for the first time. Both houses continue to do business, and the rivalry between them is keen.

The Shubert Theatre, after experimenting unsuccessfully with high class, legitimate attractions, and popular priced light opera, has at last found its affinity in advanced vaudeville. Klaw & Erlanger secured control of the house from the Shuberts, and are now showing vaudeville entertainments of a high order at popular prices. Large audiences at every performance testify to the popularity of the venture.

The other Milwaukee theatres continue to pursue the even tenor of their several ways. The Davidson is as always, the home of high class, legitimate attractions.

A notable event of the past year was the initial performance of Alfred Sutro's new play, John Gayde's Honor, given under the auspices of the Milwaukee Press Club, Monday, Nov. 4. The new play was a success, and Press Club night was theatrically the social event of the season. More carriages rolled up to the door to deposit their loads of prominent society people than ever before in the history of the city.

The Alhambra continues to present popular priced musical comedies, with an occasional melodrama. Once in a while, too, it gets stars of the first magnitude, whose drawing power makes the largest theatre of the city the proper place for their performances.

Milwaukee also boasts of some fine dramatic artists. Miss Louis Brand, a most scholarly and sincere young woman, does the theatre for the Sentinel. Mr. Ernest Kronshage lends dignity to the dramatic reviews for the Free Press. Also Mr. George Lounsbury, the well-known and popular critic of the Evening Wisconsin, does some splendid work in this direction.

J. H. YEO.

CLEVELAND, O.

The year 1907 will be referred to in history as showing Cleveland's immense growth, placing it in the class with cities of one-half million population. As a result of our rapid strides to become one of the foremost municipalities of the country, our local amusement world has felt the need of expansion and consequently two new theatres (the Hippodrome and the Majestic), one new park (White City on the Lake) were all completed this year. Thus it comes about that scattered here and there, we now boast of ten playhouses, two gardens, and two parks, all of which have excellent patronage. At night, with their myriads of incandescent lights and hospitable thresholds throwing a welcome through the murky gloom of the city, they are havens of enjoyment for the lonely and weary.

Very few changes have been made in Cleveland during this year, and most of the managers and house staff remain the same.

This season's notable features at the Euclid Avenue Opera House were Col. Savage's stupendous production of Puccini's delightful musical drama, Madam Butterfly; the awe-inspiring, fantastic and semi-real plays of Peer Gynt, of Richard Mansfield, and Peter Pan and Maudie Adams; Robert Marshall in superb repertoire of Shakespearean tragedies; E. S. Willard's presentation of Col. Newcome, the Professor's Love Story, The Middleman, David Garrick and Tom Pinch; E. H. Sather's artistic but depressing performance of The Fool Hath Said; There Is No God, Olga Netherole's repertoire program of Adrienne Lecouvreur, The Second Mrs. Tanqueray, The Labyrinth, Sappho and Camille; Viola Allen in Cymbeline, Twelfth Night, Love In Livory and Countess Joanne; Grace George visited us twice—early in the year presenting clothes, and during the fall season producing her latest, delightful success Dvoriana; May Irwin, as usual, was amusing in her double bill of Mrs. Wilson-Andrews, and Mrs. Peckham's Carouse, the musical plays of Raymond Hitchcock's, The Gallipoli, Richard Carle's Spring Chalken, Fritz Scheff's Mile, Modiate, The Heir to the Heiress, Prince of Pilsen, The Belle of Mayfair, Forty-five Minutes From Broadway, Edith Fox's The Dredge and Geo. M. Coburn's Fifty Miles From Boston were all interesting. Robt. Edeson in Strongheart and The College Widow pleased immensely; Guy Standing and Theodore Roberts gave us a treat in The Night of Way, Lillian Russell in her new play Wildfire, was much appreciated.

One of the features of the season was the comedy, The Hermit in California, produced by Cleveland's Theatrical and Business Aggregation, known as The Hermit Club. This is purely an amateur organization, all their plays and players representing the work of various members from their ranks. Their advance sale brought out the longest line of ticket buyers ever seen at a Cleveland theatre, and the entire week's business was immense.

Commencing June 3, Klaw & Erlanger gave us four weeks of advanced vaudeville. This was their first venture into the Cleveland field in competition with Keith. The bills were top-notchers, presenting many of vaudeville's greatest stars, such as Miss Alice Lloyd, Julian Rose, Herberts Song Birds, Helen Bertram & Co., The McNashtons, Victor Moore, The Gibson Girls From Belle of Mayfair, Emma Carus, Henry Lee, Louise Dresser, Four Mortons, George Evans, Sidney Grant, County Choir and Sallera.

At the Colonial Theatre the "Independents" held forth, giving us all of the Belasco, Fiske, Shubert and Lawrence productions. It was here that David Warfield, in The Music Master, established the high record for this city for a week's engagement—the total receipts being \$20,417.00; with Blanche Bates in The Girl From the Golden West, and Bertha Kalich in The Krotzer Sonata, who had two of the best and intensely absorbing melodramas, a typical play of the city, one full of worldly wise characters, was Mrs. Fiske's The New York Idea. It was very acceptable and enjoyed good patronage; the war drama was not entirely forgotten, and hence Henry Miller gave us the newest of civil war plays, In Parole. It was a romantic piece and staged beautifully; musical comedy was a big factor, and the quality of same was better than previous seasons. We had the pleasure of listening to Jas. T. Powers in The Blue Moon, Thos. W. Ross in The Utter Girl, The Social Whirl, Richard Golden in The Tourists and Lew Fields' All-Star Company in About Town; Clay Clement with his two plays, Hampton Roads and New Doubtful; Cyril Scott in The Prince Chap and Margaret Wycherly in The Princess Path played to excellent audiences; the only light opera was The Rose of the Alhambra, which was much appreciated. Other productions of interest were Jos. and Wm. Jefferson, assisted by Aubrey Homechant, in their clever farce of Playing the Game; Edith Tyler in The Love Route, Tully Marshall Company in Justice, The Light Eternal and The Powers That Be.

After the winter and spring season ending May 11, Manager Hertzman closed his house for one week preparatory to the opening of his summer stock season May 20. The Colonial Stock Company was organized with Robert Haines as leading man, and Alice Treat Hirt as leading lady. This excellent company played a six weeks' engagement during which time was produced Soldiers of Fortune, Lord and Lady Algy, Secret Service, The Liars, The Henrietta and The Second in Command. For a period of eight weeks, during the hottest weather, the theatre was dark and was reopened August 24 by the Joseph F. Sheehan Opera Company presenting during their three weeks' engagement to large audiences Faust, Rigoletto and Il Trovatore. Then came Vaughan Glaser & Co., who, having closed at the Euclid Gardens, September 14, moved his company to the downtown house, and has been playing here ever since, a total of ten weeks, and will continue until January 1, when they give way to some of the independent attractions.

Glaser has been very successful in Cleveland and the secret of this success is due to surrounding himself with a good supporting company, and the wise selection of plays. Up to date he has produced in the Bishop's Carriage, A Bachelor's Romance, Sherlock Holmes, The Other Girl, Her Own Way, The Undertow, At the White Horse Tavern.

Both the Lyceum and Cleveland Theatres play the Star & Havlin attractions, the Lyceum presenting some of the best comedy and highest grade melodrama, while the Cleveland is devoted exclusively to the thrilling melodrama. The business of these houses is big, as all of the best attractions of this circuit

are booked. During the summer season, Manager Todd decided to install at the Lyceum a stock company, headed by Miss Selma Hermon. This engagement covered a period of five weeks, which was then followed by a six weeks' engagement of the Livingston Stock Company.

The Majestic Theatre, one of our newest playhouses, having been completed during the present year, is a fire-proof structure, conveniently and artistically arranged with a seating capacity of 1,200, all on one floor, having no gallery, and prices ranging from 25 cents to \$1.00, all seats reserved. On account of its location being on the West Side it fills a long felt want for that section of our city. Mr. I. C. Cohen is responsible for the promotion of this necessity, having interested a number of Cleveland's best business men. The Cuyahoga Theatre Company are the lessees and they are conducting a high class stock house, having installed a permanent all-star stock company under the careful guidance of Mr. Carlton Macy, the well known actor-manager. This company is an excellent one, having Harry Ingram as leading man, and Miss Florence Oakley as leading lady. Lending valuable support there are Lucius Fairchild, stage manager; Geo. Fisher, comedian; Edward Wade, Victor Brown, Misses Cordelia MacDonald and Alice Riker. The opening on August 26, for the benefit of the striking telegraphers was luncheon, and each succeeding week has shown large returns. Mr. Macy is exceptionally clever in his selection of plays, having produced up-to-date Because She Loved Him So, The Lost Paradise, Tennessee's Pardner,

is a proper move in the right direction, and has been the means of meriting heavy patronage.

The Euclid and Coliseum Gardens, summer resorts, are under the management of that capable amusement provider, Mr. Max Factkenhauer.

The Euclid opened May 13 with the Wm. Farman Stock Company for a nine weeks' engagement, the presentations being The Three Musketeers, Ingomar, The Holy City, Monte Cristo, Damon and Pythias, As You Like It, The Lady of Lyons, Virginius and Julius Caesar. Following this there were three weeks of K. & E. Vaudeville, then a six weeks' engagement of The Vaughan Glaser Stock Company, presenting Leah Kleehna, The Cowboy and the Lady, Prince Karl, When Knighthood Was in Flower, Niobe, and Old Heidelberg.

The Coliseum did not open until five weeks later, when a season of eight weeks light summer opera was given. The company was that of the Jos. F. Sheehan Opera Company, ably assisted by Louis Casavant, Infrey Houston and Agnes Cain Brown. This was the highest salaried aggregation that has ever played a summer engagement here, all of them being of Savage opera fame. Cleveland felt proud of this, and in return for Mr. Factkenhauer's efforts in assembling this lot of stars, the patronage was large. Following this the Bohemian Kryn, and Creator bands each played a week to good business.

We have three parks, Luna, Euclid Beach and White City on the Lake. The season for all was prosperous, although they got a late start, owing to unfavorable weather conditions.

HUGH J. EMMETT,



The ventriloquist and musical artist who has been identified with vaudeville in the west for many years. He has appeared on all four corners of the earth, and has always met with flattering success.

JESSIE KELLER TROUPE.



They present one of the best bicycle acts that has ever appeared in vaudeville. They have been featured over the Western Vaudeville Managers' Association Circuit, and have received press notices galore in every city visited.

Friends, Man From Mexico, A Colonial Girl, A Scrap of Paper, Peaceful Valley, Rip Van Winkle, and The Striped Story.

The active management of the theatre is vested in Carlton Macy, manager; I. C. Cohen, assistant manager; Terry Cavolo, treasurer; Fred W. Clark, auditor, and Frederick Sullivan, stage director.

Vaudeville in Cleveland is very popular and more so this year than in the past. At Keith's Prospect Theatre Clevelanders enjoy to the fullest extent the tabloid form of entertainment. This house is open the entire year and patrons are always sure to find the best Keith acts. Business has been extremely prosperous and sold out houses have been the rule.

The Lyric presents three vaudeville shows a day at popular prices. The bills are some of the best and wonderment has often been expressed as to how it can be done for so little money, but Manager Burnett believes in giving his patrons the best acts obtainable. Business has been good.

Cleveland has always been a good hurlesque town, and the Empire and Star, two houses devoted to that form of entertainment, are uniformly successful. Some of the largest and best hurlesque organizations, together with many featured specialties, visit here. Smoking is permitted in all parts of these theatres and this has been the means of popularizing smoking concerts. Amateur nights are confined to Friday of each week, and these have proven successful as well as entertaining. The management of both houses cater to the patronage of ladies and the presence of the fair sex has been noted in increasing numbers during this year. Careful and strict rules govern the play-ers, and at Monday rehearsals all suggestive dialogue and gags must be eliminated. This

These places are a big factor in our amusement circles, owing to their natural locations, two of them being on the shores of Lake Erie. Millions of people visited these garden spots of pure air and bright sunshine, seeking amusement in the many attractions offered. At Luna Park band concerts were featured, and those heard were the J. D. Duss Band, Navassar Ladies' Band, Liberati's Band, Don Philippi Spanish Band and Kirk's Military Band. M. F. Trostler's spectacle Flowerland and Beauty Show proved to be an immense attraction. It was the best outdoor entertainment ever witnessed. Euclid Beach drew large crowds of the basket picnicers to her shady groves and cool waters. The new \$50,000 scenic railway and the apollon dancing pavilion had hosts of pleasure-seekers.

White City on the Lake was late in opening, on account of construction of her many buildings. Holcomb's Pittsburg Band, with Mme. Louisa Ramola, prima donna, disconcerted sweet music for several weeks, being followed later by Somerville's band. For two weeks, during July, Palm's great dreworka spectacle, The Last Days of Pompeii, exhibited to immense crowds.

THE CLEVELAND HIPPODROME.

This is the very latest development in the science of theatre building, covering an area of 26,000 square feet. The structure consists of a steel frame thoroughly covered by fireproof materials. The roof is carried by trussed steel girders that rest on the steel columns in the outside walls and span the full width of the Auditorium. The distance from the curtain line at the proscenium arch to the wall behind the balcony seats, is the same as the width across the auditorium or an area of 130 square

feet. It is 75 feet high from the main floor to the ceiling. Three-fourths of this area is constructed like the section of a shallow dish for the seats of the main floor. At the back of these seats is the grand foyer, 32 feet wide, partitioned off from the audience floor by a movable glass partition. In this partition rise the steel columns that carry the balcony above. The balcony is over the grand foyer and extends out 28 feet over the seats of the main floor of the Auditorium. This great overhang is carried by cantilever steel girders, supported on the columns in the foyer partition. The upper and lower seats in the balcony are entered from two floor levels, still the seats will rise in regular rows from the front to the rear, each having a clear and uninterrupted view of the stage.

The upper gallery is also supported on cantilever steel girders over the balcony, thus getting rid of all columns in the balcony seats.

The main floor of the auditorium accommodates 1,350 seats, the upper and lower balcony 1,574, and the gallery about 1,200, making a total of 4,124.

In order to make all seats in each row as uniform as possible in their value, they are set to a curved line. These curves are parallel throughout the house with the front of the stage, all having been drawn from the same center. Each row of seats throughout its length is level, and all will see the stage equally well.

The stopping or rising of each row of seats on the main floor, the balcony and the gallery have been laid out with great care, so that the sight line from any seat in the house will take in the orchestra, in front of the stage, and give this immense audience a full and uninterrupted view of the stage and performance. The stage itself is the largest in any theatre in this country, excepting that of the New York Hippodrome. Its measurements from the footlights to the rear wall is 104 feet, and is 130 feet from one side of the wings to the other.

The proscenium arch extends out from the curtain line 41 feet over the orchestra in a parabolic curve so as to catch the sound waves and send them out into the auditorium.

The space over the proscenium arch is to be fitted up as a large hall, 35 by 123 feet, for private rehearsals. From the floor of the stage to the gridiron is 100 feet, and to the roof above is 15 feet further.

Under the stage floor, there is to be placed a huge steel tank, 30 feet wide by 62 feet long by 11 feet deep. This will be filled with water for all kinds of aquatic sports. The floor of the stage, directly over the tank, is supported on eight solid pistons that sink into cylinders below the bottom of the tank, operated like the floor of a plunger elevator. By opening a valve the pistons gradually sink, taking the floor of the stage, over tank, down into the water. By closing the valve at any point, any desired depth of water, to 10 feet, may be obtained. When the full 10 feet of water is in the tank, it contains about 155,000 gallons. Powerful steel pumps will elevate this water, to any height desired above the stage, for waterfalls and cascade scenes in the performances.

The convenience and comforts of the patrons have been thoroughly looked after. Ladies' parlors and gentlemen's smoking rooms, all fitted and furnished with the most elaborate and elegant arrangements, have been provided on all floors of the house. The ladies' parlors, of the grand foyer, is finished in pure white marble with bronze ornaments and furnished in the style of Louis XVI.; from this room enters the ladies' dressing room, fitted with mirrors panels in white marble and furnished with small individual dressing tables.

Broad marble stairways lead from the grand foyer, on the ground floor, to another foyer on the first balcony floor, thus making it possible for the audience to move between these two promenades without leaving the auditorium.

While every detail for the comfort and pleasure of the audience has been carefully thought out, yet the comforts of the players and the small army of workers have not been forgotten. In galleries on both sides of the wings, above the level of the stage, 44 large private dressing-rooms, each having a window direct to the daylight, will be for the stars and artists connected with the performances. In the basement, large, roomy places, well heated and ventilated, are arranged for use of the secondary players and chorus; also a large resting room for the orchestra, in which will be a place for storing music and instruments. A large room, capable of accommodating forty men, is provided for those connected with the management and care of animals, and two large rooms for the stage manager and his assistants. All of these rooms are equipped in the most complete and perfect manner.

Nothing has been omitted that modern science has devised tending to the comfort and convenience of the large number of employees and per-

formers that will be at work in this great theatre. The Hippodrome is bounded by three streets, Euclid, Prospect and Oak Place. The Euclid avenue, or main entrance is 30 feet wide at the vestibule doors and enters an arcade 23 feet in width by 130 feet long, which leads into the grand foyer. The Prospect avenue entrance is 12 feet wide, leading back to the opposite end of the grand foyer from Euclid entrance, making an entrance to any part of the house from either Euclid or Prospect avenues.

On both sides of the entrance corridors, the walls are divided into panels by pilasters of white marble, with bronze ornaments, to the height of 12 feet. Above this, the walls and ceilings are richly decorated with cast ornaments in color. Out of the entrance corridors, start the marble stairways, each 11 feet wide, to the lower and upper balconies.

Other entrances to the theatre from Oak Place lead to the gallery stairways through courts on both sides of the Auditorium; into these courts also open the exits from the stage, and emergency exits from the balconies, gallery, dressing rooms and boxes. These exits lead by fireproof outside stairways to the courts below, these courts serving as entrances to the basement. Mr. Max Faelkenheuer will be the Hippodrome manager, and he expects to open the house early in January. The productions will be the newest and grandest of spectacular performances and featured with Klaw & Erlanger's greatest vaudeville acts. The architectural work is that of the well-known Cleveland firm, Knox & Elliott.

F. W. BEACH.

MINNEAPOLIS, MINN.

It can truthfully be said that Minneapolis has at last graduated from short pants into long as far as its position among theatrical cities of the United States is concerned, and this fact has been more than demonstrated by the prosperity and success of the dramatic season through which we have just passed. Attendance at all playhouses has been more than excellent and managers, actors and critics alike feel amply repaid for their efforts to give Minneapolis only the best and in the best way possible. Many varied and unique forms of entertainment have been produced at all the theatres during the season and the effects of all offerings at the various places of amusement have been largely beneficial both to the individual patron and the theatrical situation of Minneapolis, in general.

Of all theatres in Minneapolis, the Metropolitan Theatre stands first as a matter of course, being the representative of the highest types of drama, the best comic operas and the home of the modern problem play. Some of the best actors in the country, such as John Drew, James Hackett, Max Figman, Al. H. Wilson, Wright Lorrimer, and such actresses as Ethel Barrymore, Marie Cahill and Sarah Truax have appeared at this theatre during the season, and the object of the management has always been to secure the very best productions and talent that could be brought west. The box-office receipts have shown up splendidly at the Metropolitan, and the management is more than pleased with the results in every respect.

If you were to ask a Minneapolitan where to go to see a melodrama, he would unhesitatingly reply, the Bijou Theatre. The Bijou is one of the playhouses that is always filled, and retains a patronage which no other house is able to deprive it of. On Wednesdays this theatre gives a popular priced matinee with night plays. Matinees on Saturdays and Sundays. During August this theatre remained dark, although a great many other seasons it has been occupied by summer stocks through this month. The Bijou was thoroughly renovated and repainted during the period in which it remained dark, and presents a fine appearance, both inside and out. While this theatre has many melodramas more calculated to hold the interest by sensations than plot, on its roster, nevertheless, a great many fine plays of strong character and interpretation such as Our New Minister, The Woman in The Case and Bedford's Hope, and such novelties as the Hanlon productions, have been produced at the Bijou with great success. Financially, the Bijou has passed through a most profitable season, and all connected with the staff feel thoroughly satisfied from every point of view.

Minneapolis has always been proud of her stock theatre, the Lyceum, and as the saying goes, variety is the spice of life, and a great many stock companies have appeared at the Lyceum since the house was first built. T. Daniel Frawley, who opened last year at this theatre, closed late in the summer, and the theatre then passed into the hands of one of the most able managers, charming women and capable actresses, Miss Christine Hill, under whose regime the Lyceum, or rather the Christine Hill Stock Company, have produced some of the most elaborate and entertaining plays of varied sort and nature that have ever been put on the boards of this playhouse. T. L. Trexlar is managing the business end of the theatre for Miss Hill, in which capacity he has been highly commended, and the stage management has been in the hands of Eugene Reed, whose work in this line has elicited the sincere approval of the patrons. One play of especial interest to Minneapolis theatregoers was Jamieson, by Mrs. Potter, of the University of Minnesota, which was produced the latter part of the season by this stock company. Judging from the success that the Christine Hill Stock Company has met with so far, its future is bound to surpass even the fondest expectations and hopes of the management, and Miss Hill is to be warmly congratulated for her thoughtful care and efficient efforts to please her appreciative patrons.

The Orpheum Theatre is always crowded, despite the fact that it has a matinee every day, and a performance every evening. The prices are popular, and the attractions, as a rule, excellent. Moreover, the Orpheum has the reputation of being the prettiest theatre as far as inward appearance goes, in the city, and is equipped with a very fine orchestra. It, like the Bijou, has a clientele exclusively its own and has probably witnessed a more successful season from both an artistic and financial standpoint, than ever before since it first opened its doors here.

There are a great many people who like vaudeville, but who do not like the prices charged by some of the houses here. Accordingly, they are enabled to see a very good vaudeville performance at a moderate price in the Unique Theatre, which gives four performances daily, two in the afternoon and two in the evening, and is very popular with ladies and

children. This theatre is very warm in cool weather and cool in warm weather, owing to its excellent ventilation and heating service, and is a very cozy little playhouse. Many of the sketches and numbers put on at this theatre are equally as good as those given at the higher priced houses, and that the public appreciate this fact is shown by the immense patronage which this theatre has received throughout the entire season.

It is to be deeply regretted that the largest theatre in Minneapolis has remained dark for almost the entire season. This is the Auditorium Theatre, which owns the newest building and the largest among the local playhouses, and which is especially adapted to grand opera and productions on a mammoth scale. Due to some reason or other, not apparent, bookings have been very scarce at the Auditorium the past year, but it is to be hoped that with the coming season some of the finest grand operas and musical events of note will be heard at this playhouse, and of the latter we are already assured as the Philharmonic Club of this city has planned several concerts of especial note to be given at the Auditorium.

Burlesque must, of course, be represented in every theatrical town, and the theatre that controls the monopoly of this form of entertainment is the Dewey Theatre, which advertises itself as the home of folly with two frolics daily. This theatre has changed managers during the season, being now under the able guidance of Mr. Archie Miller and due to the immense popularity of ladies' night, Fridays, and ladies' matinee, Friday afternoons; the Dewey has also set aside Wednesday matinees and

which crowded the grounds of the Minnesota State Fair.

During the past season Minneapolis has witnessed the opening of another continuous vaudeville house, the Gem Family Theatre, conducted under the management of Messrs. Kay, Angh and La Bar, which produces six performances daily, consisting of vaudeville, moving pictures and illustrated songs. This theatre recently purchased the penny arcade, which was on the grounds of Wonderland Park during the summer and has placed same on its second floor, where it has been doing excellent business. The Gem has been well patronized during the season and the management express themselves as being thoroughly satisfied with their enterprise.

Ladies and children like to drop in to the moving picture theatres to pass away some of their time, and the scenic theatre, managed by J. B. Schmidt, is a very neat, and comfortable little theatre, where the latest moving pictures can always be witnessed and the newest illustrated songs sung in a pleasing and effective manner by the well-known baritone, E. J. Corbell. The patronage at this theatre has been very heavy throughout the entire season, and its popularity is not only with the ladies and children, but also with the men, who give it much of their time. The theatre has undergone several thousand dollars' worth of improvements during the past season, and will probably be enlarged into a vaudeville house some time next year, all conditions being favorable.

To sum up, we may safely say that from a critical, financial and artistic point of view,

ALBERTUS & ALTUS.



World-famed eccentric jugglers, who have recently returned from Europe after a nine years' absence. During their stay across the pond, these artists have appeared in almost all the principal cities of the Old World, playing return dates constantly. At present they are playing over the Western States Vaudeville Association, and are repeating the success attained while abroad.

evenings for the fairer sex, prohibiting smoking, which is otherwise allowed, on both these occasions. The Dewey also brings to Minneapolis many of the best wrestlers and other athletes of the country, and has put on some very clever burlesques during the season, to say nothing of some very excellent vaudeville acts in the oltos, and consequently is always well filled at each of the daily and evening performances.

During the summer season, one of the most fascinating and popular places of amusement is the Twin City Wonderland Park, which, being located mostly out of doors, affords an excellent spot to cool off, enjoy a good band concert or thrill with sensations by shooting the chutes, riding on the scenic railway, or whirling around through space in the air-ship swing. The incubators are a never failing source of interest and education to the patrons of the park, and all of the babies have enjoyed excellent health and have left the hospital in A-1 condition. The old mill has undergone some scenic changes to its advantage, and is very popular at all times, and the Johnstown Flood has also pleased many by its life-like mechanical exhibition. The grounds of the park have been kept in excellent condition, and are now covered to protect them from the cold weather, but they will blossom forth in all their glory early next May, when the park will reopen and the management has promised that next season the park will have even more interesting and exciting attractions than heretofore, and beyond a doubt the patronage will excel even that of last season, when the park enjoyed some of the largest crowds ever witnessed in its history and favorably comparing even with the immense masses

theatrical season in Minneapolis has surpassed any previous, and it is to be hoped that next season will in the same degree surpass this, that Minneapolis may be justly styled "The Theatrical Hub of the Greater Northwest."

ROBERT STE. FLEUR.

BUFFALO, N. Y.

This city is most too cosmopolitan to be considered a theatrical center, about one-half being of foreign nationality. But for all that, the Queen City of the Lakes can boast of seven theatres that will compare favorably with any of the larger cities. Shen's in particular, which is used for vaudeville, is one of the finest appointed places of amusement in America, and for the past season its patronage was second to none. The bills here are of the best, the house being under the Keith & Proctor system, and known as the Shen Amusement Company, and is run the year round, "having thrown away the key." M. Shen is manager, having been very fortunate as a manager in this line of business and identified with the Music Hall patronage for a number of years. The house enjoys a very large patronage, and the companies presented during the past season comprise the very best in vaudeville, and such artists as Charles Evans, Felix and Harry, George Fuller Golden, White and Stuart, Ellinger Sisters, Edwin Arden, Robert Hillard, Ethel Levey and other leading lights of the profession.

The Star Theatre, with the Star Theatre Company as proprietors, caters to the first-class patronage of the city, being the leading theatre

THE SISTERS BATCHELOR.



Something entirely new in vaudeville is presented by the Batchelor Sisters, who are so much alike that one seems the reflection of the other. They play violin and sing, they play mandoline and dance and do each feature exceedingly well.

from a dramatic standpoint. Peter C. Cornell, the genial manager, has built up the reputation which it enjoys today. E. J. Lador is treasurer; Floyd Lamphear, advertising agent and doorkeeper; and Charles Kuhn, leader of the orchestra. The entire house force is made up of people who have the confidence of the public. The business season has been remarkably good, and several of the leading companies of the first-class have played from three nights to one-week stands. The season opened Sept. 3, and after the last Christmas Number of "Old Billy Boy," Viola Allen, Richard Mansfield, Ellen Terry, Forbea Robertson, Gertrude Elliott, Mary Shaw, Francis Wilson and other bright lights have appeared.

The Lyric Theatre has had a rather checkered career the past season. It opened last fall, as an independent house under the management of Lee Shubert and John Laughlin, and when opened did a fine business, but bookings were scarce and the house was open off and on during the season.

Mrs. Fiske, Bertha Kalleh, Charlie's Aunt, Margaret Wycheerly, Brown of Harvard, David Warfield and others played to large audiences. Vaudeville, under William Morris' booking, was tried with fair success, and a stock company, with Mildred Holland as star, played an excellent summer engagement with the star's repertoire. William Farnum also had a good stock engagement, but had to close owing to change of management. The new management will open the theatre with The Wizard of Oz, with popular priced companies to follow.

The Academy Theatre, the melodramatic house of the seven, with Peter C. Cornell as director, and E. Willbur, as house manager, enjoys a big patronage of the lovers of exciting dramatic effects. The site was formerly used by the old Metropolitan Theatre under the Meech Brothers, where the stars of the past appeared. A big business has been done during the past year, and most of the traveling companies of Charles E. Hisey, A. H. Woods, Rowland & Clifford, Lincoln J. Carter, Vance & Sullivan, and other big producers have appeared there. The season will last about forty weeks and things are kept going.

The Columbia Amusement Company, directors of the Garden Theatre, with Charles E. White, director, has enjoyed a large business, which is still increasing as the season advances. The house has had a complete overhauling during the past season, and opened with new stage draperies and an entire change of decorations throughout the house. The management has developed a new policy which has been quite successful of catering to the ladies, and they turn out in large numbers at all performances, which are clean cut. The Crackerjacks, Hyde's Big Show, Vanity Fair, Irwin's Big Show, Harry Bryant, The Majestic and others of the Wizard, have given a clean show of burlesque, and Harry White is popular with the masses and the house is destined to have a successful season. Amateurs have a chance to show their ability each Friday night, and this innovation has met with approval.

The Lafayette Theatre, Empire Circuit, directors, with Charles M. Bagges, local manager, is enjoying a remarkable run of business. This house is well situated and well adapted to burlesque. Of the many companies which have appeared there, The Yankee Beauty Girls, The Merry Makers, Washington Society Girls, Rialto Rounders, Colonial Belles have one and all given a much improved show in the burlesque line than former years, which has given the house a fine reputation for improved burlesque.

The Teak Theatre, with advanced vaudeville, has at last secured a fast hold with the theatre-going public, and Klaw & Erlanger are much pleased with their Buffalo house. John Oskier is local manager. The house made a big hit with its popular prices, and the new regime in keeping it up with the very highest class in advanced vaudeville. Ed Fuller, Leo, Capello, Charles Sweet, James Hart's Military Club, Grace Hazard and others, have lent their aid to a successful season. Matinees are given each day of the week, and popular prices have been adopted.

The Convention Hall, with H. L. Meech as director, is used for concerts and all other classes of amusements. All the noted singers, orchestras and bands have appeared here. The location might be improved; in fact, the city has need of larger and better fitted place of gathering. It contains the organ that was used at the Music Hall at the Pan-American Expo-

sition, where President McKinley was assassinated. All the noted singers and musical companies are booked for the season, which promises to be a big success.

The moving picture business has taken a great hold on the amusement patrons, and the city boasts of no less than ten of the big money getters. The Bijou Dream is well fitted up, as is also the Hippodrome, which has a large patronage. Haysland is a fair-sized house, while the Grand provides a showy front and pleasing performance. The Palace is a recent addition to the ranks, and is fast coming to the front. The Temple Theatre is somewhat larger and caters to the East Side with vaudeville and moving pictures. There have been several sites of new theatres staked off, and a new theatre will probably be built on Main street by Wagner, the moving picture man, to occupy the site of Cottiers and Deaton's Music Store.

The roller rink business is taken care of by the Palace and the Coliseum, both doing big business. The leading fancy skaters appear at these rinks, and draw large crowds.

Buffalo had three tent shows the past season, the immense business being divided up with Cole Brothers', Ringling Brothers' and Buffalo Bill's Wild West.

The Jessie Bonestell Stock Company, at the Star, played to capacity at every performance, and staged and played some of the best comedy and dramas.

JOHN S. RICHARDSON.

BALTIMORE, MD.

Although the theatrical season in this city is unusually late, owing to the fact that the people are not in a mood for attending theatres until the weather is cool, the results up to the present time have been satisfactory to all concerned. The managers expressed their gratification with the successful results and look forward to the coming year with excellent prospects.

The closing year has been one of the best in the history of the Academy of Music. The attractions have been of the best, and the patronage extraordinarily good. All of the Shubert attractions will appear at this house during the season. There are also many other splendid attractions booked, some of them being Maude Adams, Mrs. Leslie Carter-Payne, Ethel Barrymore, Virginia Harned, Mary Manning, E. H. Sothern, Sir Charles Wyndham, John Drew, Henry Miller and Margaret Anglin, Brewster's Millions, Fritz Scheff, Lulu Glasser, Battle Williams, Gus and Max Rogers, Lew Fields, Alexander Hopper, Charles Ross and Mabel Fenton, The Dairy Maids, Eddie Foy De Wolf Hopper and Marguerite Clarke, as well as many others.

Ford's Opera House enjoyed excellent business during the past year. Last winter Man and Superman and The Lion and the Mouse made the records for the box-office. The present season began with a four weeks' run of Lyman H. Howe's Moving Pictures, which made one of the greatest box-office records in the history of the house. The Follies of 1907 turned them away. Some of the attractions that appear in the near future are Geo. M. Coban, Rose Stahl, Sam Bernard, Montgomery and Stone, Robert Edison, William Faversham, Wilton Lackaye, Eleanor Robson, Robert Mantell, The Round-Up, Chauncey Olcott, The Man of the Hour, The Merry Widow, The College Widow, Forbes Robertson, Louis Mann and numerous others.

The present season at Albaugh's Theatre is quite satisfactory to all concerned. The company consists of all new members, and they have made quite an impression with the patrons. Modern dramas are being presented.

Katherine Emmett has won high esteem as the leading lady. Fay Wallace, as the Ingenue, has also made a tremendous hit, and Earle Ryder, the leading man, has been well received. The presence of William Farnum has added great interest to the company.

The Maryland Theatre is doing great business with high-class vaudeville. The acts presented are the best that this branch of the theatrical field affords as well as some of the well-known legitimate stars.

The Gayety Theatre is doing a great business in the burlesque field. The splendid attractions of the Columbian Circuit are presented, and much credit is due Manager Ballant. Large crowds are rather trying on the man in the box-office, but Mr. Goldenberg, the treasurer, is such a good natured fellow that he does not mind a thing like that.

Col. Sam Dawson, of the Monumental, says his place of amusement is doing a gala business. Mr. Dawson knows a few things about running his house, and he always gives something extra. Chas. Sadtler, the fellow who gathers in the coin for the Colonel, is very popular, and his geniality has won him many friends.

Blaney's and the Holiday Street Theatre are always crowded, and the melodramas are much appreciated by the throngs. The Auditorium Theatre is always taxed to the limit, due to the excellent line of attractions presented.

The moving picture business in Baltimore is one grand success. Lubin leads the field and he has a handsome establishment. Vaudeville performances are given and crowds fill the various nickelodeons daily.

The roller skating rinks are opening for the season, and are all doing excellent business. SYLVAN SCHEFFAL.

PITTSBURG, PA.

The season of 1907-1908 promises to be the banner one for greater Pittsburg. Much has transpired in the theatrical line in our city since my letter of a year ago, and, having to recall numerous occurrences from my own personal recollections, I will undoubtedly overlook mentioning some few occurrences that would make good reading and others again that would be better left unsaid, and having the latter in mind, I will pass over without comment insofar as the sentiment and public feeling was concerned during the first visit to our city of David Warfield, at which time Pittsburgers learned for the first time, and for the first time came in contact with ticket speculators.

Possibly the most interesting happening of the present season is the passing of the vaudeville war, and to read both sides of this affair would also make very interesting reading, yet since "All is well that ends well," will class this with the few things that would be better left unsaid; however, both sides claim victory, and in order to continue to hold the good-

fellowship that exists, will grant that they are both right. Much could be said pro and con regarding the vaudeville war, but since it is to all appearances settled, and at that without resorting to the courts further than to employ counsel, appear before the local court and have the case postponed, and just previous to a legal battle, although I have no authority for saying so, a compromise is effected, and take this to be the case since legal action has been practically withdrawn, and advanced vaudeville also. During the summer, to all appearances, a rumor gained circulation, and was given considerable space by the press, to the effect that Klaw & Erlanger had purchased the Bijou Theatre, and would use same for vaudeville, that the Belasco would play the melodramatic performances heretofore appearing at the Bijou, and if I can recall correctly the price agreed upon for the Bijou Theatre and Bijou office building, was \$1,250,000. Now, anybody familiar with the price of real estate in this city would immediately see that this was a mistake, and those familiar with the business mistake, that is regularly done at the Bijou would also easily see another mistake, for to put a Bijou audience in the Belasco, (which is now styled the Duquesne), would be an impossibility. It developed, however, that the Belasco Theatre was secured by Klaw & Erlanger shortly after the Shuberts merged their interests with them, and that the Belasco (Duquesne) would be used for advanced vaudeville, this was undertaken and although, as stated, has been given up, I do not question, that this would have been the determination even without any interference on the part of Harry Davis, as the business done both at the Duquesne and at the Nixon with advanced vaudeville was a decided frost, with possibly the exception of the last week of advanced vaudeville, at any rate this final week was well patronized and the bill was of exceptional merit.

End theatre, Blaney's, would have to contend with several of lesser consequence. For instance, the opening of Braun's Auditorium, the Majestic, and the Liberty, all playing principally vaudeville, but thanks to the efficient management of N. C. Wagner and his ability to continue to hold up the good name and good offerings, he still stands practically alone, and is doing even better business; in other words, the new playhouses cut no figure to speak of. The Auditorium, which promised so much, is now dark. The Majestic will hereafter play burlesque, and if business does not improve materially at the Liberty the Blaney will be back again where it was a year or so ago. The Blaney plays which have been given in former years, are now being given at his own house, and many other good bookings are also seen here, and from present outlook this season will far exceed in receipts any previous one.

With the passing of advanced vaudeville, in my opinion, we will be the gainer, as we will now have the Duquesne for the attractions that would otherwise give Pittsburg the go-by, such plays that are not controlled by the combine, as I have been informed by Manager Stolz, the Duquesne will present during the present season plays controlled by Belasco, Harrison Fiske and others, and these in connection with those controlled by the Shuberts will easily, I think, give us a list of attractions which will be much preferable to advanced vaudeville.

The Belasco was the premiere for two plays that have won fame and success, and we hope to see them both with us again before the present season closes. The Girl of the Golden West, with Blanche Bates in the title role, was a success here, as it has been everywhere else it has been played. The great Divide, while very successful in New York, for some reason did not appeal so strongly to Pittsburgers. Whether it was because of having its premiere here or not is hard to say. It

FANTON TRIO.



The above cut is that of the Marvelous Fanton Trio, Roman ring experts, presenting one of the strongest muscular acts of its kind now in vaudeville.

The Grand, which plays vaudeville, is this season breaking all records. Even in the face of competition, which was short lived, the attendance was kept up. The Grand claims to have run over 40,000 paid admissions in one week and to have stuck close to this mark throughout the entire season during the competition. Enormously expensive shows were played by Mr. Davis, but there is every reason to believe the result was more than satisfactory from the standpoint of good business judgment. In fact, it is claimed the Grand will show a much larger profit at the end of this season than ever before. The Grand now has a clear field for its vaudeville business, and even with its enlarged capacity continues to play to standing room audiences, the matinees are as well patronized as the evening performances, and the character of the show is beyond comparison with anything Pittsburg has ever had. The Grand will continue to play the leading and foremost attractions of Europe and America, as well as to continue giving the same large bill of fifteen acts.

Our burlesque houses, the Gayety and Academy, both report good business. Mr. J. E. Orr of the Gayety claims that this will be his most prosperous season, and really he deserves to be congratulated on the high-class bills offered so far this season, and there is no reason to dispute his assertion that the best are yet to come, this house plays a matinee daily in connection with their regular nightly performances, and this also holds good with Harry Williams' playhouse, the Academy, which was the home of burlesque for many years; in fact, up to within the past two years the Academy was our only burlesque house, and while Mr. Williams assured me business is as good as he can expect, he nevertheless does not dispute the fact that competition has cut some figure. Both houses play only the best in their respective lines and should continue to hold the liberal patronage extended them.

During the past few months it looked very much as if, the at one time exclusive East

is also a difficult matter to figure out why some plays appeal so strongly to New Yorkers and not to Pittsburgers, and this also holds good reversed, evidently there is no accounting for tastes.

In the Nixon Theatre, Pittsburg has one of the most beautiful playhouses in the country, and it is a great source of pleasure to know that henceforth only the best attractions obtainable will be offered, this includes grand opera. Manager T. F. Kirk, of the Nixon, assures me that business so far this season is in excess of any previous season, and that while some of the offerings so far have been exceptionally good ones, the best ones are yet to come. Up to the present writing the following attractions have been offered: Lillian Russell, Blanche Walsh, His Honor the Mayor, The College Widow, The Land of Nod, The Orphan, Robt. Mantell, Lew Dockstader, Ethel Barrymore and The Lion and the Mouse; quite a collection of good ones and hard to pick a winner. The Isurals, however, lie between The Orphan, Ethel Barrymore, The College Widow, His Honor the Mayor and Mr. Mantell. Among the bookings which follow, there are quite a number never seen before in Pittsburg, viz.: The Red Mill, The Ballads, The Round-Up, The Man of the Hour, The Merry Widow, The Chorus Lady, The Dairy Maids, Selony Jane, Madam Butterfly, and Follies of 1907, and others with possibly new vehicles but not needing an introduction personally.

Previous to the opening of the season many improvements occurred at the Alvin Theatre, principally among same was the changing of the stairway. The reversing of the stairway enables the balcony patrons to more easily reach their destination and also save many steps. The principal advantage, however, is in the dismissal of the balconies, for under the present arrangement you descend almost to the sidewalk, while heretofore you descended amidst the throng below, and it was a decided handicap. Mr. Merrill, the resident manager, assures me that business is far in excess of any previous

DANCING DAVEY.



He is a successful wooden-shoe dancer who has a peculiar style all his own. His entire stunt is composed of original steps, which would be exceedingly hard to imitate.

season since he has occupied his present position, which is now nearly four years, and feels confident that the present bookings at the popular prices which this house plays, business will show a decided increase over all previous seasons, and Mr. Merrill further assures me that with the Shuberts joining interests with Klaw & Erlanger will enable them (Alvin) to secure many plays, that, at popular prices, will continue to place this house among the best money-makers in the country. It is really a pleasure to attend the Alvin Theatre, not alone from its many beautiful appointments, but to get in the push as it were, for a poor house is an exception to the rule. 'Way Down East ran for two weeks to capacity business. Mrs. Wigga of the Cabbage Patch played to capacity. This also holds good for several others, among same Wine, Woman and Song, McIntyre and Heath and others. Buster Brown will hold the boards for two weeks, and Wine, Woman and Song will play a return engagement.

The Bijou Theatre, which plays principally melodramas, is under the same management and control as the Alvin, with Mr. Cliff Wilson as resident manager. The season of 1907-1908 promises to be the most successful in its history, which is saying a great deal, as this house is considered the leading money-maker of the lot, and to show an increase is very gratifying to its owners and management. A noticeable change in this season's offerings are very gratifying, as only the best of melodramatic productions are given, and an occasional change, such as allowing other high-class offerings, aside from melodrama, has had the effect of keeping the regular patrons worked up to the proper pitch and they naturally swear by the Bijou. Among the offerings sandwiched in between the regular melodrama productions so far this season, are Thos. E. Shea, The Rays, Hannon's Superba, Cole and Johnson, and those to appear after the first of the year include Hap Ward, Four Mortons, The Smart Set and Williams and Walker.

Owing to the bookings at the Duquesne being given only two weeks in advance I am handicapped in going into particulars covering what is to appear; yet as stated before, Manager Stolz assures me that plays controlled by Belasco, Harrison Gray Fiske and others will play this house in connection with the Shubert attractions. The Duquesne, while small in so far as seating capacity goes, has a great deal in its favor when you consider comfort, the aisles wide, the seats are large and roomy. The aisles wide, allowing late comers to pass without any disturbance or placing your feet corns in jeopardy. About the only attraction so far this season that deserves particular mention at the Duquesne is E. H. Sothern. The house has been refurbished and redecorated preparatory to carrying out the original intention of playing advanced vaudeville. LOUIS L. KAUFMAN.

JERSEY CITY, N. J.

Jersey City, the second city in point of population, but leading in some other respects, in the thriving state of New Jersey, despite its natural disadvantages in its closeness to New York, (which is especially illustrated in theatrical affairs and attractions) has no reason to complain of the year just passed, as far as its amusements are concerned. Not only are all the old theatres thriving and successful in every respect, but Jersey City has been fortunate in securing a new theatre. The Majestic, which has just been completed and opened on Sept. 16, last. This theatre is the largest and one of the finest theatres in its appointments in the state, and compares with any Metropolitan theatre; in fact, Greater New York, with almost a hundred theatres, has only five with a larger seating capacity than the Majestic.

When you consider the fact that New York, one of the greatest amusement centers, if not the greatest, in the world, is only just across the Hudson River, and that a person need only spend a trifling sum of money and less than thirty minutes of time, for less, in fact, from Harlem or Brooklyn to Broadway, to reach Broadway, the home of theatrical life in America; when you consider that it will cost a per-

son living in Harlem or in Brooklyn just as much money and more time to see Broadway productions in his own city than it does a resident of Jersey City. When you carefully consider these facts and the competition Jersey City has to meet such a short distance away, it is wonderful in view of these facts how Jersey City can support four good theatres besides the number of smaller places of amusement as it does.

Therefore the fact that Jersey City not only does support its amusements, and maintains them successfully, and at a profit to their owners, but is able to build another new theatre which compares with any Metropolitan theatre, in elegance, and is exceeded by only five in size, in spite of its disadvantages of location, tells the whole story.

Anyone who is not intimate with New York and its surroundings can not appreciate the disadvantages and competition under which Jersey City labors, and it is a wonder under the conditions aforesaid, that she can support one theatre instead of four. No other city of its size in this country has such conditions to contend with.

To say that the past year has been a successful one, is to put it mildly. All the theatres have been crowded each week, and S. R. O. signs are a matter of almost daily occurrence. But this patronage is only deserved, and justly due the different theatres, as their respective managers have been wise and fortunate in the selection of their attractions, which in the different classes seem to have taken the public fancy with but very few exceptions.

The Majestic Theatre, though last in the field, is probably today the foremost theatre in the state. It exceeds in size any theatre in the state, and but few can compare to it in the point of its appointments and furnishings. The building was only started last spring, and opened its doors for its initial performance to the S. R. O. sign on Sept. 16, last, and the attendance at its first performance has been maintained ever since, despite the gloomy predictions and prophecies of many pessimists, who claimed that Jersey City could not support another house. But this success, which it has established and maintained, is as much due to the high-class of its attractions, and the careful management it has received at the hands of Frank Henderson, as it is to its natural advantages; under less skillful control it might easily have been the failure the aforesaid "Prophets" so cheerfully predicted.

The Majestic actually has no competition in Jersey City, as it caters and offers only the highest class of Broadway "hits," which heretofore have been compelled to omit Jersey City from their route sheets on account of the lack of a suitable house. The Majestic is built and operated by a corporation known as the Jersey City Amusement Company, and is managed by Frank E. Henderson, who has been in the business for over thirty years, and the owners displayed rare judgment when they selected a man of his experience and ability to handle their house.

Assisting Mr. Henderson in the management of the Majestic Theatre, are the following experienced and capable men: Fred Klein, secretary; Louis Kaliski, treasurer; William F. Moran, advertising agent; L. V. Hardestie, chief usher, and F. W. Peterchen, orchestra leader.

Keith & Proctor's handsome new playhouse has just completed the first year of its existence and the owner can find no cause for complaint as regards public patronage. This was the first vaudeville house in Jersey City and the success it has achieved proves that it is something the people want and appreciate.

When it is stated that this house, both in the theatre itself and its management, is fully up to the high Keith & Proctor standard of quality, which has made vaudeville so popular in America, enough has been said. It is reported that the key of this house was thrown away as useless, as the theatre is open fifty-two weeks each year. At the time Keith & Proctor's Jersey City Theatre Beautiful opened its doors, Frank Burns was manager, but late in the summer of 1907 he was succeeded by W. H. Walsh, who is an efficient man in every respect.

The Academy of Music, the oldest theatre in the city, still retains its popularity and shows no signs of "senile debility," and the erection of new rival houses does not seem to affect its box receipts in the least. Strictly speaking, however, the Academy has no actual competitor, as it caters principally to the popular "blood and thunder" melodramas so dear to juvenile hearts and many older ones, too. Musical comedies and advanced vaudeville may come and go, but the "thrillers" go on forever, the same old "blood curdlers" that thrilled us many years ago still hold their own under new names, perhaps, but still the same. So, therefore, we need have no fears for the continued success of the old house. Frank E. Henderson is the proprietor and manager of the Academy, and the continued success of this house is as much due to his careful supervision as to any other reason.

The old reliable, The Bon Ton, though mentioned last, is not by any means the least of Jersey City's theatres. The more new theatres built in Jersey City, the more the Bon Ton seems to thrive, for like the thrillers at the Academy, the ever-welcomed burlesque and leg shows of the Bon Ton are predestined for perpetual movement, on the American stage. In mentioning the Bon Ton, however, we regret to announce that through no fault of its own, this house has, during the past year, become somewhat unpopular, to say the least, with the Police Department of Jersey City. This is owing to the great success the Bon Ton has achieved with its regular Friday night performances when the "green or get the hook" degree is worked. This is better known among the uninitiated vulgarly as "amateur night," and has brought the Bon Ton so much trouble as frequently the entire reserve has to be called out to drive away the clamoring mob who assail the box-office long after the house has been sold out, and block public traffic and street cars for blocks away. Manager Thos. W. Dinkins employs a sign painter who works only on S. R. O. signs on a piece work basis and it is rumored this painter has recently built a house on the money made on this job. However, this is merely a rumor. Manager Dinkins through years of experience in this line knows just how to conduct a burlesque house, and the management could not be improved in any respect.

Associated with Manager Dinkins in the management of the Bon Ton are Edward Cadigan, treasurer; Miss Sadie Cooper, assistant treas-

urer; Henry Wolff, advertising agent; Richard Wolf, stage manager; Albert Datz, proprietor. These are one and all capable and experienced people, and the continued success of the Bon Ton is assured in their control.

The season and year of 1907 were prosperous, not alone to the theatres of Jersey City, but it also was a red-letter year for the parks and other amusements.

The large park on the outskirts of the city which we mentioned in the last Christmas Number as being contemplated proved a reality and no idle rumor. It was opened to a big crowd on last Decoration Day under the ownership and management of Frank Melville, the well-known Broadway manager, and took his name, being known as Melville Park. It fronts on the Jersey City Boulevard and extends back to the Newark Bay, where it is planned next season to erect a large wharf and run a line of excursion boats from Newark and other adjacent points. Besides this plan, Mr. Melville has under consideration many other improvements, though the resort at the close of the summer season ranked as the best park in the State. It has a beautiful location, and is near enough to Jersey City, Hoboken and Newark to get the attendance it deserves. It is patterned after Coney's famous Dreamland and Luna Park, and is a good duplicate of those well-known resorts. With the contemplated improvements it will be a near perfection as it could possibly be made, and the coming season will make the name of Melville Park famous, not alone through Jersey, but through the entire country. Saving Dreamland and Luna Park and a few others of the famous summer resorts, Melville Park compares with anything of its kind in America, and if it continues to improve and advance at the rate it is improving, in a few years it will equal

TOLEDO, OHIO.

The Casino, under J. J. Rosenthal's efficient management, proved to be the one heat bet of the 1907 summer season and played Joe Weber, Anielita Bingham, Valerie Bergere and other stars.

Joe Pearlstein handled the Farm with its summer of "vodeville," and had a good season. The attractions were booked by J. K. Burke and were good ones.

The Valentine returned to the legitimate field after a somewhat stormy season of vaudeville and with Otto Klives at the helm, is making a success of the big show this year. Louis Foster, the popular treasurer of the Casino came with Mr. Klives from the Casino and is acting in the same capacity at the Valentine.

Hurtig & Seamon remodeled the Arcade Theatre and made practically a new house of it, adding Keith bookings. Louis D. Hurtig, one of the most popular of the younger generation of eastern managers, came from New York to take charge of the house, and under his careful management the Arcade is fast forging to the fore as Toledo's most promising theatre. Mr. Hurtig was fortunate in securing the services of Harry Winters to act as treasurer and assistant manager, and both are succeeding in building for the Arcade a desirable and ever-increasing clientele.

Edward Kelsey, two years ago the press agent of the Lyceum and Burt's Theatres, is now the general manager of both houses, with Jack Tierney acting as business manager of Burt's and his brother, Tom, as the treasurer of the Lyceum. The latter house is fast becoming recognized as a one week stand theatre, and it is playing some excellent shows.

BILLY SAXTON.



He was for several years a well-known and popular stock comedian, appearing all through the west with several first-class companies. At present he is in vaudeville, having doubled with Joe Palmer. Their line of Hebrew conversation and parodies always makes a hit.

THE ORIETTAS.



The above picture is of Prof. P. W. Mallory, manager, and Mile. Oretta, most clever mind reader in America. Mile. Oretta works like a streak of lightning, and they are said to be the only couple doing a telepathy act who permit members of the audience to ask the questions. They opened in Seattle, Wash., on the Sullivan-Cosidine Circuit for ten weeks, recently.

even Luna Park and Dreamland. Last season proved the wisdom of the investment and the foresight of Mr. Melville in filling the long-felt want of which we spoke in the last Christmas Number relative to the then proposed plan.

The Roller Skating craze in Jersey City seems far from abating, and the numerous rinks enjoyed a most prosperous year, being crowded to their capacity daily, and the owners and managers expect the coming season to be fully as profitable as the past one has been. From all indications, it seems that their hopes will be realized.

The numerous and miscellaneous union amusements in Jersey City include ten electric theatres, better known as Nickelodeons, which do all the business they can handle. These small places certainly prove a good investment for a small capital and have in the past few years sprung up from the experimental stage to a public necessity, and have done more to advance moving pictures than all the theatres and advertisements possibly could do.

So in every form and class of amusement from drama, comedy, burlesque and vaudeville down to and through the parks, skating rinks and electric theatres, without a single exception, Jersey City has reflected the general prosperity of the country, and from all signs and indications it is safe to assert that the coming year of 1908 will prove even more profitable than its predecessors.

Trusting that all other points and cities in this "Land of the Free and Home of the Shows" can say the same, and trusting the present wave of prosperity will never be diverted from its present course, and with a Merry Christmas and a Happy New Year, Jersey City bids you Au Revoir.

C. J. WIEDENER.

Burt's is still the home of the "mellow-drammer," and the villain is foisted twice a day as of yore.

The Empire, Hurtig & Seamon's home of burlesque, is second only to the mint for money-making, and this is due entirely to the able and efficient management of Abe Shapiro who is rounding into his fifth year as the manager of this house. Mr. Shapiro has proved that it is possible to have clean shows play his theatre and still make a financial success of the venture. His staff is still the same as last season with Max Klein as treasurer and Charles Beckerman his assistant. George Clark, for several years one of the boys with the Foreign advance cars, is the advertising agent of the Empire as well as the Arcade.

Toledo, according to the traveling managers is still one of the best show towns in the country and is growing better every minute.

B. Q. LUSTIG.

WORCESTER, MASS.

The season of 1907 has been a very prosperous one for Worcester, which has been well represented in the theatrical world, as several of the country's greatest stars have visited the city during the past season.

At the old Worcester Theatre at the start of the season in 1907 we had the Shubert attractions. These were well patronized and proved a paying policy for the house. Early in 1907 these gave way to the Maledin Williams Stock Company, which played until May, 1907. Four new boys were given their premiere performance by this company, including The House of a Thousand Candles, which is enjoying great success at present. Miss Florence Reed, the leading lady of this company, is now playing leads with E. H. Sothorn,

being chosen by Mr. Sothorn personally after witnessing her acting on several different occasions. The Malcolm Williams Stock Company played in Worcester for three years. After the close of this company the theatre closed for the summer and was opened in September, 1907, by Kinsw & Erlanger for the production of their big attractions. Under the able management of Mr. John F. Burke, this house has done a flourishing business.

At the Franklin Square Theatre, Klaw & Erlanger used their high-class attractions during the season of 1906-'07. At the opening of the new season Klaw & Erlanger's Advanced Vaudeville was inaugurated. It has since passed from their hands into the Wm. Morris chain of vaudeville theatres. Poli's Theatre has done as good a business as any theatre in the city. Thanks to the high-grade vaudeville shows presented here and to the able management of Mr. Joseph C. Cridille, S. R. O. has been the rule at nearly every performance of this very popular playhouse.

The Lyric Theatre was the home of the Clayton Leger Stock Company for several months late in 1906 and early in 1907. At the close of this worthy company the house was taken by the E. W. Lynch Company and used for moving pictures. The name of the house was changed to The Pleasant Street Theatre and success has marked the place since its opening.

The Park Theatre was used for burlesque until the close of the season in June, 1907, when the Gordon Brothers, with Fred P. Dean as manager, took possession of it and used the place for moving pictures, or pictorial vaudeville. This house has also done a tremendous business.

Since Richard Essinger became manager of the Nickel Theatre it has been a speculation to buy a ticket on account of the tremendous crowds which frequent the house. It has given some fine picture shows this season.

HARRY W. BIGHTON.

HARRISBURG, PA.

The Capital of the Keystone State has undergone a state of chrysalis so far as amusements are concerned. For a long while matters of this kind lay dormant until an influx of foreign capital infused into the affairs made things look promising. Early last spring the Grand Opera House, the scene of many conquests, by living and deceased histrionic lights, was entirely destroyed by fire. Reia and Appell secured a nice location a short distance from the old playhouse site, and have had erected the beautiful new Majestic Theatre that will be thrown open to the public about Christmas time or January 1, 1908. Much of the success of the project is due to Joseph Frank, the local representative, who enjoys the qualities of a practical showman. B. F. Keith will occupy the Lyceum Theatre with first-class vaudeville as soon as the new Majestic is ready for the show. A. G. Hurst is the manager of the successful Star Moving Picture Theatre, and also the Lyric, which caters to both vaudeville and moving pictures. The last moving picture place to be launched is the old Shakespeare Hall with its hallowed memories of noted players.

It was here that Joseph Jefferson, the grand father of the recently famous exponent of Rip Van Winkle, became a great favorite and subsequently died and was buried at Harrisburg, Pa. He was born in England in 1776, performing in Philadelphia and finally locating in Harrisburg in 1825, but died in 1832. The remains are interred in Mount Kalbula cemetery here, and always did Thomas Jefferson, of Rip Van Winkle fame, pay homage to the grave of his grandfather when visiting here.

The Arthur C. Young Amusement Company have projected a scheme to put a large auditorium, skating rink and family theatre at what was known formerly as the Chestnut Street Market Hall, and given the promise of success.

HOUSTON, TEXAS.

The present theatrical season has probably been the most profitable ever experienced here.

With the succession of high-class attractions which has marked the current season at the Honaton Theatre, it is not to be wondered at that the attendance has been more than usually large, as Houston theatregoers are very appreciative of first-class productions.

The Majestic Theatre is giving its patrons a splendid line of vaudeville and the attractions would compare favorably with those given on any stage. Their well-deserved and

almost phenomenal prosperity has placed the management in a position to give to their patrons the very best obtainable in the market.

Houston is considered the best theatrical city in the State, and attendance thus far this season would seem to confirm this, not only as regards dramatic, operatic and vaudeville productions, but also circus performances.

JULIUS M. EDEL.

PROVIDENCE, R. I.

The past year has been the most successful in all lines of amusement in the history of Providence, the city with a population of over two hundred thousand, and a drawing population of four hundred thousand more, of which nearly half are theatre-going people.

The Providence Opera House, after one season in the Independent Circuit, is this season back in the fold and playing syndicate attractions. Playgoers were last season deprived of the pleasure of witnessing some of the very best performances, as the syndicate ignored this city altogether.

Success has crowned the efforts of Managers Spitz and Nathanson of the Empire, the attractive home of popular priced amusement. This season is the best in the history of the house, and at every performance, standing room has been in demand, and many have been turned away.

Keith's which has been the regular vaudeville house in this city for years past has an established reputation. It is a beautiful play house and does a big business at all times.

The Westminster and Imperial, the two burlesque theatres are both doing an excellent business this season, while The Nickel and Scenic Temple with moving pictures and illustrated songs are very successful with that line of entertainment.

The New Vanity Fair, one of the largest amusement parks in New England, was opened last summer and received good patronage. Rocky Point and Crescent Park both famous for their shore dinners had the usual success the past summer.

SOL BRAUNIG.

LONDON AND NEW YORK.

In reply to an interview in London, Mr. Charles Frohman said: "There are no resident actor-managers in New York, simply because no one actor can play there longer than four months in any one year. You must understand that in America it is not London first, and the rest nowhere. There are a dozen New Yorks throughout the United States, and New York is not big enough to support several seasons in the year by one actor-manager.

It is probably true that "no one actor" could play in New York successfully more than four months in a year. At all events it is not likely that more than two or three of the most popular "stars" could achieve the task.

They give an extraordinary demonstration, amazing to those directly interested in the science almost as much as the general public, for they have a peculiar command over the power, and a complete mastery of the art. They are now making their first American appearance.

would have become transfixed on the spot, and what the subsequent proceedings would have been he didn't know.

The Tindal further said that among trading boys and others there was a sort of union, which, from his description of it, is a rude kind of life or accident insurance. He said that members of this union agreed among themselves that when such of them sentenced to "long juju" failed to return, to provide for the dependents of the victim—in the case of a wife by finding another husband for her and providing her with something by way of a marriage portion, which would not amount to much in any event; and in the case of other dependents, if unable to provide for themselves, with suitable provision.

A NOTED COLORADO CHARACTER.

If a Durango (Colo.) citizen were asked who M. It. Marshall is he might be stumped for a moment, but "Jim" Marshall is known to everybody who is anybody in Durango and far beyond. Long before he was made famous by Bill Devere's book, "Jim Marshall's New Pioneer," Mr. Marshall was one of the most noted men in Colorado.

THE GREAT MARCONIS.



for particulars. He never talks of his exploits.

Mr. Marshall came to Idaho because he had heard so much that was favorable concerning the state. He may conclude to make his home here.

Devere was stage manager for Mr. Marshall and the two men were bound by the firmest ties of friendship. Both lived for their friends and still care found no lodging place while either was around.

GOING IN FOR SOUVENIRS.

Notwithstanding their gullibility in many respects, theatregoers have an eye for profit as well as amusement. They are particularly enterprising in the matter of souvenirs. Souvenir night at some theatre or other is almost a weekly occurrence in New York.

They watch the run of each piece, and when a play reaches the souvenir stage they make inquiry at the boxoffice as to the probable date of the souvenir performance. If it is anywhere in sight they put off their visit to that play, no matter how much they wish to see it, until the night when they can get a present along with the regular show.

THE ART OF MAKING UP.

"How can an amateur 'make up' for theatricals? What are the secrets of the art?" These questions were asked of a well-known actress now enjoying a successful season in New York.

"Why, there is no secret about 'stage make-up,'" she replied. "At all the best theatres a specialist in the art is employed. In a Broadway playhouse the lecturer on this subject is a graduate of Columbia University."

First, use cold cream. Rub upward and out. This is the reason so many actresses have beautiful complexions. Powder contains minerals, and of course is harmful. I never use this "street make-up." Stage paints come in paste or sticks. They are all vegetable and not injurious.

Then a complexion color is used to suit the character represented. A little powder is dusted over this and the ears are dusted with pink.

Besides the complexion colors most actresses use a palette of wet paints in red, brown, black and two shades of blue. These paints are put on with a small brush, the finger, or even with a match end.

On the stage only so much of the mouth as is painted shows. The chorus girls usually like little mouths. Almost any mouth needs a slight upward turn at the ends of the lips. Thin lips are considered one of the marks of old age.

It must be remembered that the footlights destroy many of the usual shadows in a face and reverse the others. To counteract the glare of the footlights quite a little work is

PETE McCLOUD.



This represents Pete McCloud, of McCloud and Melville, in his own creation of an English comic singer, for which he is receiving numerous encores at every performance. In addition to the above turn, the well-known team introduces their double harp song and dance which is always a taking number. At present they are playing return dates on the Pacific Coast.

PUTTING HIS LOGIC TO TEST.

The old couple were eating their first meal with their son after his return from college.

"Tell us, John," said the father, "what have you learned at college?"

"Lots of things," said the son, as he recited his course of studies. "Then," he concluded, "I also studied logic."

"Logic," said the old man, "what is that?"

"It's the art of reasoning," said the son.

"The art of reasoning," said the father, "what is that, my boy?"

"Well," replied the son, "let me give you a demonstration. How many chickens are on that dish, father?"

"Two," said the old man.

"Well," said John, "I can prove there are three. Then he stuck his fork in one and said: 'That is one, isn't it?'"

"Yes," said the father.

"And this is two?" sticking his fork in the second.

"Yes," replied the father, again.

"Well, don't one and two make three?" replied John, triumphantly.

"Well, I declare," said the father. You have learned things at college. Well, mother," continued the old man, to his wife, "I will give you one of the chickens to eat and I'll take the other, and John can have the third. How is that, John?"

LONGEST BEARD IN THE WORLD.

Mr. Alexander Wilkie, of Upper Craigie, Perth, Scotland, has the unique distinction of possessing the longest beard in the world.

Mr. Wilkie's exceptional growth of hair began when he was about twenty-five years of age. From that time it grew rapidly, and it is now 7 feet, 2 1/2 inches long, and still growing.

As Mr. Wilkie is only 5 feet, 10 inches in height, his beard trails a considerable distance on the ground. It is light fair in color, and hangs in graceful folds. To keep it out of the way it is usually folded up inside the waistcoat, and trimmed so as to look like an ordinary beard.

Mr. Wilkie is an agriculturist, and has won many prizes at ploughing, shooting and stock-breeding competitions.

WHAT'S COMING TO YOU.

[Nashville American.]

What's the use to worry

Or to vex your soul

Last the merry dealer

Raise the price of coal?

Better be complacent

Just because you may

Know he will for certain

Do it any way.

What's the use to borrow

Trouble in advance.

Knowing it will hit you

When it gets a chance?

Wait its grand arrival

To get truly grim!

Simple logic tells you

It is bound to come.

Nothing gained by fretting

Or by feeling blue;

Only makes you thinner

If reports are true.

Wait until misfortune

Hands it to you straight.

You, with such a prospect,

Can afford to wait.

Might as well be joyful

And to sing a tune.

Knowing there is trouble

Coming pretty soon.

You can always figure

You will sure be hit

And from every quarter

Get the worst of it.

Lizzie Evans and Jefferson Lloyd produced a new playlet in Duluth, Minn., Nov. 14, entitled Turning the Tables. Miss Evans essays a sourette role of the western girl. They are co-authors of the comedy.

HALL CAINE

Sherman Danby Tells Some Interesting Things About The Great Author and Playwright

THE BOND MAN

His Latest Play to be seen in America, Wilton Lackaye appearing as "Jason"—A Remarkable Series of Pictures from the Play Showing many Characters and Scenes the Book made Famous

STROLLING down the Strand, London, some two months ago, the writer followed a short, slightly round-shouldered man, whose most prominent attribute was a fullness of rich raven black hair, surmounted by a large black fedora hat very much American in appearance. A casual observer might have taken him for some fresh musician from Hungary.

The vast throng which passes along this London highway in the pell-mell rush of business life, had many in it to whom this little man seemed equally well known. As they passed, coming in the opposite direction many would hesitate to turn to a neighbor and remark on the little man and the raven black hair. Passing by Daly's Theatre, two of London's typical sons, known in America as "cockneys," stopped in their way. I, too, stopped to listen to their remarks.

"Say, Bill, do you know who 'e is? That's the bloke who's bin a-causing awl the trouble for the county council. 'E's 'All Kane. 'E knows er few things, 'e does, abart the likes of you and me. I blowed two bob and took the missus up ter see 'is bloomin' Christian, an' so 'elp me bob, 'e's a bloomin' wonder."

There was more of the real truth disclosed in the remarks of these cockneys than at first appeared. It was indeed a truth that Hall Caine, known on both sides of the Atlantic as an author, playwright and general freak, had succeeded in doing what generations of politicians, aldermen and the celebrated London County Council had been unable to accomplish, viz., call public attention to the depraved and disgraceful conditions surrounding the Whitechapel district of the East End of London.

All the way up the Strand, past the famous "Ban Shop, Somerset House, King's College, as far as the Law Courts, I followed closely on the heels of the man from the Isle of Man. Hundreds in as many yards had stopped to take another look at the little man as he, unconscious of any public attention, strolled up the Strand, his eyes cast on the ground and his hands folded behind his back.

It had been my sincere pleasure to meet and know Mr. Caine for some years. When first I had the pleasure it was at his home at Douglas in the Isle of Man. Being little more than a boy, my first impressions were not perhaps as pleasing as in later years. The physical appearance of this famous author is not one to attract the admiration of the young school boys who had been out the night before shooting Manx cats with an air-gun. Those keen black eyes of Mr. Caine seemed to pierce through the innocent gaze of rosy-cheeked youth. They seemed to say, "Little boy, I know more than you have told me." I must admit I did not like those eyes. My first acquaintance began some twenty years ago, increased from year to year, because my own folks summered in the Isle of Man. It is a curious little island which few Americans visit, and therefore but little known of here. Its principal virtue, as far as Americans are concerned, appears to be that it is the home of Hall Caine, and that there some of the scenes in all of his books have been laid. Thereby the island has become more or less familiar to the American people. Hall Caine lives on the island, owns much real estate, and is beloved by the Manxmen as their father creator, in a public sense. When not engaged in work in London, Mr. Caine can always be found at home, happy in his home association and glorying in his Manx people.

Curiously enough, in the past years business associations have brought me into close relations with the author. During these later years Mr. Caine has dramatized many of his books, and the dramatizations have been equally successful, in some instances more so.

On the morning referred to, in the walk up the Strand Mr. Caine had just come from visiting Archbishop Ingram, who has just paid a visit to this country. At this visit Mr. Caine had informed the Archbishop that he was willing to devote the profits of his play, The Christian, to the establishment of city missions in the East End district of London. This action on the part of the author had been prompted by the fact that his play had disclosed abominable conditions existing in that district. These conditions were almost unbelievable. In the new version of The Christian, which was produced at the Lyceum Theatre some ten weeks ago, Mr. Caine has placed his famous character of John Storm in the dire of Whitechapel. The depraved are seen in the conditions under which they really are allowed to exist. The stage pictures were true to life and were little short of disgusting.

Following upon the opening performance the critics unanimously pronounced the scenes in question a gross exaggeration of fact. Results have proved differently. The public refused to believe that Mr. Caine would affirm their correctness without having good reason for so doing. Thousands flocked to the big playhouse and hundreds were nightly turned away. Inside of a week the same public was clamoring for the truth. Committees were appointed to search the district, with the result that the conditions were found worse than painted, and the London County Council was forced to take up the matter. What has been the result? None other than the forming of the stage and the church in the common object of cleaning the filth. City missions are to be established, and in place of the dive will be found the entertainment room, the homes for friendless women, and the purification and cleansing of a district less than half a mile square in which over 100,000 eat, live and have their being, encom-

passed by the most depraved and revolting surroundings, was commenced. It is probable that Mr. Caine will give some \$100,000 to this project.

In citing this one instance in the life of this remarkable man it serves well to illustrate his ability to discern and portray everyday human nature. So vivid and virile are his types that they have an absolutely compelling interest. Hall Caine has never had a failure in all his writings. His books have had a greater sale than any modern author, his plays have scored bigger successes numerically than any other modern playwright. There are others who have scored individual successes which may have been greater, but we have no modern combination of author and playwright who can in any way be compared to Mr. Caine.

It is remarkable that in America the books of Hall Caine have had so large a degree of

example of the power of Christian love over pagan vengeance. It is the best thing Hall Caine has ever done, and the English success will be more than duplicated in America.

Jason, the crude, the coarse, the avenger, the lover, the savior, and the loudman, in the hands of Wilton Lackaye is a master creation. The characterization will go down in history to be rivaled only by the Svengali of the same artist.

Up to the time of writing, New York has not had an opportunity of passing upon the play. In a few weeks, however, the verdict will have been given. It is hoped that this notice may be prophetic of the success which from all omens is bound to accrue.

THE CIRCUS WOMAN.

Of all the women who depend for their daily bread and salt upon the appreciation of the amusement-seeking public, the circus woman appears to have the hardest lot.

She is an unknown quantity outside of her daring and picturesque performance, albeit she is very much of a woman in quiet home attachment. One of the principal riders with a big circus, a sweet-faced and gentle-mannered young matron, thus described the daily routine of her work during the tented season, and it forms an interesting picture of the striking devotion of those mystic people who travel day after day from place to place during the summer months.

RIDE IN PARADE.

"We seldom play more than one day in a town. Every morning at nine o'clock there is a street parade and every one of us must take part in it. This usually means a slow ride under the broiling sun over several miles of streets. Then a hurried change must be made for dinner. The dining tent is a clean, airy place with well-set tables, and the food is the best.

"After dinner there is a little time left before the afternoon show begins. Nearly every performer appears in the opening feature in some role or other, and the costumes are of the resplendent kind. When the ring acts are

FINN & FORD.



They are two exceedingly clever dancers, and never fail to win applause at their every appearance. They are now appearing on the Sullivan-Considine Circuit.

success. This success speaks for the power of a writer who has never written on a subject which can be said to be particularly attractive to the American. All of the plays have dealt with scenes and characters foreign to the average reader on this continent. Yet, only a few weeks ago, Messrs. Appleton & Co., Mr. Caine's publishers in this country, stated that in the last fifteen years the sale of Hall Caine's works in this country had averaged over 200,000 copies per annum, or in that total period over three million copies, which averages considerably more than a copy to every household. These figures are startling and prove conclusively the popularity of the author and his ability to depict characters which attract the world over.

The latest work from the pen of this prolific author and playwright will be seen during the coming season in the presentation of the dramatic version of The Bondman. This book was one of the first written by Mr. Caine and followed closely upon The Decemster and The Manxman. As a book the sales records prove it to have been the most popular in America. Editions have been published at prices ranging from ten cents to ten dollars. Two years ago Mr. Caine dramatized the book, and the play was presented before an English audience at the Drury Lane Theatre. Following the opening performances the critics voted it the best Hall Caine play. The London public took to it, and as far as financial results are concerned it has been a big winner for Mr. Caine, inasmuch as the play ran for over a year at Drury Lane and is now touring the other English cities, or, as we know them, "the provinces."

During the past summer arrangements were entered into with Mr. Wm. A. Brady whereby the play should be brought to America. These arrangements were concluded with the understanding that Mr. Wilton Lackaye, whom Mr. Caine regards as the greatest American character actor, should appear as Jason, the Sicilian half-brother. In addition the entire original English production was shipped to New York.

Everywhere the play has been presented it has met with enthusiastic approbation. The many thousands that have read the book have enjoyed the play with its remarkable stage settings to lend that additional interest which stimulates the listener to an intense interest in the trials and the life stories of Michael, Jason and Grecha. The Bondman is a wonderful

on there is a ceaseless hurry that would distract an ordinary woman, and every minute of the time is weighed like so much gold.

SEWING CLUB MEETS.

"The afternoon show is over by 4:30, and then comes the real hearty meal of the day, after which there is an hour and a half or so to rest. The women come together in shady corners, get out their embroidery and fancy work, and talk of everything except their business. We have a sewing club, which last season sent several barrels of samples and useful things to organizations that care for the poor.

"Seven o'clock finds everybody in the dressing rooms, and for the rest of the evening the rush goes on.

"After the night show, about 10:30, the performers all go to the sleeping cars, and it is there that we are most at home. The sleeping cars have swinging upper berths, and are clean, well ventilated and attractive.

"As a rule, each married couple has another married couple for chums. Their actions are usually opposite, and the natural desire for neatness leads each to decorate their berths with little articles of fancy work, slipper cases, tiny pairs of alikon window curtains, little cabinets for toilet articles in racks upon the bulkheads, snowy counterpanes—in fact, most of the dainty little things of decoration and comfort found in a stationery apartment.

"These sleeper homes of the circus I am with are the pride of our people, and any one who is slovenly is sure to be left alone and never invited to the little feasts, musicals, euchre parties and many other kinds of amusements fitted to so cramped quarters."

THE THINGS DREAMS ARE MADE OF.

By MABEL FENTON.

"Oh, it's not worth while, I can stay but a little while, I have to go home to get supper."

As I was passing along the street, these lines I heard spoken by a woman on a porch in reply to a request made by her hostess to remove her hat and wraps. The lines seemed very familiar to me, indeed, so familiar that I began to believe that I knew the person who

S. VANDERSLUIS.



The above is an excellent likeness of Mr. Vandersluis, who is known in the profession as Harry Van. He has enjoyed a most successful season in the business as musical director, contracting and press agent and appearing in vaudeville. He is now traveling through the south with the Great Andrews, after which he will return to Cedar Point, Sandusky, O., for next summer.

apoke. It was dark and I could not see the speaker, and evidently I did not know her. But the lines, and the sentiment expressed by them, I heard in my youth, and I have heard them since a hundred times. And the incident set me wondering if we are not living over the lives our fathers and mothers lived.

I was passing my old homestead the other day; the place where I lived when a child. I heard a little girl say in reply to some other children, who wanted her to join them in their play: "I can't; I have to go to Snyder's." She was on her way to the corner grocery. I was startled by the reply, for I made the same over twenty years ago to some playmates when I was bound on an errand to the same grocery. This little girl was expressing the same thoughts, the same feelings, almost the same words, that I had expressed nearly a quarter of a century ago. From day to day we are eating the same food which our fathers ate, and we are speaking the same words which they spoke. The incidents of tomorrow are but the expressions of yesterday. Every road leads to yesterday.

Every day we put on our shoes and our stockings and go through the same process of putting on the various parts of our clothing, and how many millions of times have the people of the world put on their clothes? And how often have they thought the same thoughts when so engaged? In tying a shoe or buttoning a glove or pinning on a hat the same sentiment has passed through a million different heads, a million times a day. It's all humdrum, a repetition. And so the world goes on.

Point of view changes. Today, "I can't go shopping; the baby is teething and needs my care." Yesterday, "I can't play; I have to go to Snyder's." The days are the same. Tomorrow the baby will be going to Snyder's with the same thoughts which you thought. You go through the monotonous day hardly realizing that you are but a living yesterday. But your point of view has changed. How insignificant does that Snyder stick of chocolate seem now. In the past it seemed as large as your father's walking stick. And it is now large in the eyes of your own child. Simply, your point of view has changed.

Daily we are being weaned; but we are always being weaned on the same bottle. Tomorrow I may love my own. Tomorrow I may like a player or a play that I did not like yesterday.

But the drama will continue to reflect the same old thoughts and the same old sentiments. There is nothing new under the sun. Why should critics write in a derogatory mood of a certain musical number as being reminiscent, harking back to some other key? Of course it does. And why should one condemn a joke for its staleness? The villain will think the same villainous thoughts and the hero will perform the same "deeds," eternities to come.

We all remember seeing our first melodrama. It is still big in our thoughts. "The Lights O' London" still seems big to my mind. As big as Hamlet almost. But I saw Hamlet but yesterday, and I saw the other play years ago, and but once. How flat would it seem to me at the present day? Mere point of view.

Johnnie or Maggie would like "The Lights O' London," I believe.

The playwright's point of view will differ from his brother of yesterday, but he will write the same old play; and the singer will sing the same old songs, and the dancer will execute the same old dances. Managers will continue to construct and build so as to meet the point of view of the audience which is continually changing. But the offerings will be the same old offerings after all. Perhaps the new Schubert productions, The Grinch and The Social Whirl will tickle your new point of view, though in them you will meet the same old moods.

A CURIOUS DIALOGUE.

A most blood-thirsty drama was being performed. The father of the leading woman came as usual to the stage door and asked the door-keeper:

"Has my daughter gone yet?"

"No, she is still on the stage; she will not die for some minutes."

"Will you be kind enough to tell her as soon as she is dead that I am waiting for her at the theatre cafe?"

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ALABAMA.

Anniston—*Auditorium, 14th & Wilmer ave.; winter and summer; Louis Rego, mgr.; skates 250; audience 500.
 *Oxford Lake Park; summer; Louis Rego, mgr.; skates 100; audience 300.
 *Princess, 13 Noble st.; winter and summer; C. B. Ragdale, mgr.; skates 350; audience 400.
 Birmingham—*Lake Como, 82 First ave.; summer; Prof. W. C. McConnell, mgr.; skates 600; audience 1,000.
 *South Side Auditorium; winter; S. Lawrence Smith, mgr.; skates 1,000; audience 3,000.
 *Hippodrome; Prof. W. F. McConnell, mgr.; skates 1,000; audience 6,000.
 Demopolis—Demopolis Skating Rink Co.; winter and summer; W. T. Graves, mgr.; skates 4,000.
 East Lake—*Auditorium; summer; Prof. W. C. McConnell, mgr.; skates 700; audience 1,000.
 Gadsden—*Foster & Huston, Broad st.; winter and summer; R. K. Foster, mgr.; skates 300; audience 150.
 Hantsville—*Hippodrome; winter and summer; J. W. Matthews, mgr.; skates 400; audience 1,000.
 Rink; winter and summer; F. N. Lawton, mgr.; skates 300.
 Mobile—*Wunderland; winter and summer; Carl A. Conley, mgr.; skates 400; audience 500.
 *Monroe Park; Dorham & Adams; summer; J. H. King, mgr.; skates 250; audience 500.
 Temperance Hall; winter; Carl A. Conley, mgr.; skates 250; audience 800.
 Montgomery—*Park Rink, 223 Dexter ave.; summer; Fred Janson, mgr.; skates 150; audience 200.
 Auditorium; W. S. Rainey, mgr.; skates 250; audience 3,000.
 New Decatur—New Decatur Rink, Johnson st.; winter and summer; J. F. Craig, mgr.; skates 250; audience 900.
 Selma—Elkdale; summer; Elkdale Amusement Co.
 Sheffield—*Sheffield Rink; winter and summer; Patterson & Carroll, mgrs.; skates 350.

ARIZONA.

Douglas—Orpheum; winter and summer; L. D. McClure, mgr.; skates 150; audience 500.
 Tucson—Sandalia, Main st.; winter and summer; J. H. Sandel, mgr.; skates 200; audience 500.
 Elysiun, Main st.; winter and summer; E. Drachman, mgr.; skates 500; audience 1,000.

ARKANSAS.

Argenta—Argenta Sta., 2d & Main; winter and summer; Garrett Brown, mgr.; skates 550; audience 4,000.
 Fayetteville—*Greenwood; winter and summer; J. C. Harrison, mgr.; skates 250.
 Ft. Smith—*Colliseum; winter and summer; Oscar Lindstrom, mgr.; skates 500.
 Colliseum, 9th & Rogers sts.; winter and summer; Ed. Cornish, mgr.; skates 400; audience 2,500.
 Greenwood—*David's; winter; Rufus Wells, mgr.; skates 75; audience 100.
 Hartford—*Hartford; winter; R. B. David, mgr.; skates 50; audience 250.
 Jonesboro—Amusement, Union st.; winter and summer; J. A. Muse, mgr.; skates 400; audience 500.
 *Roll Away, Main st.; winter; C. H. Wright, mgr.; skates 125; audience 200.
 Little Rock—*Auditorium, Markham & Arch sts.; winter and summer; Ernest E. Letchworth, mgr.; skates 1,000; audience 5,000.
 Colliseum, 16th & Main sts.; winter; A. L. Loomis, mgr.; skates 450; audience 500.
 Magnolia—Magnolia; winter and summer; A. L. Carraway, mgr.; skates 80; audience 250.
 Hippodrome, West Main st.; winter and summer; A. L. Carraway, mgr.; skates 90; audience 350.
 Paragon—Palace Skating Rink, Center st.; Horace J. Whitesth, mgr.; skates 250.
 Pine Bluff—The Main Rink, 9th & Main sts.; winter and summer; LeHner & Well, mgrs.; skates 800; audience 3,500.
 Bluff City Rink, 2d & Walnut sts.; winter and summer; H. A. Nelson, mgr.; skates 300; audience 1,200.
 Russellville—Rink; winter and summer; H. H. Hobbs, mgr.; skates 150; audience 300.
 Warren—*Auditorium Rink; W. J. Savage, prop.

CALIFORNIA.

Long Beach—Long Beach, Locant ave.; winter and summer; D. H. Chambers, mgr.; skates 1,500; audience 2,000.
 Los Angeles—Morley's, 9th & Grand ave.; winter and summer; Walter Hempel, mgr.; skates 2,000; audience 2,000.
 *Panorama, 320 S. Main st.; winter and summer; John Blackwood, mgr.; skates 1,000; audience 1,000.
 Oakland—New Rink.
 Sacramento—Oak Park Rink winter and summer; Walter Smith; skates 500.
 San Bernardino—Monarch, cor. E. & 4th sts.; winter and summer; W. U. Sharp, mgr.; skates 600; audience 1,000.
 San Francisco—*Granman's, cor. Fillmore and Page sts.; winter and summer; D. J. Granman, mgr.; skates 3,000; audience 10,000.
 *The Pavilion Skating Rink, Sutter & Pierce sts.; winter and summer; Theo. Rothchild, mgr.; skates 2,500; audience 10,000.
 *Dreamland, Steiner st.; winter and summer; D. J. Alborga, mgr.; skates 2,000; audience 6,000.
 Auditorium, Page and Fillmore sts.; winter and summer; I. W. Caben, mgr.; skates 2,000; audience 10,000.
 San Jose—Princess, 5th & Santa Clara sts.; winter and summer; H. W. Nixon; skates 1,500.

Asterisk (*) indicates that rink does not play attractions.

San Mateo—San Mateo Rink, 6th ave & B. st.; winter and summer; A. D. McLellan, mgr.; skates 400; audience 500.

COLORADO.

Boulder—*Armory, 934 Pearl st.; winter; F. E. Blake, mgr.; skates 200; audience 200.
 Canyon City—*Convention Hall, 11th & Main; winter; C. M. Biggs, mgr.; skates 400; audience 1,200.
 Colorado Springs—Ollinger's; winter and summer; J. F. Ollinger, mgr.; skates 400; audience 2,000.

CONNECTICUT.

Bridgeport—*Brooklawn, Clinton ave.; winter; Robert Eadie, mgr.; audience 800.
 *Roll Away, Main st.; winter; F. J. Swentzel, mgr.; skates 300; audience 800.
 City Park, State st.; winter; Hutchinson, Fleming & Hutchinson, mgrs.; skates 600; audience 2,000.
 Hartford—*Capitol, 500 Wethersfield ave.; winter and summer; C. N. Shippee, mgr.; skates 100; audience 600.
 New Haven—*Quinnipiac, 185 Grand ave.; winter; A. L. Willis, mgr.; skates 475; audience 500.
 Putnam—*Armory Hall; winter; L. E. Richardson, mgr.; skates 200; audience 400.
 Torrington—*Avenue, 40 Forest st.; Chas. A. Weaver, mgr.; skates 125; audience 200.
 Winsted—*Armory, Main st.; winter; M. B. Heady, mgr.; skates 250; audience 1,000.

DELAWARE.

Wilmington—Rink, W. 11th st.; winter and summer; Williams & Post, mgrs.; skates 1,000; audience 1,000.

DISTRICT OF COLUMBIA.

Washington—*Capital City Rink, Convention Hall; winter; E. Ashton Plummer, mgr.; skates 1,500; audience 3,000.

FLORIDA.

Jacksonville—*Auditorium, Ocean & Ashley sts.; winter; Lou J. Papineau, mgr.; skates 600; audience 1,200.
 Live Oak—*Auditorium, Hampton st.; winter; Porter & Dexter, mgrs.; skates 150; audience 600.
 Pensacola—Bruce Rink, W. Romana st.; winter and summer; Frank Bruce, mgr.; skates 300; audience 500.
 Tampa—*Open Air, Tampa ave.; winter and summer; W. D. Tankeley, mgr.; skates 500; audience 1,000.
 Auditorium, Lafayette st.; winter; Tankeley, mgr.; skates 400; audience 600.

GEORGIA.

Calhoun—Hunt's; winter; C. W. Hunt, mgr.; skates 75; audience 500.
 LaGrange—*Summer; Robert Hawkins, mgr.
 Savannah—*Mutual, Henry & Whitaker sts.; winter; R. F. Sullivan, mgr.; skates 400.

HAWAII.

Honolulu—Queen Rink, T. Marcelleno, mgr.; skates 300; audience 500.
 Zoo Rink; skates 200.

IDAHO.

Boise—Collisum, Tenth & Miller sts.; winter; T. W. Crane, mgr.; skates 335; audience 1,000.
 Lewiston—Sixth & Main St. Rink; Lewiston Amusement Co., mgrs.; skates 250; audience 500.

ILLINOIS.

Belleisle—*Academy, 918 W. Main st.; winter and summer; Dr. L. Kempf, mgr.; skates 200; audience 100.
 *Crown Rollaway, 623 E. Main st.; winter and summer; Peter Neu, mgr.; skates 200; audience 100.
 *Rollaway, 16 Mascoutah ave.; winter; E. E. Strother, mgr.; skates 200; audience 100.
 Bloomington—*Collisum, Front & West sts.; winter; Fred Walkan, mgr.; skates 400; audience 1,000.
 Cairo—*Roller Rink, 326 29th ave.; winter and summer; Wm. Susanka, mgr.; skates 200; audience 450.
 Canton—*The Rink, 17-19 E. Chestnut st.; winter; W. T. Davis, mgr.; skates 100; audience 200.
 Charleston—*Urbana Park; winter; Frank Gneker, mgr.; skates 200; audience 500.
 Chicago—*Englewood, 6428 Wentworth ave.; winter and summer; C. R. Hayward, mgr.; skates 1,000; audience 2,500.
 *Colliseum, Wabash ave.; winter; Stewart & Spalding, mgrs.; skates 2,000; audience 5,000.
 Robey Roller Rink, Robey st.; P. T. Harmon, mgr.; skates 1,000; audience 1,000.
 Crescent City—Crescent Rink, Main st.; winter; Henry K. Meyer, Jr., mgr.; skates 250.
 Decatur—*Collisum, 135 William st.; winter; Alve Wilson, mgr.; skates 300; audience 600.
 DuQuoin—*Princess, Mulberry st.; winter; W. R. Hall, mgr.
 East St. Louis—*Rex, cor. Collinsville & Misouri aves.; winter; Frank Berger, mgr.; skates 700; audience 1,800.
 Gillespie—*Park; winter; Armstrong & Harris, mgrs.; skates 150.
 Harrisburg—*Gem, Granger st.; winter and summer; J. W. Williams, mgr.; skates 100.
 Jacksonville—*Nicholas, Nicholas Park; winter and summer; W. F. Ktner, mgr.; skates 300.
 LaSalle—*Roller Rink, First st.; winter; J. W. Naughton Amusement Co.; skates 300; audience 500.
 Lincoln—*Casino; winter; Feldman Bros.; skates 200; audience 400.
 Maize—*Armory, 19th & Western aves.; winter; Gus White, mgr.; skates 275.

Monmouth—*Monmouth, 230 S. Main st.; winter; S. B. Melnow, mgr.; skates 250; audience 200.

Mt. Carmel—State St. Rink; winter; Frank Cowling, mgr.; skates 200; audience 500.
 Ottawa—*Armory, G. Hall; winter and summer; F. J. Steel, mgr.; skates 500; audience 1,200.
 Paris—*The S. R., N. Main st.; winter; C. A. Wortham, mgr.; skates 200; audience 300.
 *Snyder's, South Main st.; winter and summer; Will Snyder, Jr., mgr.; skates 150.
 Pekin—*Pekin Roller Skating Rink; J. W. Zuck-wiler, mgr.; skates 250; audience 250.
 Pontiac—*Armory, W. Madison st.; winter; F. Bond, mgr.; skates 175; audience 400.
 Rock Island—*Big Rink, 5th ave. & 16th st.; winter; Geo. E. Work, mgr.; skates 800; audience 1,000.
 Sterling—*Armory; winter; Wm. Lingel, mgr.; skates 400; audience 1,000.
 Upper Alton—*Crawford, Washington st.; winter; Crawford Bros., mgrs.; skates 150.

INDIANA.

Anderson—*Rink, Jackson & 8th sts.; winter; Robert Fisher, mgr.; skates 200; audience 1,800.
 Bedford—Rink; D. J. Walkup, mgr.; skates 300; audience 1,000.
 Booneville—*The Rink; winter; Frank Forrest, mgr.; skates 100; audience 200.
 Brazil—*Collisum, 5 E. Main st.; winter and summer; Will H. Leavitt, mgr.; skates 450; audience 1,500.
 Connersville—Olympia, Eastern ave; winter; Ben F. Hewitt, mgr.; skates 300; audience 300.
 Elkhart—*Boys' Brigade; winter; A. M. Keene, mgr.; skates 150; audience 100.
 Evansville—Roll-a-Way, Cook's Park; winter and summer; Lew Swink, mgr.; skates 1,200; audience 800.
 Frankfort—*Gem, 305 N. Main st.; winter; O. H. Wheeler, mgr.; skates 250; audience 250.
 Fort Wayne—*Princess, Main & Fulton sts.; winter; D. S. Eckert, mgr.; skates 300; audience 2,000.
 Hammond—*Big Tent, Hohman st.; summer; Chas. E. Baker, mgr.; skates 500; audience 700.
 Hartford City—The Olympia, Washington st.; winter; J. M. Hewitt, mgr.; skates 200; audience 150.
 Indianapolis—*Capital, 42 Senate ave.; winter; F. A. Gilman & E. J. Cryer, mgrs.; skates 250; audience 500.
 Auditorium, Virginia & Lexington aves.; winter and summer; Harry E. Coben, mgr.; skates 700; audience 1,500.
 Wonderland; F. M. Wicks, mgr.; skates 500; audience 500.
 Jeffersonville—Casino, Court ave.; winter; Wm. A. Raley, mgr.; skates 450.
 Kokomo—Alhambra, cor. Bunkeye & Sycamore sts.; winter; J. W. Barnes, mgr.; skates 200; audience 2,500.
 LaFayette—*Collisum Rink; winter; Harry Bangh, mgr.; skates 400; audience 2,500.
 LaPorte—*Theatre, Madison st.; winter; Hunter & Bupp, mgrs.; skates 100; audience 1,000.
 Wigwam, Michigan ave.; winter; Shaeffer & Zener, mgrs.; skates 250; audience 3,000.
 Collisum; winter and summer; C. J. Shaffer & D. Zenger, mgrs.; skates 300; audience 800.
 Logansport—*Spencer Park; summer; Geo. W. Bush, mgr.; skates 300; audience 500.
 Marion—*Collisum, Boots & Sixth sts.; winter; Ben Larrimer, mgr.; skates 350; audience 3,500.
 Michigan City—*Washington Park; winter; Richter & Fedders, mgrs.; skates 150; audience 200.
 New Albany—*Opera House, Pearl & Spring sts.; winter; Theo. Barnett, mgr.; skates 300; audience 800.
 Noblesville—*The Rink, S. 8th st.; winter; Otis Helny, mgr.; skates 150; audience 400.
 Oakland City—*Opera House; winter; E. R. Shubs, mgr.; skates 125; audience 200.
 Princeton—State Street; winter; Chas. G. Taylor, mgr.; skates 250; audience 500.
 Richmond—*Collisum, N. Seventh st.; winter; M. C. Henley, mgr.; skates 500; audience 2,500.
 Rochester—Manitan Rink, Center st.; winter; W. S. Davis, mgr.; skates 100.
 Seymour—City Rink; winter; Chas. Nicholson, mgr.; skates 75; audience 200.
 Shelbyville—*Rijen, 49 N. Hendrick st.; winter; Comstock & Meloy, mgrs.; skates 200; audience 500.
 Terre Haute—*Lake View, E. Wabash; winter and summer; Chas. E. Brenig, mgr.; skates 300; audience 400.
 Vincennes—Second St.; winter; Jack Taylor, mgr.; skates 400; audience 1,000.
 Washington—Zinkau's, 4th st.; winter; John Zinkau, mgr.; skates 150.

KANSAS.

Coffeyville—*Colliseum, West 9th st.; winter; L. J. Mauley, mgr.; skates 200; audience 800.
 Columbus—*Mauley Bros.; skates 150; audience 200.
 Hutchinson—*Auditorium, Mr. Shafft, mgr.; skates 200; audience 500.
 Kansas City—*Carnival Rink; summer; A. H. Jennings, mgr.; skates 300.
 Leavenworth—*Eads, 421 Delaware st.; winter; E. E. Eads, mgr.; skates 100.
 Newton—*Ollinger Rink; winter and summer; Frank Ollinger, mgr.; skates 300.
 Ottawa—*Pavilion, Main & 4th sts.; winter; Pearson & Hart, mgrs.; skates 250; audience 250.
 Strong City—*Auditorium, Main st.; winter; Chas. W. Horden, mgr.; skates 150; audience 200.
 Topeka—Rink, Webb & Williams, props.; skates 400; audience 1,200.
 Wellington—*Bufford, West Lincoln st.; winter; J. T. Bufford, mgr.; skates 200; audience 1,000.
 Wichita—*Wunderland, Wunderland Park; winter; J. T. Nettle, mgr.; skates 450; audience 1,500.
 Winfield—*Beacham & McLain's, 217 219 East Ninth st.; winter and summer; Harry Beacham and Jas. McLain, mgrs.; skates 150; audience 150.

KENTUCKY.

Ashland—A. R. R. Amusement Co.; winter; G. M. Wilde, secy.; skates 225; audience 600.
 Bowling Green—*Princess Rink Co., 440 Main st.; winter; E. W. Griffith, mgr.; skates 150; audience 500.
 Earlinton—*New Rink; winter and summer; W. S. Melbury, mgr.; skates 100; audience 200.
 Frankfort—*Capital, Main st.; winter; D. J. McNamara, mgr.; skates 250; audience 1,200.
 Hopkinsville—*B. B. B.; winter; John Ballard, mgr.; skates 200; audience 300.
 Lexington—*Mammoth, 4th st.; winter and summer; Bishop Clay, mgr.; skates 500; audience 1,000.
 Louisville—White City, White City; summer; Lee L. Simmons, mgr.; skates 1,000; audience 250.
 *Auditorium, 547 Third st.; winter; John G. Hoche, mgr.; skates 1,000.
 Colliseum, 4th & A sts.; winter; C. T. Trueheart, mgr.; skates 1,500; audience 2,000.
 *Dowd's, 15th & Jefferson sts.; winter and summer; Prof. C. Dowd, mgr.; skates 500.
 *Phoenix, Baxter st.; winter; Phoenix Hill Amuse. Co., mgrs.; audience 12,000.
 *Princess, 7th st.; winter; Princess Amuse. Co., mgrs.; skates 3,000; audience 3,000.
 Mayfield—*Modern, South st.; winter and summer; L. S. Bolins, mgr.; skates 100; audience 200.
 Middletown—*Colliseum, 20th st.; winter; G. H. Hunt, mgr.; skates 300; audience 650.
 Owensboro—*Armory, 210 W. First st.; winter; Barron Lewis, mgr.; skates 200; audience 400.
 Pineville—*Pavilion, Main st.; winter and summer; C. C. Burgoines, mgr.; skates 300; audience 1,500.
 Shelbyville—*Star, Main & 7th sts.; winter; Ben F. Pemberton, mgr.; skates 150; audience 400.
 Winchester—*Winter; Bloomfield & Barnes, mgrs.; skates 200; audience 300.

LOUISIANA.

Baton Rouge—*Red Stick, Box 224; winter and summer; Knott & Sneed, mgrs.; skates 200; audience 400.
 Boyce—*Boyce Novelty Co.; winter and summer; H. R. Lewis, mgr.; skates 200; audience 500.
 Lake Charles—*Lake Charles Roller, Pujot st.; winter; Chas. A. Barker, mgr.; skates 300; audience 400.
 Shell Beach Pleasure Pier; winter and summer; J. A. Kandler, mgr.; skates 250.
 New Iberia—N. I. Roller, Iberia st.; winter and summer; A. Daigre, mgr.; skates 250; audience 500.
 *Auditorium, 106 Iberia st.; winter; Prof. Rex, mgr.; skates 500; audience 1,100.
 White Wing, 217 East Main st.; winter and summer; Percival Clifford, mgr.; skates 200; audience 600.
 New Orleans—*Audubon Skating Rink, Audubon Park; winter and summer; Ed. Danemann, mgr.; skates 300; audience 600.
 Jajalal, Milan & Carondelet sts.; winter and summer; skates 200; audience 300.
 St. Charles, Washington ave.; winter and summer; Eldore Israel, mgr.; skates 750; audience 500.
 St. Charles, 733 St. Charles st.; winter and summer; Jack Nelson, mgr.; skates 700; audience 2,500.
 City Park Colliseum, Dillon and City Park aves.; winter and summer; Jas. G. Dillon, mgr.; skates 1,600; audience 17,000.

IOWA.

Bloomfield—*Turner's; winter; C. Turner, mgr.; skates 150.
 Burlington—*Armory, Main st.; winter; A. Wiedemeier, mgr.; skates 350; audience 2,000.
 Cedar Rapids—*Auditorium, First st.; winter; A. S. Kennedy, mgr.; skates 350; audience 2,000.
 Cedar Falls—*Cedar Falls Rink; winter; Mr. Wilde, mgr.; skates 160; audience 100.
 *Coming—*Mack Bros., 7th & Adams sts.; winter; Len Liger, mgr.; skates 50; audience 200.
 Davenport—*Hill Rink, 1411 Harrison st.; winter; E. E. Bruhn; skates 120; audience 200.
 *Natorium, 4th & Scott sts.; winter; Dugleby Bros., mgrs.; skates 250; audience 500.
 Des Moines—*Garvus, Laurel st.; Tom Gadd, mgr.; skates 300; audience 500.
 Dubuque—Rink, cor 6th and Iowa sts.; Sny-ser & Davis, props.
 Fort Dodge—*Armory; winter; A. C. Smith, mgr.; skates 350; audience 650.

Anderson Rink; Winter and summer; Geo. A. Ribson, mgr.; skates 1,000; audience 2,000.
 Shreveport—Athletic; winter and summer; T. A. Compton, mgr.; skates 500; audience 600.
 Douglas Island, W. Market st.; winter and summer; Bruce & Co., mgrs.; skates 500; audience 750.
 Down-Town Rink; winter; Alfred A. Smith, mgr.; skates 500; audience 1,000.

MAINE.

East Auburn—Lake Grove Holloway, Lake Grove Park; summer; John J. Leader, mgr.; skates 300; audience 1,500.
 Lewiston—City Hall Holloway, City Hall; winter; J. J. Leader, mgr.; skates 350; audience 2,000.
 Rink, Bates st.; winter; Will R. Lincoln, mgr.; skates 250; audience 500.
 Newport—Newport Skating Rink; winter and summer; S. G. Merrill, mgr.; skates 200; audience 500.
 Rumford Falls—Cheney Holloway, Exchange; winter and summer; Dan D. Leader, mgr.; skates 125; audience 500.
 Waterville—Coliseum; winter and summer; C. W. Vigue, mgr.; skates 300; audience 2,000.

MARYLAND.

Baltimore—Academy, N. Howard st.; winter; M. J. Lehmejer, mgr.; skates 300; audience 600.
 *The Garage, Charles & Mt. Royal ave.; winter and summer; Frank Foreman, mgr.; skates 500; audience 400.
 *Zoo Rink, W. North ave.; winter and summer; P. J. Mundy, mgr.; skates 750; audience 1,500.
 *Eloerle, Arlington st.; winter; F. C. Schanberger, mgr.; skates 800; audience 1,500.
 *Westport, Westport sta.; winter; Michaela & Kirby, mgrs.; skates 800; audience 1,500.
 *Zoo Rink, North ave. and Oak st.; winter; Prof. Herman J. Barrill, mgr.; skates 500; audience 2,000.
 Cambridge—Winter; C. P. Caldwell, mgr.; skates 900; audience 600.
 Cumberland—Daley, So. Center st.; winter; Geo. H. Daley, mgr.; skates 100; audience 250.
 *Queen City, So. Center st.; winter and summer; John Kirk, mgr.; skates 350.
 Queen City; John LaNole, mgr.; skates 300.

MASSACHUSETTS.

Boston—Park Square; winter; L. W. Bowen, mgr.; skates 3,000; audience 10,000.
 Brockton—Palace, Main & David sts.; winter; Chas. C. Fitzgerald, mgr.; skates 350; audience 1,000.
 Fall River—The Alpine, 103 Pleasant st.; winter; skates 150; audience 500.
 Fitchburg—Whalom, 117 Main st.; summer; W. W. Sargent, mgr.; skates 800; audience 500.
 Gloucester—Palace, 257 Main st.; winter; Frank & DeMorris, mgrs.; skates 500; audience 900.
 Holyoke—Appleton, Appleton st.; winter; C. W. Raciffe, mgr.; skates 300; audience 700.
 *Raciffe, winter; C. W. Raciffe, mgr.; skates 200; audience 500.
 Lowell—Holloway, Hurd Ct.; winter and summer; Hennessey & Bonker, mgrs.; skates 250; audience 1,500.
 Lynn—Casino, 54 Summer st.; A. V. Symonds, mgr.; skates 400.
 Quincy—Collaun, Irving st.; winter; Peter Lanworth, mgr.; skates 600; audience 1,500.
 Springfield—Lyman St. Rink; Chas. F. Kennedy, mgr.; skates 350; audience 400.
 Taunton—Broadway Rink, 44 Broadway; winter; Frank B. Mason, mgr.; skates 400; audience 2,000.
 Worcester—Father Mathew, Green st.; winter; B. Sullivan & R. Owen, mgrs.; skates 200; audience 300.

MICHIGAN.

Adrian—Schubert, North Winter st.; winter; W. C. Schubert, mgr.; skates 500; audience 500.
 Cherry Hill—Kelleys; winter; Pink & Kelley, mgrs.; skates 235; audience 500.
 Detroit—Keller, Roller Rink, 1472 Jefferson ave.; winter; Marlene Wolf, mgr.; skates 350; audience 3,000.
 Durand—Gaiety, Saginaw st.; winter; Chas. A. Oliver, mgr.; skates 350; audience 700.
 Flint—Drossa, Finon st.; winter; Ted Dakeo, mgr.; skates 150; audience 500.
 Gladstone—Gladstone Rink, Delta ave.; winter; W. F. Hammel, mgr.; skates 225; audience 700.
 Grand Rapids—Princess, Reed's Lake; summer; A. McFadden, mgr.; skates 200; audience 200.
 Houghton—Amphidrome, winter and summer; John T. McNamara, mgr.; skates 500; audience 2,500.
 Jackson—Coliseum, 138 W. Pearl st.; winter; O. P. King, mgr.; skates 350; audience 1,000.
 Kalamazoo—Palace of Amusement, 209 North Rose st.; winter; C. W. Piekell, mgr.; skates 100; audience 250.
 Lansing—Auditorium, 217 Capitol st.; winter; C. Butcher, mgr.; skates 400; audience 400.
 Mt. Pleasant—Princess, Main st.; winter; Kennedy Bros. & Trevors, mgrs.; skates 300; audience 400.
 Menominee—O. L. Rink, Main st.; winter; Elmer Mith, 421 Main st.; skates 300.
 Owosso—Armory, West Main st.; winter; El N. Marshall, mgr.; skates 75; audience 800.
 Reading—Barre's Rink Michigan st.; winter; Horse Barre, mgr.; skates 150; audience 500.
 Sault Ste. Marie—Nordsyke Roller Rink, Ashmun st.; winter; W. E. Metzger, mgr.; skates 300; audience 500.
 St. Joseph—Silver Beach; summer; H. A. Templeton, mgr.; skates 600; audience 400.

MINNESOTA.

Albert Lea—Roller Rink, 113 S. Newton st.; winter; H. S. Giffup, mgr.; skates 250; audience 500.
 Duluth—Temple, 21 ave. E. & Superior sts.; winter; John Shea, mgr.
 Faribault—Military Band Rink, Second st.; winter; Wortner & Fall, mgrs.; skates 150; audience 400.
 Minneapolis—Nicoll, Lake & Nicoll sts.; winter; Henry A. Kennedy, mgr.; skates 700; audience 1,000.
 Casino, 18th & Washington aves. winter and summer; E. Shumpik, mgr.; skates 800; audience 2,000.

Asterisk (*) indicates that rink does not play at all times.

Northfield—Auditorium; winter and summer; S. C. Harbin, mgr.; skates 150.
 *Central Roller Rink, 417 5th ave.; winter; E. J. LeFontaine, mgr.; skates 400; audience 800.
 St. Cloud—St. Cloud, Carter Block; winter; Erwin & Guthman, mgrs.; skates 250; audience 300.

MISSISSIPPI.

Aberdeen—Athletic, S. Hickory st.; summer; Alex. McMillan, mgr.; skates 100; audience 50.
 Canton—Auditorium; winter; H. L. Nichols & Co., mgrs.; skates 100; audience 500.
 Columbia—Lake Park; winter; Mr. Marks, mgr.; skates 75; audience 150.
 Columbus—Park Rink; winter; D. J. Parsons, mgr.; skates 300.
 Greenville—Montgomery, 113 S. Poplar st.; W. H. Montgomery, mgr.; skates 200; audience 200.
 *Princess, Main st.; winter; Wm. Schultz, mgr.; skates 500; audience 700.
 Gulfport—Great Southern; winter; Gage Clark, mgr.; care Southern Hotel; skates 300; audience 800.
 Hattiesburg—Princess Rink; F. J. Brooks, mgr.
 Jackson—Jackson Roller Rink, Fair Grounds; winter; H. E. Dipurg, mgr.; skates 700; audience 4,000.
 Roller Rink; winter and summer; Ligon & Dunley, mgrs.; skates 200; audience 2,000.
 Meridian—Rink; winter and summer; Lewis Cook, mgr.; skates 700; audience 2,000.
 Hippodrome, 221 ave.; winter; L. E. Crook, mgr.; skates 400; audience 1,200.
 Natchez—Rink, Wall & Market sts.; winter; John B. Rebel, mgr.; audience 250.
 Pikesville—Palace; winter; H. A. Jackson, mgr.; skates 50; audience 200.
 Vicksburg—National Pavilion, Clay st.; winter; Edwin B. Barnes, mgr.; skates 200; audience 1,000.
 Wesson—Rink; W. H. Harvey, mgr.; skates 200.
 Westport—New Skating Rink; Ben M. Exum, mgr.; skates 150.

MISSOURI.

Brookfield—Young's Rink, Brooks & Livingston sts.; winter; F. R. Young, mgr.; audience 500.
 Cameron—Rink; winter; Thomas Reiner, mgr.; skates 75; audience 600.
 Carterville—Claxton Bros.' Rink; Chas Schmuck, mgr.; skates 200.
 DeSoto—K. of P. 21 & Boyd sts.; winter; Chas. J. Naflet, mgr.; skates 200; audience 1,000.
 Excelsior Springs—Auditorium; winter; S. H. Snavely, mgr.; skates 150; audience 1,200.
 Joplin—Pavilion, 1st & Pearl sts.; winter; skates 300; audience 600.
 Lamar—Playhouse; winter; G. A. Benson, mgr.; skates 80; audience 200.
 Louisiana—Royal, Main & George sts.; winter; Chas. R. Shuffles, mgr.; skates 200; audience 600.
 Nevada—The Bee Hive; winter; G. A. Benson, mgr.; skates 100; audience 250.
 Sedalia—Liberty Park; winter and summer; Ogde & O'Donovan, mgrs.; skates 150; audience 1,000.
 St. Louis—Exposition Roller Park, 132 Olive st.; winter; O. E. Lamman, mgr.; skates 200; audience 500.
 Delmar—Delmar Garden; summer; Gillespie & Ashton, mgrs.; skates 600; audience 1,000.
 *Jefferson, Jefferson & Washington sts.; winter and summer; skates 500; audience 1,000.
 South Side Roller Rink, 2325 South Broadway; winter and summer; H. Hashagen, mgr.; skates 700; audience 3,000.
 *Manchester, Manchester st.; winter; Gillespie, Ashton & Peters, mgrs.; skates 500; audience 1,500.
 Jaf. Alai, 525 DeBallvere ave.; winter; A. C. Dingstedt, mgr.; skates 1,200; audience 3,000.

MONTANA.

Anaconda—Anaconda Rink, E. Commercial ave.; winter and summer; Mangulne & Hanswirth, mgrs.; skates 150; audience 300.
 Butte—Holland, Holland st.; winter and summer; J. T. Bryne, mgr.; skates 2,000; audience 1,000.

NEBRASKA.

Omaha—Auditorium; winter; J. M. Gillan, mgr.; skates 1,200; audience 4,500.

NEW HAMPSHIRE.

Berlin—Rollaway, Pleasant st.; winter and summer; J. L. Russell, mgr.; skates 300; audience 500.
 Manchester—Mechanics, Lowell st.; winter; Daniel A. Gallagher, mgr.; skates 500; audience 1,500.
 *Rollaway, Bridge st.; winter and summer; Walker & Richardson, mgrs.; skates 200; audience 150.

NEW JERSEY.

Atlantic City—Moore Bros., Missouri ave. & Boardwalk; summer; Moore Bros., mgrs.; skates 400; audience 2,000.
 *Young's Pier, Tennessee ave. & Boardwalk; winter and summer; W. E. Shackelford, mgr.; skates 600; audience 10,000.
 *Young's New Pier, Arkansas & Boardwalk; winter and summer; John L. Young, mgr.; skates 600; audience 10,000.
 Jersey City—Baldwin Rink, Baldwin ave.; winter; J. S. Sherwood, mgr.; skates 250; audience 500.
 Keppel—Armory, First st.; winter; Sidney L. Kane, mgr.; skates 300; audience 400.
 Newark—Electric, S. 126 Orange ave.; winter; H. Dunlap, mgr.; skates 400; audience 1,500.
 Hillside Park, Washington ave.; winter and summer; W. E. Thaller, mgr.; skates 500; audience 2,000.
 Olympic Park, Springfield ave.; winter; H. H. A. Schmidt, mgr.; skates 400; audience 3,500.
 New Brunswick—Columbia Hall; Ed. Hayes, mgr.; skates 400; audience 700.
 *Tuxedo, Albany st.; winter and summer; skates 100; audience 250.
 Paterson—Baum's Lincoln Park, Little Falls Turnpike and West 30th st.; winter; R. W. Mosseman, mgr.; skates 100; audience 300.
 Perth Amboy—Columbia, State st.; winter; S. Kish, mgr.; skates 300; audience 500.
 Somerville—West End, W. Main st.; winter and summer; Marvin A. Riley, mgr.; skates 500; audience 300.
 Trenton—Arcade, 15 E. State st.; winter; Geo. D. Bishop, mgr.; skates 450; audience 350.
 *Palace, South Broad st.; winter; Ed. Steele, mgr.; skates 300; audience 500.

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NEW MEXICO.

Albuquerque—Rink, cor. 5th and Gold aves.; winter and summer; Merritt & White, mgrs.; skates 300; audience 300.
 East Las Vegas—*Rosenthal Hall; winter; Chas. Rosenthal, mgr.; skates 150; audience 150.
 Silver City—Roller Rink; winter; T. L. Lowe, mgr.; skates 200; audience 300.
 Texico—Amusement Hall; winter and summer; A. W. Howell, mgr.; skates 60; audience 500.

NEW YORK.

Albany—*Auditorium, Lark st.; winter and summer; Thos. Barry, mgr.; skates 700; audience 5,000.
 Alto Park; summer.
 Astoria—Astoria, winter and summer; Block & Salsbury, mgrs.; skates 600; audience 1,000.
 Brooklyn—*Bon Ton, 126-132 Rockaway ave.; winter and summer; A. Heyman, mgr.; skates 500; audience 800.
 *Clermont, Clermont ave.; winter; W. C. Hunter, mgr.; skates 1,000; audience 2,000.
 *Metropolitan, Bay & 52d sts.; winter; W. C. Hunter, mgr.; skates 1,000 audience 600.
 Canandaigua—Remis Hall, 74 Main st.; winter; S. C. McKeehle, mgr.; skates 200; audience 500.
 College Point—College Point Rink, Grand ave. and 12th st.; winter and summer; Grant Luce, mgr.; skates 150; audience 200.
 New York—*Cooper's, Sea Beach Walk; summer; skates 300.
 *Metropolitan Rink; W. C. Hunter, mgr.; skates 1,000.
 Lenox Lyceum Rink; S. J. Byrne, mgr.; skates 1,000.
 New York Roof; C. J. Parsons, mgr.; skates 1,000.
 Harlem Casino Rink; skates 700.
 Fourteenth Street Rink; skates 500.
 Armory Rink, Flushing; Prof. G. S. Durrant, mgr.; skates 388.
 Clairmont ave. Rink, Brooklyn; W. C. Hunter, mgr.; skates 1,500.
 Sea Beach Palace, Coney Island; Chas. Earle, mgr.; skates 1,500.
 Steeplechase Park, Coney Island; C. J. Parsons, mgr.; skates 1,000.
 Brighton Beach Park; C. P. Crawford, mgr.; skates 2,000.
 Madison Square Garden (opens last week in May); P. T. Power, mgr.; skates 2,000.
 Lenox Rink, 116th st. & Lenox ave.; skates 500.
 Ocean Roller Rink, Rockaway Beach; C. P. Crawford, mgr.; skates 1,000.
 *Colonial, 102 W. 101 st.; winter and summer; Garrett H. Siegel, mgr.; skates 1,000; audience 1,500.
 *Manhattan, 155 88th ave.; winter; M. J. Pike, mgr.; skates 720; audience 2,000.
 *Golden City; summer; Traver & Uzzell, mgrs., 66 Broadway; skates 800; audience 600.
 Hornell—*Seneca, 15 Seneca st.; winter; Seth L. Tucker, mgr.; skates 450; audience 250.
 Ithaca—Leo's, Remick Park; winter; L. Leo, mgr.; skates 350; audience 700.
 Auditorium; summer; L. Leo, mgr.; skates 300.
 Riverhead—Riverhead Roller Rink, Main st.; winter; James Elton, mgr.; skates 200; audience 1,000.

Asterisk (*) indicates that rink does not play attractions.

Rockaway Beach—*Board Walk; summer; E. M. Cooper, mgr.; skates 800; audience 800.
 Schenectady—*Luna Park; summer; Powers Bros., mgrs.; skates 400.
 Troy—*Bolton Hall; summer and winter; S. M. Spohn, mgr.; skates 1,500; audience 1,500.
 *Chatham Square, 405 River st.; winter and summer; Dale Whlunery, mgr.; skates 350; audience 650.
 W. New Brighton—*Jewett ave.; winter; Louis M. Cohan, mgr.; skates 450; audience 800.
 Yonkers—*Yonkers Roller Rink, 11 Woburnton ave.; winter and summer; Frank Huppert, mgr.; skates 400.

NORTH CAROLINA.

Asheville—*Riverside Park; summer; Alexander & Smith, mgrs.; skates 150; audience 500.
 Concord—*Armory, South Union st.; winter; F. S. Klutz, mgr.; skates 100.
 Raleigh—*Skating Rink winter; G. E. Leach, mgr.; skates 225; audience 300.
 Statesville—*Opera Rink, East Broad st.; winter; B. L. Flanagan, mgr.; skates 200; audience 500.
 Winston—*Armory, 3d & Cherry sts.; winter and summer; J. D. Terry, mgr.; skates 125; audience 400.
 Washington—*Amusement Rink; Main st.; winter and summer; F. C. Mallison, mgr.; skates 250; audience 700.

NORTH DAKOTA.

Bismarck—*Athenaeum, 6th & Main sts.; winter and summer; E. H. L. Vesperman, mgr.; skates 150; audience 700.
 Wahpeton—Main Street Rink; winter; N. R. Hunt, mgr.; skates 400; audience 400.

OHIO.

Akron—Market st.; winter; W. C. Kunzman, mgr.; skates 1,500; audience 3,500.
 Barberton—Auditorium, Park ave.; winter; C. R. Williams, mgr.; skates 600; audience 1,500.
 Bellefontaine—Rink, J. N. Hewitt, mgr.; skates 400; audience 250.
 Cambridge—*Hammond's Rink, 116 Turner ave.; winter; Robt. Hammond, mgr.; skates 200; audience 350.
 Canal Dover—*Dover, W. Second st.; winter; P. C. Spiker, mgr.; skates 300; audience 800.
 Canton—*Tabernacle, 400 E. 7th st.; winter; Gus C. Moss, mgr.; skates 450; audience 500.
 Olympic, 625 Mishoning st.; winter; T. S. Culp, mgr.; skates 450; audience 500.
 Carrollton—Knickerbocker Rink, High st.; winter; P. H. Kremer, mgr.; skates 200; audience 250.
 Cedar Point—Princes Roller Rink; E. F. Meard, mgr.
 Chillicothe—Armory, West Main st.; winter; A. P. Robinson, mgr.; skates 325; audience 1,000.
 Cincinnati—New Rink, 14th & Elm sts.; winter; Fred W. Nall, mgr.; skates 1,500; audience 5,000.
 Princess, Walnut Hills; winter; H. B. Smiltz, mgr.; skates 500; audience 1,000.
 North Side, 3720 Spring Grove ave.; winter and summer; Frank Belchroth, mgr.; skates 500; audience 300.
 Music Hall Rink; winter; A. J. Bishop, mgr.; skates 1,200; audience 2,500.
 Cleveland—*Enclid Ave. Roller Rink, 1477 Enclid ave.; winter; John Wetzel, Jr., mgr.; skates 500; audience 1,500.

*Victor, 2329 E. 37th st., S. E.; winter; A. H. Parker, mgr.; skates 1,100; audience 800.
 Columbus—Auditorium, Goodale st.; winter; Lee W. Huff, mgr.; skates 1,200; audience 1,600.
 Smith's, North 4th st.; winter and summer; Geo. W. Smith, mgr.; skates 1,000; audience 550.
 Coshocton—Main Street; winter; R. H. Jones, mgr.; skates 900; audience 500.
 Main Street; winter; F. L. Fuhr, mgr.; skates 350; audience 1,000.
 Dayton—*Lakeside Park; winter and summer; James Kirk, mgr.; skates 1,000; audience 1,500.
 Majestic, 227 S. Main st.; winter; Frank Van Wormer, mgr.; skates 400; audience 400.
 East Liverpool—Elite, Sixth st.; winter; Job Manley, mgr.; skates 150; audience 200.
 Findlay—*Imperial, East Front st.; winter and summer; J. C. Thompson, mgr.; skates 600; audience 1,200.
 Greenfield—Casino, Mirabeau st.; Campbell & Yarnell, mgrs.; skates 175; audience 300.
 Hamilton—Coliseum; winter; Jacob Milders, mgr.; skates 500; audience 1,550.
 Hillsboro—*Armory, Court st.; winter; William G. Hogsett, mgr.; skates 100; audience 200.
 Ironton—Princess, S. Third st.; winter; Will Weller, mgr.; skates 250; audience 500.
 Jackson—*Crescent, Main st.; winter; F. A. Ruf, mgr.; skates 200; audience 400.
 Kenton—*Champion, W. Franklin st.; winter; J. R. Grinnell, mgr.; skates 400; audience 300.
 Lancaster—*226 W. Main st.; winter; A. H. Lewis, mgr.; skates 350; audience 200.
 Lebanon—Armory; winter; S. N. Williams, mgr.; skates 100; audience 350.
 Lima—*Majestic; winter; Harold Winermille, mgr.; skates 300; audience 800.
 Loudonville—Bender, N. Water st.; winter; Arthur May, mgr.; skates 200; audience 400.
 Marietta—Henrietta Rink; winter; Geo. B. Wilson, mgr.; skates 200; audience 300.
 Mt. Vernon—Roller Rink, E. High st.; winter; Chas. Jones, mgr.; skates 200.
 Niles—Park Ave.; winter; Jno. L. McDermott, mgr.; audience 1,000.
 Newark—*Crescent, S. 4th st.; winter and summer; C. B. Pottrell, mgr.; skates 500; audience 800.
 *Palace, 134 Cedar st.; winter and summer; W. C. Collins, mgr.; skates 400; audience 500.
 New Philadelphia—*Tuscawaras, S. Broadway; winter and summer; Frank Taylor, mgr.; skates 300; audience 1,000.
 Piqua—*Lyric, S. Wayne st.; winter; Tom Thomas, mgr.; skates 250; audience 600.
 Portsmouth—Auditorium; Ray & Bybee mgrs.
 Springfield—Empire; winter; E. H. Holtermann, mgr.; skates 400; audience 800.
 St. Clairsville—Rink; winter; Miller & Nichols, mgrs.; skates 500; audience 900.
 Steubenville—*Stanton Park; winter and summer; W. S. Simeral, mgr.; skates 200; audience 200.
 Toledo—*Bellevue, Bellevue Park summer; J. W. McCormick, mgr.; skates 750; audience 600.
 *Princess, Bancroft and Cherry sts.; winter; James Simms, mgr.; skates 900; audience 800.
 Uhrichsville—Princess, Water st.; winter; F. W. Shaffer, mgr.; skates 600; audience 600.
 Wapakoneta—*Opera House; winter and summer; C. W. Timmermeister, mgr.; skates 150; audience 300.

Wooster—Armory, E. North st.; winter; Capt. M. R. Lamb, mgr.; skates 150; audience 500.
 Xenia—Casino, E. Third st.; winter; E. A. Robey, mgr.; skates 400; audience 1,000.
 Youngstown—*Auditorium, W. Federal st.; winter; J. E. Davis, mgr.; skates 800; audience 2,000.
 Zanesville—*Elite, S. 6th st.; winter; Albert Gels, Box 133, mgr.; skates 600; audience 2,000.

OKLAHOMA.

Ardmore—Royal, W. Main st.; winter; John Nichols, mgr.; skates 800; audience 1,500.
 Enid—*Hodgdon, 12th & Monroe sts.; winter and summer; Grant Hodgdon, mgr.; skates 200; audience 500.
 Guthrie—*Cleveland & Vine sts.; winter and summer; J. O. Jones, mgr.; skates 400; audience 2,000.
 Ingersoll—*Ingersoll Rink; winter; R. W. Kemp, mgr.; skates 100; audience 250.
 Lawton—Allen's Rink, D. Area; winter and summer; A. W. Allen, mgr.; skates 300.
 McAlester—Rink; winter and summer; W. S. Ambrose, mgr.; skates 200; audience 300.
 Muskogee—Mammoth; winter and summer; Walter Douglas, mgr.; skates 300; audience 1,200.
 *Ame; winter and summer; J. W. Stewart, mgr.; skates 300; audience 800.
 West Side Rink; winter and summer; Ada C. Edmondson; skates 150.
 Oklahoma City—Belmar; winter and summer; J. O. Hammond & C. F. Cockrell, mgrs.; skates 325; audience 12,000.
 Convention Hall; winter and summer; Capt. W. D. Ament, mgr.; skates 500; audience 3,000.
 Sapulpa—Lucele, 124 W. Dewey st.; winter and summer; E. C. Wallace, mgr.; skates 200; audience 600.
 Shawnee—Roller Rink, W. Main st.; winter; W. A. Robson, mgr.; skates 200.
 South McAlester—Rink, Choctaw ave.; winter and summer; W. S. Ambrose, mgr.; skates 100; audience 300.
 Sulphur—Vendome; winter and summer; W. T. Yoder, mgr.; skates 200; audience 300.
 Tulsa—*Tulsa Rink; W. R. Ratner, mgr.; skates 200; audience 300.

OREGON.

Baker City—Maze, 5th & Center sts.; W. A. Rowell, mgr.; skates 250.
 Portland—Exposition Rink, 10th & Washington sts.; winter; E. J. Arnold, mgr.; skates 650; audience 2,000.
 The Oaks Rink, Oaks Park; winter and summer; J. A. Randall, mgr.; skates 2,000; audience 2,500.
 Butala's School of Skating; winter; Prof. J. C. Butala, mgr.; skates 500; audience 900.

PENNSYLVANIA.

Allentown—Adelphi, Lehigh st.; winter; T. H. Flowers, mgr.; skates 600; audience 2,000.
 Altoona—*11th Ave.; summer; A. J. Strauss, mgr.; skates 200; audience 200.
 The Rink, 8th & Green ave.; winter; Jon. Peden, mgr.; skates 500; audience 500.
 Ambridge—*May's, Merchant st.; winter and summer; E. Mays, mgr.; skates 200; audience 500.
 Bristol—Colonial Rink; winter; Chas. B. Burns, mgr.; skates 300; audience 1,000.

Brookville—Casino Rink; H. W. English, mgr.; skates 300; audience 300.
 Bellefonte—Armory Rink, Spring & Lamb sts.; winter; Wm. Brown & Richard Taylor, mgrs.; skates 350.
 Conneville—Casino, Pittsburg st.; winter; W. E. Rice, mgr.; skates 100; audience 500.
 Chambersburg—Dreamland; winter; Col. M. H. Welsh, mgr.; skates 250; audience 500.
 Armory; winter and summer; Col. M. H. Welsh, mgr.; skates 300; audience 800.
 Easton—Bustkill Park Rink; winter; Geo. E. Scripp, mgr.; skates 600; audience 1,200.
 *Island Park; winter; D. E. McGuire, mgr.; skates 500; audience 2,000.
 Erie—Casino, 10th & Peach sts.; winter; Dean & Zedinger, mgrs.; skates 600; audience 700.
 Rollaway, 12th & Parade; winter and summer; S. T. Harlock, mgr.; skates 600; audience 300.
 Franklin—Auditorium; winter; Grant Bolmer, prop.; skates 400; audience 600.
 *Park Roller Rink; E. McKee, mgr.; skates 150; audience 200.
 Greensburg—The Rink, Vanneer & Third sts.; Robt. P. Goodwin, mgr.; skates 500; audience 2,000.
 Homestead—Homestead Roller Rink; winter; P. S. Coulter, mgr.; skates 300; audience 300.
 Jeannette—Eagles; winter; Harry P. Bowman, mgr.; skates 250; audience 300.
 Johnstown—Luna Park; summer; Phil E. Canfield, mgr.; skates 400; audience 500.
 Palace, Main st.; winter; Joseph F. A. Clark, mgr.; skates 500; audience 700.
 Palace, Fairbairn ave.; winter; M. Boyle, mgr.; skates 200; audience 300.
 Auditorium, cor. Main & Jackson sts.; winter; Phil E. Canfield, mgr.; skates 1,000; audience 4,000.
 Lebanon—Palace Rink, 6th and Willow sts.; winter and summer; L. J. Chamberlain, mgr.; skates 650; audience 1,000.
 Lewistown—Park; summer; Fenton R. Daigley, mgr.; skates 150; audience unlimited.
 Smith's, Feeder ave.; winter and summer; William C. Smith, mgr.; skates 250; audience 1,000.
 Smith's, 124 Chestnut st.; winter and summer; W. G. Smith, mgr.; skates 250; audience 1,800.
 Milton—Milton, Upper Market st.; winter; Walter A. Godcharles, mgr.; skates 250; audience 500.
 Mt. Holly—Trolley Rink winter; skates 200; audience 200.
 Monessen—Monessen, Schomaker ave.; winter; H. E. Rinehart, mgr.; skates 300; audience 500.
 Nanticoke—Criterion, Shea st.; winter; Harry Emerson, mgr.; skates 400; audience 1,500.
 Norristown—Palace, Aug & Market sts.; winter; John H. Hayes, mgr.; skates 1,000; audience 2,200.
 Oil City—Arcade, Main st.; winter and summer; Geo. H. Verbeck, mgr.; skates 400; audience 1,000.
 Pittsburg—Duquesne Garden; winter; A. S. McSwigan, mgr.; ice skates 4,000; rollers 450; audience 3,000; artificial ice rink.
 *Exposition, Duquesne Way; winter and summer; Jno. J. Bell, mgr.; skates 1,400; audience 3,000.
 *Newman Lawn, Larimer ave. & Auburn st.; winter and summer; Dr. C. D. Gray, mgr.; skates 2,000; audience 3,000.
 Traction Roller Rink, 3318 Penn ave.; winter; C. R. Jenkinson, mgr.; skates 800; audience 1,000.
 Auditorium, Larmer & Broad sts.; winter; B. E. Clark, mgr.; skates 2,000; audience 2,500.
 Cillsom, Market st.; C. R. Kinkinnon, mgr.
 Philadelphia—6th Regiment Armory Roller Rink 20th & Montgomery ave.; winter and summer; Standard Amuse. Co., mgrs.; skates 1,000; audience 1,750.
 National, 11th & Catherine sts.; winter; Joe. Gorman, mgr.; skates 300; audience 4,000.
 Central, 11th and Arch sts.; John H. Tyman, mgr.; skates 400; audience 1,000.
 Sharon—Auditorium, Dock st.; winter; Frank C. Wilson, mgr.; skates 300; audience 1,600.
 St. Marys—Erie ave., winter and summer; Thos. J. Harrigan, mgr.; skates 300; audience 500.
 Scottdale—Ellsworth; winter; S. R. Rutherford, mgr.; skates 150; audience 400.
 Somerset—Roller Rink; winter; W. H. Kantner, mgr.; skates 500; audience 700.
 Tyroce—Penn. Ave.; winter and summer; A. J. Strauss, mgr.; skates 300; audience 400.
 Union City—Cooper's, Main st.; winter; E. M. Cooper, mgr.; skates 500; audience 800.
 Wilkes-Barre—Armory, S. Main st.; W. G. Keller, mgr.; skates 700; audience 3,500.
 West Chester—Memorial Hall, N. High st.; winter; W. D. Hughes, mgr.; skates 270; audience 350.
 Williamsport—Rollaway; winter; E. M. Cooper, mgr.; skates 1,000; audience 1,000.
 Washington—W. Bean St.; winter and summer; Archie P. Morgan, mgr.; skates 1,000; audience 2,000.

RHODE ISLAND.
 Providence—*Albion St. Rink; winter; H. S. Bradford, mgr.; skates 400; audience 500.
 *Mathewson St.; winter and summer; Chas. Allen, Jr., mgr.; skates 400; audience 500.

SOUTH CAROLINA.
 Charleston—Rink, 377 King st.; winter; F. M. Postl, mgr.; skates 200; audience 400.
 *Charleston Skating Rink, Meeting st.; winter; H. H. Jackson, mgr.; skates 250; audience 400.
 Greenville—Williams Hall, Laurens st.; winter and summer; Vandy McFee, mgr.; skates 500; audience 600.
 *Haven Lawrence & Washington sts.; winter and summer; Chas. Meller, mgr.; skates 100; audience 300.
 Mauldin—*Manning; winter; C. McIntosh, mgr.; skates 50; audience 500.
 Newberry—*Newberry; winter; A. H. Mont city, mgr.; skates 100; audience 200.
 Piedmont—*Rink, Main st.; summer; W. L. Williams, mgr.; skates 100; audience 300.

SOUTH DAKOTA.
 Hartford—Rink; winter; A. W. Crockett, mgr.; skates 250; audience 250.
 Howard—Auditorium; winter and summer; Walos & Bonteson, mgrs.; skates 150; audience 300.
 Mitchell—101 W. 2d st.; winter; Frank Van Wageningen, mgr.; skates 75; audience 200.
 Plankinton—*Rink; winter; Frank Van Wageningen, mgr.; skates 100.
 Sioux Falls—213 W. 9th st.; winter; Robert Warner, mgr.; skates 150; audience 50.
 Spencer—Opera; winter; Frank Van Wageningen, mgr.; skates 60; audience 300.

* Asterisk (*) indicates that rink does not play attractions.

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ROUTE:

Dec. 1 to 7—Chicago, McVicker's Theatre.	Jan. 18—Altoona, Pa.	Mar. 2 to 7—Jersey City, N.J., Majestic Theatre
Dec. 9 to 14—Indianapolis, Ind. Park Theatre.	Jan. 20 to 25—Brooklyn, Folly Theatre.	Mar. 9 to April 18—New York City, Lincoln Square Theatre.
Dec. 22 to 28—St. Louis, Grand Opera House.	Jan. 27 to Feb. 1—Brooklyn, Majestic Theatre.	Apr. 20—New Brunswick, N. J.
Dec. 29-Jan. 4—Cincinnati, Walnut St. Theatre.	Feb. 3—Pittston, Pa.	Apr. 21 and 22—Trenton, N. J.
Jan. 6 to 8—Dayton, Ohio, National Theatre.	Feb. 4—Scranton, Pa.	Apr. 23—Allentown, Pa.
Jan. 9 to 11—Columbus, O., High St. Theatre.	Feb. 5—Wilkes-Barre, Pa.	Apr. 24 and 25—Reading, Pa.
Jan. 13—Zanesville, Ohio.	Feb. 6—Pottsville, Pa.	Apr. 27 to May 2—Washington, D. C., Columbia Theatre.
Jan. 14—Wheeling, W. Va.	Feb. 7—Williamsport, Pa.	May 4 to 9—Baltimore, Md., Ford's Theatre.
Jan. 15—Steubenville, Ohio.	Feb. 8—Harrisburg, Pa.	
Jan. 16 and 17—Johnstown, Pa.	Feb. 10 to 15—Pittsburg, Pa., Bijou Theatre.	
	Feb. 17 to 20—Philadelphia, Park Theatre.	

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TENNESSEE.

Chattanooga—Hippodrome, 7th & Broad sts.; winter and summer; C. S. White, mgr.; skates 1,000; audience 1,500.
 *Palace, Pine st.; winter; Cox Bros., mgrs.; skates 250; audience 300.
 Princess, Market st.; winter; Jas. W. Head, mgr.; skates 500; audience 2,000.
 Empire (colored people only), 417-419 Market st.; winter and summer; J. A. Kilgore, mgr.; skates 200; audience 350.
 Cleveland—Palace; winter and summer; R. Z. Brown, mgr.; skates 200; audience 400.
 Columbia—Hippodrome, South High st.; winter and summer; Ashby Wilkins, mgr.; skates 250; audience 500.
 Knoxville—Auditorium, Cumberland st.; winter; Chas. McWebb, mgr.; skates 400; audience 850.
 Dyersburg—Rink; winter; M. H. Scott, mgr.; skates 400; audience 700.
 Franklin—Franklin Rink; winter and summer; Rowe & Church, mgrs.; skates 200; audience 500.
 Jackson—Temple; winter and summer; H. P. Brown, mgr.; skates 600; audience 1,000.
 Majestic; winter; H. P. Brown, mgr.; skates 500; audience 1,000.
 Knoxville—Auditorium; winter; Chas. McNabb, mgr.; skates 400; audience 1,000.
 McMinnville—Park; winter; W. O. Brown, mgr.; skates 200; audience 300.
 Memphis—Auditorium, Madison st.; winter; E. G. Beach, mgr.; skates 3,000; audience 4,500.
 Hippodrome, Madison & Marshall sts.; winter; Claude F. Hamilton, mgr.; skates 1,200; audience 1,500.
 *Memphis, 337 S. Main st.; winter; T. V. Holland, mgr.; skates 200; audience 250.
 *Princess, 158 N. Main st.; winter; C. F. Hamilton, mgr.; skates 350; audience 400.
 Murfreesboro—Palace, E. Main st.; winter and summer; Sam Rankin, mgr.; skates 100; audience 200.
 West End Rink, 215-219 W. Main st.; winter; R. F. Overhall, mgr.; skates 200; audience 200; plays attractions.
 Nashville—Grandstand; summer; H. P. Browne, mgr.; skates 600; audience 2,000.
 Union City Skating Rink.

Hippodrome; winter and summer; W. H. Bowdler, mgr.; skates 600; audience 2,000.
 Tullahoma—Casino Annex; winter and summer; Doak Aydelott, mgr.; skates 100; audience 500.
 Hippodrome; winter and summer; Doak Aydelott, mgr.; skates 200; audience 500.

TEXAS.

Ablene—Favorite; winter and summer; Henry Phrey, mgr.; skates 350; audience 1,000.
 Amarillo—Dreamland, 711-15 Polk st.; winter and summer; Gus Hollander, mgr.; skates 500; audience 2,500.
 Polk St. Rink, 807 Polk st.; winter and summer; Jordan Amusement Co., mgrs.; skates 500; audience 1,000.
 Austin—Central Rink, 122 E. 9th st.; winter; A. E. Hancock, mgr.; skates 250; audience 300.
 Austin—Avenue, 314-316 Congress ave.; winter; E. K. Lully, mgr.; skates 800; audience 1,000.
 Capital City, 16th & Gaudalupa sts.; winter and summer; Chas. W. Peacock, mgr.; skates 450; audience 1,000.
 Ballinger—Ballinger; winter and summer; W. A. Robey, mgr.; skates 175; audience 400.
 Beaumont—Duke's, Liberty ave.; winter; I. J. Frey, mgr.; skates 200.
 Bonham—Pavilion Rink; winter; J. A. Ridling, mgr.; skates 100; audience 250.
 City Rink, W. 4th st.; M. L. Moore, mgr.; skates 100; audience 600.
 Brenham—Lusk; winter and summer; Tucker & Armstrong, mgrs.; audience 1,000.
 Brownsville—City Rink, Central ave.; winter and summer; H. C. Conway, mgr.; skates 100; audience 300.
 Cleburne—Caddo St.; winter and summer; George Huxley, mgr.; audience 400.
 New Rink; winter and summer; D. M. Appling, mgr.; skates 200; audience 500.
 Coleman—Hemphill; winter and summer; C. A. Hemphill, mgr.; skates 300; audience 500.
 Cuero—Cuero, Esplanade; winter; W. D. Scott, mgr.; skates 250; audience 400.
 Dallas—City Park; winter; Mrs. Grace Beach, mgr.; skates 850; audience 500.
 Lake Cliff; winter and summer; J. O. Jones, mgr.; skates 2,000; audience 2,000.

Denton—E. Oak St.; winter and summer; Dav- enport & Eaton, mgr.; skates 200; audience 400.
 Ennis—Pavilion, 507 Main st.; winter and summer; Moore & Oliver, mgrs.; skates 125 audience 600.
 Ft. Worth—Elli's Hall; winter; Geo. Mott, mgr.; skates 500; audience 2,000.
 *Third & Rock St.; winter and summer; W. H. Laird, mgr.; skates 1500; audience 1000.
 *Lake Como, Arlington Heights; summer; Fred Mills, mgr.; skates 450; audience 500.
 *Palace Rink, Lake Erie; summer; Lee Fleming, mgr.; skates 600; audience 1,500.
 *Summit Ave. Rink; winter; Bennett & Reilly, mgrs.; skates 500; audience 1,000.
 Galveston—Auditorium; winter and summer; W. J. Melinger, mgr.; skates 1,000; audience 2,000.
 Gatesville—Confederate Rink; winter and summer; C. L. Bush, mgr.; skates 150.
 Gonzales—Gonzales; winter; W. P. Waldrip, mgr.; skates 200; audience 500.
 Handley—Palace; summer; Lee Fleming, mgr.; skates 600; audience 1,500.
 Hillsboro—Elite; winter; Lloyd Burdette, mgr.; skates 250; audience 300.
 *Maple, 325 Franklin st.; R. B. Morgan, mgr.; skates 125; audience 250.
 Houston—1101 Main st.; winter and summer; Beach & Bruce, mgrs.; skates 1,000; audience 1,000.
 Auditorium, Main st.; winter; C. L. Frank, mgr.; skates 1,000; audience 5,000.
 Lampasas—Rink; skates 100; audience 500.
 Laredo—*Rink; winter; E. Joeben, mgr.; skates 200; audience 500.
 Llano—Casino; winter and summer; W. C. Barker, mgr.; skates 200; audience 800.
 Lockport—Main Plaza; winter; Victor Storey, mgr.; skates 100; audience 250.
 Marshall—Dreamland, Box 145; winter and summer; Fry & Jenkins, mgrs.; skates 50; audience 600.
 McKinney—*Rambo; winter and summer; Rich- ard Hambo, mgr.; skates 500; audience 500.
 Mexia—*Watson's; winter and summer; E. Wat- son, mgr.; skates 250; audience 500.
 Mineral Wells—Hawthorne; winter and summer; Geo. Mott, mgr.; skates 500; audience 600.

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IN THE MALE



JOHN DREW
IN MY WIFE



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APPEAR IN A NEW PLAY



OTIS SKINNER
WHO WILL APPEAR
IN A NEW FRENCH
PLAY



WILLIAM H. CRANE
IN FATHER AND THE DOGS



PAULINE FREDERICKSON
IN WHEN KNIGHTS
WERE BOLD



HUNKLEY WRIGHT
COMEDIAN IN
THE DAIRY
MAIDS



WILLIAM COLLIER
IN CAUGHT
IN THE RAIN



SAM BERNARD
IN THE RICH
AND HOGENWICHER
AND THE FINEST
PLAY IN
TOWNY



DUSTIN FARNUM
IN THE RANGERS



FRANCIS WILSON
IN WHEN KNIGHTS WERE
BOLD



BILLIE BURKE IN MY WIFE



MARIE DORO
IN THE MORALS OF MADAMS



MAUDE ADAMS
IN DETED DAY
AND LATER ON IN THE SEASON
SHE WILL CREATE A NEW ROLE
IN THE JESTERS



MARGARET LIVINGSTON
CO-STAR WITH
KYLE BELLEW IN
THE TREE



MARY BOLAND
IN THE RANGERS



BESSIE WILLIAMS IN
THE LITTLE CHEER

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ADAM FAIRBROTHER -
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 (E. HELBERT PALES)
 AND
 MICHAEL
 (S. B. BATES)



GREER -
 ELSIE FERGUSON
 MOIRA - BEATRICE WILKING
 DANNY - ROWLAND WALLACE



THE PARTING
 ACT II



ACT I ENTRANCE OF JASON



THE SACRIFICE



GREER
 ENTREATING
 JASON TO GIVE UP HIS
 VOW OF VENGEANCE
 ACT III SCENE 1



PALES



THE RESCUE
 SCENE II
 ACT 3

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Orange—*5th St.; winter; H. A. Burr, mgr.; skates 100; audience 300.
Paris—Arena Rink, H. P. Mayer, mgr.; skates 500; audience 1,500.
Port Arthur—Pleasure Pier; skates 350.
San Angelo—*Metcalfe's; summer; W. L. Jones, mgr.; skates 100; audience 250.
Lake Concho Rink; winter and summer; Van Ordstrand, mgr.; skates 200; audience 400.
San Antonio—*Electric Park; winter and summer; Clarence Thomas, mgr.; skates 800; audience 1,000.
Princess, Garden st.; winter; F. G. Hermers, mgr.; skates 1,000; audience 800.
Elito; winter and summer; O. J. Horton, mgr.; skates 200; audience 400.
San Marcos—*Main St.; winter and summer; Dudley Storey, mgr.; skates 300; audience 500.
Sherman—*Home, Houston st.; winter; D. B. Fielder, mgr.; skates 250.
Smithville—Opera House Rink, Main st.; winter and summer; M. E. Maney, mgr.; skates 100; audience 500.
Stamford—*Stamford; winter and summer; A. W. Ingraham, mgr.; skates 300; audience 300.
Sweetwater—Rink; winter and summer; Jones Montgomery, mgr.; skates 150; audience 600.
Taylor—*Broad St.; winter; C. McKay, mgr.; skates 150; audience 300.
Garden; winter and summer; W. M. Garrett, mgr.; skates 200; audience 500.
Temple—*Temple; winter and summer; Geo. J. Goen, mgr.; skates 300; audience 600.
Texarkana—Gatling; winter and summer; Geo. T. Conway, mgr.; skates 600; audience 2,500.
*Galt City, 3d & Pine sts.; winter; Jno. McGulre, mgr.; skates 500; audience 1,250.
Tyler—Park, S. Boise De Arc; winter and summer; R. P. Blanding, mgr.; skates 250; audience 1,000.
Ferguson St.; winter and summer; Sydney H. Grant, mgr.; skates 500; audience 1,500.
Waco—Auditorium; winter; A. P. McLendon, mgr.; skates 600; audience 1,200.
Waxahatchie—Dillon's, Main st.; winter and summer; R. B. Nall, mgr.; skates 250; audience 600.
Weatherford—*College Ave.; winter; J. E. Waters, mgr.; skates 200; audience 200.
Wills Point—City Roller Rink; winter and summer; W. Wirt Matthews, mgr.; skates 200; audience 200.

UTAH.
Ogden—Utahna, 456 25th st.; winter and summer; Wm. H. Guiney, mgr.; skates 800; audience 1,200.
*Auditorium, 2246 Grant ave.; winter; Phil S. Omara, mgr.; skates 1,900; audience 3,000.
Salt Lake City—Auditorium, 54 Richards st.; winter; Phil S. Omara, mgr.; skates 1,500; audience 7,000.

VERMONT.
St. Johnsbury—Opera House; winter; A. R. Bennett, mgr.; skates 200; audience 750.

VIRGINIA.
Danville—Danville Rink, Hotel Burton; winter; L. T. Waugh, mgr.; skates 300; audience 800.
Farmville—Main St.; winter; J. O. L. Hunt, mgr.; skates 150; audience 500.
Harrisonburg—*Bassford's Rink, German st.; winter; J. H. Bassford, mgr.; skates 250; audience 500.
Norfolk—Ice Skating Palace, E. Main st.; winter; Harry F. Mace, mgr.; skates 400; audience 400.
Ice Palace; winter; Harry F. Mace, mgr.; skates 1,000; audience 1,000.
Petersburg—Washington St.; winter; Weaver & Godsey, mgrs.; skates 400; audience 4,000.
Portsmouth—Casino, Washington st.; winter and summer; Chas. T. Boland, mgr.; skates 500; audience 750.
*Palace, Washington St.; winter; Chas. T. Boland, mgr.; skates 500; audience 750.
Roanoke—Mountain Park Rink; winter and summer; M. Oldus, mgr.; skates 450.
Suffolk—*Armory, Clay st.; winter; J. C. Holaday, mgr.; skates 200; audience 300.

WASHINGTON.
Bellingham—*Dreamland, Holly & Garden sts.; winter and summer; W. C. Hay, mgr.; skates 600.
Seattle—*Coliseum, 3d & James sts.; winter and summer; C. H. Barnette, mgr.; skates 1,000; audience 1,800.
Cadence, Pine and Harvard sts.; J. A. Walker, mgr.; skates 500; audience 1,500.
*Dreamland, 8th and East Union sts.; winter and summer; skates 1,000; audience 2,000.
*Lake Union, E. Lake ave.; winter and summer; Nichols & Hunter, mgrs.; skates 400; audience 500.
Spokane—*Princess, 125 W. Sinto; winter; skates 600; audience 1,000.
Walla Walla—*Armory, Main st.; winter; Alfred Painter, mgr.; skates 350; audience 1,000.

WEST VIRGINIA.
Bluefield—Bluefield; winter and summer; S. H. Joffe, mgr.; skates 500; audience 3,000.
Charleston—*Edgewood Park; winter and summer; D. J. McCutchin, mgr.; skates 250; audience 2,500.
Charleston—Rink; H. W. Johnson, mgr.
Fairmont—Casino, 418 Jackson st.; winter; J. L. Jackson, mgr.; skates 200; audience 200.
Hinton—Parker's Rink, 364 Summers st.; winter and summer; Col. Jas. A. Parker, mgr.; skates 100; audience 900.
Huntington—Fores' Rink; winter; Fores Bros., mgrs.; skates 200; audience 500.
Love's Big Rink, P. C. Kirkpatrick, mgr.; skates 450; audience 1,200.
Majestic; winter; Jaa, R. Gallick, mgr.; skates 400; audience 900.
Parkersburg Roller Rink, 7th st.; winter; O. O. Tolles, mgr.; skates 350; audience 1,000.

WISCONSIN.
Appleton—New Armory; winter; S. J. White, Marquette, Wis., mgr.; skates 300; audience 1,000.
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Amherst, N. S.—*Aberdeen; winter and summer; Chas. Campbell, mgr.; skates 600; audience 3,000.
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Kingston, Ont.—*Kingston Rink, Union st.; winter; W. J. Bouter, mgr.; skates 500; audience 2,000.
Lindsay, Ont.—Lindsay St.; summer; S. J. Sheridan, mgr.; skates 800; audience 1,000.
London, Ont.—*Jubilee, Lyle st.; summer and winter; J. H. Stratford, mgr.; skates 500; audience 250.
*Princess, Queen's ave.; summer and winter; Mr. Lind, mgr.; skates 800; audience 500.
Marysville, N. B.—*Marysville Rink; winter; James Gibson, mgr.; skates 400.
Moncton, N. B.—*Victoria, Victoria st.; summer; A. S. Holsteade, mgr.; skates 1,000; audience 3,000.
Montreal, Que.—*Casino Roller Rink, St. Catharines, Port & Tower sts.; winter; Lee Seymour, mgr.; skates 600; audience 1,500.
*Dominion Park; summer; J. P. Smythe, mgr.; skates 1,200; audience 2,000.
*Duluth Roller Rink, Duluth ave. & St. Urbain st.; winter; Lee Seymour, mgr.; skates 800; audience 3,000.
Ottawa, Ont.—*Ribeau, Theodore st.; winter; J. H. Labbe, secy. & treas.; skates 2,000; audience 3,000.
St. John's, N. B.—*St. Andrews; winter and summer; Chas. Campbell, mgr.; skates 700; audience 3,000.
Victoria; winter and summer; Robt. J. Armstrong, mgr.; skates 1,000; audience 5,000.
St. Thomas, Ont.—*Granite; ice rink; Jos. Benard, mgr.; skates 1,000; audience 500.
Toronto, Ont.—*Granite, 519 Church st.; winter; E. A. Richardson, mgr.; skates 600; audience 1,000.
Riverside, 87 Broadview ave.; winter and summer; C. W. Smith, mgr.; skates 1,200; audience 2,000.
Vancouver, B. C.—Vancouver Rink, Pender st.; winter; Geo. A. Calvert, mgr.; skates 250; audience 350.
Victoria, B. C.—Assembly Roller Rink, Fort st.; winter; Alfred Painter, mgr.; skates 350; audience 500.
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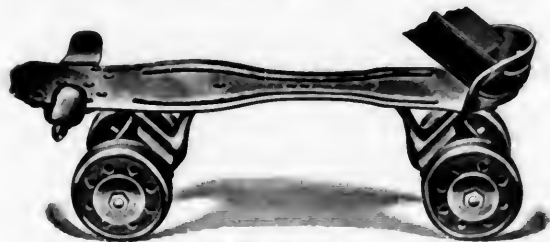
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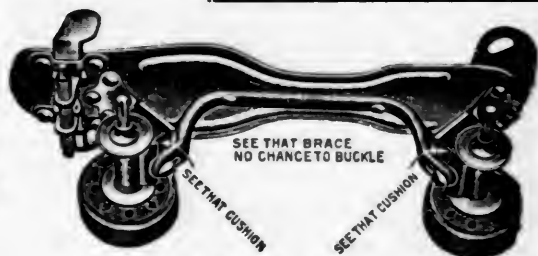
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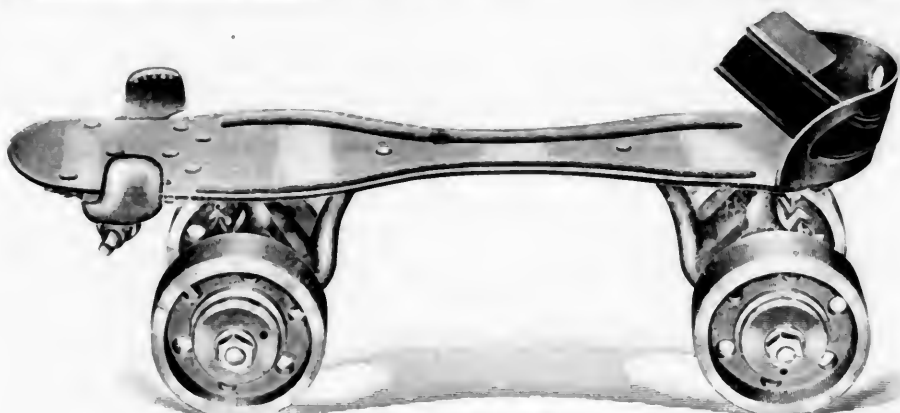
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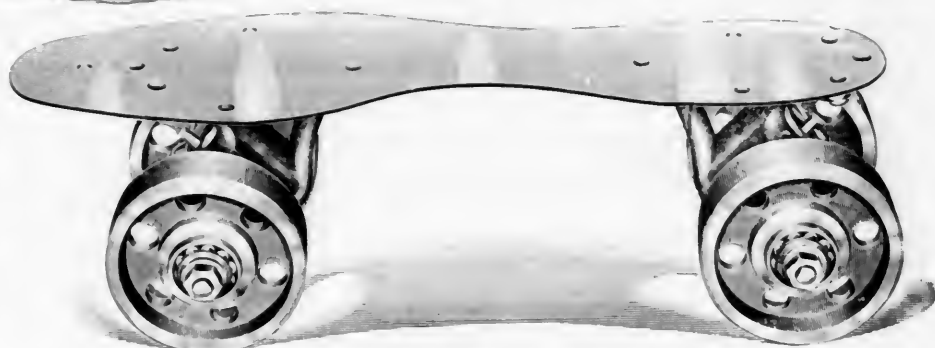
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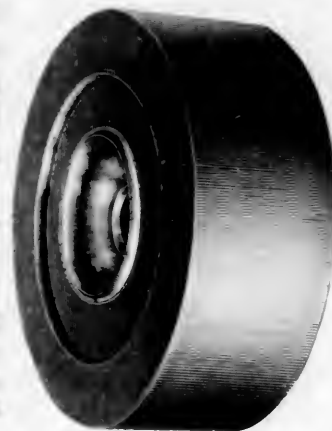
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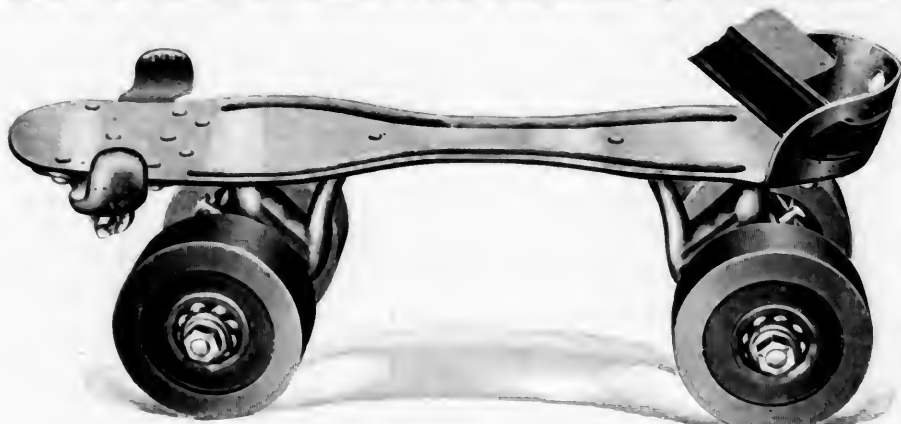
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 Birmingham—Edisonia, 103 N. 20th St.; A. C. Bromberg, mgr.; S. C. 100; shows 60.
 Birmingham—Electric, 2014 2nd Ave.; Hoegner Bros., mgrs.; S. C. 200; shows 40.
 Birmingham—The Theatrum, 13 N. 20th St.; J. Eugene Pearce, mgr.; S. C. 125; shows 45.
 Birmingham—Nickelodeon, 1921 First Ave.; F. Slener, mgr.; S. C. 150; shows 54.
 Huntville—Theatrum, Jefferson St.; Don C. B. Van Duzen, mgr.; S. C. 267; shows 35.
 Montgomery—Crescent, 218 Dexter ave.; E. B. Hillard, mgr.; S. C. 200; shows 30.
 Montgomery—Theatrum, Mr. Altman, mgr.; S. C. 200.
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 Selma—Theatrum, Broad St.; Lee Holt, mgr.; S. C. 250; shows 30.
 Selma—Electric, Broad St.; Fayette Cullen, mgr.; S. C. 250; shows 30.
 Tuscaloosa—Electric Theatre, W. C. Cox, mgr.

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 Long Beach—Palace of Pictures, Southwest Amuse. Co., lessees; E. R. Cederlof, mgr.; S. C. 250; shows 3.
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 Los Angeles—Playo Theatre, 319 North Main Street, Southwest Amuse. Co., lessees; S. C. 250; shows continuous.
 Los Angeles—La Petite, 508 S. Broadway, Southwest Amuse. Co., lessees; S. C. 150; shows continuous.
 Los Angeles—Seenic Theatre, 522 S. Spring st. Southwest Amuse. Co., lessees; S. C. 300; shows 3.
 Los Angeles—Tally's New Broadway, 554 S. Broadway; S. C. 500; shows 8.
 Los Angeles—La Petite No. 5, 514 Main St.; Mark Hanna, mgr.; S. C. 580; shows 6.
 Ocean Park—Family Theatre, Pier ave. & Ocean Front, Southwest Amuse. Co., lessees; P. Ruppert, mgr.; S. C. 300; shows 4.
 Ocean Park—La Petite No. 1, Ocean Front; Mark Hanna, mgr.; S. C. 150; shows 10.
 Riverside—La Petite No. 4, Cor. 8th and Orange Sts.; Mark Hanna, mgr.; S. C. 400; shows 5.
 San Diego—Empire, 4th & F. sts. Southwest Amuse. Co., lessees; H. H. Bosley, mgr.; S. C. 500; shows 3.
 Santa Barbara—La Petite, 622 State st. Chas. J. Marley, mgr.; S. C. 500; shows 2.
 San Francisco—Bijou Dream, 2692 Mission St.; Albion & Leahy, mgrs.; S. C. 300; continuous.
 San Francisco—Bell Nickelodeon, 1913 Fillmore St.; Ben Michaels, mgr.; S. C. 250; continuous.
 San Francisco—Theatrum, 2614 Mission St.; Albion & Leahy, mgrs.; S. C. 300; continuous.
 San Francisco—Star Nickelodeon, 1939 Post St.; Hechtman & Sack, mgrs.; S. C. 250; continuous.
 San Francisco—Cineograph, 1826 Post St.; A. W. Furst, mgr.; S. C. 400; continuous.
 San Francisco—Lyric Nickelodeon, 1218 Fillmore St.; W. J. Citron, mgr.; S. C. 300; continuous.
 San Francisco—Union Nickelodeon, 2356 Mission St.; J. L. Lesser, mgr.; S. C. 275; continuous.
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 San Francisco—Gem Theatre, 2065 Sutter St.; A. Wise, mgr.; S. C. 275.
 San Francisco—Star Pictorium, 2240 Mission St.; W. S. Faulkner, mgr.; S. C. 275; continuous.
 San Francisco—Ellis Street Nickelodeon, 1682 Ellis St.; A. Grouch, mgr.; S. C. 200; continuous.
 San Francisco—Fair, 1234 Fillmore St.; D. Callahan, mgr.; S. C. 300; continuous.
 San Francisco—Biograph, 1861 Post St.; A. Goldstein, mgr.; S. C. 200; continuous.
 San Francisco—Mission Fair, 2381 Mission St.; J. Brown, mgr.; S. C. 225; continuous.
 San Francisco—La Petite Theatre, 1292 Golden Gate Ave.; J. Smith, mgr.; S. C. 100; continuous.
 San Francisco—The Musee, 1209 Fillmore St.; B. Estey, mgr.; S. C. 300; continuous.
 San Francisco—Theatrum, 1656 Haight St.; J. Bauer, mgr.; S. C. 300; continuous.
 San Francisco—Elite Nickelodeon, 505 Clement St.; J. Davaga, mgr.; S. C. 200; continuous.
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FLORIDA.

Orlando—Atlanta Theatrum, Main St., C. F. Allen, mgr.; S. C. 150; shows 8.
 Jacksonville—Novelty, Bridge & Adams Sts.; J. W. Walker, mgr.; S. C. 350; shows 7.
 Jacksonville—Theatrum, 234 W. Bay St.; N. M. Leonard, mgr.; S. C. 120; shows 36.
 Jacksonville—Electric Theatre, 13 Bridge St.; W. V. Shipman & L. D. Lindley, mgrs.; S. C. 200; shows 15.
 Pensacola—Edisonia, 109 E. Government & East Deluna st. W. C. Cox & V. W. Walters, mgrs.; S. C. 100; shows continuous.

GEORGIA.

Athens—Dreamland, Clayton St.; E. P. Stone, mgr.; S. C. 150; shows 30.
 Athens—Fairlyland, College Ave.; E. W. Bullock, mgr.; S. C. 150; shows 24.
 Atlanta—Nickelodeon, White City Park, Sam Venable, mgr.; S. C. 150; shows continuous.
 Atlanta—Peachtree, 132 Peachtree st. N. C. Williams, Jr., mgr.; S. C. 104; shows 52.
 Atlanta—The New Electric, 22 E. Mitchell st. Carl G. Wall, mgr.; S. C. 100; shows 40.
 Atlanta—Vee Theatre, 13 Viaduct Place, J. T. Becker, mgr.; S. C. 125; shows 42.
 Atlanta—Electric, 127 Whitehall St.; E. Wall, mgr.; S. C. 100; shows 80.
 Atlanta—Twin Theatre, 46-48 Whitehall St.; S. P. Robins, mgr.; S. C. 480; shows 45.
 Atlanta—Arcade, 77 Peachtree St.; S. P. Robins, mgr.; S. C. 80; shows 45.
 Atlanta—Amuse U., 7-9 Viaduct Pl.; S. P. Robins, mgr.; S. C. 150; shows 45.
 Atlanta—Dreamland, 91 Peachtree St.; S. P. Robins, mgr.; S. C. 80; shows 35.
 Augusta—Elite, cor. Broad & Jackson, A. LeBlanc, mgr.; S. C. 700; shows 40.
 Cartersville—Theatrum, West Main st. Will C. Gaines, mgr.; S. C. 100; shows 3.
 Fitzgerald—Family, 20 S. Main st. Frank L. Maddocks, mgr.; S. C. 225; shows 10.
 Macon—Theatrum, 469 Third St.; O. B. Posey, mgr.; S. C. 150; shows 35.
 Neuran—Bijou Electric Palace, Greenville st. J. Delaney, mgr.; S. C. 120; shows continuous.
 Rome—Nickel, L. H. Smith, mgr.; 13 Broad St.; S. C. 150.

ILLINOIS.

Alton—Theatrum, 307 Belle St.; E. O. Manspecker, mgr.
 Belleville—Phosphor, Public Square; Harry Bonn, mgr.; S. C. 300; shows 4.
 Bloomington—Scenic, cor. Jefferson & Madison sts. H. C. Kuper, mgr.; S. C. 200; shows 2.
 Bloomington—Nickelodeon, 426 N. Main St.; F. A. Welch, mgr.; S. C. 150; shows 24.
 Casey—Electric Theatre, J. C. Kenyon, prop. Casey—Electric Theatre, Grossman & Unger, props.
 Charleston—Vandette, 607 Monroe st. Martz & Fair, mgrs.; S. C. 200; shows 12.
 Charleston—Theatrum, 610 Jackson ave. Sam Stein, mgr.; S. C. 300; shows 10.
 Chicago—Lyric Theatre, 252 State st. Louis J. Jones, mgr.; S. C. 286; shows 35.
 Chicago—Aetna, 278 Teagwick St.; E. T. Erickson, mgr.; S. C. 200; shows 6 to 20.
 Chicago—Five Cent, 172 State St.; Louis J. Jones, mgr.; S. C. 325; shows 40.
 Chicago—The Palace, 1540 Milwaukee Ave.; Mr. Lamm, mgr.; S. C. 120; shows 15.
 Chicago—Theatre, 854 Milwaukee Ave.; P. Littner, mgr.; S. C. 300; shows 4.
 Chicago—The Lincoln, 156 E. North Ave.; Hubert Daniels, mgr.; S. C. 175; shows 4.
 Chicago—The Park, 490 E. North Ave.; Hubert Daniels, mgr.; S. C. 175; shows 4.
 Chicago—Star, 1031 Lincoln Ave.; Hubert Daniels, mgr.; S. C. 175; shows 4.
 Chicago—Scheerlin Brothers Theatre, 174 North Clark St.; W. J. Wood, mgr.; S. C. 240.
 Chicago Electric Theatre, Sans Souci Park; C. Garrison, mgr.; S. C. 130; shows 7.
 Chicago—Amuse U., 835 Clybourn St.; J. S. Werrimyer, mgr.; S. C. 150.
 Chicago—48th Ave. Electric Theatre, 142 No. 48th Ave.; Chas. A. Hitchcock, mgr.; S. C. 140; shows 12 to 14.
 Decatur—Electric, Will Smith, mgr.
 Dixon—Nickel, 107 Peoria Ave.; Henry Bros., mgrs.; S. C. 300; shows continuous.
 Elgin—Globe, 57 Grove ave. B. E. Beers, mgr.; S. C. 200; shows continuous.
 Harrisburg—Iola, Jas. C. Cook, mgr.; S. C. 200; shows 6.
 Harrisburg—Star, North Vine st. Eaton & Rollins, mgrs.; S. C. 200; shows 6.
 Harrisburg—Arc. Main st. T. R. Hackett, mgr.; S. C. 200; shows 6.
 Joliet—Bijou, Chicago & Van Buren Sts.; B. D. Straight, mgr.; S. C. 300; shows 12.
 Joliet—Jefferson St., 204 Jefferson St.; B. D. Straight, mgr.; S. C. 200; shows 6.
 Marshall—Theatrum, Jenney & Freeman, props.
 Mt. Carmel—Five Cent Theatre, Main, bet. 3d & 4th sts. B. J. W. Ewald, mgr.; S. C. 800; shows 15 to 20.
 Mattoon—Bijou, 17th & Broadway; Ira Seyhart, mgr.; S. C. 250; shows evening.
 Olney—Casino, S. C. 400.
 Olney—Oleum, S. C. 450.
 Paris—The Nickelodeon, E. Court st. H. C. Engle-trium, mgr.; S. C. 210; shows 6 to 8.
 Peoria—Majestic, Jefferson and Fulton Sts.; A. L. Wiswell, mgr.; S. C. 1,700; shows 1.
 Peoria—New Electric, 418 S. Adams St.; F. A. Loomis, mgr.; continuous.
 Peoria—Automatic, 401 S. Adams St.; Will Nash, mgr.; shows continuous.
 Peoria—Edisonia, 528 S. Adams St.; Elmer Piper, mgr.; shows continuous.
 Pontiac—Nickelodeon, F. R. Emmett, prop.
 Quincy—Edisonia, 511 Hampton St.

Streator—Vandette, 416 E. Main st. Dr. W. F. Larimer, mgr.; S. C. 150; shows 15.
 Streator—Theatrette, 402 Main St., M. H. Duacan, mgr.; S. C. 200; shows 8.
 Taylorville—Nickelodeon, Annex Hotel, Todd & Cuing, mgrs.; S. C. 250; shows 15.
 Urbana—Novelty, 109 Main St.; Rea & Teranco, mgrs.; S. C. 300; shows 2.

INDIANA.

Alexandria—Theatrum, 118 Washington St.; A. H. McFarland, mgr.; S. C. 150; shows 6.
 Anderson—Nickelodeon, 9th St.; J. Goodman, mgr.; S. C. 200; shows 15.
 Bluffton—Reno Theatre, E. Market St.; H. A. Palmer, mgr.; S. C. 200; shows 8.
 Bloomington—Vista Park, 4th & Walnut sts. Thos. O. Bayne, mgr.; S. C. 300; shows 4.
 Brookville—Crystal, H. T. Holton, mgr.; S. C. 200; shows 5.
 Connersville—Bijou, W. 5th St.; L. W. Piper, mgr.
 Crawfordsville—Grand, 221 E. Main; Top Porter, mgr.; S. C. 125; shows 11.
 E. Chicago—Electric, 616 Chicago St.; Bayless Casner, mgr.; S. C. 140; shows 7.
 Elkhart—The Palace, 421 S. Main St.; Wooster-shire, mgr.; S. C. 115; continuous.
 Evansville—Theatrum, 510 Main St.; West & Brannen, mgrs.; S. C. 100; shows 10.
 Peru—Wonderland, Herman Griggs, mgr.
 Ft. Wayne—Casino Family, 1212 Calhoun St.; Earl I. Crable, mgr.; S. C. 120; shows 15 to 18.
 Hartford City—The Vandette, 114 S. High St.; Harry Miller, mgr.; S. C. 100; shows 10.
 Hartford City—Bijou, Herbert Evans, mgr.; S. C. 125; shows 8.
 Indianapolis—Bijou, 130 E. Washington St.; Fred Hall, mgr.; S. C. 182; shows 10.
 Indianapolis—Vandette, 19 S. Illinois St.; A. J. Gillingham, mgr.; S. C. 150; continuous.
 LaFayette—La Purdette, 527 29th Main St.; Geo. C. Ball, mgr.; S. C. 91; shows 16 to 20.
 LaPorte—Twentieth Century, Kolar & Jenckel, mgrs.; S. C. 900; shows 4.
 Laporte—Vandette, 917 W. Main st. Hill & Montfort, mgrs.; S. C. 250; shows 15.
 Mt. Vernon—Electric, Bright & Murray, mgrs.
 Muncie—Nickelodeon, 308 E. Main St.; Henry W. Warner, mgr.; S. C. 150; shows 20.
 Muncie—Red Light, 816 S. Walnut st. Al. Garst, mgr.; S. C. 400; shows 10.
 Muncie—Nickelodeon, Henry W. Warner, mgr.; S. C. 150.
 New Castle—The Royal, Maxim Bldg., Haco st. Chas. Altman & Earl Roberts, mgrs.; S. C. 200; shows continuous.
 New Castle—The Fern, Wier-Payne Bldg., Broad st. W. H. Williams, mgr.; S. C. 200; shows continuous.
 New Castle—Theatrum, Jennings Bldg., East Broad, C. C. Barley & Geo. C. Foote, mgrs.; S. C. 200; shows continuous.
 Noblesville—Home, 20 W. Logan; Jno. H. Wiswell, mgr.; S. C. 100; shows 3 to 8.
 Princeton—Dreamland, Frank McClanahan, mgr. North Vernon—Nickelodeon, North Fifth, John A. Shaw, mgr.; S. C. 100; shows 10.
 Princeton—Theatrum, 109 E. Broadway, J. W. Thomas, mgr.; S. C. 200; shows 2.
 Richmond—Pastime, 624 Main St., W. W. Kulp, mgr.; S. C. 200; shows 15.
 Richmond—Pastime, 12 S. 6th St.; N. D. Leager, mgr.; S. C. 200; shows 15.
 Richmond—Theatrum, 620 Main St.; Jno. H. Broomhall, mgr.; S. C. 150; shows 30.
 Rockport—Theatrum, 418 Main st. L. D. Hoyer, mgr.; S. C. 250; shows 6.
 Rushville—Grand, 2d & Morgan Sts.; H. C. Wolverton, mgr.; S. C. 500; shows 6 to 10.
 Shelbyville—Nickelodeon, 10 E. Broadway, W. Hendricks, mgr.; S. C. 150; shows 5.
 Shelbyville—Dreamland, 60 S. Harrison st. M. Switon, mgr.; S. C. 200; shows 5.
 Sheridan—Electric, North Main st., Opera House Bldg. M. M. Robertson, mgr.; S. C. 150; shows 4.
 Terre Haute—Electric, Wabash ave., bet. 7th & 8th sts.
 Terre Haute—Electric Theatre, 12 Points, North 12th st. Lyric Theatre Co., owners.
 Terre Haute—Theatrum, North Fourth st. J. L. Deaton, prop.
 Tipton—Electric Theatre, Will McVay, mgr.
 Vincennes—Electric Theatre, 227 Main St.; S. S. Range, mgr.; S. C. 150; shows 8.
 Vincennes—Air Dome, 121 Main st. Frank Green, mgr.; S. C. 600; shows 7.
 Vincennes—Royal, 4th & Basswood, Archie Tate, mgr.; S. C. 300; shows continuous.
 Vincennes—Electric, Main st. A. D. Rodgers, mgr.; S. C. 300; shows continuous afternoon and evening.
 Vincennes—Nickelodeon, North 2d st. J. Bradbury, mgr.; S. C. 300; shows 8.
 Washington—Theatrum, 429 E. Main st. James T. Layman, mgr.; S. C. 100; shows 7.
 Washington—Grand, 16 S. E. Seventh st. Alton Herrail, mgr.; S. C. 110; shows 9.

IOWA.

Cedar Rapids—Bijou, 206 1st ave. H. F. Poock, mgr.; S. C. 150; shows 12.
 Cedar Rapids—Delphus, 310 First ave. Will Hams Bros., mgrs.; S. C. 150; shows 12.
 Clinton—Clinton, 243 Fifth ave. O. B. Studley, mgr.; S. C. 250; shows; Afternoon, 2; evening, 5.
 Creston—Majestic, Adams st. Will C. Peht, S. C. 300; shows 3.
 Davenport—Tokio, 309 W. 2nd St. I. Dukes, mgr. S. C. 300; shows continuous.
 Des Moines—Nickelodeon, Locust St.; Getchel & Elbert, mgrs.; S. C. 500; shows 15.

Iowa City—Brown's Nickelodeon, 24 Clinton at. Thos. A. Brown, mgr.; S. C. 200; shows 14.
 Keokuk—The Unique, Main st.; F. H. Kimbrough, mgr.; S. C. 150; shows 10.
 Mason City—Bijou, 219 So. Main St.; J. M. McKee, mgr.; S. C. 200; shows 3 to 6.
 Muscatine—Arcade, 212 E. 2nd St.; W. Lincoln, mgr.; S. C. 400; shows 8.
 Ottumwa—Nickelodeon, 223 E. Main st. J. Doolittle, mgr.; S. C. 150; shows continuous.
 Okaloosa—Hewitt's Family, 118 First Ave.; F. S. Hewitt, mgr.; S. C. 200; shows 3.
 Ottumwa—Bijou, Court & Second Sts.; Chas. F. Shaw, mgr.; S. C. 200; shows 2.
 Waterloo—Electric; Johnson & Nichols, mgrs.; S. C. 400; shows 2.
 Waterloo—Electric Theatre, 116 6th St.; G. L. McClintock, mgr.; S. C. 200; shows 30.
 Waterloo—Unique, 6th St.; R. L. Haddock, mgr.; S. C. 150; shows 30.
 Waterloo—Dreamland, 6th St.; J. C. Walsh, Jr., mgr.; S. C. 150; shows 30.
 West Dodge—Empire, Bruce Hutchinson, mgr.; S. C. 400; shows 3.

KANSAS.

Coffeyville—Majestic Theatre, E. 9th st. G. F. York, mgr.; S. C. 200; shows 8.
 Ft. Riley—Post, Military Post; Will R. Hart, mgr.; S. C. 1,000; shows 2 a week.
 Fort Scott—Vandette, 108 So. Main St.; C. L. Henry, mgr.; S. C. 300.
 Fort Scott—Theatrum, 116 So. Main St.; Chas. A. Wray, mgr.; S. C. 125; shows 10.
 Iola—Dreamland, Jackson & North Sts.; Norton & Grider, mgrs.; S. C. 300; shows 4.
 Iola—Electric Theatre, Wm. Earl, mgr.
 Kansas City—Arcade, 546 Minnesota Ave.; W. A. Andlauer, mgr.; S. C. 150; shows 8.
 Newton—Elite, 700 Main st. Roy Evans, mgr.; S. C. 600; shows 3.
 Oswego—Nickelodeon, 4th ave. W. H. Condon, mgr.; S. C. 800; shows 2.
 Salina—Nickelodeon, 116 No. Santa Fe Ave.; E. H. Brown, mgr.; S. C. 200; shows 20.
 Wichita—Elite, 409 E. Douglas Ave.; Marple & Amos, mgrs.; S. C. 400; shows continuous.

KENTUCKY.

Ashland—Edisonia, Greenup Ave.; S. L. Martin, mgr.; S. C. 400; shows 4.
 Ashland—Dreamland, 16th st. Norton & Smith, mgrs.; S. C. 150; shows 4.
 Bowling Green—Theatrum, Main St.; R. E. Haynes, mgr.; S. C. 175; shows 20.
 Central City—The Edisona, Broad & Second st. H. S. Sanders, mgr.; S. C. 150; shows 5.
 Elkon—Damon Opera House, Clarkville st. C. C. Damon, mgr.; S. C. 600; shows 8.
 Lexington—Star, 116 E. Main St.; Hugh Ettinger, mgr.; S. C. 300; shows 20.
 Lexington—Union Depot, 217 W. Main St.; Geo. R. Smith, mgr.; S. C. 60; shows 20.
 Lexington—Theatrum, Cheapside; S. C. 100; shows 15.
 Lexington—Blue Grass, Broadway & Main; S. C. 150; shows 20.
 Louisville—Dreamland, 444 W. Market St.; Irvin Simon, mgr.; S. C. 200; shows 6.
 Louisville—Monton, 347 4th St.; Monton Amusement Co., mgrs.; S. C. 200; shows 15.
 Louisville—Dreamland, 444 West Market st. Irvin Simon, mgr.; S. C. 200; shows 6.
 Louisville—Park Dreamland, Fountaine Ferry Park. Irvin Simon, mgr.; S. C. 350; shows 6.
 Mayfield—Theatrum, cor. Second & Sutton sts. Jas. W. Outten, mgr.; S. C. 200; shows 10.
 Mayfield—Star, C. E. Williams, mgr.
 Mayfield—Nickelodeon, F. P. Allen, mgr.
 Russellville—Nickelodeon, Main St.; H. C. Hill, mgr.; S. C. 120; shows 10.

LOUISIANA.

New Orleans—Electric, 926 Canal St.; McAllister & Morris, mgrs.; S. C. 250; shows 20.
 New Orleans—Wonderland, Canal St.; Mr. Fitts-berger, mgr.; S. C. 250; shows continuous.
 Shreveport—Electric Theatre, 518 Texas St.; H. C. Ferguson, mgr.; S. C. 100.
 Shreveport—Casino, 226 Texas st. M. & L. Aschner, mgrs.; S. C. 200; shows 40.

MAINE.

Lewiston—Nickel, Lisbon St.; F. E. Howe, mgr.; S. C. 1254; shows 16.
 Lewiston—Edisonian Penny Arcade, 196 Lisbon St.; Geo. F. Clark, mgr.
 Lewiston—Bijou, 123 Lisbon St.; A. L. Shepard, mgr.; S. C. 580; shows continuous.
 Portland—Penny Theatre, 438 Congress St.; V. W. Williams, mgr.

MARYLAND.

Baltimore—Lubin's, 402 E. Baltimore St.; Edw. C. Earle, mgr.; S. C. 800; shows continuous.
 Baltimore—Comedy, 412 E. Baltimore St.; J. G. Humphrey, mgr.; S. C. 250; shows 50.
 Baltimore—Amusea, 414 E. Baltimore St.; Pearce & Scheck, mgrs.; S. C. 300; shows continuous.
 Baltimore—Wizard, 219 N. Entaw St.; Bohannan & Levy, mgrs.; S. C. 250; shows 50.
 Baltimore—Moving Picture Parlor, 227 No. Entaw St.; Wm. Wheeler, mgr.; S. C. 150; shows 40.
 Baltimore—Moving Picture Parlor, 312 W. Lexington St.; Wm. B. Brown, mgr.; S. C. 110; shows 50.
 Baltimore—Palace Theatre, Penn ave. Everett Melchland, mgr.; S. C. 800; shows 15.
 Cumberland—A Musee U. Walsh Bldg.; E. B. Bender, mgr.; S. C. 150; shows continuous.
 Cumberland—Dreamland, 150 Baltimore St.; Dugan, mgr.; S. C. 100; shows continuous.
 Frostburg—Wonderland, Main st. James E. Davis, mgr.; S. C. 400; shows 2 to 8.

MASSACHUSETTS.

Fall River—Nickelodeon, 103 Pleasant St.; M. R. Sheady, mgr.; S. C. 300; shows 4.

MICHIGAN.

Adrian—Family, 31 N. Main St.; H. W. Wiloughby, mgr.; S. C. 100; shows 10.

MINNESOTA.

Anstin—Gem Family Theatre, 121 Bridge st. Towne & Mahnke, mgrs.; S. C. 450; shows 2.

MISSISSIPPI.

Biloxi—Electric Theatre, Walter Merritt, mgr. Biloxi—Moving Picture Theatre, Tom M. Watts, mgr.

Gulfport—Wonderland, 14th St. & 25th Ave. Hartner & Moore, mgrs.; S. C. 300; shows continuous.

MISSOURI.

Charleston—Electric, Main St.; S. F. Loebe, mgr.; S. C. 400; shows 1.

MONTANA.

Anaconda—Bijou, 117 Main St.; Harry Chanler, mgr.; S. C. 200; shows 2.

NEBRASKA.

Hastings—Jewel Theatre, 818 W. 2d St.; W. J. Mayberry, mgr.; S. C. 400; shows 4 to 6.

NEW HAMPSHIRE.

Manchester—Orphenum, 41 Hanover St.; Nat. Burgess, mgr.; S. C. 250; Shows 12.

NEW JERSEY.

Atlantic City—Frank's Arcade, 813 Boardwalk; Frank B. Hubin, mgr.; S. C. 450; shows 7 to 10.

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Ithaca—Savoy, D. Miller, mgr.
Jamestown—May's Theatre, 309 Main St.; Allen May, mgr.; S. C. 200; shows 15.
Little Falls—The Gem, Main St.; Reardon & Shultz, mgrs.
Lockport—Arcana, 56 1/2 Main St.; Claud W. Foster, mgr.; S. C. 150; shows 7.
Lockport—Orpheum, 12 Main St.; Harry F. Starkweather, mgr.; S. C. 125; shows 12.
Lockport—Hippodrome, 43 Main St.; Christian Lampe, mgr.; S. C. 200; shows 8.
New York City—Big Show, 977 Third ave. Jack Gynne, mgr.; S. C. 300; shows 10.
New York City—West Farms Casino, 2017 Boston Road; C. Kabsch, mgr.; S. C. 150; shows 10.
Oneonta—Casino, Main St.; Haynes & Shepard mgrs.; S. C. 200; shows continuous.
Oswego—Wonderland, West Bridge; E. J. Igoe, mgr.; S. C. 125; shows 8.
Oswego—Theatrum, West Bridge; Stanley Wild, mgr.; S. C. 250; shows 12.
Rochester—Bijou Dream, cor. Main & Water Sts.; A. G. McCallum, mgr.; S. C. 250; shows 50.
Watertown—Wonderland, Public Square; J. M. Mullin, mgr.; S. C. 250; shows 12.
- NORTH CAROLINA.**
Charlotte—Odeon, 106 So. Tryon St.; Will A. Peters, mgr.; S. C. 300; shows 4.
Charlotte—Odeon, 106 S. Tryon st. Will A. Peters, mgr.; S. C. 300; shows 20.
Charlotte—Theatrum, 10 W. Trade st. Otto Haas, mgr.; S. C. 250; shows 20.
Charlotte—Royal, 209 N. Tryon st.; F. H. Harris, mgr.; S. C. 250; shows 20.
Charlotte—Mystic, 211 N. Tryon st. Peters & Fleming, mgrs.; S. C. 250; shows 20.
Charlotte—Edisonia, 201 N. Tryon st. J. A. Snyder, mgr.; S. C. 300; shows 20.
Charlotte—Arcade, 11 W. Trade st. J. E. Crayton, mgr.; Penny Arcade.
Gastonia—The Amuse U, 97 W. Main st. Chas. H. Cavis & Fred B. Barkley, mgrs.; S. C. 200; shows every hour.
Georgetown—The Mystic, W. A. Peters, mgr. Statesville—Statesville Theatre, East Broad; L. L. Flanigan, mgr.; S. C. 1,000; shows 2.
- NORTH DAKOTA.**
Bismarck—Bijou, Fred N. Tracy, mgr.
Fargo—Bijou, 106 Broadway; Hugh Adams, mgr.; S. C. 250; shows 6.
Fargo—Ideal, 113 Broadway; L. H. Lon, mgr.; S. C. 450; shows 6.
Fargo—Bijou, Walter Treat, mgr.; shows 6.
Fargo—Ideal, Dance & Rockwell, mgrs.; shows 6.
Grand Forks—Bijou, Hugh J. Emmett, mgr.
Grand Forks—The Savoy, J. A. Smale, mgr.
Jamestown—Bijou, Lewis Hart, mgr.; shows 6.
Jamestown—Star, D. H. LaBell, mgr.
Minot—Bijou, J. A. Smale, mgr.
- OHIO.**
Akron—The Luna, 84 S. Howard St.; Chas. Decker, mgr.; S. C. 100; shows 8.
Akron—Nickelodeon, 42 S. Howard St.; John Nelson, mgr.; S. C. 150; shows 8.
Akron—Crystal Maze, 3 Market St.; John Nelson, mgr.
Akron—Grand, 42 S. Howard st. R. C. Stueve, mgr.; S. C. 175; shows 5.
Akron—Crystal Maze Theatre, 3 Market st.; John Nelson, mgr.; S. C. 100; shows 15.
Alliance—Edisonia, Main St.; C. M. Kearney, mgr.; S. C. 100; shows 10.
Alliance—Automatic, Main st. Stanley & Hall, mgrs.; S. C. 300; shows 20.
Alliance—Dreamland, 171 Main St.; Cameron & Carlston, mgrs.; S. C. 100; shows 15.
Alliance—Alliance Amuse. Co., Main St.; Rockhill, J. D., mgr.; S. C. 150; shows 8.
Arcanum—Dreamland, George st.; Harry Chancellor, mgr.; S. C. 125; shows 4 to 7.
Barberton—Empire, 334 Second St.; H. M. Baumgartner, mgr.; S. C. 150; shows continuous.
Bucyrus—Wonderland, Sandusky Ave.; Mrs. A. E. Thorp, mgr.; S. C. 250; shows 10.
Cadiz—Pictorial, 63 Market St.; M. F. Walker, mgr.; S. C. 150; shows continuous.
Cambridge—Dreamland, 116 N. 7th St.; Chas. E. Jeffers, mgr.; S. C. 125; shows 25.
Canal Dover—The Dover Amuse. Co., mgrs.; S. C. 150; shows 10.
Canal Dover—Theatrum, So. Factory St.; Froelich & Rennels, mgrs.; S. C. 125; shows 10.
Canal Dover—Nickelodeon, S. Factory St.; Belchley & Dotts, mgrs.; S. C. 125; shows 10.
Canal Dover—Amuseu, Factory st. K. Sackman, mgr.; S. C. 150; shows 10.
Canton—Canton, 335 E. Luscara St.; H. N. Den der, mgr.; S. C. 300; shows 10.
Canton—Lyric, W. Luscara St.; W. A. Hobertler, mgr.; S. C. 200; shows 20.
Chillicothe—Star, 76 N. Paint; B. H. Thomas, mgr.; S. C. 250; shows 50.
Cincinnati—Scenic, 143 W. 5th St.; T. A. Reilly, mgr.; S. C. 200; shows 25.
Cincinnati—Vando, 326 E. 5th St.; M. Meyer, mgr.; S. C. 200; shows 12.
Cincinnati—Wonderland, 1211 Vine St.; T. A. Reilly, mgr.; S. C. 240; shows 15.
Cincinnati—Ohio, 214 W. 5th St.; I. W. Mc Mann, mgr.; S. C. 200; shows 30.
Cincinnati—Little Electric, 1015 Vine St.; M. W. Spaeth, mgr.; S. C. 160; shows 7.
Cincinnati—Hippodrome, 49 42 E. 5th St.; G. Traylor, mgr.; S. C. 20; shows 20.
Cincinnati—Haymarket, 24 W. 6th St.; C. E. Kaufman, mgr.; S. C. 200; shows 15.
Cincinnati—Dreamland, 148 W. 5th St.; T. A. Reilly, mgr.; S. C. 200; shows 15.
Cleveland—Bijou Dream, 410 Euclid Ave.; H. M. Scott, mgr.; S. C. 250; shows 60.
Cleveland—Electric, 2318 Ontario St.; M. Manning, mgr.; S. C. 150; shows continuous.
Cleveland—Wonderland, 1726 E. 9th St.; Wonderland Amuse. Co., mgrs.; S. C. 175; shows continuous.
Cleveland—Wonderland, 3077 W. 25th St.; F. J. Sommer, mgr.; S. C. 250; shows continuous.
Cleveland—Theatrum, 4316 Central Ave.; F. S. Vedder, mgr.; S. C. 125; shows continuous.
Cleveland—A Muse U, 211 Superior Ave. W.; H. S. Levine, mgr.; S. C. 100; shows continuous.
Cleveland—The American, 716 Superior Ave.; Wm. Bullock, mgr.; S. C. 250; shows 12 to 11 p. m.
Cleveland—Dreamland, 703 Euclid Ave.; L. H. Becht, mgr.; S. C. 200; shows continuous.
Cleveland—Edisonia, 635 Superior Ave.; H. S. Levine, mgr.; S. C. 100; shows continuous.
- Cleveland—Exhibit, 824 Superior St.; E. H. S. Levine, mgr.; S. C. 150; shows continuous.
Cleveland—Marlo Hall, 1764 E. 9th St.; E. Byburn, mgr.; S. C. 200; shows continuous.
Columbus—Comique, 200 N. High St.; Sol. J. Wolens, mgr.; S. C. 108; shows 40.
Coshocton—Electric, Main St.; Galle S. Hamilton, mgr.; S. C. 300; shows 3 a week.
Coshocton—Theatrum, 4th nr. Main; Walter S. Wright, mgr.; S. C. 300; shows 3 a week.
Coshocton—Van Electric, W. Main St.; Vas Amusement Co.; mgrs.; S. C. 300; 3 shows a week.
Delaware—Edison Dreamland, S. Sandusky St.; J. N. Hoyt, mgr.; S. C. 150; shows 12.
Dennison—Pictorium, North 4th st. E. Mueller, mgr.; S. C. 200; shows continuous.
Dennison—Bijou, West Grant st.; Bert Varner, mgr.; S. C. 200; shows continuous.
Deshler—Theatrum, East Main st.; Loy McKee, mgr.; S. C. 250; shows 8.
E. Liverpool—Arcadia, 6th St.; L. J. Heron, mgr.; S. C. 107; shows 40.
E. Liverpool—Theatrum, 234 Market St.; S. C. Vale, mgr.; S. C. 70; shows 40.
Findlay—Theatrum, S. Main St.; B. D. Wordsworth, mgr.; S. C. 150; shows 30.
Fostoria—Wonderland, 255 S. Main St.; W. B. Sipe, mgr.; S. C. 200; shows continuous.
Greenville—Theatrum, Broadway. Walker Sawyer, mgr.; S. C. 200; shows 5.
Gallipolis—Dreamland, 2nd St.; Chas. Ray, mgr.; S. C. 250; shows 4.
Ironton—Nickelodeon, Center St.; C. B. Clark, mgr.; S. C. 150; shows 30.
Jackson—Edison, Pearl St.; L. H. Lewis, mgr.; S. C. 150.
Kenton—Idlehour, W. Franklin St.; Harve Stevenson, mgr.; S. C. 100; shows 5.
Lancaster—Edisonia, 160 W. Main St.; Harry Wachter, mgr.; S. C. 400; shows 30.
Steubenville—Nickelodeon, 4th & Market Sts.; W. J. Curn, mgr.; S. C. 50; shows continuous.
Wooster—Auditorium, 38 W. Liberty St.; Lewis Ackerman, mgr.; S. C. 150; shows 9.
Lancaster—Theatrum, 154 W. Main St.; R. L. Hsy, mgr.; S. C. 200; shows 8.
Lisbon—Palace, W. Schuyhart, mgr.; S. C. 200; shows 3 to 12.
Marietta—Theatrum, 137 Front St.; William Schlanbach, mgr.; S. C. 125; shows 10.
Marion—Dreamland, 136 E. Center St.; E. L. Willis, mgr.; S. C. 150; shows 25.
Marion—Nickelodeon, South Main St.; C. Beanmont, mgr.; S. C. 120; shows 24.
Marion—Star, East Center St.; E. L. Willis, mgr.; S. C. 120; shows 20.
Marysville—Edison Dreamland, Public Square; J. N. Hoyt, mgr.; S. C. 200; shows 8 to 12.
Medina—Moving Picture Theatre, Public Square; D. A. E. Elliott, mgr.; S. C. 120; shows 3.
Middleport—Grand Family Theatre, Cor. Second and Mill Sts.; Kasper & Ewing, mgrs.; S. C. 140; shows 3.
Mt. Vernon—Wonderland, cor. High St. and Public Square.; Ralph R. Russel, mgr.; S. C. 300; shows 15.
Nelsonville—Crystal, 213 Washington St.; J. C. Kastetter, mgr.; S. C. 300; shows 6.
Newark—The Nickelodeon, North Park; R. P. Alderson, mgr.; S. C. 150; shows 30.
New Philadelphia—Theatrum, Court St.; Achey & Selbert, mgrs.; S. C. 200; shows 8.
Palmyra—Bijou, 220 Main st. Geo. C. Knox, mgr.; S. C. 200; shows 14.
Pomeroy—Kasper's Electric Theatre, Front st. John Kasper, mgr.; S. C. 200; shows 4; night only.
Piqua—Arluco, 329 N. Main St.; Will Hemsteger, mgr.; S. C. 100; shows 6.
Portsmouth—Nickelodeon, 9 W. 2nd St.; Arthur C. Bounth, mgr.; S. C. 280; shows 18.
Salon—Broadway, F. Y. Allen, mgr.; S. C. 150; shows 6:30 a. m. to 11 p. m.
Salineville—Theatrum, L. C. Ware, mgr.; S. C. 90; shows 10.
Sandusky—Electric, 726 Market St.; Vincent Menuez, mgr.; S. C. 200; shows 26.
Sandusky—Theatrum, 710 Market St.; Charles Reark, mgr.; S. C. 250; shows 18.
Sandusky—Royal, Columbus Ave. & Water St.; Gillard Bros., mgrs.; S. C. 250; shows 10 A. M. to 11 P. M.
Sandusky—Castle, Hancock and Monroe Sts.; Schaefer & Snyder, mgrs.; S. C. 150; shows 10 A. M. to 11 P. M.
Steubenville—The Alvin, 4th & Market Sts.; Wm. J. Curn, mgr.; S. C. 60; shows 1 to 11 p. m.
Steubenville—The Bijou, 110 S. Main St.; J. Clark, mgr.; S. C. 75; shows 1 to 11 p. m.
Steubenville—Nickelodeon, 108 S. 4th St.; Wm. McMullen, mgr.; S. C. 100; shows 1 to 11 p. m.
Steubenville—Pictorial, Market & 6th Sts.; Bowers & Fickes, mgrs.; S. C. 100; shows 1 to 11 p. m.
Steubenville—Pictorium, 142 N. 4th St.; Burnett & Beuche, mgrs.; S. C. 100; shows 1 to 11 p. m.
Tiffin—Dreamland, 44 S. Washington St.; Freedman & Rosen, mgrs.; S. C. 250; shows 6 to 8 p. m.
Toledo—The Scenic, Kernet & Bowers, mgrs.; S. C. 150; shows 20 to 30.
Toledo—Theatrum, 310 Summit St.; C. C. Haddock, mgr.; S. C. 150; shows 30 to 35.
Toledo—Royal, 425 Summit st.; Jack Hooley, mgr.; S. C. 200.
Toledo—Victory, 414 Adams st. Jack Hooley, mgr.; S. C. 500.
Toledo—Bijou Dreamland, 416 Adams st. Jack Hooley, mgr.; S. C. 200.
Uhrichville—Arcade, E. 3d st. Harley M. Latto, mgr.; S. C. 200; shows 20.
Uhrichville—Arcade, East 3d st. Harley Latto, mgr.; S. C. 200; shows continuous.
Uhrichville—Theatrum, East 3d st. R. S. Snyder, mgr.; S. C. 200; shows continuous.
Uhrichville—Amuse, East 3d st. Devine & Cox, mgrs.; S. C. 200; shows continuous.
Urbana—Hays Bros' Amusement Place, Monument Sq.; L. M. Hays, mgr.; S. C. 100; shows 9.
Van Wert—Arcade, 138 E. Main st. Gayl Allen, mgr.; S. C. 125; shows 10.
Van Wert—Grand, E. Main st. Allen Niles, mgr.; S. C. 150; shows 8.
Wellington—Moving Picture Theatre, Public Square, Dr. A. E. Elliott, mgr.; S. C. 120; shows 3 to 5.
Wellington—Novelty, Main st. Frank Murphy, mgr.; S. C. 200; shows 15.
Wellington—Electric, Main st. I. S. Miller, mgr.; S. C. 100; shows 15.
Wooster—Nickelodeon, E. Liberty St.; L. C. Frank, mgr.; S. C. 100; shows 8.
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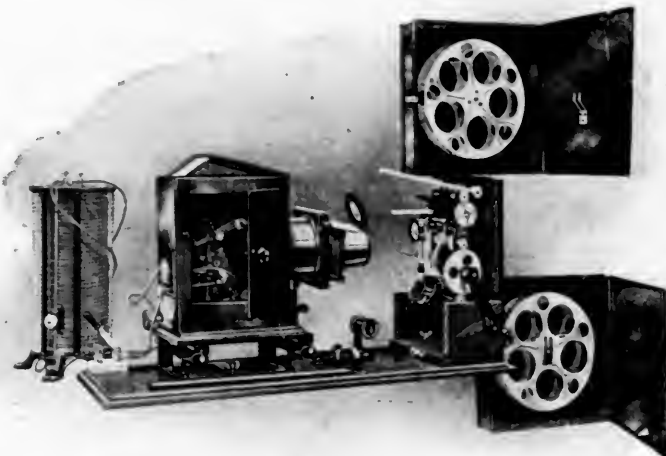
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 Human Hearts, (three companies), W. E. Nashville, mgr.
 Heart of Maryland, David Belasco, mgr.
 Heart Girl's Millions, with Russell Brothers, Chas. E. Blaney, mgr.
 Hurdy Gurdy Girl, Richard Carle and Chas. Marks, mgrs.
 Her Fatal Love, E. J. Carpenter, mgr.
 Heart of Chicago, Lincoln J. Carter, mgr.
 Howden, with Elsie Janis, Chas. Dillingham, mgr.
 Housewipers, Francis X. Hope, mgr.
 Hearts of Gold, Phil. Hunt, mgr.
 Ham Tree, with McIntyre & Heath, Klaw & Erlanger, mgrs.
 His Terrible Secret, Chas. E. Blaney, mgr.
 Heart of Virginia, Aubrey Mittenhal, mgr.
 Happyland, with DeWolf Hopper, The Shuberts, mgrs.
 Hebrew Detective, Al. H. Woods, mgr.

Inherited, Arthur C. Alston, mgr.
 Innocent Mads, T. W. Dinkins, mgr.
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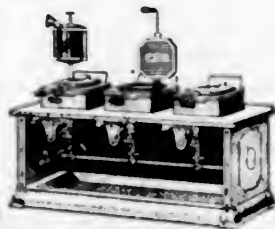
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ROUTES

(Burlesque, continued from page 29)

Rose Sydell's London Belles, W. S. Campbell, mgr.: New York City, 27.
Rolly & Wood's, Geo. F. Leonard, mgr.: New York City, 27.
Huller's Romancers, Chas. Franklin, mgr.: St. Paul, Minn., 27.
Strolling Players, Louis M. Granel, mgr.: Duluth, Minn., 27.
Star Show Girls, W. Fennessy, mgr.: Albany, N. Y., 24; Troy 57.
Sertbner's Sam Show, Morria Walstock, mgr.: New Orleans, La., Dec. 27.
Trans-Atlantic Burlesquers, Hurlig & Seamon, mgrs.: New York City, 27.
Tiger Lilies, Isay Grodz, mgr.: Jersey City, N. J., Dec. 27.
Trosadros, Chas. H. Waldron, mgr.: Chicago, Ill., 27.
Thoroughbreds, Frank B. Carr, mgr.: Indianapolis, Ind., 24.
Twentieth Century Maids, Maury Kraus, mgr.: Scranton, Pa., 24; Paterson, N. J., 57.
Vanity Fair, Robert Manchester, mgr.: Brooklyn, N. Y., 27.
World Beaters, J. Herbert Mack, mgr.: Chicago, Ill., 27.
Watson's Burlesquers, W. B. Watson, mgr.: Philadelphia, Pa., 27.
Washington Society Girls, Lew Watson, mgr.: St. Paul, Mo., 57.
Yank Show Girls, T. W. Dinkins, mgr.: St. L., Mo., 27.

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Aborn Opera Co., Milton & Sargent Aborn, mgrs.: New York City, Oct. 14, indef.
Race, Shubert & Anderson, mgrs.: Hippodrome, New York City, Nov. 27, indef.
Around the Clock (Gus Hill's), Baltimore, Md., 27; Wilkes-Barre, Pa., 9-11; Scranton 12-14.
Alaskan, John Cort, mgr.: Oakland, Cal., 1-4; San Jose 5; Santa Cruz 6; Monterey 7; San Francisco 8-21.
Awakening of Mr. Pipp, with Chesley Grapewin, Wells, Dunne & Harlan, props.; Harry Allen, mgr.: Evansville, Ind., 1-4; Indianapolis 5-7; Terre Haute 8; Brazil 9-10; Springfield, Ill., 12-14.
BERNARD, SAM: See Rich Mr. Hoggeneheimer.
Black Beauty, Atkinson & Thacher, mgrs.: Hilderford, Mo., 4; Portsmouth, N. H., 5-7; Haverhill, Mass., 9-14.
Buster Brown (Central), Buster Brown Amuse. Co., mgrs.: Fremont, O., 4; Kendallville, Ind., 5; Elkhart 6; Goshen 7; Dowagiac, Mich., 9; Benton Harbor 10; So. Bend, Ind., 11; So. Chicago, Ill., 12-14.
Burgomaster, Wm. P. Cullen, mgr.: Kingston, Ont., 4; Brockville 5; Ottawa 6-7.
Blue Moon, with Jas. T. Powers, Sam S. & Lee Shubert, inc., mgrs.: Denver, Col., 27.
Bandanna Land, with Williams & Walker, Jack Shoemaker, mgr.: Milwaukee, Wis., 17; Louisville, Ky., 8-14.
Buster Brown (Western), Buster Brown Amuse. Co., props.; Des Moines, Ia., 1-4; Omaha, Neb., 5-7; Council Bluffs, Ia., 8; Plattsmouth, Neb., 9; Lincoln 10-11; Kearney 12; North Platte 13; Cheyenne, Wyo., 14.
Big Stick, with the Four Mortons, Frank McKee, mgr.: St. Louis, Mo., 2-7; Chicago, Ill., 9-14.
Bachelor's Honeymoon, Oakes & Gilson, mgrs.: Lincoln, Kan., 11; Muskato 12; Glen Elder 13; Beloit 14.
Bells of Mayfair, Thos. W. Ryley, mgr.: Elkhart, Ind., 4; Ft. Wayne 5; Greenville 6; Columbus 7.
Buster Brown (Eastern), Buster Brown Amuse. Co., props.; New York City, 27.
Black Crook: Pensacola, Fla., 4; Mobile, Ala., 5.
Black Patti Troubadours, Voelckel & Nolan, props. & mgrs.: Austin, Tex., 4; Temple 5; Waco 6; Marlin 7; Mexia 8; Hillsboro 10; Ennis 11; Waxahachie 12; Cleburne 13; Mineral Wells 14.

CAHILL, MARIE: See Marrying Mary.
CARLE, RICHARD: See Spring Chicken.
Colonial Opera Co., Bradford Mills, mgr.: Jacksonville, Fla., Nov. 10, indef.
Conried's Opera Co., Heinrich Conried, mgr.: New York City, Nov. 18, indef.
Cat and the Fiddle (Lincoln J. Carter's), Toronto, Ont., 2-7; Syracuse, N. Y., 9-11; Rochester 12-14.
Cupid at Vassar, with Florence Gear, Jules Murry, mgr.: Terre Haute, Ind., 4; Bloomington 5; Richmond 7; Paris, Ky., 9; Somerset 10; Knoxville, Tenn., 11; Chattanooga 12; Murfreesboro 13; Nashville 14.
Coming Thro' the Ice (A), The Rork Co., mgrs.: Baltimore, Md., 1-7; Norfolk, Va., 9; Newport News 10; Richmond 11; Lynchburg 12; Charlotte, N. C., 13; Columbia, S. C., 14.
Coming Thro' the Ice (B), The Rork Co., mgrs.: Randolph, Va., 4; Bellows Falls 5; Keowne, N. H., 6; Northampton, Mass., 7; Claremont, N. H., 9; Hennington, Vt., 10; Hoosick Falls, N. Y., 11; Greenfield 12; Mechanicsville 13; Cohoes 14.
DANIELS, FRANK: See Tattooed Man.
DeANGELIS, RING & CARR: See Gay White Way.
Dalymania, with Julia Sanderson, Chas. Frohman, mgr.: Philadelphia, Pa., 2-14.
Dream City, Wells, Dunne & Harlan, props.: Pittsburg, Pa., 27; Cleveland, O., 9-14.
Earl and the Girl, Sam S. & Lee Shubert, inc., mgrs.: Pittsburg, Pa., 27.
Eight Bells, with Byrne Bros., Walter Loftus, mgr.: New York City, 27.
FIELDS, LEW: See Girl Behind the Counter.
FOY, EDDIE: See Orchid.
Four Seasons, Shubert & Anderson, mgrs.: New York City, Nov. 27, indef.
Fascinating Flora, with Adele Ritchie, Sam S. & Lee Shubert, inc., mgrs.: Minneapolis, Minn., 1-4; St. Paul 5-7.

Funny Folks, Pat Chappelle, mgr.: Orangeburg, S. C., 4; Denmark 5; Blackwell 6; Alken 7; Augusta, Ga., 9; Waynesboro 10; Milton 11; Sylvania 12.
Forty-Five Minutes From Broadway, Klaw & Erlanger, mgrs.: Louisville, Ky., 4-5; Evansville, Ind., 6; Lexington, Ky., 7.
Follies of 1907, Florenz Ziegfeld, mgr.: Chicago, Ill., 24-Dec. 7.
Full Moon, Jacobs & Sloan, mgrs.: Elizabeth, N. J., 4-5; Plainfield 6.
Fifty Miles From Boston, Coban & Harris, mgrs.: Toledo, O., 4; Detroit, Mich., 5-7.
GLASER, LULU: See Lola From Berlin.
GRAPEWIN, CHARLEY: See Awakening of Mr. Pipp.
Gay White Way, with DeAngella, Ring & Carr, Sam S. & Lee Shubert, inc., mgrs.: New York City, Oct. 7, indef.
Girl Behind the Counter, with Lew Fields, Sam S. & Lee Shubert, inc., mgrs.: New York City, Sept. 23, indef.
Girl Question, Monni L. Singer, mgr.: Chicago, Ill., Aug. 10, indef.
Griffith's Musical Comedy Co., Fred L. Griffith, mgr.: Tononah, Nev., Sept. 16, indef.
Gay New York (Gus Hill's), Kansas City, Mo., 2-7; East St. Louis, Ill., 9-11; Vincennes, Ind., 12; Evansville 13-14.
Gingerbread Man, Nixon & Zimmerman, mgrs.: Kenton, O., 4; Circleville 5; Newark 6; Zanesville 7; Belleair, Ky., Washington, Pa., 10; McKeesport 11; Greensburg 12; Scottsdale 13; Intontown 14.
George Washington, Jr., Coban & Harris, mgrs.: Galveston, Tex., 4.
Grand Mogul, Klaw & Erlanger, mgrs.: Burlington, Ia., 4; Quincy, Ill., 5; Sedalia, Mo., 6; Topeka, Kan., 7.
HELD, ANNA: See Parisian Model.
HOPPER, DeWOLF: See Happyland.
Hammerstein's Grand Opera Co., Oscar Hammerstein, mgr.: New York City, Nov. 4, indef.
Hayden, with Elsie Janis, Chas. B. Dillingham, mgr.: New York City, Oct. 10, indef.
His Honor the Mayor, Wm. R. Hill, mgr.: New York City, Dec. 2, indef.
Hill, Geo. F., Frank W. Nason, mgr.: Austin, Pa., 4; Galeton 5; Condersport 6; Emporium 7; Renovo 9; Bellefonte 10; Lock Haven 11; Muncy 12; Berwick 13; Danville 14.
Happyland, with DeWolf Hopper, Sam S. & Lee Shubert, inc., mgrs.: Milwaukee, Wis., 1-4; Janesville 5; Rockford, Ill., 6; Aurora 7; Humpty Dumpty, A. L. Saville, mgr.: Mattoon, Ill., 4; Springfield 5; Bloomington 6; Danbury, Conn., 4; Winsted 5; Derby 6; Waterbury 7; Holyoke, Mass., 9-11; Hartford, Conn., 12-14.
Hadermann, Jennie, Chicago Ladies' Orchestra, D. H. Hadermann, mgr.: Madison, Wis., 2-7; Waunakee, Ill., 9-14.
Ham Tree, with McIntyre & Heath, Klaw & Erlanger, mgrs.: Henderson, Ky., 4; Evansville, Ind., 5; Louisville, Ky., 6-7.
In Panama, with Rogers Bros., Gus & Max Rogers, mgrs.: Philadelphia, Pa., 25-Dec. 7.
Isle of Spice, B. C. Whitney, prop.: Tarentum, Pa., 4; Vandergrift 5; Barnesboro 6; Altoona 7.
Irish Pawnbrokers, Jos. W. Spears, mgr.: Pontiac, Ill., 5.
Irish Senator, Holton, Kan., 7.
Isle of Spice (No. 2), H. H. Frazee, prop.: Cedar Rapids, Ia., 8; Galveston, Ill., 9; Keokuk, Ia., 10; Quincy, Ill., 11; Hannibal, Mo., 12; Macon 13; Columbia 14.
JANIS, ELSIE: See Hoyden.
Knight for a Day, B. C. Whitney, mgr.: Chicago, Ill., March 30, indef.
Kitties Band, T. P. J. Powers, mgr.: Redwood City, Cal., mat. 4; Palo Alto 4; Lodi mat. 5; Stockton 5; Fresno 6; Visalia 7; Venice Beach 8; Oxnard mat 9; Ventura 9; Santa Barbara 10; Pomona 11; Los Angeles 12-14.
King Casey, with John & Emma Ray, Stair & Nicolai, mgrs.: Hartford, Conn., 2-4; New Haven 5-7; New York City, 9-14.
Knight For a Day (B), B. C. Whitney, prop.: Kenosha, Wis., 5.
Lewis & Lake Musical Comedy Co., Seattle, Wash., indef.
Little Cherub, with Battle Williams, Chas. Frohman, mgr.: Boston, Mass., 25-Dec. 7.
Land of Nod, The Rork Co., mgrs.: Spokane, Wash., 4-6; No. Yakima 7; Seattle 9-11; Portland, Ore., 12-14.
Lucky Dog, with Nat Willis, E. D. Stair, mgr.: Birmingham, Ala., 2-7; Atlanta, Ga., 9-14.
Lightning Conductor, E. A. Well, mgr.: Galveston, Tex., 5.
McINTYRE & HEATH: See Ham Tree.
MONTGOMERY & STONE: See Red Mill.
MOORE, VICTOR: See Talk of New York.
MURRAY & MACK: See Sunny Side of Broadway.
Merry Widow (A), Henry W. Savage, mgr.: New York City, Oct. 21, indef.
Merry Widow (B), Henry W. Savage, mgr.: Chicago, Ill., Dec. 2, indef.
Mazuma Man, with Geo. Sidney, Stair & Nixon, mgrs.: Chicago, Ill., 1-7; Joliet 8; Streator 9; Springfield 10-11; Peoria 12-14.
Madam Butterfly, Henry W. Savage, mgr.: Detroit, Mich., 2-4; Toledo, O., 5; Canton 6; East Liverpool 7; Philadelphia, Pa., 9-21.
McCane, Mabel, Walter C. Lindsay, mgr.: Macon, Mo., 4; Mexico 5.
Ma's New Husband (Eastern), Harry Scott Co., mgrs.: Bloomington, Ill., 4; Rantoul 5; Champaign 7; Pekin 8; Mattoon 9; Effingham 10; Olney 11; Mt. Vernon 12; Marion 13; Johnson City 14.
Ma's New Husband (Western), Harry Scott Co., mgrs.: Prescott, Ark., 4; Camden 5; Texarkana 7; Shreveport, La., 8; Monroe 9; Jackson, Miss., 10; Natchez 11; Baton Rouge, La., 12; Donaldsonville 13; Thibodaux 14.
Marrying Mary, with Marie Cahill, Daniel V. Arthur, mgr.: Portland, Ore., 1-4; Salem 5; Sacramento, Cal., 7-8.
McFadden's Flats (Gus Hill's), Chicago, Ill., 2-7; So. Chicago 9-11; Grand Rapids, Mich., 12-14.

Mayor of Laughland, with Tom Waters, Nixon & Zimmerman, mgrs.: West Chester, Pa., 4; Heading 5; Scranton 6; Wilkes-Barre 7; Plymouth 9; Shenandoah 10; Pottsville 11; So. Bethlehem 12; Shamokin 13; Hazleton 14.
Miss Rob White, Nixon & Zimmerman, mgrs.: Tarentum, Pa., 4; Scottsdale 5; Connellsville 6; Untontown 7; Morgantown, W. Va., 9; Grafton 10; Buckhannon 11; Weston 12; Elkkins 13; Cumberland, Md., 14.
Mile Modiste, with Fritzi Scheff, Chas. B. Dillingham, mgr.: San Francisco, Cal., 25-Dec. 7.
Not Yet, But Soon, with Hap Ward, E. D. Stair, mgr.: Grand Rapids, Mich., 1-4; Michigan City, Ind., 5; Waneguan, Ill., 6; Racine, Wis., 7; Milwaukee 8-14.
Orchid, with Eddie Foy, Sam S. & Lee Shubert, inc., mgrs.: Philadelphia, Pa., 27.
Original Cohen (Rowland & Clifford's), W. T. Gaskell, mgr.: Brooklyn, N. Y., 2-7; Bayonne, N. J., 9-11; Yonkers, N. Y., 12-14.
Oysterman, with Ernest Hogan, Hurlig & Seamon, mgrs.: Philadelphia, Pa., 2-7; Atlantic City, N. J., 9-11.
POWERS, JAMES T.: See Blue Moon.
Pickings From Puck, Dubinsky Bros., mgrs.: Blue Rapids, Kan., 5; Concordia 6; Lebanon 7; Phillipsburg 9; Oberlin 10.
Prince of Pilsen, Henry W. Savage, mgr.: St. Louis, Mo., 1-7; Louisville, Ky., 9-11; Nashville, Tenn., 12; Memphis 13-14.
Playing the Ponies, with Yorke & Adams, B. E. Forrester, mgr.: Philadelphia, Pa., 27.
Play in Politics, with Billy B. Van, P. H. Sullivan, Amuse. Co., mgrs.: Cleveland, O., 2-7; Toledo 8-14.
Peggy From Paris, Corey & Weis, mgrs.: Shreveport, La., 4; Beaumont, Tex., 5; Galveston 6-8; Houston 9; San Antonio 10-11.
Piff, Paff, Pout, B. C. Whitney, prop.: Jersey City, N. J., 2-7.
Panhandle Pete, Abe Levy, mgr.: Toledo, O., 1-4; Grand Rapids, Mich., 5-7; Detroit 9-14.
Parisian Model, with Anna Held, F. Ziegfeld, Jr., mgr.: Washington, D. C., 2-7.
Painting the Town (Chas. H. Yale's), Galveston, Ill., 4; Canton 5; Peoria 6-7.
RAY, JOHN & EMMA: See King Casey.
RITCHIE, ADELE: See Fascinating Flora.
ROGERS BROS.: See In Panama.
Red Mill, with Montgomery & Stone, Chas. B. Dillingham, mgr.: Boston, Mass., Nov. 4, indef.
Rabbit's Foot, Pat Chappelle, mgr.: Brewton, Ala., 4; Evergreen 5; Greenville 6; Fort Deposit 7; Montgomery 9; Opelika 10; West Point, Ga., 11; LaGrange 12; Newnan 13.
Rounds Ladies' Orchestra & Specialty Co., Otsego, Mich., 4; Bedford 5; Battle Creek 6; Concord 7; Tecumseh 9; Hillsfield 10; Sabina, O., 11; Clarksville 12; Washington C. H. 13; Circleville 14.
Red Feather, Jos. M. Gaites, mgr.: Arkansas City, Kan., 4; Coffeyville 5; Independence 6; Joplin, Mo., 7.
Rich Mr. Hoggeneheimer, with Sam Bernard, Chas. Frohman, mgr.: Newark, N. J., 2-7.
Rudolph and Adolph, So. Bend, Ind., 4; Elkhart 5; Logansport 6.
Royal Chef, H. H. Frazee, prop.: Bellingham, Wash., 5; Aberdeen 8; Olympia 9; Hoquiam 10; Tacoma 11; Ellensburg 12; Walla Walla 14.
Red Mill (B), Chas. B. Dillingham, mgr.: Muncie, Ind., 7.
Rajah of Rhong, Crestline, O., 5.
SANDERSON, JULIA: See Dairy Maids.
SCHEFF, FRITZI: See Mile Modiste.
Smart Set (Gus Hill's), Dayton, O., 2-4; Columbus, Ind., 6; Elwood 7; Chicago, Ill., 9-14.
San Francisco Opera Co.: Portland, Ore., 1-7; Astoria, Wash., 8; Walla Walla 10; Colfax 11; Spokane 12-14.
Sunny Side of Broadway, with Murray & Mack, Ollie Mack, mgr.: Eugene, Ore., 4; Medford 5; Ashland 6; Redding, Cal., 7; Chico 8; Sacramento 9-10; San Jose 11; Fresno 12; Porterville 13; Bakersfield 14.
Show Girl, J. P. Goring, mgr.: Dickinson, N. D., 4; Glendive, Mont., 5; Billings 6; Livingston 7; Helena 8; Butte 9; Dillon 10; Blackfoot, Ida., 11; Salt Lake City, Utah, 12-14.
Souza and his Band, Aurora, Ill., mat. 4; Joliet 4; Mansfield, O., 5; Canton 6; Cleveland 7; Elyria mat. 8; Sandusky 8; Ann Arbor, Mich., 9; Detroit 10; Buffalo, N. Y., 11; Toronto, Ont., 12; Rochester, N. Y., 13; Albany 14.
Simple Simon Simple, Nixon & Zimmerman, mgrs.: Ithaca, N. Y., 4; Syracuse 6; Buffalo 9-14.
Shoo-Fly Regiment, with Cole & Johnson, A. L. Wilbur, mgr.: Buffalo, N. Y., 2-7; Baltimore, Md., 9-14.
Social Whirl, Sam S. & Lee Shubert, inc., mgrs.: Norfolk, Va., 6-7.
Superba, Wm. & Edw. Hanlon, mgrs.: Louisville, Ky., 2-7.
Spring Chicken, with Richard Carle, Chas. Marks, mgr.: Pittsburg, Pa., 27.
Talk of New York, with Victor Moore, Coban & Harris, mgrs.: New York City, Dec. 2, indef.
Tom Jones, Henry W. Savage, mgr.: New York City, Nov. 11, indef.
Top O' The World, Sam S. & Lee Shubert, inc., mgrs.: New York City, Oct. 10, indef.
Time, the Place and the Girl (Eastern), Askin & Singer, mgrs.: Buffalo, N. Y., 2-4; Rochester 5-8; Washington, D. C., 9-14.
Time, the Place and the Girl (Western), Askin & Singer, mgrs.: Corsicana, Tex., 4; Waco 5; San Antonio 6; Austin 7; Galveston 9; Houston 10; Beaumont 13.
Tattooed Man, with Frank Daniels, Chas. B. Dillingham, mgr.: Goshen, Ind., 1.
Sout Bend 5; Grand Rapids, Mich., 6-7.
Two Merry Tramps, McVenn & Vetter, mgrs.: Clarinda, Iowa, 4; Corning 5; Villiska 6; Glenwood 7; Omaha, Neb., 9-11.
WILLIAMS, HATTIE: See Little Cherub.
Weber's Joe, Co.: New York City, Oct. 7, indef.
Wizard of Wall St. (No. 2), Edwin Patterson, mgr.: Holsington, Kan., 4; Sterling 5; Larned 6; Kingsley 7; St. John 9; Dodge City 10; Garden City 11; Holly 12; Rocky Ford, Cal., 13; Trinidad 14.
Woodland, Henry W. Savage, mgr.: Butte, Mont., 4-5; Anconada 6; Missoula 7; Spokane Wash., 9-11; Walla Walla 12; North Yakima 14.



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Willa' Musical Comedy Co., John B. Willis, mgr.: Columbia, S. C., 4-7.
Wizard of Wall St. (No. 1), Edwin Patterson, mgr.: Earlham, Ia., 4; Adair 5; Atlantic 6; Walnut 7; Neola 8; Council Bluffs 9.
Wizard of Wall St., Lew Virden, mgr.: Balingier, Tex., 4; Brownwood 5; Hico 6; Whitney 7; Ennis 9; Terrell 10.
Wine, Woman and Song, M. M. Theise, mgr.: Cincinnati, O., 2-7.
Wizard of Oz, Hurlig & Seamon, mgrs.: Jersey City, N. J., 9-14.
Yama, Alfred E. Aarons, mgr.: Philadelphia, Pa., Nov. 4, indef.
Yankee Tourist, with Raymond Hitchcock, Henry W. Savage, mgr.: Albany, N. Y., 3-4; Schenectady 5; Glens Falls 6; Burlington, Vt., 7; Montreal, Can., 9-14.
Yankee Regent, H. H. Frazee, prop.: Jamestown, N. D., 9; Valley City 10; St. Cloud, Minn., 11; Winona 12; LaCrosse, Wis., 13; Madison 14.

DRAMATIC

ADAMS, MAUDE: See Peter Pan.
ARBuckle, MACLYN: See Round Up.
Albee Stock Co.: Pawtucket, R. I., Aug. 12, indef.
Alcizar Stock Co., Belasco & Mayer, mgrs.: San Francisco, Cal., Apr. 15, indef.
Allen Stock Co., Pearl R. Allen, mgr.: Portland, Ore., Nov. 18, indef.
American Stock Co.: San Francisco, Cal., July 1, indef.
Aylesworth Stock Co., Arthur J. Aylesworth, mgr.: Goldfield, Nev., Apr. 1, indef.
Angell's Comedians (A), J. S. Angell, mgr.: El Dorado, Ark., 2-7.
Angell's Comedians (C), Jack Emerson, mgr.: Altus, Okla., 2-7.
Arthur, John, Coleman & Follmer, mgrs.: Hope, N. D., 4; Page 5; Wahpeton 6; Wheaton, Minn., 7.
Across the Pacific, Chas. E. Blaney Amuse. Co., mgrs.: New York City, 2-7.
Along the Kennebec (Southern), N. E. Tucker, mgr.: Washington, N. C., 4; Greenville 5; Kingston 6; Newberne 7.
At Cripple Creek (Western), Ernest Fisher, mgr.: Arrowhead, Can., 4-5; Sandon 6; Kalso 7.
Anna Karenina, with Virginia Harner: Springfield, O., 4; Wheeling, W. Va., 6.
At the Old Cross Roads, Arthur C. Alston, prop. & mgr.: Canyon City, Col., 4; Victor 5; Florence 6; Salida 7; Leadville 8; Aspen 9; Grand Junction 10; Provo, Utah, 11; Eureka 12; Ogden 13; Park City 14.
An Egyptian of Pompeii, Lew A. Till, mgr.: Lloydminster, Can., 4; North Battleford 5; Prince Albert 6.
At Yale (A), Jules Murry, mgr.: Washington, D. C., 2-7.
At Yale (B), Jules Murry, mgr.: Sistersville, W. Va., 4; Wheeling 5; Agrona, O., 6; Elyria 7; Bay City, Mich., 8; Saginaw 9; Fort Huron 10; Flint 11; Ypsilanti 12; Jackson 13; Lansing 14.
An Old Sweetheart of Mine, with W. A. Whitecar, Jules Murry, mgr.: Denton, Tex., 4; Gainesville 5; Ft. Worth 6; Dallas 7; Waxahachie 9; Corsicana 10; Marlin 11; Waco 12; San Antonio 13; Austin 14.
American Stock Co., Arthur E. Herbst, mgr.: Beloit, Wis., 2-7; Oshkosh 8; Fond du Lac 9-14.
Arizona, David J. Ramage, mgr.: San Diego, Cal., 4; San Bernardino 5; Bakersfield 6; Fresno 7.
Aubrey Stock Co. (Western), D. Otto Hlmer, mgr.: Brazil, Ind., 2-7; Marion 9-14.
Anita, the Singing Girl, A. J. Spencer, mgr.: Springfield, Ill., 1-4; Des Moines, Ia., 5-7; Omaha, Neb., 12-14.
Angell's Comedians (A), Ed. C. Nutt, mgr.: Sundance, Wyo., 2-7; Sheridan 9-14.
As Told in the Hills (Eastern), Nesbit Scoville, mgr.: Mayfield, Ky., 4.
Alice Sit by the Fire, with Lucia Moore, Ernest Shipman, mgr.: Circleville, O., 4; Wilmington 5; Bellefontaine 9; St. Marys 10; Lima 11.
Armin Players: Clinton, Mo., 5-7.
At Cripple Creek (E. J. Carpenter's), Fred At Miller, mgr.: Mt. Pulaski, Ill., 4; Champaign 5; Charleston 6; Greenup 7.
BELL, DIGBY: See Shore Acres.
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CORRESPONDENCE

(Continued from page 27.)

Perry, Bell and Henry, etc. 25-30; excellent attendance.

KALAMAZOO.—Academy of Music (B. A. Bush, mgr.) Marks Bros.' Stock Co. 18 and week; good attendance. At Valley Forge 25; Dorothy Vernon of Haddon Hall 28; Gingerbread Man 27; Ezrs Kendall 29; Frank Daniels Dec. 3.

Majestic Theatre (Frank W. Bryce, mgr.) business good with vaudeville 18 and week. Rome, Mayo and Juliet, Laura Howe and Dresden Dolls, Cora Beach Turner Co., Harry Davis and Co., and moving pictures 25-30. Bijou Theatre (W. S. Butterfield, mgr.) business good 18 and week. Lawrence Albertia, Lucy Wulfsen, Gurney Cissler, E. Lyons Landon and Katherine Deem, and moving pictures 25-30. Colonial is drawing good attendance with songs and moving pictures.

MINNESOTA.

AUSTIN.—Gem Family Theatre (W. J. Mahne, mgr.) Business good with vaudeville, songs and moving pictures.

Cosmo Theatre (Hazel Groesbeck, mgr.) Business good with songs and moving pictures. **OWATONNA.**—Metropolitan Opera House (Charles Sorvatin, mgr.) Mildred Hoffman in A Paradise of Isles 21; good returns. Prince of Sweden 26; Gorton's Minstrels 28; Three of Us 10; Man of the Hour 12.

Lytic Theatre (Woodward & Burkan, mgrs.) Business good with songs and moving pictures.

ROCHESTER.—Metropolitan Theatre (J. E. Reid, mgr.) Grace Hayward 11 and week; excellent returns. Brynau 18-19; good attendance. Mildred Hoffman 29; good returns. Prince of Sweden 25; Brinton Entertainers 26-27.

MISSISSIPPI.

COLUMBUS.—Opera House (Jas. Newby, mgr.) Donnelly & Hatfield's Minstrels 23; good attendance. Florence Davis Dec. 2; Fatty Felix 4; My Wife's Family 13.

GREENVILLE.—Grand Theatre (Wm. Isenberg, mgr.) Amelia Bingham 20; good business. Parsifal 22; large business. Human Hearts 26.

CORINTH.—Opera House (Jas. and William Jefferson in Rivals 19; capacity house.

HATTIESBURG.—Auditorium (Mort L. Bixler, mgr.) Human Hearts 19; fair attendance. Thomas Jefferson in Rip Van Winkle 22; good attendance. Florence Davis 15; Hoosier Girl 16; Texan Steer 17; Time the Place and the Girl 18.

MISSOURI.

ST. LOUIS.—Mande Adams again in Peter Pan, opened Monday to good business and pleased. Wm. H. Crane next.

Century Theatre (Chas. Cavanaugh, mgr.) McIntire and Heath began a week in Ham Tree and pleased as much as ever. Business good. Prince of Pilsen next.

Columbia Theatre (Lew Sharp, mgr.) This week's bill includes acts by John C. Rice and Sally Cohen, Ned Wayburn's Slide Show, Tate's London Comedians, Howard and North, Seven Madcaps, Farrow-Taylor Trio, Sheila, Bruce and Hill, and the Kinodrome. Business good.

Grand Opera House (John Fleming, mgr.) Geo. Sidney in Izzie the Mazuma Man. Production pleasing good business.

Garlick Theatre (Jacob Oppenheimer, mgr.) This week is billed as Circus Vaudeville, and includes acts by George Evans, Woodward's Performing Seals, Wilton Brothers, Rawson and June, Ollie Young, Carroll and Cooke. Business good.

Imperial Theatre (D. E. Russell, mgr.) Texas began a week Sunday to two immense houses. The performance pleased; business good.

Havila's Theatre (Wm. Garen, mgr.) From Sing Sing to Liberty opened two big houses Sunday. Canning, the Handcuff King made a big hit. Business good and show pleasures.

Standard Theatre (Leo Reichenbach, mgr.) The Cozy Corner Girls Burlesquers opened big and with a strong show that pleased. The olio contains Frank Riley, Smith and Arada, Sandow and Lambert, Farrow-Taylor Trio, Sheila, Bruce and Dagneau, Belle Travers, Honan and Kearney. Good business. Yankee Doodle Girls next.

Gavety Theatre (O. T. Crawford, mgr.) The Casino Girls Burlesquers opened to big business Sunday and pleased. The olio contains Deely and Austin, Nolan and White, Lillian Washburn, Crawford and Manning, Moore and Wisner, Graham and Randall. Business good. Knickerbockers next.

AURORA.—Minor's Theatre (Louis J. Minor, mgr.) Girl Over There 13; fair business. Chappell-Winterhoff Stock Co. 14-20; fair attendance.

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THE PEERLESS PIANOS

ance. Little Detective 23; In Old Missouri 26; When We Were Friends 27; Under Southern Skies 23; Dixie Girl 6.

BUTLER.—City Theatre (J. A. Trimble, mgr.) Younger Bros. in Missouri 20; fair returns. Bachelor's Honeycomb 25; European Novelty Co. Dec. 6-7; Black Crook, Jr., 18; Old Kentucky Home 20; Quincy Adams Sawyer 26; Irish Senator 30.

COLUMBIA.—New Columbia Theatre (W. W. Garth, Jr., mgr.) Dream City 18; capacity returns. Ethel Dovey in The District Leader 23; good returns. McDonald Stock Co. 25-30; Advanced Vaudeville Dec. 2-4; Girl Over There 5 Under Southern Skies 6.

DE SOTO.—Jefferson Theatre (Leon Herrick, mgr.) Jolly American Tramp 18; fair business. Field's Minstrels 21; packed house.

Aldome Theatre (L. M. Manheimer, mgr.) Business good with songs and moving pictures.

MACON.—Blee's Theatre (Sears & Sears, mgrs.) An Old Sweetheart of Mine 20; good attendance. Dandy Dixie Minstrels 21; good patronage.

MONTANA.

BUTTE.—Lulu Theatre (Dick P. Suttou, mgr.) Lulu Sutton Co. in A Square Deal 24 and week; excellent patronage.

Grand Opera House (Jno. Cort, Jr., mgr.) Ameen Abou Hamoad and Arabs, Anna Plum, Three Keltons, Evans and Lloyd, The Rosses, songs and moving pictures 23 and week; good attendance.

Family Theatre (Frank M. Clark, mgr.) Chas. Jacklin and Gertrude Lang, Lecall Brothers, Carrler and Etherton, J. C. Carroll, Eugene and Mar, Walter Jeffrey, and moving pictures 23 and week; good attendance.

Park Street Theatre (Wm. E. Kretler, mgr.) Stuart Rosche, moving pictures and songs 24 and week; excellent attendance.

Bitte and American Theatres are drawing steadily.

GREAT FALLS.—Grand Opera House (W. J. Keeler, mgr.) Louis James in A Comedy of Errors 19; good returns. Yankee Regent Dec. 1; Royal Chef 4; Land of Nod, underlined.

Bijou Theatre (J. L. Waggoner, mgr.) Excellent business with vaudeville.

Lytic (Sperry & Cushman, mgrs.) Business good.

NEBRASKA.

OMAHA.—Boyd Theatre (Ed. Monaghan, mgr.) Otis Skinner in The Honor of the Family 22-23; good business. Isle of Spice 26-27; Little Johnny Jones 28-30; Squaw Man 3-4.

Krug Theatre (Dock Breed, mgr.) Benford's Hope 22-23; fair attendance. Just Out of College 24-27; good returns. Gay New York 28-30.

Orpheum Theatre (Carl Reiter, mgr.) Crickets, Geo. Wilson, Belleclair Brothers, Paul Barnes, O'Brien and Havel, Daisy Dumont, The Holdsworths, and pictures 24-30; good attendance.

Burwood Theatre (United Theatre Co., mgrs.) White & Co., Lavelle and Grant, Smith and Waltone Daisy Gordon, The Gagnoux, Bradley and Davis, Three Lloyds, Earl C. Hicks, etc., 24-30; good returns.

FAIRBURY.—Steele's Opera House (F. L. Rain, mgr.) Don't Tell My Wife 18; good returns. My Boy Jack 21; fine business. Two Merry Tramps 25; Kansas Sunflower 30.

Lytic Theatre (E. A. Hayter, mgr.) Business excellent.

LINCOLN.—Olive Theatre (Frank C. Zehring, mgr.) Florence Gear 19; good returns. Otis Skinner 21; Packed House. Isle of Spice 22-23; good returns.

Lytic Theatre (H. M. Miller, mgr.) Young and Brooks, Russell and Locke, Orgzetta Arnold, McCune and Grant, Henry Roethig, F. H. Hudson and moving pictures 18 and week; good attendance.

Majestic Theatre. Fulton Stock Co. 25. in def.

NEBRASKA CITY.—Overland Theatre (Chas. Rolf, mgr.) Adelaide Thurston, Strongheart and The Virginian, underlined.

Empire is drawing capacity houses.

NEW HAMPSHIRE.

NASHUA.—Nashua Theatre (A. H. Davis, mgr.) Dorothy Vernon of Haddon Hall 19; good returns. Human Hearts 20; large audience. Shore Acres 21; good attendance. Coming Thru the Rye 22; packed house. Happy Foolz-an 23; large audience. Harcourt Comedy Co. 25-30.

NEW JERSEY.

ATLANTIC CITY.—Young's Pier. Fairman's Orchestra, roller skating and vaudeville, including Grand Opera Trio, Ned Nye, Musical Four, Kelso and Leighton, Canton and Curtis, The Raymonds, Kitty Johnson, moving pictures and songs 25-30; medium attendance.

Savoy Theatre, Lena Rivers, 25; Around the Clock 26; Unwritten Law 27; Creston Clarke in The Power that Governs 28. Coming Thru the Rye 29-30.

Lytic is drawing with songs and moving pictures.

Young's New Pier, Italian Band, roller skating and moving pictures are drawing fair attendance.

JERSEY CITY.—Keith & Proctor's Theatre (W. H. Walsh, mgr.) Julie King and Co., Brown and Navarro, Rialto Comedy Four, Dora Itocco, Six English Rockers, Rae and Bernette, Kitty Tracy and moving pictures 25-30; S. R. O.

Academy of Music (Frank E. Henderson, mgr.) Rocky Mountain Express 25-30; good attendance. Life of an Actress 2-7; Phantom Detective 9-14.

Majestic (Frank E. Henderson, mgr.) At Yale 25-30; good business. Piff, Paff, Puff 2-7; Wizard of Oz 9-14.

Bou Ton Theatre (T. W. Dinkins, mgr.) Cherry Blossoms 52-30; good attendance. Tiger Lilies 2-7; Broadway Gaiety Girls 9-14.

RED BANK.—Frick Lyceum (Fred Frick, mgr.) Aubrey Stock Co. 18-23; fair returns. Roller skating 25-30; The Honeycombers Dec. 5. City Theatre (J. F. Mannix, mgr.) Moving pictures, etc., are drawing good attendance.

NORTH CAROLINA.

CHARLOTTE.—Academy of Music (John L. Crovo, mgr.) King Dramatic Co. 18-20; good returns. Lena Rivers 21; good attendance. The Virginian 23; fine business. Lee the Hypnotist 25-30; The Hutton-Balley Stock Co. Dec. 2-7; Coming Thru the Rye 13; Forty-five Minutes from Broadway 16; Thomas Jefferson 17.

The Odeon, Theatre, Edisona, Royal, Casino, and Mystic are doing a fine business with moving pictures.

GOLDSBORO.—Acme Theatre (Masson & Masson, mgrs.) Moving pictures and illustrated songs are drawing S. R. O.

NEW YORK.

NEW YORK CITY.—Metropolitan Opera House (Heinrich Conried, mgr.) Operatic repertoire.

Manhattan Opera House (Oscar Hammerstein, mgr.) Operatic repertoire.

Astor Theatre (Wagenhals & Kemper, mgrs.) Tom Jones.

Belasco Theatre (David Belasco, mgr.) Blanche Bates in The Girl of the Golden West closed 30; The Warriors of Virginia opened Dec. 3.

Berkley Theatre (Arnold Daly, mgr.) Arnold Daly in The Flag Station, Jashiwara and The Van Dyck.

Bijou Theatre (A. C. Campbell, mgr.) Madam Nazimova in A Doll's House.

Broadway Theatre (A. W. Dingswall, mgr.) The Boarding House.

Casino Theatre (Sam S. & Lee Shubert, Inc., mgrs.) The Gay White Way.

Criterion Theatre (Charles Frohman, mgr.) Marie Doro in The Morals of Marcus.

Daly's Theatre (Sam S. & Lee Shubert, Inc., mgrs.) Margaret Anglin and Henry Miller in The Great Divide closed 30; Cecelia Loftus and Lawrence McCaskey in The Lancera opened Dec. 3.

Empire Theatre (Charles Frohman, mgr.) John Drew in My Wife.

Garden Theatre (Henry W. Savage, mgr.) May Robson in The Rejuvenation of Aunt Mary.

Garlick Theatre (Charles Frohman, mgr.) The Toysmaker of Nuremberg.

Hackett Theatre (J. K. Hackett, mgr.) John Mason in The Witching Hour.

Herald Square Theatre (Geo. W. Sammie, mgr.) Lew Fields in The Girl Behind the Counter.

Hudson Theatre (Henry B. Harris, mgr.) Rose Stahl in The Chorus Lady.

Knickerbocker Theatre (Al. Hayman, mgr.) Elsie Janis in The Hoyden closed 30; Victor Moore in The Talk of New York opened Dec. 3.

Liberty Theatre (Klaw & Erlanger, mgrs.) Chauncey Olcott in O'Neill of Derry.

Lyceum Theatre (Daniel Frohman, mgr.) Kyle Bellew and Margaret Illington in The Thief.

Grand Opera House (J. H. Springer, mgr.) Sam Bernard in The Rich Mr. Hoggenheimer closed 30; Blanche Walsh opened 2.

Hippodrome (Shubert & Anderson, mgrs.) The Auto Race and the Four Seasons.

Metropolis Theatre (Hurtig & Seamon, mgrs.) Al. H. Wilson in Metz in the Alps closed 30; Across the Pacific opened 2.

Keith & Proctor's Fifth Avenue Theatre (E. F. Albee, gen. mgr.) Edna May Spooner and Co., in In the Bishop's Carriage closed 30; The Boys of Company B opened 2.

Keith & Proctor's Harlem Opera House (E. F. Albee, gen. mgr.) Genesee of the Hills closed 30; Are You a Mason opened 2.

Lincoln Square Theatre (Chas. E. Blaney, mgr.) The Aborn Opera Co.; Ermeline closed 30; The Serenade opened 2.

Six Star Theatre (Wm. F. Keogh, mgr.) The Gaudier of the West closed 30; Bertha, the Sewing Machine Girl, opened 2.

Thalia Theatre (Sullivan & Woods, mgrs.) Edna, the Pretty Typewriter Girl closed 30; It's Never Too Late to Mend opened 2.

West End Theatre (J. K. Cookson, mgr.) James O'Neill in repertoire closed 30; Buster Brown opened 2.

Yorkville Theatre (Hurtig & Seamon, mgrs.) Ernest Hogan in The Oysterman was the attraction here week ending 30.

Alhambra Theatre (P. G. Williams, mgr.) Vaudeville twice a day.

Colonial Theatre (P. G. Williams, mgr.) Vaudeville twice a day.

Keith & Proctor's Fifty-eighth Street Theatre (E. F. Albee, gen. mgr.) Vaudeville twice a day.

Keith & Proctor's One Hundred and Twenty-fifth Street Theatre (E. F. Albee, gen. mgr.) Vaudeville twice a day.

Keith & Proctor's Twenty-third Street Theatre (E. F. Albee, gen. mgr.) Vaudeville twice a day.

Keith & Proctor's Union Square Theatre (E. F. Albee, gen. mgr.) Continuous vaudeville.

New York Theatre (Klaw & Erlanger, mgrs.) Advanced vaudeville.

Tony Pastor's Theatre (H. S. Sanderson, mgr.) Continuous vaudeville.

Victoria Theatre (Oscar Hammerstein, mgr.) Vaudeville twice a day.

Bowery Theatre (Sullivan & Kraus, mgrs.) Tom Miner's High Jinks Burlesquers closed 30; The Champagne Girls opened 2.

Gotham Theatre (David Kraus, mgr.) Jolly Grass Widows closed 30; Fay Foster Co. opened 2.

Hurtig & Seamon's Music Hall (Hurtig & Seamon, mgrs.) Parisian Widows closed 30; Rose Sydel's London Belle opened 2.

London Theatre (Jas. H. Curtin, mgr.) The Twentieth Century Maids closed 30; The Broadway Gaiety Girls opened 2.

Miner's Bowery Theatre (Edwin D. Miner, mgr.) The Tiger Lilies closed 30; The Reilly & Woods Show opened 2.

Miner's Eighth Avenue Theatre (Edwin D. Miner, mgr.) The High School Girls closed 30; Murray Hill Theatre (J. Herbert Mack, mgr.) Harry Bryant's Burlesquers closed 30; The Trans-Atlantic opened 2.

New Circle Theatre (Morlimer M. Thiese, mgr.) His Honor, the Mayor.

Manhattan Theatre, Shepard's Moving Pictures.

Family Theatre (J. D. McKay, mgr.) Vaudeville.

Atlantic Garden (W. Kramer's Sons, mgrs.) Vaudeville.

Comedy Theatre (Barney Asher, mgr.) Vaudeville.

Ibbet's Museum (John H. Anderson, mgr.) Freaks and curios along with vaudeville.

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THE AMERICAN TICKET CO., TOLEDO

New Animated Pictures, Jean Clermont's Comedy Circus and Mile, Louise August and Co. Week Dec. 2. Vesta Victoria heads another big bill.

Novelty Theatre (Benedict Blatt, mgr.) Week of 25. May Tully and Co., Ferrell Brothers, Schrader and Mulvey, Tom Gillen, The Musical Avocets, Robinson, Parquette and Woods, Durya and Felts, The Vitagraph and Smith and Camden.

Gothau Theatre (E. F. Girard, mgr.) Patricia and Co. In A New Year's Dream, Basque Quartet, Irving Jones, Max Duffek, Belle Hathaway and Her Monkey Circus, The Saberas, Katherine and Brandt, American Vitagraph and Welch, Francis and Co.

Keeney's Theatre (George Sloane, mgr.) Week 25, Zazel Veroni Pantomime Co., May Redell and Her Village Cut-Ups, Greatest of all Colored Acts, The Watermelon Trust, Three Henrys, Leo Carolla, The Keeneyscope, Alice Hanson and Guselo Nelson, The Holmes Trio and Bradie Martin and Co.

Hyde & Behnman's Olympic (Nick Norton, mgr.) The Trans-Atlantic Burlesquers played to capacity here all last week. Blaney's Theatre (J. J. Williams, mgr.) Brothers Byrne in the new Eight Belles pleased last week. The Spoilers week 2.

Payton's Theatre (Joseph Payton, mgr.) The Lee Avenue Stock Co. In Oliver Twist week of Dec. 2. Phillips Lyceum (Louis Phillips, mgr.) Stock Co. In The King of Cowboys.

Shubert Theatre (Wm. T. Grover, mgr.) Hal, Clarendon Stock Co. In For Her Sake week 2. Gayety Theatre (James Clark, mgr.) AL Reeves' Big Show week 23. Fred Irwin's Big Show week.

Star Theatre (E. A. Behman, mgr.) Fred Irwin's Big Show last week to capacity; good show. GEO. H. HAKES, Room 303, 250 Broadway, N. Y. C.

ALBANY.—Hermanus Bleeker Hall (H. R. Jacobs, mgr.) Lillian Russell 18; A. H. Wilson 20-22; E. H. Southern 23; Harry Conroy 25; Ben Grant Players 26; The Merry Widow 27-28; Mary Mannerling 29.

Proctor's Theatre (Howard Graham, mgr.) Austin Walsh, Lawrie Ordway, A. W. Asra, Carroll and Baker, Mr. and Mrs. Sidney Drew, Chas. F. Semon, Macart's Monkeys and motion pictures week 18; fine show and business. Hassan Ben Ali's Arabs, Florence Gale and Co., Hisey and Lee week 25.

Empire Theatre (J. H. Rhodes, mgr.) Vanity Fair 18-20; good houses. Fred Irwin's Show 21-23; banner business. Boston Belles 25-27.

Salety Theatre (Mrs. Agnes Barry, mgr.) Pat White's Gaiety Girls 18-20; good business. Jolly Grass Widows 21-23; gave satisfaction. Brigadiers 25-27.

AUBURN.—Burlin Auditorium (E. S. Newton, mgr.) Pittsburgh Orchestra 20; fair returns. Keith's Advanced Vaudeville 25-30.

Burlin Opera House (E. S. Newton, mgr.) Paul French, Hypnotist 11 and week; business excellent. Rosabelle Leslie Stock Co. 25-30.

Burlin Auditorium Annex (C. A. Stark, mgr.) Business good with vaudeville, songs and moving pictures. Music Hall, Hibble's Moving Pictures are drawing well. Novelty Theatre (E. J. Murphy, mgr.) Business good with songs and moving pictures.

King 25; good returns. Isle of Ping Pong 28; Mysterious Burglar 29; Honey-mooners 30; Burgess' Stock Co. Dec. 2-7; Wizard of Oz 6.

CORNING.—Opera House (M. Reis, les.) E. J. Lynch, mgr.) Train Robbers 18; fair audience. Chester Bishop Stock Co. 25-30; Kirk Brown Stock Co. 1-6.

ROCHESTER.—Lyceum (M. E. Wolfe, mgr.) Mrs. Wiggs of the Cabbage Patch to large business 25-27. Eleanor Robson in Salomey Jane 28-30.

Cook Opera House (W. B. McCallum, mgr.) Mayme Gehrue and Co., Our Boys in Blue, Elizabeth Murray, Otto Bros., Mme. Hermann, Those Four Girls, Gardner & Stoddard, Henry Horton and Co., and the pictures packed them in week 25.

Baker (Richard Baker, mgr.) Hardeen, Edith Helena, Press Eldridge, Joe Flynn, Six Glitters, Belloni, Desroches and Bianca, Three Ernesto Sisters, Roman Opera Troupe and the pictures to good business week 25; the closing week of vaudeville in this city.

National (Frank Parry, mgr.) The ever popular Wizard of Oz pleased large house week 25. A Millionaire's Revenge 2-4; The Cowboy Girl 5-7.

Cocinthian (F. N. Strauss, mgr.) Blue Ribbon Co. week 25; The Lid Lifters week 2.

NORTH CAROLINA.

GREENSBORO.—Grand Opera House (S. A. Schloss, les. & C. T. Fuller, res. mgr.) Hinton-Bailey Stock Co. 18-23; capacity houses. Harris-Parkinson Stock Co. 25-30.

Lytic Theatre is drawing good attendance with songs and moving pictures. FAYETTEVILLE.—F. I. L. 1. Opera House (C. H. Ledbetter, mgr.) Professor Sylvan Lee, hypnotist 18-25; business fair.

Gem Theatre (Foster & Mansfield, mgrs.) Business good with songs and moving pictures. NEWBERN.—New Masonic Theatre (T. B. Keogh, mgr.) Pleckert Stock Co. 11 and week; good attendance. Sweetest Girl in Dixie 21; Daniel Boone on the Trail 29.

RALEIGH.—Academy of Music (S. A. Schloss, les. & J. Sherwood Upchurch, mgr.) John Griffith in King Richard the 111. 2; good returns. Hoosier Girl 5; fair audience. Madam Schumann-Helku 7; large audience. Sweetest Girl in Dixie 12; fair returns. Paul Gilmore in Wheel of Love drew good attendance.

ROCKY MOUNT.—Masonic Opera House (John L. Arrington, mgr.) Prettiest Girl in Dixie 16. Four Pickerts 18-20; Daniel Boone 23; fair returns. Gem Theatre drew good attendance.

NORTH DAKOTA.

GRAND FORKS.—Savoy Theatre (Frank Holliday, mgr.) Eugene and Mars, Harry Steele, Frank Holliday, moving pictures and songs 18-23; business excellent. Bijou (H. Feldtkremer, mgr.) Union Orchestra 18-23. Moving pictures, Miss Whiting, Dolly Feldtkremer, The Hollands, Musical Pearsons, Swiss Bell Ringers 18-23; good attendance.

ven. Grotty Trio, The Campbells, Copeland and Thamar and moving pictures 25-30. GALLIPOLIS.—Gallipolis Theatre (J. M. Kaufman, mgr.) Kathryn Osterman in The Girl Who Looks Like Me 18; good audience. Uncle Tom's Cabin 27; Alice Sit By Me Fire 30.

IRONTON.—Masonic Theatre (B. F. Ellaberry, mgr.) Kathryn Osterman in The Girl Who Looks Like Me drew S. R. O. Rajah of Rhomb 20; cancelled. Taylor Record Stock Co. 25-30; The Rivalry Dec. 4; Cowboy's Girl 14; Uncle Tom's Cabin 16; Field's Minstrels 19; Rosar Mason Stock Co. 23-28; cancelled.

Princess Rink (Will Weller, mgr.) The McCallans 25-30; business good. Picture theatres are all drawing good attendance. HAMILTON.—Smith's Theatre (Tom A. Smith, mgr.) Aubry Stock Co. 24-30.

Grand Family Theatre (McCarthy & Ward, mgrs.) Three Alraces, Harry Lakola, Zele Mansfield, Devere and Van, Harry Hodgins, Zanfretta, etc. 25-30. Coliseum Rink (McNenry & Wickham, mgrs.) Business good with roller skating.

Princess Theatre (Louis Wittman, mgr.) HILLSBORO.—Bell's Opera House (Frank Ayres, mgr.) The Shoplifter 23; fair returns. Jerry from Kerry 29; Katherine Osterman Dec. 5.

Dreamland (Grouver & Knobloch, mgrs.) Business good with moving pictures and songs. LANCASTER.—Chester St. Theatre (W. H. Cutter, mgr.) Sweet Kitty Bellairs 20; fair audience. Bertha the Sewing Machine Girl 23; full audience. Rosar Mason Stock Co. 25-30.

LOBAIN.—Bijou Theatre (H. W. Baird, mgr.) Leslie and Adams, Kippy, Leslie and Williams, songs and moving pictures; 23 and week good attendance. Amuse U Theatre (W. H. Miller, mgr.) Illustrated songs and moving pictures.

MANSFIELD.—Memorial Theatre (H. D. Bowers, mgr.) Red Mill 21; S. R. O. Broken Hearts 23; fair audience. Rudolph and Adolph 27; Moving pictures and vaudeville 28; Too Proud to Beg 30; Francis MacMillen Dec. 2.

Orpheum (Ed. C. Paul, mgr.) Four Ladells, Seymour Sisters, Leonard and Lester, Equillo, etc. 25-30. Dreamland (Ed. Nagle, mgr.) Business good with motion pictures and songs.

Skating Rink (Tim Roberts, mgr.) Business good. NELSONVILLE.—Stuart Opera House (W. J. Sturt, mgr.) For Home and Honor 23; fair business. Bertha the Sewing Machine Girl 30.

NEW PHILADELPHIA.—Union Opera House (G. W. Bowers, mgr.) Banker's Child 22-24; fair returns. Bertha the Sewing Machine Girl 25. Theatreium and Bijou are drawing good attendance.

NILES.—Verbeck Theatre (R. M. Hann, mgr.) Chester Bishop Stock Co. 18 and week; S. R. O. On Parade 22; good attendance. Flaming Arrow 27; Gingerbread Man.

OKLAHOMA. BLACKWELL.—Grand Opera House (C. M. Warriner, mgr.) Fred G. Conrad in The Hidden Hand 28; SI Plunkard 30. MUSKOGEE.—Hinton Theatre (W. M. Hinton, mgr.) Peggy from Paris 21; fair returns. The Time, the Place and the Girl 22; capacity business. Tim Murphy in A Corner in Coffee and Two Men and a Girl 26-27; Jane Corcoran in A Doll's House 28; Mabel McCane 30.

ing pictures and songs are drawing good attendance. Alvin Theatre (R. C. Jackson & Son, mgr.) Business fine with moving pictures.

Armory Rink (E. C. Shannon, mgr.) Jennie Houghton 18-20; large business. El Rey Sisters 25-30. CONNELLSVILLE.—Colonial Theatre (Robt. Singer, mgr.) Leah Kleschna 12; excellent returns. The Od Clothes Man 13; good business.

Arrival of Kitty 21; good returns. A Cowboy's Girl 22; good business. Strongheart 23; excellent returns. Jesse James 25. Bijou Theatre (H. H. Rosenblatt, mgr.) Business excellent with songs, moving pictures and vaudeville.

Arcade (B. P. Wallace, mgr.) Vaudeville, songs and moving pictures are drawing good attendance. Magic Land (Max Hantman, mgr.) Business good with songs, moving pictures.

Nicolet is drawing good returns. CORRY.—Messenger Theatre (M. B. Messenger, mgr.) Buster Brown 25. Theatreium (J. R. Clayton, mgr.) Excellent business.

New Amusement Palace (N. O. H. Co., mgrs.) Buster Brown 25. Theatreium (J. R. Clayton, mgr.) Excellent business.

New Amusement Palace (N. O. H. Co., mgrs.) Business excellent with vaudeville. Continuous Theatre and Peerless are drawing good returns.

FRANKLIN.—Opera House (Jno. Mills, mgr.) At Yale 22; S. R. O. Earl Burgess Stock Co. 25-30; Gingerbread Man 27; East Lynne Dec. 3; Lily and the Prince 4; Nobody's Claim 5; Toy Makers 6.

Family Theatre (Frank Bolmer, mgr.) Business excellent. Dome Theatre (Grant Bolmer, mgr.) Business good.

Auditorium Skating Rink (Grant Bolmer, mgr.) Business fine with roller skating. FREELAND.—Grand Opera House (J. J. McManham, mgr.) Royal Gypsy Concert Co. 29.

Roller Rink (H. D. Hoff, mgr.) Business continues fair. LANCASTER.—New Fulton Opera House (C. A. Vecker, mgr.) Grahame Stock Co. 18 and week; excellent business. Peter Pan 20; good returns. Simple Simon Simple 25; County Sheriff 26; Secret Orchard 27; Strongheart 28; Power that Governs 29; Oil Clothes Man 30.

Roller Rink (H. D. Hoff, mgr.) Business continues fair. LANCASTER.—New Fulton Opera House (C. A. Vecker, mgr.) Grahame Stock Co. 18 and week; excellent business. Peter Pan 20; good returns. Simple Simon Simple 25; County Sheriff 26; Secret Orchard 27; Strongheart 28; Power that Governs 29; Oil Clothes Man 30.

New Family Theatre (Edw. Mozart, mgr.) Lemont's Dog, Monkey and Cat Drama, The Ten Inky Dinks and others 25-30; business satisfactory. LANSFORD.—Opera House (P. F. Sharpe, mgr.) Miss Bob White 11; packed house. County Sheriff 14; fair returns. Uncle Tom's Cabin 19; big business. Tom Walters 22; Marry and Gibson's Minstrels 25; My Wife's Family 26; Choir Singer 27; For Mother's Sake 29; Thorns and Orange Blossoms 30.

MAUCH CHUNK.—Opera House (Robert A. Heberling, mgr.) Uncle Tom's Cabin 21; S. R. O. Moneys of Princess Iris 29.

MONESSEN.—Grand Opera House (A. N. Shter, mgr.) Nobody's Claim 26; Lily and the Prince 27; Arrival of Kitty 28; Train Robbers Dec. 4; Cousin Kate 6.

Star Theatre (Wm. McShaffery, mgr.) Gibson and Countess, George Armstrong and Co., Lewis and Lessington, Giles Button and Leslie, 25-30. Avenue Theatre (A. Goldberg, mgr.) Business good with vaudeville, songs and moving pictures.

NORRISTOWN.—Grand Opera House (Herbert Lynch, mgr.) Lena Rivers 20; fair returns. Mildred and Roquelere 22; fair attendance. My Wife's Family 23; Buster Brown 26; Around the Clock 28; King of Tramps 29; County Sheriff 30; Mayor of Langhland Dec. 2; Howe's Moving Pictures 4; Old Clothes Man 7.

OIL CITY.—Verbeck Theatre (Geo. H. Verbeck, mgr.) The Duel 18; fair returns. At Yale 21; good business. The Train Robbers 19; The Minister's Son Dec. 4; Toy Makers 7; Rowley Stock Co. 9-14; Are You a Mason? 10.

POTTSTOWN.—Grand Opera House (C. M. Vanderville, mgr.) A Pair of Country Kids 16; S. R. O. County Sheriff 18; good returns. My Wife's Family 21; good returns. Mayor of Langhland 23; immense business. Buster Brown 27; Night Before Christmas 28; Miller's Moving Pictures 29.

Gem is drawing good returns with vaudeville, songs and moving pictures. Star is doing good business with motion pictures.

POTTSTOWN.—Academy of Music (Chas. Haussmann, mgr.) The Gingerbread Man 14; good attendance.

Family Theatre (Harry Knoblauch, mgr.) White and Sanford, Jarvis and Tanch, Rosa and Vack, Pierce Brothers and Dale and D. J. Davis 18 and week; good attendance.

SOUTH CAROLINA. ANDERSON.—Fairland Theatre. Passion attracted good crowds 11 and week.

BELTON.—Stringer's Opera House. Mahara's Minstrel's Dec. 6.

CHARLESTON.—Academy of Music (C. R. Matthews, mgr.) Paul Gilmore 23; large business. The Virginian 27; Signaw Man 28; Lena Rivers 29.

COLUMBIA.—Columbia Theatre (F. L. Brown, mgr.) Under Southern Skies 20; fair audience. Paul Gilmore 22; good returns. John Griffith 23; fair returns. The Virginian 25; Lena Rivers 26; Sweetest Girl in Dixie 27; Sis in New York 28; Signaw Man 29.

TENNESSEE. KNOXVILLE.—Staub's Theatre (Frita Staub, mgr.) The Grand Mogul 22; good returns.

(Continued on page 70.)

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RAYMOND & HARPER Some Singing Act.

ROUTES

(Dramatic—Continued from page 65.)

Beyond the Rio Grande, Howard Hall, mgrs.: New Market, Tenn., 4. Billy, the Kid, with Jos. Santley, Harry H. Hancock, mgr.: Youngstown, O., 2-4; Akron 5-7. Billy, the Kid, with Lelloy E. Sumner, Chas. H. Wuerz Amuse. Co., mgrs.: Duluth, Minn., 5; Bessemer, Mich., 7. Bertha, the Sewing Machine Girl, A. H. Woods, mgr.: New York City, 2-7; floboken, N. J., 8-11; Trenton 12-14. Broadway After Dark, A. H. Woods, mgr.: Akron, O., 2-4; Youngstown 5-7; Dayton 9-11; Columbus 12-14. Brown, Kirk, J. T. Macaulay, mgr.: Corning, N. Y., 2-7. Brown of Harvard, with Henry Woodruff, Sam S. & Lee Shubert, Inc., props.: Houston, Tex., 4; San Antonio 5; Austin 6; Waco 7. Burgess, Earl, Co., Burgess & Himmelein, props.: A. H. Graybill, mgr.: Newburg, N. Y., 2-7; Lancaster, Pa., 9-14. Burgess, Earl, Co., Burgess & Himmelein, props.: Geo. V. Halliday, mgr.: Butler, Pa., 2-7; Warren, O., 9-14. Burgess, Earl, Co., Burgess & Himmelein, props.: C. G. Hillton, mgr.: Oneonta, N. Y., 2-7; Amsterdam 9-14. Burgess, Earl, Co., Burgess & Himmelein, props.: Fred Gillen, mgr.: Poughkeepsie, N. Y., 2-7; Stamford, Conn., 9-14. Boy with the Boodle, Howard Hall Amuse. Co., mgrs.: Cincinnati, O., 1-7. Bishop, Chester, Co., G. R. Helmboldt, mgr.: Olean, N. Y., 2-7. Big Hearted Jim, Harry J. Jackson, mgr.: Broken Bow, Neb., 4; Alliance 5; Crawford 6; Deadwood, S. D., 9; Sturgis 10; Belle Fourche 11; Spearfish 13. Bedford's Hope, Stair & Havlin, mgrs.: St. Joseph, Mo., 1-4; Memphis, Tenn., 9-14. Banker's Child, Harry Shannon, mgr.: Uniontown, Pa., 4; Mt. Pleasant 6; Scottsdale 7; Greensburg 9; Blairsville 10; Vandergrift 11; Leechburg 12. Burglar and the Lady, with James J. Gorbett, Mithental Bros. Amuse. Co., mgrs.: Newark, N. J., 2-7; Brooklyn, N. Y., 9-14. Bennett-Moulton, Ira E. Newhall, mgr.: Brockton, Mass., 2-7; Fall River 9-14. Burgess, Robert Stock Co., Jos. D. Glass, mgr.: Marshall, Mo., 1-4; Macon 5-7; Brookfield 9-11; Kirksville 12-14. Bonnie Brier Bush, Shipman & Colvin, mgrs.: Fort William, Ont., 4-5; Kenora 7; Winnipeg, Man., 9-14. CAMPBELL, MRS. PATRICK, Liebler & Co., mgrs.: Harrisburg, Pa., 4; Wilkes Barre 5; Scranton 6; Syracuse, N. Y., 7. CARTER, MRS. LESLIE: Albany, N. Y., 5; Utica 6; Syracuse 7. COLLIER, WM.: See Caught in the Rain. CORBETT, JAMES J.: See Burglar and the Lady. RANE, WM. H.: See Father and the Boys. Casino Stock Co., Adams & Snow, mgrs.: Tampa, Fla., Nov. 4, indef. Castle Square Stock Co.: Boston, Mass., indef. Central Stock Co.: San Francisco, Cal., Aug. 26, indef. Chorus Lady, with Rose Stahl, Henry B. Harris, mgr.: New York City, Nov. 25, indef. Cleveland, Harry B., Stock Co.: North Yakima, Wash., June 24, indef. College Stock Co.: Chicago, Ill., Aug. 27, indef. Columbia Stock Co.: Spokane, Wash., Aug. 27, indef. Convict 999, A. H. Woods, mgr.: Toronto, Ont., 2-7; Rochester, N. Y., 9-11; Erie, Pa., 12-14; Chinatown Charlie, A. H. Woods, mgr.: Wilkes Barre, Pa., 2-4; Scranton 5-7; Philadelphia 9-14. Conor, Harry, Chas. Maska, mgr.: Montreal, Can., 2-7. Carey, Harry D., Hopp Hadley, mgr.: Bay City, Mich., 1-4; Saginaw 5-7. Ouster's Last Fight, J. E. Clifford, mgr.: Kingston, Can., 5; Hamilton 6-7. Convict and the Girl: Pittsburg, Pa., 2-7. Man of Blood, with Walker Whitehead, A. W. King of the Coast, Vance & Sullivan, mgrs.: Louisville, Ky., 1-7. Chicago Stock Co. (Eastern), Chas. H. Ross-Kam, mgr.: Hornell, N. Y., 2-7. Chicago Stock Co. (Western), Chas. H. Ross-Kam, mgr.: Springfield, O., 2-7. County Chairman, Marx S. Nathan, mgr.: Memphis, Tenn., 2-7. Caught in the Rain, with Wm. Collier: Winona, Minn., 4; LaCrosse, Wis., 5; Oshkosh 6; Fond du Lac 7. Classmates, with Robert Edson, Henry B. Harris, mgr.: Columbus, O., 4-5; Dayton 6; Indianapolis, Ind., 7. College Boy, Ralph Riggs, mgr.: Pittsfield, Ill., 4; Harry 5; Louisiana, Mo., 6; Hannibal 7; Monroe 9; Paris 10; Bevier 11; Linneus 12; Brookfield 13; Marcelline 14. College Widow (Western), Henry W. Savage, mgr.: San Francisco, Cal., 1-7; Oakland 8-14. College Widow (Southern), Henry W. Savage, mgr.: Scottsdale, Pa., 4; Morgantown, W. Va., 5; Uniontown, Pa., 6; Connellsville 7; Wheeling, W. Va., 9-10; Parkersburg 11; Marietta, O., 12; Cambridge 13; Steubenville 14. Child Shall Lead Them, A. J. Adler, mgr.: Saginaw, Mich., 1-4; Bay City 5-7. Cutter Stock Co., Wallace R. Cutter, mgr.: Portsmouth, O., 2-7; Parkersburg, W. Va., 9-14. Cow-Boy Girl (Kilroy & Britton's), G. A. White, mgr.: Syracuse, N. Y., 2-4; Rochester 5-7; Niagara Falls 9; St. Catharines, Ont., Can., 10; Brantford 11; London 12; Hamilton 13-14. Chauncey-Kelley, Fred Chauncey, mgr.: Meadville, Pa., 2-7; Jamestown, N. Y., 9-14. Champlin Stock Co.: Middletown, N. Y., 2-7; Perth Amboy, N. J., 16-21. Copeland Bros. Stock Co.: Greenville, Tex., 2-7. Chase-Lister Theatre Co., Glenn F. Chase, mgr.: Lead, S. D., 2-7; Rapid City 9-14.

Cook, Carl W., Stock Co., Hiose F. Moyer, mgr.: Youngstown, O., 2-7; Meadville, Pa., 9-14. Cowboy and the Squaw, P. H. Sullivan Amuse. Co., mgrs.: Scranton, Pa., 2-4; Wilkes-Barre 5-7; Camden, N. J., 9-11; Chester, Pa., 12-14. Country Kid, H. B. Whitaker, mgr.: Glenwood, Minn., 4; Alexandria 5; Long Prairie 6; Staples 7; Polkman 8; Frazee 9. Cow-Puncher (W. F. Mann's Central), Sam M. Lloyd, mgr.: Ponca, Okla., 4; Lamont 5; Blackwell 6; Medford 7; Guthrie 8; Chandler 9; Ripley 10; Pawnee 11; Cleveland 12; Sulpala 13; Bartlesville 14. Cow-Puncher (W. F. Mann's Western), Edwin Percival, mgr.: Salt Lake City, Utah, 1-4; Sandy 5; Lehi 6; Bingham Junction 7; Provo 9; Glenwood, Col., 11; Aspen 12; Salida 13; Florence 14. County Sheriff, O. E. Wee, mgr.: Piedmont, W. Va., 4; Thomas 5; Elkins 6; Clarksburg 7; Fairmont 9; Mannington 10; Morgantown 11; Uniontown, Pa., 12; Connellsville 13; Braddock 14. Checkers, John Timoney, mgr.: Denver, Col., 1-7; Victor 8; Colorado Springs 9; Pueblo 10; Omaha, Neb., 12-14. Child of the Regiment, with Virgil Prescott and Walter Wilson, Chas. E. Blaney Amuse. Co., mgrs.: Wheeling, W. Va., 2-4; Columbus, O., 5-7; Toledo 9-11; Dayton 12-14. DALY, ARNOLD: New York City, indef. D'ORSAY, LAWRENCE, & CECILIA LOFTUS: See Lancers. DREW, JOHN: See My Wife. Doro, Marie, Chas. Frohman, mgr.: New York City, Nov. 18, indef. Dorothy Vernon of Haddon Hall, with Blanca West, Ernest Shipman, mgr.: St. Catharines, Ont., 4; Galt 5; Stratford 6; Woodstock 7; Peterboro 9. Deadwood Dick's Last Shot, A. H. Woods, mgr.: New Haven, Conn., 2-4; Fall River, Mass., 5-7; Providence, R. I., 9-14. Dublin Dan, the Irish Detective, with Barney Gilmore, Harry & Nicolai, mgrs.: Philadelphia, Pa., 1-7; Scranton 9-11. Dion O'Dare, with Fiske O'Hara, Chas. E. Blaney Amuse. Co., mgrs.: Kansas City, Mo., 2-7; St. Louis 9-14. Day After, Ernest Shipman, mgr.: New York City, 2-7. Donald-Bell Theatre Co., Victor J. Donald, mgr.: LeGrande, Ore., 2-4; Union 5-7. Desperate Chance (Eastern), W. C. Connor, mgr.: Monmouth, Ill., 5; Galesburg 6; Keewauke 7. Desperate Chance (Western), J. C. Patrick, mgr.: Blackfoot, Ida., 4; St. Anthony 5; Rexburg 6; Idaho Falls 7. Divorçons, with Grace George, Wm. A. Brady, mgr.: Hot Springs, Ark., 5; Little Rock 7. Deagon Theatre Co.: Valparaiso, Ind., 2-7. Daniel Boone on the Trail (Robt. H. Harris'), Harry Feltus, mgr.: Fayetteville, N. C., 4; Sanford 5; Durham 6; High Point 7; Gastonia 9; Spartanburg, S. C., 10; Greenville 11. DePew-Burdette Stock Co., Thos. E. DePew, mgr.: Anniston, Ala., 2-7. Doll's House, with Jane Corcoran, Arthur C. Alston, prop. & mgr.: Pittsburg, Kan., 4; Ft. Scott 5; Carthage, Mo., 6; Webb City 7; Galena, Kan., 8; Joplin, Mo., 9; Wichita, Kan., 10; Newton 11; Salina 12; Junction City 13; Abilene 14. Don't Tell My Wife, Beyerle & Berry, mgrs.: St. John, Kan., 4; Garden City 5; Dodge City 6; Bucklin 7; Pratt 9; Larned 10; Ellinwood 11. DeVonde, Chester, Stock Co.: Fairmont, W. Va., 2-7; Clarksburg 9-14. Dougherty Stock Co., Payne & Dougherty, props.: Wm. Stanford, mgr.: Pierre, S. D., 2-7. Duel, Wm. K. Sparks, mgr.: Nashville, Tenn., 4; Memphis 5; Pine Bluff, Ark., 6; Hot Springs 7; Little Rock 9; Ft. Smith 10; Claremore, Okla., 11; Tulsa 12; Muskogee 13; South McAlester 14. EDESON, ROBERT: See Classmates. ELLIOTT, MAXINE, Geo. J. Appleton, mgr.: Philadelphia, Pa., Dec. 2, indef. Erwood Stock Co., R. J. Erwood, mgr.: Freeport, Pa., Nov. 18-Dec. 25. Edna, The Pretty Typewriter, A. H. Woods, mgr.: Trenton, N. J., 2-4; Camden 5-7. East Lynne (Jos. King's), Arthur A. Seymour, mgr.: Alton, Ill., 4; Louisiana, Mo., 5. Edsall-Winthrop Stock Co., D. B. Edsall, mgr.: Cumberland, Md., 2-7. East Lynne (Raymond & Poore's), Jack Poore, mgr.: New Richmond, Wis., 4; Stillwater, Minn., 5; Winona 6; LaCrosse, Wis., 7-8. End of the Trail (Lincoln J. Carter's): Pittsburg, Pa., 2-7. Ell & Jane: McLeanboro, Ill., 4; Equality 5; Benton 6; Johnson City 7; West Frankfort 9; Marion 10. FAVERSHAM, WM.: See Squaw Man. FEALY, MAUDE: See Stronger Sex. FISKE, MRS., Harrison Grey Fiske, mgr.: Springfield, O., 4; Marietta 5. Family Stock Co.: East St. Louis, Ill., June 10, indef. Farmum, Wm., Stock Co.: Buffalo, N. Y., July 22, indef. Fawcett, George, Stock Co.: Baltimore, Md., Sept. 16, indef. Ferris Stock Co., Dick Ferris, mgr.: Los Angeles, Cal., indef. Fischer's Stock Co.: Los Angeles, Cal., June 10, indef. Fitzgerald, W. D., Stock Co.: Washington, D. C., Aug. 19, indef. Forepaugh Stock Co., Geo. F. & L. Forepaugh Fish, mgrs.: Cincinnati, O., Sept. 1, indef. Frankenhild, Laura, Co.: Salt Lake City, Utah, May 20, indef. Frawley Stock Co., Daniel Frawley, mgr.: San Francisco, Cal., June 2, indef. French Stock Co., E. French, mgr.: Portland, Ore., Aug. 25, indef. Fallen by the Wayside, A. H. Woods, mgr.: Chattanooga, Tenn., 1-7; Cincinnati, O., 8-14. From Sing Sing to Liberty, Chas. E. Blaney Amuse. Co., mgrs.: Chicago, Ill., 2-14. Father and the Boys, with Wm. H. Crane, Chas. Frohman, mgr.: St. Louis, Mo., 2-7. Fatty Felix (Northern), C. J. Smith, mgr.: Farmington, Ia., 4; Bloomfield 5; Moulton 6; Memphis, Mo., 7. Fatal Flower, Howard Hall Amuse. Co., mgrs.: Montreal, Can., 2-7. Fighting Chance, B. E. Forrester, mgr.: Cleveland, O., 2-7.

Fuller, Ethel: Moline, Ill., 4; Rock Island 5; Dixon 6; Clinton, Ia., 7. Fleming, Maule, W. H. Gracey, mgr.: Washington, D. C., 2-7. Fool House, with the Four Huntings, Harry Dull, mgr.: Lima, O., 4; Bellefontaine 5; Nelsonville 6; Steubenville 7; Pittsburg, Pa., 9-14. Faust (White's), Olga Verne White, prop. & mgr.: Salina, O., 4; Blandchester 5; Huntington, W. Va., 6; Parkersburg 7; Pomeroy, O., 9; Gallipolis 10; Athens 11. Flaming Arrow (Lincoln J. Carter's Eastern): Wellsville, O., 4; Wellsburg 5; Steubenville 6; Washington, Pa., 7. Flaming Arrow (Lincoln J. Carter's Southern): Chanute, Kan., 5; Yates Center 6; Iola 7. Four Corners of the Earth, Kilmt & Gazzolo Amuse. Co., Inc., props.: Daniel Reed, mgrs.: Philadelphia, Pa., 2-7. Flight of Princess Iria, with Mildred & Roulere, H. Roulere, mgr.: Ossining, N. Y., 4; Peekskill 5; Danbury, Conn., 7; Waterbury 9; New Britain 10; Torrington 11; Winsted 12. Fenberg Stock Co. (Eastern), Geo. M. Fenberg, mgr.: Taunton, Mass., 2-7; Woonsocket, R. I., 9-14. Fenberg Stock Co. (Western), Geo. M. Fenberg, mgr.: Rockland, Me., 2-7; Bath 9-14. Fatty Felix, Dwlte Pepple, mgr.: Columbus, Miss., 4; Meridian 5; Demopolis, Ala., 6; Uniontown 7; Greensboro 9; Tuscaloosa 10; Blocton 11; Montgomery 12-14. GEORGE, GRACE: See Divorçons. GOODWIN, NAT C., Geo. O. Weeden, mgr.: Indianapolis, Ind., 4; Dayton, O., 5; Columbus 6; Toledo 7. Gem Stock Co.: Portland, Me., June 24, indef. Girton Stock Co., Perry E. Girton, mgr.: Fresno, Cal., indef. Glaser, Vaughan, Stock Co.: Cleveland, O., Aug. 5, indef. Grand Army Man, with David Warfield, David Belasco, mgr.: New York City, Oct. 16, indef. Grand Stock Co.: Joplin, Mo., May 8, indef. Girl of the Sunny South, J. W. Hartman, mgr.: Dixon, Ill., 4; Keewauke 5; Monmouth 6; Galesburg 7; Ft. Madison, Ia., 8; Burlington 9; Muscatine 10; Rock Island, Ill., 11; Clinton, Ia., 12; Dubuque 13; Waterloo 14. Great Divide, with Henry Miller & Margaret Anglin, Henry Miller, mgr.: Philadelphia, Pa., 2-14. Girl of the Streets, C. E. Braman, mgr.: Everett, Wash., 4; Mount Vernon 5; Sedro Woolley 6; Bellingham 7. Golden Rule, with Daniel Sully: White River Junction, Vt., 4; Claremont, N. H., 5; Bel-lowa Falls, Vt., 6; Keene, N. H., 7. Girl of the Golden West, with Blanche Bates, David Belasco, mgr.: Pittsburg, Pa., 2-7; Cincinnati, O., 9-14. Girl of the Golden West (Special), David Belasco, mgr.: Salem, O., 4; Niles 5; Wooster 6. Gambler of the West, A. H. Woods, mgr.: Philadelphia, Pa., 2-7; Norfolk, Va., 9-14. Great Express Robbery, A. H. Woods, mgr.: Montreal, Can., 2-7; Ottawa, Ont., 9-11; Niagara Falls, N. Y., 14. Girl Brides, with Cecil Sponer, Chas. E. Blaney Amuse. Co., mgrs.: Baltimore, Md., 2-7; Washington, D. C., 9-14. HACKETT, JAMES K.: See John Gayde's Honor. HARNED, VIRGINIA: See Anna Karenina. Hamilton, Florence, Barry & Burke, mgrs.: New Bedford, Mass., May 6, indef. Hill, Christine, Stock Co.: Minneapolis, Minn., Sept. 8, indef. Howard, Geo. B., Stock Co.: Vancouver, B. C., Can., Nov. 18, indef. Howell, Ernest, Stock Co.: San Francisco, Cal., May 12, indef. Hypocrites, Chas. Frohman, mgr.: London, Eng., Oct. 14, indef. Hinton-Bailey Stock Co., Geo. W. Bailey, mgr.: Charlotte, N. C., 2-7; Raleigh 9-14. Hollingsworth Twina, Lew Gleason, gen. mgr.: Ennis, Tex., 2-4; Mt. Pleasant 5-7; Srevereport, La., 9; Longview, Tex., 10; Texarkana 11-13; Monroe, La., 14. Human Hearts (Western), Wm. Franklin Riley, mgr.: Salinas, Cal., 4; San Luis Obispo 5; Santa Barbara 6; Ventura 7; Los Angeles 8-14. Harris-Parkinson Stock Co., Robt. H. Harris, mgr.: Winston-Salem, N. C., 2-7. Hill Stock Co., Otto A. Hill, mgr.: Shelburne, Ind., 2-7. Himmelein's Ideals, Burgess & Himmelein, props.: L. A. Earle, mgr.: Altoona, Pa., 2-14. Himmelein's Imperial Stock Co., Burgess & Himmelein, props.: R. F. Himmelein, mgr.: Battle Creek, Mich., 2-7; Kalamazoo 9-14. Hillman's Ideal Stock Co., F. P. Hillman, mgr.: Goodland, Kan., 2-7. Hickman-Bessey Co., W. Al. White, mgr.: Knoxville, Ia., 2-7; Grinnell 9-14. Heart of Chicago (Lincoln J. Carter's): Logansport, Ind., 4; Peru 5; Wabash 6. Harder-Hall Co., Eugene J. Hall, mgr.: Pottsville, Pa., 2-7; Walden, N. Y., 9-14. Harkins' Stock Co., W. S. Harkins, mgr.: St. John, N. B., Can., 25-Dec. 7; Halifax, N. S., 9-28. Hooper Girl, Gna Cohen, mgr.: Balmbridge, Ga., 4; Eufaula, Ala., 5; Union Springs 6; Troy 7; Gravelly 9; Andalusia 10; Greenville 11; Biloxi, Miss., 12; Gulfport 14. Hendricks, Ben, Wm. Gray, mgr.: Portland, Ore., 1-7; Tacoma, Wash., 8; South Bend 9; Centerville 10; Aberdeen 11; Hoquiam 12; Montesano 13; Elma 14. Hentley Entertainers, Ben Hentley, mgr.: Durand, Wis., 2-7; Mondovi 9-11; Black River Falls 12-14. Heir to the Howrah, H. J. Ridings, mgr.: Boulder, Col., 4; Colorado Springs 5; Victor 6; Pueblo 7. Hanford, Charles B., F. Lawrence Walker, mgr.: Temple, Tex., 4; Austin 5; Brenham 6; San Marcos 7. Holy City (Southern), LeComte, Fleisher & Isham, props.: Forrest Isham, mgr.: Mobile, Ala., 4; Biloxi, Miss., 5; Hattiesburg 6; Jackson 7; Natchez 9; Vicksburg 10; Greenville 11; Greenwood 12; Winona 13; West Point 14. Holy City (Western), LeComte, Fleisher & Isham, props.: Fred E. LeComte, mgr.: Aberdeen, Wash., 4; Hoquiam 5; Elma 6; Centralia 7; Portland, Ore., 8-14. Hired Girl's Millions, with Inusell Brow, Chas. E. Blaney Amuse. Co., mgrs.: Camden, N. J., 2-4; Wilmington, Del., 5-7; New York City, 9-14. Holland, E. M., James K. Hackett, mgr.: Chicago, Ill., 2-14.

Hills Last Dollar, with David Higgins, Stair & Nicolai, mgrs.: Toledo, O., 1-3; Adrian, Mich., 5; Jackson 7; Grand Rapids 8-11. His Terrible Secret, with Will H. Turner, Chas. E. Blaney Amuse. Co., mgrs.: Brooklyn, N. Y., 2-7; Paterson, N. J., 9-11; Dover 12; Elizabeth 13-14. Her Sister, with Ethel Barrymore, Chas. Frohman, mgr.: Cincinnati, O., 2-7. Horitz, Joe, Nicolai & Miller, mgrs.: Chicago, Ill., 1-7. Hurlman, May, Ernest Schnabel, mgr.: West Derry, N. H., 2-7. Hypocrites, Chas. Frohman, mgr.: Boston, Mass., 25-Dec. 28. Holy City (Eastern), Clarence Bennett Productions Co., Inc., props.: H. M. Blackaller, mgr.: Fredonia, N. Y., 4; Niagara Falls 5; Lockport 6; St. Catharines, Ont., 7. Herald Square Stock Co., Arthur L. Fanshawe, mgr.: Winburne, Pa., 2-7. Human Hearts (Eastern), W. E. Nankeville, mgr.: Webster, Mass., 4; Springfield 5-7. Honor of the Family, with Otis Skinner, Chas. Frohman, mgr.: Topeka, Kan., 7. It's Never Too Late to Mend, A. J. Spencer, mgr.: New York City, 2-7. Brooklyn 9-14. Irving, Isabel, Liebler & Co., mgrs.: San Francisco, Cal., 1-7. In Old Kentucky, A. W. Dingwall, mgr.: Hutchinson, Kan., 4; Wichita 5; St. Joseph, Mo., 6-7. Imperial Entertainers: Moulton, Ga., 2-4; Thomasville 5-7. In the Bishop's Carriage, Liebler & Co., mgrs.: Leavenworth, Kan., 4; Topeka 5; Junction City 6; Wichita 7; Independence 8; Coffeyville 9; Muskogee, Okla., 10; Shawnee 11; Oklahoma City 12-13; Guthrie 14. JAMES, LOUIS: See Merry Wives of Windsor. JEFFERSON, JOS. & WM.: See Rivals. John Gayde's Honor: Chicago, Ill., 2-14. Jesse James, John R. Price, mgr.: Patehoque, N. Y., 4; Sag Harbor 5; Greenport 6; River head 8. Jacobs Stock Co.: New Castle, Ind., 2-7; Kokomo 9-14. Just Out of College, Ithner & Campbell, mgrs.: Peoria, Ill., 1-4; Springfield 5-7; St. Louis, Mo., 8-14. Josie the Little Madcap, with Lottie Williams, Chas. E. Blaney Amuse. Co., mgrs.: Cincinnati, O., 1-7; Chicago, Ill., 8-14. KALICH, BERTHA, Harrison Grey Fiske, mgr.: Chicago, Ill., 25-Dec. 7. Kelm, Adelaide, Stock Co., Henry G. Kelm, mgr.: Chicago, Ill., Sept. 1, indef. Kingsley Stock Co.: Oklahoma City, Okla., Nov. 18, indef. Keller & Thurston, Dudley Meadow, mgr.: Chicago, Ill., 1-7. Kate, Frank D., Seals, mgr.: Austin, Pa., 4; Port Allegany 5; Smethport 6; Kane 7. Kidnapped for a Million (E. H. Perry's): Bluff, Ill., 4; Mercedia 5; Griggsville 6; Pittsfield 7. Lottie, the Poor Salsalady, Chas. E. Blaney Amuse. Co., mgrs.: St. Louis, Mo., 2-7; Kansas City 9-14. Kennedy Players: Kenosha, Wis., 2-7; Oshkosh 9-14. Knickerbocker Stock Co., E. D. Fiske, mgr.: Lawrence, Mass., 2-7; Lowell 9-14. King of the Wild West, with Young Buffalo, Chas. E. Blaney Amuse. Co., mgrs.: So. Chicago, Ill., 2-4; East St. Louis 5-7; Louisville, Ky., 9-14. Kidnapped for Revenge, with Will H. Vadder, Chas. E. Blaney Amuse. Co., mgrs.: Boston, Mass., 2-7; Montreal, Can., 9-14. LORIMER, WRIGHT: See Quick-sands. LaFayette Players: Detroit, Mich., Sept. 9, indef. Lancers, with Lawrence D'Orsay & Cecilia Loftus, Sam S. & Lee Shubert, Inc., mgrs.: New York City, Dec. 2, indef. Lyceum Stock Co.: St. Joseph, Mo., May 6, indef. Lyceum Theatre Stock Co., Louis Phillips, mgr.: Brooklyn, N. Y., indef. Lyric Stock Co.: Buffalo, N. Y., Nov. 4, in-def. Little Heroess of the Street, Vance & Sullivan, mgrs.: Terre Haute, Ind., 5-7. Little Prospector, Denton, Col., 1-7. Lancers, with Lawrence D'Orsay and Cecilia Loftus: New York City, 2-14. Leslie, Rosabelle, Sim Allen, mgr.: Erie, Pa., 2-7; Sharon 9-14. Long, Frank E., Stock Co., Mock Sad All, mgr.: Sterling, Ill., 2-7; Racine, Wis., 9-14. Lena Rivers, with Beulah Porter, Hurl, Nicolai & Nixon, mgrs.: St. Paul, Minn., 1-7; Minneapolis 8-14. Lyceum Comedy Co., J. W. Stanley, mgr.: Bld-deford, Me., 2-4. Little Organ Grinder, B. E. Forrester, mgr.: New York City, 2-14. Little Detective, Chas. Newton, mgr.: Holden, Mo., 4; Warrensburg 5; Higginsville 6; Lexington 7. Lost in New York, I. Newt Bronson, mgr.: Green River, Wyo., 4; Evanston 5; Brigham, Utah, 6; Malad, Ida., 7; Logan, Utah, 9; Preston, Ida., 10; Franklin 11; McCammon 12; Pocatello 13; Blackfoot 14. Lion and the Mouse (A.), Henry H. Harris, mgr.: New York City, Nov. 4, indef. Lion and the Mouse (B.), Henry B. Harris, mgr.: New Orleans, La., 2-7. Locke, The, Will H. Locke, mgr.: Clay Center, Kans., 5-7. Life of an Actress, Jersey City, N. J., 2-7. Lion and the Mouse (C.), Henry B. Harris, mgr.: Fresno, Cal., 4; Oakland 5-7. MANTELL, ROBERT, Wm. A. Brady, mgr.: Atlanta, Ga., 4-5; Montgomery, Ala., 6; Mobile 7; New Orleans, La., 8-14. MILLER, HENRY, & MARGARET ANGLIN: See Great Divide. Majestic Stock Co.: Cleveland, O., Sept. 2, indef. Man from Home, Liebler & Co., mgrs.: Chicago, Ill., Sept. 29, indef. Man of the Hour (Eastern), Wm. A. Brady, mgr.: New York City, May 12, indef. Marlowe Stock Co., Chas. Marvlin, mgr.: Chicago, Ill., indef. Mason, John, Shubert Bros., mgrs.: New York City, Nov. 18, indef. Middleton-Barlier Stock Co.: Philadelphia, Pa., Sept. 1, indef. Morisco Stock Co.: Los Angeles, Cal., Sept. 9, indef.

BRONCHO JOHN

WILL H. GREGORY. J. H. EMERY. BELLOWS & GREGORY, Inc. DRAMATIC ENGAGEMENTS—VAUDEVILLE. 1446 BROADWAY, NEW YORK.

Mrs. Wiggs of the Cabbage Patch, Liebler & Co., mgrs.: London, Ind., Apr. 25, indef.
 My Wife, with John Drew, Chas. Frohman, mgr.: New York City, Sept. 2, indef.
 Merry Wives of Windsor, with Louis James, Wallace Monroe, mgr.: St. Paul, Minn., 1-4, Minneapolis 5-7.
 Merritt, Grace, Ernest Shipman, mgr.: Columbus, O., 2-4.
 Moses, The Two, McCall & McGovern, mgrs.: Parkersburg, Ia., 2-4; Clarion 3-7.
 Man on the Box, Walter N. Lawrence, mgr.: Hamilton, Ont., 5.
 Moonshiner's Daughter (Darlington & Kingsford): Newton, Kan., 4; Wellington 5; Wichita 6; Hutchinson 7.
 Mum's Broken Promise, Oliver J. Eckhardt, mgr.: Arlington, Wash., 4; Monroe 5; Wenatchee 6; Shoshoni 7.
 Monte Cristo (Joe King's), W. W. Shuttleworth, mgr.: Altoona, Pa., 6.
 Murray-Mackey Comedy Co., John J. Murray, mgr.: Easton, Pa., 2-7.
 Murray-Rustell Stock Co., P. M. Murray, mgr.: Livermore Falls, Me., 2-7.
 Musher's Sweetheart, Winn Trousdale, mgr.: Grand Junction, Ia., 4; Gowrie 5; Lehighville 6; Rockwell City 7.
 Morgan, Courtney, Roy D. Way, mgr.: Hannibal, Mo., 4; Bowling Green 5; Alton, Ill., 6.
 Mortimer, Lillian, J. Veronee, mgr.: Worcester, Mass., 2-4; Fall River 5-7.
 Mrs. Wiggs of the Cabbage Patch, Liebler & Co., mgrs.: Syracuse, N. Y., 4; Utica 5; Schenectady 6; Albany 7.
 Mrs. Temple's Telegram, Walter N. Lawrence, mgr.: Barrie, Ont., Can., 4; Collingwood 5; Guelph 6; Berlin 7; Stratford 9; Petrolia 10; Sarnia 11; Chatham 12; St. Thomas 13; London 14.
 Maxam & Sieb's Comedians, J. W. Sights, mgr.: Lidgerwood, N. D., 2-7; Page 9-14.
 Marx Bros. Stock Co., Ernie Marx, mgr.: Hampton, Ont., 2-7.
 My Dixie Girl, Frank Dodge, mgr.: Monett, Mo., 4; Webb City 5; Aurora 6; Springfield 7.
 Man on the Box, with Max Figman, John Cort, mgr.: Seattle, Wash., 1-7; Victoria, B. C., Can., 10; Vancouver 10-11; Bellingham, Wash., 12; Everett 13; Olympia 14.
 Meta in the Alps, with Al. H. Wilson, Shiny E. Ellis, mgr.: New York City, 25-Dec. 14.
 Montana, with Harry D. Carey, Hoop Hooley, mgr.: Bay City, Mich., 1-4; Saginaw 5-7.
 Murray-Mackey Eastern Stock Co., John J. Murray, mgr.: Carbondale, Pa., 2-7; Binghamton, N. Y., 9-14.
 Myrtle-Harder Stock Co. (Eastern), Will H. Harder, mgr.: New Brunswick, N. J., 2-7; Newburg, N. Y., 9-14.
 Myrtle-Harder Stock Co. (Southern), Latimore & Leigh, mgrs.: Port Huron, Mich., 2-7; Saginaw 9-14.
 My Wife's Family (Eastern), Wm. McGowan, mgr.: Columbia, Pa., 4; Coatsville 5; Lancaster 6; York 7; Hanover 9; Chambersburg 10; Hagerstown, Md., 11; Frederick 12; Martinsburg, W. Va., 14.
 My Wife's Family (Western), Chic Howard, mgr.: Union City, Tenn., 4; Greenfield 5; Humboldt 6.
 Roundabout Theatre Co., Jack Parsons, mgr.: Alva, Okla., 2-7; Weir City, Kans., 9-14.
 Mission Girl (Fred Raymond's Eastern), Geo. Bostee, mgr.: Ithaca, Mich., 4; Finishing 5; Flint 6; Linden 7; Holly 9; Oxford 10; Lundy City 11; Lapeer 12; Vassar 13; Cass City 14.
 Missouri Girl (Fred Raymond's Western), M. H. Norton, mgr.: Concordia, Kans., 4; Osborne 5; Downs 6; Glen Elder 7; Beloit 9; Glasco 10; Delphos 11; Minneapolis 12; Council Grove 13; Emporia 14.
 McDonald Stock Co., G. W. McDonald, mgr.: Jefferson City, Mo., 2-7.
NAZIMOVA, MME., Henry Miller, mgr.: New York City, Sept. 9, indef.
NETHERSOLE, OLGA, Louis Nethersole, mgr.: Fond du Lac, Wis., 4; Milwaukee 5-7; Dubuque, Ia., 9; Clinton 10; Davenport 11; Cedar Rapids 12; Sioux City 13.
NILLSON, CARLOTTA: See Three of Us.
NOVELLI, ERMETE, Sam S. & Lee Shubert, Inc., mgrs.: New York City, Dec. 2, indef.
 New Star Stock Co., Jas. H. Erickson, mgr.: Portland, Me., Sept. 1, indef.
 Nielson, Marie, Stock Co.: Fresno, Cal., indef.
 North Bros. Comedians, R. J. Mack, mgr.: Madison, Wis., 2-7.
 Ninety and Nine (Western), Jas. D. Barton & Co., mgrs.: Hoboken, N. J., 1-7.
 Nobody's Claim (Eastern), N. M. Jacobs, mgr.: New Castle, Pa., 4; Franklin 5; Tarentum 6; Beaver Falls 7.
 No Mother to Guide Her, Edison A. Dodge, mgr.: Greenlip, Ill., 4; Mattson 5; Urbana 6; Danville 7; Springfield 8.
 Nellie, the Beautiful Cloak Model, A. H. Woods, mgr.: Baltimore, Md., 2-7.
 North Bros. Stock Co.: Cairo, Ill., 2-7; Little Rock, Ark., 7-14.
 Ninety and Nine (Eastern), J. D. Barton & Co., props.: Geo. J. Elmore, mgr.: Minneapolis, Minn., 1-7.
 New York Day by Day, Geo. W. Winnett, mgr.: Logansport, Ind., 7.
OLCOTT, CHAUNCEY: See O'Neill of Derry.
O'NEILL, JAMES: See Virginian.
 O'Neill of Derry, with Channoy O'Leary, Augustus Piton, mgr.: New York City, Dec. 2, indef.
 Orpheum Dramatic Stock Co.: Philadelphia, Pa., Sept. 14, indef.
 Ole Olson, Geo. Conway, mgr.: Corry, Pa., 4; Greenfield 5; New Castle 6; Sharon 7; Youngstown, O., 9; Elwood City, Pa., 10; Alliance, O., 11; Wadsworth 12; Massillon 14.
 Old Clothes Man (Rowland & Clifford's), H. B. Flerng, mgr.: Chester, Pa., 2-4; West Chester 5; Phoenixville 4; Norristown 7; Pottstown 9; Reading 12-14.
 Ole Olson in Spidritland, Carl M. Dalton, mgr.: Petersburg, N.C., 4; Helgrade 6; Cedar Rapids 7.
 Outlaw's Christmas, P. H. Sullivan Amuse. Co., mgrs.: East St. Louis, Ill., 1-4; So. Chicago 5-7; Cleveland, O., 9-14.
 Our Friend Fritz, with Joe Hortiz, Nicola & Miller, mgrs.: Chicago, Ill., 1-7; Ft. Wayne, Ind., 8; Lima, O., 9; Findlay 10; Elyria 11; Toledo 12-14.
 Our New Minister, Joe Conyers, mgr.: Jonesville, Mich., 4; Ypsilanti 6; Pontiac 7; Owosso 10; Bay City 11; Saginaw 12; Pontiac 13; Fort Huron 14.
 Old Homestead, with Denman Thompson, Franklin Thompson, mgr.: Brooklyn, N. Y., 2-7; New York City 9-14.

On the Bridge at Midnight: Ironton, O., 6.
 Old Arkansaw (Fred Raymond's Eastern), Leo Mueller, mgr.: Shellburn, Ind., 4; Oaktown 5; Sullivan 6; Linton 7; Jasonville 8; Bloomington 9; Ellettsville 10; Spencer 11; Vincennes 12; Newton, Ill., 13; Olney 14.
 Old Arkansaw (Fred Raymond's Western), O. M. Hicknell, mgr.: Bountiful, Utah, 4; Kayville 5; Pleasant Grove 6; Springville 7; American Fork 9; Lehi 10; Mercur 11; Sandy 12; Brigham 13; Midland 14.
 Palmer Bros. Stock Co.: San Diego, Cal., indef.
 Patrons' Stock Co.: Chicago, Ill., Aug. 26, indef.
 Payton's Lee Avenue Stock Co., Cora Payton, mgr.: Brooklyn, N. Y., July 27, indef.
 Pickwick Stock Co.: San Diego, Cal., indef.
 Pride of New York, Chas. L. Young, mgr.: San Francisco, Cal., Sept. 16, indef.
 Proctor's Harlem Stock Co.: New York City, indef.
 Patton, W. H., J. M. Stout, mgr.: Lawton, Okla., 4; Chickasha 5.
 Peter Pan, with Maude Adams, Chas. Frohman, mgr.: Altoona, Pa., 4-5; Trenton, N. J., 6-7.
 Prince Chap, with Cyril Scott, Walter N. Lawrence, mgr.: Huntville, Ala., 4; Anniston 5; Birmingham 6.
 Poor Relation, E. V. Patterson, mgr.: Tiffin, O., 4; Newark 5; Shelby 6; West Salem 9; Youngstown 10; Lisbon 11; Massillon 12; Canton 13; Rochester, Pa., 14.
 Price & Butler Stock Co., Wm. G. Price, mgr.: Cresson, Pa., 2-7; Glenn Campbell 9-14.
 Partello Stock Co., W. A. Partello, mgr.: Rochester, Pa., 2-7; New Castle 9-14.
 Power that Governs, with Creston Clarke, Jules Murry, mgr.: Staunton, Va., 4; Clifton Forge 5; Charlottesville, Va., 6; Huntington 7; Portsmouth, Va., 10; Lexington, Ky., 11; Knoxville, Tenn., 12; Greenville 13; Johnson City 14.
 Pair of Country Kids (Eastern), C. Jay Smith, mgr.: Cape Charles, Va., 4; Pocomoke City, Md., 5; Crisfield 6; Wilmington, Del., 7; Cambridge, Md., 9; Easton 10; Dover, Del., 11; Atlantic City, N. J., 12-14.
 Parted on Her Bridal Tour, Chas. E. Blaney Amuse. Co., mgrs.: Omaha, Neb., 2-7; St. Paul, Minn., 9-14.
 Quincey Adams Sawyer (Eastern), Howard Booker, mgr.: Providence, R. I., 2-7.
 Quincey Adams Sawyer (Western), John G. Stewart, mgr.: No. Yakima, Wash., 4; Tacoma 5; Victoria, B. C., Can., 6; Nanaimo 7; Vancouver 9; Bellingham, Wash., 10.
 Quincey Adams Sawyer (Central), Newton, Kan., 4; Winfield 7.
ROBERTS, FLORENCE: See Zira.
ROBSON, ELEANOR: See Salomy Jane.
RUSSELL, LILLIAN: See Wild Fire.
 Rejuvenation of Aunt Mary, with May Robson, L. S. Sire, mgr.: New York City, Nov. 11, indef.
 Rentrow Stock Co.: St. Joseph, Mo., Nov. 4, indef.
 Roundabout Theatre Co., with Maelyn Arbuckle, Klaw & Erlanger, mgrs.: New York City, Oct. 7, indef.
 Rojaero, Esther, Stock Co.: San Francisco, Cal., indef.
 Rowley-Gay Stock Co., Walter J. Nelson, mgr.: Alliance, O., 2-7.
 Right of Way, with Gay Standing, Klaw & Erlanger, mgrs.: Brooklyn, N. Y., 2-7.
 Rip Van Winkle (Hale's), Mound City, Mo., 4; Forest City 5; Burlington Junction 6; Stanberry 7.
 Reed-Stuart Stock Co., A. P. Reed, mgr.: Chillicothe, O., 2-7.
 Race Across the Continent, A. H. Woods, mgr.: Indianapolis, Ind., 2-4; Ft. Wayne 6-7; Chicago, Ill., 8-14.
 Rose of the Rancho, with Frances Starr, David Belasco, mgr.: Boston, Mass., 11-Dec. 7; Providence, R. I., 9-11; Northampton, Mass., 12; New Haven, Conn., 13-14.
 Royal Slave (Coast), Clarence Bennett Productions Co., Inc., props.: Harry A. DuBois, mgr.: Aspen, Col., 4; Greenwood 5; Bneva Vista 6; Florence 7; Denver 8-14.
 Royal Slave (Eastern), Clarence Bennett Productions Co., Inc., props.: Alfred Rowland, mgr.: Huntington, Ind., 4; Akron 5; Argos 6; Knox 7; Warsaw 9; Stargia, Mich., 10; LaGrange, Ind., 11; Ligonier 12; Garrett 13; Auburn 14.
 Road to Yesterday, with Minnie Dupree, Sam S. & Lee Shubert, Inc., mgrs.: New Haven, Conn., 4; Middletown 5; Hartford 6-7.
 Rocky Mountain Express, Klimt & Gazolo Am. Co., Inc., props.: John Bernero, mgr.: Wilmington, Del., 2-4; Trenton, N. J., 5-7; Brooklyn, N. Y., 9-14.
 Rivals, with Jos. & Wm. W. Jefferson, S. W. Donalds, mgr.: Ironton, O., 4; Marietta 5; Parkersburg, W. Va., 6; Wheeling 7.
SCOTT, CYRIL: See Prince Chap.
SKINNER, OTIS: See Honor of the Family.
SOTHERN, E. H., Sam S. & Lee Shubert, Inc., mgrs.: Brooklyn, N. Y., Dec. 2-7.
STAHL, ROSE: See Chorus Lady.
STANDING, GUY: See Right of Way.
STARR, FRANCES: See Rose of the Rancho.
 Stanford, Walter, Stock Co.: Oakland, Cal., May 27, indef.
 Stanford's, Walter, Players: San Francisco, Cal., Sept. 9, indef.
 Shirley, Jessie, Stock Co.: Spokane, Wash., indef.
 Soso Stock Co., Van Zant & Thorpe, mgrs.: Eureka, Cal., Sept. 9, indef.
 Spooner Stock Co., Mrs. B. S. Spooner, mgr.: New York City, Aug. 19, indef.
 Standard Stock Co.: Philadelphia, Pa., Sept. 16, indef.
 Stanford-Western Stock Co.: Frankford, Philadelphia, Pa., indef.
 Star Stock Co.: Portland, Ore., June 17, indef.
 Sutton, Lulu, Stock Co.: Butte, Mont., May 20, indef.
 Sweet Kitty Bellairs, David Belasco, mgr.: Cincinnati, O., 2-7.
 Singing Girl from Killarney: Milwaukee, Wis., 2-7.
 Straight Road, with Biscobe York, Wagenhals & Kemper, mgrs.: New York City, 2-7.
 Strongheart, E. A. McFarland, mgr.: Burlington, N. J., 4; New Brunswick 5; Ellizabeth 6; Paterson 7; Boston, Mass., 9-21.
 Savon, Edward, W. B. Atchison, mgr.: Meridian, Miss., 4.
 Summers Stock Co., W. B. Summers, mgr.: Regina, Sask., Can., 2-7.

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Salomy Jane, with Eleanor Robson, Liebler & Co., mgrs.: Toronto, Ont., 2-7.
 St. Plunkard: Tulsa, Okla., 4; Muskogee 5; El Reno 7.
 Sis in New York (Eastern): Gettysburg, Pa., 9; Waynesboro 10; Martinsburg, W. Va., 11; Brunswick, Md., 12; Hancock 13; Hagerstown 14.
 Sis in New York (Western): Pendleton, Ore., 8; La Grande 9; Baker City 10; Welsner, Ida., 11; Fayette 12; Boise 13; Nampa 14.
 Sis in New York (Southern): Durham, N. C., 9; Wilson 10; Goldsboro 11; Wilmington 12; Newbern 13; Washington 14.
 Sis in New York (Northern): Taunton, Mass., 9; Milford 11; South Framingham 12; Nashua, N. H., 13; Lawrence, Mass., 14.
 Sis in New York (Central): Wausau, Wis., 8; Rhinelander 9; Iron Mountain, Mich., 10; Lake Linden 11; Calumet 12; Hancock 13; Negaunee 14.
 Since Nellie Went Away, A. H. Woods, mgr.: Holyoke, Mass., 2-4; Hartford, Conn., 5-7; New Haven 9-11; Bridgeport 12-14.
 Shadows on the Hearth, Arthur C. Alton, prop. & mgr.: Chicago, Ill., 1-7; Moline 8; Sterling 9; Morrison 10; Dixon 11; Princeton 12; Streator 13-14.
 Shore Acres, with Digby Bell, Sam S. & Lee Shubert, Inc., mgrs.: Boston, Mass., 25-Dec. 7.
 Shadow Behind the Throne, F. G. Wallace, mgr.: Rome, N. Y., 4; Iilon 5; Johnstown 6; No. Adams, Mass., 7.
 Stewart, May, in As You Like It, J. E. Cline, mgr.: Morgan City, La., 3-4; Donaldson 5; Amite City 9; McComb, Miss., 10; Brookhaven 11; Jackson 12; Canton 13; Durand 14.
 Slow Poke, with W. B. Patton, J. M. Stout, mgr.: Lawton, Okla., 4; Chickasha 5; Bowie, Tex., 7; Abilene 11.
 Snyder's, Al., All-Star Dramatic Co., A. H. Snyder, mgr.: Moultrie, Ga., 2-4; Thomasville 5-7; Fitzgerald 9-14.
 Spider's Web, with Sarah Truax, John Cort, mgr.: Centralia, Wash., 4; Astoria, Ore., 5; Portland 6-8; Salem 9; Eugene 10; Ashland 11; Chico, Cal., 12; Sacramento 13-14.
 Stronger Sex, with Maude Fealy, John Cort, mgr.: Hoquiam, Wash., 4; Olympia 5; Tacoma 6-7; Seattle 8-14.
 Squaw-Man, with Wm. Faversham, Liebler & Co., mgrs.: Omaha, Neb., 3-4; Kansas City, Mo., 5-7; St. Louis 8-14.
 Shoemaker (Gus Hill's), Bayonne, N. J., 2-4; Chester, Pa., 5-7; Newark, N. J., 9-14.
 Shadowed by Three (W. F. Mann's), Clarence Burdick, mgr.: Paterson, N. J., 2-4; Bayonne 5-7; Philadelphia, Pa., 9-14.
 Sweetest Girl in Dixie (Northern), Will R. Hughes, mgr.: Horton, Kan., 4; Seneca 5; Marysville 6; Wymore, Neb., 7; Beatrice 9; Fairbury 10; Hebron 11; Brunning 12; York 13; Hastings 14.
 Sweetest Girl in Dixie (Southern), C. S. Ruble, mgr.: Midland, Tex., 4; Pecos 5; Carlsbad, N. M., 6; Roswell 7; Amarillo, Tex., 9; Quanah 10; Vernon 11; Seymour 12; Wichita Falls 13.
 Sis in New York (Central), Al. Nathan, mgr.: Owatonna, Minn., 4; Wabasha 5; Nellisville, Wis., 6; Marshfield 7; Wausau 8; Rhinelander 9; Iron Mountain, Mich., 10; Lake Linden 11; Calumet 12; Hancock 13; Negaunee 14.
 Spollers, Chas. E. Blaney Amuse. Co., mgrs.: Jersey City, N. J., 2-7.
TRUAX, SARAH: See Spider's Web.
 Taylor, Chas. A., Stock Co.: Seattle, Wash., July 15, indef.
 The Warrens of Virginia, David Belasco, mgr.: New York City, Dec. 3, indef.
 Thief, with Kyrle Bellew & Margaret Hillington, Chas. Frohman, mgr.: New York City, Sept. 9, indef.
 Third Avenue Stock Co.: New York City, Oct. 7, indef.
 Toymaker of Nuremberg, Chas. Frohman, mgr.: New York City, Nov. 25, indef.
 Taylor, Albert, Seth B. Spangler, mgr.: Hereford, Tex., 4-5.
 Truth, with Clara Bloodgood, Sam S. & Lee Shubert, Inc., mgrs.: Baltimore, Md., 2-7.
 Turner, Will H., Chas. E. Blaney Amuse. Co., mgrs.: Brooklyn, N. Y., 2-7.
 Train Robbers (Eastern), W. H. Rosenthal, mgr.: Fitchburg, Mass., 4; South Framingham 5; Lynn 6-7.
 Three of Us, with Carlotta Nilsson, Eugene F. Wilson, mgr.: Reading, Pa., 4; Harrisburg 5; Wilkes-Barre 6; Scranton 7.
 Texas Sweethearts: Charleston, Ill., 4; Findlay 5; Hillsboro 6.
 Telegraph Station 21, Rapier & Matthews, mgrs.: Flat River, Mo., 4; Fredericktown 5; Charlestown 6; Poplar Bluff 7; Dexter 9; Campbell 10; Rector, Ark., 11; Harrisburg 12; Forrest City 13; Brinkley 14.
 Through Death Valley, Chas. L. Crane, mgr.: Detroit, Mich., 1-7; Chicago, Ill., 8-Jan. 8.
 Thurston, Adelaide, Francis X. Hope, mgr.: Winipeg, Man., 1-4; Grand Forks, N. D., 5; Crookston, Minn., 6; Fargo, N. D., 7; Minneapolis, Minn., 8-11; St. Paul 12-14.
 The Phantom Detective (Rowland & Clifford's), Dave Seymour, mgr.: Philadelphia, Pa., 2-7; Jersey City, N. J., 9-14.
 Texas Broadhurst & Currie, mgrs.: Kansas City, Mo., 1-7; Omaha, Neb., 8-9; St. Joseph, Mo., 10-11.
 Turner, Clara, Ira W. Jackson, mgr.: Marlboro, Mass., 2-7; Gloucester 9-14.
 Taylor Stock Co., H. W. Taylor, mgr.: Bangor, Me., 2-7; Waterville 9-14.
 Too Proud to Beg (Lincoln J. Carter's): New Lexington, O., 4; Crooksville 5; Zanesville 6; Cambridge 7.
 Tempest and Sunshine (W. F. Mann's), Richard Chapman, mgr.: Wabash, Ind., 4; Logansport 5; No. Manchester 6; Huntington 7; Ft. Wayne 9; Angola 10; Coldwater, Mich., 11; Marshall 12; Albion 13; Battle Creek 14-15.
 Thorns & Orange Blossoms (Rowland & Clifford's Eastern), Ed. Weyerson, mgr.: Shamokin, Pa., 4; Mahanoy City 5; Shenandoah 6; Hazleton 7.
 Thorns & Orange Blossoms (Rowland & Clifford's Western), F. C. Walton, mgr.: Carson City, Nev., 4; Reno 5; Wells 6; Salt Lake City, Utah, 8-11; Logan 12; Preston 13; Franklin 14.
 Texas Ranger: Paris, Tex., 4.
 Ulrich Stock Co.: Los Angeles, Cal., indef.

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Williams Comedy Co., T. P. DeGafferly, mgr.: Wilson, N. C., 2-7; Rocky Mount 9-14.
 We Are King, with Lawrence Ewart (Central), A. W. Cross, mgr.: Abingdon, Ill., 4; Burlington, Ia., 5; Muscatine 6; Moline, Ill., 7; Davenport, Ia., 8; Tipton 9; Vinton 10; Independence 11; Anamosa 12; Dixon, Ill., 14.
 Winninger Bros. Co. (A), Jos. Winninger, mgr.: Collinsville, Ill., 2-7; Cairo 8-14.
 Winninger Bros. Co. (B), Frank Winninger, mgr.: Kosciusko, Wis., 2-7; Beloit 9-14.
 Young's, H. W., Stock Co.: Petrolia, Ont., Can., 2-7.
 Ye Colonial Stock Co., Chas. W. Benner, mgr.: Springfield, O., 2-4.
 Yankee Doodle Stock Co., Burgess & Himmelstein, props.: Wm. DeHollis, mgr.: Port Chester, N. Y., 2-7; Easton, Pa., 9-21.
 Zeke, the Country Boy, Leon Allen, mgr.: Cisco, Tex., 4; Stephenville 5; Comanche 6; Brady 7; Brownwood 8; Ballinger 9; Miles 10; Goldthwaite 11; Killeen 12; Elgin 13; Bastrop 14.
 Zira, with Florence Roberts, John Cort, mgr.: Salt Lake City, Utah, 2-4; Pocatello, Ida., 5; Ogden, Utah, 6; Provo 7; San Bernardino, Cal., 9; Riverside 10; San Diego 11-12; Pasadena 13; Santa Barbara 14.
 (Routes continued on page 71.)

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NEW YORK CITY

CORRESPONDENCE

(Continued from page 67.)

The Jeffersons 25; big returns. Ten Nights in a Barroom (under canvas); fair returns. Auditorium Bunk (John Garrity, mgr.) Mlle. Helton 25-30; business good with roller skating. Marvel Theatre. Week 25-30: Thelma Quartet, Wm. Kennedy, songs and moving pictures. Business good. Columbia Theatre. Week 25-30: Robert Robertson and Co., George Lavigne, O. C. Phillips, and moving pictures; business excellent. MEMPHIS.—Lycoum (Frank Gray, mgr.) Parsfal 26-27; Lion and the Mouse 28-30; Maude Adams drew good attendance 18-20. Bijou Theatre (B. M. Stainback, mgr.) Superba 25-30; Me, Him and I attracted crowded houses nightly 18-23. Palace (Jack Amick, mgr.) Wingate Minstrels, vaudeville, and moving pictures, etc., drawing good returns. Ruby (H. C. Sloan, mgr.) Kelly Stock Co. drew good returns. Amuse U (E. A. Barasae, mgr.) Vaudeville is drawing well. Auditorium and Hippodrome Rinks are drawing well. Other picture shows are attracting well. McMinnville.—Opera House (Bilhoat Brown, mgr.) Monte Cristo 21; good audience. Under canvas—Cincinnati Carnival Co. 25-30.

TEXAS.

DALLAS.—Opera House (Geo. Anzy, mgr.) The Clansman 18-20; big business. Devil's Auction 21; fair returns. Way Down East 22-23; good business. Majestic Theatre (B. S. Muckenfus, mgr.) LaCrandall, Captain Henry, Burnam White and Co., Laura Beuett, Baader-Lavelle Trio, etc., 17 and week; good attendance. Lyric Theatre (T. S. Buchanan, mgr.) La Rose and Arlington, Miles Jackson, W. S. Dickerson, Mlle. Brachard, songs and moving pictures 18 and week; business good. EL PASO.—Crawford Theatre (Crawford & Rich, mgrs.) Arizona 16-17; good returns. Joshua Simpkins 24; Way Down East 27-28; Mayor of Tokio 30. Majestic Theatre (Crawford & Rich, mgrs.) Vaudeville continues to draw excellent crowds each performance. Orpheum (Will R. Winch, mgr.) Advanced vaudeville is attracting crowded houses. Rose Coghlan heads bill 25-30. Under canvas—Gentry Bros.' Dog and Pony Show 30.

GAINESVILLE.—Opera House (Paul Gallia, mgr.) Rufus Rastus 21; good returns. Devil's Auction 22; packed house. Olympia Opera Co. 25; Way Down East 27; Zeke the Country Boy 28; Clansman 29; Mabel Montgomery 30. GALVESTON.—Grand Opera House (Dave A. Weis, mgr.) Way Down East 19; good returns. Red Feather 20; excellent business. Before and After 21; good business. Amelia Bingham 24; A Good Fellow 25; Grace George 26; Mme. Schumann-Helck 27; King of Tramps 28; The Tourists 30; Black Patti Dec. 1; Are You a Mason? 2; Brown of Harvard 3; George Washington, Jr., 4; Lightning Conductor 5; Helen Byron 7-8; The Time, the Place and the Girl 9; My Friend from Arkansas 11; Human Hearts 13; C. B. Hanford 14; W. A. Whitecar 15; A Message from Mars 17. Colonial Theatre (C. J. Brand, mgr.) Mlle. Angelo, Holmes and Holmes, Mlle. Alma, The Hanneys, songs and moving pictures 17-24; business good. Great Marinella, Yalto Duo, Prof. A. E. Scafar, Senor Caldwell, and songs and pictures 24-30.

HILLSBORO.—New House (Southern Amuse. Co., props.) Helen Grantley 19; excellent attendance. Rafferty's Filtration 27. Skating Rink. Business continues excellent. Pictorial Theatre (W. E. Schoy, mgr.) Business good. HOUSTON.—Houston Theatre (M. C. Michael, mgr.) Way Down East 20; good patronage. Red Feather 21-22; big returns. Before and After 23; S. R. O. King of Tramps Dec. 2; Are You a Mason? 3; Henry Woodruff in Brown of Harvard 4; George Washington, Jr., 5-6; Chicago Tramp 7. Majestic Theatre (F. F. Sturgis, mgr.) Muller, Chun and Muller, Emmalyn Lackaye, Hilda Thomas and Lou Hall, Borani and Nevaro, Judge, Dacoma and Judge, moving pictures, etc., 17 and week; big attendance. Electric Park Theatre (H. D. Rucker, mgr.) Business good.

JACKSONVILLE.—Slaton Opera House (V. A. Slaton, mgr.) May Stewart 18; good returns. Monte Cristo 21; fair returns. Texas Ranger 25; Chicago Tramp Dec. 11; cancelled. Barlow and Wilson's Minstrels 13; Chicago Concert Trio 16; Hans Hanson 18. McKINNEY.—Opera House (H. W. Warden, mgr.) Chas. B. Hanford in Antony and Cleopatra 23; record business. The Clansman 25; Texas Ranger 27. PARIS.—Peterson Theatre (Roy Mehan, mgr.) Copeland Bros.' Stock Co. 18-23; fine returns. Time, the Place and the Girl 30; Parsifal Dec. 10.

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VERMONT.

BENNINGTON.—Opera House (C. A. Wood & Co., mgrs.) Heart of Maryland 22; S. R. O. Coming Thro' the Bye Dec. 10. Library Theatre (H. B. Hutchins, mgr.) Hearts of Gold 19; fair returns. Aunt Diana's Pickaninny 22-23; good returns. Harris-Cook Moving Picture Co. 29-30. RUTLAND.—Opera House (Boyle & Brooker, mgrs.) A Dutchman's Honeymoon 13; Fabio Romani 14; Hottest Coon in Dixie 19; Hearts of Gold 18; Lion and the Mouse 22; Rip Van Winkle 23; Golden Rule 28; Isle of Bong Bong 30.

VIRGINIA.

RICHMOND.—Academy of Music (Leo Wise, mgr.) The Virginian 19; good returns. Dr. Jekyll and Mr. Hyde 23; fair returns. Under Southern Skies 28. Bijou Theatre (Chas. McKee, mgr.) Playing the Ponies 18-23; capacity business. Baner and the King and The Girl Raffles 25-29. Idlewood. Feral's Jungle.

WEST VIRGINIA.

FAIRMONT.—Grand Opera House (J. E. Powell, mgr.) Wilton Lackaye in The Bondman 16; S. R. O. The Minister's Son 18; good returns. A Cowboy's Girl 20; Prof. Galvani 25-26; Nip and Tuck 28; Brown's in Town 29; Train Robbers 30. Theatreum (Morgan & Linn, mgrs.) Geo. E. Austin and Co., Whalley and Whalley, The Martinez, Elizabeth Miller, Forbes and Marvel 18-23. Electric Theatre (Wm. J. Aldinger, mgr.) Capacity business with moving pictures and songs.

Bijou Theatre (F. M. Murphy, mgr.) Business fine with songs and moving pictures. MARTINSBURG.—Central Opera House (C. W. Boyer, mgr.) The Old Clothes Man 23; good returns.

WISCONSIN.

ANTIGO.—Opera House (John Hanaus, mgr.) Queen of Chauce 14; fair audience. How's Moving Pictures 20; capacity business. Billy the Kid 27; Boy Scout Theatre 4. APPLETON.—Bijou Theatre (Harry Danforth, mgr.) Mrs. Jenkins, res. mgr.) Oaks Marble Co., Louise Person, Lew Wells, and others 18 and week; big business. Appleton Opera House (J. A. Hawes, mgr.) How's Moving Pictures 19; good attendance. BELLEVILLE.—Wilson Theatre (R. H. Wilson, mgr.) Roof Garden Tragedy 21; good business. Ethel Fuller in Anna Karenina 26; Honest Hearts 28; American Stock Co. Dec. 2-7. Bijou Theatre (W. L. Lincoln, mgr.) Lee and Thomas, Wonderful Noxz, Advanced Quartet, Roland Davis and moving pictures 25-30; business continues good.

FOND DU LAC.—Henry Boyle Theatre (P. B. Haber, mgr.) Billy the Kid 23; fair returns. United States Indian Band 26; Barnsdale Moving Pictures 28; Gingerbread Man 29. Idea Vaudeville Theatre (Oscar J. Vollert, mgr.) Seneay's Dogs and Cats, The Grazers, Fern and Mack, Great Pollard, Thomas Meehan and Co., Tom Delmore, Margaret Keats, W. E. Harvey and moving pictures 18-24; good attendance.

Royal Electric Theatre (J. H. Welch, mgr.) Moving pictures, songs, etc., are drawing good attendance. Coliseum Roller Rink (Markle & Dana, mgrs.) Good returns. MENASHA.—Vaudeville (A. Stocking, mgr.) Business good with songs and moving pictures. Star Roller Rink (A. B. Sharp, mgr.) Business good with roller skating. NEENAH.—Opera House (L. P. Keating, mgr.) Billy the Kid 25; good attendance. Gingerbread Man Dec. 5; Barnsdale's Moving Pictures 9; American Stock Co. 16 and week. OSHKOSH.—Bijou Theatre (F. W. Jenka, mgr.) Miles McCarthy and Co., Adela McNeil, Hughes and Maize, Walter Benner, Geo. Malchow and pictures 18 and week; business excellent.

Happyland Electric Theatre (Ford & Lyons, mgrs.) Business good with songs and moving pictures. Century Roller Rink (Martin Claussen, mgr.) Business fine. CANADA. BERLIN, ONT.—Opera House (Meyer Cohen, mgr.) Brier Bush 12; good attendance. George F. Hall in I'm Married Now 19; S. R. O. Passion Play Pictures 21-23; Young Stock Co. 25-30; Crocker's Educated Horses Dec. 2; Hooligan in New York 5; Mrs. Temple's Telegram 7. Star and Theatreum are doing nicely with songs and motion pictures. HAMILTON, ONT.—Savoy Theatre (J. G. Appleton, mgr.) Simon Gardner and Co., Four Lukens, Frolzin, Kenny and Hollis, Dick and Alice McAvoy, May Hollis, Reid Sisters, Robin 18-23; big business. Julian Rose, Dankmar-Schiller Troupe, Newbold and Carroll, Willard Newell and Co., Mme. Emmy's Pets, Stiney Gibson, Josephine Ainsley and Mr. and Mrs. Larry Shaw 25-30. Bennett's Theatre (Geo. F. Driscoll, mgr.) Fred Walton and Co., Johnson and Wells, Kitamura Japs, Joe Deming, Felix and Barry, Frank Whitman, Lund, Charlotte Coate and Sunflower, etc., 18-23; good attendance. Lasky Military Octette, Moore, Mack and Lawrence, Howard's Dogs and Ponies, Mr. and Mrs. Hughes, Teclanu,

Harry Jolson, Mlle. Nadji, and Adami-Taylor 25-30. Grand Opera House (A. R. Loudon, mgr.) Mysterion Burglar 19-20; fair returns. George F. Hall in I'm Married Now 21; good attendance. The Burgomaster 23; big returns. The Lancers 26; Shoo-Fly Regiment 27; Prof. Crocker's Horses 28; Guy Bros.' Minstrels 29; Way of the Transgressor 30.

LINDSAY, ONT.—Academy of Music (W. H. Kenick, mgr.) Uncle Tom's Cabin 18; S. R. O. Marks Bros. Stock Co. 21-23; big business. Way of the Transgressor 25; Mrs. Temple's Telegram 29. Wonderland (Fred Edmunds, mgr.) Songs and moving pictures are drawing good attendance. Roller Rink (S. J. Sheridan, mgr.) Business good.

LONDON, ONT.—Grand (J. H. Bowers, mgr.) The Poor Mr. Rich, 23; good attendance. Cecilia Loftus and Lawrence D'Orsay in The Lancers 27; Dorothy Vernon of Haddon Hall 28; Cole and Johnson 30. Bennett's (J. H. Elms, mgr.) Bond and Benton, J. Deakin, Brothers Damm, Five Majors, Sampson and Douglas, Johnson and Wells, The Kitumras, etc., 24 and week; S. R. O. rules. Unique Nickelodeon is drawing good attendance.

Bijou Dream opened up with good patronage. OSHAWA, ONT.—Patte's Opera House (F. Patte & Son, mgrs.) Crocker's Educated Horses 22-23; good returns. Mark Stock Co. 25-30; Hooligan in New York Dec. 11. Dreamland (O'Leary & Sweeney, mgrs.) Business good.

OTTAWA, ONT.—Russell Theatre (P. Goran, mgr.) Mrs. Temple's Telegram 22-23; excellent business. Cecilia Loftus and Lawrence D'Orsay in The Lancers 25. Grand Opera House (R. D. Birdwhistle, mgr.) Way of the Transgressor 18-20; good returns. Mysterion Burglar 21-23. Bennett's Theatre (Gus S. Greening, mgr.) Picaro Trio, Sisters Don, Montgomery and Moore, Ruffin's Comedy Monkeys, Matthews and Harris, Atlas Quartet, Jesse L. Lasky's Military Octette, 18-23; good returns.

Empire Theatre (Wm. J. Dyer, mgr.) Business good. Arena Roller Rink is drawing good attendance. VICTORIA, B. C.—Victoria Theatre (E. R. Ricketts, mgr.) C. Deham, asst. mgr.) Yankee Boycot 17; good attendance. College Widow 19; capacity house. Murray and Mack 14; good patronage. Tilly Olson 15; fair audience. Holy City 22; Marie Cahill in Marrying Mary 25; Sarah Truax in The Spider's Web 27. Paragon Theatre (J. B. Ormond, mgr.) Good returns.

Grand Theatre (R. Jameson, mgr.) Vaudeville is drawing good patronage. THE LATEST. THE BEST. JUST OUT THE NEW OPTIGRAPH NO. 4 Mode 1907

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BROTHER: Have accidentally discovered way to stop tobacco habit and indigestion without drugs. Let me write. C. Stokes, Mohawk, Fla.

MOVING PICTURE ROMANCE.

Percy Rowee up to a few days ago, was a moving picture operator in a Broadway Show. Elsie Dorothy Maher, the pretty nineteen-year-old daughter of Lieut. Maher, of the 27th St. Station, was in charge of the candy department. Their booths were so arranged as to enable them to make love while engaged in their work. Everything went along all right until Percy put a horse race on the canvas upside down, and Elsie gave a patron chewing gum instead of cough drops. The spooning couple were informed that their contract did not call for holding hands all day, and when the theatre closed at 11:30 they started out to hunt somebody to tie the knot, and finally at five o'clock in the morning they found Justice O'Keefe, of Hoboken, who was in bed, but who obligingly performed the ceremony for them in time to allow them to get back to New York for the wedding breakfast.

MOVING PICTURE SHOWS.

Lewis Berger and Charles Pringle have opened a moving picture and vaudeville house in Sullivan, Ill., and are looked for a prosperous season. Mr. Berger was formerly assistant manager of the Bijou Theatre, Decatur, Ill., and Mr. Pringle was treasurer of Billy Kerns and Minstrel the past season.

Jackson & Canan's House at Muncie, Ind., is one of the finest moving picture establishments in the Hoosier State, and they are realizing quite a neat profit from their business.

The moving picture managers of Evansville, Ind., have formed an association in Evansville, Ind., with Wm. Haddy as president and J. R. Brannen as secretary.

The Harbeck Film Company, a new firm in the film business, though old hands are at the helm, recently opened at Seattle, Wash., and are putting out first quality work.

Lytman H. Howe is now in Europe, buying exclusive films for his moving picture show.

A SKATING RINK CIRCUS.

For the week of December 9, the New Rink, Cincinnati, offers a striking novelty in what Manager Fred Nell calls "Twenty Minutes with the Big Show." He bills a program of athletic, acrobatic and trained animal specialties, with clown specialties and circus music that are certain to make the patrons of the New Rink sit up and take notice.

Manager Nell has introduced many new features into the rink game, but the circus idea is about the brightest that has come to our notice. It goes without saying that the rink will be packed with spectators every night, to say nothing of the throngs of skaters that will attend anyhow.

The New Rink has been open since about the middle of October. For the opening week there was almost capacity business at both afternoon and evening sessions, the new decorations and many other improvements bringing out the crowds. This was followed with a series of contests which by skillful management were made very successful in getting out the crowds, while at the same time all trouble that usually attaches to "popularity" contests was avoided. In all of the time that the contests were on it is doubtful if the word "popular" was used once. The prizes were increased each week, and the contest wound up with a grand climax and everybody delighted.

Then followed another of Manager Nell's ideas, so successfully worked out last season—The Character Carnival. In this Mr. Nell has his patrons educated so that they get away from the old, cheap masquerade idea, and each skater comes to the carnival in a distinctive character costume, representing some well known character in literature, the drama, history or modern comic art. The result is a series of costumes and make-ups that are surprisingly good. This carnival was given November 28, and the prizes were five dollar gold pieces, of which ten were given away.

For the circus, Manager Nell booked three acts besides the clowns, and an extra musical feature. The acts are Maude Burbank and her thoroughbred horse, Dynamo, in a unique high school act; The Wolly and Piers Trio, triple horizontal bar gymnasts, and The DeMascos, novelty acrobats on the silver chain.

POPULARIZING ROLLER SKATING IN ENGLAND.

The Winslow Skate Company, one of the largest manufacturers of skates in the world, has opened a large and magnificent rink in Liverpool, equipped with their latest 1907 model ball-bearing, steel skates. It is said that this rink is one of the most magnificent that has ever been built. It is equipped with special maple floors imported from America, surfaced with their own sand paper machine to insure a smoother floor.

The company has engaged a corps of competent instructors for the purpose of teaching beginners and others the finer arts and graceful movements to the attainment of which most skaters aspire. The company announces in their special invitation which they send out advertising the opening of their Tournament Hill Roller Skating Rink, that strict discipline will be maintained, that no rowdianism will be allowed, and that ladies may safely visit their resort without escorts. This circular also calls attention to the healthfulness of skating, enabling young ladies to acquire a healthy athletic development, combined with graceful deportment, and an elasticity which will be a delight to themselves and a source of admiration to all.

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Business continues to be at the top notch at the Star Roller Rink, Menasha, Wis., of which A. B. Sharp is manager. He expects to put on some excellent attractions in the near future.

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DIXIE HINES INSURANCE TIMES BUILDING, NEW YORK

Additional Performers' Dates

(Opposed words parenthesis)

- Adler, Harry (Family): Sloux City, Ia., 1-7; (Lyric) Des Moines 9-14. Adams, Dorothy (Haymarket): Chicago, Ill., 2-7; (Majestic) Chicago 9-14. Adair, Helen (Majestic): Ft. Worth, Tex., 1-7; (Majestic) Dallas 9-14. Aara, A. W. (Proctor's): Troy, N. Y., 2-7; (Chase's) Washington, D. C., 9-14. Aredo, Joseph (Rose): Hutchinson, Kan., 2-7. Anger, Capt. Geo. (Poll's): Worcester, Mass., 2-7; (Poll's) Springfield 9-14. Alvin, Peter H. (Palace): Boston, Mass., 2-7. Allen, Searl & Violet (Colonial): New York City, 2-7. Abel, Geo. & Co. (Hammerstein's): New York City, 2-7. Almont & Dumont (Hammerstein's): New York City, 2-7. Alexandra & Bertie (G. O. H.): Brooklyn, N. Y., 2-7. Adler, Jeannette (G. O. H.): Grand Rapids, Mich., 2-7. Adams, Joe: Orlando, W. Va., 2-3; Janelew 4-5; Salem 6-7. Bowman, Joe (Crystal): Anderson, Ind., 2-7; (Crystal) Logansport 9-14. Berna, Sol. (Star): Vandergrift, Pa., 2-7; (Star) Mannington, W. Va., 9-11; (Welland) Clarksburg 12-14. Bobker's Arabs (Armory): Binghamton, N. Y., 2-7. Bentley, Musical (Orpheum): Ft. Collins, Col., 2-7. Brown Bros., Four, & Doc, Kealey (Castle): Bloomington, Ill., 2-7; (Unique) Minneapolis, Minn., 9-14. Betts, W. H. (Crystal): Trinidad, Col., 2-7. Bean & Hamilton (Orpheum): Atlanta, Ga., 2-7. Bellicaire & Kramer (Chase's): Washington, D. C., 2-7; (Armory) Binghamton, N. Y., 9-14. Bicketts, The (Robinson O. H.): Cincinnati, O., 1-7. Bernice (Majestic): Paris, Ill., 2-7. Bradlee, Martin & Co. (Shubert): Utica, N. Y., 2-7. Boyd & Veola (Majestic): Kalamazoo, Mich., 2-7. Blanche, Belle (Alhambra): New York City, 2-7. Bush, Frank (Hammerstein's): New York City, 2-7. Basque Quartet (Colonial): New York City, 2-7. Baptiste & Franconl (Keltb's Union Sq.): New York City, 2-7. Broughtons, The (O. H.): Manchester, Conn., 2-7. Conley, Anna & Effie (Empire): Hoboken, N. J., 2-7; (Keltb's) Philadelphia, Pa., 9-14. Chatham Sisters (Lyric): Dubois, Pa., 2-7; (Wick's) Kittanning 9-14. Carrolton, Chas. G. (Dominion): Vancouver, B. C., Can., 2-7; (Lantage's) Nanaimo 9-14. Chameroys, The (Park Family): Johnstown, Pa., 2-7; (Proctor's) Newark, N. J., 9-14. Conkey, Clever (Unique): Sedalia, Mo., 2-7; (Yale) Kansas City 9-14. Cunningham, Bob & Daisy (Star): McKees Rocks, Pa., 2-7; (Star) New Kensington 9-14. Clarence Sisters (Sheedy's): Fall River, Mass., 2-7. Crawford & Delancy (Lyric): Columbus, Ga., 2-7. Collins & Brown (G. O. H.): Pittsburg, Pa., 2-7. Carroll, Chas. (Lyric): San Antonio, Tex., 1-7. Canfield & Carleton (Orpheum): Sloux City, Ia., 2-7. Campbells, The (National Family): Steubenville, O., 2-7. Clark, Bergman & Mahoney (Trent): Trenton, N. J., 2-7. Coffina, Eddie (Orpheum): Allentown, Pa., 2-7. Cushman, Frank (Robinson's): Cincinnati, O., 2-7. Clivette (Robinson's): Cincinnati, O., 2-7. Caron & Herbert (Proctor's 23rd St.): New York City, 2-7. Carroll & Baker (Keltb's Union Sq.): New York City, 2-7. Cook & Sylvia (Colonial): New York City, 2-7. Carrigan, Emmett (Alhambra): New York City, 2-7. Crawford, Clifton (G. O. H.): Brooklyn, N. Y., 2-7. Clermont's Comedy Circus (G. O. H.): Brooklyn, N. Y., 2-7. Deaves, Harry, & Co. (Gotham): Brooklyn, N. Y., 2-7. Deloye, The Three (Crystal): St. Joseph, Mo., 1-7; (Unique) Sedalia 8-14. DeVelde & Zeldia (Keltb's): Boston, Mass., 9-14. Distro & Harrell (Lansing O. H.): Lansing, Mich., 2-7; (Bay City) Bay City 9-14.

WATCH FOR CALL. COL. FREDERICK T. CUMMINS' WILD WEST AND INDIAN CONGRESS, in a later issue of The Billboard.

- Darrow & Mitchell (Bijou): Manistee, Mich., 2-7. Deerilla, The (Yale): Kansas City, Mo., 2-7. Dunbar & Long (O. H.): Ashtabula, O., 1-7; (O. H.) Cleveland 9-14. Dolan & Lenbarr (Proctor's): Albany, N. Y., 2-7. Daly's Country Choir (Keltb's): Columbus, O., 2-7. Dunesin Troupe (Poll's): Scranton, Pa., 2-14. Denn, Geo. A.: Orlando, W. Va., 2-3; Janelew 4-5; Salem 6-7. DeLaur Operatic Trio (Robinson's): Cincinnati, O., 2-7. Duryea, May, & Chas. DeLand (Majestic): Johnstown, Pa., 2-7. Dalto, Three (Novelty): Denver, Col., 2-7. Dumont's Minstrels (Orpheum): Sloux City, Ia., 2-7. Doyle, Major Jas. D. (Majestic): Ft. Worth, Tex., 2-7; (Majestic) Dallas 9-14. D'Eye, Llane (New York): New York City, 2-7. Dunbars, Four Casting (Keeney's): Brooklyn, N. Y., 2-7. Ernie & Honegger (Electric): Waterloo, Ia., 2-7; (Bijou) Beloit, Wis., 9-14. Evans & Evans (Majestic): Little Rock, Ark., 2-7; (Majestic) Ft. Worth, Tex., 9-14. Edmonds, Mack, & Al. Monie (Orpheum): Cambridge, O., 2-7; (Orpheum) Gallon 9-14. Elton, Percy (Rose): Hutchinson, Kan., 2-7. Erie & Leonora (Majestic): Ashland, Ky., 2-7; (Orpheum) Parkersburg, W. Va., 9-14. Emerson & Wright: Kansas City, Mo., Indef. Earle, Dorothy (Novelty): Denver, Col., 2-7. Ernests, The Great (Novelty): Denver, Col., 2-7. Etolle, Mlle (Keltb's Union Sq.): New York City, 2-7.

- Hurley, Alec. (Hammerstein's): New York City, 2-7. Horton, Henry, & Co. (Proctor's 125th St.): New York City, 2-7. Humon Flips, Seventeen (Colonial): New York City, 2-7. Hill & Whitaker (Orpheum): Brooklyn, N. Y., 2-7; (Alhambra) New York City, 9-14. Hassmann, The (Novelty): Stockton, Cal., 2-7; (Bell) San Jose 9-14. Hinman's Life Saving Dogs, Capt. Sidney (Mechanics Hall): Boston, Mass., 2-7. Hanson & Drew (Majestic): Kalamazoo, Mich., 2-7; (Bijou) Battle Creek 9-14. Hanson (Orpheum): Halifax, N. S., Can., 2-7. Halsey, Kathron (Majestic): Sloux Falls, S. D., 2-7; (People's) Cedar Rapids, Ia., 9-14. Hill-Edmonds Trio (Gary): Gary, Ind., 2-7. Hussey, Mr. & Mrs. Hussey (Grand): Marion, Ind., 2-7; (Masonic Temple) Ft. Wayne 9-14. Hearn Tom (Empire): Coventry, Eng., 9-14; (Coliseum) London 16-21; (Rayce) New Castle 23-28. Hall, Frank (G. O. H.): Grand Rapids, Mich., 2-7. Hawthorne & Burt (Proctor's 23d St.): New York City, 2-7. Hoffman, Gertrude, Co. (Proctor's 58th St.): New York City, 2-7. Harris, Selma (Keeney's): Brooklyn, N. Y., 2-7. Imhoff & Corinne (People's): Cincinnati, O., 2-7. Judsons, The Great (Schuttler's Auditorium): Belleville, Ill., 1-14. Jordan, The Great (Star): Herkimer, N. Y., 2-7. Jarvis & Tudor (Family): Hazleton, Pa., 2-7.

BRONCHO JOHN

- Mortlock, Alice & Co. (Novelty): Denver, Col., 2-7. Morris, Leon, Ponca (Columbia): Cincinnati, O., 2-7. McDonsld, Jas. (Columbia): Cincinnati, O., 2-7. McHaffey, Blanche (Columbia): Cincinnati, O., 2-7. Meyer, Heyman (Columbia): Cincinnati, O., 2-7. McKinley, Nell (Standard): Cincinnati, O., 2-7. Montamba & Hurl-Falls (People's): Cincinnati, O., 2-7. McAvey & Kelley: Orlando, W. Va., 2-3; Janelew 4-5; Salem 6-7. Marvella (G. O. H.): Grand Rapids, Mich., 2-7. Military Girls (Proctor's 125th St.): New York City, 2-7. Mowatta, Seven Juggling (Colonial): New York City, 2-7. Murphy & Nichols (Keltb's Union Sq.): New York City, 2-7. Macart's Monkeys (Proctor's 58th St.): New York City, 2-7. Murray & Alden (Star): New Kensington, Pa., 2-7; (Star) Sisteraville, W. Va., 9-14. Melville & Higgins (Keeney's): Brooklyn, N. Y., 2-7. Nelson, Chas. R., & Mamie Millidge (amly): Butte, Mont., 2-14. Novella, The (Colonial): New York City, 2-7. Nitchel Sisters (Hammerstein's): New York City, 2-7. Noble, Milton & Dolly (Pastor's): New York City, 2-7. Norton & Russell (Pastor's): New York City, 2-7. Nambas, Four (G. O. H.): Grand Rapids, Mich., 2-7. Noble & Fitzgibbona (G. O. H.): Grand Rapids, Mich., 2-7. Olfson, Three (Crystal): Denver, Col., 2-7. Okabe Jan Troupe (G. O. H.): Brooklyn, N. Y., 2-7. Pederson Bros. (Majestic): Kalamazoo, Mich., 2-7. Palmer, Lew (Orpheum): Springfield, O., 2-7. Price, Belle (Robinson's): Cincinnati, O., 2-7. Pryors, The (Novelty): Denver, Col., 2-7. Parros, Four (Orpheum): Sloux City, Ia., 2-7. Prampin Trio (Keeney's): Brooklyn, N. Y., 2-7. Pin Mindreading Dog (Proctor's 23d St.): New York City, 2-7. Prella's Bijou Circus (New York): New York City, 2-7. Quigley Bros. (Forrest): Philadelphia, Pa., 2-7. Quinlan & Mack (Proctor's 125th St.): New York City, 2-7. Rand's Dogs, Prof. (Gem): Meridian, Miss., 2-7. Romaine, Julia, & Co. (Bijou): Kenosha, Wis., 2-7; (Bijou) Racine 9-14. Radcliff & Belmont (National Family): Steubenville, O., 2-7. Ritchie Comedy Trio (Keeney's): Brooklyn, N. Y., 2-7. Roman Opera Co. (Alhambra): New York City, 2-7. Rose, Julian (New York): New York City, 2-7. Ricebono's Horses (New York): New York City, 2-7. Rutherford, Jim H., & Co. (Majestic): Lafayette, Ind., 2-7. Raschetta Bros. (Majestic): Kalamazoo, Mich., 2-7. Scheppl's Dog, Pony & Monkey Circus (Dog's): Keokuk, Ia., 9-14. Smith, Peter J. (Main St.): Peoria, Ill., 9-14. Summers & Winters (Lansing): Lansing, Mich., 2-7; (O. H.) Bay City 9-14. St. Onge Bros. (Washington): Spokane, Wash., 8-14. Spedden & Herson (Family): Clarkburg, W. Va., 2-7. Samols, Six (Bennett's): Hamilton, Ont., 2-7. Scott, Agnes, & Horace Wright (Keltb's): Boston, Mass., 2-7; (Keltb's) Cleveland, O., 9-14. Shields & Galle (O. H.): Chillicothe, O., 2-7. Stanley, Mr. & Mrs. Lew (Family): Shamokin, Pa., 2-7. Shipley, Musical (Keltb's): Boston, Mass., 9-14. Silbert & Emerle (Trent): Trenton, N. J., 2-7. Swift & Buckley (Orpheum): Allentown, Pa., 2-7. Sabel, Josephine (New York): New York City, 2-7. Sibley's Transformation (New York): New York City, 2-7. Sheppard & Ward (Factor's): New York City, 2-7. Sa Hers (Keltb's Union Sq.): New York City, 2-7. Thompson, Wm. H., & Co. (Poll's): Scranton, Pa., 2-7; (Keltb's) Philadelphia 9-14. Talbot, Tim: Orlando, W. Va., 2-3; Janelew 4-5; Salem 6-7. Tale's Fishing (Columbia): Cincinnati, O., 2-7. Tennis Trio (Orpheum): Allentown, Pa., 2-7. Toreadors, Three (Proctor's 23d St.): New York City, 2-7. Tompblion Troupe, Max (Alhambra): New York City, 2-7. Trombetta, Lea. (Orpheum): Brooklyn, N. Y., 2-7. That Quartet (G. O. H.): Brooklyn, N. Y., 2-7. Vardon, Perry & Wilbur (Star): Brooklyn, N. Y., 2-7; (Gayety) Brooklyn 9-14. Verdo, Carl (Majestic): Muscatine, Ia., 2-7; (Lyric) Des Moines 9-11. Valding & Davis (Boston): Lowell, Mass., 2-7. Van Haven (Orpheum): South Bend, Ind., 2-7; (Grand) Milwaukee, Wis., 9-14. Volder Fanny, & Co. (Standard): Cincinnati, O., 2-7. Vasco (G. O. H.): Brooklyn, N. Y., 2-7. Vance, Clarice (Keeney's): Brooklyn, N. Y., 2-7. White, Dennison & White: Olean, N. Y., 2-7; Monessen, Pa., 9-14. Warlicks, The (Lyric): Muskogee, Okla., 2-7; (Lyric) Parsons, Kan., 9-14. Ward & Raynor (Standard): Cincinnati, O., 2-7. Wilson, Melwood (Novelty): Denver, Col., 2-7. Watson, Wallace & Keith (Crystal): Denver, Col., 2-7.

WATCH FOR CALL. COL. FREDERICK T. CUMMINS' WILD WEST AND INDIAN CONGRESS, in a later issue of The Billboard.

A Song For Christmas.

Now autumn's ruddy light burns low, And chilly winds begin to blow, Bringing the first flakes of the snow— No season's dearer— The winds that sweep both low and high, The changing clouds that crowd the sky, Are couriers sent to bid us cry—"Christmas draws near!"

In the cold woods at winter times, Encircled by the wind-swept pines, In scarlet and in green there shines The cheerful holly. We, too, will front the storm's alarm With trustful hearts and courage warm, And wear the holly for a charm 'Gainst melancholy.

For Christmas comes to bring the earth Peace and goodwill and wholesome mirth; Kind thoughts of others and their worth, And children's laughter, And when it goes, like all good days, The echo of its songs of praise, Its kindly words and cheerful ways Will linger after.

Then, when the Christmas dawn is gray, Put cares and vain regrets away, And be your emblem all the day, The scarlet berry. Speak kindly for another's sake, And sweet remembrance give and take. God bless us everyone, and make Our Christmas merry!

CECIL CAVENDISH.

Jennie LaR. Johnson, 2032 Euclid Avenue, Cleveland, Ohio.

- Elite Musical Four (Keltb's Union Sq.): New York City, 2-7. Fords, Famous: Orlando, W. Va., 2-3; Janelew 4-5; Stiem 6-7. Fansler, Harry: Orlando, W. Va., 2-3; Janelew 4-5; Salem 6-7. Fanning, Chas. (Robinson's): Cincinnati, O., 2-7. Fox, Madge (Majestic): Johnstown, Pa., 2-7. Fox & Foxie Circus (Novelty): Denver, Col., 2-7. Fords, The Four (Alhambra): New York City, 2-7. Fox, Madge (Keltb's Union Sq.): New York City, 2-7. Fagan & Byron (Proctor's 23d St.): New York City, 2-7. Francis, Adeline (Wasson's): Joplin, Mo., 2-7; (Majestic) Topeka, Kan., 9-14. Frances & Crosse (Liberty): E. Liberty, Pittsburg, Pa., 2-7. Gano, Chas. (National Family): Steubenville, O., 2-7. Grojean-Maurer (Buff): Newberry, Fla., 2-7. Goodwin, Wallace (Lyric): Ft. Worth, Tex., 2-7; (Lyric) Beaumont 9-14. Gordon, Cliff (Maryland): Baltimore, Md., 2-7; (Cook's O. H.) Rochester, N. Y., 9-14. Genter & Gilmore (Imperial): Fremont, O., 2-7. Gale, Florence, & Co. (Proctor's 58th St.): New York City, 2-7. Gardner & Golden (Pastor's): New York City, 2-7. Holden's Mannikins (Shubert): Utica, N. Y., 2-7. Hunt, M. A., & Co. (Temple): Ft. Wayne, Ind., 2-7. Harcourt, Daisy (Pastor's): New York City, 2-7. Hathaway's Monkeys (Alhambra): New York City, 2-7.

- Jones & Ramondo (Bijou): Appleton, Wis., 2-7. Johnson & Buckley (People's): Cincinnati, O., 2-7. Jones, Irving (Proctor's 125th St.): New York City, 2-7. LaFleur, Joe (Orpheum): Minneapolis, Minn., 8-14. Lucados, The (Lyric): Ft. Smith, Ark., 2-7; (Lyric) Little Rock 9-14. La Nole Bros. (Richmond): North Adams, Mass., 2-7. Lucless, The (Davis): McKeesport, Pa., 2-7. Lindsay's Monkeys (Family): Davenport, Ia., 2-7; (Family) Clinton 9-14. Levins, The (Gayety): Springfield, Ill., 2-7; (Lyric) Danville 9-14. Leslie & Williams (Orpheum): Lima, O., 2-7. Leonard & Lester (Orpheum): Mansfield, O., 2-7. Lorraine, Olga (Orpheum): Allentown, Pa., 2-7. Lons, Lily (Alhambra): New York City, 2-7. Lyons, Four (Orpheum): Brooklyn, N. Y., 2-7. Mack, W. J. (Unique): Carthage, Mo., 2-7. Mascot, Educated Horse: Philadelphia, Pa., 2-7; Harrisburg 9-14. Miller & Russell (Family): Lancaster, Pa., 2-7. Mulligan, May (Monumental): Baltimore, Md., 2-7; (Trocadero) Philadelphia, Pa., 9-14. Moore, Great Troupe (Auditorium): Lynn, Mass., 2-7; (Hathaway's) Malden 9-14. Murphy & Francis (Orpheum): Sloux City, Ia., 2-7. Moxlea & Dog (Orpheum): Sloux City, Ia., 2-7. Marron & Holmes (Shubert): Utica, N. Y., 2-7. McCrea & Poole (Shubert): Utica, N. Y., 2-7. Mandeville, Marjorie (Crystal): Denver, Col., 2-7.

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MILLS NOVELTY COMPANY, Only Manufacturers of the Original and Genuine Mills Coin-operated Machines. 511 1/2 Bldg., Jackson Blvd. & Green St., Chicago.

"WANTED" TO BUY Life of Christ. PATHE'S COLORED FILM, 3,114 feet long, for any religious subjects, such as "Life of Moses," "Joseph Sold by His Brothers," "Rock of Ages," etc. Must be in good condition. State full particulars in first letter, with best cash price. To be shipped C. O. D., subject to examination. Answer quick. Address D. W. WILSON, 206 Walnut Street, St. Louis, Mo., Room 3.

AT LIBERTY! FRANK J. DOHERTY, To take charge and direct independent carnivals, Fall Festivals, etc. This week director of the Fall Festival for the Orangeburg Hospital Assn., Orangeburg, S. C.; reference, write them. At Liberty. Address FRANK J. DOHERTY, care The Billboard, Cincinnati, O.

A GREAT OPPORTUNITY FOR SALE Controlling interest in one of the Best Amusement Parks in the Country. On line of good railroad and street cars. Large and Populous Territory from which to draw excursions. Has now passed successfully through second season. All up-to-date attractions, including boating. Present owners engaged in other business and not experienced park men. Address "PARK," in care of The Billboard.

MR. CONCESSIONAIRE Write at once to THE MOXAHALA PARK & AMUSEMENT COMPANY, Zanesville, Ohio. Now arranging for new attractions for 1908. Only Amusement Park in Southeastern Ohio. What have you to offer? Send us your Proposition. M. E. LUDY, General Manager, Zanesville, Ohio.

W-A-N-T-E-D!—Hindoo or Sight Reader, either sex—Mind-reading Spiritualism for several performers through Southern Ohio. State lowest figure and all in first letter. F. S. POWERS, care The Billboard, Cincinnati, O.

WANTED TO BUY—Mechanical Band or other kind Music for Rink. Must be in first-class condition and cheap. State all. F. R. YOUNG, Portable Rink, Trenton, Mo.

WANTED TO RENT—Two pair Roller Skates. State all in first letter. Address SKATES, care of The Billboard, Cincinnati, O.

WANT CIRCUS PROPERTIES! Fifty length Seats, 8 to 10 tier; all sizes Tents and Canopies, 60-ft. Baggage Car, Miniature Cages, latest improvements. Tent makers, send your second-hand list. Lithographers and Roll Ticket Mfrs. send samples for Dog, Pony and Trained Wild Animal Shows. FOR SALE—Three Hous, males; two Leopards, three years old. WANT—Lady Trainer. A. BAER, 604 Houston Street, San Antonio, Texas.

WONDERLAND, JEFFERSON PARK, Charlottesville, Va.

WANTED—Amusements of all kinds for Season of 1908. Concessionaires, write at once; full particulars. Population 20,000. J. J. LETERMAN, Mgr.

AT LIBERTY ANIMAL ACT. Group consists of two Lions, 2 Leopards, 1 Hyena, 1 Argentine Lion. Never played in this country. SENORITA B. RIVERA, care The Billboard, Cincinnati, O.

FOR SALE! PENNY ARCADE. The only one in Toledo, Ohio. Fair business. Will sell or trade two other businesses. PENNY ARCADE, 409 Adams St., Toledo, O.

Roll Tickets Don't use a stock ticket. 5,000 of your own special tickets on the roll, perforated and numbered, for \$1.25; 20,000, \$4.00; 50,000, \$10.00. Cash must accompany the order. Get the samples. NATIONAL TICKET CO., Shamokin, Pa.

ARTHUR BLAIR, the Greatest Trick and Solo Violinist in the world, have made all his friends jealous. One of his friends went to work. Permanent address BILLBOARD, Cincinnati.

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Walters & Hill (Crystal): Denver, Col., 2-7. Weston, Emma (People): Cincinnati, O., 2-7. Weston, Willie (Trent): Trenton, N. J., 2-7. Witt's, Max, Singing Collections (Shubert): Utica, N. Y., 2-7. Williams, Chinese Johnny, & Co. (Orpheum): Minneapolis, Minn., 8-14. Warron & Blanchard (Alhambra): New York City, 2-7. Wilton Bros. (G. O. H.): Brooklyn, N. Y., 2-7. Williams, Seven (New York): New York City, 2-7. Zeno, Jordan & Zeno (Shubert): Utica, N. Y., 2-7. Zarus, Four (Standard): Cincinnati, O., 2-7.

ADDITIONAL ROUTES (Received too late for classification.)

Carpenter, Frankle, Jere Grady, mgr.: Nashua, N. H., 2-7; Salem, Mass., 9-14. Cassell's, Famous, Own Big Co.: Wheeling, W. Va., 2-7; Meyersdale, Pa., 9-11; Elk Lick 12-14. Conley's Daughter (Jos. King's), R. N. Harris, mgr.: Bridgeport, Conn., 4; Stamford 5; New Rochelle, N. Y., 6; Orange, N. J., 7. Curtis Musical Co., Allen Curtis, mgr.: Caldwell, Tex., 4; Navasota 5; Bryan 6; Cameron 7; Taylor 9; Granger 10; Temple 11-14. East Lynne (Jos. King's), A. A. Seymour, mgr.: Alton, Ill., 4; Louisiana, Mo., 5; New London 6; St. Charles 8. East Lynne (Jos. King's), Geo. W. Scott, mgr.: Lima, O., 5; Wapakoneta 6; Hamilton 7. East Lynne (Jos. King's), T. W. Goodwin, mgr.: Little Falls, N. Y., 5; Cortland 6; Rome 10. Fontinelle Theatre Co., Robt C. Fontinelle, mgr.: Puxico, Mo., 9-14. Hidden Hand: Jeanette, La., 4; Abbeville 5; Opelousas 6; Washington 7; Morgan City 8; New Iberia 9. Hidden Hand (Conrad's): Oswego, Kan., 4; Altona 5; Fredonia 6; Duenweg, Mo., 7; Moneil 9; Aurora 10; Osceola 11; Clinton 12; Fayette 13; Lexington 14. Hill Stock Co., Otta A. Hill, mgr.: Albon, Ill., 2-7. Keenes, Four (Robinson's): Cincinnati, O., 2-7. Kelly & Violette (Columbia): Cincinnati, O., 2-7. King, Will (Novelty): Denver, Col., 2-7. Keno, Welch & Melrose (Alhambra): New York City, 2-7. Kelly & Wayne (Hijon): Laurel, Miss., 2-7; 10; West Point 9-14. Knight & Senton (Lyric): San Antonio, Tex., 9-14. Little Russian Prince, Frank R. Blitz, mgr.: Galveston, Tex., 2-7. Monte Cristo (Jos. King's), W. W. Shuttleworth, mgr.: Greensburg, Pa., 4; Mt. Pleasant 5; Altona 6; Johnstown 7. Midnight Flyer, J. B. Richardson, mgr.: Lucas, Ia., 9; Homestead 10; Corydon 11; Moxley 12; Blakesburg 13; Seymour 14. Minister's Son, Macauley & Patton, props.: Oil City, Pa., 4; New Castle 5; Niles, O., 6; Akron 7; Carrollton 10; Minerva 11; Canton 12; Alliance 13; Youngstown 14. Morgan Stock Co., J. Morgan, mgr.: Franklin, La., 1-4; Eunice 8-12. Panama Concert Co., J. M. Goudon, mgr.: Barnes, Ia., 6-12. Strong, Edwin and His Players, Walter Savidge, mgr.: Abbia, Ia., 2-7; Ottumwa 9-14.

Manager John Springer, of the Grand Opera House, New York, was arrested last Monday night on a warrant sworn out by the Children's Society on the charge of violating Section 292 of the Penal Code, which forbids exhibiting small children on the stage. The charge is made, that on Sunday night an acrobatic troupe took part in the "sacred concert," and in this troupe was a boy, three years old, and a baby six months old, who were tossed about the stage in a manner to disturb their digestion and general being.

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CAMP'S "DOOMSDAY" NOW PLAYING VAUDEVILLE. The Big Feature Act on the OPENING BILL at The New Victory Theatre, San Francisco. An Electrical and Scenic Spectacular. Beautiful, Sublime, Enchanting, Weird. The Greatest Novelty Electrical Drama now before the American Public. The End of the World, Flaming Pits of Hell and Eternal City. W. J. SPOONER REILLY. Address Alpha Vaudeville Circuit, Victory Theatre, San Francisco, Cal.

MUSICIANS WANTED Band and Orchestra. State lowest. Address WILLIAM TOD SHOW, Lewisville, Arka sas. WANTED One electric show and one other show that does not conflict. Concessions come on; no exclusives except Novelties. Abbeville, Ga., week Dec. 2d. GEORGIA UNITED SHOWS.

O. M. MITCHELL, Phenomenal Ventriloquist. Here are a few of the many Press Clippings: "Mitchell is far the best ever seen at the Orpheum."—Salt Lake Tribune, Sept. 18, 1906. "Best I ever saw or played. Packed my house at every performance."—Lew M. Goldberg, Manager Grand Joliet, Ill. "It is the most wonderful exhibition of the real article that I have ever heard, and I've seen them all for the past fifty years."—Arthur Cambridge, Chicago's veteran theatrical Agt. For open time address, Care THE BILLBOARD, Cincinnati, Ohio.

ATTRACTION EXTRAORDINARY! DAN O'LEARY OPEN FOR SPECIAL ENGAGEMENTS IN SKATING RINKS WALKER vs. SKAIER IN HANDICAP RACES VETERAN PEDESTRIAN Address care Billboard

MR. FILM RENTER We are going to SPRING A NEW ONE on you. Along with the longing desire you have had to get in TOUCH with a Real Live Concern, we were FORCED in to the FILM RENTAL GAME because we paid HIGHEST PRICES and got nothing but JUNK. All our stock is BRAND NEW. We are going to be the LARGEST FILM CONCERN IN AMERICA. We are going to give you the BEST that MONEY and good judgment can secure. Not how CHEAP, but how GOOD. GIVE US A TRIAL, BROTHER, and our SERVICE will do the rest. Write to-day. Enterprise Film Service, R. Remington, Pres't. Commercial Building, Kansas City, Mo. Watch the Circle.

The Film Industry

(Continued from page 50.)

tion for the Edison machine, this firm is typical of the phenomenal growth of the moving picture industry.

The Slide Department.

Under the supervision of an expert photographer, Mr. Moe Yankelson, and employing a force of twenty artists, turning out a finished product unexcelled in any detail, this firm is enjoying an enormous patronage in song slides. The sole authorized illustrators of the successes of the Gus Edwards Music Pub. Co., writers of the music for Anna Held's and Joe Weber's productions. The universal popularity of Schaefer's is a tribute to both the writers and illustrators.

The Machine and Repair Department

is in charge of Mr. Jas. Meyers, ably seconded by Mr. Mike Berkowitz, and employs a force of a dozen machinists, skilled in the building and repair of moving picture machines.

The Film Department.

Mr. Chas. Stern directs this intricate and very important branch of the business, and combining long experience with aptitude and ability, has succeeded in building up and maintaining a system, the magnitude and excellence of which, as attested by the great number of satisfied patrons in every state, speaks for itself.

Mr. C. B. Alves, the manager, has been identified with the moving picture industry from its infancy, with the largest of the different firms, and in every capacity from operator up.

Mr. Alfred Harstn himself, young looking and genial as ever, exercises a personal supervision over every department, and is the "busiest man in New York."

CHARLES E. DRESSLER & CO.

To the average buyer of a moving picture machine, the technical phraseology that is essentially a part of the trade trappings means nothing. So too, in the production of our machine, the American Projectograph, we have boiled down the essentials of the art and built a machine which does its work in approved form on practical lines without extra trimmings. The trade demand calls for a steady burning arc, with a non-flickering mechanism, a mechanism which has the refinement of the watch makers' art and the strength and solidity of a tool shaped for high pressure service.

The 1908 Universal Model American Projectograph is equipped with the Eureka arc lamp or burner, possibly the only burner which

insures absolute parallel movement of carbon holders and extra fine graduation of feed, admitting of burning a long or short arc, as may be desired. The mechanism has a unique shutter and film pressure plate, which wipes out the flicker and dancing tendency of the film in operation. The sprockets are special cut to compensating lines and insure greater accuracy of travel for the film than has heretofore been obtained. All bearings are properly proportioned and bushed for purpose of adjustment, wherever experience has indicated a necessity for same. Gears, pinions, crown gears and mitre gears have been reduced to their lowest terms in this mechanism, hence the wearing surface is proportionately reduced, which raises the life of the mechanism. The designer, Mr. Charles Dressler, has kept constantly before him the practical elements of design, and though he has developed a machine which embodies the highest achievements of the art, he has conceived the plain common necessity of simplicity and accessibility. The American Projectograph has found its way into all markets of the world, and from all sections and climates, from the standpoint of design come endorsements of its superiority. There are many and varied intricacies to be met in the process of projection. High grade projection is not possible without high grade mechanism, backed by steady burning arc, which again is dependent upon the form of rheostat employed. Every feature of the Projectograph challenges competition. The rheostat, the one weak point in most machines, is the strongest in the Projectograph. The 1908 American Projectograph stands easily the most advanced and practical machine designed for the purpose of projection.

THE ACTOGRAPH CO.

The Actograph Co., while comparatively a new concern, having only been organized last March, have already made a name to be envied in the moving picture field. Their advance has been very rapid, and their reputation for good service is second to no concern in the film rental business. They have just completed their new developing plant and will start to turn out productions Dec. 1. In the cut showing the three members of the firm is their famous acting dog, Mammie, who has starred in a number of productions for the Edison Co., some of which were The Terrible Kids, Buster Brown, The Dog Ruffes, Burglar's Slide for Life, A Friend in Need is a Friend Indeed, etc. The success of these pictures should be a guarantee that their own productions will be the finest that they can possibly make them.

MILES BROTHERS.

In the film manufacturing industry no American concern occupies a higher plane than does the firm of Miles Brothers, New York and San

Francisco, with branch offices in Philadelphia, Boston and St. Louis. As originators of and pioneers in the film rental business they evolved a perfect system of supply. However, some years ago, when the output was limited, and it became apparent that if the general trade was to grow and prosper, according to its merit, there must be a materially larger output and a greater variety of subjects offered Miles Brothers decided to enter the manufacturing field. At the very outset, they made their presence felt, and with the passing of each month grew in general esteem. Their aim was to give photographically correct interpretations of every subject undertaken. It is conceded by rival manufacturers that they lived up to this undertaking, until among moving picture producers to-day, whether domestic or foreign, their efforts rank second to none. In August last this concern found it necessary to seek more commodious quarters. After much difficulty they finally secured the building at 250-253 Sixth ave., between Sixteenth and Seventeenth streets, where, with 52,000 square feet of floor space at their command, they are now installed and the trade is entering the manufacturing field, Miles Brothers undertook to cater to every possible taste, presenting, in their own exclusive way, travel scenes from every quarter of the known globe, tragedy, comedy, and the unusual, wherever possible. As some small evidence of this catering to the masses, as well as to the classes, there are presented herewith views of a recent pugilistic effort between clever woman boxers, one of whom poses as female champion of the world. There is tremendous action in these pictures, and it fairly represents the photographic correctness of every film put out by Miles Brothers.

THE KALEM COMPANY.

The Kalem Company extends cordial Christmas greetings to The Billboard and the moving picture trade. On this occasion it would be inappropriate to express any but the most hopeful sentiments, but putting aside the good feelings appropriate to the season, we would say that we firmly believe that the moving picture business is rapidly assuming permanent shape, and that before the first of the year has gone by the interest between manufacturers and renters, and, in turn, with the exhibitors, will be so definitely established that there will never again be opportunity for such unsatisfactory conditions as have arisen from the recent epidemic of price cutting. Without doubt the quality of the subjects which are being offered by the various manufacturers is vastly superior to anything ever offered before, and it may not be generally known that it is not at all unusual for film manufacturers to spend on a single play, which has but one

performance before the moving picture camera as much as a pretentious New York production requires for its premiere on Broadway.

If I were to mention for instance the cost of our latest film, Ben-Hur, I would probably be accused of exaggeration, but it probably will be apparent to everybody who sees the film that such a production must have run well into the thousands, and I might mention in this connection that the difficulties of producing such a spectacle are so great that the average stage manager would be simply appalled by them. On the theatrical stage there are certain limits from which the actors can not escape except by climbing the walls. On the moving picture stage, however, there are no boundaries, and in shape the working field is like a wedge, fifteen feet wide in front and extending hundreds of yards to the background. In putting on Ben-Hur, we used the trained four horse teams of the 13th Heavy Artillery of Brooklyn. The Roman city was laid out at Brighton Beach race track. The cast was made up of people who had been taking part throughout the summer season in Pain's great spectacular production, The Last Days of Pompeii, at Coney Island, the largest portion of the costumes were from the Metropolitan Opera House.

For over two weeks a great crowd of principals and superns were rehearsed daily and nightly under the direction of our own stage manager, and Mr. Rose, of the Pain Fireworks Co. Fortunately we had a superb day when we finally came to take the picture and everything went off with precision except the chariot race. The horses were so excited from their surroundings and the noise that on the first time by two of the four horse teams bolted, and gave the most spectacular run away exhibition that has ever been seen. Fortunately on a circular track it is only necessary to let the horses have their own way, and the spectacle was made complete, just as the horses were run into the home stretch and the drivers about ready to drop from exhaustion, by two New York mounted policemen, who, hearing the uproar, dashed out upon the track, caught the rinasays, and stopped them in thoroughly heroic fashion. Unfortunately, we did not dare take the chances with our cameras by leaving them on the track, but if we had taken the chances we could have secured one of the most thrilling moving pictures the world has ever known.

In conclusion, I have only to say that Kalem Co. are using every effort to improve the attractiveness of subjects put out under its cartoon titles, and will probably specialize largely on the type of American historical subjects which have made us popular. In the near future we shall bring out elaborate productions of Evangeline and Henry Hudson, both being historically exact in every feature.

THE CHICAGO FILM BUSINESS

ALTHOUGH the five-cent theatres in Chicago and in the market reached by the film dealers of Chicago are increasing steadily in number, and are continuing to strengthen their hold on the public patronage, and although the general volume of business has grown throughout the year, there is that in the conditions of the business have overreached themselves in the thoughtful to pause and take counsel for the future.

Ultimate hope is high, and there is only one dealer in the city who believes that the renting business has seen its best days. But there are circumstances connected with the trade that are giving the dealers considerable concern. It is thought by many to be in a more or less chaotic state of evolution, and that it will have to be placed on a safer and saner business basis before it can work out all of the potential possibilities.

That which is considered to be a most threatening phase of the present renting business is the habit which some of the dealers have of renting damaged films at cheap rates, which has the twofold effect of displeasing the public and hurting the market for good stuff.

There is a feeling, too, that the men in the business have overreached themselves in the enthusiasm with which they have been calling their wares in the open.

This talk has been found to have led many into the show business who are not equipped by nature and experience for a successful conduct of it. The lure of it has brought men into the game who have from time to time proved disastrous to the business of the renters. Lack of harmony, self-centered pursuit of the proximate dollar, and a spirit of "after us, the deluge," is another thing that has handicapped the wholesome and profitable growth.

But behind all the complaints that are heard, among those in the business of supplying moving pictures and moving picture machines, is a living hope, and underneath the discussion of the evils is the faith that the eventual possibilities of the business are worth present effort and sacrifice to combat the undesirable conditions, which are universally considered to be only of a temporary nature,—a reaction from the high tide that has swept through the industry.

At the last, they are happy, these men, and glad that the moving picture was invented. The trouble seems in the ultimate analysis that they have been spoiled by a little too much money approaching toward them with confusing swiftness, and are disturbed in their peace of mind and body by the necessity of putting in a few dams and jetties to corral the rest of the golden flood.

But the dams are going in in a little while, they say, and the floods will be gathered together with little labor. Then they will be applied with a larger discretion to the irrigation of the fertile fields of the nickel show business, and the luxuriant growth and many fold fruitfulness thereof. It only will take time and perseverance and energy, and these men have all of these—excepting, perhaps, the time, which is a rare commodity in Chicago.

And away down at the bottom of things is the fact that the five-cent shows are as popular as they were when the first mild insanity over them spread far and wide throughout the city; that people are going to them now for more substantial reasons than the mere indulgence of a fad; that they are getting a hold deeper

in the life of the city, and they are getting better, morally and optically, every day.

Jonas Schuchat, president of the Globe Film Service Company, takes an earnest view of the situation as it exists at the present time.

"The year past has witnessed, without a doubt, a remarkable success in the moving picture form of entertainment," he said. "While the general opinion held by those in the business, that it has come to stay, seems well warranted, the destruction of the business is being threatened, not by the waning of public interest, but by interior conditions. I refer to the present chaotic state of the picture renting business.

"This renting or service business represents the keystone of motion picture entertainment, as it is essentially the medium between the manufacturer of films and the public; and upon the quality of the films issued to the theatres the public is dependent for its entertainment.

"The success of the old reliable agencies has attracted to the field a horde of competitors; some of whom were without the least knowledge of the requirements of the business, and in the rush for immediate results all the fundamental business principles have been bitterly disregarded.

"Originally, when everything was new, the service was made up entirely of the so-called 'class-A,' as there was comparatively nothing but new films on the market. Later, as the theatres opened in the smaller towns, there came a demand for cheaper service and 'class-B' was developed. This practically consisted of films which were in fair condition, but had already been exhibited at the larger points, where opposition demanded new films as fast as they were released by the manufacturers. Today the alphabet is hardly long enough to cover all the classes into which the films being circulated, can be subdivided.

"Practically no films have been destroyed since the commencement of the business, excepting by accident, and the accumulation of 'junk,' as the up-to-date film users term it, constitutes the menace to the life of this business. This 'junk' is served to the public by shows with whom the question of low rates is the only consideration, and they are being catered to by firms who buy or sub-rent from the higher class service companies. The result is that the firms who constantly weed out the films not in good condition, experience difficulty in finding users and are therefore tempted to meet cuts and to deteriorate their service accordingly.

"A reel of good films thrown on the screen offers excellent entertainment to the public, for the admission usually charged, but a 'junk' show is an imposition. The public soon finds this out, and whenever the people of a town will not patronize moving picture performances, they are almost certain to have been prejudiced by such 'junk' exhibitions.

"Some means must soon be devised to regulate the class and the rate of service, and although these regulations may mean a few less shows, they will improve the character of the films employed and insure the stability of the business. It is therefore of the highest importance to every one connected with it to help along the work of establishing these most necessary measures."

"It's got to come down to a trust," said H. G. Bachman, of the Twenty-first Century Optics Company. Mr. Bachman was in a ramblant mood, having recently had experience

with the manufacturers involving the alleged duplication of films. "The manufacturers will have to get together, and if a man sells too cheap, cut him off. It will chop off some of the theatres, but it is the only way to handle it.

"That form of advertising which can best be described as 'gas' advertising, has been a detriment to the business. The way we talk about the things in our business is shameful. No one else in any line of business puts up the nonsensical line of talk we do. If the government knew anything about it, I believe they would stop us. I believe that the advertising matter which we send through the mails is contrary to the postal laws against fraud. I was the first to do it, and I have learned my mistake. You can't fool everybody all of the time.

"Another thing that hurts is the jealousy in the trade. There is no open-handed competition. Some of the men in this business are not fitted for it. It takes a special knowledge to succeed, and many of them have not got it. There are a lot of dealers in the business who have no money, and they are buying films that they cannot pay for.

"Also, there is talk that there is danger to the trade from the duplication of films," said Mr. Bachman, sadly, after a pause. "That is not so. No one is going to make a practice of it, because he will find that it doesn't pay him, by the time that he has got his apparatus together and has made a few. He can get the stuff cheaper from the manufacturers. But there is no copyright that prevents it, just the same.

"On the whole, the business is good in Chicago," he resumed, after a pause in which he appeared to have thought of many things. "Some are complaining, but I believe that it depends largely on the way a man runs his business whether he makes money or not."

With this view of the matter of profit and loss, William H. Swanson, of William H. Swanson & Co., is no wise agreed. His view of the situation, to use his own words, was "peas-in-a-pot." He was frankly and openly lugubrious. He described things as he saw them with a subtle pleasure in the melancholy of it. Everything, he believes, is gone to the bow-wow, and he said so with keen relish.

"Film prices have been reduced to such a stage that the business is handled at a loss," he said. "Concerns are renting their films at wholesale rates for the purpose of re-renting to the showmen. Five-cent theatres have sprung up so rapidly within the past year, that they cannot make a living, and there is loss there. Then there are so many irresponsible men in the show business that we lose heavily on damaged films. They take no care of them and will not pay damages when they are injured.

"Business was good for four months this year, but the number of dealers has increased one hundred per cent., and the volume of business has fallen off fifty per cent. in the last year. The five-cent theatres are only a fad anyway, and they will not last long. The business is on the bum."

All of which is mentioned here as being a matter of general interest in juxtaposition to the remarks that are made concerning the future by others who are in the game. In startling contrast to the somber frame of mind which had possession of Mr. Swanson when he emitted his flow of indigo are the glittering and diaphanous prophecies of Joseph Hopp, sec-

retary and manager of the Standard Film Exchange.

Mr. Hopp is the apostle of optimism. He permits himself to see many things that fringe the path of the five-cent theatre, and the film business. His prophecies are moving pictures of progress and growth, but he will not admit that they are filmy or require a light behind them and projection upon a screen, to become real titles.

He sees in his mind the five-cent theatres installed in palaces of art, gathering at the door, 25 or 50 or 75 or even \$1.00 for the performance.

"The shows of the future will be held in palaces of art, with beautiful fronts and glorious interiors," he says. "They will not be gaudy places, with blue paint in stripes up and down the exterior. They will be real art. We have progressed step by step to the present, and now we are at the parting of the ways. One way is to the cheap five-cent show, with scratched films and undesirable subjects, and ultimate annihilation. The other leads along the uplift road to the palaces of art and the ultimate glorious success of the moving picture show, it will take its place along with the theatres and the vaudeville houses. The day will come when our best people will turn out at night in their dress suits and hold box parties at moving picture shows."

With him none took issue. Only a few of them wish that they had his disposition, and they were all moved by the picture of the dress suits. Most of them went a little way with him along the uplift road, but it was not what might be called a theatre party in the end.

F. C. Aiken, vice-president of the Theatre Film Service and The Reliable Film Exchange, went a little way with him, among the others.

"One feature of the business at the present time is the tendency toward higher class films," he said. "It is coming to be recognized as a principle that no theatre can be a success unless it caters to the patronage of women and children. The hoodlum element which is appalled by coarse and questionable shows will not support a theatre. This has been found out now by the showmen themselves, and they are now after the better class of patronage, and are getting it. This, of course, places the show business on a firm and substantial footing.

"We have gone on that principle right along, and our business has been increasing steadily. It is better this month than it was last month, and is now more than double the business of last year.

"But we are all having our troubles right now. When the boom first came to the five-cent theatre business, a great many went into it who had just money enough to buy a machine and an outfit and open up. Many of the men who went into it had no idea of business, and if they went through two or three bad days it put them out altogether. But such have been weeded out now by the survival of the fittest, so that most of the men who are running shows at the present time are business men. That fact is having its pleasant effect on the business sheets in the renting business."

And thus Mr. M. Fleckles of the Laemmle Film Service Co.:

"The five-cent shows are here to stay," he said, with a fist on the table, and another grasping his cigar. "It's got to stay. It's too good not to stay. When you can give the poor man a chance to take his family to the theatre for a few cents instead of spending a ten-dollar

bill for him, and can let him see the world for that, you are doing a thing that is a great thing and a good thing. The people will not go without the shows. They are getting educated up to them now. They are not only amusing,—they are interesting; they are not only interesting,—they are instructive. Eventually there will be an equipment of moving picture machines in every institution in the world.

"There is another thing that you must not overlook. That is, that the five-cent shows will thrive better now than people think the times are hard, than they ever have before. Until this little flurry in the money market is over, people will feel more like giving up a nickel to go to a show than they will like parting with a dollar.

"Yes, we are having our little troubles. There might be disastrous results unless we did something to improve some of the conditions. The re-rent business is bad business. It creates competition and cuts prices. Also, it puts a lot of 'junk' into the shows that hurts the whole game. The patrons will not stand for that. The cutting of prices is bad, too, but I believe that the price cutters will run themselves out of business."

George K. Spoor spoke from the viewpoint of the manufacturer and the renter, being in both ends of the business. He said enough about the bad state of certain phases of the business to pave the way for saying that they were going to be good soon.

"It will all be over in thirty days, this condition," he said. "There will be a getting-together that will put a stop to all the evils that have hurt the business. And then you will see something doing. This is a great business, and we'll do things when we once get matters down to a firm foundation. The five-cent theatre is becoming a necessity. It's got to stick. You can't down it. And there are big things ahead for all of us."

That was the way he felt about it. Here is another who is not seeking employment in other things. He is I. Van Honkel, of the American Film Service.

"Here to stay? Will the moon turn to milk? They are the greatest educators of the poor ever presented, these moving pictures," he exclaimed. "The possibilities of the moving picture are tremendous. You can teach history and travel and science, and the public is being educated up to demand these things. It will do a great good in the country. It will teach patriotism and geography, and everything."

"Yes, things are a little bad right now. Sub-renting has been a great detriment to the business, and the service people should all get together and protect themselves and their customers. They are all going to meet in Pittsburgh next Saturday for that purpose. The manufacturers have sent out a call. Chicago, you know, of course, is the greatest distributing point of moving pictures in the United States. Why, we get letters from New York asking us for films."

D. E. Boswell, of the Boswell Manufacturing Company, is among the conservatives. He feels as though he had been in the business for a long time, and does not dickerate with abandoned and adolescent enthusiasm about things as they are. He was in the game before the boom, and he does not entirely approve of all of the boom methods.

"There has been too much hot air about this business," he said. "It has hurt us all. It came on us with a rush about a year and a half ago, and set too many tongues to wagging. For a long time we have been in a state of ebullition, and the steam that has arisen has somewhat confused the situation."

"As a matter of fact, the business in moving pictures is a business with large and broad possibilities. The five-cent theatres are a permanent institution, and they will come to occupy a more important part in the show world than they do now. But the business has not yet settled down to the proper footing. It is a business just like everything else is a business, and it will wilt with too much hot air, just as every other legitimate business will wilt with too much hot air."

"Persons have gone into the business of handling films who have never been in any business whatsoever before. There is cutting, and hot air, and lack of experience, and many things that make it hard for the rest of us. But I believe that the worst of it is over, and I am sure that it will be soon, at least. When things settle down in our line we will have all that we could desire. But we have got to help them to settle down, meanwhile."

Nav Leckner, of the Cut Rate Film Exchange, was jubilant over the past, present and the future of the film renting business. He was even louder in fact. He was so abundantly happy that he displayed with a look of pride, a thousand-dollar bill, and some government bonds, which he said had been derived therefrom.

"Business is better than it ever has been," he said, "and it is improving all the time. And the requirements of the theatres have improved to the extent of not accepting anything that is objectionable or immoral as to character. The Rev. W. Bartlett, the Parkhurst of Chicago, says that the electric theatres are the most decent things on the West Side, and that he would not object to having his own children visit them. The five-cent theatres are here to stay, and taking into consideration the patronage which they enjoy, they are bound to improve even above the present standard."

With those who said that "junk" was being placed on the market to the detriment of business, D. B. MacDonald, of the Royal Film Exchange, took vehement and positive issue.

"That talk is bunk," he said. "The show people will not stand for a scratched film now. They are not given any more. If you send them a scratched film, they will trade with some one else. The thing works out its own salvation. The 'junk' does not get before the public. Both the showman and the patrons know what good stuff is now."

Anyone might infer from the conversation of Mr. Max Lewis, of the Chicago Film Exchange, that he believes in the business, also. And anyone might infer from the look of peace upon his face, and the interior portion of his vest, that he had reason to believe in it. He believes that the nickel theatre is entrenched in the public esteem, and that he is entrenched in the renting of films to them.

Also he had something to say concerning the films.

"They want better ones now," he said. "The dealers have learned to be more careful in the selection of subjects. They will furnish only the better class of stuff now, and the manufacturers have ceased the output of offensive or questionable films. This has brought the people

from the homes into the market for the nickel theatre, and is making them popular with the patrons, who will continue to give them support. There is a tendency toward instructive and educational films treating of historical and scientific subjects, and they are popular."

Mr. Lewis, with a sigh of content, had further to say certain things which had been frequently said by others, and which simultaneously to have come to the ears of the renters, concerning nefarious practices engaged in by everyone but the Chicago Film Exchange. Among other things, he did not approve of sending out worn and tattered films, which ruin the business, because it ruins the eyes of the patrons, and it is the eyes of the patrons that lead directly to the pocket-book of the renters. Also, he complained because there was demand upon his concern by the show people for the first runs always on all films, which he pointed out as a thing which it was intrinsically impossible for him to comply with.

After which, he found it in his heart to say that the police investigation and the newspaper write-ups of the five-cent shows that came into their lives last spring was a good thing, for it eliminated much that would have degraded the shows and deprived them of clean popularity if allowed to run. And at the last, he said that he was going to place on the market a machine for the use of the family circle, and expressed a regret that he did not have one to show on the present occasion.

"It's fine and dandy," said T. H. Miller, who is the ideal Film Exchange, speaking of the business in which he is engaged. "It couldn't be better. The five-cent theatres are here to stay. They are going in everywhere every day. Just now there are too many film exchanges. Some of them cut the price in half and think that they are making money, but they are only hurting themselves. If they would get together and quit sending out the 'junk' that they furnish at half price, business would be better."

In view of all of which preceding expressions of opinion it might be casually considered as being a remarkable thing that none of the dealers who discussed things failed to condemn certain practices; and that, while they all declared that it would be a good thing to get together, they were not showing any active signs of converging with a rapidity that would make the spectator dizzy in the slightest degree.

OLIVER M. GALE.

BOSTON, MASS.

Lehler & Co. are to lose Miss Lulu Glaser, so it is rumored in Boston, after her Washington engagement.

Keith is now installing a moving stairway in the Bijou Theatre, which is a second-story house. Ever since last summer workmen have been busy fixing up this house, which is to be devoted to moving pictures.

Work is coming along nicely on the new picture theatre being erected by Allard Brothers.

Vesta Victoria was out of the bill two days while at the Tremont, owing to a heavy cold. The Palace Theatre, under the management of Chas. H. Waldron, gave a Sunday night concert on Nov. 24.

Miles Brothers are doing a little more renovating to the Ith Theatre, where they have their moving pictures. Manager Mack is a happy man these days.

Paderewski plays a return engagement at Symphony Hall on Saturday afternoon, Dec. 21.

All moving picture theatres had special programs Thanksgiving day. An electric red mill makes an attractive advertisement for the Colonial Theatre, where Montgomery and Stone are playing in The Red Mill, which is in its fourth week here.

Prof. Demers, called the world's champion roller skater, whose home is in Boston, writes me that he is booked solid until February 1, 1908, through Kansas, Texas, Colorado, Utah, South Dakota, Pennsylvania, Ohio and New Jersey. Prof. Demers does a remarkable act, and is being well received by the press wherever he exhibits.

Mrs. Patrick Campbell, Miss Stella Patrick Campbell, assisted by Mr. Ben Webster and London Co., gave three performances at Symphony Hall on the 27th and 28th (Thanksgiving Day).

After the present engagement of Francis Starr in The Rose of the Rancho, the San Carlo Grand Opera Company will be presented at the Majestic Theatre.

Austin & Stone's Museum have done away with charging for reserved seats for the stage shows.

Manager Wolfe, of the Nickelodeon, has opened up an electric theatre on the outskirts of Boston.

The Auditorium, located at Malden, Mass., is putting on vaudeville acts in conjunction with the moving pictures. Business is good.

BALTIMORE, MD.

The present agitation over the subject of finances does not seem to alarm the public a little bit. The calmness of the public during the present crisis is remarkable, and it manifests the superior intelligence of the American people. Whatever the present conditions may be, the public wants to be amused and with good attractions on the boards the various theatres are enjoying excellent patronage, despite the flurry in Wall street. So far the results have been very satisfactory to the theatre managers. A glance at the list of attractions for Thanksgiving week affords much satisfaction to the public, and the local managers are fortunate in securing such good shows for the holiday week. Although the prospects are excellent, if the gross receipts do not tally to the satisfaction of the managers it will not be their fault.

Much of the success of Lew Dockstader with his minstrels is due to the fact that he has two brilliant Baltimoreans as pilots of his famous organization. Joan C. Hayes is in charge of the press department, and Edward V. Cutlers is in charge of the musical department. Together these two have collaborated and contributed some songs which have been the hits of the season.

William A. Page, who amuses New Yorkers with his startling tales in connection with the Hippodrome, will have a stock company in this city next summer. He completed his plans with Ford's Opera House last week and his engagement will begin at the end of the present regular season. It is possible that Robert T. Haines and Katherine Emmett will play the leads. He will also have a stock

company in Washington, and it is probable that the two companies will alternate between the two cities.

The opening of the Maryland Theatre in Cumberland, Md., was a great success, and Nixon & Zimmerman, the owners, are proud of their new enterprise. M. J. Lehmyer, manager of the Academy of Music, who represents their interests here, was present at the opening. The house is a beautiful structure, and it is equipped with all the modern appliances known to the theatrical world. The stage is 40x50 feet, and any production, from Ben-Hur to grand opera, can be staged upon it. The seating capacity is 1,600, and on the opening night admission was at a premium. Many prominent citizens of Cumberland were present. Elmer E. Ritter, formerly of Reading Pa., is the resident manager. The Gingerbread Man was the opening production, and A. Baldwin Sloane, a well-known Baltimorean, composed the music of this play.

The citizens of Annapolis are preparing to hold a monster celebration next November, which will mark the two hundredth anniversary of Maryland's capital.

The Crackerjack Social, composed of employees of the various theatres, held their second annual ball Thursday evening, November 21. It was the greatest and most successful affair ever held by them. All the professionals playing here during the week were invited to attend. Professor Charles Weber, of the Gayety Theatre, furnished the music; Wm. A. Butler was the chairman; Harry G. Kipp, assistant chairman; Tobias Jacobs, master of ceremonies; David S. Ward, ballet master, and George Prosser, assistant ballet master.

An announcement was made last week which seems to appear periodically, that Frank Oushman will erect in this city a theatre which will cost about \$250,000. It will be built of steel and concrete, and will be conducted for minstrel stock. The new house will be known as the Oushman Theatre, and the seating capacity will be 1,500. It is expected to be open for business about February 22, when none but the best talent will be engaged.

Edward P. Elliott gave a lecture and impersonations of the characters in Charles Klein's drama, The Lion and the Mouse, at the Peabody Institute, November 23. The entertainment was given under the auspices of the Teachers' Literary Club, and it was a great success.

The Baltimore Theatre, which has been renamed the Princess Theatre, under the management of Leopold Spachner, opened Friday evening, November 22. The Van den Berg English Grand Opera Company presented Il Trovatore before a very large and enthusiastic audience.

Mrs. Isabella Martien, aged 73 years, died at her residence here last week. She was a first cousin of the famous actor, John Sleeper Clarke.

SYLVAN SCHENTHAL.

TOPEKA, KAN.

Business at all of the theatres the past week has shown a marked improvement, big houses being the rule.

At the Grand, Otis Skinner in The Honor of the Family scored a distinct hit. The performance and supporting company are admirable.

The Majestic has one of the best bills of the season. Wm. J. Mills in character impersonations, and W. M. Cooper, who does some clever work with the violin, are probably the headliners, and moving pictures of the recent international balloon races are a feature.

At the Olympic, Myrtle Devere, in artistic singing and dancing, and The Three Lyers, in a pleasing musical sketch, are "most of the noise."

Mr. Fritz Bryant, who has been connected with several eastern vaudeville houses, has taken charge of the Olympic as manager. Mr. Bryant comes here from Cincinnati.

Work on the new Novelty Theatre is progressing rapidly, and Manager Wells expects to open January 1. The new house is up-to-date in every way, has a seating capacity of nine hundred, and will book the Sullivan-Condalino attractions.

Manager Roy Crawford, of the Grand, will have the members of the Washburn (Topeka) Oklahoma football teams as his guests, Thanksgiving night at the performance of The District Leader.

Louis Flamondon, with the Hagenbeck-Wallace Circus, has returned to his home here, where he will spend the winter.

The Tournament Hall Roller Skating Rink, in Liverpool, England, with a skating surface of 25,000 square feet, which was opened November 16, is under the management of C. P. Crawford, brother of Roy Crawford, manager of the Majestic, and a son of I. M. Crawford, president The Amusement Syndicate, of Topeka.

I desire to thank the managements and attaches of the amusement houses for courtesies extended me during the past year, and to wish them and The Billboard a Merry Christmas and a Happy and Prosperous New Year.

G. D. HOOD.

THE BARRY-BURKE STOCK COMPANY.

Very seldom, if ever, has a stock company jumped into prominence and popularity in a brief space of time, as has the Barry-Burke Stock Company, which is playing the 1907-08 season at the Dauphine Theatre, the newest playhouse in New Orleans, this being the second season of its career. Manager John W. Barry, Mr. J. Frank Burke, the leading man, and nearly all of the other members of the sterling organization came here during the middle of August, strangers in a strange land, one may say. The members of the company who were well known to the patrons of the stock productions were Miss Lillian Bayer, the leading woman; Thomas B. Findlay, one of the best known character men that has ever played in stock in this section, and little Rose Mary Shields, the child of the company who made her first professional appearance here, this being her home town, last season with the Brown-Baker Stock Company. All of the other members of the organization were strangers at the time, but to-day Manager Barry and the people that compose the company are equally as well known as the favorites mentioned.

There are several reasons for this, among them being the excellence of the work of the performers, and the class of productions that is now being offered. When Manager Barry reached the city he made it known publicly that his company would present nothing but the latest hits in the melodramatic line, and this he has adhered to the very letter. Every play that has been offered by the Barry-Burke Stock Company has met with the general approbation of the patrons. The plays have been presented along the most improved and up-to-date lines, so much so that each week, as the records of the houses will show, nothing but the most favorable criticism has been given by a unanimous press. This has also been demonstrated each week, when the attendance, at each performance, has been exceedingly large.

As stated before, when he first came to the city, Manager Barry was known by very few persons in New Orleans. To-day, he actually numbers his friends by the score, and there is no manager in this section more popular than he is. The secret of Manager Barry's success in making and holding friends can be assigned to more reasons than one, but one in particular is the fact that he is a "good fellow" at all times. He is courteous in his reception to his patrons and is ever ready to attend to the wants of those who witness plays presented at the Dauphine Theatre. He has also been most liberal in the matter of paying attention to requests for special productions, and in fact there are many other different ways in which Manager Barry has succeeded in making staunch friends for himself and the company.

Another reason for the success of the entire organization is that the personnel of the cast is composed of capable actors and actresses, whose work on the stage is well known in the east and other sections. To begin with, there is J. Frank Burke, the leading man. Tall, handsome, with a magnificent stage appearance and a commanding voice. He has been seen in quite a number of different roles and has been successful in each one of them. The same can be said of Miss Lillian Bayer, one of last year's strong favorites, who appears in all of the leading female roles. Miss Bayer's popularity among all classes of players is nothing short of remarkable. She, like many of the company this year, came to New Orleans last season, unknown, and before two weeks of playing here, she became one of the most popular, and best known among the people, leading women that has ever played in the Crescent City. She retains this popularity, and if anything is more popular now than she was last season.

John T. Dwyer, the heavy man, is another with a long list of successful engagements attached to his name. In this section he is recognized as the ideal heavy man for a stock company, having the appearance and all necessary qualifications for effective melodramatic villainy. Thomas B. Findlay is the popular character man. He has played in stock companies in New Orleans for the last eight or nine years, and never once has he failed to "make good." He has been given some of the most difficult roles to play and every time he has "delivered the goods" in a manner that has been the cause of much favorable comment. To-day Tom Findlay stands as the most popular stock company actor in the city. Wilson Day, Bert Walter, Willard Blackmore, Miss Isabel O'Madigan, little Rose Mary Shields, the clever Blanche Henshaw, sister of John E. Henshaw, Ed. M. Leonard, Jere Sanford, Rnby DeVernon, Miss Dryer and several others form the remainder of the personnel of the Barry-Burke Stock Company.

Harry O. Andrews is stage director of the company, while Mr. Leonard is the stage manager as assistant to Mr. Andrews. Before coming to New Orleans, the Barry-Burke Stock Company played a successful season at Fall River, Mass., and also at New Bedford. In fact, the company has made a hit wherever engagements have been played by the organization.

"I am more than pleased with the New Orleans success of our organization," declared Manager Barry. "We came here to make good and that's just what we are doing. We promised the people a new line of melodramas, and so far we have lived up to this promise. I find the people of New Orleans warm-hearted and appreciative to a marked degree. They have accorded us a reception that is most gratifying. Our performances have been warmly applauded, and on the whole, I am thoroughly satisfied with my New Orleans venture. Mr. Henry Greenwall, lessee of the Dauphine Theatre, has proven himself a man of vast experience in the theatrical line, and since being connected with him in this venture I have found him to be everything that he has been represented to me."

WM. A. KOEPKE.

THEATRE MANAGER WOUNDED.

Richard C. Horne, an editorial writer on the Kansas City Post, shot and seriously wounded O. D. Woodward, manager of the Willis Wood Theatre and president of the Post Publishing Company, and slightly wounded Managing Editor H. J. Groves, Nov. 23.

Mr. Woodward is president of the Woodward Amusement Company, which maintains theatres at Omaha and other western cities. He is one of the best known theatrical men in that part of the country.

None of the three wounds are reported as dangerous, and he is expected to recover. The shooting is the outgrowth of a business quarrel.

O'LEARY STILL BUSY.

The veteran pedestrian, Dan O'Leary, has taken but little rest since his six-day walk at Music Hall in Cincinnati, and is now busily engaged preparing for a tour of the eastern skating rinks, where he will compete with roller skaters, endeavoring to go one mile to the skaters two miles. Mr. O'Leary is experienced in this form of entertainment, and always proves an excellent drawing card.

One of the most successful coster acts brought to this country is playing at Percy L. Williams' Orpheum, New York City. The sketch is entitled, Me and 'Er, and the principals are Minnie Duncan and Arthur Godfrey. Williams saw them abroad and asked them up for four weeks, that being all the time they could give, as their contracts in England were signed up to 1920. After witnessing their performances at the Colonial, he persuaded them to sign for ten weeks more with the understanding that Mr. Williams pays the forfeit which will amount to \$600. Miss Duncan wears a hat with \$400 worth of plumes on it.

TOTITO & COMPANY.



The above act consists of one lady and one gentleman, one dog and one Teddy bear. They are direct from England and are now making their first American tour, appearing on the Pacific Coast on the Western States Vaudeville Association Circuit, making an immense hit. Their act consists of expert juggling, balancing, breakaway ladder, interspersed with grotesque comedy. Their entire performance is a continuous run of novelties and surprises, and their success in America is already an established fact.

ESCO IVES,



A popular Pacific Coast baritone, who has been before the public the past seven years. Mr. Ives is also a good, all-round actor and a very useful man on the stage.

JOE PALMER.



The subject of this sketch is Joe Palmer, a well-known Hebrew dialect comedian. For several seasons he was a member of the famous Casino Comedy Four. He is now playing on the Sullivan-Considine Circuit with Billy Saxton.

TWO GEORGIS.



The above are foreigners, and recently arrived here from Vienna, making a record jump direct to San Francisco. Miss Georgis is a talented singing actress, and during their act, she makes four distinct changes, and displays the most gorgeous Parisian wardrobe creations. Mr. Georgis is a most peculiar eccentric knock-about acrobat, who performs many stunts entirely new to this country.

THE THREE DALTONS.



These are the famous Daltons, known all over America for presenting one of the greatest barrel jumping and somersault acts. In addition to the above trio, Little Dot, known as the best somersault dog on earth, is introduced and never fails to please, particularly the ladies and children.

MORTON-JEWELL TROUPE.



This company of expert club jugglers have the real up-to-date idea of advanced vaudeville. Plenty of good wholesome comedy by the lady member is in evidence during the act.

MEAD AND MAMIE WERTZ.



A pair of high-class, original aerial artists, famous from Atlantic to Pacific. They are finished gymnasts of the highest order and perform a number of seemingly impossible feats with that easy grace and precision that mark them true artists. They are at present playing return dates over the Sullivan-Considine Circuit, duplicating their former success.

BARONESS VON ZIEBER.



Before entering the vaudeville ranks, she was prima donna with the most famous bands of America and toured the country from the Atlantic to the Pacific. She is now known as "The Melba of Vaudeville," with a vocal range from F to high D, which she uses with dramatic force.

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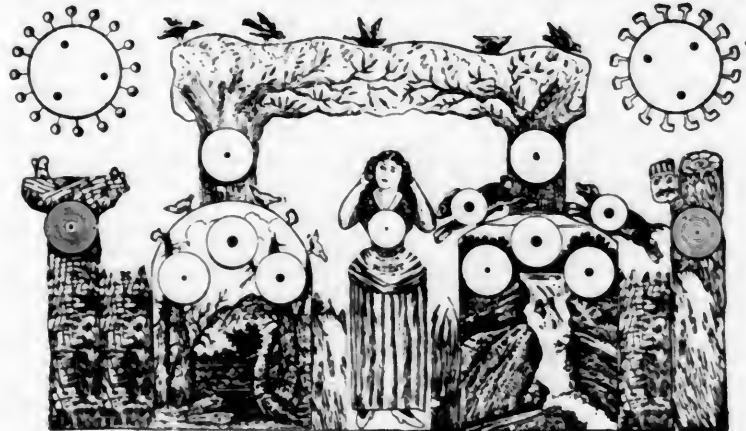
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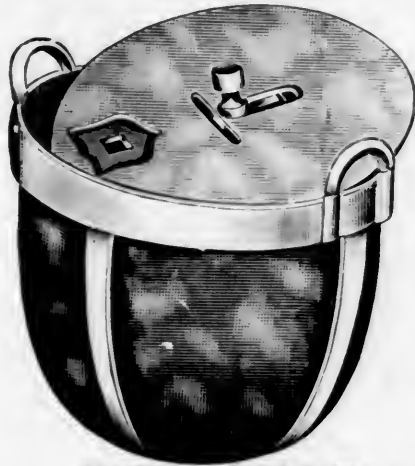
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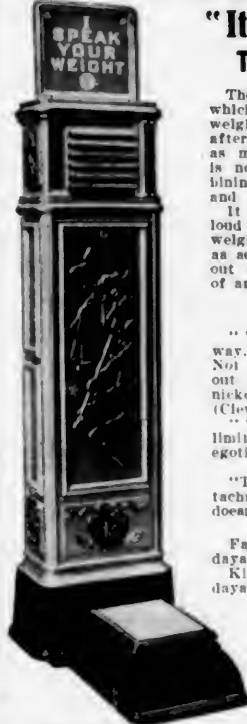
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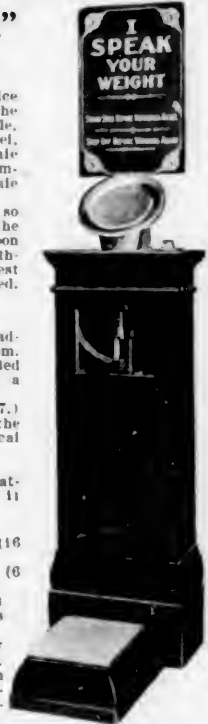
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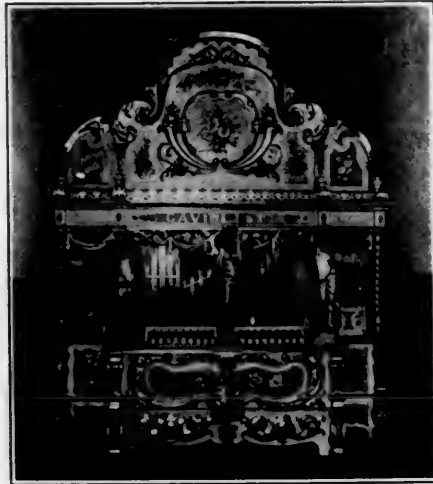
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(Continued from page 6.)

varied emotions of the human heart. When away from home—as they are most of the time—they suffer from the terrible disease of nostalgia just the same as other folks; in fact, they become almost hysterical in their homesickness at times. Many a time when they are entertaining an audience with their songs, dances, comedy, and so on, they hide beneath their gay and laughing exterior hearts that are heavy with longing for home and loved ones, but their most poignant sufferings are on holidays, when a glance from their mind's eye leaps across intervening rivers and mountain ranges and broad stretches of prairie to the fireside at home, and the longing to see the home folks becomes almost unbearable. Fortunately it is they are so busy on holidays, because there is always an extra matter, and this lessens the time that they have for the indulgence of useless longings and replinings.

The members of The Lion and the Mouse Company, now playing at the Academy of Music, will eat their Thanksgiving dinner on the stage between the matinee and night performances. Doubtless the companies at a number of other theatres in New York will follow this custom.

The theatre celebrations, however, began before Thanksgiving day. The Green Room Club began their celebration for Thanksgiving Saturday, November 23, at midnight. The guest of honor was Harry Lauder, who sang and told stories. Others who contributed to the entertainment included Guy Woodward, the humorist; Gus Edwards and his School Girls; Al Sutherland's Quartet, and Billy Gould with his song, Philadelphia. Among those present were Henry W. Savage, Hollis E. Corey, Mason Peters, Judge E. P. Coyne, James A. Blake, of Boston; Herman Fromme, Herbert Hall Winslow, H. L. Hamilton, Edward C. White, Ell Cain, James Lackaye, Dr. S. S. de Wattoff, Clarence Handysides, Albert Krausse, Albert Sutherland, Charles A. Benedict, Frank Merrill, Harry Lauder, George Deban, Samuel Wandell, William H. Turner, Joseph Cawthorn, Joseph R. Grismer, William A. Brady, Henry Harris, James J. Corbett, Lincoln A. Wagenhals, Madison Corey, Max Maffie, William Gould, Maurice Samuels, Charles Dickson, Robert Graham, Henry Miller and D. Frank Dodge, "Big Chief" of the Pelham Fire Department.

At midnight of Thanksgiving Day, Madison E. Corey, Henry W. Savage's manager of productions, gave a Thanksgiving dinner to all the members of The Merry Widow and Tom Jones companies on his household. The Snail, which is anchored in the East River, and a sumptuous repast was served, consisting principally of turkey and pumpkin pie. Among the guests invited were Ethel Jackson, Louise Gunning, Lois Ewell, Gertrude Quinlan, Donald Brian, William Norris, Van Rensselaer Wheeler, Robert Graham, John Bunny, Henry Norman, F. J. McCarthy, Fred Frear, William C. Weesdon and other members of the two successful operatic companies.

The Professional Women's League had its Thanksgiving last Sunday, a feature being the dinner in the club rooms.

The Lambs had a great time at the occasion of their Thanksgiving Gamble last Sunday night, November 24. There was quite a large attendance.

Louis F. Gottschalk, the musical director, was an accomplice to the parody of The Merry Widow. This role was assumed by Tom Wise, who weighs 250 pounds. Donald Brian was the widow's vis-avis in the famous waltz strain, and in attempting to turn his partner strained his wrist.

A satire on Robert Edison in Classmates, entitled Bozgemates, was contributed by James Clarence Harvey.

William C. DeMille contributed a one-act piece, entitled The Rubber Plant, which was billed as the original "Hosen Play." Others contributing to the entertainment were Robert Hood Bowers with his orchestra; Alfred Robyn, the composer; Henry Leon, the singer, and Rohan Clency, the violinist.

The Shepherd Augustus Thomas presided, but Collic Joseph Kaufman managed the entertainment.

AT THE VAUDEVILLE HOUSES
Last week was a brilliant one at the vaudeville houses. Harry Lauder's presence on the bill at the New York Theatre is still packing that house to its capacity. His success is the greatest of any foreign artist that ever came to America. Last week he presented his characteristic comedy sketch, Killiecrankie. Among the other artists on the bill were the Yullians Family, athletes; Mosier, Houghton and Mosher, lyricists; The Lelers, a European troupe of Acrobats; May Belfort, the English comedienne; Mlle. Liane d'Ève, the Parisian singer, dancer and char-

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acter artist; Paul Cinquevalli, the wonderful juggler, and Clifton Crawford.

At Hammerstein's Victoria Theatre an excellent program was presented, headed by Marie Lloyd and including The Rain-Bears, with Louise Montrose and a chorus of ten; Duncan and Godfrey, Bobby North, Callahan and St. George, James Harrigan, Milani Trio, Macart's Dog and Monkey Circus, and The Bradford.

At the Colonial Theatre, Paradise Alley, a comedy, presented by Lew Adams and Max Reynolds, was the headliner. Gracie Emmett and company appeared in Mrs. Murphy's Second Husband. Others on the bill included Lew Sully, Cameron and Flanagan, Lillian Shaw, Hill and Whitaker and Frederick Brothers and Burns.

The headliner at Keith & Proctor's Union Square Theatre was that popular entertainer, Bessie Wynn. The bill was also enlivened by Al. Leach and his toss-buds, The Fitzgibbons-McCoy Trio, in their comedy sketch, The Mischievous Brother, Phil and Anicelli, Darras Bros, The Rialto Comedy Four, The Sisters Marcate, Collins and Brown and Joe Maxwell's company of ten singers.

The star attraction at Keith & Proctor's Twenty-third Street Theatre was Gertrude Hoffman, who appeared in new imitations and songs. The rest of the bill included William Hawtrej and Company in a one-act play, called The Compromise; Charles F. Semon, Ruby Raymond and Chester and Jones, Countess Rose, and Fred Paull, Paul LaCroix and Cooper and Robinson.

The special feature at the Alhambra was Stella Mayhew, assisted by Billie Taylor. The program also introduced George Abel and Company in Three of a Kind; Alec, Hurley and his company of costers; Linton and Lawrence, Gus Edwards' Blonde Typewriters, The Five Girls, Almont and Bumont and Frank Nash. Tony Pastor presented Crimmins and Gore, Goldenlith and Hoppe, Lawrence and Harrington, Mr. and Mrs. Stuart Darrow, The Marlans, Bert and Lottie Walton, Brothers Kennard, Morton, Temple and Morton, Perry and Alecia, Gray and Gillette, Villiers and Lee and Navolio.

At Keith & Proctor's Fifty-eighth Street Theatre, the headline honors were divided between Hilda Spong and Ethel Lorey. Miss Spong appearing in a playlet called Kit, and Miss Lorey in imitations of other performers. Edward Davis and Co. presented The Awakening. Others on the list included the Swor Brothers, Matthews and Ashley, Willie Weston and the Mettsell Troupe.

Wm. H. Thompson, the veteran Broadway star, was the feature at Keith & Proctor's One Hundred and Twenty-fifth Street Theatre. Among the other attractions on the bill were W. C. Fields, the eccentric juggler; Hall Stevens and Co. in a playlet called A Modern Rip Van Winkle; The Nicholas Sisters, The Big City Four, Howard and Howard, Carletta and The Seven Querelles.

The program at Huber's Fourteenth Street Museum was headed by Saizuma's Royal Troupe of Japanese Acrobats.

KEITH & PROCTOR'S THEATRES.

The attractions at Keith & Proctor houses this week are as follows:

Keith & Proctor's Fifth Avenue.—The Boys of Company B, headed by Edna May Spooner Company.

Harlem Opera House.—Leo Detrichstein's three-act comedy, Are You a Mason?

Keith & Proctor's Union Square.—Mlle. Etolie in her sensational circus act, introducing the wonderful boxing stallions, The Sa Heras, mild readers; Murphy and Nichols, A. O. Duncan, Max York's trained fox terriers, Carroll and Baker, Baptiste and Franconi, The Elite Musical Four and Midge Fox.

Keith & Proctor's Twenty-third Street.—This house offers a fine one-act playlet, in Hilda Spong with her own company, called Kit; Joseph Hart's Rain Dears, Phil, a mind reading dog; Hawthorne and Burt, Fagin and Bryan, Carron and Herbert, Jimmie Lufas and Juna Salmo.

Keith & Proctor's Fifty-eighth Street.—The bill introduced a number of high-class attractions including Gertrude Hoffman in her great imitations, Gracie Emmett's Aerial Ballet, Charles Samej, a natural born comedian; Rialto Comedy Four, Macart's Monkey, Felix and Calre, Countess Rose and O'Pernane Brothers.

Among the remarkable features that will be seen at Keith & Proctor's 125th Street, will be The Boston Faddies, Galletti's Monkey, The Five Perriecodis, Mlle. Kokin, the Dancer; Irving Jones, The Avon Comedy Four, and the Military Girls.

THIS WEEK AT THE ALHAMBRA.

Among the clever artists that are entertaining the patrons of that popular house, are Lily Lena, English comedienne; Warren and Blanchard, the comedians The Roman Operatic Company, The Four Foris, Belle Blanche, Keno, Walsh and Melrose, introducing their novelty, The Revolving Arch; The Max Troubillion Troupe, in their sensational bicycle feats, and Emmett Corrigan and his players, in the one-act comedy, entitled My Wife's Picture.

ULLIE AKERSTROM'S NEW BOOK.

The second edition of Ullie Akerstrom's Book of Sketches has been issued. The book has had a heavy sale and given great satisfaction. It contains much material useful for vaudeville and all kinds of theatrical purposes, containing both sketches and monologues. Since her retirement from the stage, Miss Akerstrom's literary work has kept her constantly and profitably employed.

SIGNOR ERMETE NOVELLI.

Signor Ermete Novelli, the famous Italian actor, opened for a two weeks' engagement at the Lyric last Monday night, Dec. 1. On Monday night he played Othello, on Tuesday, Faust (Lohengrin); on Wednesday, Shylock, on Thursday, The Outlaw, on Friday, Louis XI, and at the Saturday matinee, The Taming of the Shrew. During the second week, Signor Novelli will produce Dante, a new poetic drama by Heloise Durant Rose.

One of the first evidences of the fact that a deal has been consummated between Klaw & Erlanger and the Keith & Proctor and Hammerstein forces, is the appearance this week at a Keith & Proctor theatre, of Mlle. Etolie, who was one of the first European artists brought over by Klaw & Erlanger.

The many friends of H. B. Harris, the theatrical manager who was recently operated on by Dr. Charles A. Eisberg, will be glad to know that he is rapidly convalescing at his home in



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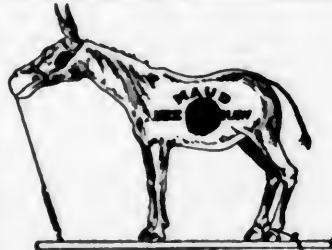
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Miss Catherine Countiss appeared last Sunday night at Keith & Proctor's in Troy in a new vaudeville playlet by Edith Elbia Baker, called, Zaza's Hit. She impersonated a leading lady of a repertoire company, and it is said that the role gives Miss Countiss splendid opportunities for the display of her talents. She is assisted by a company of three.

Elsie Janis closed her engagement at the Knickerbocker in The Hoyden last Saturday night, and opened Monday at Wallace's succeeding The Right of Way in that theatre.

Denia O'Sullivan, the Irish haritone, who arrived on the Mauretania Nov. 2, gave his first recital Thanksgiving night in Carnegie Hall, his program being made up of two groups of Irish airs, some German and English selections and children's songs.

Sydney Jarvis, a favorite Canadian haritone, who has won much favor in England, is a recent addition to The Hoyden, the Elsie Janis show.

The first New York performance of George M. Cohan's new piece, The Talk of New York, in which Victor Moore is the star, took place at the Knickerbocker Theatre last evening. The company came here from Chicago, where the play has had a run of three months.

Charles J. Ross introduced an imitation of Harry Lauder, in kilts, singing She's My Daisy, in Scotch dialect, at Weber's last week. It was quite clever.

The Earl and the Girl theatrical company, which has been on the road for ten weeks, was disbanded last week, the Shuberts having decided to take the play off the road on account of the prevailing financial depression.

Rose Stahl, in The Chorus Lady, came back to town last week, appearing at the Hudson Theatre, and a large audience was on hand to greet this popular actress and her clever company.

Ermeline was the opera presented by the Aborn Opera Company at Blaney's Lincoln Square Theatre last week.

Manager Corrid, director of the Metropolitan Opera House of New York, denies the cable rumor from Berlin that he is interested in an American company organized for the purpose of erecting an \$8,000,000 opera house at the western end of Unter der Linden.

Mr. John Blackwood, manager of the Belasco Theatre, Los Angeles, Cal., is a recent visitor to New York in quest of players, and also a supply of modern plays for the Los Angeles Stock Co., which plays fifty-two weeks every year.

Mme. Galski and Caruso, in Verdi's Aida, drew large audiences to the Metropolitan Opera House Monday night. Mme. Kirby-Lunn Scott and Journett received a generous applause. The brilliant stage setting and graceful ballet were much appreciated. The enthusiasm grew steadily to the end of the third act, when the insistent applause brought the principals before the curtain again and again.

Miss Maud Fulton, who was compelled to retire from The Orchid during its New York run on account of illness, has recovered, and will be seen in a new play to be produced by Mr. Bernard early in the new year.

Grace King has become a member of the Yankee Doodle Stock Company. She is featuring Carissima, the beautiful Arthur A. Penn love song, with great success.

It is only on rare occasions that prima donnas condescend to sing other musical compositions than those taken from high-class operas, so it is with a great deal of pride that Messrs. O. A. Bauerbach and Karl L. Hoeschna look upon Miss Louise Le Baron's singing their The Girl I've Seen in Dreams.

Ha Grannon took on the average top encores at Keith & Proctor's Fifty-eighth Street Theatre, where she was appearing last week. All the Boys Look Good to Me, which she used as her feature song, took the house by storm.

This song is particularly adapted to women singers of the vivacious type, as it appeals directly to the male portion of the audience, and never fails to score.

Barney Bernard will play one of the principal comedy roles in Ziegfeld's new musical review.

Fern Maycliffe will enter the legitimate field and appear in one of the Frohman productions next season.

Wells Hawks, the popular Friar Abbot of the Friars, has written a song, entitled When the Stars Play Hide-and-Seek, and which was set to music by Robert H. Bowers. It has been introduced in The Hoyden, where the pretty lyric is pleasingly sung by little Isabel D'Armond.

Max Halbe's Jugend was presented at the Deutches Theatre, Irving Place, last Sunday. The play was well presented by a strong cast, including Lena Hansler, Millie Reiman, Max Leebel, Ernst Sanerman, August Weigert and Adolph Winds.

Eugene and Willie Howard are booked to play with an engagement at the Palace Theatre, London, next spring.

Mathews and Ashley, the comedians, will appear in another new act within a few weeks. Bobby Barry, the little comedian, has closed with George Cohan's one-act skit, The Governor's Son, and has joined Hla Honor the Mayor, taking the part originally played by Clarence Harvey.

It is rumored that David Belasco has purchased from Mr. R. Bimberg his interest in the new Stuyvesant Theatre.

Edgar Allen has taken a position as representative for Weber & Bush's Vaudeville Theatres.

At a reception given at the Waldorf by the St. Andrews Society to its president, R. Fen-ton Munro, Mr. Harry Lander, the Scotch comedian, was the guest of Mr. Andrew Carnegie, who took him in his motor car from the New York Theatre to the hotel. It was Mr. Carnegie's 70th birthday.

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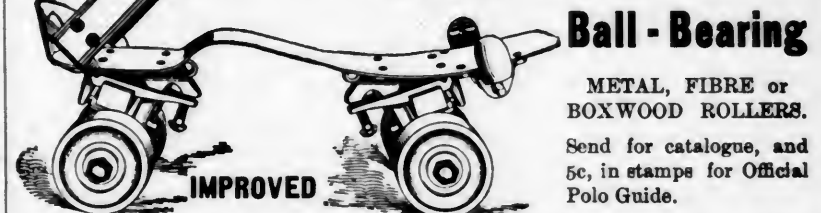
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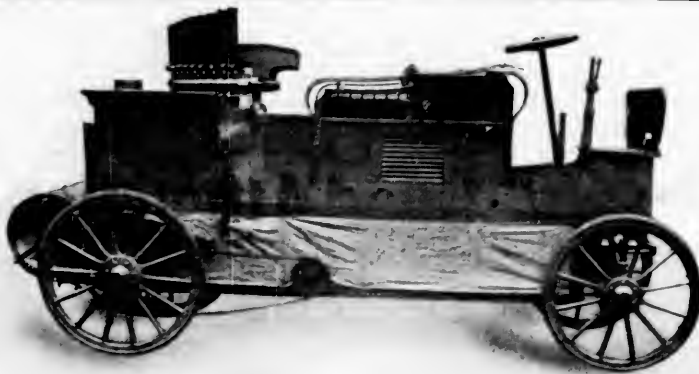
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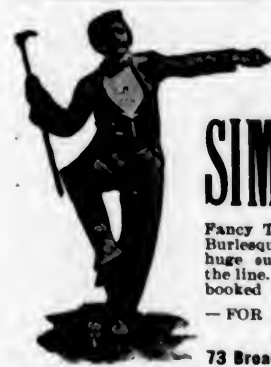
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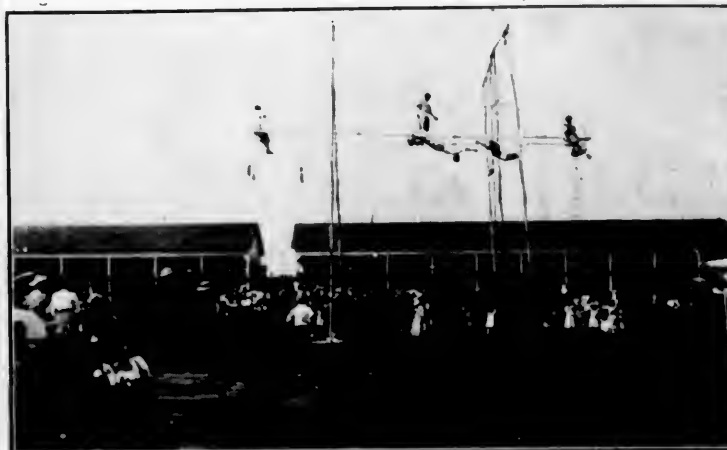
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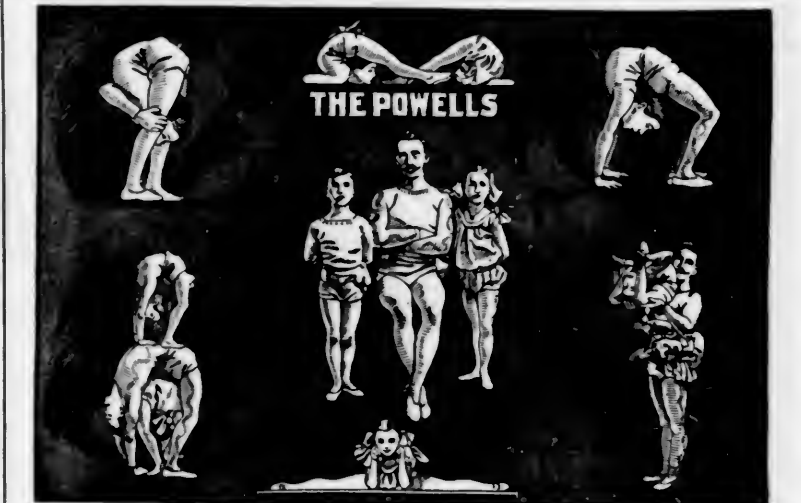
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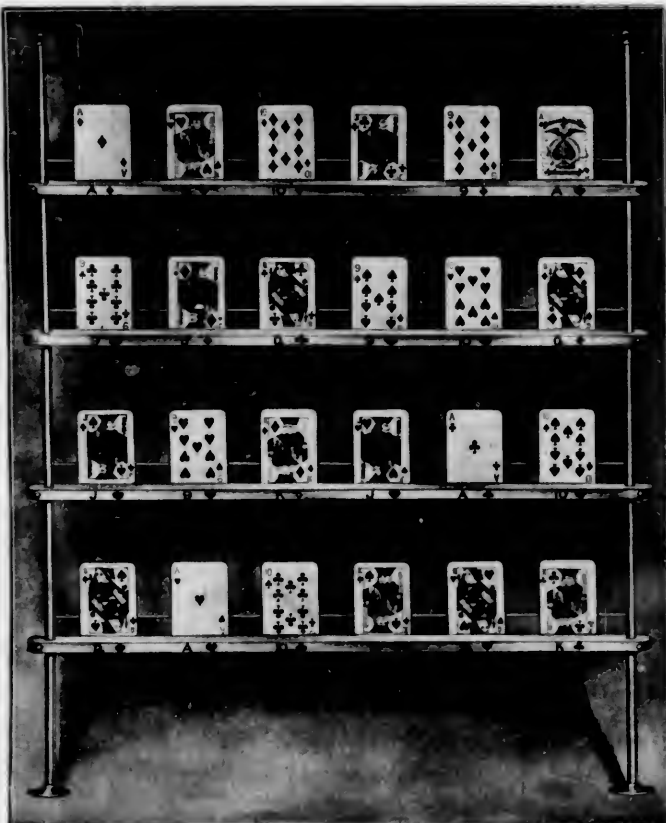
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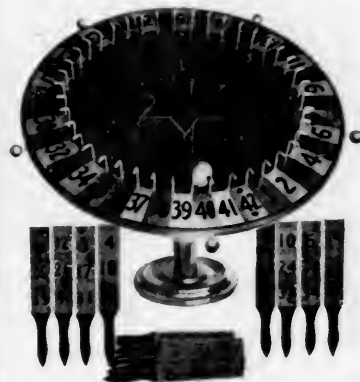
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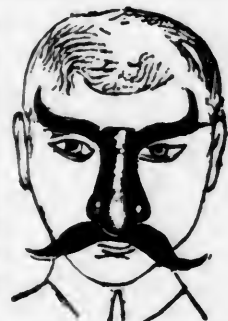
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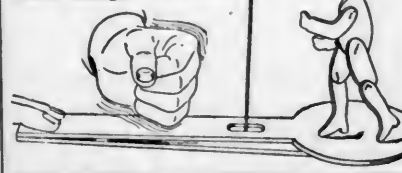
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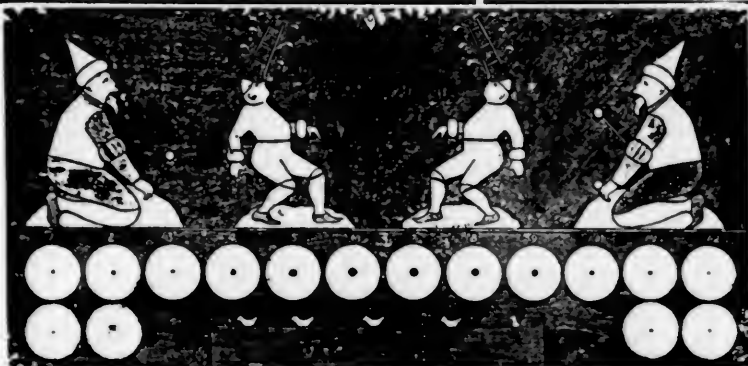
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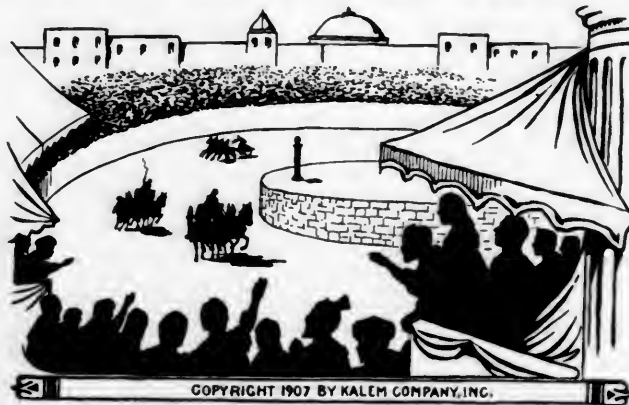


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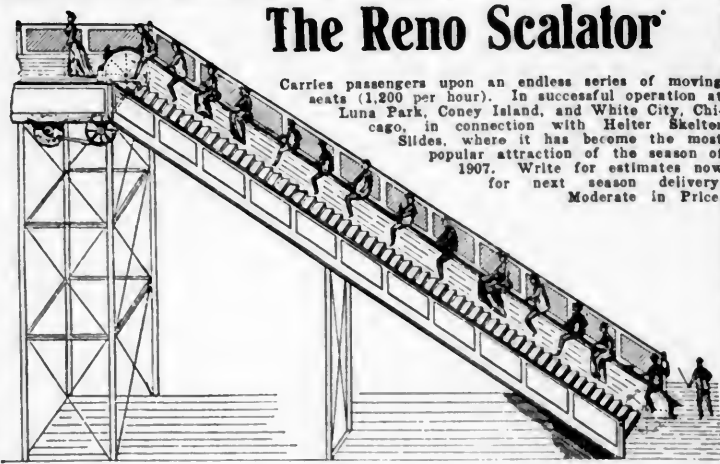
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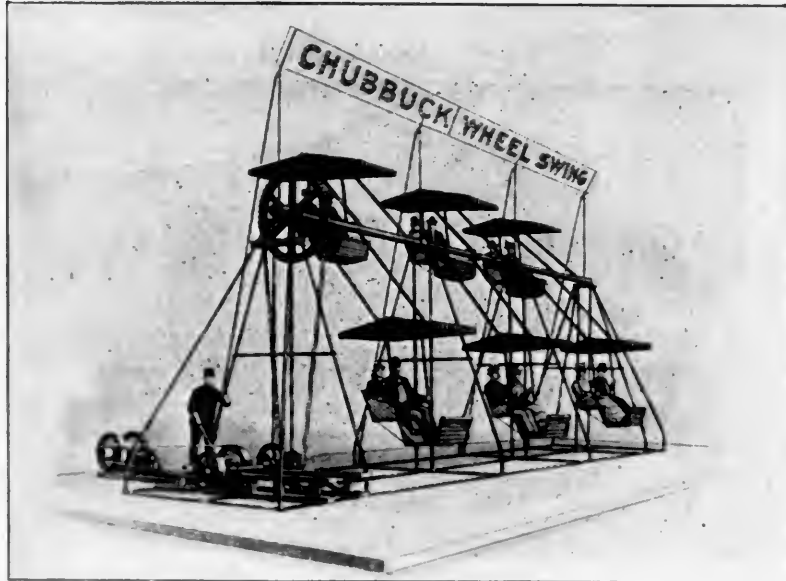
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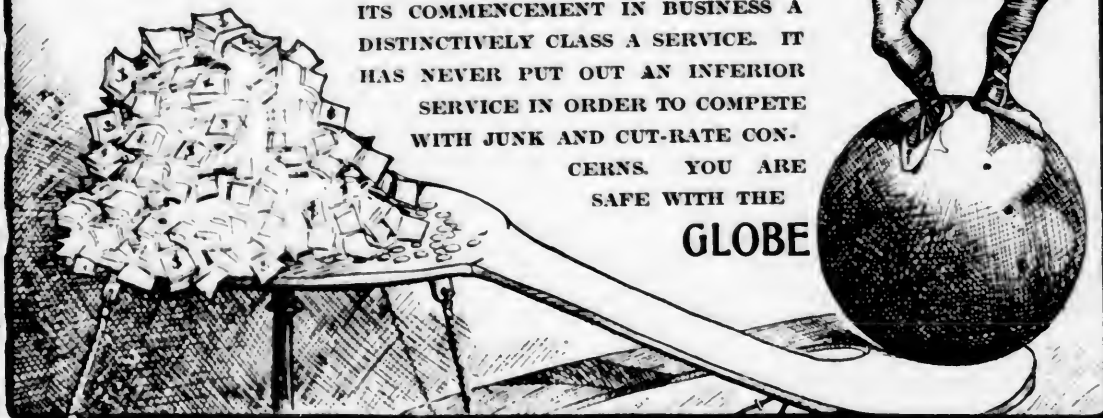
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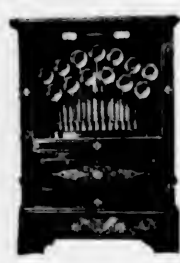


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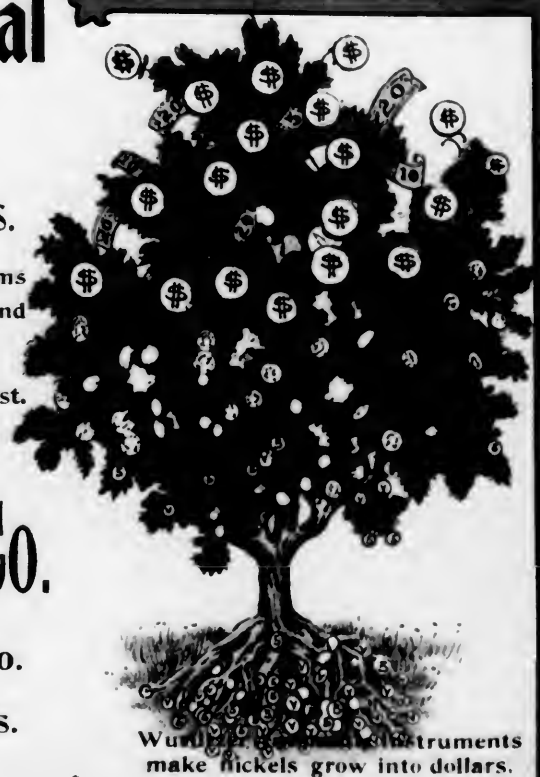
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