

The Billboard



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1910

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VOLUME XXII. No. 40.

MUSIC

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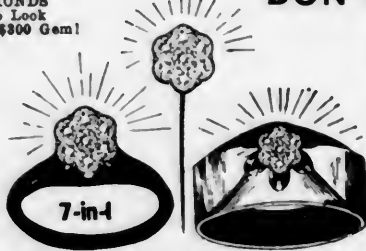
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“DOWN BY THE OLD MILL STREAM”

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“THAT LOVIN’ TRAUMEREI!”

BE SURE YOU GET THE REAL ONE!

INSTANTANEOUS SUCCESS!

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“I’M LONESOME FOR YOU ALL THE TIME” A SWEETHEART SONG SLIDES

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By J. MAYNARD SCHWARTZ and H. S. LORCH. Best Glide Song ever written.

ANY OLD TIME OR ANY OLD PLACE

J. BRANDON WALSH and AL. W. BROWN. If you need a Novelty Song this is it.

AFTER THE ROUND-UP



JUST A DREAM OF YOU, DEAR

By ROGER LEWIS and F. H. KLICKMANN. GREAT COWBOY SONG.

“Some” Waltz Ballad.

DON’T FORGET ME, DEARIE

Sure-fire March Song hit, by J. BRANDON WALSH and AL. W. BROWN. Just off the press. The song you’ve been looking for. IF YOU DON’T FIND HERE WHAT YOU WANT, WRITE ME. I HAVE SOME GREAT MANUSCRIPTS. SEND PROGRAM AND POSTAGE.

VICTOR KREMER CO-OPERATIVE MUSIC HOUSE

67 South Clark Street, CHICAGO.

The Christmas Number of The Billboard will bear date of December 10. It will be the most ambitious undertaking in which The Billboard has ever engaged. The cover will be lithographed in colors and the text will be of a nature to interest all. The number will be profusely illustrated. There will be no increase in price of copies or in advertising rates, though the number will be greatly enlarged and the circulation materially augmented. Remember the date---The Christmas Number of The Billboard, December 10, 1910.

SAN FRANCISCO
PHILADELPHIA

The Billboard

AMERICA'S LEADING AMUSEMENT WEEKLY

ESTABLISHED 1894

CINCINNATI

INCORPORATED 1900

Volume XXII. No. 40.

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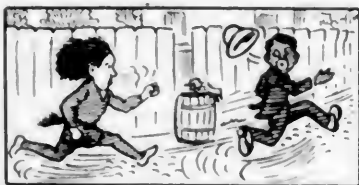
October 1, 1910.

OBSERVATIONS OF THE STROLLER

On Amusement Life and Environment

STORIES & ANECDOTES

Nick Paleveda, who bills himself as "the lanky lad with the long, loose limbs," is an eccentric comedian who recently played the Queen Theatre, of Atlanta, Ga. One day, at a matinee, he was seated in the back of the theatre inhaling some fresh air. While he was seated at the window, a negro drove up to haul away some old lumber that was in the back yard. He was busily engaged in his work, when, all of a sudden, he espied Nick in his "make-up." The negro had never seen any one made up before and he mistook Nick for a wild man.



Nick at once saw that the negro was afraid and he called the stage manager and put him wise. Then the fun started. "White folks, I started to leave here," said the negro. "Why?" said the stage manager. "Don't you all see that wild man?" he said, pointing to Nick. "Oh, he won't hurt you," said the stage manager. "He's tied with a heavy rope." "Well, if he comes out here, there won't be nothing here but the horse and wagon," said the negro. Neither Nick nor the stage manager could keep a straight face. While all this was going on the leader of the orchestra came in the rear for a smoke, and he at once caught the fun. So he got a large piece of rope that was handy and put it on Nick's wrist and went down stairs where the negro was. "White folks, how come you bring that wild man down here where people work? Please take him up stairs." "Oh, he won't hurt you," said the orchestra leader. "Don't you see, he's tied with a large rope?" "Yes. But if he wants to get loose he can sho' break that rope," said the negro. Nick then thought he would end the fun, so he made a dash at the negro. The negro tore out like mad, ran up an alley, and was never seen since. This may listen like a "pipe dream," but it is an honest fact.

Perhaps one of the greatest all-round men that ever lived is Col. W. F. Cody (Buffalo Bill). His strenuous career began early in life, and, at the age of nine he was riding a pony express for Russell, Majors & Wardell, the great Government freighters, and dodging Indians like he does pass fiends to-day. Since those early days, the Colonel has visited all parts of the world and has mingled with more classes of people than almost any living man and certainly more than any man in his line of business. This has been possible because the Colonel has a bona-fide official reputation as being ALL that he claims to be as scout, guide, soldier, Indian fighter, pacificator, pioneer and gentleman.

In the early days of the Colonel's European travels with his great Wild West, when he was entertained by princes and potentates of all countries, the Colonel was constantly being called upon to reciprocate hospitalities showered on him, but having no permanent abiding place, he was forced to do his entertaining either in camp or at hotels, as occasion and circumstances demanded.

In Paris, in 1889, after a big round of social honors had been heaped upon him, the Colonel decided to wipe off some part of the score and invited a number of officials and others to a banquet to be given at one of the city's swellest hotels and, in making his arrangements, said to the chief steward:

"Now, look here, I don't want to know or be bothered with any of the details of this affair. I want to feed and drink about one hundred of the best people that ever sat down to one table at one time anywhere on earth and I want you to do the right thing. I leave it all to you and if you do the thing up right, then I will give you a 'tip' just twice as big as the biggest you ever had."

The steward worked hard and the result will be a pleasant memory all through life for those who were fortunate to be the Colonel's guests that night.

The next day the steward called on the host of the evening before and, after asking if all was satisfactory to "mon Colonel," and receiving the assurance that it was, he proceeded to remind in a gentle "Latinic manner," the promise about the tip. Now, Buffalo Bill is game and never goes back on his word, either to a waiter or to the Government.

"How much was the biggest tip you ever received?" asked the Colonel. "Five hundred francs, mon Colonel," responded the knight of the white apron.

"All right, here you are," said the ex-scout, as he peeled off ten one-hundred-franc notes from a huge roll. The steward was profuse in his thanks, and after a minute or two left the tent.

He had not gone far before he was stopped by the Colonel, who had seemed to be in a deep reverie for several minutes. "Come here," said the Colonel, and the Frenchman, trembling in fear that he might yet have part of his big tip taken away from him, came up.

"You say that you received a tip of five hundred francs once?" "Oui, oui, mon Colonel." "Well, who was the fool that gave it to you?" "Why, you, mon Colonel, when you had the big party two years ago." And Buffalo Bill still enjoys the reputation for liberality, for one little thing like that can not cure a man of a habit that has become second nature.

Miss Saïdie Harris, the pretty and charming Helene Heyer, of Rida Johnson Young's amusing comedy, The Lottery Man, had a unique experience while playing the leading feminine role with Victor Moore in The Talk of New York last season.

Moore had been trying all season to play a joke upon Miss Harris, but the wily young woman always managed to escape. While the company was playing in Salt Lake City Moore tried to perpetrate on her the time-worn jest of advertising in the local papers for black cats, to be delivered at her room in the Hotel Knutsford. The advertisement did not appear until after the company left town, hence the laugh was again on Moore.

This season Miss Harris was again a guest at the Knutsford, and on the second day of her stay she was presented with a bill for \$125. She was informed that the bill was for damage done furniture, etc., by a small army of cat merchants the year before, who appeared in answer to the advertisement, and vented their displeasure by playfully devastating the office of the hotel.

Miss Harris declares that Moore must pay the penalty, and is racking her nimble brain to evolve a "come-back" on the chubby comedian the next time they meet.

While Will J. Donnelly, manager of the Fuller Theatre, at Kalamazoo, doesn't like publicity, this one must be told about him. Manager Donnelly made a recent visit to Grand Rapids, to confer with the management of the local theatre, and hurriedly looking up an old acquaintance at one of the theatres in the Valley City, Mr. Donnelly inquired at the box office as to the stage entrance of the theatre. In being offered extreme courtesy, Mr. Donnelly politely said:

"Oh, never mind going to all that bother, simply tell Mr. St. Vrain and Miss Barney that Donnelly of Kalamazoo called and was asking for them."

"Donnelly of Kalamazoo?" retorted the house attache in the box office. "You don't mean Donnelly of Field's Minstrels, do you?"

"No, not this time," laughingly replied the Fuller manager.

The little incident proved that Mr. Donnelly's fame as the producer of results for Al. Field's Minstrels will never wear out.

"St. Peter will know him as Al. Field's minstrel agent," chirped in a bystander.

And then Mr. Donnelly returned to Kalamazoo.

It matters not what line of business one may be engaged in, he will receive from time to time communications that have all the elements of comedy, sarcasm, or even abuse. The latter is usually found in letters

replying to "duns," but occasionally some clever and witty response is made to "the bookkeeper's plea" for a settlement. Some time within the past several months, Mr. Watterson R. Rothacker, who is in charge of the Chicago office of The Billboard, in the regular course of business sent a bill to a Chicago concern owing the company a small balance. The following letter was received a few days later: mister rothacker say mister rothacker, your letter come when my boss is traveling out of town and he wont be back very soon he had to take a trip because he had a pass on the cars gee i didnt no he owned you any money and he will pay you when he comes back he pays me reglar and if you dont believe me you can write to him he is in st louis or Kansas City or sanfrancisco or south Haven or somewhere and if you write to him he will pay you. yours respectively Willie Paynix, his office boy.



A Representative Writer of POPULAR INSTRUMENTAL MUSIC

FRED A. ("KERRY") MILLS.



He has many hits to his credit.

The remarkable career of Fred A. Mills, familiarly known as "Kerry Mills," has for many months been a topic of interest in the music field. Blossoming forth in a modest manner a few years ago, this versatile composer of the people's popular dance music has steadily woven himself into the hearts of the American people with a series of dance compositions from his pen, which have astounded the community.

Beginning with his famous Rastus on Parade about a dozen years ago, he followed this remarkable composition with another of even greater fame, that known as At a Georgia Camp Meeting, which may truthfully be said to have attained the largest output of any like composition ever penned by an American writer. Not content with these two masterful works, "Kerry" Mills in rapid succession produced such widely famed works as Whistling Rufus, Red Wing, The Barn Dance, bearing his name, and many other quaint instrumental numbers. Then, also followed a series of original and taking vocal works, such as Childhood, Any Old Port in a Storm, I'm Tired of Lying With you, The Wreck of the Good Ship Love, and kindred songs.

Just a short time previous to this exhibition of musical production, Mr. Mills had identified himself with the interests of George M. Cohen, whose many and varied musical compositions were all turned over to the Kerry Mills' house. These embraced almost every famous song of the hour, and every song which, up to that time, had been penned by the prolific Yankee Doodle lad.

It would be a difficult task for this newspaper to enumerate all the many Mills works which have been promulgated into the homes of the American nation, but a brief survey of the sales of some of the leading ones will prove interesting reading. To begin with, the category of instrumental pieces will form an attractive digest.

Here are a few of the chief works of that writer, together with their approximate sales, taken at random from a list hurriedly culled in his catalogue. This list is approximately estimated from memory, or rather from the known tabulations of public record, and will convey but a general idea of the output of the total for one year, or two years' sales.

KERRY MILLS' DANCES.

	Copies Sold Within 2 years.
Rastus on Parade.....	800,000 copies
At a Georgia Camp Meeting.....	1,000,000 "
Kerry Mills' Barn Dances (Nos. 1 and 2).....	1,000,000 "
Red Wing, (vocal and instr.).....	500,000 "
Whistling Rufus.....	500,000 "
Stellion's (new).....	400,000 "

These few pieces alone indicate a sale of nearly four millions of copies of sheet music. Any one who attempts to count this quantity will readily realize what the figures mean.

The above pieces do not include such brand new works as, for instance, the new Nantucket Dance, by Kerry Mills, which is selling by the thousands daily, despite the fact that it has only been written a few weeks ago.

In the vocal repertoire of famous works by Kerry Mills, the following songs hastily selected from that writer's bin of produce will demonstrate the enormous quantity of copies which a truly meritorious work can reach in public sale.

KERRY MILLS' SONGS.

	Probable Number Sold.
Childhood.....	600,000 copies
Any Old Port in a Storm.....	500,000 "
I'm Tired of Lying Without You.....	500,000 "
Whistling Rufus.....	400,000 "
The Longest Way Round is the Sweetest Way Home.....	400,000 "
Meet Me in St. Louis, Louis.....	600,000 "
Valley Flower (new).....	350,000 "

The above songs do not include such remarkable hits as others yet new which have been written, such as the vocal adaptations from the popular instrumental pieces by this writer, and which include the Red Wing song, and the one of the present day, Valley Flower. Neither do they comprise the many song successes published by Mr. Mills, and written by other writers, such as the George M. Cohen songs, the works Asleep in the Deep, Lonesome, Summertime, and other big selling numbers that have sold to the thousands and hundreds of thousands.

Kerry Mills has one of the best equipped staffs, both in a business way and a professional way, that could be evolved by a modern music publisher. Every department is admirably conducted and all work in clock work fashion. One man, Will Redmond, has been with him for a number of years, and vows he will end his days with Mills, so firmly is he attached to the man. This reverence is possibly inspired on account of the fact that he, Redmond, sings the Mills' songs, and can appreciate their sentiment. Mr. Redmond enjoys a peculiar position with Mr. Mills. He is the "coach singer" for the firm. Possessed with a remarkably sweet and resonant voice of high tenor range, he personally takes hold of all delinquent or faltering singers who come into the professional rooms, and "breaks them in" and trains them for successful entries into the theatrical and vaudeville field. He has done this for a lifetime.

IN PUBLISHERS' ROW.

"Nothing succeeds like success," is verified daily by Lew Roberts, song writer, composer and publisher of the Lew Roberts music house of Nashville, Tenn. This clever writer of songs is fast making a record as a top-notch and is responsible for such song hits as: The Devilish Rag, The Glad Rag, I'm Livin' in Hopes of Gettin' a Man, a Real, Real Man; Southland For Me, You Are My Own Sweetheart, Spooning With You, Lady Love, and California is the Place for Me. Mr. Roberts is also the publisher of that big sensational song hit, The Lovin' Kid.

The Vaude-Musical Artist

Much in keeping with modern progress and the rapid development of the twentieth century, vaudeville also displays the fact that it, too, is required to make such rapid strides as are necessary to keep up to the pace set by other institutions and arts and to thus increase and maintain in it the popular taste and meet the popular requirements.

The vaudeville stage is a vehicle on which all that is clever, novel and marvelous is introduced to a public endowed with a criterion, merciless, yet just, and according to the merits, adhering to such a presentation. If audacious of success, it is either bound to rise to the heights of popularity, or to be cast down to certain failure. Thus, in vaudeville, the originality of an artist is called into operation; he must allow his personality to play a part in paving the road to success, and with an energy determined at all events, to surmount the obstacles which present themselves to the type, he aspires to the Elysian fields of popularity.

So far as the utility and scope which the variety stage offers, the attractions are condensed and moulded in order to adapt themselves to the popular taste into an essence teeming with interest sustaining power. On the vaudeville stage, the vaude-musical artist invariably appeals to the public sentiment, in so far that instead of an audience being bored for two hours listening to a disappointing performer at a music hall or musical, void of interest, the vaudeville headline, cognizant of this fact, has only to withstand such an attack (for such it may be designated) for the brief period of from fifteen to twenty minutes. But vaudeville very seldom assumes this state of affairs, for the simple reason that a deficient performer would not be tolerated for any length of time, while contrasted with this the acute production thrives in the spot light and enjoys fame of the highest democratic order. The same Darwinian conclusion applies to the vaude-musical as it does in the field of science, "the survival of the fittest."

When we contemplate the real worth of vaudeville, it becomes a most inevitable, yet reasonable, truth that when a variety musician devotes his whole time to one concentration of effort, his talents being thus localized and characterized in one given specialty, the conclusive and necessary result is that he becomes allured in that one specialty and a leader in that one particular sphere. He thus transcends from one of diversified interests and aims, who diffuses his qualities in many branches and finally loses trace of all, leaving no particular brand of success upon any attempt. The old saying applies in this case: "He that sips of many arts tastes of none;" that where there is no concentration and purpose there is no perfection and transcendency. Music vaudeville present artists who have reached the enviable heights where their energetic and aspiring endeavors have borne

them; this field is open to all manners and kinds of musical successes; classical and popular, players and singers, edifying artists, the great prima donna to the diminutive comedienne, whistlers, amazing players of the violin, cello, and almost every conceivable instrument manufactured. These vaude-musicians are, as it were, born upon the stage of vaudeville either to success or failure. If successful, to have their names heralded and aggrandized through out the world, thus rendering the artist the idol of the people; if a failure, to disappear into nothingness as the chaff is blown and scattered by the winds and gusts.

Each artist thus struggling in a field where only the hardest competitors may take a stand and where luck and hazard play no important part, is called upon to exercise every muscle, sinew and nerve in the endeavor to vindicate his attempt, or by a still greater exertion to supersede the class which he presents. Thus the mirror of success is symbolized in the spot light which reveals to the public the concentration of purpose and perfection.

T. REG. SLOAN.

REAL CANINE ACTOR.

Minneapolis, Minn., Sept. 24.—During the engagement of Polly Pickles' Pets in Portland, week of September 18, at the Unique Theatre, here, "Mearoni," the pampered Boston bulldog owned by "Bill" Bayner, Twin City representative for Sullivan & Goodhue, made a sensational debut Monday afternoon, when, becoming excited by the animal actors in the sketch, broke loose from his leash and tore frantically across the stage, snapping at the heels of William Bean, who impersonates the cat. The introduction proved such a scream with the audience that Mr. Bean requested the assistance of "Mac" for the remainder of the week.

FIRST MILES ROAD SHOW.

Minneapolis, Minn., Sept. 26.—Manager W. S. Gallagher, of the Miles Theatre, was fortunate enough to secure for his patrons for the week of September 26, the Miles Circuit Road Show, direction of Chas. H. Miles, and comprising the following standard acts: The Nine Musical Belts, Gilmore, Kluky and Gilmore, novelty song and dance acts Nichols and Gray, comedy sketch; John and May Burke, in How Patsy Went to the War; Sandberg and Lee, fan manufacturers; Tony Gentry, character comedien, and Zwack, the engraving cartoonist.

Alexander Jones has started on a forty-three weeks' tour in vaudeville.

Why Import Grand Opera Artists?

So much has been written on this subject that The Billboard thought the opinion of an artist like Miss Alice Nielsen who, although an enormous success in light opera, yet came out in grand opera via the European route, would be of the greatest interest to its readers.

Fresh from an automobile ride, with sparkling eyes and full of enthusiasm in her conversation about her beloved art, Miss Nielsen curled herself up in an arm chair, and in a few words, solved the above question.

Her views may be summed up as follows: Voices grow in America; voices can be and are taught in America, as well as anywhere in the world; in fact, with few exceptions, the best European talent comes to America to teach; but for operatic work, the work of the emigre artist can only be said to be half done when the teacher has done all he or she can.

Real operatic artists must have the study of the theatre, and above all must make their debut, theatrical conditions are such in this country that it is almost impossible for a new artist to secure a debut in grand opera. Good companies usually take only singers with a European education. On the continent of Europe there are many small opera houses—every large town has one—and, consequently, it is comparatively easy for a new singer, who has a good voice, to secure a chance to make her debut. The theatres also all exercise great care in their performances and the rehearsals are thorough, whereas, in this country, artists are supposed to have been through the European training mill and are not given the chance to rehearse and study.

Miss Nielsen was in the front rank of comic opera, acknowledged to be the greatest in this country in this line, yet, she said, for that very reason I had to commence in Italy and make my debut there. I knew it would be almost an impossibility for me to break into grand opera in this country before my appearance in Europe, so I went to Italy, said Miss Nielsen, made my debut there, and now it is easy sailing here, and I am in grand opera to stay.

Miss Nielsen was very emphatic as to the excellence of the teachers of the United States, but she was equally emphatic when she stated that it is almost impossible for a singer to get a first debut in this country.

"Do you think we will ever get to the point where we will have the number of grand opera companies there are in Europe?"

Miss Nielsen opined that we would not, because the American differed from the European in that he turned to vaudeville, burlesque, and melodrama for amusement, whereas, his European brother turned to opera. Opera is part of the daily life of the continental European; as a child, he is taken and taught to like it; taught to be critical and to know the goal from the bad in music, consequently, the audiences are

discriminating and depend more on their own judgment than on that of the press. In this country only a certain class go to the opera, in Europe every one who can scrape together the price, and that is small, goes to hear grand opera.

"What must one do to succeed in grand opera?"

"Work," said Miss Nielsen, "everlastingly work; always try to do better. Certain natural gifts, such as voice, dramatic instinct and personal magnetism must be born, the rest is work. Intelligent, hard, everlasting work."

Asked about teachers, Miss Nielsen said it was the most difficult of all subjects, every pupil demanding different treatment, owing to differences of temperament and voice, a person who would be the best of teachers for one pupil not succeeding with another.

Since she commenced studying grand opera Miss Nielsen has only had one teacher.

ALICE NIELSEN.

PORTLAND, ORE.

Opening of the New Baker Theatre a Brilliant Affair.

Interest in things theatrical were stirred to their depths on Sept. 17, it being the opening of the new Baker Theatre. The affair was the most brilliant in local stock history. With an immense subscription audience rampant with enthusiasm, a splendid tribute was paid to the estren in which stock is held in this city, and a high compliment to George L. Baker, who has successfully piloted stock affairs for many seasons.

The New Baker Theatre is a beautiful home, with a seating capacity of 1614, with a stage 54 ft. by 40. The company is well balanced and capable and did themselves proud in their lullaby offering, Sweet Kitty Ballads. The stage is under the direction of Donald Bowles, a favorite here, with Thomas McFarlane and Miss Alice Fleming, leads. Mr. Baker produces the best of plays and players this season.

The first traveling attraction to visit us this season was Walker Whiteside, who opened at the Hingwood Theatre 18, in The Melting Pot.

The Lyric Theatre featuring Marjorie Mahr, in Playing the Races, displayed the S. R. O. at every performance, week of Sept. 12.

The Orpheum, Grand and Pantages have been doing capacity business week of Sept. 12-18. Interest is centered in the visit of Mar. Klaw, of Klaw & Erlanger, in this city, Sept. 18.

W.M. J. ENGLISH.

A Representative Writer of POPULAR SONG SUCCESSES

What is called the New Era in popular music composition has a masterly apostle in a man (nearly) known as Ted Snyder. This New Era has not suddenly come upon us, however. It has been growing with a gradual but remarkable development, for it is but a few years ago that the thresome old ballad and the wheezy so-called comic song were products of unknown production or foreign manufacture.

Then, suddenly from our midst sprang a clear-cut new musician, with the "rosate hue of youth" and the virility of manhood. A few measures dashed off at random from his pen quickly demonstrated the youth's abstractness in his field. His melodious "flow" seemed to stand out like a solstice. It was fresh, invigorating, elevating. While retentive and pleasing, it was not moribund nor stolen nor borrowed. Some one quickly asked who "Ted Snyder" was. Others dully scanned the title page for an elucidation of the ungodly name of the author. Still others marvelled at the sudden coming of a new Sousa in their midst, for the music of Snyder had a jingle of the band king, with something more of its own.

Then it dawned upon the community that, although there was not much charm to the title name of Snyder, there was an "all-fired lot of staggering" to his tunes. Suddenly, in the midst of it all there came an overpowering, magnetic, patriotic song production which flew through the nation like a battle-cry; and, when the populace gazed upon My Dream of the U. S. A., it awoke to the fact that there was some meaning to the name of Snyder. The song took the land by storm. It was new, inspiring, inspiring, intemperate. There had been nothing in its line since Paul Dresser's Blue and Gray.

This composition gave Sir Snyder an opportunity to "look around," so to speak, luncheon as he himself was staggered by the song's reception and the fame so suddenly thrust upon him. For once in his life the leading young song writer knew the meaning of "Excelsior."

Quickly swinging himself upon the wings which Fame so auspiciously fluttered before him, young Snyder bore onward. One song after the other followed, the "hit," as they term it, stepped upon the other's heels. There was no gainsaying the fact that the commercial end of the Snyder domain was of some import, for quickly the purse strings of a brainy business capitalist were undone, and Mr. Henry Waterson took Snyder into his keeping. The new firm became known as the Ted Snyder Music Company, the keen and modest Waterson preferring to credit his young confederate with the intellectual glory. Today the Waterson firm stands in a sphere by itself and upon a pedestal of its own.

The earper may wish to learn the cause of it all. "One song does not make the bank roll so more than the sparrow the summer." Hence, the following brief analysis may make extremely interesting reading—an analysis that shall with its development demonstrate the enormous quantity of capital that music that have crept into the hands of the American people through the genius of one single composer.

The following songs by Ted Snyder have each sold a half a million of copies. This is no publisher's estimate, it is no fantastic estimate. The writer of this article knows it to be the truth, an indisputable fact. In reality, some of the pieces about to be named have reached nearer the million than the semi-million mark. It may be true that one or two of them have not been accorded the same sale as the Beautiful Eyes song, by Mr. Snyder; still it is entertaining to read the list and let the reader estimate the reported sales to his personal gratification. Here are a few of the leading Snyder productions in the past few years. They show the lad's skill both for vocal and instrumental composition—a double talent, rarely possessed in those days by one writer.



His name is synonymous with song successes.

SONGS COMPOSED BY TED SNYDER.

- My Dream of the U. S. A.
- Beautiful Eyes.
- Wild Cherries. (Vocal and Instrumental.)
- Roses and Memories. (Vocal and Instrumental.)
- My Wife's Gone to the Country.
- Next to Your Mother Who Do You Love?
- I'm Going to Be as I Please.
- The Pretty Things You Say.
- Beautiful Rag. (New.)
- Italian Love.

The lyrics of Mr. Snyder's songs are generally, in fact for the most part, with one or two exceptions, written by a remarkably clever colleague, Mr. Irving Berlin by name. To this young genius is to be credited much of the success of Mr. Snyder's inspirations, and Mr. Snyder is never loth to admit it. In fact he proudly points to the youthful Berlin's effusions as the vehicle for the many Snyder successes, and yields genial credit. Their harmonious "understandings" form one of the sweet contemplations of the music trade, so aptly and frequently referred to by those "in the know."

Snyder is still a young man. He is scarcely more than twenty-five years of age, tall, healthful and virile. His life is apparently made up of one desire—work. His love is for bustle and industry. The word "idle" laughs at his delinquency. Eager to satisfy the world, he rarely thinks of himself, for he is daily at his desk, his office, or his piano—from the blushing of the morn to the graying of the eve.

Socially, Ted Snyder is a man more than of the ordinary. His temperament may be called lovable, because there is no other term to express it. Refinement pervades his actions and permeates his association with his followers. He regards none beneath him, and popularizes himself with the masses because of this. Courtesy and affability seem to be inbred with Ted Snyder—man, genius and gentleman—made the more pronounced because unpalated and shrewd.

LILLIAN RUSSELL AT POWERS' THEATRE.

Chicago, Sept. 24 (Special to The Billboard).—Lillian Russell is in her second week at Powers' Theatre, in a comedy, entitled In Search of a Shiner. Following Miss Russell at this showhouse will appear Miss Billie Burke in Mrs. Dot, opening Monday evening, Oct. 3.

Those assisting Miss Russell in the interpretation of her present vehicle are as follows:

CAST OF CHARACTERS.

- Jack Garrison Harry C. Browne
- Harry McNeal Lynn Pratt
- Jeffry Chadbourne Irving Cummings
- Tommy Rathgan, an ex-prize fighter Joseph Tudy
- Bob Bolton John G. Brannan
- Dad Mulligan, Park Policeman Edw. Warren
- Petrizzi, a chauffeur Victor Bennett
- Larry, waiter at Casino Dan Fitzgerald
- Belle Boyce, a vaudeville artiste Olive Harper
- Mrs. McNeal (Sally) Lillian Russell
- Helen Chadbourne Viola Leach
- McIntyre, Georgiana's maid Jessie Ralph

SYNOPSIS.

- Act 1.—The Palm Room in the Park Casino.
- Act 2.—Chadbourne's rooms in a New York Hotel.
- Act 3.—The hall at Chadbourne's country house.

Jas. C. Henry has the management of the act composed of Florence Benjamin, Billy Moran and Emily Henry, billed as The King and Queens of Melody.

Acquaintance With Music

Everyone all over the world of civilized man, man belongs the spiritual power of music as an interpreter of life, as a solvent of the heart, is gaining recognition. As the slow, yet resistless advance of the life, as the joyous arrival of morning, so is this widening and warming of the world for all humanity. The physicians say that the reason a newborn child cannot bear the light, is that he carries in his constitution a heredity of the cave-dwelling stage of his ancestors, when all eyes were weak to the impact of light. The world is growing stronger to the reception of all powerful spiritual impingements, whether of philosophic thought, which strives to penetrate the rind of appearances and get at the real meanings of the universe, or literature, which shrinks at no theme which may, by its exploitation, enlighten man, or alleviate his conditions of existence, or art, which sends its plummet into the very darkest abysses of the mind and soul, to find the feelings which will afford delight when uttered and physically embodied.

But, as life thus grows complex, the demands made upon the time of every cultivated person grow more, till at times we cry out with Cowper, "O for a hedge in some vast wilderness!" for a few days of unobstructed, uninterfered time. However, with each new demand, upon our thick-crowned hours, the inventive imagination of man finds a new and more speedy way to deliver the spiritual goods which we crave.

One of the latest things to be created is a machine, which, being attached to a piano, will record automatically the tones which a musician makes when improvising. By this telephotography, the literature of the future will be greatly enriched without doubt, for there is scarcely a musician of solid education who has not said, "If I could only remember the things which spring up under my fingers in happy moments, I am sure I could compose something beautiful." As illusory as the breath of a liv-

ing flower is the inspiration of the improvising musician. Another matter of the most supreme moment is that we should have a hearing acquaintance with the thousands of beautiful things which have been created by the masters of the past.

The most diligent student can scarcely learn during a course of five or more years above forty or fifty pieces of music, and there are at least, in the world, 25,000 compositions, great and small, which are surcharged with enough of the essential oil of poetry to be worth preserving, and worth enjoying.

There are three things to do: first, learn to play, if you are able, and play out of your own heart and nature into the music; second, have a mechanical piano, and by its means get an idea of the great compositions, just as by your photographs you get an idea of the great oil paintings of the world; and third, go to concerts. Each of these three means a musical cultivation, has some strong advantages, and some serious limitations. In playing there is the intense intimate sense of doing something which comes from the inner nature of yourself, but your repertoire is and must remain a tiny scrap of the mighty world of tones. With the mechanical instrument you lose something of the finer graces of the very highest personal art, but with little labor and small expense you can come to know and recognize a hundred times more music than you will ever play with your fingers or sing with your throat; and third, in the concert you reach the highest and richest and most impersonal rapture of music, but concerts are few and costly.

The Philadelphia Amusement Co., is remodeling the old Bijou Theatre at Salisbury, N. C., and will open the house September 25 with vaudeville and pictures. G. H. Tryday will manage the house which will seat 400, and be called the Grand.

Classic and Popular Music

The term music is just about as vague and as difficult of exact definition as the companion word, literature. What is music, and what is good music? Is the Ninth Symphony of Beethoven good music, and the Last Rose of Summer not good music? Is the Old Folks at Home true music, or not, and is the terrific unfinished symphony by Anton Bruckner good? These questions in many forms and many combinations arise continually in the minds of all who concern themselves with art, either as a business or an amusement. Possibly no problem in all the vague yet fascinating realm of aesthetic science is so perplexing, yet so absolutely insistent as this very question, what music shall I relish? My purpose here is rather to state than to solve this vexed question. I have personally the widest affiliations with the art in every possible form, so that if I find a lauded opera or symphony dull, I will say so when occasion demands, to any or to all, and on the other hand, if I admire a piece of music I do not care if the supercilious curl wrinkles the lips of nine musicians out of every ten.

A few evenings since I was professionally engaged to hear and pass verdict upon the Sousa Band, and I was more than ever impressed with the curious phenomenon of his popularity. I can not say that these fascinating melodies of his effect me with the highest sort of musical delight; they are, of course, like all such music, meagre in resource, monotonous in their rhythm, simple, almost bald in their harmonization, and yet they do catch the ear and the memory. One finds himself humming them and trying to keep step to their remembered strains as he walks. On that very program of Sousa's there was a really clever transcription of the Till Eulenspiegel, of Richard Strauss. Here was catholically with a vengeance, The Stars and Stripes Forever, done by a brass band, and the wildest and boldest of modern orchestral geniuses on the same program. I should say that to determine excellence in music, we must first of all

ask the three famous questions of Goethe: First, "What did the artist attempt to do?" Second, "Did he succeed?" Third, "Was it worth doing?" A little German cradle-song which charms the baby to sleep for the thousandth time has assuredly achieved its aim. Richard Wagner's Tristan Und Isolde, the greatest hymn to sex-love ever written since the days of Solomon's Song, assuredly attained its end. Length is not a necessary element in all kinds of greatness, but it may be in some sorts. We can not have respectable symphony of only 15 minutes' duration, but if it were three hours long it would be a fatiguing monstrosity, and yet an opera must be that long to reward us for the trouble of going out to see it. A love song may last but two or three minutes, yet be a masterpiece, like the Ich Liebe Dich, of Edward Grieg, and yet a sonata for piano solo should last not less than twenty minutes and may without defect last thirty.

Again, complexity is not an element, for The Last Rose of Summer is an imperishable gem, so are Schumann's Trauerlied, and the charming folks-music of the German peasant.

A waltz like the Beautiful Blue Danube may be a masterpiece, and so also as is the first symphony of Brahms.

The primary test of a good piece of music is, does it produce delight? Yet here, also, arises another question as difficult, viz.: delight to whom?

Art Elmore, who was associated with Thos. W. Leno for two seasons, has arranged a new song and dance act which he will present in the near future. He will be assisted by his brother, Marshall Elmore, with whom he worked as an act during the seasons of 1902-03. They will be billed as Elmore and Elmore.

Garvices Ponies and Hogs are touring Brazil, South America.

THE ENGLISH MUSIC HALL

The Home of Popular Music in England

MUSIC PUBLISHING IN ENGLAND.

The publishing of popular music in England is a strange game. Not that I mean that it is in any sense unsuccessful, or that any one is entitled to have breaks at those engaged in it. Yet, all the same, it is carried out on such curious lines and with such an extraordinary divergence of method and opinion that to the outsider it appears the most hopeless tangle of interests that the brain of man ever invented.

As a question of analysis, the trade divides itself into two sections: the one dealing with the publication of the music hall variety song, the other the concert or drawing room ballad. Not only is there a great gulf fixed between the methods of exploitation of these two varieties of songs, but in the case of either, each publisher is a law unto himself in the manner in which he presents his wares to the public eye.

Dealing with the variety song first, one finds an extraordinary diversity of opinion between publishers regarding the methods which should be used to ensure the popularity of a particular item. But in this connection one great principle has to be laid down, which is at the bottom of every device which a publisher may use.

It is that a song, in order to be popular, should be "attached" to some singer of recognized merit. And, as a necessary corollary to this proposition, it follows that a song must be written to suit the personality of a particular singer, and that the composer, from the commencement, must have this particular personality in mind.

Then again, as a natural consequence of this, it is at once apparent that every singer of prominence, once he lays hands on a song likely to suit him, insists, if he can, of having the exclusive right of singing it. In fact, in most cases, if he is at the top of the tree, he regards himself as granting a favor to the composer by singing the song in question. But on this point I shall have something to say later on.

Let us follow out the consequences of this practice. A composer starts out with a certain artist in mind. It may be Harry Lauder, Wilkie Bard, or a light comedian of the type of Charles Whittle, or a straight character comedian, like George Lashwood.

Harry Lauder's methods and mannerisms you are all, of course, acquainted with. Wilkie Bard is a great natural comedian with something of the inglorious manner. But with both of them the majority of their songs depend entirely on the singer's personality. For instance, what man in a thousand could make anything of Lauder's I'm the Safest of the Family? Apart from the singer, that particular song would be as of no account. The same thing happens with the majority of the songs sung by Wilkie Bard; they simply represent the triumphs of individual method and personality. Of course, both singers occasionally slug numbers that would suit many other artists. Lauder's She's My Daisy, or Bard's Sea Shells could both be attempted with success by numerous other singers. But songs of this type are rarities in their repertoire.

Taking the case, however, of Lashwood or Whittle, we find that both these artists deal in songs of a type that not only are sung and whistled everywhere, but can be attempted, not only by amateurs, but by any individual who labors under the belief that he possesses a slug-

MAURICE SHAPIRO,



of the Shapiro Music Publishing Co., New York City.

le publishers here whose chief claim to respect lies in their antiquity—is something beyond belief. For instance, I recently applied to one very old firm for information on a certain point, and was refused, as "the firm never had anything to do with the press." The only advertising that is done generally in a few announcements to the effect that "Mr. Smith will sing Mr. Jones' song Daylight Fancies, at Midport-on-Sea, on Monday next." The enterprise is almost overwhelming.

(Continued on page 41.)

MUSIC HALLS IN ENGLAND.

The Story of Their Origin and Development.

I happened to be rumaging in an old bookshop the other day when the proprietor came and handed me a number of little paper-covered volumes which he thought might be in my line. They were twelve issues of Thomas Hudson's Popular Songs and the first one was dated 1818 and the last 1830. Each contained about twenty songs—some of them of inordinate length—and altogether they represented the popular melodies of the day.

But although nearly a hundred years old these songs appeared by no means old-fashioned. In fact as far as types were concerned they differed very little from those of the present day. There is a coon song about the colored servant who saw much and said little and gained much credit thereby; there is the tale of the rustic who meets with misfortunes in London; the amorous vicissitudes of an attractive young widow are fully described; and there is one quaint little dirty entitled, Which Fully Accounts for the Same, which bears an uncanny resemblance to one of two recent popular successes.

And naturally, skimming through these little books, the idea came to me that perhaps these songs were largely responsible for the palatial music halls and variety theatres of the present day. They were the songs which were sung which were sung at all convivial and public gatherings. They outlived the progress of the condemned man on his last procession—with his back to the horses—in the cast to Tyburn; they met the bridegroom on his return from the church. Altogether they were part and parcel of the real life of the people.

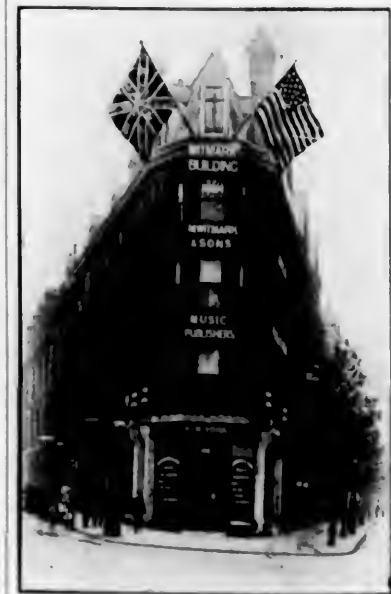
Thomas Hudson was the great song writer of his day. He not only wrote his songs but he set them to music and then sang them. Certainly he had his troubles for in his volumes we find notices saying that he had suffered very much from having his music pirated and in future he intended to prosecute anybody selling unauthorized copies of any of his music. But he was the first man to set a really popular type of topical song in vogue, and living at the time when the germs of the present day music halls were just appearing, his work had an immense influence on every kind of popular song music.

Hudson's songs were chiefly sung at what were known as The Song and Supper Rooms—which were among the most prominent institutions of London life. They existed all over the town but their chief stronghold was in the West, between St. James' and Temple Bar.

Primarily they were eating houses, but as time went on the vocal and instrumental music which they offered to their patrons became as great, if not greater, an attraction as the food, excellent as this was. Hot suppers admirably cooked and served could be had up to about four o'clock in the morning; if those present were not eating they could just sit and listen to the musical attractions provided. The landlord himself took the chair and more often than not, contributed to the harmony of the evening. At first the program was of a spontaneous

(Continued on page 44.)

LONDON OFFICE.



of the Wiltmark & Sons Music Publishing Co.

WITMARK BUILDING, NEW YORK CITY.



The main office of the Wiltmark & Sons Music Publishing Co.

lug voice. They are not attempting intricate character studies; they merely place before the public a straightforward comic song.

This leads up to the point I wish to make with regard to the exploitation and sale of songs of this type. It is that the cherished belief that only a great star artist can make a commercial success of a song, is largely a delusion. If you are putting a song on the market, your sole interest lies in the fact whether people plunk down their money and buy it or not. It doesn't matter two straws that half of the population has got the number on the brain, and are jarring the nerves of the other half by its perpetual repetition. If the public popularity is not leading you into the direction of rushing extra editions on to the market, then your efforts have largely been wasted.

And so I consider this fetish that a great star necessarily "makes" a song—from the publisher's standpoint—is very largely a mistake. Some of the publishers are already coming around to this view.

But the faulty of the general principle is shown by the manner in which nearly all the great commercial success are brought about. The great vehicle for this end is pantomime.

As you know, pantomimes run from about Christmas to Easter. Without going into the manner of this particular form of entertainment, I need only mention that the vaudeville song constitutes its most important feature. Now I suppose there are 150 or more pantomimes put on every year. And these constitute the basis of the successful exploitation of popular songs.

The method employed is this: The leading variety song publishers, Messrs. Francis, Day and Hunter, have perhaps half a dozen songs which are bound to be great popular successes; the songs of the year, in fact. Now these songs may have been handed over to various singers, with the exclusive right of singing them in the music halls, but the firm retains the entire pantomime rights. So it comes about that for pantomimes these numbers become "free songs," and any artist can sing them, after having obtained the firm's permission. The consequence is that these half dozen songs are sung at each of these 150 pantomimes. Simultaneously they reach the entire population of Great Britain and for weeks nothing else is heard from whistling errand boys, ex-pract amateurs or organ grinding artists. You can't get away from them though you should wish. And naturally the firm takes care that the songs are of the type that everyone can sing.

For instance, take several recent pantomime successes—I Want You to Be My Girl, Su, Su, Su, or Let's All Go Down the Strand. Everyone could, and did, sing them, and consequently hundreds and hundreds of thousands of copies were sold.

I would just like to incorporate a remark here with regard to the position of the singer who had the exclusive music hall right, in reference to what I have said on this point above. Now, it is a curious fact that the singing of a popular song in pantomime has the effect of enhancing enormously the reputation of the singer who originally sang it. Take, for instance, George Elliott's The Cooled to Colored Coon song, I Used to Sing for the Silvery Moon—that song went into pantomime and was sung everywhere. And there was a kind of reflex action. Everyone, who heard it said, "That's George Elliott's song." Consequently, so far from its ubiquity injuring the singer when he came to the town again, everyone would give the number a more appreciative welcome than ever because they were going to hear it from the lips of its original exponent.

So pantomime constitutes the great means of song exploitation in this country. Of course, all the year round publishers are handing out songs which become popular and these, of course, are frequently great commercial successes. But speaking broadly, every popular song either comes out of, or goes into, pantomime.

Turning now to the ordinary ballad, we find there is little difference in the methods employed. Just as Francis, Day and Hunter, Wiltmark, Shapiro, constitute the great publishers of the music hall ballad so do Hooley's, Chappell's, Metzler's lead in the direction of the song sung at the ordinary concert room. In the latter cases, the methods of exploitation have become practically stereotyped and English publishers in this business seem more than conservative in method.

The main way, of course, to place a song before the public is to pay a well-known singer to sing it. The fee for this varies, as a rule, from one to ten guineas (£52). Taken altogether, this method although expensive when done on a big scale is fairly successful, provided the singer suits the song.

Very little advertising in the newspapers is done by the publishers. Anything in the way of real, live, attractive advertising seems unheard of by them, and would, I believe, be regarded as distinctly below their dignity. In fact, the "dignity" of the older school of mu-

HISTORY OF A GREAT SINGER

The Rise and Success of Immortal Patti, World's Most Famous Soloist--Won Her Laurels Through Sheer Merit and the Business Acumen That Was Later Displayed in a Series of "Farewell" Concert Tours

By GEORGE CECIL.

According to some authorities, "the peerless Adeline" (as the inimitable Mr. Mapleson used to call her) sang delightfully before she could slip in baby language "Pa-pa, Ma-ma," and never had a singing lesson in her life; others declare that she worked as hard as does any modern Miss whose misguided parents have placed her under the care of some London voice-extinguisher. As a matter of fact, she studied with a brother of her mother's and with Maurice Strakosch—not to mention the instruction which she received from her parents, especially from her mother, Barilli—who was a most successful operatic artist. But long before, her uncle, and subsequently, Strakosch, took her in hand, she had appeared as an infant phenomenon, for at the age of seven the little Patti sang at a New York concert—her father and mother having emigrated to America whilst she was in the swaddling clothes stage. Thus, having commenced her career by excelling as a singer of florid music, when at the age of fifteen and a half she made her debut in opera as Lucia—just forty-seven years ago, her success was at once assured. After singing various Bellini and Donizetti roles, she left for England in the spring of 1831 to join Mr. E. T. Smith's company. Upon arriving at the Norfolk Hotel in Arundel street, Strand, London, she was met by Mr. Mapleson, who informed her that Mr. Smith's financial embarrassments had resulted in the season being abandoned. At this juncture Mr. Gye stepped in, and in a few weeks, Patti found herself engaged for Covent Garden, where on May 14 she sang in *La Sonnambula*. A writer of the period declares that in Aminta's first recitative the lovely, velvety quality of her voice delighted the most biased of the habitués, and that her rendering of *Come per Me Sereno* drew a hurricane of applause. Before completing her engagement she also sang *Violetta*, *Martha*, *Zerlina*—a part in which the perfection of her singing has made her *Zerlina* the envy of all her competitors. *Rosina* and *Lucia*. Patti's connection with Covent Garden lasted for about twenty years, and in 1855, after an interval of several seasons, she was specially engaged for six performances, her roles being *Rosina* and *Violetta*, each of which she performed three times. She also sang repeatedly at Her Majesty's during her London career, the competition for her services being so keen that the management of either opera house was ready to make almost any financial sacrifice to secure her.

Huge though Patti's success has been in England, her greatest triumphs—and her highest fees—were secured in America. Deputations of the leading citizens called upon her with addresses of welcome; steam tugs with the most brazen of brass bands on board, met her steamer, while regimental bands serenaded her; autograph hunters thronged the roads leading to the hotel at which she stayed; and upon one occasion she could not reach the wings for the mob of admirers, who, forcing their way to her dressing-room, had blocked the staircase communicating with the stage. Her special railway car was a dream of luxury—and a nightmare of expense, for it cost £12,000, the walls being covered with gilded tapestry, while everything else, including the bath and the woodwork, was on an equally lavish scale. Wherever she went, the most notable people were at her feet; Senators gave parties in her honor, and the King of the Hawaiian Islands created her a lady knight of the Royal Order of Kapirland, with permission to wear the insignia of the order—whatever that may be. In spite, however, of the fame which had preceded Patti, her return in 1852 (after an absence of some twenty-two years) would have been a failure had she not enrolled herself under the Mapleson flag. For the concert tour which she had undertaken did not fulfill expectations, the public preferring to stay away from paying ten dollars a seat. She thereupon took part in the Cincinnati Festival (which was a very different affair to that which is permitted now-a-days) at—according to her manager—£1,600 a night, this being the highest fee ever paid to a singer. The following year she was again engaged by Mr. Mapleson, and prior to her arrival, New York went *Patti-mad*. Seats were bought up long before the season opened; she was met at the docks by an enormous crowd which had sat up all night to see her; unscrupulous artists and imaginative reporters revelled in their opportunities; and her rooms at the hotel were filled with flowers, including a huge set piece embroidered with the words "Welcome" in roses. Upon this memorable occasion, the chorus of the opera serenaded her at midnight with the prayer from *Il Lombardi*, the space in front of the hotel being filled with the Diva's admirers. Her entree as Lucia drew an overflowing house, and the public interest in the diamonds which she wore with her *Violetta* costume, rose to a great pitch that "an enterprising journalist calculated the interest of the money accruing on her gemma while singing the part"—to quote her impresario. She also sang in *Semiramide*, when she was recalled so often that another journalist—not to be outdone by his confrere—calculated the wear of her shoes for the evening's performance. Towards the end of the season, Patti and Albani sang the exquisite duet, *Salza*, in *Nozze di Figaro* at a charity concert in New York—an artistic treat which probably never will be equaled; both singers were then in their prime, and each did her best to earn the approval of the audience. Upon this occasion Patti gave a particularly delightful rendering of the difficult waltz song from *Romeo et Juliette*, singing it in Italian, according to the custom which prevailed at that time.

In 1853 Patti paid another visit to the States, her opening appearance being made in *La Gazza*

Ladra—a work which failed to charm the critics, who could only find words of praise for the stuffed wig which has to fly down to the stage, seize the spoon and soar upwards into the flies. Rossini's opera, therefore, was shelved, and the next appearance of the prima donna assoluta was in *Ernani*. During this tour (for which she received a thousand pounds a performance) she also sang *Violetta*—a role for which she used to have a particular liking, *Valentina*, and other parts. Yet the season was not a success for the unfortunate manager, and when the company arrived at Mon-

While in America, Patti had several strange experiences of the native newspaper reporter. Upon one occasion when she caught cold from driving in an open carriage, one of these persons proved the cause of her ailment by ascertaining the amount of her bill at the local livery stables, and when in 1854 she was en route for San Francisco, the train was boarded by a "press-man," who declared that if he was not allowed to interview Patti, he would telegraph to his rascally employer that she was too ill to sing. Thanks to her tact, the reporter not only received answers to all his

Flauto Magico, *Romeo et Juliette*—in which she sang with Mario, and many years later, with Jean de Reszke; *Faust*, *Mirelle*, *Fra Diavolo*, *Les Diamants de la Couronne*, *Don Desiderio* and *Gelmia*—by Poniatowski, *Campagna's Esmeralda*, *Cohen's Estrella*, *Lenevren's Velleda* and *Carmen*—in which she was successful. In addition to singing in most of these operas in England and America, she has, at various periods in her amazing career, appeared in them at almost every Continental opera house of repute.

There are innumerable stories about Patti—some of which are true. Perhaps the most amusing one is that which deals with a certain performance of *Il Trovatore*, during which the Conte di Luna never having met Patti (who had not considered a rehearsal necessary) begged Maurice to present him to Leonora. The introduction was performed by the tenor whilst the trio was being sung—to the satisfaction of all parties.

EARLY STRUGGLES OF A CELEBRITY. THE LIFE OF YVETTE GUILBERT.

"From eight o'clock until midnight my mother and I were canvassing for orders, entering every little shop in the slums to try and sell the results of our afternoon's needlework—four hours tramping in the rain and the snow and the frost."

"The miles we used to walk with our feet soaked! What joy when we were successful! It meant food and the means to live for two or three days."

This is one of Yvette Guilbert's early memories, as she tells it herself in the first part of a book devoted to her career. She describes simply and sincerely her rise from abject poverty in a Paris slum to the world fame which now is hers.

Her struggles were very bitter. Ever since she was twelve years old she has earned her livelihood, from the time when her father gambled away his salary of twenty-five dollars a week and her mother kept house and home together by means of dressmaking and bead-making.

These were the days when Yvette, dreaming nothing of the stage and its victories, used to work from seven o'clock in the morning until eleven o'clock at night for sixty cents a day; when furniture and little household effects were pawned for bread. So the years of battling against poverty went on until Yvette became a model for a ladies' tailor at fifteen dollars a month and all found.

There were fines for being late. "I was a model of punctuality in those days," she says. "I have remained so all my life; for in the eighteen years I have been on the stage I have never kept anyone waiting a single moment."

After that she went to the "Printemps," one of the great Paris stores, and a brief time afterwards she started a dressmaking business on her own account. One of her customers was a Madame X—a bad payer. She writes:

"Fifteen years ago I met this lady again. It was at an 'at home' where I was singing, and I heard her speaking about me in shrill, sneering tones.

"She wasn't quite such a success," I heard her say; "when she was running about the streets in threadbare shoes. When I used to know her she was—would you believe it?—a wretched errand girl. Now tonight she pretends she does not know me!"

"I turned round at this and with a sweet smile and in a perfectly calm voice answered: 'You are making a mistake, dear madame. That little errand girl of other days has by no means forgotten you. Nor has she forgotten how her errand was to call at your house and ask for a settlement of your account.'"

One day an "oldish man" followed Guilbert and introduced himself as Zidler, the manager of the Hippodrome. "I propose to give you riding lessons, and I'll make you the finest horsewoman in Paris," he said. "In two years time you will be earning 4,000 dollars a year."

Her mother would not hear of it, and but for her, Mme. Guilbert might have been seen prancing round circuses on white horses.

Nevertheless, Zidler remained her friend and counsellor always, and again came one of those strange chance meetings which had so much influence on her career. This time it was at the theatre for which Zidler had given her tickets.

She was enthusiastic over the play and her dramatic critic. He gave her an introduction that led to her debut at the *Buffes du Nord* at a small salary. From there she went by easy stages, playing unimportant parts, to the *Chapelle*, and finally to the *Nouveautés* and the *Variétés* in the Grand Boulevards.

Then she decided to go on the variety stage. The *Eldorado* engaged her at \$120 a month and here she speaks of the origin of those long, black gloves which are so characteristic of her. "I chose them for economy's sake," is her explanation.

Fortune took her to a music shop, where a customer, who turned out to be the manager of the *Lions Casino*, was bewailing the lack of stars. Yvette introduced herself and was engaged at \$240 a month.

Ignominious failures were the result. She was received with catcalls and with derision.

(Continued on page 68.)

ADELINE PATTI.



Familiar to opera patrons the world over.

real, the famous Patti car (with Patti asleep inside) was seized for debt. Eventually it was released, and Patti awoke without knowing what had happened. A little later, "the highest paid prima donna on earth" (as an American reporter once dubbed her) sang at Chicago, making her debut in *Crispino e la Comare*—an opera by Ricci which has long been forgotten. Whilst filling this engagement, a contretemps occurred which resulted in Patti registering a vow never to again slug in the opera house with Gerster, who, according to Patti, possessed the "evil eye." At a performance of *Les Huguenots*, a large number of bouquets, which should have been handed up to Patti (the *Valentina* of the evening) after the duet with Marcello, were passed across the orchestra to her at the conclusion of the first act in which *Valentina* practically has nothing to do. It was thought by her that this was done to enhance the value of Gerster's *Margherita di Valois*—and to make her appear ridiculous. Indeed, such was her superstitious dread of Gerster's evil influence, that, according to the entertaining Mr. Mapleson, she invariably "extended her third, first and fourth fingers in the direction of the supposed sorcerer when passing her room." Neither history nor Mr. Mapleson relates what she did with the intervening fingers and the thumb.

questions, but was so impressed with her graciousness that he painted her attractively in the most lurid terms of admiration to be found in the English language. Consequently, when the night of her first appearance arrived, the city was all a-gog with excitement. The evening before, the approach to the theatre was crowded with would-be purchasers of tickets, a long line was formed, positions in which were sold for the price of a Covent Garden Stall—to be increased the next morning to \$4; the theatre was festooned with flags and flowers; and on the evening of the performance seats were actually selling at four hundred per cent. above box-office prices. Upon this auspicious occasion, Patti elected to sing in the well-worn *La Traviata*, appearing later in *Il Trovatore* to the Maurice of her future husband, Nicolini, whom she married shortly after the death of the *Marsquis de Camille*, with whom her married life was not, alas! a happy one. In addition to the operas already mentioned, Patti also has sung in *Rigoletto*, *Aida*, *Rossini's Otello*, *Louisa Miller*, *Giovanna d'Arco*, *Un Ballo in Maschera*, *Don Pasquale*—in which she made a most engaging *Norina*. Also in *Egitto*, *Les Vepres Siciliennes*, *L'Inferno*, *L'Etrole du Nord*, *Linda di Elisire d'Amore*, *La Follia di Rezz-Clamoudix*, *Robert le Diable*, *Dinorah*, *Il Puritain*, *Le Nozze di Figaro*, *Il*

MUSIC PUBLISHING IN CHICAGO

Subject of Appropriation of Themes and Ideas Especially Treated---Interesting Letter from a Song-Writer Apropos of Publicity---The Production and Sale of Popular Music

By WATTERSON R. ROTHACKER.

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

Kahn's letter interested us. We reproduce it, with the hope that it will interest you: Special to The Billboard.
"Dear Bill:
"If you have never been a song writer, you can not realize how we shy creatures dread seeing our names in print. It is this very thing which makes it so difficult for publishers to secure manuscripts. In the case of 'I Wish I Had a Girl,' the first song written by Miss Le Boy and myself, we had no end of trouble on this account.
"The publishers received us with open arms. They told us in glowing terms how it thrilled their hearts with joy to find that two more had joined the ranks of the all too few who made life bright by submitting manuscripts. I think 'ranks' was the word. They did their humble

an hour has passed he has put on paper the first few lines. Thus, some great line, such as 'Twas a summer day in the month of May, when a youth and maid did stray,' is added to the gems of literature. Before many hours more he has performed such miracles as rhyming 'home' with 'alone,' and has again originated that beautiful line about 'Love as bright as the stars above.'
"Ere many days have passed, he has finished the entire lyric, possibly a few parodies, which will come in handy if the song becomes popular. He then wires his composer or goes around to the various scenes such gentlemen are wont to frequent; and if none of the bartenders know his whereabouts he thinks possibly he may be at home. (This is always merely a conjecture).
"At any rate, he finally locates him, and tells him he has something 'up his sleeve.'

"Dear Billboard:—I started to write an article for you but fell asleep at the machine; and some patient from the asylum next door came in and has been fooling with my typewriter. It is too late to write another article now, and you'll have to use this or not issue any paper this week. I'm sorry, but whom does that help?
"Regretfully,
(Signed) "GUS KAHN."
Apparently, Mr. Kahn is at peace with the world. In view of the fact that he recently was the recipient of one thousand real United States dollars, which were paid over by Will Rossiter in exchange for the latest Kahn-Le Boy composition, is this happy frame of mind to be wondered at? Not on your copyright; it is to be envied. Mr. Rossiter expects to get his money back, and with interest, of course, and

AUBREY STAUFFER



"This a very fine world that we live in; To lend or to spend or to give in." But to skim off the cream of a song not one's own, Is the easiest snap that's ever been known.
"He that as it may." We do not believe that there is nothing new under the sun. Candidly, we are of the opinion that just as the rolling stone often acquires a beautiful polish, so a song running the gamut of claimants may improve in transit, and by evolution be decidedly benefited. At present there are more than a few "improvers" who choose material and rehash and tone with good results. These song doctors are artists in their line; so much so, in fact, that they seldom lose a case. They are ingenious if not ingenious workers; certainly are they willing. However, it may not advisedly be said that the conscientious writers of original music are in the minority. The current epoch in the history of music is a replete with authors and composers as any period of time in the annals of the business. If their contributions are not as enduring or their style as edifying and noticeable as in other years, blame it on the ultimate consumer, the public, whose demands govern and are responsible for the quantity and quality of the production. The publisher caters to this public. The writers, of necessity, direct their efforts accordingly. Practically, their course is charted for them. What they give us is a reflection of public requirements. In the past it has been sentimental ballads, love songs, raxtime and now, apparently, it is a passion for the song with risqué lyrics and a sensuous swing. It is a chameleon-like situation, with the song writers doing the color change. Speaking of song writers, you have, of course, heard of Gus Kahn. He is responsible for the beautiful words of Only a Man, which is at present making such a hit in Jumping Jupiter. Kahn also furnished the lyrics for I Wish I Had a Girl. He is a representative type of the newest school. We are in receipt of a letter from Mr. Kahn in response to a request for a few words written from the viewpoint of the writer who has done things and who should know how they were done. Mr.

best to make us feel welcome. One publisher even went so far as to send out word occasionally that he was not in, just so we could call again.
"There was one who did not see at a glance that the song would sweep the country. And as for financial inducements—well, one of the beauties of the music business is the supreme indifference to money in preference to true Art (spell it with a capital). But they all insisted that our names appear on the title page. We kept carrying the manuscript back and forth for over a year. If I remember rightly, the world kept whirling around as per usual.
"We finally bowed to the inevitable (which, by the way, is a very pretty phrase, and please tell the printer to be careful with it) and permitted the song to go forth into the world, names and all. I mention these facts, not, as some may think, because I've got to fill a certain amount of space, and care not how I do it, but to emphasize how writers hate even the thought of having their names in print.
"Therefore, when I received your request for an article above my signature, I pondered long and deeply. I should have continued to do so for some time longer, but I feared you might go to press in the meantime.
"Which reminds that I was to write an article. To work, men, we have a hard night before us," as Shakespeare did NOT say.
"You desire the history of a song, from the time when it first takes seed in the breast of the humble author (modest chap, until it blossoms forth in all its splendor to enrich the world with its fragrance. (I'll break that typewriter yet.) Well, here goes.
"Picture a lyric writer seated on the veranda of his summer home, with a thoughtful expression and considerable sunburn on his massive brow. He is smoking a fifty-cent cigar, and seems at peace with all the world. Suddenly his countenance is lighted up and he dashes madly into the house for a lead pencil. He overturns several thousand-dollar pedestals on his merry way, but no matter, there is work to be done; and, besides, they don't belong to him. He seizes the pencil, tears off his cuff, if he wears any, and starts writing. Before

This, of course, in case he has written it on his cuff. The composer reads the lyric cheerfully and cries 'We have a hit.' He then dashes to the piano, runs his hand lightly through his hair (if he has any—hair, I mean), and is immediately inspired. If he writes a melody which some crook has stolen from him months before, that is a misfortune.
"When the song is finally completed the writers inform their favorite publishers and ask bids on it. There is then a wild scramble among the publishers; and in a few days the writers are deluged with offers for the manuscript. This is really the hardest part of song writing. The authors have a feeling of tender regard for every one of the publishers and realize that their decision must cause many aching hearts. Sometimes they never can decide; and, as a result, many manuscripts remain unpublished, and are lost to the world forever.
"We shall assume that the song in question is published. The publisher consults the writers about the style of title page desired and there are often bitter wrangles on this subject, because the authors resent the publisher's desire to spend such fabulous sums for the design. The song is finally brought forth and the sales mount up and up into the millions. Some think it is the line about 'love and above,' and others the peculiar esthetic value of the delicious phrase 'did stray,' which makes the public so clamorous for copies. Some think it is the melody, but these never dare mention it to the lyric writer; and vice versa. (This is Latin for crotchets.)
"The difficult part of song publishing is to prevent too many singers from using it at once. This makes the song popular too quickly, and is what is scientifically known as 'murdering' it. An instance of this kind occurred with one of our songs, wherein it was sung in two five-cent theatres on the same block and on the same night. There were no many people walking up and down the street whistling the beautiful melody that a number of peevish persons complained to the police that they could not sleep. It was hard for the policemen to understand how any one should have such difficulty; but it hurt the song.

with keen business foresight Mr. Kahn and Miss Le Boy are willing to cede to him the royalties expected to exceed in amount the cash consideration in the sale outright. This little transaction relieves them of the uncertainties incidental to contingent earnings. This is an example of true harmony in the music business. In order that this harmony exists between the composer and the publisher, the music must be of the sort that will make money. To attain this end, the song must convey an appeal to the public. It must be exploited and brought to their buying notice by either good, hard "plugging" or well-placed advertising or, preferably, both. Material appreciation is what counts with the men who are in the business for many reasons, but NOT for their health. Good advertising will impel notice. Continuous "plugging" will create and maintain interest, but as an incentive that suggests and prompts a trip to the pocketbook there is nothing that can consistently take the place of real merit. Many songs masquerade, cloaked in a manufactured reputation and are forced to general attention by publishers, who insist that the public accept them as "hits." In some instances this method has a short-lived success, but, on the whole, "it can't be did." To actually "put over" a real hit, the publisher is up against the same selling proposition as is any other business man who has "goods" to sell. He figures his profits by the sales, and the sales, of course, are governed by the demand. Naturally, the quality of the "goods" is adapted to the requirements of those who create the demand and pay the freight. A day with a busy music publisher would cover twelve rushing hours, punctuated at frequent intervals with surprises. It would prove a revelation to the tyro and the uninitiated one who believes that the world of music is a mysterious realm where artistic temperament and inspiration prevail. There are such things, undoubtedly, but in the music publishing business they are not glaringly obstructive. The office of the publisher is a place of business. Up-to-the-minute methods and aggressive ideas are utilized. The atmosphere is surcharged with

(Continued on page 57)

CHICAGO OFFICES OF PUBLISHERS

Change in Conditions During the Past Decade Renders It Essential That All Metropolitan Publishers Maintain Offices in the Western Metropolis, Whereas They Were Once Only an Extravagance

By TOM MAYO GEARY.

Some years ago, and not so very many years at that—only about a decade or so—in the times that music publishers are wont to describe as "the days when there was big money in the publishing game," and when the writer received four or five cent royalty contracts, a Chicago branch of a New York music publisher was considered about as necessary as a fifth wheel to a wagon. Of course, some of them had Chicago offices, but for no real purpose other than for the prestige it gave them to claim the name. Only the successful ones could afford a branch here, and the maintenance of it was charged up to advertising.

I remember making a trip to Chicago about ten years ago, and while here visiting the offices of the Howley & Dresser Company. Shortly after, when I returned to New York, I met Paul Dresser one night in the Hotel Marlboro, and told him about being in the Chicago branch, and in the course of our conversation, ventured the opinion that the Chicago office was, no doubt, an important factor in the success which the Howley & Dresser Company were then enjoying. Paul laughed, and, when I questioned him about it, replied in his

don't have to go to New York to get booked. Acts can be kept working for a couple of years through the Middle West, and not depend on New York for a single engagement. Only a few years ago the Western Vaudeville Managers' Association gave a certain act contracts for fifty-two weeks' consecutive work. We understand that it is a rare thing to give contracts that far ahead, but it merely shows how much time can be booked out of Chicago, and that is only from one office.

The Morris office can keep an act working several weeks, as can the S. & C. office, and when you start to think of the "time" that other agents, such as Walter Keefe, Hopkins, Pantages' office, Frank Doyle and the rest have, it becomes a tedious proposition to try to figure up all the "time." Of course, we are not now considering the big star act, neither are we figuring on the real cheap act, but merely the real vaudeville act of good calibre.

All the figuring brings us down to the question: How is the publisher going to get his songs sung by this multitude of acts? and the only answer is through Chicago representation.

Some New York publishers have a system by which they follow up the routes of acts and

for others of the same calibre to be published. In late, both the public and the artist have revolted against this type of song—which has really been a cancer in the heart of the music business—and will not tolerate them any longer.

The present season promises a return to the clean song, the stirring march, ballads like Good-bye, Dolly Gray, the quaint Southern serenade and the straight love song—in other words, the kind of songs that have kept the country singing for years, and the class of songs on which the founding of the music business is established. For this, let us be thankful.

A MUSICAL KALEIDOSCOPE.

By VAN.

Well, well—you do not know why this is entitled a kaleidoscope? Why, the reason is plain. A kaleidoscope is a most ingenious scientific toy, consisting of a tube, made by fastening three mirrors together and closing the lower end of the triangular space thus formed

ing, with rapturous emprossment, "My dear man, that is the best I ever heard you play."

Bel Canto is talked of a vast deal nowadays by people who would not recognize it on the street should they meet it there of a sunny Saturday afternoon in May. Bel Canto means that kind of singling which the Italians of the eighteenth century, especially Maestro Porpora, developed. It gives the leading place to the voice, and puts the words in a secondary place. In it the voice is made as much as possible an instrument of music, a tone creator. There are two chief elements in Bel Canto, viz: Cantilena, or flowing, simple tone, and decoration or coloratura. Each is beautiful, after its own kind, and each belongs to Bel Canto. For fifty years or more there has been a decided trend of the feeling of the musical world away from this pure euphonious vocalism, toward a style which clothes the words with less drapery and with a more exact contour. However, the Bel Canto is waking up again. The human voice has just as good a right to be bird-like and spontaneously melodic as the violin or the flute, which are first cousins of the soprano voice. This strong set of the diabolic spirit against cantilena, and especially against tone-chains

PROMINENT IN CHICAGO MUSIC PUBLISHING BUSINESS



THOS M GEARY

HENRI KLUCKMAN

FRANK CLARK

HARRY NEWTON

JULES VON TILZER

BILLY THOMPSON

EARL SMITH

JERRY JARNAGIN

characteristic way, by saying: "Tom, we need that Chicago office about as much as a fish needs feathers." "What, then," I asked, "is the need of keeping it?"

He said: "There isn't any need; we simply keep it for the accommodation of the performers singing our songs. When they get to Chicago, and are playing around, they can receive their mail, write letters, loaf around there, and in general make it their headquarters while in that territory."

"But," I argued, "don't you 'land' a lot of acts in Chicago to sing your songs?"

He came back by saying: "They've all got to come to New York to get booked, and we 'land' them here."

That sums up the general opinion of Chicago, and it may have been right at that time, but in the music business, as in every other game, time works many changes, and the conditions that prevail now are vastly different from the conditions ten years ago.

Many of the New York music publishers who had branches in Chicago years ago, grew tired of maintaining what was at that time a useless department, and closed them up; but in the last few years they have been compelled to reopen them. I say compelled advisedly, because some of them did it against their will, but when they saw hits being made that never saw New York, they found that to get the western business they had to have representation in the West meet the western acts, and keep in touch with conditions here.

The fact was brought home to them that there are thousands of acts in the Middle West working every week that don't see New York once in a year or two.

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

sell the songs to them, and with what results? Simply, that sometimes the performer receives them, and sometimes not, and when it does reach to reach him, and he doesn't understand music, he generally locks up some pianist in the town he is playing, saying: "Just received a bunch of new music from New York. Try 'em over till I see if I can get one to fit me." The pianist may not have either time or inclination to bother about anything in which he is not directly interested, and even if he has, he doesn't know the writer's conception of the song—and some of them don't try to find it—and, consequently, can not interpret it properly. He plays them over one after another in a perfunctory sort of manner, and then hands them back, saying: "There's nothing any good in that bunch." The performer naturally is not impressed with the numbers, and doesn't give them another thought until he hears some one else make a "hit" with one of the songs, and then wonders why he did not like it in the beginning. In that way many a possible "hit" has been "killed."

On the other hand, Chicago is the distributing point for the majority of acts; they book from there; they work in and around there; and the Chicago representative having a chance to see them work, knows what style of song will suit them best. He can see situations where certain songs would fit in the acts to advantage by bringing more applause and more salary. He has offices where artists can learn the songs properly, and competent pianists who understand the points of the different songs. They are able to demonstrate them, can arrange the harmony to suit the particular needs of the different voices, introduce "business," and in a multitude of ways help an act.

It might be well in passing to add that few people realize the amount of this work which is accomplished. One often hears of a singer "making a song," but in many instances it is the song that makes the singer. Lack of time and space is the only thing that prevents my citing many cases where certain songs have been the turning point in the career of many acts, who have since climbed the ladder of success. Some one once said: "Good songs need good singers," which is true. However, it is equally true that good singers need good songs, and speaking of good songs it is not amiss at this time for every self-respecting artist and writer to rejoice at the short life and early death of the unclean song.

Last season saw the birth of some songs of which the least said the better. One of them managed to create some talk which was the one

by a circular disk of ground or painted glass which may permit only softened white light to enter. At the upper end of the three-cornered tube is an eye-hole. Now, into this space are tumbled at random highly pigmented, a vast number of bits of glass. These are of all sizes and of all imaginable colors. As you turn the kaleidoscope around, these bits of tinted glass, in a confused heap, cast their light upon the mirrors, which arrange the spots of color into perfect patterns of parti-colored and symmetrical designs.

In our kaleidoscope we will cast thousands of varied things, instructive, amusing, historic and scientific, critical and descriptive, and the imagination of the reader, acting together with his memory and his judgment, must make the three-cornered tube and bring beauty and order out of the mixture composition.

This is the bow of Uncle Sophomore.

About twenty-five years ago in Cincinnati, there was a stalwart German pianist and composer, who being an "all-round" musician, was called upon for all manner of musical services. In the orchestra under Theodore Thomas, who was then living in Cincinnati, was a most talented cellist who had endless nimbleness and facility upon his instrument, but who was extremely fond of the dainty lute-work and the sentimental effects of his instrument.

I will name the burly-piano pummeler Prof. Tastenschlaeger, and the agile violinist Prof. Seltenkraetzer, for they both were Germans. A wealthy lady of the city arranged a series of five cello recitals for the benefit of the artist, and engaged the robust pianist to support the cello upon the piano. At the rehearsals Seltenkraetzer kept whining out in a little, wistful, polite voice: "My dear Tastenschlaeger, please a little softer." After a dozen or more requests of this sort, Tastenschlaeger grew vexed and determined upon revenge. They were doing one of those pretty trifles in which the cello, after a deal of fluttering and trilling, ends upon a high, whispering harmonic as sweet and as weak as the voice of a mosquito singing a love serenade.

Tastenschlaeger touched the fundamental dominant seventh the piece was in E Major; then for the final resolution into the fundamental tonic he merely laid his fingers on the keys, but did not strike anything at all. The effect of this can be imagined by any experienced listener to music. However, at the close of the performance, Seltenkraetzer sprang up and seized the hand of Tastenschlaeger, say-

and necklaces is mainly a German prejudice, and Wagner himself, who is the chief supporter of it, says that it is because the German and the naturally stilted of the soprano voice, which are first cousins of the soprano voice. This strong set of the diabolic spirit against cantilena, and especially against tone-chains

Patrick is sitting at the peaceful fireside, smoking the soothing pipe of contentment, and doubtless agreeing with the sentiments of J. R. Lowell, though he never heard his name, "Nicotia, dearer to the Muse than all the grape's bewildering juice." Pat can wield a crowbar better than a pen, and recognizes a car-break better than the best hand-writing, but Biddle, his spouse, can read print and is proud of the fact. She also is ambitious and has had the voice of her eldest daughter Mollie tried (not tried out) by the most popular Italian voice-teacher in the city.

Biddle.—"Ach, l'addie dear, d' yez know what Signor Dirlind sez about Mollie's voice?"
Pat.—"Now, thim."
Biddle.—"He sez her voice is mellow."
Pat.—"Ach, it's rotten he means."

There are a good many lyric poems in the English language which have not been discovered by the men who clothe poets' words with tones, and while the charming little quatrain of Bourdillon, "The night hath a thousand eyes," and that other equally lovely "The sweetest flower that blows," have been nearly done to death, like "Du Bist Wie Eine Blume" in German, there are scores of other very musical and very sugalade which have scarcely been attempted. There is an admirable one by Percy Bysshe Shelley, entitled, "To _____." It begins,

"One word is too often profaned for me to profane it;
One feeling too often disdained for thee to disdain it."

Again, there is that lovely poem of Edmund Waller, a poet of the seventeenth century, beginning, "Go, lovely rose, tell her that wastes her time on me," etc.

In each kaleidoscope will be some new poem or a suggestion of a classic one which may be both fitted to musical setting and unacknowledged. It will then be a flower with the dew still upon it.

MAKING A NATIONAL ANTHEM

The Songs That Have Come to the Front During War-Times, Their Inspiration and Their Adoption by Soldiers in the Field--Peculiar Circumstances Accounting for the Success of Each

By G. L. GORDON.

Of all the music that has been familiar to every American patriot, none has been better received than The Star Spangled Banner, Yankee Doodle, Hall Columbia, Marching Through Georgia, John Brown's Body, and a few others have in turn enjoyed national popularity, yet they are not sufficiently strong to remain in constant favor with the public.

America has always been quite popular, but it is not distinctly enough American to remain so—the music is that of God Save the King, the national anthem of England.

The poem by Samuel Francis Smith, written in 1832, has made the tune what it is. The music was already known to Smith, and, being fond of God Save the King, he adapted the music to his own poem.

Every American believes that the Star Spangled Banner is our one patriotic anthem, yet it does not meet all the requirements of a conglomerate mass of people such as we are, and for this reason it will some day, perhaps, be laid upon the shelf, along with Yankee Doodle and the others.

We are a people made up of every known race upon the globe, and so long as the blood of our English forefathers remains in our veins, and we are in the majority, we can call ourselves Americans. But every foreigner who comes to this country brings foreign ideas and even though he become naturalized, still he will effect our society locally. Then we have the colored man, who also has great effect upon our society locally. The sum total of all these conglomerated classes makes what we call American. Sectionalism also abounds throughout the land; what one class wants, others do not need.

After the civil war, Oliver Wendell Holmes made some changes in the text of The Star Spangled Banner, to meet the conditions made by the war. This edition found its way into many of our school readers, but after a protest by the confederate soldiers, it was dropped altogether.

Not until some common foe to all who live within these borders threatens, and we're united against such oppression, will we be able to sing one sentiment. Then will arise a poet musician who will make for us the one great anthem that shall be to us what Marseillaise is to the Frenchman. It requires the circumstance to bring forth the man, not that we do not have them, for we do, but conditions must bring them forth.

YANKEE DOODLE.

The origin of this tune is involved in mystery, although there are those who claim that either England, Holland, Hungary, or Spain was its birthplace. It is like Topsy—it "just grew." Yet we do know that the tune was introduced by the colonists about 1755. "Yankee" is thought to be a corruption of "Yongkees" or "Yenkees," a name given by the Massachusetts Indians to the English colonists. The word is defined in old English dictionaries as meaning a tryster. It may not be unlike our modern meaning of dandy. The English colonist, no doubt, interested the Indian, who, being unable to pronounce the word "English," coined a new word to suit his own meaning.

In 1713, or thereabout, the word was said to have been introduced into college slang phraseology from Jonathan Hastings, who was wont to use the word as a coined word in expressions like "a Yankee good trick" or "Yankee good cider," etc. This Hastings was a typical "harvard" living near Cambridge, Mass., being well known to the Harvard students, they called him "Yankee Jonathan." From this they applied the expression "Yankee Jonathan" to every character of this kind.

In 1790 Dr. Schuckburg called the attention of the officers of the motley continental forces to the fact that Yankee Doodle was a good piece of English martial music. It was intended only as a joke, but as the colonists took it good naturedly, it was not long before every continental hand was playing the tune. The joke was good one and our hands kept it up. Lord Percy's troops played and sang it in derision when they advanced to Lexington, but here the laugh was turned on them. Rubenstein used the melody with variations of his own composition at his last concert in this country. Paderewski attempted to write a fantasia on this theme, but gave it up. It will be soon that it appeals to the higher order of musicians, yet it lacks the elements of real greatness.

The original verses which were little better than "Mother Goose" rhymes, still cling to us, although many attempts to substitute something better have been made. We seldom hear the song now, yet we often hear the tune. It has that quiet down eastern characteristic that makes it dear to us, and while its jolly, rhythmical figures flow through our minds, we feel a little foolish, but not enough to want to disown it. It gives one a feeling not altogether unlike that of going before a clerk for a marriage license.

HALL COLUMBIA.

Whenever an English or a French band wishes to pay homage to the United States on public occasions by playing our national anthem, they use Hall Columbia. Although this is the most threadbare and bombastic of all our national music, it comes nearer to being all our own than any other anthem that we claim. The music The President's March, was written by Johannes Roth, a German music teacher who lived in Philadelphia.

It was J. Hopkinson who resurrected the old President's March, by writing the poem Hall Columbia in 1780. The occasion of its writing was to secure a crowd for the actor and

singer, Gilbert Fox, who was playing in the theatre in Philadelphia and who had announced a benefit performance.

The President's March, being already familiar to everybody, the song took and Fox reaped a great harvest. The original music was very faulty harmonically and many changes have been made. Even now the music could be improved, but there is no occasion for it.

would become northern or southern, so popular was it with both sides. However, it became the southern war song, in spite of the fact that a northern version had been given the poem. Thus it was that a northern man all unconsciously, at the time, gave the south their war song.

It has remained a popular favorite since. I doubt not that its popularity in the south is

JOHN PHILIP SOUSA



The American March King, whose compositions have been popular during the past fifteen years.

DIXIE.

Will S. Hayes, who recently died at his home in Louisville, Ky., is said to be the author and composer of Dixie. Even though such a claim is based upon his being jailed for the offense, there is no doubt of the true authorship of the piece, as we have it now, belonging to Dan Emmett, of the old Bryant's Minstrel company.

Dan was already known as the composer of Old Dan Tucker. He was engaged not only as a performer, but to write "walk-arounds" for which he had a special knack.

Sunday, September 18th, was a dismal, rainy day, and having had a request from one of the Bryants the night before for a "walk-around" in time for rehearsal Monday, Dan Emmett was likewise considerably depressed.

A few years previous he had traveled through the South in the winter season as a circus drummer, and to those who had been through the sunny circuit the expression "I wish I was in Dixie" was familiar, especially when the cold weather in the north made them shiver.

So it was with Dan this Sunday morning as he stood looking out the window, wishing he was in Dixie, when suddenly the idea took him. Seizing his fiddle he drew the bow lightly over the strings, and Dixie had its birth.

At the beginning of the civil war it was, for a time, hard to tell whether the true Dixie

even greater than America or The Star Spangled Banner.

JOHN BROWN'S SONG.

"If an even exchange is no robbery," while Dixie was from the pen of a northern man, John Brown's Song was of southern origin. The John Brown referred to in the song at the time it was written was a comical Scotchman of the Twelfth Massachusetts Infantry, but it seems to have been received differently and applied to John Brown of Ossawatimie, who swung at Harper's Ferry. The song spread like wildfire and became the great marching song of the north during the entire civil war. It was in vogue for a time during the Spanish-American war, but gave place to A Hot Time in the Old Town Tonight, which was enjoying a local run at the time, and which seemed more appropriate on account of the hot weather. Many attempts were made to popularize a better poem to the music, but like Yankee Doodle, Dixie and all the others it was faultless—the soldiers preferred the simple John Brown. The music came from a southern camp meeting camp book. The earliest record we have of the music dates back to 1856. The melody is attributed to William Steffe. The Battle Hymn of the Republic was written for this tune by Mrs. Howe, but the soldiers still preferred John Brown.

Mrs. Howe's poem was by far the best of all the poems written during the civil war.

THE STAR SPANGLED BANNER.

Behold the Flag of colors bright
That floats above the highest dome;
The tribute of a nation's love,
The signal of a nation's home.

'Tis not the stars in sky of hinc,
Nor colored stripes of red and white;
'Tis Liberty that makes us dear
This emblem of the right.

The foes without, the foes within,
Have tried to bring "Old Glory" down;
Brave men have died, but not in vain,
To add new stars unto her crown.

'Tis not the richness of our lands,
Nor islands in the distant sea;
'Tis Liberty that makes us dear
This emblem of the free.

Let kingdoms rise in mighty power—
Against our Flag their strength oppose;
The sons of Liberty will stand
To fight the villains from our shores.

'Tis not the strength of hired men
Who wear the uniform of blue;
'Tis Liberty that makes us bold
The nation's soldier true.

Then rally 'round the colors bright,
Unfurl her stripes upon the breeze,
From every clime a welcome shout
Will echo far upon the seas.

'Tis Liberty makes light the heart;
'Tis Liberty that lifts the soul;
'Tis Liberty that points above
To the great God of all.

In Frederick, Maryland, is the grave of Francis Scott Key, the author of The Star Spangled Banner. Over this grave floats the flag, which is renewed every memorial day. No greater tribute can be paid the memory of our patriot. The poem is an expression of the heart, inspired by the most peculiar circumstance on record.

Key was an unwilling spectator on board an English vessel in the attack of Admiral Cockburn's fleet upon Fort M'Henry. The war which was being waged between the United States and Great Britain in 1814 appeared to be running in favor of the latter. Francis Key, a young lawyer, had been dispatched to the British Admiral Cockburn to secure the release of Dr. Beane, who was at that time held a captive on board one of the British vessels. It was a very inopportune time for Key's business, as the British admiral had planned an attack upon Fort M'Henry.

Vice Admiral Cochrane, under whom Dr. Beane had been placed, agreed to release the gentleman, but could not do so until after the attack. Thus it was that Key and his party were held on board a British vessel during the fight. Much to the surprise of the English, the foe stubbornly refused to capitulate. Imagine the feelings of Key and his party—eye witnesses to such an attack, and unable to lift a hand in defense of their country. This was the situation, and as the attack lasted long into the night, it was impossible to tell whether those in the fort still held out. No wonder, then, that with the first dawn of morning Key asked if the flag was still there.

On September 21, 1814, this poem was printed in the Baltimore American. The tune, Anacron in Heaven, was, without doubt, known to Key, as many patriotic verses had been written to it before. It was announced in the Baltimore American that the poem was to be sung to this tune. There are those who claim that Key did not know the tune, but that Ferdinand Burauz adapted it to this tune. It may be that Burauz was one of the first to sing it, but there is little evidence that he was the first to adapt it to this tune. The third verse, in which Key anathematized the English, was dropped after the friendly relations during the Spanish-American war, developed between us and our mother country. Another influence which helped the matter some was brought about by Oliver Wendell Holmes, who, in 1866, introduced stanzas referring to the outcome of the civil war. This Holmes version found its way into many school readers, with the peculiar result that at a school celebration in New Orleans in 1903 many old confederate veterans were attempted to hear themselves venerated by their own grand children, who sang this version at their opening exercises.

In 1861 several northern men offered a prize of \$500 cash for a national hymn that would inspire patriotism and military ardor. About 1,200 manuscripts were submitted, but from that great number none were accepted. They came from all over the world, and after a long time of hard work the committee came to the conclusion that to produce a national anthem was no easy task. No man can deliberately set down and write a national anthem that will be national. Such compositions come from the people, more than individuals. It is the great mass of humanity that decides upon any national affair. For a season a few people can hold power over the masses, and today in our modern rag-time music the larger music houses can popularize to a certain extent any tune, but the big hits are not premeditated, and never a national anthem.

Other songs that have played conspicuous parts in the history of our country are: Henry Clay Works—Marching Through Georgia; Geo. F. Root—Tramp, Tramp, Tramp, the Boys are Marching; and Just Before the Battle, Mother. James Ryder Randall—Maryland, adapted to the tune, Tannenbaum, by Jennie Clay.

MUSIC OF THE RED MAN

Picturesque Instruments, Graceful Dances and Guttural Chants the Common Possessions of all Savages---Some Degree of Poetry in the American Indian

By GEORGE LEWIS.

Millions of dollars have been expended by Congress to provide some enlightenment for, and to preserve friendly relations with the American Indian.

The red man population, in 1847 was closely estimated at 152,594 souls. Every effort has been made by the Government to preserve, educate and protect this strange people, but there are forces working which will in a few years totally obliterate the race.

The first appearance of the Indian impresses one with a notion of savage cruelty; further acquaintance with him, however, will reveal to us a type that we can but admire. Some traits of his character exceed those of our modern civilization. No race of human beings can compare with him in the cardinal virtues. The women are chaste. No gallantry exists among the men, yet they regard the virtue of their women with almost superstitious awe. Bravery, even greater than crowns the deeds of our own heroes, is quite common among them.

They are poetical, imaginative, and lazy in the extreme. Apparently they lead an aimless life, without purpose in anything, yet a most specific purpose accompanies every act. They do nothing needlessly.

Generally he is a peace-loving individual, warring only when absolutely necessary, then with the greatest fury and cruelty. They believe in existence after death and one Great Spirit who assumes many different forms. They enter into every phase of life with the utmost care and precision. Music is practised among them not as an art but as an every-day requisite. It forms a definite part in every ceremony. Few songs are sang for the mere pleasure of singing, or for entertainment of himself or others; they constitute a kind of accompaniment to their various forms of dances. Nearly all ceremonies among them are conducted in some form of musical dance. When not upon the war path or in the chase, he is usually engaged in some ceremony, religious or otherwise.

Naturally, among different tribes the same ceremony will be conducted somewhat differently, yet the general points of the most notable ceremonies are practically the same. Then, too, some tribes celebrate some events which other tribes do not; but the war dance, the scalp dance, the dog dance, the rain dance and the sun dance are about the same among all tribes.

THE WAR DANCE.

Death is the only just cause for war, and it is to avenge the death of some member of the tribe or individual friend of the chief that he goes out upon the war path. If a brave has lost a friend through the treachery of some other tribe, he at once dons his war paint, and with battle-axe, bow and arrows and war club proceeds to open a war dance.

He dances around in a circle, singing at the highest pitch of his voice, relating in song his own heroic deeds. This is supposed to inspire military ardor and enthusiasm in the young warriors. When he has hit out a few war-whoops and continued the dance for a short time, others join him, each singing his own song. Every new arrival is greeted with redoubled noise and furious war-whoops. No one is directly asked to enter the dance, as all must be volunteers. Those who thus enter are considered enlisted for the oncoming battles. No definite number, however, but usually until the chief returns.

They claw the air, believing they hold the sky in their hands, and the force used in stamping the ground is intended to shake the universe. The drum is beaten by the women or children usually, the greatest accuracy being observed in tempo and rhythm.

The language of these songs is usually very figurative, often only suggestive. The war-whoop is made by screaming while breaking the sound by spasmodically placing the hand over the mouth. A typical war song is here given to better illustrate the imaginary characteristics of the Indian.

WAR SONG.

Hear my voice, ye warlike birds!
I prepare a feast for you to listen on;
I see you cross the enemy's line;
Like you I shall go.

I wish the swiftness of your wings;
I wish the vengeance of your claws;
I muster my friends;
I follow your flight.

Ho! ye young men that are warriors,
Look with wrath on the battle field.

After the war feast, which is provided by the leader, each man provides for himself, furnishing his own subsistence and weapons. After the return from battle the women execute the

SCALP DANCE.

In this dance the men have no part save to sing in the chorus. The women sing. Many a large fat enemy has been brought in, after which the men usually howl and beat the drums furiously.

Sometimes following this dance comes the Dog Dance, in which only the bravest men take part and only those who have strong stomachs.

DOG DANCE.

A circle is arranged, around which are placed stakes. On these stakes are placed the livers of live dogs, taken from them as the dance progresses. The dogs are furnished by bystanders, who tie the legs of the animals and throw them into the ring. The medicine men open the sides of the dogs, take out the livers, cut them into strips, and place them upon the poles. The dancers grab the pieces of liver with their mouths and eat them. Should a piece

fall to the ground, a medicine man picks it up, holding it in his palm, from which the warrior eats it.

This ceremony is accompanied by music furnished by the women.

The purpose of this ceremony is to give courage and cunning to the warrior, who believes that he absorbs these traits from the dog from which the liver has been taken.

RAIN DANCE.

This form of dance differs with different tribes, but the general outline of the ceremony is the same.

Twenty men, usually members of the priesthood, and twenty women, sometimes mothers

Their crops depending altogether upon rain and sunshine, and especially upon sunshine, they consider the sun dance the most joyous of all the season. This, the greatest of all festival days, brings forth every man, woman and child of them, arrayed in their best attire and brightest colors. They give thanks to the mother god, the sun, for all the blessings upon them and their crops.

The women dance just ahead of the men, who beat their tambourines in rhythmical accord to their songs—songs which are of considerable musical significance. The dignified grace and ease of their movements makes a marked contrast to their wild and barbarous war dances.

Indian made no hooks, yet he has more beautiful stories and legends than have been invented by our American white race.

MUSICAL INSTRUMENTS.

The Indian has two kinds of drums; one made similar to a tambourine, with skin stretched over a keg-shaped piece of gourd filled with pebbles, beads and shells. Birch bark is also used for material to supply the body of the drum. A flute is made of two pieces of cedar, half round, then hollowed out quite thin, with four holes in it, and glued together. The upper hole has a regulator or small huckskin flap a little below the hole. The raising or lowering of this flap affects the pitch of the notes played.

IN CONCLUSION.

Having lived among the civilized Indian some time and in a territory rich in historical reminiscences, I know that great stories from little facts grow.

There are a few scattering families of Indians now, living near some of the once important trading posts in Michigan who often relate stories concerning the origin of certain lakes and rivers. While these stories are impossible to believe, yet they are current among the white because of their poetical beauty and imaginative force.

GRAFT IN THE PIANO TRADE.

Exposure of the Practice of Advertising Fall Prices.

Who was it said—"There are tricks in all trades but ours"? It might have been the piano man, because the average piano man has coaxed himself into the enjoyment of the hallucination that he is honest and truthful. The piano trade, as a whole, marvels at the tremendous growth of a demand for exceedingly low priced, and, in many cases, worthless pianos.

May it not be a correct answer that a large proportion of the public feels that the purchase of a piano involves mortal risk anyhow, and that the lower the price the less the risk?

The best information we can get tends to show that the annual production of pianos amounts in round numbers to 250,000 and that the average price paid by the public is about \$260, or a total outlay by the public of \$65,000,000 annually.

It is doubtful, in the extreme, if the public invests as much money in any other article, about the value of which it so profoundly ignorant. Just as long as the public demands any article in such enormous quantity, and knows so nearly nothing about its value, the chance for sharp practices on the part of unscrupulous houses and salesmen will exist. The sleight or dishonesty in piano selling often reaches out beyond the house or salesman and includes "the friend" who assists (?) in the selection of a piano. The combination of an unscrupulous piano salesman and a false adviser is enough for any unenlightened, unsuspecting piano customer to go up against. It is wondrous easy to fleece a customer who is depending on a friend's advice. On such occasions the logical reasoning is—"The higher the price and the lower the quality, the greater the graft or take-off."

With all this lack of knowledge on the part of the buyers of pianos as to value, there seems a disposition, and, indeed, a purpose, on the part of even the best manufacturers to conceal value by failure to have and maintain a price, and naturally this is the great tap-root of the dishonesty that prevails in piano selling.

So far as we have been able to learn, there are only one or two manufacturers who publish to the world the actual retail prices of their pianos, and even these are lived up to only by the manufacturers in their retail departments, while dealers throughout the country are permitted to handle these two great makes in about the same manner that prevails with all others. The whole aim and object seems to be to mystify and confuse the public, with no apparent purpose except to get its \$65,000,000 annually without giving adequate value in return. Indeed, there are some others who publish prices (?), but again they are often only meant to confuse and not to assist the public, for they are not prices, but mere starting figures from which to gradually fall until a sum at which the customer will buy is finally found.

No one with a pretense of judgment will, for an instant, suppose that a salesman will allow these reductions to go on to such extent that profit is eliminated. And so we say, the public has come to feel that buying a piano is a desperately risky undertaking, and the less put into it the better.

A piano is a very costly instrument—even when purchased at the right price—especially when you take into consideration the short time that it will last and be at its best.

Aside from this, however, there is nothing to excuse the method employed in the sale of pianos in the average house. There is no business in which so much falsehood is told, and excused by mental reservation, as in the piano business. We are told of one house which claims to have but one price and that marked plainly on the piano. No salesman is allowed to sell at a price above the marked price (as if the public is a herd of uneducated asses), but may take what he can get below that, the salesman being on notice of discharge if he does not get above another price, not marked on the piano. And just here it is possible to illustrate the scheme of the grafter:

A customer goes in to buy a piano, accompanied by a musical friend. Arrangements with

(Continued on page 68.)

JOHN C. WEBER,



One of America's best-known and most popular band directors.

but more often virgin daughters of families of high order, are arranged in two lines or files; on either side of these files is placed a boy who dances up and down the line. Musicians (such as they are) play upon drums and rattle gourds which are filled with shells and beads.

The dancers do not move out of their tracks save for an occasional "about face." The chief of the ceremony announces each dancer on the shoulder with powder at the beginning of the dance.

The dancers invoke the Rain and Thunder God to send rain. The rain priests exhort the dancers to sing with all the fervor of their souls. Sacred fires are kindled and kept burning for days and nights together, until they are extinguished by the downpour of rain. There is no break up of the ceremony until rain does come.

It is a singular fact that an abundant down-pour is always the result. The superhuman efforts of this exciting ceremony to accomplish so strange a phenomenon are hard to believe.

All this time the music continues, with the strictest precision of beat and rhythm. If the ceremony lasts very long, food is brought and given the dancers while they continue in their sacred duties.

THE SUN DANCE.

The Indian is a nature worshiper, and therefore it is but natural to find him worshipping the sun as the chief of gods. They believe in but one Great Spirit, but that He inhabits everything in nature. They look for Him in the clouds, in the trees of the forest, in the hills and valleys, in the sun, and in everything in nature.

The scene is impressive and at times pathetic, especially so when the music reaches a tremulous appeal, as it does usually at the cadences.

GENERAL CHARACTERISTICS OF THEIR MUSIC.

The war dance is, of course, wild and barbaric, pitched very high and usually of not more than three or four tones. Often syncopated, and many times of uneven phrases, yet it has a force of character that interests the best musicians. The scalp dance and dog dance have more or less of this same character, but in not so marked degree. The rain dance has more variety; not so high pitched, measures more evenly marked, and of considerably more diatonic importance. The sun dance is truly musical, full of beautiful cadences, in slower measures, and more suggestive of harmony.

While all their songs are sung in unison, yet to the musician they reveal depths of harmony scarcely noticed by the casual observer.

Just now there seems to be a famine (?) in the rag-time musical field, while the "Indian" idea is being brought before us. To just what extent the Indian character affects these compositions is very difficult to say, yet it is safe to venture that such songs as "Hilawatha," "Iola," and "Arawaua" have mighty little pure Indian character in them. However, we welcome them, not as classics, but as decided improvements over the rag-time. The better class of musicians are developing ideas from the pure Indian melodies, and we hope it will not be long before our popular writers also will glean something from this field of melodic richness.

There are unlimited wealths in this field. Plenty of ideas for light or serious opera. The

ENGLISH AS A LANGUAGE TO SING

Advantages of the Anglo-Saxon Tongue from the Standpoints of Both Common Sense and Euphony---Comparative Study of Words and Phrases Bearing Out the Advocate's Contention

By J. S. VAN CLEVE.

Song is heightened speech; singing is talking intensified. Charcoal and the diamond are each pure carbon and nothing else, but the one is hardened and crystallized under enormous heat and weight till it is an imperishable gem. So the spoken word, in proportion as it is impregnated with poetic feeling and is last vocalized, attains to an exalted charm not known in its lower state. To turn spoken into sung speech it is always necessary to do two things, viz: first, to make the sounds more definite as to pitch, and second, more prolonged and sustained in time. When a series of words is deliberately chanted upon a definite pitch it is possible to understand them at a great distance, far greater than when they are merely spoken, however admirably. This was the reason d'être of the Gregorian chant as still heard in the Roman church. A striking instance of the same need and the same device is given every day in the railroad depot when the train caller cries on his loud sustained middle C or B, the hoots and the stations of departing trains.

This prolonging of the syllables and words must extend to four or even six times the length of common enunciation, and in certain styles to many times more than that. This is achieved by the musical manner of writing very long tones in a flowing cantilena, or by setting a tone chain of very many separate notes against one syllable.

This latter device is used by Haendel almost to excess.

In the aria, Rejoice Greatly, and also in the aria, Every Valley from the Messiah, there are examples of the very ne plus ultra of this method of holding the word before the attention of the listener. If the words are not thus dilated upon the tone canvas the effect is distinctly comic. The songs and choruses in the operas of Gilbert and Sullivan, more especially in The Pirates of Penzance, exemplify this principle. Can anything surpass in that species of the dainty ludicrous which has no taint of coarseness, that closing chorus, where the words "And this shall be accomplished by a doctor of divinity, who happily resides in this immediate vicinity," are jiggled out with all the beading haste of ordinary conversation, yet upon exact musical scales and intervals. In the instances cited from the Messiah the soprano sings the word "rejoice," which is, in prosody, an iambus, to rouds and long tone chains which are like necklaces set with jewels, and in the tenor aria the word "exalted," which is, in prosody, an amphibrach, is carried out upon as no one but Haendel among the great ones ever does. Now, it is a fact too often forgotten, that the mighty Haendel composed to the words of the English language. He was a Saxon, to be sure, so far as race and birthplace go. He was an Italian in education; but as for residence, and in his greatest and most immortal works, he was an Englishman. There is no case on record where a man of genius was so completely grafted upon another stem as that of the German, Haendel, who lived and worked for more than forty years to please the British public. This one case answers the question which forms the caption of the present paper, but there are varieties of reasons why we should enter more fully into the use of the English tongue as a language of song at the present time.

A generation ago our people took their music much more lightly, and as a mere relaxation. Then, there were few who understood any other language than English, and there were none who cared particularly what the opera was all about, if the fragrant, flowery arias and ariettas were plentiful enough, and if the stage pictures were pretty and varied enough to keep the eye filled as well as the ear. But with the deepening and ennobling of our life, and our outlook upon the universe, artists have most decidedly demanded to understand an art work as an entirety, to get at the marrow and olt of things, and to pluck out the heart of music's mystery.

Assuredly, assuredly, this is a change to be welcomed with rejoicings and to be fostered with diligent care.

Some years ago I heard in the Pike Opera House, in Cincinnati, the one which went up in smoke and flame, a performance of Gounod's Faust, in which there were four languages employed, viz: French, Italian, German and English. Such a miserable, inartistic melange as this would be hissed off the stage in these days. Even the most German of German lyric dramas, those of Richard Wagner, was given in English in response to an imperative demand of the public. But why should there be any question about it, and why should it be necessary to plead the cause of our magnificent English language? There are several reasons why the language of Shakespeare, Milton, Pope, Wordsworth, Tennyson, Keats, Browning, Longfellow, and Lowell, and a thousand other poets, should not have been sung in the past, and why it must now be cultivated with discrimination and with love.

The first set of reasons why English has been but little used are historic purely. Singing is the oldest of all arts, except poetry, and, indeed, it is simply one-half of the golden apple of poetry, for always, in early ages, poetry was recited, or chanted in recitative, and the conventional word "sing" for "make verses" is a mere record of a historic fact. The drama of the Greeks was actually sung in a kind of a modulated sing-song, or expressive recitative.

Thus, singing was developed among the peoples of history according to their sequence in the evolution of civilization. So the Greeks, the Romans, the Italians, the French, the Germans, and lately the English, the Russians and the Norse have sung their vernacular. True, the English of the days of Queen Elizabeth were great in music and composed much for the voice, but after the age of Purcell there fell a blight of semi-paralytic upon English native genius, till our own time, as the corollary of the idolatrous admiration inspired by the Hanoverian

Haendel. It is well to have a soul open to the noble emotion of admiration, but not well to be put in leading-strings by this timid sense of inferiority.

All through the mediæval period the church only cultivated music and she used the Latin language exclusively.

Then, in the year 1600, the Italians invented simultaneously the opera and the oratorio, which, especially the former, they have cultivated with abundant diligence till the present time.

Next came the French, and, timidly, the Germans, with Carl Maria Von Weber, and lastly

reza, felicitis, mal, intanto, bello, sdegno, vicino, celeste," and hundreds of others where the rich, round vowels are like fragrant purple grapes, in a matchless cluster, and the consonants are so deftly distributed as to give frame-work to the word, but not bony joints and stiff angles. The French, also, is admirable for a large number of words which have the softness and delicate, yielding grace of silken gossamer. The German, to the uninitiated, has a most disagreeable sound of throaty grunting, but when its meanings are comprehended all this physical ugliness is illuminated and trans-

Take almost any German lyric at random and turn it into English. Let us say, Heine's Am Meer. When done into English this sounds flat, banal, and very nearly silly. But again, I defy any one to turn the "Blow, Bugle, Blow" of Tennyson, into any other words than those he has set on paper. Out of this fact that the operas and songs were written in other languages grew up the fact that they were sung by natives in those languages, or by foreigners with great painstaking, acquired those tongues. Hence, the artists who have been schooled in Italy or in France or in Germany, and have learned roles of operas in those languages, dread and shirk the Herculean task of learning the English language, for it is a Herculean task, and especially when they would only be compelled to do their familiar music in an awkward and ill-fitting medium.

Naturally, they will not relish this steep, rough road till the goodnatured American public ceases to be so goodnatured and refuses to pay for singing which is but half understood. So long as there is a single word of an opera or an aria or a song which is not comprehended, but which is followed as absolutely as if it were spoken, even when sung to elaborate music, just so long the art is imperfect. If you doubt this, just call to mind that divine singing of the words of Christ, Be thou faithful unto death, in Mendelssohn's Saint Paul, as delivered by Edward Lloyd, when he came to the Cincinnati May Festival in 1888. If you had the privilege of being there, any further demonstration or illustration will be needless. But to learn English so as to sing it perfectly is next to impossible for any foreigner. In their own language, the Italians, the French, and the Germans are fearfully critical and exacting, but when they sing out words they do not themselves feel the terrific distortions and ludicrous jumbles which they are making. When the renowned Italian tenor Brignoli was concertizing with Christine Nielson he had to come out before the curtain one evening and preface the singing of the prima donna with an apology for a certain dulness of her voice due to the fact that she had a cold. He said, "Ladies and gentlemen, Madame Nielson wishes me announce zat she has a cold." When the audience burst out laughing, he explained with some asperity, "I mean she es a little horse." In all languages there are pitfalls galore into which the learner tumbles incontinently, because of the vagueness of the ear in discriminating minute shades of sound, and in English there are as many as elsewhere.

Thus, I have indicated the first set of great obstacles to the acceptance of the English as a singing language. But there are others. Not insuperable barriers, by any means, but very real ones. Those we must ourselves remove. It would be the height of shrewdly to expect the foreigner to burden himself with crushing tones of studios toll which he can avoid. Our language has certain qualities which are indeed at first objectionable, but which may, like the nasal sounds of the French, and the guttural sounds of the German, be transformed into beauties. A similar effect is seen in the art of wood carving, where the gnarled and twisted pieces are actually made the most beautiful parts of the wood by the manipulation of the artist.

Thus, our language has, first of all, an excessive number of the narrow vowels, and a poverty of the large, open vowels which are so marked in beauty and so great an advantage of the Italian language. Thus, to give a sample, in a stanza of a famous English classic poem the first stanza of the Elegy in a Country Church Yard, by Thomas Gray, out of forty syllables there are but four which have the vowel "ah" as in father, and that vowel comes in Italian, that it is usually named "Italian A." But since we have so many narrow vowels, as in fair, wend, sing, run and look, besides having all the six large vowels: E, A, Ah, Aw, O and OO, with two reverse and three direct diphthongs, we are actually richer in the tints of our palette than the Italians.

It is at first harder to sing the narrow vowels well, and this is the source of many laughable utterances; but they can be sung, and the voice sounds just as full and as sonorous with them as with the more open vowels. There is a vicious notion abroad that these narrow vowels ought to be rounded, and as many teachers, who ought to have better judgment, actually insist upon their pupils making nonsense of their words to favor what they are pleased to call a pure tone. A certain church tenor one morning startled his congregation by shouting out "My trust is in the God of bottles" by distorting it into "My trust is in the God of bottles." This may have been true, but not to be announced in the house of God.

The most serious defect of our language, however, is its extreme poverty in terminal vowels. The process of alighting or rubbing off the final vowels of the Saxon speech to conform it to the analogy of the Norman French, which was for three centuries the language of the upper classes exclusively, has deprived it of those easy junctions of words which come in the German with its richness of final vowel syllables, and in the Italian ultra richness of terminal vowels. Here again is a valuable defect to the analogy of the Norman French, because of extreme euphony, and if our English were written carefully and with a view to effect in singing, it could be made absolutely liquid, plastic and transparent. As it is, however, there are in all our texts great tangled bunches of three, four, five consonants, which are like logs left stranded by a flooded river. Take this for instance, from a heavenly song of Goethe's, "O Loving Heart, Trust on, O strive, O drive," merciful heaven, I think of it! But English has many most beautiful and honeyed words, and its phrases

(Continued on page 57.)

ELEANOR SHERMAN.



A member of the Chicago organization of the Chas. K. Harris Co. Talented, and with a magnetic personality, Miss Sherman has made noticeable strides in her chosen vocation. She is popular to a high degree and is gracefully capable.

with the mighty Wagner, and so, German rose to the very top. Only of late have the English begun to dare to say that perhaps their tongue also could be sung with ease and effect. In light opera English has been used for some time, but it is just as good for grand opera, and this is what we must demonstrate.

Every language has its peculiar advantages. Thus, nothing can supplant Latin for stately dignity. The Italian, however, is the perfection of sweetness and euphony. True, there are but few words in the poems which have to be sung in Italian, and in the old days of Porpora, the singing master, and Metastasio, the librettist, it is said that there were not more than six hundred words to be learned and sung. But what words! Howells, our greatest novelist, tells in his reminiscences, an amusing anecdote of Lowell, how he uttered an exclamation of disgusted envy when contemplating a celebrated line artist, because of its inimitable music, and well might all singers and singing teachers envy the Italians such words as "felice, infelice, amore, onore, traditore, perduto, aria, dolce, questo, quello, piu, addio, morire, tene-

formed like a face, not plastic and beautiful of itself, but made more than beautiful by the inner light of a poetic spirit.

Thus it falls out with the guttural aspects of the German, as with the nasal elements of the French, that they are actually the root and ground of new and characteristic beauties.

This priority of the other nations, viz: the Italians, the French and the Germans, in composition is the chief historical reason why the English language has been neglected. The men of genius have written their immortal works for texts of Italian, French or German, and consequently the tones close around the syllables of those languages and emphasize their contours with a mellow and felicitous which it is simply impossible to secure in a translation. It is the contention of the most subtle critics of literature that a real translation of a poem is an impossibility. I, certainly, from many long years of deep and analytical study of the poets of seven languages, heartily endorse this verdict. The only way to really taste a poet is to acquire thoroughly the language in which he wrote. To feel this you may find an easy experiment.

WHY AN EUROPEAN EDUCATION?

Advantages of Old World Training Over the Methods Pursued in America---Every Town has its Local Orchestra and Opera Company from Which the Members May Graduate into the Big City Institutes

By FREDERICK BARKER.

Each year hundreds of music students leave American shores and American institutions to continue their education in European centers. For many years this has been in progress, and the number of those who have gone over, as compared with those who have achieved lasting success in their chosen calling, is small--so small, in fact, that the question arises whether a European education is necessary for eventual success in the world of musical endeavor.

Much depends upon the construction placed on the word education. If it is taken to mean the development of the musical gifts and talents a person may possess in the highest possible manner and most completely, or if it is taken to mean a correct and mathematically exact instruction in the rules of musical science, immediately provides a very different point of view. But since it is generally admitted by pedagogues that true education is only such which trains both heart and mind, and since there can be no art superlative without the emotions of the former to supplement the reasonings of the latter, that musical education which supplies both in the most perfect adjustment is bound to achieve the most lasting and artistic success.

Unless a musician, or music student, has the highest ideal there is no hope that he or she will ever startle the world. It may be that all can not aspire to become great singers or pianists or composers or conductors; but it must be that each student cherish a pure ideal or his work will be that of a machine, similar to the pot-boiler in the field of literary activity. By circumstances, or lack of energy, there are many such, and their number, together with the fact that they generally combine a certain amount of practical facility with methodical correctness obscure the truer and finer musician in a cursory survey of the field.

If the approach to a high ideal is such necessary source of inspiration in the development of the deeper sentiments of the musician's faculties and his finer instincts, then it follows that such surroundings are most advantageous where these ideals are maintained highest and truest.

And herein lies the crux of the question. Where are the higher ideals conserved? In that place where there is the most activity; where talent is recognized, and given an opportunity of demonstrating its worth, and where, as a result of this, the leaders in the art find their development and the realization of their endeavors.

But to descend from the plane of metaphysics to that of everyday practicality, the best evidence of success in a chosen profession or art is success achieved. In glancing over the accomplishments of this country, as compared, let us say, with Germany, there can be only one conclusion. That Germany has centuries of cultivation behind her does not alter the fact. Rather, it strengthens the argument, because it admits experience which this country does not and can not claim.

When a conductor is to be chosen for one of our large orchestras, is he an American? Why not? Because the orchestral situation in this country is such that there is little or no opportunity to develop conductors. A man may learn all about the theory of the art of conducting, but he can only acquire the absolutely necessary routine afforded by the opportunities actually to lead an orchestra. In this country we have very few symphony orchestras worthy of the name. They are few and far between, and located in large cities, where the expenditure of the American dollar has made of them capable organizations. They have been put, for the most part, on a high plane, and experimental conductors are out of the question. Europe is therefore called upon to furnish experienced men. Witness the case of the Philadelphia orchestra and the coming of Dr. Meck to the Boston orchestra and the engagement of Sifonoff by the New York Philharmonic, and the re-engagement of Emil Psur by the Pittsburgh organization. All these men, at one time or another had to begin at the bottom of the ladder. But, as far as the orchestra situation in this country is concerned, there are no rungs to the ladder. There is no opportunity for the development of conductors by letting them become acquainted with the most manifold instruments, the orchestra and the orchestral literature, for the simple reason that we have no smaller orchestras with which talented and embryonic conductors may begin their actual education.

To again cite Germany as the example in comparison, every city of any consequence has its symphony orchestra, not to say anything of its opera. True, in all cases these organizations are not of superlative excellence; but they are serviceable bands and give their series of concerts each winter. Some of them have assistant conductors, and in many cases young men who are anxious to learn volunteer as assistants, just for the opportunities of practical experience. Then, as the positions of leaders of the more prominent orchestras become vacant, the musicians who have made records in the smaller cities are called upon, giving their places in turn to their assistants. Thus, there is a gradual and steady development, something we do not have in this country. Only six of the largest cities in this country have symphony orchestras worthy of the name, and these demand conductors of experience. How are they to be developed in this country?

In the same line it may be argued concerning the orchestral player. Even in the strings there is difficulty in securing enough American material which has the necessary routine. In the solo places, such as the first oboe, or French horn or bassoon, an importation is almost invariably necessary. Why? Where are the opportunities for the development of an

oboe-player? Apart from a few weeks with summer bands and a few weeks, possibly, with one or the other of the six orchestras this country possesses, there is no call for an oboist. Young Americans will much rather study clarinet, because the opportunities for engagements are much greater, owing to the fact that there can scarcely be an orchestra, even if consisting of only five men, without a clarinet. What is true of the oboist likewise holds with reference to the French horn and the bassoon, and, to a somewhat lesser degree, the flutist and first players in the strings. The musical

European countries. Still more, a careful consideration of the question will demonstrate that America produces better oratorio singers than any of the Continental schools, with the possible exception of England. It has been demonstrated time and again, especially at the Cincinnati May Festivals, that in the production of oratorios the American soloists were truer to their art, even if not sometimes so abundantly gifted with voice, than most of the foreign stars brought over.

Now, what is this case? The answer is a simple one. The field of activity in oratorio

Then, most cities of any consequence have their choral societies. In the smaller cities they form one of the principal social features. Two and sometimes three concerts are given each season, soloists being required in each instance.

Again, the idea of festivals in the spring is growing steadily, presenting additional opportunities for American singers. With the field so wide it is not difficult to see that the oratorio singer in this country has splendid opportunities to broaden his or her art and to reach a high pinnacle of artistic endeavor. The success which most singers in this line of work have met with is the best indication of the worth of this system.

That this exists as it does affords the contrast between America and the European countries. If America were as active in other branches of the art, if all these smaller cities which have their choral societies also had their orchestras and their opera, then there would scarcely be any need to go to Europe, except for the historical associations. But, unfortunately, such is not the case.

If the lyric singer has manifold and rich opportunities in this country, how well is the singer treated who selects the operatic field for his or her career? We have two big companies in this country, both located in New York. They are not established companies in the sense of the word that they develop and keep their own talent. Their ranks are filled by prominent European artists who secure a leave of absence for several weeks each season to make in the American markets. This promiscuous association of sundry singers, who are scarcely long enough together to become acquainted with one another personally, not to say musically, results in the lamentable absence of a fine balance and artistic ensemble for which the operatic performances in this country are noted.

The only opera worthy of mention outside of the two big ones in New York is the English company of Henry W. Savage. Quite a number of singers who have been in the ranks of this organization during the past few years are now filling positions in prominent European opera houses. If there would have been earlier institutions in this country extending from the Savage company upward to the Metropolitan, these same singers would not have found it so necessary to go to Europe to complete their operatic education.

If a lyric singer requires experience to become an artist, a dramatic singer requires a good deal more for the technical education of the stage, the art of mimicry must also come strongly into play. The spasmodic performances given by operatic training schools in this country are not sufficient to give singers the repose and experience necessary. Even a season or two with Savage's company does not afford sufficient opportunities to establish a repertoire or even become acquainted with the less frequently given works of old and modern composers.

When an American singer returns to this country to score a big success, it is the habit to sarcastically refer to the fact that he or she needed a European trip simply to satisfy the American public, which demands all its musical goods to have the foreign stamp. This is not true, and no single instance of lasting success can be named where a mere trip to the Continent has brought this about. Nor is it true that Americans will not or can not appreciate native talent. European criticism has proclaimed it great. What the thoughtful in this country do deplore is the fact that there are not the advantages here to develop the talent which is so abundant. Take the example of Geraldine Farrar, or Mary Garden, or, among the older ones, Emma Eames or Nordica. Did they develop their talents at the Metropolitan or any other American opera house? Could they have done so under existing conditions?

A great many singers go to Europe to study, however, who could do just as well at home. Teachers here, except one or two specialists, are as good as in Europe. It is not for the voice training that anybody needs go abroad, nor is it necessary to gain experience in oratorio singing. But if the operatic career is chosen, then it is at once evident from the above that a complete training can not be procured in this country.

Why do so many pianists go abroad to study? It is a difficult question to answer in most cases, because they generally come back not much more improved than when they left, and had they worked as hard at home they would most likely have accomplished the same results. In exceptional cases, however, the frequent concerts given in the European cities, and the greater opportunities to appear with orchestras owing to this multiplicity of orchestral concerts, place these young pianists before the public for artistic measurement, and if the test is successfully withstood, an upward career is begun. In this country, where the orchestras are few and far between, and the aggregate number of concerts comparatively small, only world-renowned soloists are engaged. It is therefore, quite evident where young talent must go to secure this removal.

The same practically holds good for violinists. Of course, the large musical centers of Europe have, probably, the most prominent artists and teachers, but how many American pupils are really taught by these big pedagogues? How many are not placed in the hands of assistants? Now, to what does all the above discussion point? Simply to the fact that, as long as America will not establish the opportunities for the development of her talent in the various phases of the musical art, so long shall this

ANNETTE B. ANDERSON.



Anyone who has had occasion to visit the Chicago office of Chas. K. Harris has had the pleasure of meeting Miss Anderson. She is always on the job there and has a manner that is not easily forgotten. She understands her business and attends to it strictly. She is thoroughly efficient. She is a typical business woman but in that capacity has lost not one whit of her womanly charm. Her friends are numbered by her acquaintances and she seemingly knows everyone interested in the field of music publishing.

union is lacking upon the encouragement of American talent, but all its regulations will not change matters, unless it provides orchestras in the smaller cities as training schools for the larger ones. This is a phase of musical education which does not exist in this country, and probably will not as long as civic authorities will spend the taxes for the maintenance of prisons and jails rather than the encouragement of music.

But let us depart from the sphere of orchestral music for a time and consider the singer. That a vocalist can be as thoroughly educated in the technical side of the art, in other words, that he or she can be made to sing well by the teachers in this country there is no reasonable doubt. Experience has shown that the material is at hand in rich quantity and that the vocal teachers in this country are as successful in training the voice as the teachers in

singing is extensive in this country, and there is opportunity for the native singer to gain experience and to ripen his art in so doing. In the first place, the system of soloists in church choirs represents a solid foundation. Singers are given opportunities each week to perform a given number of works; they also learn to appear before the public; they also learn to sing in ensemble. They gain repose and they obtain the supplementary practical experience to add the theoretical knowledge they have secured from the teacher.

The next step is to appear in recital before some musical club. The country is dotted with musical clubs, and in the smaller cities the funds are not at hand to engage big and expensive attractions. Hence, the native singer from one of the nearby musical centers is afforded an engagement, and each time he or she appears it is so much added to his or her musical education. It is another step forward in his or her career.

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THE LAND OF SONG CLEVELAND IN MUSIC

Some Interesting Facts Regarding Music in Italy. Status of the Northern Ohio Metropolis in Music's Domain---Representative Individuals and Organizations and What They Have Accomplished

Methods Employed by Instructors—Some Examples and a Warning

(The British Musical Press recently advised intending aspirants not to study in Italy, and a singing master employed at a London music school wrote an article in an alleged authoritative paper, in which he stated that the London "voice producer" is more capable than his foreign confrere. Similar articles have since appeared in many American journals and magazines.)

In the early part of the eighteenth century, Porpora and other great Italian maestri produced a number of wonderful singers, amongst whom was Farinelli—who was paid fabulous fees—and who so entranced his countrymen (and countrywomen) that he was the spoiled child of all Italy. As the male soprano (or "sopranist," as he sometimes was termed) disappeared, his place was taken by such capable singers as Pasta, Catalina—who, as a little girl, showed evidence of extraordinary powers, and half a dozen others. The great tenor, Garcia, who made his debut some five and twenty years before the death of Pesteloffen, and a host of distinguished artists, who carried on the traditions which were associated with their elders, also helped to oust the "sopranist."

These people were in turn succeeded by Manuel Garcia—a more successful teacher than singer, his sisters—Viardot and Malibran, Rubini, Gillinghi, Persiani, Tamburini, Grisi, Mario, Piccolomini, Ronconi, Formasari. Eminent tenors were Agnesi, Brignoli, Stagno, Alboni, Delle Sedie, Nicolini, Bertini, Aramburo, Badiali, Ciampi, Cardinali, Borghi-Mamo, Del Puente, Erardi, Scacchi, Calzolari, Beletti, Fancelli, Graziani, Campanini, De Anna, Giannini, Carloni, Galassi, Lombardelli, Masini, Mongini, Nannetti, Padill and Pandolfini—most of whom were entitled to have their names emblazoned on the scroll of fame. But of late years, Italy has fallen from her high estate—though she is not without singers of note. With the retirement of Galassi and the death of De Anna—whose resonant sweeter notes will long be remembered, the unique Battistini (one of the very few remaining artists of the bel canto school) became "la gloria d'Italia." Then came De Lucca and Campanari, followed by Scotti, Ancona, and, later, Sammarco—whose beautiful voice has endeared him to Covent Garden audiences. The tenors, too, are ably represented by Caruso—whose gifts have already gained him a fortune; Bonci—the unsurpassed; Anselmi, Giorgini, and Zenatello—most delightful of singers. To these may be added Scandiani and Stracollari—both admirable baritone; the admired Titta Ruffo, and Arimondi, the basso. But here ends the chapter, for, with the exception of Storchio, Giacobetti, Buonvisogna, and one or two others, there are few Italian prima donnas whose performance gives pleasure to the exacting amateur. The modern Gilda or Leonora generally forces her runs, turns and shakes off as sung in so slovenly a manner that they would not be tolerated by a discriminating audience; and her voice is, usually, of poor quality. It will thus be seen that Italy scarcely contributes as many good singers as she did in the past.

The fault partly lies with the Italian master, who often is as incompetent as is the ignorant person whose advertisements in English newspapers entrap so many silly women and concerted men. He starts his musical career as an accompanist, but, owing to his inability to play any but the simplest accompaniments, he can not earn his living at it. Loth to become a waiter, or to work at some other trade for which he is equally well fitted, he decides to start as a maestro di canto. He hires a piano, makes himself familiar with a few operas, and promises a commission to any one whose recommendations bear fruit. During the winter months he may be lucky enough to secure as a pupil a well-to-do American or English girl—who spends a few hundred francs in having her voice spoiled by him, or some patron of the Arts is induced to enrich him. Occasionally the ex-accompanist comes across a good, natural voice, which (if he has the sense not to tinker with it) gains for him an excellent advertisement. And if the aspirant makes a successful debut and secures continuous engagements, the singing master may eventually be paid for the lessons which he has given his pupil.

Although the Italian quack knows no more than does his American confrere, he is an improvement on some of the home-made fraternity. He looks less vulgar; he is not so stupid; his taste in music is good, and he keeps himself well-informed on what goes on in the musical world. Unfortunately, that is all that can be said in his favor; for he flatters his pupils and lies like any London singing master humbug about the triumph which await the student. Not long ago one of the fraternity got into his clutches an American girl who, though absolutely without voice or talent, was fired with an ambition to sing. After paying several thousand francs, she decided to complete her studies in England, and asked her master to give her a letter of introduction to a certain teacher of his acquaintance.

MUSICAL COMEDY.

The new production of Mr. Jno. W. Cox, The Spider and the Fly, will perhaps open in Norfolk, Va., some time the middle of October. The Widow McCarty Company is being routed and handled by Bob Mack and carries fourteen people, including a uniformed band and orchestra. Russell Crater is featured as the comedian, and Miss Mayme McFarlan does the real Irish Widow. The show is to go South.

The Lyric Opera Company opens its road tour Sept. 26, playing week and three-night stands in the smaller towns through the Middle West. The company is headed by Madge Williams and Ray McConnell, supported by Eddie Harmon, William Benbow, Gladys McNeil, "Smoky," the dancer, and a chorus of eight.

The Buster Brown, Tige and Company of six people closed the summer season Sept. 17. Master Phelps (Buster) joins the No. 2 Newyeds Company. Price and Dixon will again take out their German comedy sketch, The New Clerk.

The obliging mountebank did so, and the aspiring young woman set out for London. On arriving at her destination, she allowed feminine curiosity to overcome her scruples, and opened the letter, anxious to learn what her late instructor thought of her. The epistle read:

"Dear Friend, I send you a fat goose; pluck her."

The disappointed aspirant promptly returned to her home, and has since given up all idea of making a sensation as a singer.

Under the circumstances, beginners who decide on studying in Italy would do well to ascertain that Italian singing masters have produced successful artists, and to make their plans accordingly.

Cleveland, known throughout America as the commercial and manufacturing metropolis of the Middle West, Cleveland, which now boasts of a population of over 250,000 souls, ranking as seventh city in the country, while the number of music publishing houses and composers of popular music are limited, yet, they enjoy a reputation of being cosmopolitans in their respective lines.

Charles F. Davis Music Publishing Company controls fifteen music departments and two music and novelty shops, one in Pittsburgh and one in Cleveland. Its Cleveland emporium is considered one of the finest and largest of its kind in the country, where thousands of copies of popular music are exploited daily. The manner in which popular music is demon-

H. E. McMillin, located on East Ninth street, in the very heart of the theatrical district, is another publisher of instrumental and band music and orchestrations of note. He is one of the earliest musical publishers in Cleveland and his name has always stood for the best. Associated with Mr. McMillin is Carl Carlton, an old-time minstrel man, having been in the past with Hy Henry, Primrose and West, Prima rose and Dockstader, and Lew Dockstader. Among his compositions may be mentioned Katzenel, played by Sousa's Band; Syria, popularized by Pryor's Band this summer; Scania is Duing and Under Southern Skies Waltzes.

Among the producers in Cleveland who have made some noise during the past year may be mentioned Louis Rich, the leader of the Opera House Orchestra, who successfully demonstrated with his band at Luna Park this summer that not only was he a director of orchestras, but that he is also a band master of talent to a high degree, and he was obliged to turn down several flattering offers for a country tour with his musicians. A number of very charming and tuneful melodies for hand and orchestra, as well as music for songs for a number of artists on the stage have been composed by this popular leader.

John Zamancik, who was producer for Keith's Hippodrome at its opening four years ago, the leader of the Grand Theatre Orchestra, is constantly writing and producing new creations of note and merit.

M. F. Trossier, during the summer past, produced and staged a number of summer park musical comedies in Luna Park and at the close of the season he had five companies out playing in various leading summer parks in the Central West. His compositions are very classy and taking.

Among Cleveland composers, the name of Wilson G. Smith is too well known to need further mention. Among other composers of note may be mentioned Milton Lusk, the composer of Waiting for a Certain Girl, such success in The Spring Chicken; James H. Rogers, Frederick Williams, Harvey Gaul, Howard Chamberlin and Miss Patty Stair, and E. L. Gamble, Cleveland's favorite parody writer.

C. A. Grimm, now claiming Cleveland as his home, who is known as the "waltz king," was recently the subject of an illustrative article in The Music World, in which they feature him as having been the composer of Puritana and Prayer and Passion Waltzes. Among other waltzes may be mentioned Zamora and Cathedral Chimes and he is publishing a new book of waltzes which will be out in January.

Bert Randall, the author of Bear and Can't You Wait Awhile For Me, is another of Cleveland's popular song writers.

Taken as a whole, Cleveland is keeping well abreast of sister cities in the matter of popular music. Cleveland, as the vaudeville center of the Middle West, affords most excellent opportunities for the popularizing of new songs and that its writers are both original and up-to-date is fully evidenced by the product of their talents.

DON HOLBROOK.

THE SAD SONGS OF VAUDEVILLE.

When Dorothy De Physter sailed away to foreign lands
I moped around and found the time hang heavy
on my hands,
I thought of her the whole day long, until I
almost died;
I could not eat, or drink, or sleep, and mused
on suicide.

"Some vaudeville will cheer me up," I said,
one afternoon;
"I'll go and hear some jolly jokes, and learn
the latest tune.
I'll see some nimble dancing and a pretty little
play,
And for a while I may forget my absent fiancée."

A dancing team was first of all. I felt inclined
to hiss,
When they stopped dancing, struck a pose, and
sang a song like this:

"Oh, yes, I loved her fondly, far more than I
can tell,
And now she's far across the stormy sea,
I thought my heart was broken the night I said
farewell
To the girl I loved in sunny Kankakee."

Next came a ballad singer who was beautiful to
see,
This was the cheeriest thing she sang, and
looked right straight at me:

"Heart of me heart, a last good-bye! I
Weep to part 'neath a cloudy sky,
Hear the sad wind through the pine trees sigh,
Heart of me heart, a last—good-bye!"

A sketch was next upon the bill. It made me
laugh a bit;
But oh, they introduced a song, and wailed the
latest hit:

"When the gold-den rolls—in bloom,
In the twilight's ten-der gloom,
I will meet—you there—once more,
Where we part—ed years—before."

Two colored entertainers came. "Oh, joy!" I
thought, "I'll hear
Some merry rag time tunes." Alas! they yelled
out loud and clear:

"Oh, Lullie, Lullie May,
I ain't got long to stay,
I'm going far away,
But I'll be back some day."

I could not stand another note,
I fled, and left my hat and coat.

Capt. Sidney Hinman with his aquatic act
opened on the United Line at the Empire Theat-
re, Red Bank, N. J., Sept. 26.

ANNA P. BRIGHAM.



Premiere whistler, in Vaudeville.

MELODIES FROM THE VICTOR KREMER CO.

Strains of "Doc" White's Mammy Croon, Little Puff of Smoke, Goodnight, may be heard most any place, at most any time, and by most any girl, man, woman or child, and is rapidly coming into the limelight under the tutelage of several well-known artists. Korachell and Rae Buckley, society entertainers, are among the many too numerous-to-mention using this dainty dish of delicious delight.

A bright, breezy march song, known as Why Don't the Band Play Dixie, is being featured by several patriots, who speak of it as "an indispensable." Lord Roberts, who has the distinction of being the smallest comedian in the world, is doing Dixie song with great success.

Mr. John Terry, of Terry and Lambert, is doing the London music halls and reports added success with the Italian song, Go On, Good-bye, which surely is remarkable, owing to the fact that little Italy never seemed to be able to penetrate the heart of Mr. J. Bull heretofore.

Hail ye Shriners, and others, and salaam to the great Mohammedan Imam, which is one of the best Far Eastern serenades that have come under the notice of the public for some time. Grenlock and Byrd, in their travesty on grand opera, are scoring a hit with this beautiful number as an Oriental dance.

The Mortimer Sisters are closing a neat little act in a neat little way, with a neat little song, entitled, In the Same Old Way.

Jas. C. Murphy and G. Glen Wallis have in preparation a new vaudeville act, entitled Johnny Wise. They expect to have it ready about the middle of October.

lators is a unique novelty to Cleveland music-lovers. Daily concerts are a feature, with five competent pianists and singers in attendance. The publications of other houses are also demonstrated at these concerts. Mr. Davis, though a young man, has made great strides in the music publishing business in the last few years. He has a catalogue of over two hundred numbers, both vocal and instrumental, and has had many large sellers, including Dixie Moon, Dearie Dear, Dream Time, Western Life, A Happy Group, Baby Talk, Lovers' Lane, Moonlight Makes Me Lonesome; while their latest publication of popularity, entitled Rag Time Table de Hot, is now being featured with great success in The Girl in the Taxi, and many new ones are now in press.

Special courtesies are extended to recognized members of the profession at the professional quarters of this house.

The Sam Fox Publishing Company, 340 The Arcade, makes a specialty of instrumental publications only. This firm enjoys a reputation from coast to coast for band and instrumental music. Among their recent success may be mentioned The Puritana Waltzes, by C. A. Grimm; Heart Fancie's Waltzes, by Charles L. Johnson; The Bud Rag, The Daisy Rag, The Ruby Skip, The Bride of the Regiment, Peasie, Dream of the Flowers. They have just issued a new march called The Frat, which will be exploited among the college bands and orchestras and fraternities, and will advance sales on this number run to 50,000. Sam Fox, the head of this house, with but a young man in years, is still one of the best-known among the trade in this country, and his annual trips from coast to coast are awaited with expectancy. The College Yell is another of their successes, while they have sold 250,000 copies of The Dream Girl Waltzes, by D. E. Harlan, and orders are still coming in.

MUSICAL TRADITIONS

MADAME MARCHESI

In England, Unlike America, Small Communities Patronize the Art---Reminiscences of Samuel Sebastian Wesley

Lydia O'Neill, One-Time Favorite Pupil of the Great Teacher, Describes Her Methods and Personality

A few reminiscences of English music and musicians, by one who has led a busy professional life in one of the most musical centers of England, may possess some interest.

Leeds (England), where I spent the greater part of my musical life, holds a reputation second to none in Europe as a center of fine musical performances. Its grand old Parish church contains one of the largest and most magnificent organs in the country. The choir of fifty voices, boys and men, has always been recognized as one of the foremost in England.

It was here, when a boy of nine, that I commenced my musical training. Dr. Samuel Sebastian Wesley had but a few years previously resigned his position to accept an appointment at Winchester Cathedral, and it is one of my greatest regrets that I never heard any of his famous improvisations on the organ. A story is told to the effect that when a visitor to Winchester wished to view the interior of the Cathedral after closing hours, he was refused permission on the ground that Dr. Wesley could not be disturbed as he was then practising an "improvisation" which he was advertised to play at a concert on the following day. Whether there be truth in this or not, it is quite certain that he had a remarkable facility for this kind of work. Those who have heard M. Alex. Quilmant, the celebrated French organist, will realize the fascination of an artistic improvisation. Many to whom I have spoken concerning Wesley's extempore capabilities assure me that they were quite extraordinary, particularly so when preluding themes of his own composition, such as "The Wilderness," "Ascribe Unto The Lord," "Blessed Be The God and Father." To those who do not know the aforementioned anthems, I would say, procure copies of them at once. They contain some of the highest, noblest, most descriptive thoughts to be found in the whole range of ecclesiastical music. Organists should certainly know his organ compositions, for in them will be found a mine of musical wealth; no finer works have ever been written for the instrument since the days of the immortal Bach. Specially would I mention "Choral Song and Fugue," "Andante in G minor," and "Fugue in C sharp minor." Wesley was full of eccentricities. The latest was as follows: He was to "prelude" at the "opening" of an organ; also, several other notable organists were to play some one item in the program. Organists know that very often the pedal keys become very slippery. On this occasion, Wesley, who was then in the winter of life, insisted upon each organist having the soles of his boots chalked to resist the possible slipperiness of the pedal board. It is said that the process, carried out most gravely, was as comical as comical could be—none of the men wishing to offend Wesley, yet seeing how absurd the whole thing was to the onlooker.

It was a great loss to the city of Leeds when Wesley left it to go to Winchester; more particularly so as shortly afterwards a magnificent organ was erected in the Town Hall. Here, under the direction of the corporation, may be heard weekly organ recitals on the payment of a nominal sum, twelve cents. The large audiences that assemble at these performances testify to the appreciation in which they are held. To me it seems very strange that a city of the size, wealth, and musical reputation of Cincinnati, does not entertain a similar state of affairs. It may not be generally known that in all English towns of importance there will be found, in some public hall (usually the Town Hall), a fine organ, erected at the expense of the rate-payers, and, also, a first-rate organist, engaged also the public expense. These organ recitals are quite a feature in the musical life of the people, and are invariably well attended. Witness the difficulty in obtaining a seat at the Saturday evening recitals at St. George's Hall, Liverpool, at the Town Halls of Manchester, Leeds, and other places.

From an educational point of view, the value of these recitals can not be overestimated, for in the absence of a first-rate orchestra, a first-rate organist can give a more artistic rendering of an orchestral work (transcribed for the organ) than that given by a third-rate orchestra.

The organ in Leeds Town Hall was designed by Henry Smart, one of the best English composers of organ music, and, in addition, a splendid mechanic. His devices to obtain orchestral effect by various stop combinations, were marvels of ingenuity, and have not been surpassed, probably not equalled, even at the present advanced stage of organ mechanism. Smart became quite blind in his later days. Amongst his best organ compositions may be mentioned, "Three Andantes" in G, G minor, and G major, all written in symphonic form, and, needless to say, all of great artistic worth. A fine work, "Air, with variations," is well fitted for concert purposes. As a writer of Part Songs, Henry Smart takes a very high place. Some of them are quite charming—"The Shepherd's Lament, Lullaby, How Sweet The Moonlight, Poor Smart was always in debt. A mutual friend told me that he held a sufficient number of his 10 O U to paper a fairly capacious room.

At the time that I became a choir-boy, R. T. Burton was the organist, succeeding his master, Dr. Wesley. To Burton, more than to any one man, England owes its choral reputation. He rapidly became conductor of various choral societies, and did such splendid work that it permeated the whole country. He was a stubborn man and a born fighter. He was always at loggerheads with persons whom he held in high esteem. At the conclusion of a long, weary sermon, given by a very pompous cleric, Burton played the chorus from Mendelssohn's St. Paul. "Now this man ceaseth not to utter blasphemous words." On the occasion of his indignation (after a quarrel with his vicar) he played as a condescending voluntary Haendel's We Never Will Bow Down. Choir boys are a funny breed, possessing ostrich-like stomachs. Their friskiness is proverbial; just find a competent singing boy, and then you have the

incarnation of all that is mischievous and restless combined, with an unquenchable appetite for meat pies, tarts and ice-cream. In my choir-boyhood days, whenever we received our quarterly payment (a day eagerly looked forward to), we at once rushed to the nearest fish shop and bought a crab each, followed by another rush into the adjacent "toffy" shop (toffy that stuck to the gums); this was followed by a visit to the tobacconist, where each boy armed himself with a long, snake-like cigar, known as a "vivy-fin." Of course each carried his own box of fuses. Thus equipped, we were very, very happy—for a time. Presently the "vivy-fin" would begin to take effect, and we became very, very miserable. Crab, toffy and

After singing over three years in church, concert and opera, I decided to gratify a long cherished ambition to study with the one teacher in the world whose pupils gave the most satisfaction to me personally and the one whose pupils had occupied more positions of prominence now and in the past than any other teacher I knew of. I therefore went to Paris and wrote for an appointment with Madame Marchesi, which she at once granted me. My first impression of her was a dignified, slightly cold "grand dame," who received me condescendingly and held me at arms' length. She questioned me as to my previous teachers and experience and then intimated her willingness to hear me sing. All through the preliminary in-

I did not arrange for lessons then, but returned to America.

The more I thought about her the more I was impressed with the woman I had met and about a year later I returned to Paris to enter her school, sick my dignity and begin at the beginning again. Madame received me this time with open arms and made arrangements to give me private lessons for about six weeks, coming during her luncheon hour, in order that I might have rapid advancement and enter a class after having passed through the period of acquiring her manner of tone production, etc. Here I may say that Madame teaches entirely in classes—one class in the forenoon and one in the afternoon—each class meeting three times a week for about three hours. The classes in my time varied from ten to fifteen in number; and in my opinion, this class training is one of the most valuable features of the Marchesi school.

At the piano sits the accompanist, ready to play any piece in any key, at his right in a straight-backed chair, faultlessly dressed and full of dignity, sits Madame; in the center a platform about eight inches high and round the room were ranged the pupils from all countries—some young and inexperienced, and some some professional artists of long experience, but all, in the eyes of Madame, beginners. A new pupil comes in for her first lesson. Probably she leaves the door open or shuts it with a bang and proceeds to walk to a chair in a careless manner, when she is suddenly halted and asked whether that is the way they treat doors where she comes from, and then she is told to close the door and walk across the floor in a lady-like manner and Madame informs her that her school is not alone for music but also for deportment. The American girls generally fall foul of this ordeal more than the Continental trained pupils, owing to their lack of the training in walking and general deportment, which is part of the education of a Continental European girl. This comes as a distinct shock and the pupil feels that she has struck a new atmosphere where attention to details is very essential.

The new pupil now sits down and awaits further developments. Madame calls a pupil to the platform and asks her what she has ready to sing and having told her to begin, sits and watches her carefully. She will probably sing placed voice. She has supplemented that foundation with her own extensive experience and developed the peculiarly beautiful and sweet head tones in which the Marchesi pupils excel. Second. Looking over Madame Marchesi's memoirs we find that she has been the intimate of every great European composer, although delissobn down to those of the present day. Her Mozart and Beethoven traditions come from her family who were intimate with them. Therefore, when she gives her pupils the correct reading of either classical, operatic or lyric music it is the reading approved by the composer and sanctioned by him—the cadences for the operatic airs are approved by the composer, although composed by her, and consequently, until some one can show me better authority, I must consider these readings to be the best.

Third. No teacher has the number of great and successful artists to her credit. To enumerate them would take too much space, but beginning with Gabrielle Kraus, she has produced Emma de Marska, Gerster, Lucca, Nevada, Meiba, and scores of others, all distinguished by their artistic singing, purity of intonation and perfect diction.

Fourth. Madame Marchesi speaks fluently German (her native tongue), French, English, Italian, Spanish, and some Russian, and her diction of these languages is perfect.

Fifth. Her charm of manner, combined with a certain quiet dignity, and surmounted by a marvelous intellect, commands the respect and love of the pupil and her implicit obedience.

Combining, as she does, the musical traditions of the past and present with the wonderful experience of so many years and the advice and assistance of the world's greatest musicians, she has had unique opportunities and her personal genius has enabled her to acquire a fund of accurate knowledge which no one who has not lived in the surroundings she has and has taught as long as she has, could possibly acquire.

MASCAGNI TO CONDUCT A NEW OPERA.

New York, Sept. 24.—Plans are being formulated by which Pietro Mascagni, who is to come to America this fall to conduct all performances of the newly organized Bessie Abbott Opera Company, which is to present for the first time on any stage his new grand opera, *Ysobel*, will give a single concert in London before sailing for the new world. Mascagni has a great many admirers in the English capital. Queen Victoria, in particular, was very gracious in her attitude towards the composer. She invited him to Windsor Castle, and, among other things, asked him to conduct the band of the Guards.

On this occasion, Chevalier de Martino, the famous painter of the British Court, made a sketch of the event, and presented it to Mascagni. The sketch is among the composer's most valued possessions. There will be no slip-up in the arrangements for Mascagni's tour of the United States and Canada. The committee in charge of the International Exposition at Rome, which is to celebrate the anniversary of the declaration of that city as the capital of United Italy, has made every effort to keep the composer in Italy, trying to touch his vanity and to appeal to his patriotism. Mascagni maintains, however, that his word has been given to America. His present plans permit his return to Rome in the late spring, in time to participate in the opening of the exposition.

Mr. and Mrs. Dunchand return to the road the early part of November.

SING FONG LEE,



The Chinese violinist, appearing in vaudeville in this country.

A MUSICAL KALEIDOSCOPE.

A blind must have two wings in order to fly; a musician must have outward and inward success in order to be happy. The genius striv- ing, like Schubert or Mozart, is not treated justly by the world of mankind, and the empty charlatan, crowned with extravagant laurels and rewards, is a blot on nature.

A musician has a right to seek worldly success; nay, he ought to strive for it; but it goes without saying he should strive honestly, earnestly and persistently, as any other business man works for merited increments of fortune. However, woe to that musician, so-called, who has no enthusiasm for anything but fees and tuition. He will find himself soon afflicted with the dry rot. We must have both money and art enthusiasm. This half stanza from Browning's "Rabbi Ben Ezra" will make us a good motto:

"As the bird sings and sings, let us cry all good things Are ours, nor soul helps flesh more than flesh helps soul."

Harvey G. Hull, manager of the Aldrome at Keokuk, Ia., announces that he will open an amusement place at 415 Main street, Keokuk, by October 15. It is thought he will present pictures and vaudeville.

interview she seemed to be intensely amused at what I told her and when I proposed to sing the grand aria from *Hamlet* she smiled broadly and said, "I will first hear some scales and tone production to see what you really do know." After singing a few scales and some tones she enquired why I did certain things and on whose authority—which of course made me very nervous; seeing that I was disturbed and nervous she turned and said, "Every teacher has a different method. There are thousands of methods and I do not recognize any of them as they are entirely different from mine. I can hear, however, that you have a very good voice, but it has not been cultivated properly." Upon this she suggested that I sing an aria and called her accompanist in. I sang the aria from *Hamlet* and Baucis. After rendering this aria she turned to the accompanist and said *pas mal* (not bad). She then asked me to sing another. I sang the mad scene from *Hamlet* which she received with a sort of shrug of the shoulders, at the same time saying, "You show good training, but faulty." Becoming more genial, she informed me that if I wished to take lessons from her I would have to commence at the beginning and go through her regular course of study. To one who had achieved success in her professional career this remark came like a cold douche and I experienced the first application of what I afterwards found to be the key note of Madame's training, viz: that every one of her pupils, no matter what her previous training or experience might have been must lend themselves to her methods and practically admit, by so doing, that what they knew previously must be, to a large extent at least, forgotten.

EXTREMELY COMICAL NEW COHAN COMEDY

Are the Situations in Decorating Clementine which Opened at the Lyceum Theatre---Audience Thoroughly Enjoys the Play

Get Rich Quick Wallingford Now On Broadway--- Play Had Successful Premiere at Hartford, Conn., Several Weeks Ago

DECORATING CLEMENTINE—A comedy in three acts, by Armand de Calliavet and Robert de Fiers. Lyceum Theatre.

THE CAST.
Count Zakonskine G. P. Huntley
Paul Margerie Ritchie Ling
Monsieur Morel Louis Massen
Fargette Ernest Lawford
Couriot J. Homer Hunt
Magnel Joseph Allenton
Vauvert Ernest Whitney
Durich Franca Verdi
Benjamin Frederick Powell
Victor Edgar Hill
A reporter Frederick Macklyn
Peter Howard Bond
Dourskine Robert Millash
Clementine Margerie Hattie Williams
Adrienne Morel Doria Keane
Mme. De Teruay Alice Putnam
Mme. Fauchel Gail Kane
Lunise Grace Moore

New York City, Sept. 24 (Special to The Billboard).—The critics differ on plot, acting and play in Decorating Clementine; outside of that they agree that a large attendance was present on the opening night.

Says the Times: "A capital first act, and two other acts in diminuendo, gave Hattie Williams and G. P. Huntley a chance to appear together as stars in de Calliavet and de Fiers' comedy, Le Bois Sacre, under the English title of Decorating Clementine. Unfortunately the play is too light to demand the shoulders of even one star, and when the burden is divided and placed on two it becomes tenuous to the point of impalpability. There is much brightness in some of the dialogue, much delightful nonsensical disregard for possibilities in characterization, and enough of a plot to make a one-act sketch."

The World: "Persons who take their pleasures lightly will be greatly entertained by the sparkling compound of French wit, wisdom and just a touch of wickedness which, under the title of Decorating Clementine, had its first performance in the Lyceum Theatre last night. It is possible, of course, that here and there will be a mind so literal and matter-of-fact, that to it this bubbling little whimsy, which is everything at once and nothing long, will appear to be just a hodge podge. If there be

such, they were not in the audience last night. Amused attention was given to the play throughout, and it may cheerfully be recommended in this season of misdirected effort on the stage."

The Sun: "Hattie Williams and G. P. Huntley, associated with some other popular New York actors, came last night to the Lyceum Theatre, to occupy the stage recently held by the manifestations of Mr. Anstey's jangle and the other specimens of too, too solid British humor that The Brass Bottle contained. The new play is much better suited to the aristocratic professional character of Daniel Frohman's theatre than its predecessor. It proved to be a delightful comedy acted with such rare

(Continued on page 57.)

New York City, Sept. 24 (Special to The Billboard).—George M. Cohan's new comedy, Get Rich Quick Wallingford, made into play form from George Randolph Chester's stories of the same name will have its Broadway premiere at the Gaiety Theatre Monday night. This is Mr. Cohan's second attempt to write successful straight comedy, and if New York likes Wallingford, he will be quite resigned to the fate of writing comedies for the rest of his life. In making a play from the Chester stories, Mr. Cohan has taken the tale of the covered carpet tack and the narrative of the traction franchise and blended them into one for the purpose of his plot. Wallingford is a fascinating type of the financial buccaneer; he is at once as hard as steel and as smooth as oil; he emanates confidence and inspires extravagant dreams of wealth in the excited brains of his

dupes. He is a likable rascal, as drawn by the dramatist, who represents him as falling under the influence of a noble woman, who, aided by a remarkable combination of financial circumstances, leads him to turn "square guy," and marries him. The interesting Blackie Daw, who figures in the original tales, is an even more important figure in the play. Blackie also feels the regenerative influence of a good woman, and both he and Wallingford find themselves wealthy and respected men of family in the town of Hattiesburg, which they had looted. Hale Hamilton, who will be remembered as the young broker in The Fortune Hunter, has the role of Wallingford, while Edward Ellis plays Blackie Daw; Frances Ring is the leading woman. Others in the cast are J. C. Marlowe, Scamp Montgomery, Grant Mitchell, Grace Goodall, Ida Lee Caston, Marie Taylor, Fay Wallace, Purnell Pratt, Russell Pincus and Frederick Seaton. The comedy is in four acts, all located in the town of Hattiesburg.

THE CAST.
(As the characters appear.)

Edward Lamb, head clerk . . . Grant Mitchell
Willie, the office boy Russell Pincus
"Andy" Dempsey, landlord of the Palace hotel J. C. Marlowe
Fannie Jasper, a stenographer . . . Frances Ring
G. W. Battles, the richest man in town . . . Frederick Seaton
Clara Harkins, reporter on the Blade Purnell Pratt
Abe Gunther, the bus driver Scamp Montgomery
Hessie Myers, the head-waitress . . . Grace Goodall
Gertrude Dempsey, the landlord's daughter . . . Ida Lee Caston
Mrs. "Andy" Dempsey, the landlord's wife . . . Marie Taylor
Richard Welles, the real estate broker . . . Frederick Seaton
Dorothy Welles, Gertrude Dempsey's chum . . . Fay Wallace
Horace Daw ("Blackie"), Wallingford's pal . . . Edward Ellis
Charlie, the bartender Joseph Lesia
Yosl Wallingford's valet . . . Daniel Gold
J. Rufus Wallingford, a get-rich-quick-man . . . Hale Hamilton

(Continued on page 57.)



GERTRUDE ELLIOTT,

Under the management of Liebler & Co. in the role of Glad, in The Dawn of a Tomorrow.

Here and There On Broadway

New York City, Sept. 24 (Special to The Billboard).—Frohman, Klaw & Erlanger have closed a deal in Seattle whereby they will erect a theatre seating 2,000. The lease runs for forty-seven years. Others are to follow according to report.

The Scandal began rehearsing this week. Chas. Frohman is the producer.

Wm. H. Thompson has secured The Cardinal's Strategem, for his starring piece this season. It is a romance of the eighteenth century. It will open in vaudeville at the Fifth Avenue Theatre on October 24.

The Little Diamond came to the Comedy Theatre on Sept. 27. It is a French adaptation.

The Arcadians are drawing fairly well at the New York.

A. E. Matthews is inflicting Love Among the Lions on Boston, at \$2 per. Boston chirps its great. Lasted four weeks on Broadway.

John Drew is meeting with high-brow success at the Empire in Smith.

Our Miss Gibbs, with Pauline Chase, continues at the Knickerbocker. Critics divided opinion, and not much of the public is trying to find out one way or t'other.

From the piano room in Frohman's press department comes the yarn that it took eight hours to make a hat for Marie Tempest. Question is—how many pictures does it take of Maudie Adams to decorate a room?

The Hippodrome is in high favor. Arthur Vogelin is the particular star. Miss Merville is the press agent.

Alma Where? Do You Live? was solved in Rochester last Saturday. It's a hully show, according to Phil Mindell.

The Clansman, at the Academy, is the hill. Great show, but needs Corse Payton's players.

D'Annunzio will show Frohman how to produce a play here next fall, or sometime.

A. E. Matthews has written a play during the last two months. Mr. Frohman has read it. Mr. Williams may help rewrite it.

Piner's plays have been cornered by Chas. Frohman, according to his press agent. They will be produced both here and in London—p. a. agin.

On October 3, Klaw & Erlanger will produce Rebecca of Sunnybrook Farm at the Belasco Theatre. Think it over—then think back a couple of years. That's some think!

Fred Terry and Julia Nielsen are under the K. & E. management.

Adeline Genge announces her annual farewell tour, commencing in October.

N. C. Goodwin will star this season in The Captain.

Ben-Hur is in its twelfth season.

Miss Mary Mannering, who was operated on for appendicitis, is progressing nicely.

When Buffalo Bill recently played Cody, Wyoming, the citizens turned out en masse—all wearing ribbons on which was printed "In all the Wild West there's no such town as Cody."

The Men of the Hour Co. is rehearsing in New York.

Marie Doro is starring in Electricity. Who's the manager, Frohman or Edison?

Diplomacy will last three weeks at the Maxine Elliott.

(Continued on page 57.)

Slim Princess Gains in Favor

Chicago, Sept. 24 (Special to The Billboard).—The Slim Princess, the show and Elsie Janis, the Slim Princess, offer to the theatre-public a combination replete with entertainment possibilities. The realization of the opportunity is accomplished to the great delight of the patrons of the Studebaker Theatre, which house is the possessor of the attraction made decidedly more attractive by the star who plays the title role. The Slim Princess is a comic opera of unusual excellence. In it Miss Janis appears to great advantage. The production of the piece is made on a scale actually magnificent. The supporting company is well balanced and efficient.

MUST HAVE THEATRE.

Aberdeen, S. D., Sept. 24.—Last Monday evening the theatregoers of Aberdeen were given a chance to enjoy their favorite recreation for the first time since the burning of the opera house in July. Manager H. L. Walker opened up his large, new tent theatre with Willie Collins' comedy, A Warrior Bold. With electric lights, coke burners and comfortable chairs there is no reason why there should not be a large attendance until Aberdeen gets something more substantial in the way of a theatre.

New Treasurer at La Salle

Chicago, Sept. 24 (Special to The Billboard).—With the LaSalle Opera House under new management we find also new faces this season in the box-office. Mr. David Griswell, formerly connected with McVicker's Theatre, is acting in the capacity of treasurer, while Mr. Ed. Solomon is acting as his assistant. Mr. Solomon hales from the Davidson Theatre, Milwaukee, where he was prominently connected with the box-office force. These two gentlemen show that they are past masters in their line of work and have their employers' interests always at heart.

NEW DILLINGHAM PRODUCTION.

Philadelphia, Sept. 19.—"The Girl in the Train," Charles Dillingham's production of the European musical comedy, was produced at the Forrest Theatre here to-night. Vera Michelson, George Mitchell and June Grey, an English actress, appeared in the cast. The music is by Leo Fall and the book by Harry B. Smith, from the German of Victor Leon. The Girl in the Train goes direct to the Globe Theatre, New York.

Eva Thatcher opened on Norman Jefferies time Sept. 19, at Washington, D. C.

Sweetest Girl Grows Sweeter

Chicago, Sept. 24 (Special to The Billboard).—At the LaSalle Opera House where The Sweetest Girl in Paris holds sway, her coterie of followers are daily increasing in number. This bright little musical comedy is worthy of all the good things that are being said about it. It has a capable cast that sing the many catchy songs and put over in a convincing manner the lines that are full of laughs. Alexander Carr is immense in the role he assumes. And there is Miss Trixie Friganza, Miss Alice York, Miss Zoe Harnett, and John E. Young, all of whom in their own way afford a variety of entertainment that is pleasing the patrons of this little Madison street show house. Miss Cathryn Rowe Palmer, in her song, I want a Man, and her trouble with a lottery ticket proves very amusing.

Harry Askin has a very good production in The Sweetest Girl in Paris and has it surrounded by a capable cast who realize to the utmost of the material at hand.

BAKER & CASTLE'S ATTRACTIONS.

New York City, Sept. 24 (Special to The Billboard).—Granatnik and in the Bishop's Carriage have opened the season of 1910-11 auspiciously. The Southern Granatnik Co. was in New Orleans last week, and played to one of the biggest weeks' business in the history of the Crescent Theatre. The Eastern Granatnik Co. has been breaking its own records everywhere, and in this week playing at the Lyceum Theatre, Detroit, and doing a remarkable business. In the Bishop's Carriage opened the season on August 29, and the crowded houses that have greeted this play prove that this attraction, now in its seventh season before the public, is stronger than ever. This play was the current attraction at the Grand Opera House, Brooklyn, last week, and even with such opposition as the Coney Island Mardi Gras, business was up to the standard of the theatre.

ALLOWS SUNDAY AMUSEMENTS.

Memphis, Tenn., Sept. 24.—True to a policy adopted during the last theatrical season, when he refused to interfere with Sunday amusements, Mayor Crump has refused to arrest anyone. Under former administrations the police arrested spectators, performers and proprietors, but Mayor Crump stated that no law existed in Tennessee to prevent the laboring men from enjoying on the Sabbath what the capitalists and others were afforded during the week.

Ministers who registered protest on former occasions were silent in their pulpits last Sunday.

BILLIE BURKE TO BE AT POWER 15!

Chicago, Sept. 24 (Special to The Billboard).—Miss Billie Burke will soon begin her public engagement in Chicago at Powers' Theatre, and will appear in Mrs. Dot, a play by W. Somerset Maugham.

THE GAMBLERS

Has Premiere at Lyric Theatre—Additional Interest Manifested, as This is First of Authors' Producing Co. Productions

Chicago, Sept. 24 (Special to The Billboard).—On Monday night, Sept. 26, The Gamblers, Charles Klein's latest play, received its first presentation at the Lyric Theatre. Beside being the premiere of the play, it is also the first production presented by the Authors' Producing Company, of which John Cort is president and Charles Klein, general producing director. The story of the play has to do with the present-day conditions in the banking and stock-broking business. Those employed to interpret this production are:

- Wilbur EmersonGeorge Nash
- James DarwinCharles Stevenson
- George CowperWilliam B. Mack
- John EmersonGeorge Bacus
- Frederick TookerCecil Kingstone
- Gleba RaymondC. Jennings
- ThomasWilliam Postance
- HicksCharles Burbidge
- HindleyGeorge Wright, Jr.
- WaterEgbert Munro
- Arthur PickeringGeorge Wright, Jr.
- Ernest RobertsGrant Ervin
- Catherine DarwinJane Cow
- Isabel EmersonEdith Barker
- JaneJulia Hay
- Mrs. Arthur PickeringMarlele Bornefeld
- Mrs. Ernest RobertsMary Barry

LAST WEEK OF THE GIRL AND THE DRUMMER.

Chicago, Sept. 24 (Special to The Billboard).—This is the last week of the engagement of The Girl and the Drummer at the Grand Opera House. Mrs. Fiske is the attraction to follow. In the current entertainment Herbert Corthell is the whole show. He occupies the big type position in the billing and in the performance is even more the feature. He is funny and then some. Corthell is a natural comedian. Those who write for the papers have said so, and those who have enjoyed his work on the stage know it. The company surrounding him in The Girl and the Drummer are not individually noticeable to any great extent. They do what is required of them but fade modestly into the background whenever Corthell appears on the scene.

French Drama for Ziegfeld

Chicago, Sept. 24 (Special to The Billboard).—Commencing on Sunday afternoon, October 23, and ending sometime in March, French dramas will be put on at the Ziegfeld Theatre by players said to be of French nationality. The Comedie Parisienne, as the organization is to be called, will entertain Chicago with the following French productions: La Chateraine, by Alfred Copin; Suzette, by Brioux; Les Plumes Du Paon, by Hissou; Craqueville, by Anatole France; and Samson, by Bernstein. Twelve performances will be given during the entire season. It is said that the new venture has been accorded financial support and that many of the boxes have already been taken. Members of the company are: Mme. Marguerite Sokal, Mme. Devries Schmidt, Messrs. Herman Devries, Gaston Arbault, E. Locard, R. Papot, G. Bloch, Leon Anhel, N. Lauret, N. Schmidt, Jaguez, H. Vandepitte, Mesdames Elmina Blala, Leon Anhel, Lockwood, J. Wiel, Prettymann, Bianche Carpen.

CARLE CONTINUES TO CAPER AT CORT.

Chicago, Sept. 24 (Special to The Billboard).—Richard Carle continues to caper for the amusement of the many who flock to the Cort Theatre to witness Jumping Jupiter. The play has apparently "caught on" and has established a place in popular favor. There is much variety in it of the vaudeville sort. Lillian Shaw and Ina Claire contribute much to this feature of the entertainment. Edna Wallace flopper is prominent in the cast and daintily graces her part. Will Philbrick is there, too; he is good. In fact, the company in its entirety give an excellent performance and realize to the utmost on the material at their disposal.

AT CHICAGO'S NEIGHBORHOOD PLAYHOUSES.

Chicago, Sept. 26 (Special to The Billboard).—At the Bijou the current attraction is a thrilling melodrama, entitled For His Brother's Time, in which Miss Gladys Montague, who has been acting at the Criterion Theatre, will come to this playhouse to reassume the position of leading woman. The Criterion management offers to its public more to be filled than recorded. Last week's attraction at the Bijou, while at Weber's will be seen at Cripple Creek, a melodrama which has for its theme the first discovery of gold in Colorado. At the Crown, Union's Superba is holding the attention of his theatre's patrons. Vaughan Glaser, leading man in The Man Between, is entertaining the audiences at the National Theatre. The Playmarket is offering Ironstark and The Rosary continues on its run at the Globe. At the Marlowe the resident stock company is, this week, interpreting Hunting for Hawkins, while over on the west side the People's Theatre has taken for its attraction. The Man From Mexico is holding the boards at the Colosseum.

PRAISES PRINCESS

Chicago Daily Journal Gives Editorial Expression of Approval for Tuneful Operetta—Editor Speaks from Viewpoint of Audience

Chicago, Sept. 24 (Special to The Billboard).—O. L. Hall, who writes about things theatrical for The Chicago Daily Journal, has the following to say in praise of the attraction now current at the Illinois Theatre: "The charm of The Dollar Princess is so rare and fine that one refrains from saying an unkind word of that entertainment, now prospectively installed at the Illinois. One who would express the opinion that the operetta is not perfectly balanced might be called hypocritical by those who go to the theatre only to get their money's worth, not caring a whit whether the entertainment is made of tins or that. They find full value in The Dollar Princess, most of that value residing in the brilliant score composed by the Venese, Leo Fall.

"He has filled the operetta with many splendid melodies and has orchestrated them with a

masterly hand. He has placed the burden of the music upon the strings and woodwinds, subduing the brass and the tympani, which often are too importantly employed, much to the damage of sensitive ears. The score of The Dollar Princess demands the services of a large orchestra, and ample provision of musicians is made at the Illinois. They are ably directed by Harold Vicars, a Londoner new to Chicago. The song in The Dollar Princess liked best by the audience is Oh, What a Pretty Pair, which is set to the melody of the old German folksong, Ring, Ring, Rosenrannz. It is delightfully sung by F. Pope Stammer and Carroll McComas. There are many other pretty numbers. Ranging from the serious relative to the comic ditty. The vocal equipment of the company contains no really unusual voice, and while nearly all the singers deliver their number effectively, none exhausts the possibility of his song. The company is generally better in its male than in its female section. Of the young women, Daisy Lettys is decidedly the most accomplished. She makes an admirable team-mate for Donald Brien, whom nature and experience have admirably fitted to the part of a mild type of devil-may-care operatic hero. "Will West's richly comic circus man, of whom we should see more; Stammer's happily nondialectic Frenchman; E. J. Connolly's befuddled old billionaire; Albert Hart's both wise and booby sponging brother of the Croesus; Cyril Hiddulph's comic blue-blooded butler; Edward Gorman's busy but somewhat fussy young trickster, and Hilda Yining's animal queen, make an interesting gallery of comic opera characters. The material production of The Dollar Princess entirely satisfies the eye. It is the most tuneful entertainment that has come to us in many seasons."

OLYMPIC SHOW HOLDS OVER.

Chicago, Sept. 24 (Special to The Billboard).—The Girl in Waiting, with Laurette Taylor, holds over at the Olympic Theatre. The play has been favorably mentioned by the critics and Miss Taylor has individually been referred to in terms of praise by those who have seen her in the part she graces. Sam Lerner looks prosperous and happy and the box-office barometer indicates no startling disturbance.

Fannie Brice Scores in Follies

Chicago, Sept. 24 (Special to The Billboard).—One of the bright spots at the Colonial Theatre is the part of The Follies of 1910 that allows Fannie Brice the opportunity of "putting on" a rag song. She sings it, of course, but it is the incidental expression of face and body that brings out her "class." In fact it may rather be said that her singing voice is incidental; it is Miss Brice is a "find." From the time she is "on" to the time of her exit the house is "on" and with her "forty ways." Bickel and Watson are up to their usual high standard as entertainers and, of course, Bert Williams is funny. The Follies is a typical Ziegfeld production. It may be described as Girls, Girls and then more Girls. The principals are clever in their specialties and do not interfere with the general scheme. Some of the musical numbers are worth remembering. Grace Tyson is responsible for some of the harmony success. Billy Reeves, as usual, has a "bun on." He hasn't, however, his usual chance to play up the part. He does a big dive into a tank of real water but the revelation of feminine curves mixed in with this "stunt" distracts attention from the inebricate plunger and focus the eyes of the audience on the charming group of bathing beauties.

THIRD TIME THE THIRD DEGREE IS SEEN IN CHICAGO.

Chicago, Sept. 24 (Special to The Billboard).—McVicker's Theatre is again the scene of The Third Degree. This production is scheduled for a two-weeks' stay at this show-house and will be offered with the following cast: Robert UnderwoodJ. R. Williams
Mr. HenningtonH. H. Forsman
Richard BrewsterGeorge Sumner
Attendant at Brewster's officeH. H. Forsman
Elevator BoyWm. Weston
Howard Jeffries, Jr.William Pinkham
Howard Jeffries, Sr.Chas. Hill Mallie
Captain ClintonJack Ellis
Doctor BernsteinE. A. Ebert
Mrs. Howard JeffriesMargaret Drew
Annie JeffriesSarah Padden
OfficerFrancis Bond
Henry B. Harris production.
Harry Allen, manager.
Harry Reichenbach, business manager.

CLARA LIPMAN CONTINUES AT THE PRINCESS.

Chicago, Sept. 24 (Special to The Billboard).—Clara Lipman in The Marriage of a Star, continues to entertain at the Princess theatre in the charming role of a mother who hates the thought of becoming mother-in-law; in her endeavor to forget her age and to appear young many funny situations are caused that give rise to considerable merriment. Miss Lipman's charm and ability is always evident and greatly enhances the play. It is rumored that Deep Purple will come to the Princess on Oct. 2nd.

Act 1.—Smoking room at Emerson's, February 10, 9 P. M.
Act 2.—Library at Darwin's, February 10, 11 P. M.
Act 3.—Smoking room at Emerson's, February 11, 10 A. M.
Produced under the personal direction of the author.
Designed and painted by Frank Pitzer, New York.
Construction and woodwork by A. W. Weldhaus, New York.
Furniture and properties by James McCreery & Co., New York.

FOR THE AUTHORS PRODUCING CO.
Philip KleinManager
William PostanceGeneral Stage Manager



SARAH PADDEN,

Leading Lady with the Third Degree Company.

Woodruff Stars in The Genius

Chicago, Sept. 24 (Special to The Billboard).—Over his signature Mr. Mort H. Singer makes the announcement that on October 17, Henry Woodruff will commence a tour in The Genius, which will be supplied with musical numbers. Mr. Singer further announces that Mr. Woodruff is now in Chicago engaging a company which will tour from Chicago to the coast. Mr. Woodruff acted in this production about five years ago with Miss Edna Goodrich as co-star. At that time, however, it was called The Genius and the Model.

ARTHUR H. WALINE BACK ON THE RIALTO.

Chicago, Sept. 24 (Special to The Billboard).—Arthur H. Waline, who for five years acted as personal representative for Harry J. Powers, handling all the business of Powers' Theatre, has reappeared upon the theatrical horizon. Mr. Waline has purchased an interest in the Ball firm of stenographers on the fifth floor of the Grand Opera House Building, and from now on this firm will be known as Hall and Waline. They have fitted up sumptuous offices with plenty of room to accommodate visiting managers and agents and Mr. Waline is receiving congratulations from all sides upon his new venture.

Season's Plays for Chicago

Chicago, Sept. 24 (Special to The Billboard).—We copy the following list of productions made in Chicago since the close of last season: Baby Mine, Jumping Jupiter, The Rosary, The Girl of My Dreams, The Sweetest Girl in Paris, The Wife Tamers, Her Son, The Girl and the Drummer, The Fairy Tale, The Slim Princess, In Search of a Sinner, The Gamblers and Teres Her Mine. On October 2 The Deep Purple, the Armstrong-Mizner play, will be given its first performance at the Princess Theatre. About that time, Mrs. Fiske will appear in a new play at the Grand.

ALMA NO LONGER RESIDES AT THE WHITNEY.

Chicago, Sept. 24 (Special to The Billboard).—Alma Von Wohnst Du? no longer has her headquarters at the Whitney Opera House. On Saturday night this show-house closed with the announcement that the theatre would be dark this week. However, it is expected that announcements as to the next attraction will soon be forthcoming.

Church City Quartette open on the Postages' Circuit at Detroit, October 16.

SHOULD MARION DIE? THE DEBT TO NATURE

Former Actor, Sentenced to Death for Murder, Appeals for Assistance to the Theatrical Fraternity
Paid by Charles Feltman, September 20th—Noted Coney Island Pioneer Expires in Foreign Country

By FRANK WINCH.

George Marlon stands convicted of murder in the first degree. A year ago he killed his common-law wife. Twelve men, good and true, solemnly took oath on the Bible to abide by the evidence, unwavering by emotion, and render a just verdict. They decreed his death.

Twelve other men, equally good and true, equally responsible, actuated by the same motives of fair play and justice, say this man should not die.

The first twelve are citizens of the town which was inflamed into passionate frenzy for punishing Marlon, the other twelve, who live elsewhere, have received the case unbiassedly, and are eager to keep Marlon from the gallows—if you were the judge, which twelve men would you believe?

It is not The Billboard's aim to thwart the ends of justice—the appeal was made to me by men of unquestioned integrity, of absolute disinterestedness. They raise a reasonable doubt and offer a means of solution at once, equitable and binding.

They claim that Marlon was a maniac; they ask only for time and experts of insanity to determine the merits of their contention.

This will require money, and it is proposed to ask you and every member of the profession to contribute, even if only a dollar apiece.

Mr. Dan Hart, whom every one knows is the City Treasurer of Wilkes-Barre, is to be the fund custodian. Names of contributors are to be published each week in The Billboard and other dramatic papers.

William Raymond Hill, of New York, is one of those interested in the movement. Charles B. Lenohau and Edwin Morgan, attorneys, of Wilkes-Barre, Pa., also sponsor the effort for a new trial.

Lenohau and Morgan were appointed by the court to defend Marlon, the latter had no money and was comparatively unknown in the profession.

Lenohau and Morgan have remained loyally steadfast in their conviction that Marlon was insane, they have served without compensation; in fact, to my particular knowledge, have spent much of their own money to save their client from what they thought an unjust fate.

For the benefit of those who are not familiar with the case, I quote the following from an eye witness of the tragedy: "How well I remember that awful tragic night. Will I ever forget calling at his cell an hour or so after the commission of the crime? A half-dozen newspaper reporters were present. Several doctors were present. Several business men stood there. All were actuated by curiosity. All were there to gaze upon the wild animal that took a human life. All watched him curiously as he walked nervously up and down his cell like a restless hyena. His steps were rapid and nervous. They were the movements of a hyena, not of the sly English bear. His eyes sparkled like brilliant in their sockets, and the latter were imbedded in a face, the dome of which must have burned like molten metal. He clenched his hands. Perpiration rolled down his face. The latter was corpse-like. It was a face, which if deprived of animation would have resembled that of a skeleton. And the wild animal snatched his thin lips. It had tasted human blood. It hungered for more. He had slain the woman that he pretended to love. Do men kill those women whom they love? Wild beasts do. The boness tears her cubs to pieces. They have to be removed from her savage custody immediately after birth. 'I want to make a statement,' howled the frenzied animal. The reporters pressed me forward to take down the bark of the poor warped brain. I yelled at him: 'You don't wish to make a statement.' He wrung his hands in agony as he screamed, 'I do, I do.'"

"You don't," I reiterated. I didn't wish to hear his ravings. I longed to fly from his cell door. My better nature rebelled against my officiating as his amanuensis—against me taking down the weird bark of a tongue which was but the subservient tool of a wild, erratic, insane mind. But he insisted, and I complied with his request. He may not be insane now, but he was little better than a wild, ferocious animal on the night I stood before his cell door and jotted down his erratic and irregular and rambling and weird details which led up to the killing of the only creature that he pretended to have loved. Do we kill those whom we love? I again ask. No, a thousand times no. When we place a trigger against a loved one, pull it and send a bullet crashing through the brain; then, indeed, we are morally degenerate—then, indeed, are we insane. The added mind directs the hand that ever fumbled to slay. The eyes which were ever illumined with the sweet, soothing light of love, when we kill, burn fiercely and emit hissing, spluttering flames which are fed, ever fed, by the fuel of insanity. As the sharp and sudden contact of two pieces of steel produce sparks, so does this friction of ungear mental wheels produce aberration. That aberration may be harmlessly belined—it may be murderously inclined. That aberration may be inheritable. It may have originated in the cranium of a grandfather or a great grandfather. It may have jumped two or three generations, yea, even a dozen generations, and then suddenly burst forth in all its bloody and brutal violence when least expected. Marlon's ancestors may have been lunatics—at least some of them. Who knows? If he were cognizant of the crime he committed—if he were in his right mind when he sent the bullet crashing through the brain of the unfortunate woman, then he deserves to die the death of a dog—then I would consider it a pleasure to stand beside the scaffold and listen to the music of the death gurgle in his throat. But if ever a man was crazy, George Marlon was on the night in question. He is regarded now as a rational human be-

ing. He can see and feel and think and realize the awful position in which he stands. He can wander intelligently back to the merry, balcyon days of his youth. He can see himself kneeling at the knee of his sainted mother, blessing the prayers she was wont to teach him. He can see all the struggles which are crowded into a fifty years battle with life floating, panorama-like before his vision. He now finds himself caged in an iron-barred cell like a wild beast. He sees his visitors standing in the corridor in front of the awful apartment in which he is caged, cabled and confined. He sees them regarding him with horror laden eyes. He hears words of condemnation issuing from lips of some—words of sympathy from those of others. He sees the lights turned down at nine o'clock every evening, and the gloomy

Charles Feltman, a pioneer who turned the sandy wastes of Coney Island into a pleasure ground, died September 20 at Cassel, Germany. He was born in Verden, Hanover, Germany, in 1841, and came to this country when he was fourteen years old. He had at first to work as a laborer in a coal yard and on a farm, but in a little while obtained a job with a baker on South street, South Brooklyn. It was while he was delivering bread along the ocean front that he first dreamt of the possibilities of the site.

He started in business as a baker on Classon avenue in 1860, and built a large building at Sixth avenue and Tenth street before the streets were cut through. As he established himself he applied to one railroad proprietor after another to help him in his grand idea.

He suggested to Martin Gunther, president of Gunther's Railroad, and to the Brooklyn & Coney Island Horse Car Road that they should make their services sufficient to enable business men to come in summer to the ocean to spend the evening in recreation. His ideas were laughed at, but at last A. H. Culver, who was then planning a line to Coney Island, promised to cooperate with Mr. Feltman.

Thus encouraged, Mr. Feltman erected an ocean pavilion at the cost of \$20,000. He secured the Society First Regiment Band, and at once began to attract crowds. The next season he added vocal music, and gradually added other attractions. He brought a merry-go-round from Germany and the first Tyrolean yodlers ever heard in this country, and reaped success. In recent years he had spent his summers in Germany, leaving his sons to manage his big business in this country.

EDNA WALLACE HOPPER.



She is this season playing with Richard Carle in Jumping Jack.

place plunged into semi-darkness. He hears the deep, heavy breathing of the unfortunates who surround him. He tries to sleep. Can he? What keeps him awake? Is he busy contrasting the happy days of the past with the excruciating, terror-laden nights of the present? Or is it possible that he sees his awful crime re-enacted? Is it possible that he looks in the corner of his whitewashed cell and there beholds a vision of the woman he loved, crouching at his feet, and with clasped, uplifted hands, craving for that mercy which found no lurking place in his aberrated brain? How his eyes must blaze as he sees himself pulling the trigger. How his brain must reel as he sees the flash and hears the report of the weapon. How he must shriek aloud as he sees her fall, her face bespattered with blood, at his feet. How his yells must awaken his sleeping companions. How afflicted must be their gaze, as they sit up on their cots, and shake with the fear which takes possession of them. But, in his cooler moments, hope awakens him up. He peers into the future and sees himself treading the stage once more, receiving the plaudits of the crowd. He sees himself once more inhaling the pure, fresh air of liberty, as does James Gentry, the actor, who slew Madge Yorke, the policeman's daughter, fifteen years ago, and whose pardon was secured by George Cohan. But those awful fifteen years robbed Gentry of his intellect. He is now like the man who was. His memory is a ring of the past. He simply forgets. He is a mental wreck. And should justice be kind to George Marlon, will nature be equally cruel?

Twelve men did not believe this—there are twelve who do. Gentlemen, what is your verdict? Shall Marlon die—if he was sane—I say he should; but there's a doubt. Let's be loyal to the poor wretch—he was one of us once. I stand for fair play; so do you. My dollar goes to Ben Hart to-day. Wrap up your bill and mail it to-day.

THEATRE EMPLOYES HOLD MEETING.

Jackson, Mich., Sept. 21.—The annual meeting of the old billboard sign house employees' Association was held at the Casino, Wolf Lake, last Friday evening. A banquet was given, speeches were made and the occasion proved enjoyable for all. Officers were elected as follows: T. H. Phillips, president; George H. Lawson, vice president; W. H. Solomon, secretary; W. W. Todd, treasurer.

SHOW GIRL DISBANDED.

St. Louis, Mo., Sept. 22.—As a result of an attachment of the agency and costumes of The Show Girl Company which played at the Imperial last week, the members of the company, including fifteen chorus girls, are stranded, and are writing home for money. "The show was never much of a success," said Buswell, manager of the Imperial, "and lately it has been practically a failure wherever it has gone."

ROOF GARDEN OVER FACTORY.

Leavenworth, Kan., Sept. 24.—C. W. Parker, is to have a roof garden at his new factory in this city. It will be on the roof of the main building and will be something new for this section of the country. A ferris wheel, merry-go-round, vaudeville show, menagerie and many other forms of amusement will be the attractions.

Lamont and Milham, novelty transformation musical act, have received contracts for fifteen weeks of limited time.

DONNELLAN TRANSFERRED.

San Diego, Cal., Sept. 24.—E. J. Donnellan, who opened the Queen Theatre here about eighteen months ago, has been made manager of the Law Angeles house for Sullivan and Co. due. His successor at the Queen has not yet been appointed.

NEW THEATRE AT BRYAN.

Bryan, Tex., Sept. 24.—The Colonial Opera House has been completed. It has a seating capacity of 800, large stage, with modern conveniences. The formal opening will occur Oct. 17 with Sidney Drew in Billy Johnson and Lawrence are managers of the house.

BERRI SUES FOR DIVORCE.

San Francisco, Cal., September 23.—Maud Lillian Berri, actress, today filed a suit for divorce against her husband, Frank Moulton, the comedian. She and Moulton were married nine years ago. They appeared together in George Ade's Sultan of Selu.

JOINS SISTER'S COMPANY.

Pittsburg, September 20.—Another Ring entered the theatrical fold last night. Cyril, the seventeen-year-old brother of Blanche, Frances and Julie, making his debut in The Yankee Girl. Young Ring has a minor part, and resembles his sister Blanche in looks and action and has his sister's humorous methods. Mr. Ring was being prepared for Harvard, but preferred the stage.

LEAVES LEAVENWORTH THEATRE.

Atchinson, Kan., Sept. 24.—Phil Alexander, formerly manager of the Atchinson theatre here, has leased the People's theatre in Leavenworth, Kan., and will open it Sept. 25, with Helen Aubrey's Company in repertoire.

TOLEDO, O.

Items of Personal Interest From the Maumee River City.

The Auditorium has been remodelled and will play first-class attractions this season. Lon Haskell, leading comedian with the Bohman Shows, who is an old favorite in Toledo, having been here with the Hanesy attractions to meet his host of friends here the week. Gus F. Stoner, "phonologicalist," has returned from Detroit, where he witnessed the series of games between Philadelphia and Detroit. George was disappointed at not getting to see his "Cous' Cy" Morgan pitch, but reports an interesting series, however. Ed. Fritz Seiler, of the Star Hotel, Newark, O., was visiting here last week. Newark is as dry as a bone, he has the bulk of professional people stopping at his house. "Beason" Jones is entertaining his theatrical friends at the Toledo Inn. "Isak" is an old performer. The new Keith Theatre, which is under construction on St. Clair street, is now a double reality, and work is progressing rapidly on the new building.

Thos. F. Conner, manager of the Childster Theatre, at Bowling Green, O., was in the city Tuesday, and is all smiles. Thos. has had the biggest business in the history of the house, and all the attractions that have played the town went out with big houses. The comedy Girl, September 10 played to capacity. The fair date, and on opening night was capacity and allocations were for a big week September 10-24.

Fred Kirby, late of the Empire Stock, and now in the east of Vaughn Gliner Company, is busy shaking hands with all the old-time Toledoans.

Ten Holan, one of the old-time agents in the city, heralding the coming of the Merrv Maldons at the Empire next week. Reports from Detroit, Mich. state that H. H. Seltenberg, formerly treasurer of the Lyceum Theatre, of this city, and who has been in the capacity of manager of some of the Stair & Haven attractions is now in charge of the law office of the Avenue Theatre, the Western Wheel burlesque house here. Harry Hurlitz is here from Rochester, N. Y. to take charge of the front of the Arcade Hurlitz & Seaman ten cent vaudeville house. Charlie Porter, of the Miles Theatre at Detroit, Mich., reports large business at his theatre.

It is reported that George Wild, secretary of the Toledo base ball team, will go into the city after the season closes. JACK TIERNEY.

MANAGERS PROTEST

The City of Richmond, Va., Goes Into Theatrical Business and Managers Are Indignant at This Competition

The city of Richmond has gone into the show business and vigorous protest will be probably made to the city council because of it, at an early day. The theatre managers are putting their heads together and an effort to suppress the alleged unfair competition may be expected at any time.

W. Greener Neal, principal owner and dominant power in the Leath Theatre Company, which controls the first-class field in Virginia, and of which Jake Wells is general manager, sums up the situation in a brief argument. "The City Auditorium," he says, "is a municipal building. It was never intended for use as a theatre. The grounds and building committee of the council has seen fit to rent the building to traveling attractions, which is distinctly contrary to the spirit of the city government as it brings the regularly licensed theatre into actual competition with an opposition maintained by the city. The theatres are re-

quired to pay license and taxes and should not be compelled to compete for business with a house that is exempt from these items and lighted at the expense of the people of Richmond."

Mr. Neal's remarks were provoked by the action of the municipal committee which leased the building to the Radcliffe Lyceum Bureau, of Washington, D. C., for a series of dramatic and musical entertainments. Heretofore the Radcliffe Bureau has played its attractions at the Academy of Music, paying the standard rental. The contract with the municipal committee gives the Radcliffe Bureau the use of the City Auditorium at a cost of \$50 a performance, including lights and exemption from license.

The City Auditorium, which was built primarily for public meetings, conventions and the uses of the city government, is a spacious building with a seating capacity of almost 4,000, more than twice the capacity of any theatre in the State.

CLEVELAND, O.

Cleveland Theatres Doing Unusually Big Business.

The forecast that the Cleveland theatrical season of 1910-11 would be one of the best ever seems to have been truthfully prognosticated in the liberal patronage to all downtown theatres the week of September 19-20.

At the Opera House was seen The Member From Ozark, by Augustus Thomas, a rich melodrama, with vivid character portrayals. The work of Frederick Burton in the leading role was particularly strong, in which he was well supported by a strong company, including such artists as Frederick Watson, Lincoln Plumer, Joseph Slayton, William Wolcott, Thomas H. Hedron, Ralph Bean, John Brury, Douglas Gordon, Henry T. Quayle, Carl N. Harbough, Gertrude Dalton, May Greville, Cecelia Clay and Lora Burnett.

The Colonial Theatre was packed to the doors at every performance during the week, the occasion being Clyde Fitch's latest masterpiece, The City. Tully Marshall's performance as the blackmailer and dog head stands out with striking vividness. Miss Eva Vincent, in her characterization of Mrs. Rand, was well commended by local critics. A. H. Stuart, as the elder Rand, acted with force and directness, while Wilson Melrose, Lucilia Watson and Mary Nash were well received in their parts. The City is probably one of the best advertised plays which has been seen in Cleveland for some time, and it's an old adage that it pays to advertise.

Ward and Vokes, in their brand new musical playlet, The Trouble Makers, met with a big reception at the Lyceum Theatre. The show had been out two weeks and this is the first city where a Billboard representative has had a chance to see it over. Percy and Harvella have taken to akira this year and take their places among a contingent of riotous suffragists, and the two popular comedians made the most of every opportunity for a jab at the cause. Miss Lucy Daly and Susie Kerwin are prominent in the support of the comedians.

The Golden Pheasants, playing at popular prices, 10 and 20 cents, presented a very creditable production of Romeo and Juliet.

The Midnight Maidens are at the Empire, opening with a one act musical skit, The Girl I Met at Hector's, and closing with A Trip to Honolulu. A big ensemble number, presenting the military spirit in the Scotch Fusiliers, made a stirring finale for the first act. The feature of the olio was the Empire Comedy Four, consisting of Messrs. Leonard, Cunningham, Roland and Joe Henry. In their skit entitled What's the Answer? The boys have just returned from a European tour. They were looked in as an engagement extraordinary off the United States, and the management of the house created an opportunity in not letting the people know that these favorites, who were seen at the Hippodrome last spring, were in town again. The balance of the olio, including Barto and McCue, exponents of physical culture, The Creighton Brothers, in Helios of '67, Bing Bust It, were well liked.

Local critics said that The Passing Parade, at the Star, was one of the best offerings presented at that house this season. The cast includes Sam Sillman, who has a strong local following; Ben Byron, better known as Bathrick, and Miss Marion Bennett. Attendance was very good throughout the week.

Keltha's Hippodrome offered a bill which seemed to suit everybody. The opening number was Phoebe Larella Sisters, who are contortionists and hand balancers. Their ballet dance while walking on their hands, with silver bells attached, is a distinct novelty of merit. Harry Green, the exciting comedian and rapid-fire song writer, who composed a song as he croaked, took only eight bows and an encore on the opening night. Lisle, Leigh and Company, in a one act drama of the refined Nick Carter style, entitled Weaving the Net, gave a strong and vivid portrayal of a situation possible, though hardly probable. Their finish brought four bows. James F. Kelly and Annie M. Kent, an Olinger Snake, have an act to be proud of. They also came in for four bows and an encore. Mile, Minnie Amato and Company, presenting, in pantomime, The Shums of Paris, were the first feature act on the bill. The work of these pantomimists is wonderful. Albert Hole, England's greatest boy soprano, was a pleasant surprise, and his singing of Annie Laurie brought forth many a tear of appreciation.

Jean Hedini and Joe Arthur took the stage next with a juggling act with a lot of new tricks. They are old-time favorites in Cleveland. They closed with a burlesque on The Shums of Paris, which was a scream in every sense of the word. Joseph Harris's Bathing Girls, with Glenwood White and Albertine Benson, which closed the bill, proved an act of merit.

The bill of the bill at Keltha's Prospect was Katherine Challoner and Company in their portrayal of Matthew White's vaudeville playlet,

entitled Stop, Look and Listen, formerly played in Cleveland by May Tully. Miss Challoner evoked ear marks of an emotional actress of ability. The bill was a good one, although there were three dancing acts, two of them following each other. The balance of the bill included Tojette, premier danseuse; Delany and Wehman, singing and dancing; Channon and Morris, comedienne and dancing artist; Glen Burt, monolo-

HARRY A. ELLIS AND TOM McKENNA,



Principals with Lew Backstader's Minstrels.

gist, who made his audience laugh right out loud, while cornelia and Wilbur, knockabout comedians and tumblers, closed.

At the Grand Theatre was seen Orville and Frank in an extraordinary and very sensational act of foot juggling; Sherry and Ray, in Billy and the Girl; Plunkett and Ritter, singing and dancing who are very good in double quicksteps; Thornton Friel and Co., in a playlet, At Economy Junction, the rube character being strongly portrayed; The Robinson Trio, a singing act; while A. J. Ferrell, the artist illustrator, completed the show.

The Orpheum Theatre has been prepared for this big show the week of the 20th, namely, an indoor circus, showing 14 big acts at no advance in prices. The program this week included M. J. Maurice and Company, in Spiritualism Upside Down; Mr. and Mrs. Jack Gordon, presenting the C. O. D. Baron; Le Barge, comedy musical novelty; Marguerite Newton and Charles Homan in The Romance of a Rose; Mr. and Mrs. Lew Stanley, who have just returned from the coast, in an elaborately consumed and very red-hot singing act, and the century's greatest enigma, Martinella, who impersonates a Dresden doll, aided by an electrical contrivance and two pretty girls.

Bert Marshall the popular vaudeville agent, is now booking fourteen of the better class of small-time houses in Cleveland. Six of these are located on one street, within two miles of each other.

The Cleveland Vaudeville Company reports a scarcity of acts suitable for their time. This is all in keeping with the prophesied era of success for the season of 1910-11 among the theatres in Cleveland.

William Steveding gave a formal opinion of his new grill, which is located in the heart of the theatrical district, on September 21. Over 100 of the leading performers playing in the downtown houses partook of his hospitality after the evening show, the opening being arranged for their special benefit. An entertaining program and a satisfying menu were provided.

Among the advance men in town this week may be mentioned Wm. K. Sparks, of the Thos. E. Shea Company. Mr. Sparks formerly had charge of the Philadelphia office of The Billboard.

Stoddard and Wallace, who have been traveling under the white tops the past season as clowns, are putting out a new company for the winter season. The boys are earnest workers and much can be expected.

TWO NEW PLAYS

Try-Out Performance Given The Fighter at Detroit. Sam Bernard Opens at New Haven in New Vehicle

Detroit, Sept. 24.—George Fawcett presented at the Garrick Theatre last week a new play entitled The Fighter, by Willard Booth, being a dramatic version of Albert Payson Terhune's novel, Caleb Conover. It is a play dealing with the political struggle between reform, as represented by the people, and the machine, as represented by the bosses.

The production was made under the direction of the Messrs. Shulwitz. The piece is slated for an early New York hearing.

New Haven, Conn., Sept. 24.—Sam Bernard began his season at the Lyceum Theatre Sept. 15, in the new musical play entitled He Came from Milwaukee, supported by a company including Nella Bergen, Winona Winter, Maella Sommerville, Louis Harrison, George Anders, Louis Foley, Holt, Dolph Ryan, Edwin Frank Sargent, Adele Rowland, Alice Anita Francesca and others.

The book is by Mark Swan and Edgar Smith, the version by Edward Madden, and the music by Ben M. Jerome and Louis A. Hirsch. The Shuberts are the producers.

FIELD'S MINSTRELS BANQUETED.

Wilmington, N. C., Sept. 24.—Al. G. Field and his merry minstrel boys were the guests of Caroline Aerle F. O. Eagles, at an elaborate banquet given in honor of their annual visit to Wilmington, N. C. last Monday night. Field has a great show this season—the finest lot of fellows ever assembled under Field's banner.

JOSEPH E. CARY SUMMONED.

Davenport, Ia., Sept. 22.—Joseph E. Cary, former manager of the Barrymore Theatre, at Moline, Ill., died suddenly in his apartments in

Vienna, and plays that made his name popular throughout Germany and Austria include Romeo and Juliet, Hamlet, and the entire classic repertoire.

SOME HORWITZ SUCCESSES.

Charles Horwitz is busy as usual in his New York office writing one act plays, sketches and etc., for vaudeville artists. Mr. Horwitz's work has been just as successful in Europe as it has been in America. One act plays from his pen that have scored in London are The Marriage Fee played with great success by Harry First and Co., Mrs. Murphy's Second Husband played by Grace Emmett Co. A Matrimonial Substitute played by Mr. and Mrs. Gene Hughes. The Electric Boy for Baker and Lynn and several others. Among other big hits from the pen of Mr. Horwitz now playing the best time in the United States and Canada may be mentioned Clancy's Ghost, (Mr. and Mrs. Mark Murphy), For Sale, Wiggins Farm (The Chadwick Trio), A Minnesota Romance (Emily E. Greene and Co.), A Horse on Hogan (Le Roy and Clayton), Duffy's Rise (James F. Leonard and Co.), Jackson's Honeymoon (Somers and Starke), At Hickory Crossing (Dave and Percie Martin), and over 150 others, including Bradley, From Wall Street, a 45-minute farce played with big success by Lawrence Weber's Dainty Duchess Co.

Mr. Horwitz has also recently written fifty new songs and lyrics (music by Fred Bowers), published by Chas. K. Harris.

RICHMOND, VA.

Manager Inaugurates Morning Shows. New Plan Meets With Approval.

To D. L. Toney, lessee and manager of The Theatre, a dime vaudeville and motion picture house, belongs the distinction of having introduced to this section of the country the forenoon performance, which is designed for the convenience of a large element of ladies and children.

Manager Toney is an uncle of Eddie Leonard, the minstrel celebrity. He is comparatively new to the business, having taken his first plunge into the seductive theatrical game only a few months ago. Despite his inexperience, "Uncle Toney" has increased the patronage of The Theatre almost fifty per cent. over its former business since he took charge. He is the first theatre manager between Washington and Atlanta to offer morning performances. The innovation was popular from the beginning. The morning shows run from 10:30 A. M. to 1 P. M., and the house is packed at every performance. The American Male and Female Minstrels constituted the principal attraction last week.

The United States Band was the attraction at the City Auditorium September 10, playing to large houses.

The big business with which the Academy of Music was favored at the opening has prevailed for each and every attraction sent here by the Syndicate. Since the independents repudiated their agreement with Jake Wells, the Leath Company has returned to its former close relations with Klaw & Erlanger and will play Syndicate attractions exclusively hereafter. The Al. G. Field Greater Minstrels packed the house to the doors at matinee and evening performances Sept. 14. Mr. Field, who is personally popular with the newspaper men (met his newspaper friends, and invited the gang to his annual banquet, which will be given this season in Savannah, Ga., Oct. 6. It looks like a big Field day for the minstrels.

The Newfangleds and Their Baby held forth September 15-16. Big business ruled throughout the engagement.

Gus Hill's Happy Hoolligan brought up to date, attracted capacity business to the Bijou Theatre throughout the week. Charles H. Yale, who has a proprietary interest in the show, is managing the company. The Bijou is conducted again this season by Manager Charles I. McKee. It was kept open during the summer months as a dime vaudeville house, managed by William T. Kirby, for Wilmer and Vincent.

The Colonial Theatre, managed by Ed. I. Lyons, for Wilmer, Vincent and Wells, continues to lead the cheap vaudeville houses in volume of business. Five performances a day are given, and the average of daily attendance is in excess of 3,000.

The Leath and the Theatre, ten-cent vaudeville and motion picture theatres, are enjoying large patronage.

Throughout the Southern country the big money is now in cheap vaudeville, the public demand for this form of amusement being greater this season than ever before.

Charles W. Rex, booking agent for the Leath and Wells interests during the brief and unhappy alliance of those interests with the independents, has been transferred to Savannah, Ga., where he will manage the theatres controlled by the Wells Company in that city. The New York office occupied by Mr. Rex has been closed.

Miller and Monie opened on the Webster time Sept. 19.

the Reimer Flats, Davenport, Iowa, September 19. Mr. Cary was forty-eight years old and was born in Connecticut. He was married in that state twenty years ago. His widow and these children survive: Cyril and Miss Cora, of New York, Edna and Mrs. H. A. Sedini, of New York. Mr. Cary, after coming West with his family a year ago, had charge of the Barrymore Theatre a part of last season. He afterward removed to Davenport. Mr. Cary was at one time in the theatrical profession.

AGED ACTRESS DIES.

New York, September 20.—Mrs. Katherine Linham, aged 60 years, known for half a century on the stage as Kate Fletcher, was found dead at her home, No. 205 West Ninety-eight street, at 5 o'clock this afternoon, with a gas jet, close beside her, turned on. Death was accidental, according to the police.

Mrs. Linham, for the last three years, has been employed by Wagenhals & Kemper, in one of their road companies playing Pald in Full. Lately she was a member of a reserve Seven Days Company. She was a widow with one son, Thomas Linham, now playing with his wife in a vaudeville skit called Litty. The son lived with his mother in this city, and left to go on the road a month ago.

TERMS OF PRINCESS LEASE.

St. Louis, Mo., Sept. 24.—The lease for the Princess Theatre was recorded a few days ago. According to the terms the Midcity Realty Company the property for fifteen years. The first year the rental is to be \$1,000 a month. After that the terms are \$13,200 a year for five years and \$14,700 a year for the balance of the term, plus 10 per cent. of all excess over \$150,000 that the building may cost.

GERMAN ACTOR DEAD.

Vienna, September 20.—Josef Kalnz, the German dramatic actor, died to-day. He was born in 1858 and made his first appearance on the stage when he was 16 years of age. He had toured the larger cities of America.

Josef Kalnz was a son of a railway official and married Margarete Nansen. Since 1889 he had been a member of the Imperial Theatre

BIG TOWN AMUSEM

SAN FRANCISCO, CAL.

After the Storm Comes the Calm. People Tired After Celebration.

The Barnum and Bailey Biggest Shows on Earth have gone, after giving ten performances to large and enthusiastic audiences, although during the big Admission Day parades, the business suffered, owing to the tremendous free attractions on all sides. Nevertheless the circus carried away a nice surplus of money.

General Press Agent Jay Hial, although not here in two years, looks as young as ever, and his courteous treatment and splendid business methods made him a large host of friends.

Margaret Illington, after a retirement of some two years from the stage, opened her season Monday, Sept. 12, at the Savoy Theatre, in *Until Eternity*. The play was handsomely staged, and the supporting company good. A large and fashionable audience greeted her first appearance. She remains two weeks at the Savoy.

A new musical comedy was presented at the Princess week of September 19, by the Ferris Hartman Co. It is called *The Campus*, and is from the pen of Walter DeLeon, who assumes the star part, while "Muggins" Davies plays the leading female part.

Miss Bessie Barriscale has been engaged to play leading ingenue parts with the Alcazar Stock Co.

The Revival Grand Opera Company, presenting popular grand operas at the Garrick Theatre, at popular prices, are not doing the business they deserve. Their productions and clever company should play to capacity houses, but it seems the public, right after the big Admission Day celebrations, are all tired out, and are not patronizing amusements to any great extent.

Rose Stahl's two weeks' engagement at the Columbia, in *The Chorus Lady*, in spite of all the big competition, did a very satisfactory business. Frances Starr followed for a two weeks' star, in *The Eastest Way*.

The business of the Orpheum during Festival Week, was the least affected and the usual packed houses were evident at every performance. *High Life in Jail* was the big new card on the program, and was thoroughly enjoyed.

Ramesa, the illusionist, offered a big show, full of action, everything being presented in a quick manner, one after the other. Mystifying Illusions were presented, giving the audience no time to think how it was done. Zillah Covington and Rose Wilbur are a pair of very versatile artists, who present seven distinct characters each in their playlet, *The Paragon*, which was extremely interesting. The Four Riscons, in their *Monkeyshines*, was a funny and well-arranged closing act.

Bob Fitzsimmons was the star of the Chutes Theatre last week, and helped swell the box office receipts very materially. He is presenting his old sketch, *A Man's a Man for All That*, assisted by Julia Gifford, Lelliot Brown, good musical act; Yalto Duo, novelty dancers; Even and Prince, Milton and Delmar, were the other good numbers.

Manager Sam Harris, of the Wigwag, presented *The Mayvilles*, Dorothy De Schelle and Co., in *Thirty Dollars*; Leeds and Lamar, Lozelle, Black and McCone and Rotb and Gould during the week.

John Conditine was in town last week, looking over his interests here.

H. H. Roers, with the statue act in Barnum and Bailey's Circus, was found in a lax condition at 4:30 A. M., a few days ago, with a deep knife wound under his right eye. He was taken to the Emergency Hospital for treatment.

Carl Wallner, unique character comedian and whistler, recently from Australia, has been booked to appear on the S. & C. Circuit. Carl Wallner is a very versatile performer, having played for four consecutive months at Honolulu, also for a similar period on the Philippine Islands. He is a clever character singer, musician and whistler.

Thruoo, the mechanical man, seen here about five years ago at Fisher's Theatre, was a Billboard caller. He says he will accept a few vaudeville dates.

The managers of the California State Fair, at Sacramento, claim that they drew over 100,000 strangers to the city, fully double the number of the previous year.

Maudie Rice, of the California Nightingale, has had her vaudeville engagement extended in Honolulu, and will remain several weeks longer.

Carlton Chase left for Salt Lake to join a musical comedy Co.

Harry Garrity, character comedian, has been engaged to appear with Whipper's American Travesty Show, filling an engagement at the American Theatre. RURE COHEN.

SAVANNAH, GA.

The Schiller Stock Company Opens at Bijou in Brewster's Millions.

Under the most brilliant auspices, the Schiller Players opened at the Bijou Theatre September 19, with a lively snappy production of George Barr McCutcheon's story, *Brewster's Millions*. The entire cast displayed unusual talent in handling each part. Prolonged applause greeted each favorite upon his entrance, and magnificent floral offerings attested to the immense popularity of this splendid company. Altogether the opening performance proved a wonderful success, and a long successful engagement is contemplated for the Schiller Players this season.

Mr. E. A. Schiller, director, made an excellent speech during intermission, thanking the Savannah public for their patronage of last season, and announcing that during the coming season that the following stars will appear at the Bijou Theatre: Maude Adams, Ethel Barrymore, Mrs. Elske and John Drew, contracts having been closed for each of these stars to appear at an early date. The staff of the Bijou this year is as follows: C. W. Rex, manager; L. P. Newman, treasurer; Alex. Friedelson, assistant treasurer; J. M. Turner, advertising agent; J. Warren Berry, musical director; John

W. Graves, stage carpenter, John J. Rebeske, chief electrician; Lewis Havell, properties, and Charles Theus, chief usher. Staff for the Schiller Players: E. A. Schiller, general manager; Sam C. Cunningham, manager; J. H. Boyle, stage director, and Elliott Benson, stage manager.

The Savannah Theatre had only two offerings last week, *Dustin Farnum* in *Caucio Kirby*, for two nights, 21 and 22, and *The Soul Kiss*, 23. Attractions at this house are not coming very fast, though Manager W. B. Sueskind assures the public that he will give even better attractions than last season.

The Liberty Theatre is now in their fourth week of successful vaudeville, booked by the Princess Theatrical Exchange of Louisville. The acts last week consisted of Daley and Shewbrooks, Senator Francis Murphy, The Great Franco, Knox and Alvin and Enigmarelle, the scientific sensation of the age. This was quite a strong bill, and Messrs. Frank and Hubert

Capacity houses greeted the bill the Casino offered last week.

The Royal had a fair offering in The Brigadiers.

The Annual Horse Show will take at the Arena Sept. 27 to Oct. 1.

N. W. SHANNON.

WASHINGTON, D. C.

Handsome New Theatre for the Capital City Planned by Mr. Chase.

Every theatre in the national capital is now doing a land office business. The regular 1911 season opened as far back as August 23 and full houses was the result from the start. Ben Greet and his English Company played late into the summer to large and appreciative audiences and the same is true of the Columbia players.

LEW ROBERTS,



Song writer and publisher of Nashville, Tenn., who has been very successful.

Bandy, managers of the liberty, are more than satisfied with the excellent patronage which they are receiving.

The bill at the Orpheum last week was not as strong as usual, their being only one act on the bill which should be given special mention, and that is, Douglas A. Flint and Company. In their excellent comedy playlet, *The Mixers*, a laugh provoking farce, full of bright and good situations. The other acts were: Billy Windon, the colored nurse girl; Caesar Homortel, C. Porter Norton, Franz Caesar and Alice Berry. Manager Joseph A. Wilensky, manager of the Orpheum, returned home a few days ago, after a very pleasant trip, having visited the Appalachian exposition at Knoxville.

ARTHUR M. ROBINSON.

MONTREAL, CAN.

Theatrical Pickups, and a Report on Local Offerings Last Week.

The Aborn English Grand Opera Company opened a week's engagement to good business. The Aborn Company challenges favorable comparison by reason of good performances.

My Man scored at His Majesty's. The plot is good and held the audience with riveted interest to the close.

The Orpheum had good numbers in Edwin Sterns and Company, Jack Connelly and Morgan Webb. The balance of the numbers move up to the standard.

The Three Troubadours were the real headliner at the Francals.

Caughy Trio gave a good turn as street singers.

who held forth even to a much later period; but withal the fall season has come in with a rush and managers are optimistic with expectations of a record-breaker.

Washington is a theatregoing city and its large floating population adds to that element. The prices are stiff and the returns on the investments satisfactory. Only a few weeks ago a new theatre, the Avenue Grand, devoted to vaudeville, and which according to the plans will be of an imposing character, will be in the course of construction as soon as the houses occupying the site can be removed. A corps of workmen is busily engaged at that task and will within a few days be ready for the foundation.

But larger, even more beautiful and classic in architecture, and, of course, more costly, will be the great building to be erected by the Riggs estate, which will contain a theatre of the most modern design and upon which Mr. P. H. Chase has already taken a twenty-year lease. In addition to this Mr. Chase will in the near future, erect a magnificent theatre of his own, planned to conform to the marble palace occupied by the municipal government, located in close contiguity.

E. S. ARNOLD.

PROVIDENCE, R. I.

Park Passes Into Hands of United States Government.

With the closing of the summer resorts, which occurred the past week, the attendance at the various playhouses has shown a decided increase, and with the cool weather a good season is being looked for.

Mr. C. E. Hunt has again returned to this city in his former capacity as manager of the Imperial Theatre.

The new lobby at Hullock's Theatre has solved the question of last season; large entrance and quick exit, and just answers the purpose. It is handsomely finished in white and green enamel.

Mr. M. J. Raftery, treasurer of the Casino Theatre, has returned from a week's automobile trip through Massachusetts and Rhode Island.

The American Band, under the leadership of the noted cornet soloist, Mr. Bowen R. Church, has returned home after a three months' trip through the Middle West. Mr. Church reports an excellent tour, and the receptions accorded the band on its initial trip were very flattering.

Field's Point, a noted resort down the river, is a thing of the past, buildings and contents going under the hammer last week. The land was purchased by the government to widen the channel in the river at this point. This is the only reason for its closing as it has always been successful.

W. E. GREENE.

TORONTO, ONT.

City Officials Make Tour of Inspection and Find All Houses Safe.

On Saturday, Sept. 17, the fire chief and city architect made an inspection of the various local moving picture houses and found everything satisfactory. There is said to be a movement on foot to put an end to vaudeville in picture houses and enquiries have been made by certain civic authorities as to the possibility of raising the license fee on such houses.

As a laugh provoker The Travelling Salesman is some class and the Princess drew large houses with the play, Sept. 19 and week.

At the Royal Alexandra, the strong play of Southern life, *The Nigger*, made good Sept. 19 and week.

The Grand had a fine attraction in *The Mercy of Tiberius*, week ending Sept. 24.

The Massey Hall opened for the season of Sept. 21, with *Madame Melba* and Company and a large audience was present.

Gertrude Hoffman and Company was a big feature at Shea's last week.

Griffin's Majestic is doing well with popular vaudeville and pictures.

The Yonge Street is going some, too.

JOSEPH GIMSON.

PITTSBURG, PA.

A Summary of Theatrical Offerings Last Week, in the Smoky City.

The Alvin, with Blanche Ring, in the *Yankee Girl*, opened the week of Sept. 19 to a capacity house. The play was thoroughly enjoyed.

The Grand opened the week of Sept. 19 with an excellent and high-class bill of vaudeville.

The Lyceum opened the week of Sept. 19 with Thos. Shea, in *The Self-made Man*. The production was capably handled and opening attendance record was broken.

The stock company, with Raffles, began the week of Sept. 19 at the Duquesne and gave its usual creditable performance.

The Garey and the Academy opened the week of Sept. 19 with two very clever burlesques.

LOUIS L. KAUFMAN.

LOS ANGELES, CAL.

New Play Based on Crippen Case Given its Premiere at the Grand.

Seven Days, at the Mason Opera House the week of Sept. 12 proved to be the most popular comedy seen in Los Angeles this season, and the demand for seats was so great that an extra matinee was given. The Mason was dark last week. Rose Stahl, in *The Chorus Lady*, is the current attraction.

At the Majestic Theatre, week of Sept. 12, Wilton Lackaye, in *The Battle*, was a good drawing attraction. The work of Mr. Lackaye was praised very highly by the local critics. The Majestic will be dark two weeks, the next attraction being Margaret Illington.

Miss Eva Kelly, new leading woman with the Belasco Stock Company, made her first appearance week of Sept. 12, in *Such a Little Queen*, and won her audience at once. Lew E. Stone returned to the company after an extended vacation, and was given a hearty welcome. *Such a Little Queen* has been announced for a second week.

The Hurbank Stock Company, in the third week of *Salvation Nell*, continues to please and draw well. A big revival of *Strongheart* followed, which was one of the best parts played by A. Byron Beasley last season.

Sullivan & Conditine, at the Los Angeles Theatre, offered a good vaudeville bill the past week, consisting of Henry Lee, Alice Mortlock and Company, in *The Other Woman*; Tinnelle and Hontell, Symonds, Hyman and Worth, Will Davis, and The Scott Brothers.

More and more Los Angeles vaudeville audiences are getting to like grand opera, and The Operatic Festival, *Gypsy Life* and *Carnival of Venice*, weeks of Sept. 12 and 19 was well received, having some very fine voices, both in solo and ensemble. Completing a good bill, week of Sept. 12 were: J. C. Nugent and Company, in *The Squarer*; Flanagan and Edwards, On and Off; Harvey de Vora and Company of Danera, the three and Armstrong dramatic act, The Police Inspector; Toyshop Pastimes, Stepp, Melinger and King, music, comedy and song, and Lew Anger.

Friday, Sept. 16 was Mexican Independence Day, and the local descendants of Spain gave a big celebration, the feature of which was a sham bull fight at Schuster's Park. Genor Enrique Hobbes, one of the most famous bull fighters, was in Los Angeles for the occasion, and though it was only a sham fight, he showed great skill and bravery.

EDURNE D'INGOMAR.

ENTERTAINMENT NEWS IN BRIEF

BROOKLYN, N. Y.

Glance at Last Week's Attractions Show Many Excellent Productions.

Arrose Lupin was the attraction at the Montauk Theatre week of Sept. 19. Cecil Spooner, in The Fortunes of Betty, was the attraction at the Grand Opera House week of 19. Robert Hilliard, in A Fool There Was, pleased capacity audiences at Teller's Broadway week of Sept. 19. The Girl from Rector's did tremendous business at the Court Theatre week of 19. This is the first time this attraction has been seen in Brooklyn at popular prices. Ninety and Nine was the attraction at the Ampitheatre week of 19. The Crescent Stock Co. presented Diana of Dobson's at the Crescent Theatre last week. The Forbes Stock Co. presented Going Some at the Gotham Theatre week of 19. The Jolly Girls was the attraction at the Empire Theatre week of 19. Jack Singer's Serenaders was the attraction at the Star Theatre week of 19. James E. Cooper's New Jersey Lillies was the attraction at the Gayety Theatre week of 19. The New Century Girls is the attraction at the Casino Theatre this week. Corse Payton's Bijou Stock Co. presented Going Some to packed houses at the Bijou week of 19. Corse Payton's Lee Avenue Stock Co. presented for the first time in stock George M. Coban's Forty-five Minutes from Broadway week of 19. The bill at Percy G. Williams' Orpheum Theatre week of 19 was: La'la, in novel dances; The Spirit of the Waves; Jack Wilson and Co.; The Devil, the Serrant and the Man; Avon Comedy Four, The Great Howard, Melville and Higgins, Elsie Fay and Co., Ots, and Rigoletto Tain Brothers. The bill at Percy G. Williams' Greenpoint Theatre was: Ides of March, Laddie Cliff, The Bandit; Pianophilend Minstrelia, Jas and Sadie Leonard and Co., Connolly and Werich, and others. George Newburn, who holds the same place in the affections of the London playgoers that Harry Lauder does in the hearts of the Scotch people, is another importation that Manager Percy G. Williams has engaged for his bill at the Orpheum in the near future. He is conceded to be London's greatest mimic, and his imitations of prominent artists on the stage are wonderfully exact and characteristic. The house staff of Teller's Broadway Theatre is: Leo C. Teller, lessee and manager; Herbert S. Aacher, business manager; Lew N. Wood, treasurer; Bennett Mangin, assist. treasurer; M. H. Smetnik, telephone operator; M. P. Krueger, musical director; Charles E. Godwin, stage carpenter; J. E. Mayer, electrician; Oscar Friedlander properties and accessories; George Lovett, advertising agent; Harry C. Miner, doorkeeper; and Ann Barley, janitor. The house staff of the Majestic Theatre is: Dudley McAdow, general manager; W. C. Frilley, representative; James Dolan, treasurer; R. Webster, press agent; Dr. F. L. Barnum, house physician; Charles Pearsall, advertising agent; Louis J. Dittmar, musical director; L. H. Mawn, chief maker; Joseph Keely, stage carpenter; H. C. Draper, Jr., master of properties, and W. J. Stratton, electrician. GEO. H. HAKES.

MINNEAPOLIS, MINN.

Fool No. 9,376,273 Nearly Causes Panic by Yelling Fire While Passing Theatre.

The Lyric Stock Company continues to draw steady patronage at the Lyric Theatre, and with last week's offering, A Gilded Fool, a new leading man, Roger Barr, made his bow to the Mill City audiences. Mr. Barker was leading man with the Poff Stock Company, of Springfield, Mass., during the past summer, and succeeded Lee Baker, who has joined the company at the New Theatre of New York. Mr. Barker, however, retains the ownership of the stock company, with Mr. Charles P. Salisbury as manager. Another addition to the cast this week is Sidney Maiber, who will play heavy roles. A local girl, who studied voice culture in Minneapolis, and resided here for many years, Miss Rhoda Nickells, was a prominent member of the School Boys and Girls Company, which presented the miniature musical comedy, Graduation Day, at the Orpheum Theatre last week. The Rev. G. L. Morrill, who with his wife has been touring the British Isles and France, arrived in Minneapolis last week. Mr. Morrill is the local chaplain of the Actors' Alliance, and is holding his Sunday services weekly in the Unique Theatre, as hitherto. He was slightly injured on the home-coming trip by a wreck, which took place in Michigan. A cordially received visitor in the Mill City was John H. Williams, popularly known as "Honest John," and manager of the Grand Opera House of Oshkosh, Wis., who spent a few days here last week, looking over the local playhouses and visiting Charles P. Salisbury, manager of the Lyric Theatre, with whom he was associated theatrically over twenty years. Miss Oella Elizabeth Haskell, a local society girl, will make her debut within a few days on the stage of the Lyric Theatre in the cast of the Lyric Stock Company. She will play for a season in stock, and then go to New York. Capacity houses are marking each succeeding week at the Deway Theatre, the home of the Western Wheel, where The Big Review played last week. Manager Archie Miller, of the Deway Theatre, is using a large search light mounted on the roof of the theatre as an advertising medium. A slight fire scare occurred at the Unique Theatre, Friday night, September 16, when some foolish passerby stuck his head into one of the box doors and called "Fire!" This, coupled with the passing of the fire department to the building opposite, where they were on a slight blaze, caused many people to leave their

seats and start for the exits in a panic. Bert Harrell, treasurer of the house, hurried among the audience, and assured them that the theatre was not ablaze and order was promptly restored. A local boy, Theodore Marston, will appear in Cecil de Mille's play, The Laid of the Free, in which Joe Welch is to star. Minneapolisans will be glad to hear that the old local stock favorite, Ralph Stuart, who has been playing in high-class road productions, will be seen in vaudeville this season in a condensed version of My Right of Sword, in which he formerly starred on the popular circuit. Charles Lindholm, a Minneapolis boy, together with his company, were recently featured at the Apollo Theatre of Chicago in the sketch, The Man from Minnesota. This playlet was originally tried out at the Unique Theatre here. Lillian Raymond, formerly ingenue of the Lyric Theatre Stock Company, who has been ill in a local hospital for several months, has now recovered, and was married to Charles Emerson

time when politics is at a white heat; The Five Keatons, a famous family of fun makers, great favorites; Boser's Aerial Dogs, presenting unusual and seemingly impossible feats, showing good training; pictures. The Hippodrome Theatre sprung a surprise by presenting here, after several years' absence, Lizzie Wilson, sister of Al. H. Wilson, who traveled for years as the "golden voiced tenor." Miss Wilson shows ability as a character comedienne and singer. Her presentation of Snitzlerbank is a big hit; Jas. Kennedy and Co., presents Jack Swift, a comedy; The Musical Stuart is a high-class musical act. Stuart plays the best music upon instruments that are the strangest ever seen on the local stage; illustrated songs and pictures close the bill. Amateur nights are drawing packed houses every Friday evening; this is a special feature of Manager Clancy's. The Orpheum Theatre comes in with the usual strong bill and big patronage, presenting for the first half of week, Edmonds, Emerson and Edwards, in a big farce, Only a Joke, that is a

JOHN D. FARSON,



At the head of an organization of Baltimore musicians that ranks with the best bands in the country.

Cooke, former manager of the stock company, in Louisville. Manager W. F. Gallagher, of the Miles Theatre, states that he expects some especially fine attractions for his patrons in the near future, in the shape of selected "road shows," which will comprise the best aggregation of vaudeville acts which it is possible for the combined Miles-Pantages Circuit to secure. RODERIC STE. FLEURE.

UTICA, N. Y.

Last Week's Bills at Various Theatres Best of the Present Season.

The week of September 19 was one of the fullest and best, in theatrical circles this season. At the Majestic Theatre, Madame X, played on 19-21. Henry W. Savage offered Gertrude Quinlan in Miss Patay, a merry farce, Sept. 22. Saturday, September 24, Howe's Travel Festival, presenting remarkable scenes of the King's Funeral Ride up the Eiffel Tower, Eruption of Mt. Etna, and several other big features were given. The Shubert Theatre had a big offering for the week of the 19th, including R. A. Rolfe's beautiful musical production, The Musical Courtiers; Ben Welch, a comedian who has conquered two continents; Dooley and Sayles, sketch, entitled Pavement Patter, which made a big hit; Archer and Carr, in a singing and dancing act that is good; Ernest Carr and Co. presented a political playlet, entitled The Grafters, a very appropriate offering at this

week when politics is at a white heat; The Five Keatons, a famous family of fun makers, great favorites; Boser's Aerial Dogs, presenting unusual and seemingly impossible feats, showing good training; pictures. The Hippodrome Theatre sprung a surprise by presenting here, after several years' absence, Lizzie Wilson, sister of Al. H. Wilson, who traveled for years as the "golden voiced tenor." Miss Wilson shows ability as a character comedienne and singer. Her presentation of Snitzlerbank is a big hit; Jas. Kennedy and Co., presents Jack Swift, a comedy; The Musical Stuart is a high-class musical act. Stuart plays the best music upon instruments that are the strangest ever seen on the local stage; illustrated songs and pictures close the bill. Amateur nights are drawing packed houses every Friday evening; this is a special feature of Manager Clancy's. The Orpheum Theatre comes in with the usual strong bill and big patronage, presenting for the first half of week, Edmonds, Emerson and Edwards, in a big farce, Only a Joke, that is a

JACKSONVILLE, FLA.

Atlanta Stock Actress Leases Local Theatre; Will Open About Oct. 1.

Notwithstanding the very warm weather last week the theatre and moving picture shows all were well patronized. Vaudeville at the Bijou, under the management of J. C. Gray, the best bill presented here for a long time, the principal acts being The Three English Girls, in singing and dancing; Senator Francis Murphy, dialect comedian; Dalley and Shewbrook, featuring high-class singing; Franco, the man of a thousand faces; Harry Knox and Mercedes Alvin, singing and talking comedy. Mr. Gray is to be complimented on the many improvements he has made in this theatre since leasing, as he has now made it the most popular amusement place in the city. Miss Bunting and Company have leased the Orpheum Theatre, and will leave Atlanta and open with stock for the winter season about

October 1. From advanced reports, she will no doubt be very popular here. The Mabel Page Company will play at the Duval this season, with the exception of nights the management is able to get road attractions, on which nights the Page Company will play nearby towns in Florida. Vaudeville and moving pictures at the Pastime and Majestic theatres are being fairly well patronized. The Duval opened the season with Ishmael, which was not favorably received. The Queen of the Moulin Rouge played 12-13 to packed houses which were well pleased with the exception of those that expected something vulgar. This show has lots of pretty girls, song bits and interesting climaxes. Miss A. Dodge, the accommodating lady of the box office last season, has been promoted to secretary of the Duval Theatre. ARTHUR F. GIBSON.

OMAHA, NEB.

Great Success for Ak-Sar-Ben Carnival Expected This Season.

Henry Miller, in Her Husband's Wife, 11 and Billie Burke, in Mrs. Dot, 16-17, were both fine attractions, which appeared at the Brandels opening week. The Krug is offering its patrons some excellent attractions at popular prices, many of which appeared here last season at \$1.50 prices. The Honeymoon Trail is one of these shows which appears at the Krug 22-24, and Manager Breed promises many more of this class during the season. Omaha had as visitors the past week, the following officers of the Columbia Amusement Co.: Herbert Mack, president; Sam Scribner, general manager, and Lawrence Webber, treasurer. They are making a tour of inspection in the towns where they have houses. They were the guests of Manager Johnson, of the Gayety during their stay here. Edward Monaghan is again associated with W. J. Burgess, having been recently appointed press representative at the New Brandels. Eddie has many friends among the profession who will be glad to learn of his new position. The Orpheum and American Music Hall had splendid bills last week, and business was good at both houses, considering the warm weather. The Lyman Twins in The Prize Winners, was the Krug attraction 18-21. They pleased fair audiences. The Gayety is offering some splendid shows this season, and business continues on the increase. The Bowery Burlesquers 18 and week, drew crowded houses. The piece contained the usual handsome costumes and scenery, with excellent musical numbers. Work was commenced on the grounds for the Ak-Sar-Ben Carnival, which opens on the 25th for ten days. This Carnival and parade have in the past years, brought many thousands to the city, and this year the management looks for much larger crowds, on account of the United States troops being here at the same time. The big free act this year will be the Fearless Greggs in a daring slide for life from the top of a ten-story building to the ground, in two automobiles. The list of attractions secured are said to be on an average with past seasons. The Forepaugh-Sells Bros. showed to good business the 19th, and the performance seemed to give general satisfaction. H. J. ROY.

NEW ORLEANS, LA.

New Play Given Premiere Presentation and Pleases Patrons.

Monsieur Montano, haritone, has been engaged by Manager Jules Layolle for his French Opera Company this season. He comes from Brussels. The premiere presentation of Geo. D. Baker's new play, A Rogue's Honor, written around New Orleans when it was a French settlement, was given at the fashionable Tulane September 18, with M. Paul Cazeneuve in the leading role, supported by a strong company. The author, Mr. Baker, was here to witness and stage his play for the opening. A packed house witnessed the first performance and placed the stamp of approval on it. The Queen of the Moulin Rouge was the big attraction at the Dauphine last week, and capacity business was the rule. Lulu's Husbands is the current offering. Wildfire was the offering at the popular Crescent Theatre last week. Packed houses were the rule at every performance. St. Elmo will follow this week. Sweet Milligan, a baseball comedy, presented by Johnnie Gorman and Miss Vienna Rolton, and Frank Stafford and Company, in A Hunter's Game, were the headliners at the Orpheum last week. The balance of the bill included Bert Shepherd, whip expert; Joe Jackson, the vagabond bicyclist; Chas. M. McDonald and the Misses Crawford and Montrose in songs and dances; Bondini Brothers, wizards of the accordion, and moving pictures. Moving pictures, illustrated songs by Larry Norcia, and vaudeville were the attractions at the Shubert last week. Blanche Walsh, in The Other Woman, and Margaret Anglin, in The Awakening of Helena Ribble, will be early attractions at the Tulane. Polly of the Circus was the artistic attraction at the Tulane last week. Dustin Farnum, in Cameo Kirby, will be the attraction at the Dauphine week commencing October 2. Prof. Albert Kirst, leader of the Tulane Orchestra, has been appointed concert master of the New Orleans Symphony Orchestra. Mr. James Cowan has been appointed manager of William Morris' American Music Hall in this city, succeeding Mr. William T. Grover, who has left for New York City in the Morris interests. Mr. Cowan has promised many new surprises in the vaudeville field for his local house. Musical comedy, vaudeville and moving pictures are the attractions at the Winter Garden. WILLIAM A. KOEPKE.

LONDON LETTER

PARIS LETTER

The Follies, on Its Recent Return to England, Meets with Joyous Welcome---Evelyn Millard Opens in The Crisis

A Further List of Plays Scheduled During the Coming Season---Comedie Francaise Seems to be Particularly Lucky with Five

The most cheerful event of the season so far has been the return of The Follies to London, and with them mirth and melody, gaiety and frolic. After an uninterrupted run of over two years they went away in the early spring for a short summer tour and holiday and now they have returned, funnier if anything, than ever. The first night was like the meeting of old friends. Every number was rapturously applauded and it seemed as though the entertainment would never be allowed to finish. I have always understood that no entertainment of a similar character has ever been given in the United States so a short description here might not be out of place. The program consists of three parts and the first is devoted to a miscellaneous entertainment. You get a most charming singer in the person of Miss Ethel Allandale warbling the pathetic tale of 'Tansy of Pennsylvania.' Miss Geonnie Mars, one of the most accomplished comedienne in England, sings about the home she wants in Santa Fe and explains the why and wherefore in her daintiest manner, finishing up with a fascinating dance. Then Lewis Sydney, a droll-looking comedian, offers up a new budget of whimsical stories, at the end of which the audience is nearly exhausted from laughing. Miss Ethel Cook and Miss Muriel George, both first-class ballad singers, sing songs that look like becoming the first favorites at every concert this winter. Morris Harvey, carefully apologizing for his lack of vocal ability, offers some imitations of English actors—a department in which he is unsurpassed. And through-out—Pellissier himself.

she is determined to have nothing more to do with men. However, she falls in love with Serval, and he reproaches, she makes up her mind she had better clear out altogether. Then comes the great scene of the play. Renee has a lover—a mere stage dude—who is in the habit of visiting her at night. One night Camille accidentally sees him at the house. Adrien unexpectedly returns just after an unexpected check in his political career. Camille consoles him and cheers him and then he wants to see his wife. Camille is horrified, and knows not what to do to prevent him going to his wife's bedroom. Finally as a last resource she adopts the desperate expedient of asking him to stay with her. He does so. From the stage point of view the scene is effective, risky as it is. All the same it is unconvincing. On the fact of it the situation is deliberately unmanufactured. It does not develop of itself. Like the rest of the play it just falls short of 'grip.'

Things are picking up. The dead calm is passing and a bit of breeze is blowing in the dramatic business. September always brings something else besides oysters, and among other things, we have the rumors of what is coming in mid-forecast, theatrically speaking. Some of the forecasts are true, but then that can't be helped. It's bound to rain sometimes when the weatherman predicts sunshine. It can't be got around. So the public ought not to say things and accuse him of bad faith when a theatre manager promises something then can't make good immediately thereafter. The Comedie Francaise appears to have a glowing season ahead of it. For example, this week, the first new piece of the fall is to be produced there. It is called Comme Ils Sont Fous (How They Are All), and is by Adolph Aberer and Armand Ephrussi. I have given a literal translation of the title, and no language fruits of that. It is necessarily a bit vague. I don't know the text of the play, nor have even a hint of the plot, therefore I can't do better. After this piece the Comedie Francaise will offer a play from the pen of Pierre Wolff. The title of this play has not yet been selected, however, though the names of the distinguished stars to appear in it are known. They are, Grand, Bernard, Jacques de Feraudy, Numa and Mmes. Pierat, Maille, Rolinne, Provost, and Faber are the principals selected for the cast. Next in order will be a new play by Henry Bernstein. Apres Moi (After Me) is the title of it, and a good deal of curiosity has already been manifested in the work, the public having been promised it some seasons ago. Mme. Bartet and Le Bargy are to be the main personages in its creation, and it is safe to say that Apres Moi will be one of the gala productions of the year. I understand that an American manager has already spoken for the piece and holds an option on it. After the Bernstein piece comes Le Menage de Mollere (Mollere's Household) a piece in verse by Maurice Donnay. In this will be seen Le Bargy as Mollere, and in a way, this production will be for Paris what the Passion Play is for the Oberammergauers. The Comedie Francaise, some time called the "House of Mollere," is a sacred institution for the French, and this playing of Mollere himself on the stage of the "House of Mollere," will not only be something of a novelty, but will be—or ought to be—a paying one, as well. Cher Maître (Dear Master), four acts by Fernand Varenhem, is the fifth play of the series mentioned. De Feraudy will play the principal part in this. And, of course, there will be several revivals of other pieces which have been tested and found all to the good in the repertory of this theatre. Twice I have mentioned the name of Le Bargy as a manager of the theatre for plays at the Comedie Francaise. I had understood that this actor was to leave this theatre; that he had already handed in his first resignation, and that only a repetition of this resignation was necessary, in conformity to the traditions of the playhouse, in order to make good the final severance. So called at the theatre and asked M. Trudon—in the absence of M. Jules Claretie—what it all meant. He only smiled and replied: "You see, I am only telling you the probabilities when I give out the new plays and those who are to create them, and didn't tell me anything. I inquired elsewhere as to whether Le Bargy, the great Le Bargy, is to reconsider his resignation and remain at the Theatre Francaise. No one seemed to know, but it is known that Le Bargy made the statement that he will NOT remain at the Comedie Francaise. He has no indication of Claretie ever leaving. So Le Bargy will probably go to the Theatre Sarah Bernhardt, as has been announced. This will be somewhere about next spring, though, if I am anything of a prophet. Beque's Polichinelles has been finished, by whom nobody is sure, but finished it will be. It will be one of the pieces to be staged at the Comedie Francaise sooner or later. When Beque died he left this piece unfinished, and at that time people were almost as curious about it as they were about Rostand's Chantecler. So there has been a good deal of talk about some finishing work, and a long time. At last the mysterious SOMEBODY has done it. But no amount of coaxing will or can get the name from anybody.

supposedly, about the first of the year or before. THE ODEON Director Antoine is making great preparations for the Odeon's season, and without doubt he wishes to make it the most brilliant and at the same time the most original seen there for many years. Last week, for instance, I told of his engaging Vilbert and Draven, two clever music hall comedians, of the kind we call "low," for "high" comedy plays—Monsieur de Pourcangnac and Le Medecin Malgre Lui. Here are his plans further elaborated: In addition to the translated plays of Shakespeare, M. Antoine has secured a new work by Henry Tarride, which he proposes to make much of. He has also another play, by Tchekow, which is said to be extremely original. It is probable that Draven and Vilbert, therefore, will be seen in a Herward Shaw role. OTHER OFFERINGS. Henri Micheau has definitely decided to begin the season at the Nouveautés Thursday night of next week. His vehicle will be a new piece entitled L'Enlèvement des Sabinnes (The Abduction of the Sabine Women). Mon Ami, Teddy (My Friend, Teddy) will be revived at the Renaissance the first of October, however, though the Director, which has been on a tour of America will have returned. He has been over on your side of the water getting ideas on how theatres are run there. The wheels will not be in good running order with this revival when the long-expected Le Vieux Homo, by Georges Porto Riche, will be produced. Mme. Simone will create the leading feminine part at the suggestion of Porto Riche himself. The Variétés will open with Le Bois Sacre, a revival of last spring's success, already reviewed in The Billboard. The Gymnase's first piece will also be a revival, by name, La Vierge Folle, which Charles Frohen has bought for America. At the Theatre Bernhardt, prior to her return to the stage, will be seen La Coquette d'Athenes, by Albert de Bols. Also there is to be produced there a drama (unnamed) by Andre de Lorde. At the Porte Saint Martin, Chantecler is always the thing. There is no indication of a let-up. It is now nearing its 300th performance and is still going strong. However, Directors Hertz and Coquelin are not to be caught napping. The summer flock of tourists have kept Chantecler on the wing, but there is some doubt as to how long he can sustain this flight after the return of the regular theatregoing bunch. So two plays are to be instantly hatched, one, L'Aventurier (The Adventurer), a four-act play by Alfred Capus, and L'Enfant de L'Amour (The Love Child), by Henry Bataille. This latter play is also in four acts. Lucien Guilty, Jean Coquelin, Andre Brule, Mme. Renjard and Bazarat are said to be engaged for these productions. Mme. Cora Laparlerie, of the Bouffes Parisiens, has come on the scene again. She will open her own season (her theatre is now playing La Haine de Chez Maxim's), with Xantho Chez les Courtisanes some time about the first of October. MOLLIN ROUGE'S TROUBLES. Business affairs at the Monlin Rouge have been going badly for some time. This week there was a real scrap between rival managers. On Friday a meeting of the shareholders was held, which, according to report, reinstated a manager, who had been let go some months ago, and two co-managers substituted. He took possession at eight o'clock the next morning. A quarter of an hour later the two co-managers arrived and ordered the lone one to clear out. He refused. Pistols were whipped out, the drawers assert that they were property pistols with blank cartridges and things began to hum. And so pop. The lone manager retired from the field of battle temporarily at least, beaten. The talks of the Monlin Rouge are sailing on in all their scarlet freedom. But the courts are going to do some grinding on their own behalf, for the solitary defender of the Red Mill asserts he was shot at with ball cartridge, and is having the law on his assailants. AND THE CHATELET. The Chatelet Theatre, too, where Les Aventures de Gavroche (with Jack Joyce, the American cowboy assisting with his stunts) is doing business, is having its troubles. Manager Fontanes is having trouble with the trade-unions—or the trades unions are having trouble with Fontanes, whichever way you want to look at it. It all came about through Jack Joyce's act. One of the scene shifters put on one of the cowboy's hats and placed himself so as to be seen by the audience. He was discharged. Then all the scene shifters struck in an endeavor to have the discharged confrere reinstated, and they were reinforced by the property hands. All to no avail. The matinee performance yesterday, then the last night's show, was tied up, as it will not be set until signs show that the rogue of Le Danseur is passing. Louis Artus is the author of the new work. Jeanne Rolly will play the principal female character, and Andre Dubouché will be the leading man. VAUDEVILLE. Les Deux Ecotas, at the Vaudeville, is drawing big houses, as it deserves. It is a corking little comedy, and since it was produced in 1902, it has had two revivals, both successful. After this Capus creation shall have served its purpose, a series of new ones will be tried upon, as it will not be set until signs show that the rogue of Le Danseur is passing. Louis Artus is the author of the new work. Jeanne Rolly will play the principal female character, and Andre Dubouché will be the leading man.

(Continued on page 68.)

(Continued on page 68.)

COUP D'EXPOSITION

THE PLOT THICKENS

Ohio Valley Exposition Terminated Sunday, Sept. 25, After Successful Run of 29 Days and Nights. Attractions Report Big Business

Complications in Theatrical War, Already Numerous, Augmented by the Atlanta Episode. Al. G. Field vs. Klaw & Erlanger

With one of the largest, most cosmopolitan and interested assemblages that has ever gathered at the grounds, the Ohio Valley exposition, the greatest industrial show that Cincinnati has given in many years, came to a glorious end at midnight Sunday, Sept. 25. With bands playing national airs, shouts from the throats of many thousands who passed out the gates and gathered on the sidewalk in front of Music hall, and the blowing of whistles and ringing of bells clanging in their ears, the electricians turned out the lights and all was dark and still where, since 20th of August, excitement, laughter and activity reigned.

Tears stood in the eyes of Robert Reynolds, president of the exposition company, as he bade farewell to the last of the exposition guests. The other directors were equally affected by the closing of the great show, but all of them expressed their delight that it has been one of the best attended and most successful exhibitions in the history of the city.

At the close of a meeting of the board of directors of the exposition, President Reynolds gave out the following statement: "The Ohio Valley exposition closes its gates with the exhibitors and the visitors thoroughly satisfied with every feature in connection therewith. That the exposition has proven to be a great boom to business among the merchants and manufacturers is evinced by the interest shown in the exhibits by the thousands of visitors from every state in the country. From the point of attendance alone the Exposition has been a marked success. The attendance exceeded the hopes of many of the officials. The total attendance during the 26 days was 446,620 paid admissions. The paid admissions up to Saturday night were 431,412, or an average of 18,000 a day. The highest day was a week ago Saturday, when over 36,000 people passed through the gates. There were 15,298 visitors on the last day. Over twice as many people visited the Exposition as paid their way to see any of the preceding Fall Festivals that ran the same length of time. The high-water mark of any of the predecessors of the Exposition was 224,000 total paid admissions. The revenue to the Exposition company from the gates alone was in the neighborhood of \$12,500. There will be a deficit to confront the directors. It was stated unofficially Sunday night, but just how much it will amount to was not disclosed.

No official statement was issued by the Directors of the Exposition Sunday, and it was

stated that none would be issued until after the Directors hold a meeting to be called by President Reynolds. The revenue derived from the exhibits was about \$125,000. The estimated expenses of the Exposition Company were about \$350,000. The production of the opera Paolella alone represented an outlay of some \$70,000. It is on this that the Directors have found their one big depressing point in the finances. The receipts of the opera amounted to only about \$30,000 to \$25,000. This opera, declared by the best critics to be one of the most beautiful productions ever staged in this country, nevertheless failed to enlist the support at popular prices necessary to overcome the immense outlay. Everything else in the amusement line made money for the Exposition Company. The percentage from the Over-the-Rhine Restaurant receipts paid many times over for the cost of the building, and also made money for the proprietors. The Fighting the Flames on Ship and Shore spectacle was the biggest money-maker on the grounds, although Gerson's midget circus was a close second.

Atlanta, Ga., Sept. 24.—The war between Klaw and Erlanger and the Shuberts took on a spectacular aspect today, when the first actual clash between the two big theatrical rivals was witnessed. In today's battle figures prominently the minstrel show owner, Al. G. Field.

The cause of the clash is the failure of Mr. Field to heed the orders of Klaw & Erlanger to play the Orpheum Theatre, here, instead of the Grand, as Field contracted. Field claims that last year he made a contract with Klaw & Erlanger, representing the McGees, to play the Grand. Later when the Grand came into the possession of the Shuberts, and the Orpheum was secured by Klaw & Erlanger, the latter firm changed the name Grand to Orpheum in the Field contract without his consent, and then insisted that Field switch his date from the Grand to the Orpheum. This Field refused to do.

Attorneys representing Klaw & Erlanger informed Field that their clients demanded the appearance of his company at the Orpheum. It was rumored that an injunction would be asked for restraining Field from playing the Grand.

This, however, was not forthcoming, and Field showed at the Grand to a crowded house.

Klaw & Erlanger also notified the Shuberts, through Manager Eldredge, of the Grand, that if Field played there the Shuberts would be held responsible for damages, "for any connection they might have with the breach of contract."

While no injunction was issued and Field was permitted to give his performance at the Grand, it is rumored that Klaw & Erlanger will hold Field responsible for alleged failure to comply with the contract.

GRIFFIN'S RAPID RISE.

Toronto, Can., Sept. 24.—The Majestic Theatre, last year a Morris House, and now controlled by the Griffin Amusement Co., and managed by Peter F. Griffin, has the largest seating capacity of any theatre in Toronto, seating 2,470 persons. This house recently opened under Peter F. Griffin's management, playing six acts and pictures, four shows per day at popular prices.

John Griffin is taking a trip around Canada in his big new touring car, looking over his new theatres. It is rumored that Mr. Griffin is to retire and turn all his business over to his son, Peter F. Griffin. From one picture house in Toronto, five years ago, Mr. Griffin has now a string of houses around Michigan, Pennsylvania and New York states, besides owning an opera house in every town of from ten thousand inhabitants upward throughout Canada. He also owns the Griffin Film Manufacturing Plant, The Griffin Film Exchange, The Griffin Vaudeville Booking Office, and the Griffin Machine works, manufacturing his own destructors, fire-proof rewind boxes, rheostats and electrical fixtures.

SPRECKELS ERECTING THEATRE.

San Diego, Cal., Sept. 24.—John D. Spreckels will erect a new \$500,000 theatre at the southwest corner of Second and D streets, San Diego.

It has been definitely decided that this season will be the last for first-class productions at the Garrick Theatre, as the new playhouse will be ready for occupancy next fall. The Garrick, after abounding in legitimate attractions, will probably be used to house vaudeville bookings, which start at the Garrick this month for three nights and a matinee each week, and which are expected to be a permanent fixture the year around.

The Isis Theatre has been leased by the Shuberts.

WATTERSON R. ROTHACKER.



The Billboard experiences considerable regret in announcing the resignation of Mr. W. R. Rothacker, who has been manager of our Chicago office for the past year and a half. Mr. Rothacker goes into a new field where he believes his ingenuity and ability will lend him unusual possibilities for success. He has been in the newspaper and amusement field all his life and his qualifications for the enterprise he has chosen are superlative. The Billboard acknowledges its loss and wishes him success.

Three Actresses Die in Auto Wreck

New Orleans, La., Sept. 25.—Three girls and three men were killed at 4 o'clock on the morning of Sept. 24, when an automobile, in making a curve, turned over and landed in the new basin canal, 15 feet below the roadway.

Thomas Butler, owner of the machine, two other men, and three girls from The Queen of the Moulin Rouge Company are dead.

TERESA BE MINE ON DISPLAY AT THE CHICAGO OPERA HOUSE.

Chicago, Sept. 24 (Special to The Billboard).—This week the patrons of the Chicago Opera House are being entertained by what is known as an English Lyric Comedy, *Teresa Be Mine*. Those identified with this production are as listed below.

TERESA BE MINE—Presented by the English Lyric Opera. Book by Paul Herve; music by Jean Briquet. Adapted for the American stage by Adolf Philipp.

THE CAST.

- (In the order in which they appear.)
- Teresa, wife of Francois, lady in waiting to Denna TeresaGlen Eliza Francois, Private Secretary to AlphonseJames McElhern
- Don Alphonse de la Castrere, Ambassador to NicaraguaOscar Figman
- Donna Teresa, his wifeHelen Keors
- Count Erna Euliches, Xipolola, Piphelohologolia, Ambassador for MacedoniaHarry Lane
- Donna Teresa Elvira Marie Mercedes de la Fuente, Ambassador for NicaraguaLion Bergere
- Fernand de Letorriere, French Lieutenant of HussarsHarry Henham
- Francois Lechamps, Minister of WarWalter H. Paschal
- Maurin, Minister of JusticeJ. S. Kinslow
- Messaller, Minister of CommerceHerman Noble
- Hueux, Minister of Post and TelegraphAlbert Metiarry
- Boris IXIX, King of MacedoniaCarriek Major
- Lucienne, Maid at Villa Adelaide TronvilleGeorgena C. Leary
- A RostmanGeorge L. Hobbs
- Mero de ClerodeKatherine Toneray
- Elfen, a DanesenseJulia Eastman
- AvidaneLuigi D'Orta
- ToraAlphonse D'Orta
- NapoloAlfred Pasquala
- BorenoOscar DuBrac

Act 1.—Salon in the Nicaragua Embassy in Paris.
Act 2.—Exterior of the Villa Adelaide at Trouville.

Hero Cuts Villain's Wrist

Hoboken, N. J., Sept. 26 (Special).—George Drury Hart, leading man of Corse Payton's Stock Company, at the Gayety Theatre, here, cut the villain's wrist last week, while in the duel of *When Knightwood Was in Flower*, but the cut did not prove fatal and the play continued without any one in the audience knowing of the accident until printed in the daily papers. Of course, George didn't mean it, but nevertheless he is taking lessons on the steel.

Act 3.—Same as act 2. Staged under the direction of Frank Tannehill. Scenery by Moss Scenic Studios. Costumes by Klaw & Erlanger Costume Co. Properties by Jack Brunton.

License Refused Ringling Bros.

On account of opening Mecklenburg County Fair, Oct. 26, at Charlotte, N. C., the city authorities refused Ringling Shows a license for that date to show the city. The circus then contracted Gastonia, N. C., a town of twenty-two miles from Charlotte, for the date and arranged with the Southern R. R. to run trains from Charlotte to Gastonia for the total sum of 65 cents for the round trip, including admission to the circus. The consensus of opinion in Charlotte is that the shows will get the crowds.

Wm. Clayton, last season with Fay Foster and this season manager of the theatre at Robinson Park, Ft. Wayne, Ind., has closed the theatre and gone to Chicago.

Child Actors Barred in Rockford

Rockford, Ill., Sept. 24.—Margaret Anglin's Company, in *The Awakening of Helena Richie*, did not play here on the 23d, as billed, because of notice served by the inspector of the Child Labor Law in Illinois objecting to the appearance of Master Hackett, who is under sixteen years.

Inspector Davies' notice reads as follows: "Complaint and notice has come to this office that Margaret Anglin's theatrical production is booked to appear in your theatre on Friday, the 23d instant, and that in the play there is a boy, Raymond Hackett, under sixteen years old. You are hereby notified that the appearance of this child or any other child under the age of sixteen upon the stage of your theatre in this or any other production contrary to the Child Labor Law, will be severely prosecuted. An inspector has been detailed and this notice is forwarded to avoid the necessity of this department interfering with the performance in case a minor under sixteen should appear upon the stage.

"EDGAR T. DAVIES, Chief State Factory Inspector." The Girl and the Clown Company, billed here for the 23d, also canceled its date. It suspended several days earlier because of poor business.

NEW ST. LOUIS THEATRE.

St. Louis, Mo., Sept. 24.—Frank Talbot's new Bijou Theatre, at Washington avenue, near Sixth street, opened to-day. This new theatre combines a vaudeville theatre, picture theatre and curlio hall, all for the price of one admission. The feature attraction in the curlio hall is Limit, the eight-legged trick horse.

BESSEY CELEBRATES BIRTHDAY.

Decatur, Ill., Sept. 22.—In honor of Jack Bessey's birthday a merry crew of theatrical people gathered on the stage of the Powers after the performance by the Hickman Bessey Company last night for a Dutch lunch, the theatre management being the hosts. Not only were the members of the Hickman Bessey Company present, but also the Bijou performers on the current bill. It was a typical Dutch lunch, served in most informal style.

EXHIBIT OLD CURIOSITY.

Wheeling, W. Va., Sept. 22.—During Miss Anna Eva Fay's engagement at the Apollo Theatre, Sept. 19-21, Jacob Grubb, a prominent jeweler and former mayor of the city, had an exhibition in his window a piece of rope that he helped the Miss Fay with at the Washington Hall (now Grand Opera House) thirty-seven years ago. The knot has as yet never been untied. It attracted a lot of attention.

THE QUALITY OF MUSIC

Contention That Publishers' Methods Reduce Standard

By JOHN KLOHR.

VICTOR KREMER,

Is music simply to amuse or is it to educate as well as amuse? A certain class of people amuse and the other class amuses as well as educates. It has often been said that the number of people preferring the better class of music is gradually diminishing. This is not true. There are just as many people now that prefer the better class of music as there ever were, but of course they are in the minority, simply because the majority of band and orchestra leaders who have no idea as to quality of music, make up their programs of nearly all the popular or what is so termed trashy numbers. There is no indication that there is the true situation. Most programs offered to the public consist of about ten popular numbers and possibly one or two good numbers. Now, why should the lover of good music be compelled to sit through ten numbers which are of no interest to him, to hear one or two numbers of his choice? Why not give both classes an equal consideration? The leader should try to amuse the listener who has some knowledge of music as well as he who has none. Compare the programs of today with those of ten or fifteen years ago, and you will find them just the reverse. In those days the program consisted of eight or ten good numbers, and the rest of the program was made up of light numbers. Why should this be when we have as many musical people now as we had then? The question has often been asked, What brought about this change? In my opinion the fault lies with the publisher of popular music. These publishers, to popularize their publication, send out copies gratis to every band and orchestra leader of any reputation (and to a great many of no reputation), and in the course of time the leader becomes loaded up with this stuff, and his library consists of nothing but popular music, as the good class of music is not given away. So long as the publishers of popular music keep the leaders supplied without charge with this class of music, and as long as the leader will not buy any of the better class of music, just so long will the conditions remain as they are at present. A great many compositions are not worth the paper they are printed on, but the leader is supplied with a copy without charge, and says, "Oh, well, it will do to fill in with." But if the leader had to pay for his music he would not have such stuff in his library, and consequently this stuff would not be inflicted upon the public. There, however, are some leaders that are an exception to this rule, and who know there is a musical public. This is the successful leader; he uses good judgment and tries to please both classes, and delights in making programs which are a credit to him.

Music stands at the head of all amusements or entertainments throughout the entire world, and as the world is made up of all classes of people, it is the leader's duty to cater to and amuse the different classes. There are, of course, some people that do not care for music of any kind, but they are few in number, and the leader should remember that the lover of good music should receive the same consid-



Of the Victor Kremer Cooperative Music House.

eration as he who prefers the light music, and when this is done music will be brought to a higher level than it is at present. It is hoped that conditions will soon revert back to where they were ten or fifteen years ago, when the better class of music prevailed.

AMERICA LEADS IN SUPPORT AND PATRONAGE

Of the World's Best Music, While Europe Holds the Credit for Producing the Music and Musicians—We Do Our Part.

If Germany is the center of the world's music in point of training and in production of them, America is certainly in the lead so far as support and interpretation are concerned. During the past season, \$10,000,000 was spent in this country for first class music alone. This does not of course include comic opera and musical comedy. New York contributed nearly a third of the ten millions at her two opera houses, the Metropolitan and the Manhattan. Whatever the motives that inspire New York's aristocracy to patronize the opera, the result is in support of art, and therefore compensates for all the frivolities that are commonly charged against subscribers.

The percentage of real music lovers is small. Less than 1,000,000 people out of our 80,000,000 population spent the \$10,000,000 last season. Yet with so small a percentage asking it, America had last year the best musical attractions of the world.

The American idea of advertising has been largely responsible for the success of many foreign artists in this country, who have been made popular through the devices of the resourceful press agent.

Successful musicians are well paid. It is said that on the average, Melba receives \$2,500 for each appearance, Sembrich \$2,000, Eames the net receipts, Nordica \$1,500, and Schumann-Helk \$1,800.

It costs a great deal of money to prepare for the musical stage. The technique can not be acquired, like that of the draught, through solitary study and practice, but must be learned under instructors who exact a large fee. The expense of a musical education is usually from \$2,500 to \$5,000, and it means ceaseless practice, study and discouraging work.

Berlin, which is justly called the musical center of the world, has 120 musical schools, and the American pupils in Havana, the Two Clipsers, Gay Morning Glories, Four Meister Singers, and the Oxford Quartette, Girl of My Dreams, the pretty ballad, is being sung by so many that to enumerate the name would be a difficult task. All the above acts with but few exceptions are singing the Bream number, and more than a few are using the left-over from the defunct catalogue of the House of Christopher, entitled Oh, You Tease.

Vogel and Wandak, German comedians, have opened on the Interstate Circuit after a tour of the S. & C. houses.

CHICAGO MUSIC NOTES.

Victor Kremer has made the following statement regarding his being voted out of the Victor Kremer Company, a ballot which at first by Mr. Kremer was considered a calamity, but which he now considers as the best thing listed in the passing events of his career. Regarding the situation, Mr. Kremer says:—Some people are under the impression that I sold out my interest in the company, which bears my name, but it is a mistake. I was voted out as president of the company, which I founded fifteen years ago, simply because I paid more attention to pushing things than guarding my personal interests. Hence I was voted out again. I am now glad that I was voted out because I am now in better position to carry out my ideas without being hampered by partners, who did not give the music business their entire attention. I have the capital to do things right, and judging from the orders received during the first month, my new enterprise looks like a huge success right off the reel, and when I am ready to announce the names of the people interested with me in the promotion of this business, I think all will agree with me that the Victor Kremer Cooperative Music House will in a very short time be the greatest music house in the country. Plans are not as yet complete and therefore I am not in the position to give out the details for publication, which I should like to do right now.

And about all that Mr. Kremer has said is true. His songs have certainly hit the right spot of the performer's want and need. Sophie Tucker waxes from the coast that the Angel-worm Wiggle is the greatest number she has ever used, and Sophie has used several. She is using a special wardrobe for this number in order to get the snake effect, something unusual. Will Philbrick is making the hit of his life with "She's a Patient of Mine in Jumping Jupiter," Richard Carle's new show at the Cort Theatre, and Geo. Austin Moore is doing the same thing with the same number in vaudeville. Bert Williams will introduce Victor Kremer's very latest song entitled "Its Leavin' Time as soon as orchestration has been made, and Miss Demarast will introduce still another called "Just Because, in Me-lam Sherry, which had such a successful run at the Colonial Theatre in Chicago and is now duplicating the trick in Gotham.

Now that the incorporation papers to the tune of two hundred thousand dollars, have been received, Mr. Kremer has everything ready for the opening of branch offices in New York, Philadelphia, and Boston, where he has already representatives boasting Kremer melodies. This was all accomplished on his recent eastern trip, which kept him away from Chicago the last two weeks. Success to you Mr. Kremer!

One of the most remarkable of the energetic music men prominent and popular in Chicago and New York, is the little Irish bundle of nerves and springs, entitled Thomas Mayo Geary, who at the present writing is the western representative of the Theodore Morse Music Company. He first came in the public eye as a boy soprano and as such, toured the country until 1896, at which time his voice started to change. After that he took up straight dramatic work, appearing with Jas. A. Herne in Shore Acres and other plays of like calibre. He then took up music and started writing songs, turning out what, at that time, was a big hit for Williams and Walker, entitled "I'm the Warmest Member in the Land." Imbued with the germ of success, he continued in this line of endeavor, and turned out other well-known hits as "The Man With the Ladder" and "The House, Your Dad Gave His Life for His Country," etc. Through this he became the manager of the American Advance Music Co., which at that time was being promoted by the Hearst newspapers. It was here that Paul Dresser heard of Tommy, and after some arrangement, the Paul Dresser Music Publishing Co. was incorporated, with Mr. Geary the president and general manager. Shortly after this Mr. Geary was taken with a severe attack of nervous prostration from over-work and was compelled to relinquish all business cares.

"Go West young man" at this point sounded mighty good to Tommy, so he devoted the next two years to building up his health in order that he might come to Chicago and reap the harvest of his previous accomplishments in a new field, which he was wise enough to know was the most promising of all in the music publishing business. It was this year that he opened the Chicago office of the Theodore Morse Co., and that he has worked night and day at his old profession is shown by the fact that he has succeeded in having Molly Lee, "He's a College Boy and others of the Morse catalogue, sung throughout the Middle West." He is now busily plugging "Blossie Jane, If This Rose Told You All It Knows, You're Mine, All Mine, and the big star song of the catalogue, entitled "Good Bye Betty Brown." Mr. Geary says that this is the greatest song that Morse has written since "Good Bye Betty Brown" and Tommy surely should know.

Just why some new music publishers make a "go" of their venture and why some do not is not an easy question to relegate from one's curiosity shop, but a few of the very essential characteristics and virtues are surely popularity of the people behind, of the methods of demonstration, of the business dealings, and good songs. All these have been proven necessary, and as the new ones grow or "flop" from the music publishing map, one can see easier the

truth of this statement. Maybe it was all these that made the Aubrey Stauffer Music Company the success that it is, and perhaps it wasn't, but at any rate it was some of them. Both Aubrey Stauffer himself and Ernie Erdman, before they ever embarked in the game at all, were two of the best known song writers and entertainers Chicago ever knew. With all this popularity and the fact that both were "honest and true" business men, make it appear that their launching on the turbulent sea of music publishing with a catalogue of substantial melodies will land them higher and dryer on the golden shore of success as the days wave onward.

Aubrey Stauffer has contributed "That Lovly Traumerl" and Patricia O'Brien, while Ernie Erdman has given us "I'm Lonesome For You All the Time, Starlight Sioux, When I Say Good-bye and In September, all of which stand sharp and flat above the ordinary run of popular numbers. Fred M. Fagan supplied "That Peculiar Rag, which to our way of thinking, is just about the best we have heard since Wild Cherries. But in conjunction with all these characteristics, there are others, which might have helped considerably in augmenting the present boom of the firm. Mr. Stauffer is a graduate of the Denver Conservatory of Music, where he later was a member of the faculty in the theory department. He also studied oration in London and Paris, where he is as well known as he is in Chicago, a fact, which is almost inconceivable to his closer associates. Ernie Erdman, before being his remarkable voice, had a future of great promise in the concert field, but that loss in forcing him to the piano, gave the public probably a better chance to reap the benefit of his originality along the lines of melodies, which touch the heart strings. Mr. Shoney Erdman and Mr. Clyde Wood, the latter a former Harry Von Tilzer man, have been added to the professional staff of the Stauffer Company which means the additional, two more syndicated bars of popularity.

Still another firm which is comparatively new and is steadily forging to the front with startling rapidity, is the Harold Rosmer Music Co., of which concern Jimmie Rosmer is the big attraction professionally. Jimmie's latest hit is "Hubbuckin' Moon, the most recent effort of this Smith. That it really is a song success is best shown by the fact that already such singers and acts as the following are using it: Hazel Morris, Julian White, Jack Walters, Harry Walters, Rosale Brown, Marjorie O'Rourke, Rita and Lea Hamlin, Ella O'Dell, Hazel Brown, Billy Johnson, Cook and Stevens, Fiddler and Shelton, Abbie Mitchell, College City Four, The Rag Time Pair, The Two Clip-

pers, The Smart Set Co., Lake and Lester, Oxford Quartette and the Imperial Comedy Four. Then there is a touching little number composed by Jimmie himself, which is called "Little Maid of Old Chicago, and is being featured by Edward Scott, Rita and Lea Hamlin, Jessie Livingston, Little Wood, the Cavara, The Two Clipsers, Gay Morning Glories, Four Meister Singers, and the Oxford Quartette, Girl of My Dreams, the pretty ballad, is being sung by so many that to enumerate the name would be a difficult task. All the above acts with but few exceptions are singing the Bream number, and more than a few are using the left-over from the defunct catalogue of the House of Christopher, entitled Oh, You Tease.

"An arranger of music," said Johnny Mack, the genial and hard-working pen pusher who has office room with Chas. K. Harris, "has many funny orders for work. I have made arrangements for all kinds of queer combinations of instruments, but the funniest request came the other day. A relative of Jack Johnson's—that's what they all say now—asked in and asked what it would cost to arrange the following melodies: (1) Grizzly Bear, (2) Canlo's Lament from Pagliacci, (3) I Wonder Who's Kissing Her Now, (4) Schubert's Serenade, (5) Every Little Movement, (6) The Tortoise Song, and (7) Music from William Tell.

"When I recovered my powers of speech I said as gently as possible, that I couldn't quite place that Tortoise song thing. 'Oh, you must know that,' said the dusky gent, 'it's very well known. Sure?' To help me out he explained: 'It's in the same key as 'pasha-Ma-ruka.' Hummating, wasn't it? But I had a bright idea. 'Tortoise song? You mean The Tale of the Sea Shells?' No that wasn't it. I took another tack. 'Tortoise song? You don't mean the Torador's song from Carmen?' 'Oh, that's it. Now, I want this melody arranged for mandolin, two banjos and a piccolo.' Then I fled."

That Frank Clark always has good talent on hand to demonstrate the Ted Snyder melody is shown by the fact that within the last three weeks three of the lays recently connected with the Chicago office have entered the ranks of vaudeville and made good with a vengeance. Two weeks ago Hense Cornack, who for some time was Frank's side kicker, tried out his plangogue and singing act at the Irish Temple, with the result that he received all the bookings he wanted. The very same week, Billy Spillard, a former vocalizer of If I Thought You Wouldn't Tell, Mendelssohn Tune, and Ogalala, joined forces with Axel Christensen, Chicago's star of rackete, and are now making good on the Western Vaudeville Circuit. The latest of the

CHICAGO A GREAT BAND CITY

The One Great Undisputed Capital of the Brass Band Universe

WALTER WILSON

"Chicago is the one great, undisputed capital of the brass band universe," said D. L. Hall, of this city, the other day. "This city has more musicians playing in bands, more bands playing in parks, and more parks depending upon it for bands, than any other city in America."

"The majority of the famous bands of America make their headquarters here, and next season the colony of horn tooters, and drum thumpers, and cymbal clinkers, and piccolo puff-ers will be increased by many additional aggregations which have discovered that this is the center of brass banddom, just as it is of the pavilion show and carnival exhibition business."

"At the present time, Chicago supplies practically all the bands that play in the parks in the territory between Pittsburgh and Denver, and Minneapolis and New Orleans. One of the great enterprises of the Kroll & Castle firm here has to do with bands and the distribution of them. Likewise, the majority of the vocal soloists singing with the musical organizations hail from this city, and about the only recommendation Kansas City, New Orleans, or Cleveland asks is that a band comes from Chicago."

"It is not generally known that the majority of the bands that play in the local parks, and which, now and again, hurry away for engagements elsewhere, are known the country over as Chicago attractions, yet the list of almost pure Chicago bands includes such well-known organizations as Thomas Preston Brooke's Band, Bohumir Kroll's Band, Philmore's United States Band, the Innes Concert Band, Enrico Gargiulo's Band, Herr Carl Bunge's Metropolitan Band, William Henry Kroll's Band, the Weldon, Francisco Ferullo, Travlu, DeLaugh, Forreast, Hungarian Boys', Pozzi and Quaglia Bands, Callando's Band, and the Navassar Woman's Organization."

"In addition to these, a large number of other bands, which travel under the name of some other city, really make Chicago their headquarters and travel from here. Among such are Well's St. Louis Band, Holcomb's Pittsburgh Band, John Weber's Cincinnati Band, Dusa's Philadelphia Band, and Pat Conway's Itasca, N. Y. Band. The name of the city named is that of the city where the bands were first organized. The name has nothing to do with the present headquarters."

Brooke's Band is one of the oldest of the Chicago concert bands. He has lived here for twenty-five years during his connection with Sousa and others, and during his own career as a leader. Kroll is a west-sider. At one time he was an artist and a close friend of the late General Lew Wallace. He later took to the cornet and joined a famous band, Sousa's, I believe, and afterward organized under his own able leadership."

"Gargiulo is a Chicagoan, as are many of his players, although he brought a number from Italy. Many of Callendo's musicians, like himself, live here. Kroll's Band is distinctly a Chicago band. Carl Bunge's fine Metropolitan Band is composed almost exclusively of Chicago players and Herr Professor himself lives on the northside, where he is well known."

"Weldon, the leader of the band at the Chutes this season, is a Chicagoan. His players formerly went under the name of the Seventh Regiment Band. Ferullo formerly was Ellery's leader, but left that organization to form a band of his own, with which he has had very good business. His headquarters are in Chicago. Like many other musicians, the Hungarian boys return to Europe each winter, but in summer their headquarters are in this city."



Manager Thompson Music Company, Chicago, Ill.

song boosters to recruit with the vaudeville regulars in Ted Stover, composer of Sighing, Sometime, Somewhere, and Do You, Don't You, who set South Haven wild with the assistance of Ernie De Marais last week at the Princess Theatre. Stover and DeMarais are introducing the former's latest effort in the nature of a ballad, entitled Forget me not, a song which looks to be a very explosive surprise package.

Good Bye Betty Brown was easily the hit of Geo. Evans' Honey Roy Minstrels over at McVicker's Theatre last week, the number taking six encores at nearly every performance. Tommy Geary, manager of the Chicago office of the Theodore Morse Music Co., was in attendance the Monday evening performance, and the Sunny Jim smile that matches his curly hair so well, became a facial fixture which cannot be erased. The same number is said to be the hit of the Geo. Van Minstrel, and is being featured in vaudeville by hundreds of acts, a few of whom are Wolf and Lee, the Primrose Four, Pierce and Honard, Anna Link, Elmore and Raymond, Hedge and Doty Holmes, and Perrin and Johnson. Another big Morse number is Phoebe Jane, which is being popularized by Roscoe, who is the remarkable singer out at the Woodlawn; the Five Staffney Girls, Sandberg and Lee, Dilly and Showbrook, Billy Morris and the Sherwood Sisters, La Villa Quartette, Amy Francis and Lowe and Lowe.

Nothing succeeds like success seems to fit very well the new Aubrey Stauffer Music Company, for, unknown three months ago, they have sprung into the prominence of being among the list of publishers of the biggest popular hits of the day. That Lovin' Trampler, Patricia O'Brien, and I'm Lonesome All the Time have all caught on with a musical vengeance and the sales here, as well as the annual offices of the new firm became enlarged through necessity rather than ambition. More than ordinary credit is due Ernie Erdman, the professional manager, who not only handled the performers while the sun shone, but handled the boosting proposition via a rathskeller bunch of singers and players at White City in the evenings, a troupe of entertainers by the way, who received more publicity and prominence than many on the vaudeville stage.

Marvin Lee and Donald Hester has placed a number of novelty songs with Will Rossiter, which will be heard from in the near future. Their Indian Rag, which is already published, demonstrates the clever versatility of these Chi-

cago boys, which leads us to expect many big hits in the coming list. Dorothy Vaughn, who assumed Elizabeth Murray's role in Madam Sherry during Miss Murray's illness, and who is now being featured in the big vaudeville spectacle, The Barnyard Romeo, is using a novel number by Lee and Bestor in her specialty at Cincinnati this week. She tried out this song with her first appearance in the Chanteclair act when she took Stella Mayhew's part of the "goose" at the local music hall, and the song, like the singer, won immediate favor. Lee and Bestor, however, are reticent about announcing the name of the song at the present writing.

The Golden Gate Trio, one of the most popular trios of harmony exponents, who ever invaded Chicago, moved last week from the Savoy to the Baltimore Inn, following which engagement they will open their vaudeville season. These three boys hail from the coast, where they have been pushing into popularity several of Tell Taylor's melodies, the more prominent of which were Someday and By the Old Mill Stream. They are still using both numbers with the addition of That Rag Time Melody. Tell considers this act one of the most valuable assets to the firm of the Star Music Publishing Company and anyone, who has heard them are quick to agree with him.

Dayton, the man with three voices, in using Will Rossiter's songs exclusively, featuring Some of These Days, and closing with a medley of Meet Me Tonight in Dreamland, in the Spring 'Ill Bring a Ring Around, Rosie; When the Balm Breezes Blow and I'll be With You Honey in Honeyuckle Time. When the Balm Breezes Blow is also being featured by Terre and Hyams, who are making more than good in their singing and talking act. They are also using Twilight, which makes them the recipient of storm of applause. Mr. Terre will be remembered as one of the old team of Carleton and Terre and in Mr. Hyams he has found a mighty clever partner.

Lower Birth 13 is the title of a new show, book by Collin Davis and music by Joe Howard, which will be produced at the Whitney Opera House on November 1. Gus Sobko will stage the production and Chas. K. Harris will publish the music. The beautiful pastoral ballad, Walt Till We Gather in the Golden Corn has been launched by Harris in the professional world, who expects a great result from this number. Mandy Jane, another published by Harris, written by Ed. Gallagher and Karl Tausig is reported as the best quartette number since The Old Oaken Bucket.

A credit to the Chas. K. Harris catalogue is a new ballad, Star of My Dreams. Shine on, which is fact being put into use by high-class singers of the Windy City. Harris' new child song, I Want to Buy a Little Bit of Love, is reputed to have made a remarkable success in New York last week. Terry Sherman's new ballad, My Sweetheart's Favorite Waltz, which introduces a strain of After the Ball, and is being introduced by J. Aldrich Libbey, who was first to sing the latter, is going far beyond even the expectations of the publisher, Chas. K. Harris.

Mr. Mort H. Singer will produce as his next new show, The Genius, in which will be starred Mr. Henry Woodruff. The book is by Chas. De Millie, lyrics by Collin Davis, and music by Paul Reubens. This show will receive its premiere at the Princess Theatre about November 15. The score will be published by the Chas. K. Harris Music Co. Mr. Harris himself was in Chicago last week, the guest of his brother, Mr. Joseph Harris and was very much pleased with the success of The Sweetest Girl in Paris, which is current at the La Salle Opera House.

That a publishing house needs unlimited business facilities commercially to make an unlimited fortune out of a song, which is apparently a hit, was shown last week, when a Will Rossiter song plunger introduced twilight in Youngstown, O., where it had never been heard, notwithstanding the fact that it is one of the "hit" hits of Chicago. Now the music lovers of the town, which rivals Pittsburg for the title of Smoky City, are clamoring for copies of Twilight just as they did before for Meet Me Tonight in Dreamland.

The Thompson Music Co. have what appears to be two real hits in Where's Kitty O'Brien and Come Where the Violets Bloom. The lyrics of both numbers are by Roger Lewis, author of the former hit, Baseball. Mr. Lewis, who is now manager of the Thompson Music Co. professional offices, has been with that concern for six years, during which period he was responsible for more than one big money maker. Probably Roger's biggest number outside of Baseball was in the good old United States, but there has been several and then some.

Only A Man, the biggest hit in the Windy City, was written by Gus Kahn and Grace LeRoy and is being sung in Jumping Jupiter by Edna Wallace Hopper, is receiving more publicity and prominence than any talking number since Geo. Coban's Life's a Very

In addition to these, there are, in the city about fifteen large organizations known as parade bands. DeLaugh's, Forreast's, and the First Regiment Band of Pullman, are those better known, although the first two named are often considered as park hands, though they do not travel.

"The Navassar Woman's Band, a Chicago enterprise, is a combination of the musicians of the two vaudeville acts, the Navajo Girls and the Vassar Girls. Ricci's Band, which played at White City, and Lambiase's Band, hail from the east, the latter from Philadelphia, but they have made all arrangement to make Chicago their home."

"The Pozzi and the Quaglia Bands were organized in this city, and are owned here, and all the musicians live here. Next year will also see the big Banda Rossa added to the list of Chicago bands. This band, the first of the Italian bands to come to this country, played in America for the first time at the World's Fair in 1893. It was afterward managed by a local music house, and toured from here. It will travel from here next season."

"The biggest of the Chicago bands supply music at seven Chicago parks, at Big Island Park in Minneapolis, Electric Park at Detroit, the Zoo at Cincinnati, Forest Park Highlands at St. Louis, Luna Park at Cleveland, Luna Park at Pittsburg, Fairbanks Park at Indianapolis, and in many other of the larger cities. The smaller bands, which are large when compared with those of other cities, are sent to parks in all the big and little cities in the central states."

"While the majority of the hundreds of musicians employed in these bands live in Chicago, the city also supplies nearly all the soloists and leading players for all big bands in America. Bert Brown, the greatest cornet soloist in America, I have been given to understand, now with Pryor's Band, lives here, and has all his life. Many of Sousa's best players are Chicagoans."

"Advantages of location, and the richness of the recruiting field, are what have made this the band center. From Chicago, all other cities can be easily reached, and furthermore, the leaders found that this city has more soloists to the block than most cities have to the square mile. Among the Italians here there is hardly a man that can't make music of some kind. Furthermore, the demand in the west is for big bands. In the Eastern cities, most of the parks use what are called ballyhoo bands, that is, bands composed of a few musicians."

"The rise of the band business here also has opened a new field for sound-lunged singers, who are capable of warbling outdoors or in large pavilions. This soloist feature was introduced by Thomas Preston Brooke, and, while in Chicago we are accustomed to hearing a singer with a band, the number of such soloists is not great."

"Nearly all the leading vocal soloists are Chicago women. Lillian Berli Reid, a south-side girl; Grace Cabour, a north-side girl; Maud Rockwell, of Chicago; Anna Woodward, of Englewood; Marie LeClair, formerly with Well's St. Louis Band; Bessie Crawford, Mabel Berra and Mae Mulvane, a south-side girl, are other well-known local singers who took along the summer park circuit. Bert Morphy, who has been a big sensation, is a product of Chicago, not to mention Arthur Flahn, whose massive baritone has found its way to thousands of hearts in Chicago and vicinity."

Funny Proposition After All. Many have been the requests made of Miss Hopper and Richard Carle by vaudevillians for the use of this number, but the restriction will continue, as long—at least—as Jumping Jupiter remains at the Cort Theatre.

Tom Hamlin and his Rube Minstrels opened their fall season at the circle Theatre, Sept. 19, introducing as the feature melody, Will Rossiter's Meet Me Tonight in Dreamland. This new minstrel show of Hamlin's is an original laughing and harmony singing novelty in one, showing a "laughing" rube, a "grouchy" rube, and a "slumbering" rube, rehearsing for a home talent minstrel show, and is acknowledged by Tom as being his crowning achievement of his twelve years of thorough vaudeville experience.

Frank Clark, manager of the Chicago office of the Ted Snyder Music Company, is having his bands full these days, accommodating the performers with the new Snyder melodies, which lately arrived. Colored Romeo and Is There Anything Else? both seem to fit in most any act and the waiting list is bigger than ever before.

Burlesque shows are reveling with delight over a few extra blue verses, which Jules von Tilzer is handing out to I Never Know This Town Till My Wife Went Away. Nearly every "burly" show, which has played Chicago has grabbed this number with the result that it has taken some astounding popularity strides.

The Hedges Bros. and Jacobsen, who played Milwaukee last week, duplicated the same success they enjoyed while at the Majestic, Chicago. They will open their Eastern time at Hammerstein's, New York, week of September 29, and will show Gotham what they can do with Will Rossiter's Some of These Days.

The Oriole Trio are making the hit of their lives with Kahn and Le Roy's high-class number, You and I and Cupid. These people certainly have the voices, and showed good taste in selecting a number, which looks as though it were destined to replace and likely surpass the Glow Worm.

The Tourist Girls, an aggregation of six beautiful singers and dancers, have added as a feature Gus Kahn and Grace Le Roy's Has Anybody Got a Kiss to Spare in addition to several other Will Rossiter songs. The Kiss number is easily the hit of the bill.

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EDITORIAL

Growth of Popular Music Publishing.

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

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

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

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

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

Traditions in England are not easily overcome.

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

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

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

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

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

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

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

So we see that those conditions, indigenous to America, which gave rise to our system of popular music publishing, and which have fostered and nurtured it through many vicissitudes, still obtain—are, in fact, indestructible. We have passed the time when the subsidization of singers and instrumentalists can work material harm to the industry as a whole. We have also passed the time when the song writer was deceived by the mirage of prosperity as a publisher. Factors have found their proper places; conditions and circumstances have adjusted themselves.

Review of the Ohio Valley Exposition.

Being a municipal institution, an exposition is seldom established with even the ulterior purpose of profit as measured in the difference between its receipts and expenses. So the fact that the Ohio Valley Exposition committee will probably report a deficit of some \$13,000, the figures do not constitute an actual loss. Furthermore, the amount will be made up by the guarantors. To all intents and purposes the exposition has been a success, and has brought a great many thousands of dollars to Cincinnati, which have been distributed among the hotels, the caravansaries, the shops and other institutions. Besides, the exposition has offered amusement and edification to the people of Cincinnati and all the contiguous territory. It is impossible to reduce the profits to dollars and cents, but they have been material and substantial.

The best of judgment was shown in the execution of the plans for the exposition, with possibly the single exception of the opera. We believe, as we will explain further on in detail that its production was a mistake.

A great deal of credit for the success of this tremendous enterprise is due to Mr. Reynolds, its president, and to Mr. Claude Hagen, director of construction and amusements.

Why the Ohio Valley Exposition Reports a Deficit.

The Ohio Valley Exposition is over. For nearly a month, Cincinnati has been the terminus for numerous railroad excursions, and its streets have been crowded with visitors from cities, towns, villages, and hamlets within a radius of 400 miles, who have journeyed to the Queen City to attend the greatest educational and industrial exposition held within the state in a decade. Attendance exceeded the most sanguine hopes of the promoters; patronage at the several shows and concessions was greater than expected; but, in the face of this, comes the announcement that a deficit of \$13,000 or more will be shown. Paid admissions amounted approximately to \$112,500. The sum of \$125,000 was realized from the various exhibits, making a total income of \$237,500. The expenses aggregated \$250,000—nearly \$13,000 more than the receipts. Now the question arises: What was responsible for the exorbitant expense? The answer is: The opera, Paoletta. It cost the exposition \$70,000 to produce this magnificent, though unprofitable production. The paid admissions to Paoletta were between \$30,000 and \$35,000—a trifle more than half the cost. Had not the opera been attempted, the exposition would have shown a profit, as its drawing power was of little consequence. While Cincinnati is considered a music-loving city, the visitors to the exposition from contiguous territory could not be accused of possessing the esthetic tastes of their Queen City neighbors—in fact to all but a very small percentage of those who attended, the word "opera" is a bugbear. An exposition necessarily caters to the proletariat. The working man and the farmer are the particular classes from which an exposition must draw its patronage. Granting that the people in all walks of life, from the millionaire to the lowliest laborer, met in the spacious halls of the exposition buildings, and side by side viewed the various exhibits and attended the amusement attractions, it goes without saying that the latter class represented 90 per cent of the entire attendance. The officials of the Ohio Valley Exposition made a grievous error in producing the opera. Those who attended were loud in voicing their appreciation, and it was the consensus of opinion among public and press that never before had an American composer and librettist attempted anything of the magnitude of Paoletta. But all these lauding expressions added not a sou to the receipts. The grandeur of the music and scenic investiture was enjoyed only by the few who understand and appreciate opera, while the biggest number of exposition visitors contented themselves with a trip to the more popular attractions. It is obvious that, had some lighter form of musical or dramatic entertainment been offered in place of the opera, the exposition would not now be reporting a financial loss.

Who is Working for Who?

Broadway managers claim they are working for the actor. About time, says the actor. Stand up, Mister Manager, and tell us what you know. Clearing his throat, the magnate calls it various kinds of a cuss-word shame, anatomizes the actor and sums it up by dilating on change of conditions that makes the thespian want more money—a ruinous salary.

In a way, the manager is right. He puts up the production costs; he takes the risk of failure—sometimes gambling thousands to win or lose in a single performance.

The actor grants this.

The manager outlays for scenery and props.

Actors grant this.

The manager advances salaries.

Actor grants this.

If the show is a failure, the manager loses.

Actor grants this.

Manager claims he is the only one to lose.

And right now Mr. Actor clamors for the floor.

"The only one to lose? Bosh! How about us, with weeks of rehearsals and money spent for wardrobe—don't we lose?"

You bet you do, Mr. Actor, and the loss means more to you than to the other fellows.

As the arrangement stands between actor and manager to-day, there is but little equity. The manager wins, no matter who loses. In ten weeks the profits from his show amount to thousands; in ten weeks the actor is seldom out of debt for money advanced, wardrobe and other expenses.

A forty-week tour of a successful show and the manager goes to Europe. The actor usually goes in stock during the swelter period.

Managers claim that it costs more money to produce a show now than before. The actor claims his hotel bills are higher than in the past.

The actor wants more money—so does the advance agent, stage carpenter and chorus girl. Everything, from scenery to newspaper advertising is higher.

And, of the evils mentioned, the greatest of all is yet to be named—competition.

This is the rock that splits many an enterprise.

In the scramble to get something near like what the other fellow has, playwrights are impressed into service to do a play over night—companies engaged and rehearsed in less time, and the public refuses to be bunked. Time must come when showman and actor realize that they are dealing in a dollar commodity and must give a dollar value.

Elements of chance are hazarded into every theatrical venture. No radical effort can eliminate it. But the observance of certain rules, the ordinary judgment that whets the business acumen can be fostered and, in a measure, the angle of uncertainty planned smooth.

In other words, the actor must submit to working for the manager, and vice versa. Both are the necessary evils of the profession.

Managers should use more care in selecting the plays; the actor might use some judgment in the signing of contracts with the shows that don't look to stick. Both must play the game fair to each other.

Trouble with managers seems to be over-productivity—quantity means quality—consequence, failures.

New York suffers to-day from having too few managers trying to do too many things, and the first man to suffer is the man who makes a big part of the show business possible—the actor.

With a little forethought, a certain reasonableness of success can be outlined for a production, and the actor works steady. But the proposition of putting together a company, making the actor buy wardrobe, give up other possible engagements, is bad business.

It's not a question of who's working for who, but a question of both working for the other fellow.

F. W.

A Reply to a Critic.

Mr. Lewis Hillhouse, dramatic editor of the Cincinnati Times-Star, has come to the defense of the individual critic as against the editorial published in The Billboard for September 24th. We print Mr. Hillhouse's reply herewith:

In a unique editorial devoted to dramatic criticism, an amusement periodical which, of course, expresses solely the theatrical view of the matter, arrives at this astonishing conclusion:

The dramatic reviewer should be instructed by his chief of staff to extol or depreciate the merits of, or shortcomings of, a theatrical performance from the point of view manifest by the audience in attendance.

Thus the ideal column of theatrical reviews, according to the opinion expressed by the journal referred to, would be a column made up of a careful report of the attitude of the audience on the productions. In other words, either turn the dramatic department of independent newspapers bodily over to the first night audiences, or else to the theatre managers themselves.

Were these opinions set forth in any other periodical than one printed exclusively in the interests of the theatrical and amusement profession, or even had the editorial not been followed with an article in which the loss in dollars and cents to theatres resulting from individual criticism was shown, it might be above the suspicion of being inspired by partisan prejudice.

The amusement periodical cited has lost sight of one very important fact, that is, a newspaper's duty to its readers. It also does not appear to admit that a reviewer who is guided solely by it, may go as far astray in correctly estimating the success of the play as if his own individual judgment were in error. Those who know anything about first-nighters know that there is a very carefully and systematically arranged clique.

The writer has seen it in evidence a hundred times. It is not only the usher who manifests his hired approval, but it is the pass holders, the friends of the theatre in general, the good-natured attaches of co-ordinate branches of the amusement world, who always work together, and who lend a willing hand to the heaping of applause. The effect of this is always to start the audience going, and it happens right after night that a scene or a song which would be passed in silence, or at best with a mild expression of approval, receives a bombardment as a result of the subtle suggestions from the clique.

The evil is far more prevalent than is ordinarily supposed; therefore one can easily see why the honest dramatic reviewer must not always take it for its face value.

Properly to gain "the public attitude toward a specific production," it would almost be necessary to hold a voting contest at the conclusion of the play, and then print the result of the election. And even then it might not be representative.

The editorial discredits the value of personal opinion as expressed in a criticism. But there have been critics since literature began, and there will always be good critics, poor critics, honest, but incompetent, critics, dishonest, but powerful critics, pompous and pusillanimous critics. And they are sincere critics who are fully conscious of the responsibility of faithfully depicting a play, knowing that what they say may influence thousands of people, and this kind of critic is generally honest enough to reverse himself if he finds he has done a play or a player an injustice. But whatever category the critic may belong in, the public is sufficiently keen and discriminating to place him in his proper class, and to limit his influence accordingly.

There is no good reason that the amusement journal referred to can advance to show that a critic may not be a competent specialist. A stage manager who conscientiously studies theatrical science may be more qualified to speak of it than a blacksmith, and a blacksmith more qualified to speak of smithing than an electrician. Therefore, has not a studious and careful reviewer some place in the world of the stage and does he not owe something to the public other than that suggested by the mercenary side of the theatre.

The periodical quoted stands apparently in silent awe of dramatic opinion as expressed in New York newspapers, and suggests that reviewers the country over should bow down and worship critics in New York over the expression of free critical opinion is notorious. There are keen critics who are hampered through other subtle channels is greater in New York than elsewhere. There is not the slightest reason why critics throughout the country should follow the New York lead.

By way of postscript, it may be added that sometimes the critic does not find fault, even though the "audience" does. In such a case one can easily imagine whether the critic's attitude satisfies the theatre men.

The whole thing sums itself up in whether a person must pay or whether an indefinite number of persons (an audience) must pay, before it may criticize. Unless the critic is admitted to have a legitimate function, then this conclusion must be accepted. A play is not like a suit of clothes or other material thing that one may criticize before using. Unless the public may have criticism represent not present audiences, but all audiences. There is no way out of it. Therefore, the critic has come to stay, weekly publications to the contrary notwithstanding. The only thing to do is to see that the papers, weekly and monthly, as well as daily, have competent critics. This same thing applies to editorial writers on weeklies and monthlies, theatrical and otherwise.

Now, Mr. Hillhouse charges us with being partisan—with writing only in the interest of the theatre. We make no denial of this charge. The Billboard is confessedly a journal for the amusement people and, as individual criticism is one of the elements most detrimental to the theatre, The Billboard has seen fit to try to point out to its readers the evils of the present system of newspaper criticism. Mr. Hillhouse speaks of the newspaper's duty to its readers. That is exactly the theory upon which The Billboard is working. He contends that the critic, as an institution, is as old as literature itself; of which fact we make no denial. There are other things older than individual criticism that have just as little excuse for existence. Mr. Hillhouse admits that there are poor critics, incompetent critics, dishonest critics, and pusillanimous critics, as well as good critics and honest critics. This is all true enough, and we are perfectly willing to admit that the critic is entitled to express his individual views when he is identified by having his name placed at the top of the column. But when his views are given as those of the organ through which they are disseminated, the public is being deceived. In other words, when a newspaper does not place enough importance upon the work of its dramatic critic to head his column with his name it is unfair to the theatre-going public for that newspaper to allow his reporter to constitute himself a critic and write after the style of those journalists whose organs do consider their views of sufficient importance to identify their writings by printing their names. So it may be seen we have something ourselves to say on the subject of a newspaper's duty to its readers.

Mr. Hillhouse charges us with holding the New York critic in silent awe. Nothing of the kind. The Billboard's only object in placing the criticisms of the New York reviewers besides that of Mr. Herman Thuman, in the Cincinnati Enquirer, was to show that even on the basis of individual criticism his adverse opinion of the merits of The City was in glaring contrast to those of the New York dramatic reviewers. A little further down, Mr. Hillhouse maintains that a dramatic critic may be a "specialist," and therefore entitled to express his opinions of plays as any other "specialist" in any other line is entitled to the expression of his views on that subject which he specializes. Again we say quite true—when the "specialist" is identified. Putting the charge of awe of the New York reviewer and of our failure to recognize the dramatic critic's status as a "specialist" together: the dramatic reviewers identified with the New York dailies are all chosen because of their reputation as "specialists." The same may be said of Chicago newspaper dramatic critics. But in the other cities throughout the country, Cincinnati being no exception, the dramatic critic "specialist" usually devotes six days a week to miscellaneous reporting and the seventh, provided he has no other engagement and does not send a substitute to fill his place, metamorphoses himself into a dramatic critic "specialist." The fact that his own newspaper does not recognize him as a "specialist" is obvious from the omission of his signature from his articles. To state the case plainly, the dramatic criticism on the average big-city daily outside of New York and Chicago, is a sort of scrub job given over to the general utility reporter in order to give him something to do to fill in his time.

Mr. Hillhouse's column is always signed. Yet, though this exempts him from the category of those referred to in the above paragraphs, no one who knows the facts will deny that there was a time not long ago when Mr. Hillhouse would not have been classified among the good or honest critics to whom he refers. At that time his reviews were manifestly an

obviously inspired by malice. We reprint herewith an editorial which appeared in The Billboard reprint dated October 17, 1908:

A CINCINNATI COMEY.

Resorting to herculean quite Quixotic, and viciously fanning the air, a Cincinnati daily has set the town a smite. The theatrical situation really needed something of the serio-comic, and the innovation is timely.

To particularize. The paper in question has for many seasons fattened upon the patronage of local managers. Prosperity has indeed pride, which, as ever, brings about destruction. It recently concluded that its columns were so valuable that theatrical advertising should be rated at an amount greatly in excess of former prices. The raise was made, managers protested, the value of smiles. Millions of money and wide influence are represented in the local theatrical field. Far be it from us to impute malice to the sheet in question. But punishment must be inflicted. How? "Let us strike the local playhouses over the shoulders of the Eastern producing managers," said the paper. So for many weary days its columns have been filled to overflowing with confessions of many plays appearing in Cincinnati. Few have been spared. Theatrical gore covers the field, and the avenger is happy. Happy, did we say? NO! For, since the comical, one-sided combat began, business has been better for all managers, a direct result of this piece of ill-considered journalistic enterprise. Why pay for advertising when it can be had without the asking?

So we see that though Mr. Hillhouse may object to our contention that the dramatic reviewer who is not a "specialist" six days out of the week, should take his instructions from his chief of staff and write his reviews from the viewpoint of the audience, Mr. Hillhouse himself, who may be classified among the "specialists," if for no other reason than because his name is signed to his "stuff," did not, during part of the winter of 1908 and '09, refuse to take his instructions with regard to the character of his dramatic criticisms from the business office, which is worse. In fact, his reviews during several months of this period were so vitriolic that the Cincinnati theatre managers found it necessary to publish the following legend in all their other newspaper advertisements and in their programs: "We do not advertise in the Times-Star." This line was also projected from the cinematograph on the curtain of every theatre in Cincinnati before each performance. The managers believed that this line was sufficient to assure their audiences and the readers of their advertisements that the Times-Star criticisms were inspired by dudgeon and written in spleen.

We do not believe that our readers, whether engaged in the amusement business or not, will find reason to controvert the contention that the best way for a newspaper to conserve the interests of its readers is to print criticism, either signed, to denote that it is the work of their chosen "specialist," or to print it in the form of a report of the audience's attitude toward the performance, and, being unsigned, postulated as the work of a reporter.

The Resuscitation of Melodrama.

The pessimist has been dawned again. For the past two or three years he has been saying that melodrama was permanently dead. The success of the melodramatic attractions, so far this season, proves that he reckoned without his host. Melodrama has not reached the stage of prosperity that characterized it three or four years ago; it may be three or four years more in getting back to that state. Even if it never does get back at all, and at the same time never retrogrades, it is assured of a long and vigorous life.

The decline of the public interest in melodrama, has been universally attributed to the growing interest in the motion picture shows. Inversely, then, with the revival of interest in the melodrama, that in motion pictures would deteriorate; but such is not the case, as we will have occasion to demonstrate further on. We are now speaking of melodrama.

A couple of years ago, much was written on the subject of the death of melodrama; newspaper reporters filled in their idle moments and many empty columns with every character of composition, from the serious to the sarcastic on the subject. Some averred that the washerwoman had transferred her affections from the melodrama to the motion picture show. Others declared that the cost of living had increased to such an extent that the luxury of the yellow-melo play was not further to be indulged in by the working, unthinking classes. All agreed, however, that the melodrama was dead.

Its manifestation of liveliness this season goes another step towards proving the fallacy of finite judgment.

The Status of the Motion Picture Show.

Conditions have changed materially in the field of motion pictures. It was only a few years ago that the exhibitor could put a hundred or a hundred and fifty seats in a store room, build a temporary box-office in front, adjust a simple canvas curtain in the rear, install a projecting machine, enter his order with a film exchange for a couple of reels a week, buy a roll of tickets, start his graphophone in the front door and declare his enterprise open. His show consisted ordinarily of one reel of film and an illustrated song, consuming altogether from ten to twelve minutes. From six o'clock in the evening to 11:30 at night, he usually had a crowd standing on the sidewalk waiting for admittance. His expenses seldom aggregated \$250 per week, including film rental, rent of his store room, and the salaries of his singer, pianist and other help. His receipts ran from \$650 to \$850 per week, his net receipts, therefore, were in the neighborhood of five or six hundred dollars every week.

Times have changed. Competition has grown stronger with the necessity of giving longer shows, increasing the seating capacities of the rooms in which they are given, more light and showy front, and the incidental increase in rentals, have run the expenses up materially.

The shows now last an hour, which means rent for three reels of better film, and at a higher price than in the old days. There are not the profits that there were five and seven and eight years ago, but still there is a good profit from the well conducted motion picture show in a good location. The business is not going to the dogs by any means.

Parenthetically it may be said that the pioneers in the exhibiting business have gone into other fields. It is strange, but true, that the pioneers most always keep on the border and seldom share in the prosperity that overtakes his frontier. But there are a lot of good men in the exhibiting business. Men of brains and business acumen.

So with the manufacture of better domestic films and improved methods of distribution and exchange, the business has been placed on the basis that augurs well for its permanency among the favorite amusements of the American people.

The Part the Hurdy-gurdy Plays.

Promptly at seven a. m. in many New York districts, the hurdy-gurdy begins its day. There are many reasons why the street musician doesn't start before the breakfast hour. Main reason, he isn't allowed. There are some of the musically uninclined who think he shouldn't be allowed at all. That's wrong. In the first place, it would eliminate one of the few last remaining sights the tourist expects to be disappointed in by not finding. The hurdy-gurdy has its mission in life. We may disagree as to what it is, but it is, just the same. It's a unique instrument; nowhere but New York is it so popular, and in no community in so much demand as in the Latin quarter.

Hoboken has its German band, Rivington street takes its musicles by the hurdy scale. Of the two, I prefer two-wheeled piano music.

In all the world of nomads, in all the realm of laughed-at professions, the hurdy-gurdy man stands in a class all his own. His calling is as distinct and more so than most professions—the most ridiculed, and yet, one of the best paying. Ordinarily it is the Italian who grinds the organ, the blue blood of American shoe clerks and counter jumpers being too aristocratic to follow the hurdy—and the latter's income is but a fiftieth of the former. It isn't a mercenary motive solely that prompts the organ grinder; his inherent love for music has much to do with determining a career. It isn't because he can't do anything, but because he can do this well, and travel the country and live outdoors in sunshine and nature, and get mighty well paid.

SAWDUST AND TINSEL

News of the Circus Week and Bits of Gossip of Performers and Agents, People and Professionals Identified With Shows Under Canvas

GEO. McELROY, COWBOY, DEAD.

George McElroy, who has been traveling with Dickey's Circle D Ranch Wild West Show since the first of April, died at the hospital in Louisville, Ky., Sept. 13. McElroy accidentally shot himself in the leg at Loganport, Ind., and was taken to the St. Joseph Hospital, where he remained for three weeks. He left the hospital, supposed to be out of danger, and joined the show at Columbus, Ohio. McElroy was only out of the hospital four days when he was compelled to undergo an operation, and again sent to the hospital where, upon examination, it was found that gangrene had set in the wound and extended far up into his body. The operation was performed Monday afternoon and, although he passed through the operation in good spirits and was feeling much better, he sank rapidly and died at 5:30 Tuesday afternoon.

All efforts to locate his relatives, and especially his brother, N. J. McElroy, at Warren, Oklahoma, were fruitless. No answers could be received from any telegram that were sent, so the body was properly buried in Eastern Cemetery, at Louisville, Ky., by the members of the Circle D Ranch Wild West Show. Services were held and the members of the show attended in a body.

Any one knowing definite address of any of the relatives of the deceased, please notify Will A. Dickey, of Circle D Ranch Wild West Show, in care of The Billboard, as he has the number of the grave and all necessary details to locate the body for any relatives or friends.

TWO OF BOSTOCK'S SONS WED.

New York, Sept.—James Gordon Frederick George Bostock, eldest son of J. W. Bostock of Brussels, the international showman, and Claude Bostock, the youngest son, were married in two states at the same hour last week.

James Bostock went to the City Hall with Miss Mathilda Wehrle, the daughter of George Wehrle, a Pittsburg hotel man, and procured a marriage license. His sister, Miss Gertrude Bostock of 610 Riverside Drive, accompanied the pair as a witness, and an Alderman married them. Mr. Bostock said he had known Miss Wehrle ever since he moved to Pittsburg with his family from London as a boy, and that they had been schooling together.

The other brother, meanwhile, applied to a magistrate in Jersey City, with Miss Irene Dillon, an English comedienne, whom he met several years ago in London, and who is now playing at the Colonial Theatre. His mother accompanied them as a witness. After the ceremony, Mr. Bostock said, they would make their home at the Hotel Remington.

The brothers are in the motion picture and animal show business.

COOKHOUSE SCANDAL FROM THE JOHN ROBINSON SHOWS.

Geneva and Drake Lowande joined the Lowande Eight Brazilian Equestrians at Greensboro, N. C.

Hal Newport is riding the hindie mule.

Martine Lowande now is riding a principal act.

L. H. Heckman, from the advance, was a visitor at Greensboro, N. C.

Davis and Exum's Uptown Show is now about as large as the streets will stand for and has more noise making devices than a real carnival company.

The Great Volan joined the show recently.

Milo Howard is doing a flying ladder act.

Tommy Harrison, hurdle mule rider, joined Sherwood Uptown and family of Raleigh, N. C., were visitors at the afternoon performance at Durham.

IS STILL A CLOWN AT 92.

London, England, Sept. 24.—James Dougherty, England's oldest clown, still before the public, celebrated his 92 birthday by a benefit performance with his clever troupe of trained dogs on West Pier, Brighton. He made his first appearance as a clown at Davenport Theatre in 1873, and performed at Drury Lane for the first time in 1879. In the pantomime, Queen Bess, it is thirty-five years ago since he started giving his entertainments with his trained dogs at Brighton, and he has many times appeared before royalty. Last month Mr. Dougherty was the recipient of a donation of £3 from the King, to whom he had written mentioning his great age.

A LETTER OF APPEAL.

Rio Janeiro, June 11, 1910.
The Billboard Publishing Company,
416 Elm St., Cincinnati, O., U. S. A.
Gentlemen—I send you this letter to ask you if you will kindly announce the death of my husband, George Carlo, the last of the Three Brothers Carlo, celebrated acrobats; if you will, kindly put the announcement in a few other papers, so his family can hear of it, as I have lost the direction of their home. I know it is somewhere in Brooklyn. I have often heard of The Billboard, and now apply to see if they will help me, for I am in very reduced circumstances. I, Amelia Carlo, tight-rope artist, also rider and general performer, who was the only lady that drummed a drum solo on the tight-rope, and did a fifteen-minutes' act without a balance pole, have helped and supported my husband and a stricken son, who was a very clever club juggler, but five years ago got congestion of the brain and is unable to work, so I have, with the help of another son, to support him by playing the piano, which is very poorly paid; also circus business here is not worth anything, as my son gets very little also, and sometimes does not receive his money. It is very hard for me, I have a very hard struggle of it, and I have gone through so many troubles and trials that now my health is falling. I

have no doubt that if you will take the trouble to inquire in New York a great many friends and colleagues that know of me will confirm my letter.

Hoping, dear sir, that you will kindly take interest in my appealing letter. I have also some relatives in New York, as you could find them, also in St. Charles, Leane County, Ill., called Andrew Gulle. He is no relative, but he might help me for old acquaintance sake.

My maiden name was Amelia Bridges, of the Bridges family in England. I have also relatives in England and well off. I am also related to John Henry Cooke, the Cooke family on my mother's side, cousins of hers. My mother's name was Amelia Woodford, married in Batty's Circus; she was a niece of Ducrow.

I explain these few things to you, dear sir, to enlighten you as to who I am. Hoping you will do something to help me try and start a little boarding house or rent rooms. I could do that, as I have acquaintances in the light and power company.

Hoping you will excuse me, sir, for troubling you, but I am nearly out of my wits what to do.

Hoping you will kindly answer my letter, I remain,

Yours truly,

MRS. GEORGE CARLO,
(proper name).

MRS. AMELIA LAWRENCE,
(proper name).

of the Brothers Carlo.

P. S.—My address, one that will always find me, is Spinelli's, Circo Spinnelli, Rio Janeiro.

CONTRIBUTIONS RECEIVED.

E. & M. Hingsworth.....\$1.50

C. J. Yarbrough.....1.00

HELP SUSIE WILEY.

No matter how small the contribution you can afford to give, due credit will be given you if bestowed in care of The Billboard, to help Susie Wiley to liquidate the debts incurred by the death of her husband, William Wiley, who was well known to the circus fraternity as free to give where assistance was needed, and he was liked by all the trouperas with whom he became acquainted. His widow has worked hard to pay her debts and get ahead to buy property for her act, and is really suffering for the necessities of life, as her husband's death has rendered her destitute, and her present employment brings her but a mere pittance. She is now serving as janitress at 713 North Delaware avenue, Indianapolis, Ind. Trouperas who are in sympathy with unfortunate members of the profession are asked to assist this worthy woman, who is anxious to get out of debt and get enough to pay for the property she needs while at work on the road. Mail contributions in care of The Billboard, payable to Mrs. Susie Wiley, Bonheur Bros., proprietors of Bonheur Bros.' Shows, have suggested the institution of this fund, and they guarantee the ease a worthy one.

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The Billboard Pub. Co.....\$10.00
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B. & B. CLOSING DATE.

The Barnum and Bailey Show will terminate its season at Clarksdale, Miss., Nov. 5.

Mrs. Clarke was a visitor at the afternoon performance of the John Robinson's Ten Big Shows at Morganton, N. C.

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Two male, one female; about seven months old. \$75.00, F. O. B. Grand Rapids, Mich. Address L. J. DeLAMARTER.

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Several steel framed Hotel Cars for rent. Address HARRY ARMSTRONG, 204 Schiller Bldg., Chicago.

TRAINMASTER WANTED, for long season south; must be sober and make good. Must join at once. Answer by wire at Humboldt, Tenn. COSMOPOLITAN SHOWS.

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70 foot round top, with 30 foot middle, 10 foot wall, 6 1/2 ounce drill all through; used two months. Price, \$170.00.
35x60, hip roof ends, 9 foot wall, 6 1/2 ounce drill; used one month. Price, \$85.00.
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30x60, square ends, 9 foot wall; used one month; 6 1/2 ounce drill. Price, \$80.00.
18x60, gable ends, 6 foot wall; red and white; used three weeks. Price, \$65.00.
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WANTED AT ONCE—Piano Player and Singer for Ice Theatre; lady or gent; only those who do both need apply. Nights only; no Sunday work. Mention salary. MIAMI THEATRE, Franklin, Ohio.

CIRCUS GOSSIP.

The J. E. Henry Wagon Show is now in its twenty eighth week and on its return trip south after a prosperous season, having covered Oklahoma, Kansas, Nebraska. The show has added ten draft horses, two trained Shetland ponies, one camel, one llama and a brown leopard since the opening date. Eight performers, eight musicians, three hostlers, five canvasmen, one animal man, one pony boy, one cook and two property men are carried.

Humphreys Bros. have sold their winter-quarters which are located on the banks of the Medina River at Medina City, Tex., and purchased new property at Nixon, a few miles down the Southern Pacific Railroad from San Antonio. Humphreys Bros.' Show has been greatly improved since last season and has been playing to good business. The show will close the early part of November.

In a recent issue of The Billboard there was an item published to the effect that Geo. F. Cable was one of the billposters on the Gentry car. Mr. Cable states that he has not been connected with the Gentry Shows at any time this season, but has been in Riverview Park, Chicago, managing Sells's Pony Hippodrome. He is now business manager of The Squaw Man Company.

The Ringling Bros.' Circus has again changed the date at Raleigh, N. C., from October 21 to October 22. It will be remembered that the circus had arranged on Thursday of fair week, Oct. 17-22, to show at Raleigh, and later, by agreement, fixed on Friday of fair week. The show has now arranged not to come to Raleigh until Saturday.

The Al. F. Wheeler's New Model Shows have not lost a performance since taking to the road twenty-five weeks ago. At the close of the season the show will immediately be shipped to its winter home at Oxford, Pa., where preparations will at once commence for enlarging and improving the outfit for its 1911 tour.

Dr. Edward Johnson, of the 101 Ranch, had the pleasure of spending the day, Oct. 17, at Perry, Ia., with one of his class mates at Haberman College. Dr. Nellie Johnson is a practicing physician at Perry and was initiated into the mysteries of the White Tops by the show's doctor.

Marie Efefer, of Vicksburg, Miss., once a well-known acrobat working with Ringling Bros.' Circus and in vaudeville throughout the Southwest, attempted suicide by drowning in the Yazoo Canal, Sept. 10. She was rescued, however, and is now confined to the Charity Hospital.

Miss Josie Ashton, principal rider of the Al. F. Wheeler Shows, will, at the close of the season erect a new ring barn at her home in Orange, N. J., to replace the one destroyed by fire last winter.

Hilbard H. Gentry, father of the Gentry Bros., owners of Gentry Bros. Shows, died at Bloomington, Ind., Sept. 16, at the age of 81 years. He had been confined to his home for nine months.

The Two Millettes are meeting with success with the Al. F. Wheeler Shows, this being their second season with the New Model. Mr. M. Millette is equestrian director for this organization.

The Jennlers, acrobats, are now in their twenty-second week with the Al. F. Wheeler Shows. At the close of the tenting season they will again play vaudeville dates for the winter season.

Geo. M. Burk has severed his connection with the John Robinson's Ten Big Shows and has

booked his wild west show on the Virginia, North Carolina and South Carolina Fair Circuit.

Chas. Bernard, manager of the Bernard Brush Co., reports doing record business. Besides retaining his old customers, Bernard says he is adding new ones continually.

C. A. Hickman, recently with the Barnum and Bailey brigade, has accepted a position as stage manager of the Majestic Theatre, Waco, Texas.

Prof. Gen. Pisano, late of the Forepaugh-Sells Bros. Shows, is now at his home, Lynn, Mass., getting ready to open a billiard and pool parlor.

Mildred Stoller (Mrs. Warren B. Irons) paid a visit to her husband with the John Robinson's Ten Big Shows at High Point, N. C.

K. P. Karl, strong man, is featured in the concert with the Al. F. Wheeler Shows, pulling against a team of horses and an automobile.

Ed. Nathans, Hebrew clown, and Willie Walllett, Jr., are clowning together with the Howe's Great London Shows.

Heber Bros.' Greater Circus closed their season Sept. 20 and are now at winterquarters, Columbus, O.

Roy O'Wesney's Wild West joined the John Robinson Ten Big Shows at Marion, N. C.

Herman Reinsinger joined the John Robinson's Ten Big Shows at Statesville, N. C.

Dick Richards is one of Jim Caskey's assistants on the John Robinson big top.

Harvey Jones is the steward with John Robinson's Ten Big Shows.

ACCIDENTS PROVED FATAL.

Tulsa, Okla., Sept. 19.—Daring the afternoon performance of the Sells-Floto Shows here, last Friday, Mrs. Arthur Nelson, of the Nelson Family of aerial acrobats, was thrown against the platform underneath the trapeze and, as a result of the injuries received in the collision, died early Saturday morning.

At the evening performance, John Carroll, driver of a chariot in the chariot race, was trampled under foot by his horses, and died shortly afterward.

Miss Jeannette Garnette closes a season of 51 weeks in Richmond, Danville and Middleboro, Ky., on Sept. 17, as pianist and soprano, and goes to Toledo, O., for a short vacation.

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SIDE SHOW PEOPLE of every description, FREAKS and EXTRAORDINARY CURIOSITIES, MUSICAL and COMEDY ACTS, NEW, GOOD, INTERESTING and INSTRUCTIVE FEATURES of every kind will be considered. Address as per route.

BARNUM & BAILEY, or GLYDE INGALLS, Mgr. Side Show

WANTED--LIVING FREAKS

that are real curiosities and who are open for winter engagements to write or wire CLARK & SNOW'S MUSEUM and CONGRESS OF NOVELTIES, 320 South Main St., Los Angeles, Cal. Snow Amusement Co. now furnishing attractions for all of the principal celebrations on the Pacific Coast. Always showing; we never close. Executive Offices, Suite 343-344 Sau Fernando Building, Los Angeles, Cal. J. S. CLARK, Manager.

MANDRILL MONKEYS

Acclimated, tame, blue-faced male Mandrills, just the right age for training, \$100 each.

DR. CECIL FRENCH, Zoologist, Washington, D. C.

We Are Controlled by the Trust

OF OUR PATRONS. THEY HAVE CONFIDENCE IN US. WRITE US AND WE WILL TELL YOU HOW TO GET IN THE BAND WAGON. We sell everything that is used in the show business. Get our quotations on banners and let us send you our FREE list of show equipment. It is something you need. Put your name on our mailing list and keep up-to-date.

WE ARE ALSO AGENTS for BOLTE & WEYER LIGHTS.

UNITED STATES TENT & AWNING CO.

EDW. P. NEUMANN, Jr., Pres. WALTER F. DRIVER, Vice-Pres. JOHN C. McCAFFERY, Treas. EDWARD R. LITZINGER, Sec'y.

22-28 North Desplaines Street, CHICAGO, ILL.

CENTRAL AMERICA PANAMA

SOUTH AMERICA WEST INDIES

The only thoroughly established and successful amusement organization touring the tropical countries.

GRAN CIRCO SHIPP

EDWARD SHIPP and ROY FELTUS, Equal Owners.

WANTED FOR SEASON 1910-11 HIGH-CLASS CIRCUS ACTS of EVERY DESCRIPTION. Those doing two or more acts given preference. Band leader and musicians. Musical act to double band.

SEASON OPENS IN DECEMBER.

This exhibition is not an experiment, but a tried success and has never played to a losing week in its history.

Performers and Musicians, address, EDWARD SHIPP, as per route Barnum & Bailey, El Paso, Texas, Sept. 29; Abilene, Texas, Oct. 1; Dallas, Texas, Oct. 3; Hillsboro, Texas, Oct. 4; Waco, Texas, Oct. 5. All others address ROY FELTUS, 719 East 2nd Street, Bloomington, Indiana.

GOING SOUTH FOR THE WINTER

DOWNIE'S WORLD'S BEST DOG AND PONY SHOWS

WANTED to enlarge band, cornet, clarinet, slide trombone and baritone; a man to take charge of side show, make openings and concert announcements; COMEDY ACTS FOR BIG SHOW; two good clowns who can do concert turns, and Concert People; Man to sell reserved seat and concert tickets and do concert turn; useful people of all kinds; Assistant Ross Canvasman and Seat Man; Dog and Pony Boys; four Circus Billposters, Lithographers, Programmers, and Bannermen, Sober, reliable, experienced men only wanted. This is a railroad show with the best of accommodations. Address ANDREW DOWNIE, care Standard Printing Company, 321 Rice St., St. Paul, Minn. WANTED TO BUY—Three 60-ft. Flat Cars, one 60-ft. Stock and good Privilege Car, one more Elephant, a Camel and pair of Lion Cubs, Mixture Cages and small Animals of all kinds for children's menagerie, good small Callope.

NOTICE TENT MANUFACTURERS

Wanted Catalogue of the Latest Model of Circus Tent

Must be of the best quality, guaranteed not to leak, so we can work rain or shine, must hold one thousand five hundred people. The tent must be made to put up quickly and taken down quickly. It is for the oldest circus in South America, being in existence over thirty years. Have thirty-eight artists and a menagerie. Address, with sufficient postage to carry catalogues and letters to JEAN ETTE PIERRE, Ciro Francis, Calle Malpu 450, Buenos Aires, Argentine, South America.

WANTED---ANIMAL TRAINER FOR THE HAGENBECK-WALLACE SHOWS

A first-class, widely experienced Animal Breaker and Trainer; (German preferred). One capable of breaking and handling big groups of wild animals. Work to commence Nov. 15th, and extends over the winter and summer. Only strictly experienced and reliable trainers need apply. B. E. WALLACE, Peru, Indiana.

SIDE SHOW

Can Place two good freaks, also other side show people. Send photo. Will be returned. All winter's work in Southern states. Address Side Show, care The Billboard, Cincinnati, O.

THREE HOTEL CARS

Sleeping capacities, 11, 23 and 25 single.

ALSO EVERY SORT OF CARS FOR SHOW PURPOSES HICKS LOCOMOTIVE AND CAR WORKS, Fisher Building, Chicago.

THE BILLBOARD'S CLASSIFIED BUSINESS DIRECTORY GIVES THE ADDRESSES OF ALL THE LEADERS.

HELP THE PEERLESS POTTERS.

Buryville, Vt., June 16, 1910. Dear Gents—We heard from authentic correspondence that Mr. Henry Potter, of the Peerless Pottery...

- Subscriptions for Mrs. Henry Potter, of the Peerless Pottery, from the Howe's Great London Shows and money order for the amount of \$32.50.

- Members Al. G. Barnes' Circus: Max French \$2.00, Wm. Tafe 1.00, Jas. A. Morrow 1.00, Harry Parrish 1.00, Ben Beno 1.00, Harry Moore 1.00, Harry Halle 1.00.

AL. RIEL DEAD.

Al. Riel, advertising car manager for the Barnum and Bailey Show twenty-eight years, Buffalo Bill eight years, and Miller Bros. 101 Ranch three years, died at his home, Secaucus, N. J., August 30, aged seventy-two years.

Additional subscriptions will be announced in next week's issue.

ADDITIONAL ROUTES.

- (Received too late for classification.) Cosmopolitan Shows, No. 2, H. Snyder, mgr.: Kirksville, Mo., 26 Oct. 1.

CIRCUS GOSSIP.

Several members of the Hagelbeck-Wallace Show took advantage of the opportunity to visit the Appalachian Exposition at Knoxville, Sunday afternoon, September 18, and Monday morning, September 19.

will be one of the feature acts with Rhoda Royal's Indoor Circus this winter.

Frank Heatty is very much undecided as to which it will be this winter, Sunny Italy or Meadville, Pa. Heatty is with the Hagelbeck-Wallace Show.

Prof. P. G. Lowery's Georgia Minstrels, one of the special features of the Hagelbeck-Wallace side show, are making a decided bit in the Sunny South.

Chas. Crooks is making good in the new riding act he is putting on with the Hagelbeck-Wallace Show.

CIRCUS RELIEVED FROM TAXES.

Savannah, Ga., Sept. 23.—There will be no county tax on the performance of the John Robinson's Ten Big Shows in this city Oct. 2d, because it is for charity's sake that the show will exhibit under the auspices of the Savannah Elks.

The County Commissioners considered a petition from the Elks yesterday and decided that the lodge is devoted to the practice of charity, and that the proceeds from this particular fund are to be used to augment the benevolent fund.

The Elks are making big preparations to get out tremendous crowds to attend the two performances of the circus.

OPEN for ENGAGEMENTS

CIRCUSES, VAUDEVILLE, AND FAIRS

I have in my bunch three Shetland Ponies and a Trick Mule, also a Menage Horse. One pony runs the revolving wheel, another goes to bed, and a number of other acts equally as good.

SHETLAND PONY, 416 Traffic Ave., Springfield, Mo.

AT LIBERTY PRESS AGENT

Wide experience; want to locate in good town. Address PRESS AGENT, care The Billboard, Cincinnati, O.

CAR FOR SALE—As straight as an arrow, 72 feet long, large cellar or possum belly; 27 ft. baggage end, with large folding doors; other end observation. Four state rooms, dining room, kitchen; car all furnished; six-wheel trucks. Will go on any train; passes M. C. B.; cheap for cash, or will sell on payments.

MONOLOGISTS AND COMEDIANS

You can always replenish your stock of jokes and gags from our Joke Books published for stage use. Over 700 PAGES OF UP-TO-DATE MATERIAL in book form, bound in paper covers, sent by mail, postpaid, on receipt of a \$1 bill. Your money back if not satisfactory.

BERNARD'S \$3.75 each

EX. EX. CIRCUS BRUSH BERNARD BRUSH CO. Rector Bldg., Chicago

PRINCESS DE CARMEN IN HER DANCE BEWILDERMENT LEADING FEATURE Robinson's Famous Shows, Season 1910

SIDE SHOW MEN The two-headed Paluca and painting, \$40; six-legged Pollymizuke and painting, \$40; fine platform top and side wall for 18x18 ft. platform, \$15; big 7-ft. Crocodile Man, \$40; 14 ft. Sea Serpent, \$8; lots of small stuff; list free.

FREE—We will send you a miniature Silvio Picture Curtain, a new discovery. Produces the most perfect picture ever shown. Don't delay; send a stamp today. SILVIDO MFG. CO., 3d Floor, Minor Bldg., Kansas City, Mo.

Fine Model B. and Burner, new, \$25; fine Ed. Ex. Mech. Elec. Magazine, \$65; Ed. Ex. Head Lens, Magazine, Board, \$24; Optigraph No. 3, \$27. 158 Slides, mixed; cost \$99; \$24. New, Fine Aesthete Generator and Burner, \$13; Sun Royal Light Outfit, \$5; Bargain list, stamp. E. L. SMITH, Amsterdam, N. Y.

BARGAINS IN FILMS—We have 100,000 ft. good film for quick sale. Quality considered, every foot a bargain. Send for list. F. H. MATHLINE, one-ply, with take-up, \$75. Write us for what you need if you want to save money. CANTON FILM EXCHANGE, Canton, O.

THREE MORE REAL LIVE ONES

FOR WORTHAM & ALLEN UNITED SHOWS

JOIN US AND GO SOUTH WITH A LIVE COMPANY

CANTON, ILL., WEEK OF OCT. 3, BIG EAGLES FALL FESTIVAL. First on the streets in years. Everybody working in Canton and it will be a live one. Concessions, come on; go South. EMPORIA, KANSAS, WEEK OF OCT. 10, I. O. R. M. Carnival. You all know Emporia and this affair has been advertised for months. This is a week before Wichita, so come on. WICHITA, KANSAS, WEEK OF OCT. 17, BIG PEERLESS PROPHETS JUBILEE. The biggest thing pulled off in Kansas and is an annual event which has always been good.

North Vernon, Ind., Fall Festival and Home-Coming

Can use ONE MORE RIDING DEVICE. One Good Novelty Show. All concessions, come on. No exclusives. Ten dollars to all. Address W. M. POLLARD, 64 Perin Bldg., Cincinnati, Ohio.

WANTED

Bill • Posters, • Performers, • Boss • Canvasman Address M. L. CLARK & SON, as per route.

THE SMITH GREATER SHOWS

Can place First-class Shows that do not conflict. Long season South. Fat women (those who have written before wire). Have for sale—Jap Bowling Alley, Stock and privilege. Bargain to the right party. Add. The Smith Greater Shows, Sept. 26-Oct. 1, inc., Aurora, Ind.; Oct. 3-8, inc., Bluefield, W. Va.

WANTED FOR ROBINSON BROS.' MAMMOTH UNCLE TOM'S CABIN CO.

Two-car show. Winter season show now en route. Strong street cornet-trombone to double stage or orchestra. Actors for all parts who double, found useful. Ladies for all parts join quick. Colored people who sing and dance. THOS. L. FINN, Baltimore, Md.

AT LIBERTY TRAP DRUMMER

After Oct. 8th With full line of traps and bells; up in vaudeville and standard music; address W. BEACHLEY, care Howe's London Shows, Kittanning, Pa., October 3d; Apollo, 4th; Verona, 5th; Charleroi, 8th.

WANTED FOR MASTODON COLORED MINSTREL CO.

Performers and Musicians. 60 people; 40 pieces in hand. Performers playing brass given preference. Want A-1 Stage Manager that can put on big numbers. Also A-1 Leader for band and orchestra. Positively no big salaries. We board everybody in our own Pullman hotel cars, the finest ever used for theatrical business. Address MANAGER MASTODON COLORED MINSTREL CO., Atlanta, Ga. P. S.—Opera House Managers in Georgia, Tennessee and Kentucky send early open time.

---WANTED FOR--- PATTERSON ANNEX

Good Feature Freak. Can place Midget Man or Woman, or good Freak. Join Oklahoma City, Okla. Wire full particulars at once. Twelve weeks' work.

Wanted---Broncho Riders

Must be good slick riders and have their own outfit. I pay \$12 to \$15 per week; one that rides standing races. Name all, quick. Long season South. W. H. KENNEDY, Paris, Tenn.

WILL DELAVOYE Principal Clown and Producer ALSO EQUESTRIAN DIRECTOR

If needed, can be engaged after October 8th, at the termination of my engagement of 28 weeks with Howe's London Shows. Titusville, Penn., October 1st; Kittanning, 3rd; Apollo, Verona, Duquesne, Donora, Charleroi.

THE BUYERS' DIRECTORY TELLS YOU WHO AND WHERE.

WINNIPEG, CAN.

New Theatre Being Erected at a Cost of \$25,000.

Mr. Geo. Webster, of the Webster Circuit, was a visitor in the city week of Sept. 12, on his way to Brandon, Man., where he went to attend the opening of his new house.

In an interview with The Billboard representative, Mr. Webster stated that his intentions are to open another vaudeville house in the city shortly, as he saw bright prospects in this particular line of entertainment.

Another moving picture theatre will soon be in the course of erection, which will make Winnipeg quite a moving picture center. Mr. J. Nash, of Nash and Burrows, late proprietors of the Bijou Theatre, has leased the property next the Queen's Hotel, on Portage ave., at a rental of \$6,000 a year, and intends building immediately.

The Colonial Amusement Co. have about completed arrangements for the building of their new theatre, which is estimated to cost in the neighborhood of \$25,000. It will not be completed till about the first of the year, and is expected to be a marvel in design and architecture.

The Great West Film Co. report a large increase in the capacity of their business. The company caters to city and western trade, and it is through the energy of their manager, Mr. King, and Sales Manager Krauser that their business increases by leaps and bounds.

At the Hamilton, week of September 12, The Hamilton Stock Co. held the boards in The Regeneration. For week of September 19, the popular comedy, Going Some, was presented, and the current attraction in His Last Dollar.

The Bijou is up to its usual standard. The artist included in the bill week of Sept. 19, were Chas. Wayne and Co., Flo Adler, Johnson, Davenport and Lodella, Thomas Potter Dunn and McNamee.

Father Vaughan, the celebrated orator of London, England, is a visitor in the city. He

delivered one of his famous lectures on September 19-21. Father Vaughan is well known the world over as a lecturer of great ability.

Mme. Melba is the big coming attraction to be seen here on September 28, at the Walker Theatre, which will discontinue vaudeville for the above date only, as the Winnipeg Theatre was deemed too small to hold the big attendance expected.

EAST LIVERPOOL, O.

Improvement in Theatrical Bookings Has Desired effect.

The Ceramic Theatre, W. L. Tallman, manager, has been doing an excellent business here since the opening of the season, and the bookings have been highly satisfactory to the patrons. It now appears that the season as a whole will be a financial success from every turn. The theatre-going public here has been educated to a high calibre on things theatrical, so it appears, and only the best of the different lines are being offered as a result.

Murray and Mackey, playing to popular prices for a week, did excellent business. Ed. K. Moore, of Warren, O., who is in the front of the house for this company, is very popular here, and was greeted by many friends upon his arrival. For the last four seasons he was with the Partello Stock Company. After playing a few more weeks in the States, he will jump across the border into Canada, where he will commence a season of twenty weeks.

Paid in Full, 26, had a heavy advance sale; Bright Eyes, New York company, 28; Sixth Commandment, Sept. 30-Oct. 1; Lyman Howe moving pictures Oct. 3.

Raymond Lee Crow, last season orchestra leader of the Grand at Clarksburg, W. Va., has assumed charge of the orchestra of the Ceramic, succeeding Alberto Reardon, who has gone to the American Vaudeville Theatre.

Earl Wallover, who was in charge of the pool and billiard rooms at Rock Spring Park

this season, has joined the Weyman Stock Co. at Chicago, handling props.

George T. "Red" Morrison has been made chief doorman at the Ceramic.

The American Theatre, J. L. Herron, manager, is more than duplicating its success of last season. As this is the only high-class vaudeville house here, many theatre parties from neighboring towns have been formed to come to this house. The heaviest bill of the season was that of last week, when Frank Maltese and his company of six players was the headline. The remainder of the bill was Tom Herron, the originator of crutch comedy; Shields and Root, dancing, and The Kneckerbocker Trio, in a singing act. The latter was by far the most refined act of the kind so far played here.

The Tri-State Fair, at Rock Springs Park, which closed 23, was a success. Many attractions from the Wheeling Fair were booked. J. H. Maxwell, in charge, declared the gate for the week was the largest of the past four years.

Arch Putnam, a local boy, has joined the No. 1 bill car of the Sells-Floto Shows at Los Angeles.

M. K. ZIMMERMAN.

NEW COMEDY PRODUCED.

Atlantic City, Sept. 24.—The Wedding Journey, a modern comedy, was produced at the Savoy Theatre Monday night. Arnold Daly heads the cast.

ACTS AND PERFORMERS

with the

HOWE'S GREAT LONDON SHOWS

—1910—

George (Monk) Allard

The Real Copper
that Never Sleeps on His Beat

Merritt Belew

Six Horse Act
and Comedy Mule
Hurdle

UYENO FAMILY

6 Japanese
Just arrived from a successful trip
through South America
ENGAGED

EARL WRIGHT

Artistic Trick Tumbler with so
many Original Tricks
Featuring a Somersault with a Chair,
with a 22 ft. Drop

.. PERFORMERS WITH ..

GREAT HAGENBECK-WALLACE SHOWS, 1910

South Sea Island Joe
AND WIFE BENO
Odd, Strange and Curious
Musical Instruments

CHAS. CROOK
EQUESTRIAN
DIRECTOR.

Carmen Troupe
HIGH WIRE
CHAMPIONS

Riding Connors

The Savoys
With their Acrobatic
Bull Terriers

Anita Connors
Single Aerial Act

Elmer Query
"THE FROG
MAN"

"HERE'S ME!"
Arthur Borella
Clown - Musician - Comedian

RUTHERFORD'S
Tasma Troupe
Featuring
TASMA, THE FIRST

Chas. Marvelle
Novelty Contortionist
and Equilibrist

John Helliote
ANIMAL
TRAINER

JACK SUTTON'S
Tasmanian
Van Dieman Troupe
THIRD SEASON

JIM H. RUTHERFORD
Principal Producing Clown
and
LOTTIE RUTHERFORD
Saxophone Soloist with Merrick's Band

PERFORMERS WITH

**BUFFALO BILL'S WILD WEST
AND PAWNEE BILL'S FAR EAST**

RAY THOMPSON

DIRECTOR OF HIGH SCHOOL HORSES
Seasons 1907-1908-1909-1910

BUFFALO BILL'S WILD WEST-PAWNEE BILL'S FAR EAST



ZIP

Feature of Freakdom



GOLLMAR BROS.' SHOWS

En Route Season 1910

MLLE. CLIFFORD
CELEBRATED
SWORD SWALLOWER

**BURNS, BROWN
AND BURNS**
Comedy Bar Act

CECIL LOWANDE
NO CHAMPION
BUT MAKING GOOD

CARL NEMO
BARREL JUMPER
AND
EQUILIBRIST

**Prof. Homer Butler's Band
and Georgia Minstrels**
ANNEX FEATURE

The ROBERTOS
SENSATIONAL KNIFE
THROWERS
MAKING GOOD

FILM SYNOPSIS

The Latest Contributions of the Film Manufacturers
Reveal Subjects Covering the Drama, the Comedy,
the Educational and the Scenic Element

RELEASE DATES—INDEPENDENT.

Monday—Imp, Eclair, Thanhouser.
Tuesday—Lux, Nestor, New York Motion Picture, Powers.
Wednesday—Actopbone, Ambrosio, Columbia.
Thursday—Capitol, Columbia, Imp, Thanhouser.
Friday—Lux, Nestor, New York Motion Picture, Panograph.
Saturday—Great Northern, Itala.

INDEPENDENT.

IMP.
(Carl Laemmle).



ALL THE WORLD IS A STAGE—(Drama; release Oct. 3; length, 990 feet).—All actresses and her husband are living happily together when an actor friend intrudes. The husband and wife are given positions in the same show as the actor friend. In the rehearsal the husband realizes that the love scene between his wife and friend is real and true. The husband becomes jealous but is prevented from doing any harm by a friend. The play director realizes the situation and lets the husband play the part of the lover. The next rehearsal comes beyond his expectations. The director then takes husband and wife into his private office, giving them a good sound lecture and sends them away happy.

THE DECIDING VOTE—(Drama; release Oct. 6; length, 1,000 feet).—A young politician whose wife is very sick is elected to the legislature. There is a bill before the house which favors a land company, and it is necessary to get the new assemblyman's vote in order to pass it. The president of the land company sends for him and offers him a bribe for his vote, which he refuses. They knowing that he is in poor circumstances try to gain his vote by sending a doctor to care for his wife. After the doctor's examination, it is necessary to perform an operation on her, which requires money. The assemblyman decides to accept the bribe, but his wife dies under the operation. The next session of the assembly he votes against the bill, a vision of his wife's empty chair appearing before him just as he is about to vote. In coming from the assembly chamber he is met by the land company's president who flies in a rage because he has voted against the bill, and he returns to his home broken-hearted, crying over the empty chair.

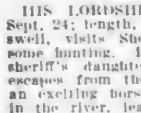
THANHOUSER.



HOME MADE MINCE PIE—(Comedy; release Sept. 27; length, 1,000 feet).—The family, Gales, are terribly nervous about the fate of the mince pie that forms the main event at their dinner to the minister. Each member of the family thinks the flavoring of the pie has been overbooked and each rouses the pie with the neatest lotion of booze. What follows after the guests have partaken of the pie is extremely ludicrous.

DOTS AND DASHES—(Drama; release Sept. 30; length, 1,000 feet).—A pretty telegraph operator and head bookkeeper of a brokerage firm are in love. The girl teaches the man the Morse code. A thieving fellow-employee locks the bookkeeper in the steel safe when the latter discovers the shortage and the thief's guilt. The imprisoned man is freed finally, the girl and the Morse code figuring in the freeing.

POWERS.



HIS LORDSHIP—(Comedy Drama; release Sept. 24; length, 1,000 feet).—Lord Raleigh, an English swell, visits Sheriff Carter in Arizona to do some hunting. He falls in love with Nell, the sheriff's daughter. Mexican Pete, a bandit, escapes from the sheriff. His Lordship, after an exciting horseback chase, goes for a swim in the river, leaving his clothes on the bank. Mexican Pete takes the Englishman's clothes and his Lordship is compelled to don the Mexican bandit's suit. Two cowboys read the description of the escape bandit and meeting his Lordship in the Mexican's clothes arrest him. Very laughable situations evolve from this incident. His Lordship is finally rescued by Nell, and then borrowing a revolver and horse, he goes after the bandit and captures him. When the sheriff offers him \$500 for the bandit, Lord Raleigh says he will take the girl instead if she will have him.

YOU WIVES!—(Comedy; release Sept. 27; length, 1,000 feet).—Henry Von Ritz is a no-account German stranded in New York. He advertises in the newspapers for a wife, and he marries several. The first one is a widow whose children drive him crazy. He deserts her and marries a woman who loves dogs and who shoots him in the leg when he hurts her pet Fido. Another wife talks him out of the house and the last one loves him too much. The count's accomplice angered by his refusal to give him bush-money, gets all the wives together and what they do to the count before he is landed in jail is sufficient. The last scene shows the poor count in convict garb breaking stones on the highway while his various wives stand by and amuse themselves at his expense.

THE TAMING OF THE BUCK—(Comedy; release Sept. 27; length, 1,000 feet).—"Buck" Farran, when in liquor, is the terror of a Western town. Any Lessy, a beautiful young woman opens a day school for the children of the town and at night she teaches the miners who come, not so much to learn, as to be near the beautiful teacher. When "Buck" tries to break up the school he meets his match in Miss Lessy. "Buck" gets drunk and takes a nap on the river bank. The tide comes in and he is drowning

when Miss Lessy rescues him. This act conquers "Buck" and in a very funny scene we see him neatly dressed and enrolling as a pupil in the night school.

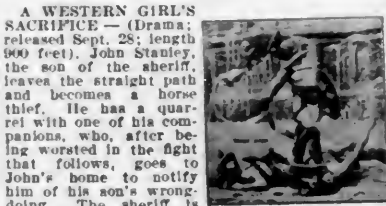
BISON.



FOR THE LOVE OF RED WING—(Drama; release Sept. 20; length, 1,000 feet).—This picture depicts the terrible vengeance of an Indian for the death of his sweetheart. The cruel father of the maid sells her for a horse to the whites, who are traveling in prairie schooners. She escapes, and, when facing recapture, in desperation destroys herself. The finding of her body by her lover is intensely dramatic and pathetic, and the weird funeral rites most interesting. The redskins are exhorted to a frenzy pitch by the broken-hearted swain; the war path is taken, and the cabins of the settlers burned.

A CATTLE RUSTLER'S DAUGHTER—(Drama; release Sept. 23; length, 1,000 feet).—The cattle rustler is saved from his just fate by his pretty daughter who gallops up, seizes the rope with a shot, holds the avenging cowboys at bay with her pistol and covers the retreat of her father. In sheer admiration of her pluck the boys permit him to escape. The scenes showing the grazing cattle, the stealing of the herd, the running fight between the rustler and the cowboys, overflow with snappy action. It ends with a pretty love scene in which the girl faints after the crisis has passed, and Bob, a dashing cowboy, tenderly revives her, wins her hand and makes plans for future happiness.

CHAMPION.



A WESTERN GIRL'S SACRIFICE—(Drama; release Sept. 28; length, 900 feet). John Stanley, the son of the sheriff, and the horse thief, the straight path and becomes a horse thief. He has a quarrel with one of his companions, who, after being worsted in the fight that follows, goes to John's home to notify him of his son's wrongdoing. The sheriff is out, but Bess, John's sister, receives the news, and immediately plans to save her brother and the honor of the family. Attiring herself in her brother's garb she mounts a horse and goes to the hiding place of her brother, begging him to save himself by going in a circuitous direction and join the posse who are following the thieves. The boy is terror-stricken and jumping on his sister's horse escapes just as the father and the cowboys dash upon the rendezvous. A bitter fight ensues between the cowboys and the horse thief, and in the melee Bess is struck down and mortally wounded. The sheriff is horror-stricken when he discovers his daughter Bess, in her dying breath, tells her father why she was there and implores him to bury her as his son and to never divulge the truth for the sake of the family's honor. The broken-hearted father promises and telling the boys that his son had fallen by a horse thief's bullet, he carries his daughter home and buries her as his son. But he has another duty to perform. Drawing the blinds of the window so that light could no more enter he kept his cowardly and renegade son confined to a room. To those who call, and to Bess' sweetheart, the mother tells that grief over her brother's death has driven Bess insane.

LUX.

HOW JONES WON THE CHAMPIONSHIP—(Comedy; release Sept. 29; length, 380 feet).—A cycle race is in progress. Jones, a long, lanky individual, has wandered down to the river, and being tempted by the cool, placid surface, he plunges in. Meanwhile one of the cyclists, tired of the race, rides up, and seeing Jones splashing about slips off his number, and, leaving his cycle, makes off. Soon a party of men arrive, and mistaking Jones for one of the starters, haul him out, put on his number, place him on the cycle and start him off. Now the fun commences. Once started, there is no stopping Jones, who rides over everything indiscriminately. But at length Jones rides in, and being first home, is unanimously proclaimed the winner, and thus becomes the champion by mistake.

KINDNESS ABUSED, AND ITS RESULTS—(Drama; release September 29; length, 521 feet).—Two cavaliers, tired and hungry, knock at a woodman's hut, and ask for shelter. The woodman, a poor man, invites them in and gives them the rough food which he has, after which he provides clean straw for them to sleep on. The following morning the cavaliers make their departure, one giving the woodman in return for his hospitality a magic wand, with which he can obtain all he desires. He first desires a good meal, and it is provided for him. Then he wishes for wealth, and a fine castle with servants. These are all provided, together with rich clothes for himself. But riches have turned his nature, and the erstwhile woodman becomes hard and uncharitable. Shortly after the same cavalier returns and learns of the conduct of the woodman. The cavalier disguises himself as a beggar, and goes to the castle of the woodman, pleads for him. The woodman raises his whip and prepares to strike him, when the cavalier standing erect, discloses his features. The woodman drops on his knees and pleads for mercy, but the other reminds him of his hardness, and taking him to the wood, transforms him back to a woodman. The wretched man drops on his knees, and then, seeing how unjust he has been punished, seizes an ax lying against a tree and commences his old laborious task again.

RELEASE DATES—PATENTS CO.

Monday—Biograph, Lubin, Pathe, Selig.
Tuesday—Edison, Gannett-Kleine, Vitagraph.
Wednesday—Essanay, Eclipse-Kleine, Pathe.
Thursday—Biograph, Lubin, Melios, Selig.
Friday—Edison, Kalem, Pathe, Vitagraph.
Saturday—Essanay, Gannett-Kleine, Pathe, Vitagraph.

MOTION PICTURE PATENTS CO.

ESSANAY.



PATRICIA OF THE PLAINS—(Drama; release Oct. 1; length, 1,000 feet).—Patricia is the typical Western girl of the golden days of '40. She falls in love with a bandit who has planned to rob her, but casts him off when she learns the truth. Later, when he begs her for protection from the sheriff, she takes him back and saves his life.

ALL ON ACCOUNT OF A PIE—(Comedy; release October 6; length, 1,000 feet).—Always stick to the truth, even if your wife don't believe you. That's the moral of this extremely funny farce. If Smith and his friend had not tried to make a lie stick where the truth failed, they would not have had all the trouble that supplies the fun in this comedy.

THE BEARDED BANDIT—(Drama; release October 8; length, 1,000 feet).—Jim Connor, a respected Western ranchman, is at the same time the mysterious "bearded bandit," with a price on his head. Shot at a gambling table, he confesses his wrongs to his daughter, that she may claim the reward, but in loyalty to her father's memory, she destroys the evidence he had given her.

GAUMONT.

THE DIVER'S HONOR—(Tragedy; release October 1; length, 391 feet).—A diver and his son, also of the same profession, have been engaged to assist in the raising of a sunken submarine. In the vessel are certain plans of

great value, and the young diver accepts a bribe to get these papers from the submarine and hand them over to the spy, but unfortunately while concealing the plot, they are overheard by a man who carries the tale to the father. The latter tells the officials the tale of his son's treachery, and himself resolves upon a desperate thing. He is lowered down after his son, and following a short but fierce struggle, cuts the tube which supplies air to the young diver, thus causing the son's death.

A HIGH SPEED RIKER—(Comedy; release October 1; length, 401 feet).—A grocer who has just lost his assistant, engages a fellow who is found lounging at the street corner, and starts him on a round with the grocer's bicycle carrier to get orders. The fellow's escapades are thrilling in the extreme.

THE LITTLE ACROBAT—(Drama; release Oct. 4; length, 466 feet).—A clown is giving a performance in the street. He has with him a small lad. The latter falls in trying to walk a tight rope and is rewarded by kicks and blows from the man. A marquis, only a boy of fourteen years, is among the crowd, and steps forward with the intention of protecting the little acrobat, but it would have gone hard with both if an Englishman had not stepped forward and knocked down the clown. The young noble takes the lad home, and they live together, good companions. Meanwhile the man, swearing vengeance, plots to kidnap the marquis. Their plan is learned, however; the rascal captured and justly punished.

HER FIANCE AND THE DOG—(Comedy; release October 4; length, 325 feet).—A certain man is in doubt as to what to buy as a birthday present for his sweetheart. Finally he decides to buy a small dog, similar to the one belonging to a mutual friend. She expresses a wish for just such a gift, and very much wants to know what he has decided upon, but he refuses to tell her. This causes several lover-like tiffs. At last, however, the animal is brought forward, and proves to be a very acceptable gift.

URBAN ECLIPSE.

(George Kleine.)
THE QU'AHREL—(Drama; release Sept. 28; length, 607 feet).—A woman is deserted by her wealthy husband. Finding an unpretentious

"Bully!

It's an

IMP"



The minute an "Imp" pops out of the can the wise exhibitor is tickled, because he knows it's going to be one of the two best days in his week. The other best day is when he gets the next "Imp." If you're paying a half-way decent price for your film service, you are entitled to **TWO IMPS EVERY BLESSED WEEK.** If you don't get them, why on earth do you stand for it? Why don't you **GET WHAT YOU'RE PAYING FOR,** or else switch to some other exchange?

"ALL THE WORLD'S A STAGE"

This deals with a question that will interest everybody, especially the women. It shows the jealousy of a husband because his wife, who is an actress, plays a love scene with another actor. It is strong, clear, steady and a typical "Imp." Released October 3rd. Begin to ask for this minute.

"THE DECIDING VOTE"

This deals with one of the most timely topics of the day—attempted bribery of legislators—and every man in your town will think the play was written about your own State Legislature. The acting will set you wild with enthusiasm. So will the photography and every other detail. Released October 6th. Begin to ask for it this instant.



Independent Moving Pictures Company of America, 192 W. 101st St., New York. Carl Laemmle, Pres.

All Imp Films sold through the Sales Company



lodging she commences work. She suffers many privations, and one day, when she gives way to grief, her sobs are overheard by a pleasant-looking old workman, who lodges on the same floor. He comes to offer his sympathy, notices the evidences of poverty, and with true tact, leaves some money in the baby's hand.

REEMIAN'S ORPHANAGE FESTIVAL. 1910 (Topical; released September 28; length, 394 feet).—The orphanage children drill wonderfully well, forming up into intricate designs which make a very effective spectacle.

THE DISHONEST STEWARD (Drama; release October 5; length, 699 feet).—A steward, who has pledged his master to carefully look after his (the master's) son, proves unfaithful, making existence a burden to the child. Soon after the steward learns that his master has been lost in a wreck, and from that moment has but one thought—to rid himself of the child and appropriate the fortune he has in charge. He takes the boy away one night and loses him in the woods, where he is afterward found crying and shivering by an old beggar.

CITY OF A HUNDRED MOSQUES, BROUS SA, ASIA MINOR (Travelogue; release October 5; length, 285 feet).—A visit to Broussa, afforded by this film, gives the spectator a wonderful insight into Eastern life. Broussa is a typical Turkish town, and its streets full of sights unfamiliar to the European, provide material for an interesting picture.

LUBIN.

THE SHERIFF'S CAPTURE (Drama; released September 28; length, 590 feet).—Nell does not like sheriffs. The dislike is general, and not confined to any particular official, and she is rather pleased with Dick Land when he rides into the yard and asks for a drink of water, until she spies his star, and learns that he is looking for a couple of outlaws. The outlaws are hiding in the house, but Nell assures the sheriff that she is alone, and she rides on in search of the fugitives.



The men come from the house and one dies after the departing official, who is badly wounded. Nell's sympathies now turn to the senseless and bleeding man, and after a great deal of effort she succeeds in getting him into the house. Then she rides for a physician and gives information to the deputies as to the probable whereabouts of the desperadoes. The deputies make their capture and are highly elated, but the sheriff makes a far more important capture—that of Nell.

THE PATH OF DUTY (Drama; released September 29; length, 900 feet).—Philip Trask a member of the revenue service, is confronted with a situation forcing him to choose between love and duty. Either he must arrest the father of his sweetheart, whom he learns is implicated in a smuggling case, or prove false to his sworn duty. Despite the tearful appeal of his sweetheart, he follows the path of duty, and makes the arrest. However, the old man is finally cleared of the charge, and in the end decides that, after all, a man who follows in the path of duty will make a good son-in-law.

SELIG.

A COLD STORAGE ROMANCE (Comedy; release October 3; length, 665 feet).—Samantha Higgins, thoroughly imbued with the romanticism characteristic of a blushing maid of seventeen summers, while at work—that of the packing of eggs—conceives the idea of inscribing her autograph on one that is ready for storage. An elapse of ten years, and the innocent little egg had found his way to an inspiring poet's larder. By accident the poet finds the message and determines to investigate, not knowing that for ten years past the writer of that message had been Mrs. Hans Hay. When the poet, following up his clue, confronts Samantha with the egg, a family tete-a-tete follows.

FOR HER COUNTRY'S SAKE (Drama; release October 6; length, 1,000 feet).—The locale of this play is a tavern near Valley Forge when the British and Colonial armies were both stationed in that section. A message is received by the tavern keeper that Washington, in riding through, is planning to sleep at this inn for a couple of hours' sleep. The innkeeper, with two accomplices, plan to kill Washington while he is sleeping, in order to secure a large reward offered by the British Government. The innkeeper's daughter, who is strongly loyal to the colonial cause, overhears the plan, and saves Washington's life at the loss of her own.

(Continued on page 38)

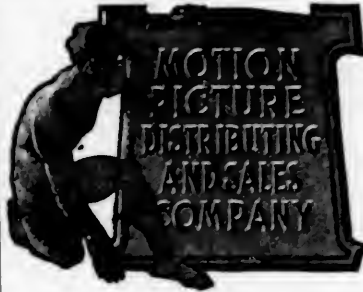


We want to buy second-hand M. P. Machines. What have you to offer? We also sell them. What do you need?

CHICAGO FILMERS, Chicago, Ill.

FOR SALE—1,000 ft. reels film, \$5 to \$25; used Edison, Power, Lubin machines, \$40; new, \$100; odd slides, 6c; sets, \$1; Model B. gas outfits, \$25; paying picture theatres, cheap.

For Rent—1,000 ft. reels film, \$1 to \$2 per reel. Will buy gas outfits, machines, film. Will renovate film at \$1.50 per reel. H. DAVIS, Watertown, Wis.



STRONGER AND STRONGER

Grows the Independent Organization. Glance at the list of Film Exchanges that are buying our product—look at the number of Manufacturers releasing film subjects weekly of such quality and in such quantities that the Independent Exhibitor has at his disposal the

FINEST PROGRAM IN THE WORLD

And you will understand why Exhibitors are flocking to our standard. The good ship—"INDEPENDENCE"—is sailing in smooth waters, bound for the harbor of SUCCESS and PROSPERITY. The flag of QUALITY is nailed to the mast. Get aboard—there is room for you.

- EVERY MONDAY: ECLAIR—Eclair Film Company. IMP—Independent Moving Pictures Co. YANKEE—Yankee Film Co. EVERY TUESDAY: BISON—New York Motion Picture Co. POWERS—The Powers Co. THANHOUSER—Thanhouser Co. EVERY WEDNESDAY: AMBROSIO—New York Motion Picture Co. ATLAS—Atlas Film Co. CHAMPION—The Champion Film Co. NESTOR—David Horsley. EVERY THURSDAY: ITALA—New York Motion Picture Co. IMP—Independent Moving Pictures Co. DEFENDER—Wm. H. Swanson. LUX—R. Prienr. EVERY FRIDAY: BISON—New York Motion Picture Co. THANHOUSER—Thanhouser Co. EVERY SATURDAY: GREAT NORTHERN—Great Northern Film Co. ITALA—New York Motion Picture Co. POWERS—The Powers Co. CAPITOL—Capitol Film Co. RELIANCE—Carlton Motion Picture Laborator-les.

RELIANCE—First Release, October 22.

LIST OF BUYING EXCHANGES AUGUST 31, 1910

- CANADA: Applegath, L. J., & Sons, 145 Yonge st., Toronto. Canadian Film Ex., Calgary, Alberta. Canadian Film Ex., Vancouver, B. C. Gaumont Co., 154 St. Catherine st., Montreal. Kinetograph Co. (for Canada) 41 E. 21st st., New York City. CALIFORNIA: California Film Ex., 1005 Mission st., San Francisco. Miles Bros., 790 Turk st., San Francisco. Pacific States Ex., 734 S. Main st., Los Angeles. Western Film Co., 108 E. 4th st., Los Angeles. COLORADO: W. H. Swanson Film Ex., 301 Railroad Bldg., Denver. DISTRICT OF COLUMBIA: Paramount Film Ex., 428 9th st., N. W., Washington. GEORGIA: Consolidated Film Ex., Rhodes Bldg., Atlanta. Sunny South F. Ex., Rhodes Bldg., Atlanta. ILLINOIS: Anti-Trust Film Co., 79 So. Clark st., Chicago. Eugene Cline, 59 Dearborn st., Chicago. Globe Film Service, 107 E. Madison st., Chicago. Laemmle Film Service, 196 Lake st., Chicago. Standard Film Ex., 155 E. Wash. st., Chicago. KANSAS: Wichita Film and Supply Co., 122 N. Market street, Wichita. LOUISIANA: Dixie Film Co., 720 Maison Blanche Bldg., New Orleans. MASSACHUSETTS: Boston Film Rental Co., 605 Washington st., Boston. W. E. Green Film Ex., 228 Tremont av., Boston. MARYLAND: Consolidated Amuse. Co., 28 W. Lexington st., Baltimore. B. & W. Film Ex., 412 E. Baltimore st., Baltimore. MINNESOTA: Laemmle Film Service, 256 Hennepin av., Minneapolis. MICHIGAN: Michigan Film & Supply Co., 1106 Union Trust Bldg., Detroit. MISSOURI: Bijou Film & Am. Co., 1222 Grand av., Kansas City. J. W. Morgan, 1230 Grand av., Kansas City. W. H. Swanson St. Louis Film Co., 200 No. 7th st., St. Louis. Wagner Film & Am. Co., 208 N. 9th st., St. Louis. NEBRASKA: Laemmle Film Serv., 1517 Farnam st., Omaha. NEW YORK CO.: Albany Film Ex., 418 Broadway, Albany, N. Y. Victor Film Serv., 39 Church st., Buffalo. NEW YORK CITY: Exhibitors Film Ex., 135 Third av., New York. Empire Film Ex., 150 E. 14th st., New York. Gt. Eastern Film Ex., 21 E. 14th st., New York. Paramount Film Ex., 61 W. 14th st., New York. Peerless Film Ex., 94 Fifth av., New York. Hudson Film Co., 135 E. 14th st., New York. Wm. Steiner F. Ex., 110 Fourth av., New York. OHIO: Buckeye F. & P. Co., 309 Arcade Bldg., Dayton. Capitol F. Serv., 422 N. 11th st., Columbus, O. Cincinnati Film Ex., 315 W. 4th st., Cincinnati. Southern Film Ex., 17 Opera Place, Cincinnati. Toledo Film Exchange, 316 Superior st., Toledo. Victor F. Serv., Prospect & Huron sts., Cleveland. OREGON: Independent West. F. Ex., Sweetland Bldg., Portland. OKLAHOMA: United M. P. Co., 112 Main st., Oklahoma City. PENNSYLVANIA: Eagle Film Ex., 143 N. 9th st., Philadelphia. Philadelphia F. & P. Co., 44 N. 9th st., Phila. Philadelphia F. Ex., 934 Arch st., Philadelphia. Independent Film Ex., 415 Ferry st., Pittsburg. TEXAS: Texas Film Exchange, 311 Elm st., Dallas. UTAH: Co-Operative Film Ex., 320 Atlas Block, Salt Lake City. WASHINGTON: Pacific Film Ex., Globe Bldg., Seattle.

HURRY! SEND YOUR BID

For the exclusive city or state rights for

THE ONLY MOVING PICTURES

—OF—

Buffalo Bill's Wild West

—AND—

Pawnee Bill's Far East

Before the Territory you want is sold.

If you want to make big money on an exclusive proposition that will stand repeating, get the pictures of the Wild West and Far East, combined.

Buffalo Bill and Pawnee Bill draw larger crowds to their exhibition than any show on earth—These pictures will draw larger crowds than any ever made, and they will never lose interest.

With the 3,000 feet of film you can show in any theatre the complete Buffalo Bill Wild West and Pawnee Bill Far East exactly as it is exhibited in the open arena. You can give a genuine \$1.00 show at a low price of admission.

Not only the Wild West, but the Rough Riders of every nation, the Far East—all combined make the 3,000 feet of film novel and exciting from start to finish—the Greatest Drawing Card in the World.

50 styles of the finest lithograph posters.

Fine assortment of large size photographs for lobby frames, heralds, cuts, etc. A complete lecture—everything to help you get the money.

WRITE, WIRE OR CALL

Buffalo Bill and Pawnee Bill Film Co.

Care of Motion Picture Distributing & Sales Co. 111 East 14th Street, NEW YORK.

MOTION PICTURE DISTRIBUTING AND SALES CO. 111 East Fourteenth Street, NEW YORK CITY.

EUROPEAN MEETING

Of Cinematograph Producers Occasion for the Discussion of Many Topics of Interest—American Film and Motion Picture News of the Week

Many interesting matters relating to cinematograph productions have been discussed at a congress lately settling in Brussels. Representatives from all parts of the world were present. One of the chief papers was that read by Mr. Leon Gaumont, president of the Gaumont Company. In this he explained the problem of the simultaneous production of gesture and sound.

For some years he has been experimenting on an important new process in this connection, the result of which would shortly be brought out in London. The old system of recording actions and words simultaneously required first of all the taking of a gramophone record. Then an artist or singer had to become conversant with the record and rehearse the scenes, after which the film was taken. Considerable responsibility rested on the performer for the proper reproduction of the actions and words at the right moment.

In the new process the artist simply steps upon the stage, and by a special apparatus, actions and sound are recorded at the same time and in the same way. The great possibilities of this system hardly need going into.

The most important event in the film world for some time here has been the announcement that Terry's Theatre, in the Strand, has been leased by Edward Terry to a cinematograph company for twenty-one years, and will be opened as soon as the run of *The Rejuvenation of Aunt Mary* is finished, as a moving picture theatre. The name of it will be altered to the Grand Casino, and there will be a continual show daily from 2 P. M. to 11 P. M. Prices will range from two shillings to sixpence.

There are now about two hundred cinematograph theatres in London, making from five to one hundred pounds profit weekly, and their number is increasing just as fast as they can be built. At one of these theatres in Oxford street, recently, pictures were taken of the Duchess of Portland driving up to formally open the place. Seventeen minutes later fully developed pictures of the event were being shown on the screen.

As an instance of the money that has been made out of the picture shows, there is one man in London who less than three years ago was not worth a twenty dollar bill. To-day, out of the cinematograph shows he has made \$400,000, is making an income of \$50,000, and lives in splendid style in the most fashionable quarter of London.

DALY REPLACES SCENIC WITH ROYAL.

Paterson, N. J., Sept. 24.—William Daly, owner of the Scenic, a moving picture theatre that was destroyed in the Van Dyke fire which occurred during the latter part of July, has just opened the Royal at 269 Main street in the building formerly occupied by the Paterson Press. The building was entirely rebuilt in accordance with suggestions made by Mr. Daly and in consequence the Royal is the most up-to-date picture house in the city. It has a capacity of 425 and shows are continuous from 1 to 11 P. M.

ANOTHER FILM EXCHANGE.

Winnipeg, Can., Sept. 24.—A new film exchange is to be opened in the city shortly, which will add to Winnipeg's long list of exchanges. Mr. Phil Kaufman, of the Canadian Film Exchange of Calgary, is in the city completing arrangements for his firm in regard to the same. Mr. Kaufman, who is field manager for the above company, is well-known in his line of business from Winnipeg to the coast and knows just what the wants of the moving picture business in Western Canada are.

NO FIGHT PICTURES IN NASHVILLE.

Nashville, Tenn., Sept. 18.—Mayor Howes, on Sept. 17, turned down the request of the Duquesne Amusement Supply Company of Philadelphia to exhibit motion pictures of the Jeffries-Johnson bout. He promptly dispatched an answer to the communication stating that no such pictures would be exhibited in Nashville as long as he was its mayor. A bill prohibiting the exhibition of motion pictures of boxing matches or prize fights in Nashville was introduced by Connelman J. H. Aeklen some months ago, but the bill died a natural death.

FIGHT PICTURES SHOWN.

Winnipeg, Can., September 26 (Special).—The films of the Jeffries-Johnson championship ship contest have been shown here at last. After a lengthy discussion in the City Council, a permit was granted for the showing of the films by a vote of three to two. Mr. Paul Le Marquand, president of The Starland, Ltd., to whose activeness the above permit was granted,

is to be congratulated on doing such a good stroke of business. When Messrs. Kenning and Williams, representing the Mark Brock Enterprises, of Montreal, Can. (who have sole rights for the showing of all fight pictures for Canada), came to the city to exhibit the pictures they were refused a permit by the license inspector, or otherwise the censorship. Thereupon they went into consultation with Mr. Marquand, and through his attorney brought the same to the notice of the Council, with the result as was first stated above. The pictures were shown at Dreamland and Starland, on September 16-17, to capacity houses at each performance, and

only way this can be accomplished. The price of admission will be ten cents. The performance will run two hours. Thirty minutes of pictures, and an hour and a half of production, musical or dramatic, whichever it may be, and fifteen minutes of intermission. Two performances nightly will be given, no pictures except Saturday and Sunday. These stock companies will take the place of vaudeville. The theatres are costing from forty to fifty thousand dollars each, having a seating capacity of from twelve to fifteen hundred each. All companies will be fully rehearsed in New York before making their appearance in New York.

ATLAS IS DARING.

New York, Sept. 21.—Quite away from the ordinary method is the one adopted by the Atlas Film Company. This concern has a frank policy states it borders on the extreme, and to test the real working powers of the Censor Board, invites the press to look it over, and promises to abide by the press decision. Were there more film makers who would come into the open show their films and ask for candid criticism, the game would be better off. Moving picture theatres are here to stay, and the independents seem at last to be on the right track to stick it out.

The Kalem Co. is distributing posters announcing a film *Forty Five Minutes from Broadway*. This concern is to be congratulated, Geo.

C. O. BAUMANN,



Treasurer of the Carlton Motion Picture Laboratories, producers of "Reliance" film, whose first release entitled, *In the Gray of the Dawn*, October 22, is said to be one of the most magnificent productions ever conceived, the cast comprising 75 people and the leading roles being interpreted by Marlon Leonard, Henry Walthall, Arthur Johnson, Gertrude Robinson and James Kirkwood, well-known to picture audiences, who are members of the Reliance Stock Company.

they were claimed by all who saw them to be first-class. It is the intention of Mr. Marquand to show the pictures all along his circuit of houses, extending from here to the Coast.

BUILD TEN NEW THEATRES.

New York, Sept. 24.—Messrs. F. F. Sturgis and O. T. Crawford, of St. Louis, are going to build ten theatres in St. Louis within the next six months. One is already opened, playing moving pictures and vaudeville, and the second will be opened October 3, while the third will follow in succession. Stock Companies will be installed playing musical and dramatic productions of high-class order. There will be ten different companies, one for every house, divided into dramatic and musical comedy. These companies will play the round of the different houses, changing once every ten weeks, or every time they play the same house they change the bill. Messrs. Sturgis and Crawford own the theatres, companies and pictures, which is the

M. Cohan has that name copyrighted; in consequence, one is led to suppose that Cohan is working for the film people—possibly he isn't. The Buffalo Bill-Fawcett Hill Film Co. report great success in selling state rights through the Sales Company. This concern, under the leadership of Herbert Miles, has developed into a singularly impressive factor in the film business.

MOVING PICTURE THEATRES.

A new nickelodeon has been opened at Henwood, W. Va., by Messrs. Frank Smith and Norman Yoho. This makes two such theatres in that town and another house will probably be opened soon.

C. S. Sullivan, manager of the Royal Motion Picture Theatre, in Calumet, Mich., has purchased the Bijou Theatre in Ishpeming, Mich., from Al and Emma Schott. N. C. Lund is erecting a new motion picture theatre in Bridgeport, Conn.

J. A. Roberts has opened a picture theatre in Coffeyville, Kan.

Arthur L. Kane, formerly a Topka, Kan., newspaperman, has gone to Seattle, where he will take charge of the Amalgamated Film Exchange. Mr. Kane was recently connected with the O. T. Crawford Film Exchange, in St. Louis.

A new motion picture theatre has been opened in Champagn, Ill., by Jackson and Matthews. Bert Phillips has purchased the Orpheum Theatre, Colfax, Wash.

S. A. Quilley, manager of the Tabulat, Greenville, S. C., has leased the Babb Building on Main street, four doors south of his present house and will immediately commence to put it in condition to house his second moving picture theatre in Greenville.

Constantine Sigmalla has opened a new motion picture theatre in Sapulpa, Okla.

Owing to the stringent rulings of the Moral Hygiene Department, the proprietors of the moving picture houses in Toronto are forming an association for self protection.

The Lyric, the new moving picture house at Tullin, Ohio, opened September 22, under the management of Bristol and W. H. Hoehler.

NEW CYRIL THEATRE NOW OPEN.

Minneapolis, Minn., Sept. 21.—Manager S. H. Kahn, who originally intended to name his new nickelodeon at 114 Hennepin avenue, here, the Lyric Theatre, has changed this to the Cyril Theatre, so as not to conflict with the Lyric Theatre on upper Hennepin avenue which is the stock house. The Cyril is the only motion picture theatre in the Twin Cities which employs a large plate glass on which the pictures are thrown, instead of a white screen. The moving picture machine is operated from behind the glass, the audience viewing the pictures through same.

McCOOL WITH ACME.

San Francisco, Sept. 24.—Mr. Craycroft, manager of the Acme Film Co., has employed the services of George McCool, formerly chief ship pluz clerk with the Laclede Film Service, of Evansville, Ind., and of late manager of the Drollinger Film Service, of the same city.

AMUSEMENTS CLOSED.

Marietta, O., Sept. 24.—All places of amusement, including moving picture theatres, have closed since Sept. 13 on account of the scarlet fever epidemic. It is expected that within a week or two, all places will be open again.

RELIANCE

PLIABLE PLASTIC;
Screen Preparation

Will improve your screen 100 per cent, give you the best possible results, and save you 20 per cent on your current bill.

HOW???

Just drop us a postal for particulars and we'll show you that we mean what we say.

THE SPECIAL EQUIPMENT CO.,
Bound Brook, N. J.

ADMISSION TICKETS

—READING—

5 CTS., 10 CTS., and ADMIT ONE.

Correctly Numbered. Good Paper.

Per Roll of 2,000.....\$0.50

10 Rolls.....1.00

20 Rolls.....1.75

Dissolving Stereopticons and Moving Picture Machines, Repair parts for all machines, Carbons, etc.

ERKER BROS. OPTICAL CO.

604 Olive St., - - St. Louis, Mo.

The Moving Picture Theatre Supply

House of the West.

Hay! Mister! What's your hurry? Just a moment, please. Do you use Picture Slides? We have them, real Slides, not imitations.

4 for \$1.10

(stock). One for 30c just to continue you (stock). You can't miss us on an announcement slide. We have several big hits. Business builders for you. NIAGARA SLIDE CO., Lockport, N. Y. Catalog? Yes.

We don't care what it is. If it pertains to

MOVING PICTURES

You can get it from us.

CHICAGO FILMERS,

173 N. Green Street, - - Chicago, Ill.

J. FRANK HATCH FILM COMPANY

HATCH BUILDING, 109 Fourth Avenue, PITTSBURG, PA.

Films For Rent 6 reels, shipped one shipment, \$8.00; 12 reels shipped two shipments, \$14.50. Write for Lists Today

Brass Sprockets, for Edison machines, \$1.50. Tickets, 10,000, 90 cents. Electric Globes, 10 cents each. Carbons, 5-8x6, \$2.35 per hundred; 5-8x10, \$3.50 per hundred. All kinds of Announcement Slides, 22 cents each, 3 for \$1.00. Exhibitors write us for price on our reproduction of the Jeffries-Johnson fight, 1,800 feet in length.

We Have Yielded to Popular Demand! We Have Broken the Fetters! We Have Become Independent!

The Time is Ripe

Our customers standing with us solid. Exhibitors everywhere with us, heart and soul. Letters of congratulations showering in.

**We Now Offer
The Finest Independent Service in the World**

We Have "Played Safe"

The Independent makes are now far in the lead. You exhibitors will "play safe" by using the

New "Standard" Service

Why Have We Transferred Our Allegiance?

Because our sense of Justice and Right demanded it.

Write us and we'll give you the Facts that will open your eyes and appall you.

Liberty-loving American public favor Independent Film. Exhibitors "get in" right and make yours the leading theatre in your city by using

The "Standard" Service

STANDARD FILM EXCHANGE

JOS. HOPP, PRESIDENT. EXCHANGE OF STRENGTH AND CHARACTER.

159-161 WASHINGTON ST.,

CHICAGO, ILL.

FILMS FOR SALE

300 reels from \$5.00 to \$12.00 per reel. 100 sets song slides, \$1.00 per set. These are rare bargains and you can't afford to miss them. Send for lists. Will send subject to examination.

HATCH SUPPLY CO., Fourth Ave. near Ferry St., Pittsburg, Pa.

ROLL TICKETS

"THE BIG TICKET AT THE SMALL PRICE"

Your own special ticket, any printing, any colors, accurately numbered, every roll guaranteed. **SPECIAL PRICES FOR THE BIG ROLL TICKET:**

5,000—\$1.25	20,000—\$4.60	50,000—\$ 7.50
10,000— 2.50	25,000— 5.50	100,000— 10.00

Prompt shipment. Cash with the order. COUPON TICKETS, 5,000—\$2.50 1x2. STOCK TICKETS—SIX CENTS. Get the samples.

NATIONAL TICKET CO., Shamokin, Penn

Twenty-five of our Musical Bells, mounted on the wall and played from keyboard. Make a hit everywhere. \$75.00 is the price for the complete outfit, ready to install.

J. C. DEAGAN
3800 N. Clark St.,
Chicago



WANTED FOR CASH—Moving Picture Machines, Films, Teles, Chairs, etc. Moving picture supplies of all kinds bought and sold. WM. L. TAMME, 6 S. 16th Street, St. Louis, Mo.

Flickerless attachments for Edison M. P. Machines, one or two-pin; guaranteed to reduce the flicker 50 per cent; price, \$10. My reference here, Mgr. Riverside Theatre, JAS. CHAMBERS, 701 3d Ave., Evansville, Ind.

WANTED—A 1 Male Pianist; must be sight reader; also excellent drummer with bells and effects. Good salary. Address J. W. SAWYER, 727 Elmwood Ave., Buffalo, N. Y.

NOTES FOR M. P. OPERATORS. Gold mine for beginners and first aid to managers in emergency. 20 cents in stamps or silver NOW. J. W. Buickerood, Dept. B, 131 W. 24th St., N. Y. O.

If you see it in The Billboard, tell them so.

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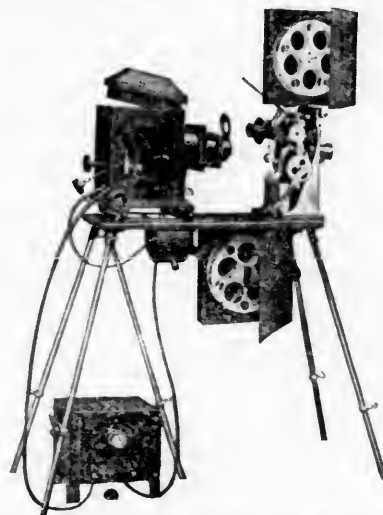
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Film Synopses

(Continued from page 35)

PATHE FRERES.

MAX IS ABSENT-MINDED (Comedy; released Sept. 26; length, 351 feet).—Max is a charming fellow, but with an unfortunate habit of blundering because of his absent-mindedness. In this picture he is negotiating with a horse-dealer for the purchase of a mare. He finds the animal unsuitable and writes a short note to the dealer to the effect that he is not inclined to buy. He has barely signed the letter when he receives another from his future father-in-law, with an invitation to dine and to fix the date of the wedding with his daughter. Max replies, but in his usual distraught way he slips his notes in the wrong envelopes. It is not to be surprised that the engagement is canceled.



COLOMBO AND ITS ENVIRONS (Scenic; released September 26; length, 428 feet).—Colombo and Its Environs is a highly-colored scenic picture, showing the most interesting views of the famous capital of Ceylon.

THE HOODOO (Comedy; released Sept. 28; length, 529 feet).—Augustus Slip, who is one of the beneficiaries under his uncle's will, is very much grieved when he receives only an ancient statue of a little Indian god. His friends tell him that the statue is a hoodoo, and that he had best dispose of it. At first this is amusing to Slip, but after the incidents which follow, he is somewhat convinced that his friends were right. His efforts to rid himself of the hoodoo are varied and ridiculous, and, most of all, unavailing. A friend suggests that he smash the statue to pieces, which he does, and is surprised and gladdened to discover that the idol contained the plan of a secret diamond mine and a goodly lot of large samples from the mine.

THE SICK BABY (Drama; released September 20; length, 954 feet).—The Sick Baby is the title of this absorbing drama, which besides its forceful story, contains some very human touches to lighten it.

WHO OWNS THE RUG (Comedy; released October 1; length, 690 feet).—Ikestein sells a rug to Mrs. Smith, who lays it on her doorstep as a mat. No sooner has Mrs. Smith done this and vanishes inside the house, Ikestein returns, furtively rolls up the rug, and takes it next door and sells it to Mrs. Jones. The same performance he repeats several times, and in the end there is great turmoil among the ladies who bought the rug. But for the prompt arrival of the husbands of the ladies, something serious might have happened.

SOUTHERN TUNIS (Scenic; released October 1; length, 302 feet).—Southern Tunis is an interesting and instructive scenic picture.

VITAGRAPH.

THE BACHELOR AND THE BABY (Drama; released October 1; length, —).—The Bachelor and the Baby is a society drama, in which a baby left in a bachelor's apartment leads to a separation from his sweetheart and a marriage years afterward to the baby's mother.



RANSOMED; OR, A PRISONER OF WAR (Drama; released October 4; length, 998 feet). This film is a drama of the Civil War period. A Confederate captain is captured by the federal army, and ransomed by his little boy, who sacrifices his most treasured earthly possession, a woolly lamb, for his father's freedom.

THE LAST OF THE SAXONS (Drama; released October 7; length, 1,067 feet).—A historical drama is The Last of the Saxons, embodying the love story of King Harold of England and Lady Edith, and the Battle of Hastings, fought in all its details, action and grandeur.

THE SAGE, THE CHERUB AND THE WIDOW (Comedy; released October 3; length, —).—Doctor Arnold, a noted specialist, gives up his practice and rents a cottage at Brightside, where he will pursue his literary studies and research. His cottage is the next one to the widow's, and the cherub, looking over the dividing wall, soon wins the attention and friendship of the sage. One day the cherub is taken sick and a specialist is called in by the attending physician. They retire to the garden to hold a consultation. Doctor Arnold, in his accustomed place, overhears the discussion of the little one's case, acts upon the impulse, climbs over the wall, and offers his services in behalf of his little friend. The physician willingly accepts. He makes a careful examination and diagnosis of her case, and after prescribing for her and watching her, she is soon on the road to recovery, and in a very short time is well and about her play as usual. The most interesting part of the story is the climax. The Doctor learns to love the widow as well as the cherub; the sage marries the widow, and the cherub is glad of it.

BIOGRAPH.

THE ICONOCLAST (Drama; released October 3; length, 992 feet).—The principal character of this Biograph story is a lazy, drink-soaked printer. He must be urged by his poor suffering wife to leave his cubs to go to work. As usual, he arrives at the office late, and an argument between him and the foreman ensues, just as the proprietor of the establishment enters, escorting a party of his friends to show them about and introduce them to the mysteries of his printing plant. The sight of these people dressed in silks and silk is extremely odious to this disgruntled workman, and when the proprietor shows the spirit of cordiality, he, galled by the inequality of their stations, repels it, and with a show of anarchy attempts to strike his employer. For this he is discharged, but his wife begs him, for the sake of their children, to try to get his position back, which he endeavors to do, but in vain. By this time he is ripe for anything, and drink-mad, sets about to take a method of leveling ranks; that is, armed with a pistol, he makes his way to his former employer's home to wreak vengeance. At the home of the publisher the workman is greeted with the scene of the publisher in the

depths of despair over the intelligence that his little child is an incurable cripple. The child displays wonderful fortitude, which makes a stronger appeal than moral suasion, and the workman turns from his purpose. The publisher, however, sees him and recognizes him as his former employe, and reasoning that now is the turning point in the man's nature, details him to persuade him to mend. Things could be better with him if he wanted them so, hence his employer gives him another chance by reinstating him in his former position at the printing office.

A GOLD NECKLACE (Comedy; released October 6; length, 376 feet).—This film is a delightful comedy of errors, in which a gold necklace figures prominently.

HOW HUBBY GOT A RAISE (Comedy; released October 6; length, 416 feet).—Mrs. Knowit suggests a plan to her husband, Ezz, by which his services would be better appreciated by his employer. The plan is to invite his boss to dinner, and give him the feed of his life. Mr. Knowit, extending the invitation, is surprised when the boss accepts. In the meantime, Mrs. Knowit, to make a great showing, has started on a borrowing expedition. Hence everything is furnished in elaborate style. The boss arrives and dinner is served. He is rather suspicious as he regards the elegance with which his employee's dining room is fitted up, and he indulges in a bit of mental calculation. Upon returning to the office, he writes a note and dispatches one of his clerks to the Knowit domicile. The note reads: "I can't have men in my employ who live beyond their income. You are discharged." Collapse of the Knowit family.

FILM RELEASES

INDEPENDENT.

IMP.

August— 1—Irony of Fate (Drama) 995 4—Yankeeanna (Drama) 982 8—Once Upon a Time (Comedy) 975 11—The Hoodoo Alarm Clock (Comedy) 960 29—The Widow (Comedy) 960

September— 1—The Right Girl (Comedy) 980 5—You Saved My Life (Comedy) 982 8—A Sister's Sacrifice (Drama) 980 12—The Two Daughters (Drama) 980 19—The New Butler (Comedy) 980 22—Debt (Drama) 980 28—Pressed Roses (Comedy) 980 29—Annie (Drama) 980

October— 3—All the World is a Stage (Drama) 990 18—The Deciding Vote (Drama) 1000

POWERS.

August— 2—Her Private Secretary (Drama) 980 13—Winning a Husband (Drama) 980 13—Madame Clair (Comedy) 980 16—The Sewing Girl (Drama) 980

September— 17—The Pugilist's Child (Drama) 980 29—A Husband's Sacrifice (Drama) 980 30—Aunt Hannah (Comedy) 980 24—His Lordship (Comedy-drama) 980 27—Oh! You Wives (Comedy) 980 27—The Taming of "Buck" (Comedy) 980

BISON.

August— 2—A Miner's Sweetheart (Drama) 1000 5—A Cowboy's Generosity (Drama) 988 9—A True Country Heart (Drama) 1000 12—The Prairie Post-Minster (Drama) 945 16—A Woman's Better Nature (Drama) 1000 19—The Redmen's Persecution (Drama) 970 23—The Mascot of Company B (Drama) 961 26—Kit Carson (Drama) 960 30—Dan, the Arizona Scout (Drama) 992

September— 2—The Night Rustlers (Drama) 350 6—Western Justice (Drama) 960 9—A True Indian Brave (Drama) 1000 13—Cowboy's Matrimonial Tangle (Drama) 1000 16—For a Western Girl (Drama) 1000 20—For the Love of Red Wing (Drama) 1000 23—A Cattle Rustler's Daughter (Drama) 1000

AMBROSIO.

August— 3—Fricot Drinks a Bottle of Horse Embrocation (Comedy) 200 3—The Glove 500 10—A Favor Admission to a Play 500 10—Truth Beyond Reach of Justice (Drama) 500 17—Tweddie Dum Has Missed His Train (Comedy) 500 17—The Hump's Secret (Comedy) 500 24—Fricot's Itching Power (Comedy) 382 24—A Fatal Vengeance (Drama) 370 31—Tweddie Dum's Forged Bank Note (Comedy) 297 31—The Fisherman's Crime (Drama) 668

September— 7—Fricot Has Lost His Collar Stud (Drama) 500 7—The Caprice of a Dame 500 14—The Iron Foundry 1000

ITALIA.

August— 6—Louisa Miller 1000 13—Papa's Cane 300 13—A Cloud 700 20—Agnese Visconti (Drama) 1000 27—An Enemy of the Dust 382 27—Foolhard in the Lion's Cage (Comedy) 622

September— 3—The Vestal 698 10—The Coward (Drama) 500 10—A Thief Well Received 500

THANHOUSER.

August— 2—Jenk's Day Off (Comedy) 1000 5—The Restoration (Drama) 1000 9—The Mad Hermit (Drama) 1000 12—Lena Rivers (Drama) 1000 16—The Girl Reporter (Drama) 1000 19—The Stoops to Conquer (Comedy) 1000 23—A Dainty Politician (Drama) 1000 30—An Assisted Elopement (Comedy) 1000

September— 2—A Fresh Start (drama) 1000 6—Mother (Drama) 1000 9—The Doctor's Carriage (Drama) 1000 13—Tangled Lives (Drama) 1000 16—The Stolen Invention (Drama) 1000 29—Not a Trifly (Drama) 1000 23—The Conflict (Comedy) 1000 23—A Husband's Jealous Wife (Comedy) 1000 27—Home Made Mince Pie (Comedy) 1000 30—Dots and Dashes (Drama) 1000

CHAMPION.

August— 3—The Spitfire (Drama) 900 24—The Sheriff and His Son (Drama) 900 31—The Cowboy and the Easterner (Drama) 900

September— 7—His Indian Bride (Drama) 900 14—A Wild Goose Chase (Comedy) 900 21—The White Princess of the Tribe (Drama) 900 28—A Western Girl's Sacrifice (Drama) 900

DEFENDER.

August— 11—Indian Squaw's Sacrifice (Drama) 900 18—Shanghai (Drama) 900

LUX.

August— 25—The Acrohat's Son (Comedy) 550 25—The Chemist's Mistake (Drama) 416

September— 8—Ma-in-law as a Statue (Comedy) 430 8—The Bobby's Dream (Drama) 383 15—Aunt Tabitha's Monkey (Comedy) 350 15—A Selfish Man's Lesson (Drama) 603 22—Only a Bunch of Flowers (Drama) 506 22—That Typist Again (Comedy) 380 29—How Jones Won the Championship (Comedy) 380 29—Kindness Abused and Its Result (Drama) 531

MOTION PICTURE PATENTS CO. BIOGRAPH.

August— 1—An Arcadian Maid (Drama) 984 4—Her Father's Bride (Drama) 980 8—The House With Closed Shutters (Drama) 998 11—A Salutary Lesson (Drama) 980 22—The Sorrows of the Unfaithful (Drama) 994 23—Willful Peggy (Drama) 997 29—The Modern Prodigal (Drama) 992

September— 1—The Affair of an Egg (Comedy) 985 1—Mingy Becomes a Hero (Comedy) 981 5—A Summer Idyl (Drama) 991 8—Little Angels of Luck (Drama) 998 12—A Mohawk's Way (Drama) 991 12—In Life's Cycle (Drama) 987 19—A Summer Tragedy (Comedy) 987 22—The Oath and the Man (Drama) 997 26—Rose o' Salem Town (Drama) 998 29—Examination Day at School (Drama) 991

October— 3—The Iconoclast (Drama) 999 6—A Gold Necklace (Comedy) 576 6—How Hubby Got a Raise (Comedy) 416

EDISON MANUFACTURING COMPANY.

August— 2—With Bridges Burned (Drama) 1000 5—The Moths and the Flame (Comedy) 675 9—The Lady and the Burglar (Drama) 950 12—The Attack on the Mill (Drama) 1000 12—U. S. Submarine "Salmon" (Instructive) 964 15—The Usurer (Drama) 994 16—His New Family (Drama) 994 18—When We Were in Our "Teens" (Comedy) 475 18—An Old Story with a New Ending (Comedy) 475 19—How the Squire Was Captured (Comedy) 475 19—Bumptions Takes Up Automobileing (Comedy) 475 20—Love and the Law (Drama) 475 26—The Valet's Vindication (Comedy) 475 30—From Tyranny to Liberty (Drama) 475

September— 2—The Man Who Learned (Drama) 992 6—The Big Scoop (Drama) 992 9—Alice's Adventure in Wonderland (fairly comedy) 992 13—The Great Secret (Comedy) 992 16—From the Arctic to the Tropics (Scenic) 490 16—Bumptions as a Fireman (Comedy) 505 20—An Unselfish Love (Drama) 1000 23—A Jar of Cranberry Sauce (Comedy) 495 27—Almost a Hero (Comedy) 485 27—Over Mountain Passes (Scenic) 275 27—The Footlights on the Farm (Drama) 725

ESSANAY.

August— 3—Muley's Hald (Comedy) 344 3—A College Chick (Comedy) 824 6—Under Western Skies (Western Drama) 1000 10—Up to Dale Servants (Comedy) 827 10—Feeding Seals at Catalina Island (Educational) 170 13—The Girl on Triple X (Western Drama) 950 17—The Count That Counted (Comedy) 973 20—The Dumb Half-Breed's Defense (Drama) 1000 24—Take Me Out to the Ball Game (Comedy) 930 27—The Deputy's Love (Drama) 1000 31—You Stole My Purse (Comedy) 475 31—Who's Who? (Comedy) 925

September— 8—The Millionaire and the Hunch Girl (Drama) 987 7—A Dog on Business (Comedy) 824 10—An Indian Girl's Awakening (Drama) 824 14—Whist (Comedy) 545 14—He Met the Champion (Comedy) 458 17—Hank and Lank Joy Riding (Comedy) 733 17—The Pony Express Rider (Drama) 750 21—A Close Shave (Comedy) 653 21—A Flirt's Abjection (Comedy) 416 24—The Tont's Remembrance (Drama) 1000 28—Hank and Lank, They Dude Up Some (Comedy) 660 28—Curing a Masher (Comedy) 900

October— 1—Patricia of the Plains (Drama) 1000 5—All on Account of a Lie (Comedy) 1000 8—The Bored Bandit (Drama) 1000 12—Hank and Lank; They Get Wise to a New Scheme (Comedy) 302 12—Papa's First Outing (Comedy) 608 15—The Cowboy's Mother-in-Law (Comedy) 1000

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GAUMONT.	
(George Kleine.)	
August—	Feet.
2—An Ancient Mariner (Comedy)	431
2—The Ace of Hearts (Comedy Drama)	554
6—The Lord's Prayer (Allegorical)	470
6—Tenerife, the Gem of the Canaries (Travelogue)	565
9—Picturesque Waters of Italy (Scenic)	417
9—The Water Cure (Comedy)	488
13—Entombed Alive (Drama)	380
13—Drifts of Snow in Chamoniix Vale (Scenic)	105
16—The Estrangement (Drama)	657
16—Across Russian Poland (Tour)	338
20—Roaming a Mansion (Colored Fantasy)	581
20—Buying a Mother-in-Law (Farce)	374
23—Neighbors (Drama)	486
23—Four Little Tailors (Farce)	506
27—The Vow (Biblical Drama)	648
27—In the Pyramids (Scenic Travelogue)	122
30—The Shepherd and the Maid (Drama)	705
30—Ancient Castles of Austria (Scenic)	299
September—	Feet.
3—Unrequited Love (Tragedy)	584
3—Calling Takes New Lodgings (Comedy)	427
6—The Way of the Transgressor is Hard (Tragedy)	952
10—Robert, the Devil (Mystery play)	998
12—An Easy Winner (Farce-drama)	463
12—A Powerful Voice (Comedy)	486
12—Poems in Pictures (Allegorical Idyll)	391
17—A Dummy in Disguise (Comedy)	581
20—Tactics of Cupid (Fairy-Drama)	806
20—Sunset (Scenic)	102
24—The Reserved Shot (Drama)	741
24—The Times are Out of Joint (Comedy)	252
27—The Sunken Submarine (Drama)	616
27—Too Much Water (Comedy)	351
October—	Feet.
1—The Direr's Honor (Tragedy)	531
1—A High Speed Biker (Comedy)	491
4—The Little Acrobat (Drama)	493
4—Her Fiance and the Dog (Comedy)	525
KALEM COMPANY.	
August—	Feet.
3—A Colonial Belle (Drama)	531
5—The Legend of Scar (Drama)	580
10—The Borrowed Hat (Comedy)	581
12—The Call of the Blood (Drama)	581
17—Perversity of Fate (Drama)	581
19—True to his Trust (Drama)	581
24—A Gipsy Romance (Drama)	581
26—The Canadian Moonshiners (Drama)	581
LUBIN.	
August—	Feet.
1—Three Hearts (Drama)	970
4—Ab Sing and the Greeners (Drama)	840
6—The Heart of a Slout (Drama)	980
11—A Change of Heart (Comedy)	970
15—The District Attorney's Triumph (Drama)	775
15—The Duck Farm (Educational)	225
18—Shorty at the Shore (Comedy)	980
22—Comby Chivalry (Drama)	980
25—The Anarchistic Grip (Comedy)	980
25—The Dream Pill (Comedy)	480
29—The Stronger Sex (Drama)	980
September—	Feet.
1—The Man Who Died (Comedy)	980
5—The Healing Faith (Drama)	980
5—Missilda's Winning Ways (Comedy)	980
12—The Gophers and the Girl (Comedy)	980
12—Mrs. Livingston's Pride (Drama)	500
15—Resourceful Robert (Comedy)	450
19—Zeb, Zeke and the Widow (Comedy)	980
22—Love's Old Sweet Song (Drama)	980
26—The Sheriff's Capture (Drama)	980
26—The Path of Duty (Drama)	980
PATHE FRERES.	
August—	Feet.
1—Betty as an Errand Girl (Comedy)	61-
1—Hunting Bata in Sumatra (Colored Educational)	371
3—Under Both Flags (Drama)	820
3—The Barrel Jumper (Acrobatic)	141
6—No Man's Land (Drama)	52-
6—No Rest for the Weary (Colored Comedy)	961
6—The Latest Fashion in Sijria (Comedy)	71-
6—Fiftieth Anniversary of Yokohama (Colored Scenic)	243
6—Troubles of a Flirt (Colored Drama)	707
6—Jewish Types in Russia (Educational)	376
10—Her Photograph (Comedy)	623
10—The His (Educational)	374
12—The Red Girl and the Child (Drama)	925
15—Oliver Twist (Drama)	928
15—Max Has to Change (Comedy)	476
15—Back to Life after 2,000 Years (Comedy)	462
17—A Cheyenne Brave (Drama)	938
18—A Short-Lived Triumph (Comedy)	794
19—The Eriks (Acrobatic)	197
20—The Shepherd's Dog (Drama)	969
20—A School in New Guinea (Colored Scenic)	255
22—A Miscalculation (Comedy)	554
22—Bitter Making in Normandy (Colored Educational)	440
24—Troubles of a Policeman (Comedy)	810
24—Scenes in Norway (Scenic)	154
26—The Lover's Well (Drama)	983
27—The Castaway's Return (Drama)	633
27—How Jack Won His Bride (Comedy)	354
29—Memento of the Past (Drama)	636
29—Kids Will be Kids (Comedy)	381
31—Advertising for a Wife (Comedy)	915
September—	Feet.
2—Saved from Ruin (Drama)	682
2—Deer Hunting in Celebes Islands (Acrobatic)	930
3—Staggie (Hoolihan Gets a Job (Comedy)	216
6—Who is the Boss (Comedy)	741
7—The Gambler's Wife (Drama)	975
9—Lucy at Boarding School (Comedy)	472
9—The Belgian Army (Educational)	900
10—The Appeal of the Prairie (Drama)	449
12—A Good Glue (Comedy)	459
12—Hunting the Panther (Colored Scenic)	459
14—The Two Sisters (Drama)	851
16—Unconscious Heroism (Film d'Art)	950
17—The Vagaries of Love (Comedy)	658
19—The False Friend (Drama)	538
19—Trip to the Isle of Jerax (Colored Scenic)	397
21—An Arizona Romance (Drama)	990
23—Max in a Dilemma (Comedy)	446
23—The Mexican Tumblers (Acrobatic)	476
24—A Single Mistake (Comedy)	950
26—Max is Absent-minded (Comedy)	551
26—Colombio and His Envious (Colored Scenic)	420
28—The Howls (Comedy)	984
30—The Sleek Baby (Drama)	984
October—	Feet.
1—Who Owns the Rug? (Comedy)	980
1—Southern Tunisia (Scenic)	302

SELIG.	
August—	Feet.
11—Lost in the Soudan (Drama)	1000
15—Willie (Comedy-drama)	1000
18—Human Hearts (Drama)	1000
22—Dora Thorne (Drama)	991
25—The Indian Raiders (Drama)	1000
26—The Emigrant (Drama)	995
September—	Feet.
1—The Road to Richmond (Drama)	1000
1—The Road to Richmond (Drama)	1000
5—Led By Little Hands (Drama)	610
8—Jim the Ranchman (Drama)	1000
12—Little Boy (Drama)	1000
15—The Schoolmaster of Mariposa (Drama)	1000
19—Bertie's Elopement (Comedy)	1000
19—Big Medicine (Comedy)	1000
22—The Sergeant (Drama)	1000
25—The Ole Swimm'n' Hole (Drama)	1000
29—A Kentucky Pioneer (Drama)	1000
VITAGRAPH.	
October—	Feet.
3—A Cold Storage Romance (Comedy)	565
6—For Her Country's Sake (Drama)	1000
13—In the Golden Harvest Time (Drama)	1000
20—Two Boys in Blue (Drama)	1000
August—	Feet.
2—An Unfair Game (Drama)	990
5—The Wooling o't (Comedy)	980
6—Her Mother's Wedding Gown (Drama)	1015
9—The Death of Michael Grady (Drama)	935
12—Mrs. Barrington's House Party (Drama)	977
13—The Turn of the Balance (Drama)	980
16—Daisies (Drama)	965
19—Back to Nature (Drama)	970
20—Under the Old Apple Tree (Drama)	965
23—The Three Cherry Pits (Drama)	965
26—The Men Haters' Club (Comedy)	985
27—Rose Leaves (Drama)	965
30—Jean and the Calico Doll (Drama)	970
September—	Feet.
2—A Life for a Life (Drama)	995
3—The Wrong Box (Comedy)	985
6—Chew-Chew Land (Fairy story)	600
6—A Rough Weather Courtship (Comedy)	490
9—How She Won Him (Drama)	985
10—The Three of Them (Drama)	985
13—The Sepoy's Wife (Drama)	990
16—Two Waifs and a Stray (Drama)	985
17—A Lunatic at Large (Comedy)	997
20—Jean, the Match-Maker (Comedy)	1000
23—A Modern Knight Errant (Drama)	967
24—Renunciation (Drama)	969
27—Her Adopted Parents (Drama)	988
30—A Home Melody (Drama)	507
October—	Feet.
1—The Bachelor and the Baby (Drama)	998
4—Ransomed; or, a Prisoner of War (Drama)	1007
7—The Last of the Saxons (Drama)	998
8—The Sage, the Cherub and the Widow (Comedy-drama)	1007
11—Brother Man (Drama)	985
11—Actors' Fund Field Day (Topical)	985
14—On the Doorsteps (Comedy)	985
15—The Legacy (Drama)	985
UPRAN-ECLIPSE.	
(George Kleine.)	
August—	Feet.
3—Witch of Carabosse (Legend)	630
3—Camel and Horse Racing in Egypt (Typical)	355
10—The Silent Witness (Drama)	540
10—On the Banks of the Zuider Zee, Holland (Travelogue)	373
17—The Rival Serenaders (Comedy)	575
17—Paris, Viewed from the Eiffel Tower (Scenic)	375
24—Escape of the Royalists (Drama)	670
24—Shipbuilders of Toulon, France (Industrial)	296
31—Buying a Bear (Comedy)	495
31—A Cruise in the Mediterranean (Travelogue)	420
September—	Feet.
7—Ingratitude (Drama)	479
7—Military Kite Flying at Rheims (Topical)	256
14—The Artisan (Drama)	457
14—The Tramps (Comedy)	525
21—A Corsican Vendetta (Military Drama)	649
21—Scenes in the Celestial Empire (Travelogue)	296
28—The Quarrel (Drama)	607
28—Heedham's Orphanage Festival, 1910 (Topical)	394
October—	Feet.
5—The Dishonest Steward (Drama)	689
5—City of a Hundred Mosques, Brussa, Asia Minor (Travelogue)	296
MELIES.	
August—	Feet.
18—Her Winning Way (Comedy)	950
25—The Romance of Circle Ranch (Drama)	950
September—	Feet.
1—Won in the Fifty (Drama)	950
8—Baseball, That's All (Comedy)	950
29—A Plucky American Girl (Drama)	950
October—	Feet.
6—Billy's Sisters (Drama)	950
FILMS CLEANED	
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for rent or sale; in very best condition at all time. J. SIECK, 2028 N. Clark, Chicago, Ill.	
FOR SALE—Three Edison two-pin machines, all complete, \$80 each; two Edison one-pin machines, all complete, \$100 each; Films for sale; first-class condition, \$7 to \$18 per reel. MAYER SILVERMAN, 105 4th Ave., Pittsburg, Pa.	
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FOR SALE—Johnson-Jeffries slides of July 4th, original, 15 hand-colored in each set, with lectures and 4 lithos, \$3.50 per set; 1 \$75 current reduced; \$25; 1 automatic card press, 14 fonts standard type, all different, like new; cost \$275. \$150 takes it. L. L. WESTERLAND, Millington, Mich.	

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RELEASED TUESDAY, OCTOBER 4
Comedy of the Popular Kind.

Leon of the Table d'Hote

Is one of the funniest characters that ever frolicked through a thousand feet of film. You'll wish it were TWO thousand when you see him! He's SUBLIME! His fun is as infectious in his cheap little restaurant, where we find him at his true vocation of waiter, as it is in the classy summer resort, where, claiming he is a Count, he becomes all the rage. His adventures are too humorous to amply describe—be sure you follow them WITH YOUR EYE.

App. length 1,000 ft. No. 148. Code word, Leon.

RELEASED FRIDAY, OCTOBER 7
Drama of the Popular Kind.

AVENGED

It is a heart-interest subject of the variety your patrons so like. It is one of those gripping playlets that go their thrilling distance without so much as an inch of bloodshed, but which hold the spectator's interest just the same, and leave a pleasant taste in the mouth instead of a sour one. The "Thanhoouser Twist" stick out at the end, as usual.

App. length 1,000 ft. No. 149. Code word, Avenged.

POCAHONTAS IS COMING OCTOBER 11

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FAIR INTELLIGENCE

The Wisconsin State Fair Has Auspicious Season. Thieves Steal \$2,000 at County Fair. Carnival News

Milwaukee, Wis., Sept. 17.—With ideal weather conditions, September 12-16, the Wisconsin State Fair of 1910 was a pronounced success, and, in fact, the most successful fair ever held in this state. There were a great number of shows and concessions than in any previous year. The Parker Shows, including the Trained Wild Animal Show, Whitney's Lot-ta Show, the Japanese Village, and a number of other large feature shows and meritorious attractions had good business and pleased well.

Arthur Hovey, the aviator, with the Wright aeroplane, made a number of successful flights, until Friday, the 16th, the last day, when his machine was caught by a gust of wind and crashed into the grand stand, injuring eight persons. The fall of the machine also nearly caused a panic, but the crowd was soon under control, by the timely arrival of the fair attaches.

The same day Miss Vera Matthews, of Fond du Lac, one of the lady riders in the races, was thrown from her horse during a race and sustained internal injuries.

The live stock exhibits were very large and occupied capacity space. The exhibits of agricultural implements were so large and so many that it was necessary to erect extra tents for the overflow.

The Navassar Lady Band and a number of bands about the state in nearby cities, furnished an abundance of music.

Maina Last Days of Pompeii was the evening attraction, inside of the track in front of the grand stand, while the vaudeville contingent giving the day performances was composed of The Curzon Sisters, aerial novelty act; Redini Family, German equestrians; Ergotti's Lilliputians; Cimipatti's Arabian Stallions, and the chariot races.

Several of the exhibitors of agricultural implements also had moving picture shows on the grounds, to demonstrate their particular lines. The races every day were a big feature and big crowds could be seen daily about the track and grand stand, which was tested to its capacity.

Thursday, Sept. 15, was the banner day for attendance, it being Milwaukee Day, and business having been suspended for a half day in that city, the attendance ran up to 54,077 people.

The officers were well satisfied with this year's fair, and already are planning a number of improvements for the Wisconsin State Fair of 1911, in order that it will be a greater success than any preceding fair in this state.

JAKE J. DISCH.

SIMPSON'S NEW VENTURE.

J. C. Simpson has just signed a contract whereby he secures full control of the clever and well known animal trainer, Miss Essie Fay, and her newest and best feature attraction, known as Araba, the horse with the human brain.

Miss Fay entered into negotiations early last winter with the biggest dealer in blooded horseflesh in Hauburg, Germany, to secure for her an educated horse, and as a result, secured her present treasure.

Miss Fay presented her equine wonder for the American public for the first time last week in West Virginia's capital city, and the people of Charleston simply went wild over the wonderfully clever feats of the remarkable animal.

Contracts for a Southern tour have been signed, after the fulfillment of which it is Mr. Simpson's intention to take Miss Fay and Araba to New York, for a metropolitan engagement.

CHIQUITA WORTH HER WEIGHT IN GOLD.

Chiquita, who has been engaged at the Appalachian Exposition, Knoxville, and only through the influence of Mr. J. B. Wagner, manager and director of amusements, is proving herself a wonderful card, as usual, and causing great attention among the women and children. Her costumes are magnificent, made by Worth, of Paris. Chiquita is as always heretofore, a money-making attraction. She canceled five weeks in vaudeville in order to receive the benefits of the Appalachian Exposition, which for the first week were \$1,000. Chiquita is but 23 inches high, while her husband, Anthony C. Woeckner, measures five feet, six inches.

\$2,000 STOLEN AT FAIR.

Gorham, Me., Sept. 22.—The police are searching for a tin trunk containing \$2,000 in bills, which was mysteriously stolen from the ticket office at the County Fair Grounds here yesterday.

Although the treasurer of the fair and three clerks were working inside the office, and five policemen were on guard outside, no one saw the thief. It is supposed that he slipped into the office and spirited away the trunk while the clerks and police were occupied with the crowds.

FAIR POSTPONED.

Marietta, O., Sept. 24.—The Washington Co. Fair, to be held in this city, has been postponed until October 11, 12 and 13 on account of the scarlet fever epidemic, which has closed most of the amusement places in the city.

SPOKANE FAIR ACTS.

Spokane, Wash., Sept. 26.—The big vaudeville acts to be staged on the huge 40x60 platform fronting the grandstand at the Spokane Interstate Fair, October 3 to 9, have all been booked. The acts will be put on between races

during the afternoon and preliminary to the big spectacular scenic production, (Chief Joseph and the Battle of the Clearwater at night.

On the program are the Five Flying Bandwagons acrobats; The Ladies Troupe of acrobats; the Steiner Trio of acrobats and acrobats; Bert Morphy, the man who sings to beat the band; The Great Alexander and Kola Troupe of nine Russian singers, dancers and musicians; and The Lavalles Troupe, Madame Hilda Carol, especially engaged by Manager H. C. Cosgrove to arrange the ballet numbers, will be seen in the evening performances only, with 24 sprightly dancing girls in two dances, the Italian Tarantella and a patriotic novelty.

E. AXELSON.

ROLLA FAIR REORGANIZED.

Rolla, Mo., Sept. 21.—The Old Phelps County Agricultural and Mechanical Association has been reorganized this year under the name of the Phelps County Agricultural Association. Arrangements are being made to have a county fair at Rolla October 11, 12 and 13.

The officers of the society are: Colonel G. F. Holloway, president; Colonel J. M. Dougherty, vice-president; and M. S. Brown, secretary. A vice-president from each township in the county has been selected.

The old fair grounds west of Rolla is being cleared and the track is being put in order.

CARNIVAL NOTES.

Capt. W. D. Ament's Carnival Attractions opened at Knoxville, Tenn., Sept. 12. The London Ghost Show and Dixieland Minstrel Plantation. Both shows are fitted up beautifully. Capt. McGeehan has full charge of the Ghost Show; Teddy Chester is stage manager and principal comedian, with Hayden Dick as head electrician. Capt. Ament has personal charge of the Plantation; Chas. J. Harris has the band and orchestra of ten men; Ed. S. Howard, stage manager; Harry Saunders and J. Hicks, principal comedians. A company of twenty-eight people is carried. The shows are booked solid through the South for a long season.

Two more free acts have been added to the roster of the Cash Carnival Company by Manager Cash. The new additions are Happy Hill Hubbard, slack wire, and Prof. Zeno, horizontal bar performer. The Cash company now has six free acts, namely, Flying Sidney, flying trapeze; Sid DeClairville; Kollinski Roman rings and hand balancing; Sid and Lothe, revolving ladder; Happy Hill Hubbard and Prof. Zeno. F. B. Ferguson and C. A. Address' Octopus Show played to great returns at the state fair, Indianapolis, and also at the Dayton Exposition, with the Herbert A. Kline Shows.

The Jones Concession Company closed a ten weeks' season of Kentucky fairs, the engagement proving highly profitable. The roster of the company includes: M. T. Jones, owner; A. H. Jones, manager; A. D. Young, business manager; Miss Lew Brewer, treasurer.

The Bauserer Carnival Company will close its season about January 1. The outfit is now playing independent street fairs.

Conrado's Royal Italian Band will continue at Monroe Park, Mobile, Ala., until October 9, after which time they are booked to play at the Union Springs, Ala., Fair, week October 10-15; then at the State Fair-Exposition at Montgomery, Ala., October 28.

FOR SALE QUICK—Shadow of the Cross painting; C. O. D., \$150, on approval. Prepay express charges and I will ship at once. Picture and case weighs 125 pounds. Address WM. McQUARRIE, 351 Pearl St., Buffalo, N. Y.

FOR SALE—Building suitable for popular price theatre in city of 35,000. Best location in the city. Address 22 E. 7th St., Newport, Ky.

FOR SALE—30 HILO ROUND GLOBE PEANUT MACHINES. Cost \$300; for quick sale, \$100. J. E. NELSON & CO., 3517 So. Halsted Street, Chicago, Ill.

FOR SALE VAUDEVILLE—I High-school Shetland Pony, 5 Goats, 5 Dogs, 1 Bucking Mule, 1 40x60 canopy, 1 30-ft. R. Top; cheap for cash, quick. W. H. CAMPBELL, Osage, Iowa.

FOR SALE—SPOTTED LYNX, \$12

Tame Badger, \$7; Monkey-faced Owls, \$8; White Opossum, \$6; Gray Opossum, \$3; Rheusa (acclimated) Monkey, \$10; Stoat, \$1; Chinese Dragons, \$4 each; Bear Cuba, \$40 each; Porcupine and other animals in stock. LINWOOD FLINT, North Waterford, Maine.

Complete, New Minstrel Wardrobe For Sale, Cheap

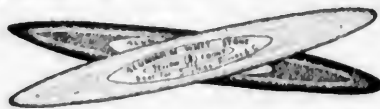
For full information and description, address, ROSAMOND MINST. CO., Bowling Green, Ky.

Grimson Dry Window Cleaner

No moisture; no rags. Perfect cleansing; perfect polishing. Send 2c stamp for sample sheet, 17 West 42nd Street, N. Y. City.

NOTICE—Jake's Showmen's Headquarters, enlarged, taking in building east. Room for all. Glass covered photo board; showmen's lunch at noon; call and see; greatest retreat in the world. 1525 Market Street, St. Louis, Mo.

WHETSTONES



9 inches long, shaped like cut. Will put a keen edge on Kitchen Knives, Scythes and anything you want to sharpen. Adapted to family use. Thousands are now being sold. A quick seller for streetmen, agents and peddlers. Price per 100 \$150; Case of 250, \$3.50.

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Pay Attraction at the
MICHIGAN STATE FAIR, Detroit, Sept. 19-24
The Strongest and Best Ten-Cent Show in the World

Lynchburg, Va., 27-30; Richmond, Va., Oct. 3-8.

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Your Own Special Ticket, any printing, front and back.
"LOOK THESE PRICES OVER"

5,000 — \$1.25	20,000 — \$4.00	50,000 — \$6.00
10,000 — 2.50	30,000 — 5.00	100,000 — 9.50

Stock Tickets, Six Cents a Thousand.
SPECIAL TICKETS FOR PARKS, BASE BALL, MERRY-GO-ROUND, ETC.
Quick shipment, accurate numbering guaranteed. Cash with order. No C. O. D.
WRITE FOR SAMPLES.

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THE QUEEN INK PENCILS. Non-leakable. Guaranteed to give satisfaction. Red or black rubber finished. Big 25c seller. Large profits. Sample by mail, 25c. **COMMERCIAL NOVELTY COMPANY, 64 Wabash Avenue, CHICAGO ILL.**

WE MAKE A SPECIALTY OF
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Also theatre souvenirs. Sample souvenir sent post-paid receipt of 25c. Write for prices—Umbrellas.
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For all theatrical effects; Park and Fair displays a specialty. Send for catalogue. **ST. LOUIS FIREWORKS COMPANY, 822 North Broadway, ST. LOUIS, MO.**

GOODELL SHOWS WANT Ferris Wheel, Clean Shows and Legitimate Concessions

for following towns, all on main streets: Bowen, Ill., Korn Carnival, week Sept. 20; Arcola, Ill., Commercial Club Fall Festival, week Oct. 3; Winchester, Ill., Red Men's Carnival, week Oct. 10; Grand, Ill., Corn Carnival, week Oct. 17. Free acts for Winchester, address R. H. STERRY, Winchester, Ill. Shows and concessions address C. M. GOODELL, per route.

WANTED Two or Three More Shows

to join at once. Will furnish outfits complete. Good vaudeville people, musicians, speakers, concession, lunette and black art with or without outfit. Herr Bowman writes; have an opening for you. Address A. C. BAUSCHER, Willow Springs, Mo., week Sept. 20; Greenfield, Hartsville, Thayer, Marked Tree to follow.

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Novelties and Specialties for Fairs, Carnivals, Nickelodeons, Picture Shows, Circuses and Celebrations.



SOUVENIR WHIPS—Fancy celluloid finish, 2 white buttons, braided snap. Per gross...\$4.75



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JAP CANES, per hundred\$1.25
SOUVENIR PENNANTS, 6x17, felt, per 100 2.75

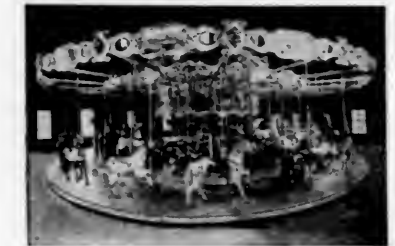
We carry a complete line of Carnival and Streetmen's goods, such as Toys, Balloons, Kite and Canes for racks, Jewelry, etc. Catalogue on application.

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Streetmen! Carnival Workers! Fair Followers!

Our 1910 Catalogue is ready. Send for a copy today. It is bigger than ever and is full from cover to cover with goods that you need. We carry the best assortment for your business in the United States. Jewelry, Watches, Optical Goods, Knives, Razors, Walking Canes and Notions, Whips, Confetti, Dusters, Rubber Balls, Rubber Tape and Thread, Gas and Whistle Balloons and Carnival Novelties of all descriptions. Deposit required on C. O. D. orders.

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Toy Bubbles

A hot-selling mechanical toy for Streetmen, Fair Workers, and Demonstrators. Sample, 10c. Gross \$3.50.
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Springfield, Ohio.

THE CHROMASCOPE. Positively a one thousand per day 10 cent seller for fairs, carnivals and street work. \$25 per 1,000. Sample mailed, 10c. **PERLESS NOVELTY WORKS**, 43 Van Buren Street, Chicago.

POCKET POKER SET
Postpaid, 75c. and Free Catalog Cards, Dice, Club Furniture.

KERNAN MFG. CO.
185 Dearborn St., Chicago.

WANTED QUICK—For Rebartha Bros.' Wagon Shows, any kind of aerial acts; can use wire act, ground tumbler and frog man; would like wagon show people with any kind of small circus act; Jack Lazetta, writer; can use small band, four or five-piece; reasonable salary or per cent; engagement for all winter. Write W. C. RICHARDS, Mgr., Addington, Okla.; permanent address, 508 Delaware Ave., Bartlesville, Okla.

CONEY CLOSED.

New York, Sept. 24 (Special to The Billboard).—Nothing remains of the Coney Island season except what the street sweepers are hauling away from Surf avenue—the big parks have shut their gates—the concessionaires have folded tents and stunk away—the managers are counting profits, or other things, and Mardi Gras is a thing of memory.

There are other things, too, that linger in memory—the notorious misconduct of many who strive to squeeze a fortune through polluted channels—there are things in jail—there are policemen, high and low, awaiting trial for permitting graft and crime a free rein. And there are others who have suffered from the lack of things. 1910 is dead—let its memories revive before 1911 comes around—when the snows cover Coney, let its footprints be seen as a warning. Make a general clean-up, gentlemen—sanitize the Bowery, fill the parks with new novelties, and the summer to come will mean bank accounts for every one.

OPEN ON SUNDAY.

Palisade, N. J., Sept. 24.—Palisades Amusement Park, here, has closed during the week days, but opens Sundays and captures large crowds who mostly patronize the dancing pavilion. The Public Service Railway of New Jersey, has purchased the park and has been fighting hard to withdraw the injunction that has been tacked upon it, forbidding the manager to operate the noisy devices after 10:30 P. M. week days, and 8 P. M. Sundays. Owing to the restricted neighborhood, it is likely that unless the injunction is withdrawn before next year the park will lose considerable of the concessions, as there is no bathing at this park.

HAD FAIR SEASON.

Wheeling, W. Va., Sept. 24.—Wheeling Park, here, closed the season last Sunday. The season just ended has been only fairly successful as the iron and tin mills in the vicinity have nearly all been idle the whole summer. The park was conducted by the Messrs. Moore, Miller and Freeman, of Martins Ferry, O., but they have given up their lease and the park is on the market now to be leased for next season. It is owned by the City & E. G. R. R. Co., of that city.

COYLE LEAVES UNIONTOWN.

Uniontown, Pa., Sept. 24.—When the gates of Shady Grove Park were closed for the last time this season, with the passing of another park term came the announcement that R. S. Coyle, the manager of the resort, would not return next season. The park will be the principal picnic ground for Fayette County institutions next year. Mr. Coyle has not yet announced his plans.

Educated Arabian Horse
Best in country; works for any one; now in vanderbilt. Spotted stallion, 6 years old; 40 tricks. Great for fairs. Sacrifice, \$500, all props. R. R. McDONNELL, 3500 Kedzie Ave., Chicago.

—WANTED—
FIRST-CLASS Vaudeville Piano Player, and FIRST-CLASS Drummer
Box 404, Waterloo, Iowa.

AT LIBERTY
SLACK-WIRE ACT
JUGGLING ACT
also, knockabout and talking and bar clown; prefer show going south, wagon or R. R. For Sale—50x50 R. R. Top, 9-ft. walls, \$50, 20 by 40 waterproof tent, 9-ft. walls, \$25. If sold at once. Add. WILB. ROBERTS, Vernon, Ind.

AT LIBERTY
TROMBONE and CORNET
Will not join singly. Will locate or travel. Prefer good rep. show. Tickets? Yes. D. MOSS MAJOR, Paris, Mo

AT LIBERTY
A-1 SPIELER
AND ALL-AROUND MAN
WALTER LAPPE,
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ERNEST D. R. BROWN
That colored singing, dancing, talking character comedian. 26 W. 135th Street, New York City.

CLAIR RICE
AT LIBERTY
For good one night or rep. Carp., play parts; some characters, light comedy kid or black-face; can operate; height, 5 ft. 4 in.; weight, 135 lbs. Per. address, 111 W. Wesley Street, Jackson, Mich.

THE NEW RIDE OF 1910 THE FROLIC

The first Frolic, of all steel construction, was very successfully operated in Fallsade Park, N. J., this season. We saw an opportunity to make a few improvements in the construction, and Frolic No. 2, built along the new lines, was erected in seven days' time, in Chestnut Hill Park, Philadelphia, and operated for one week before the close of the park. This time, however, was sufficient to convince us that the machine is now perfect as to construction, and the GROSS RECEIPTS FOR THE ONE WEEK WERE \$595.45.

We already have several orders booked for 1911, but can handle many more, although it will be necessary for us to receive orders early to insure delivery in time for the opening of the season. The electrical apparatus has to be made up "special" and usually requires from three to four months. Write at once for catalogue and prices.

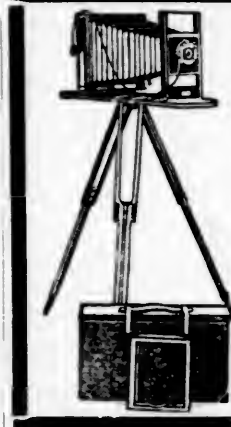
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JOHNSON CITY, TENN., WEEK SEPT. 26, Auspices Confederate Veterans and Daughters of Confederacy. **CHIATTANOOGA, TENN., WEEK OCT. 3,** Auspices Modern Woodmen. Main streets. **DECATUR, ALA., WEEK OCT. 10,** Auspices Baseball Association. First Free Street Fair in four years. **VICKSBURG, MISS., WEEK OCT. 17,** Auspices Baseball Association. Main business streets. **JACKSON, MISS., STATE FAIR, OCT. 24 TO NOV. 3, DAY AND NIGHT.** We control all shows and riding devices at this event and all privileges on our midway. **MERIDIAN, MISS., AUSPICES W. O. W.,** on main business streets. Open Saturday, Nov. 5 (with the Ringling Show that day), closing Saturday, Nov. 12. **EUFULA, ALA., WEEK NOV. 14, ANNUAL FALL FESTIVAL.** Auspices Fall Festival Association. On main business streets. **BAINBRIDGE, GA., GALA WEEK.** Auspices Business Men's League. Week Nov. 21. On main business streets.
NOTICE—Can place good Wild West Show commencing Mississippi State Fair. **REMEMBER,** this is not a rag outfit, but one traveling at the present time on our own special train of 14 cars, carrying our private electric lighting plant and the finest trained wild animal show on tour. **AND WE ARE STILL GROWING.** If you like the above towns, write or wire **JOHNNY J. JONES,** as per route above.

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ROUTES AHEAD

Managers and performers are respectfully requested to contribute their dates for this department. Routes must reach The Billboard not later than Saturday of each week to insure publication.

Telegrams inquiring for routes not given in these columns will be ignored unless answers are prepaid.

PERFORMERS' DATES.

When no date is given the week of Sept. 26-Oct. 1 is to be supplied.

Appley E. J. (Deacon) Boston. Aldert & Evans (Polka) Scranton, Pa. Avarre's, These (Savoy) Fall River, Mass. Academy, Buffalo, N. Y., 3-8. Allen Mr. & Mrs. Frederick (Orpheum) Nashville, Tenn. Adelman, Joseph, Family (Orpheum) Portland, Ore. (Orpheum) San Francisco, Cal., 3-8. American Trumpeters (Lyric) Dayton, O. (Empress) Cincinnati, 3-8. Ansel & Dorlan (Lyric) Jamestown, N. Y. (West End) Lubec, Pa., 3-8. Alvin Bros. (Bijou) Desatur, Ill. (Garlick) Burlington, Ia., 3-8. Arnold, Jack (Keith's) Providence, R. I. (Keith's) Pawtucket 3-8. Arnault, Fife (Orpheum) Montreal 3-8. Amadio, J. (Hippodrome) Lexington, Ky. American (Cincinnati), O., 3-8. Addison & Livingston (Aldrome) Lawrenceville, Ill., 25 Oct. 1. Arnold, Chas. (Masonic) Chillicothe, O.: (O. H.) M. Gilead 3-8. Armstrong, Mae (Keith's) Providence, R. I. (Keith's) Pawtucket 3-8. Alexander & Scott (Majestic) Milwaukee; (Grand) Indianapolis 3-8. Adair & Dahn (Novelty) Topeka, Kan.; (Folly) Oklahoma City, Okla., 3-8. Adams & Dog (Polka) Worcester, Mass.; (Polka) Springfield 3-8. American Comedy Four (Orpheum) Mansfield, O.; (New Sun) Springfield 3-8. Abell's Six (Orpheum) Portland, Ore. Appala's Animals (Orpheum) Kansas City, Mo. (Orpheum) Dec. Moline, Ia., 3-8. Affarrella, Symonds, Ryan & Adams (Majestic) Denver 1-8. Adair, Art (Star) Chicago; (Lyric) Danville 3-8. Alving & Rialto (Lyric) Robinson, Ill.; (Empress) Bridgeport, Ind., 3-8. Arlington Four (Temple) Rochester, N. Y.; (Shubert) Tulsa, 3-8. Albert & Alta (Brinkman's) Bemidji, Minn. Adams, Musical (Grand) Pittsburg, Pa. Allison, Mr. & Mrs. (Orpheum) New Orleans. Argall, Billy (Pantages) Tacoma Wash. Austin Bros. & Co. (Academy) Chicago, 29 Oct. 1. Adams, Billy: 45 Union st., Cambridge, Mass. Adler, Harry: White Hats, N. Y. C. Altkon Bros.: 234 Bedford st., Fall River, Mass. Altkon, Two Great: 2219 Gravel st., New Orleans. Alband: 1625 Broadway, N. Y. C. Altraeb, Blanche: Athens, Ga. Aldridge, Chas. H.: 29 E. Berkley st., Uniontown, Pa. Allen & Kuba: 125 Brewer st., Norfolk, Va. Allred's, Joe, Peter the Great: 422 Bloomfield st., Hoboken, N. J. Alvarado's, S. Goats: 1235 N. Main st., Decatur, Ill. Alvin & Zenda: Box 365, Dresden, O. American Dancers, Six: 16 Hahn st., Providence, R. I. American Singing Four: 410 E. 168th st., Bronx, N. Y. Amsterdam Quartette: 131 W. 41st st., N. Y. C. Anderson & Ellison: 3603 Locust st., Phila. Anderson's, Australian Twin: care Paul Tausig, 104 E. 14th st., N. Y. C. Andrews & Abbott Co.: 3962 Morgan st., St. Louis. Annis, Mrs. Wm. E.: 501 W. 139th st., N. Y. C. Apollo Quartette: 539 N. State st., Chicago. Archer & Carr: Greenwood, N. Y. Arneson, The: 1817 N. Kedzie ave., Chicago. Arnold, Geo.: 620 Dearborn ave., Chicago. Arnold & Rickov: Oswego, N. Y. Artaud, F.: care Paul Tausig, 104 E. 14th st., N. Y. C. Ashner Sisters: 12 So. Newcastle ave., St. Louis. Auer, S. & L. (Synuliste Hall): London, Eng., July 11 Oct. 8. Auslin & Klumper: 3110 E. st., Phila. Alexander, Geo. H. (Majestic) Denver. Atkinson, Harry (Orpheum) Denver. Arnold Bros. (Orpheum) Montreal. Adlable & Johnny Hughes (Orpheum) Cincinnati. Antrim, Harry (Empress) Cincinnati. Armstrong & Clark (Keith's) Phila. Ahrman, Chas. (Colonial) N. Y. C. Amsterdam Quartet (Colonial) N. Y. C. Ayon Comedy Four (Bronx) N. Y. C. Aspl, The Great (Orpheum) Omaha, Neb. Abrams, Morris (Star) McKees Rocks, Pa., 3-5; (Arcade) Carnegie, G.S. Amers, Thrice (Colonial) Oklahoma City, Okla., 3-8. Browder & Browder (Bijou) Kingston, Can.; (Richardson) Oswego, N. Y., 3-8. Brunettes, Cycling (Hammerstein's) N. Y. C.; (Bijou) Phila., 3-8. Barnes & Barnes (Majestic) Waco, Tex. Bellows, Temple & Bellows, Jr. (Park) Phila. Buckley's Hounds (Bijou) Freeport, Ill. Barry, Edwina, & Wm. Richards (Shea's) Buffalo 3-8. Bowen Bros. (Fulton) Brooklyn. Beck, Norman Ed. (State Fair) Poughkeepsie, N. Y., 27-30. Boyd Mazie (Aldrome) Brownwood, Tex.; (Nickelodeon) Dallas 3-8. Byron & Langdon (Orchestra Hall) Chicago 3-8. Bennett Sisters (Garlick) Burlington, Ia., 29 Oct. 1; (Majestic) Cedar Rapids 3-8. Burgess, Bobby, & West Sisters (Majestic) E. St. Louis, Ill.; (Aldrome) Chattanooga, Tenn., 3-8. Brown, Harris & Brown (Columbia) Cincinnati; (Mary Anderson) Louisville, Ky., 3-8.

Barnes & Crawford (Polka) New Haven, Conn.; (Orpheum) Brooklyn, N. Y., 3-8. Bacon, Betsy, & Co. (Majestic) E. St. Louis, Ill.; (Majestic) Little Rock, Ark., 3-8. Boothe, Lew Hem & Co. (Forsythe) Atlanta, Ga.; (Lyric) Chattanooga, Tenn., 3-5. Browning, Arthur (Bijou) Tampa, O. Bathing Girls (Mary Anderson) Louisville; (New Grand) Evansville, Ind., 3-8. Baister, Sidney, & Co. (Lyric) Chattanooga, Tenn.; (Orpheum) Nashville 3-8. Brookes & Carlisle (Bijou) Lansing Mich.; (Majestic) Kalamazoo 3-8. Brown & Cooper (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans, La., 3-8. Bell Boys Trio (Shea's) Buffalo; (Shea's) Toronto 3-8. Barlow, Breakaway (Fair) Great Barrington, Mass. Bernard, Artino (Orpheum) Memphis Tenn.; (Orpheum) New Orleans, La., 3-8. Berger's, Valerie Players (Keith's) Phila.; (Grand) Pittsburg 3-8.

Boutin & Tilson: White Hats, N. Y. C. Brahms Ladies Quartette: 1125 N. Hill st., Los Angeles. Brand, Laura Martiera: 515 Main st., Buffalo. Brenner, Samuel N.: 2856 Tulip st., Phila. Brinkley, The: 424 W. 39th st., N. Y. C. Britton, Nellie: 149 Morris st., N. Y. C. Brooks & Brooks: The Billboard, Cincinnati. Brooks, Walter (Baker): Denver. Brownlee, The & Co.: 6th & Jackson sts., Topeka, Kan. Buda, Aerial: 119 W. 5th st., Dayton, O. Buford, Benner & Buford: 754 8th ave., N. Y. C. Buschu & Alger: 2319 W. Main st., Louisville, Ky. Burgess, Harvey J.: 627 Trenton ave., Pittsburg, Pa. Burnett, Lillian: 2650 W. North ave., Chicago. Burt, Al J.: Bancroft Bldg., Altoona, Pa. Byrne, John H. W.: 218 W. 34th st., N. Y. C. Brotonne, May & Co. (Star) Monessen, Ia., 29 Oct. 1. Burnham & Greenwood (Shea's) Toronto. Bison City Four (Orpheum) Oakland, Cal.; (Orpheum) Los Angeles, 3-8. Barkley, Gertrude (Fair) Vermillion, S. D. Beyer, Ben & Bro. (Orpheum) Salt Lake, U.; (Orpheum) Ogden, 3-8. Bidette, Hazel (Arcade) Erie, Pa. Blabie & Connelly (Hotel Bakery) Kewanee, Ill. Barbara, Aerial (Bijou) Newark, N. J., 29 Oct. 1. Baban, Geo. (Orpheum) Minneapolis. Belmont, Joe: Halifax, Eng., 3-8; Queens Poplar, H-15; Mahstone, 17-22. Belmonts, The (Majestic) Cedar Rapids, Ia. Bailey, Buck & Co. (Orpheum) Cleveland. Barnea & Barron (Orpheum) Denver. Barnard Romeo (Orpheum) Cincinnati. Barnes, Stuart (Keith's) Phila. Botkin, Troupe (Tri-State Fair) Memphis, Tenn., 27 Oct. 4. Browne, Bothwell (5th Ave.) N. Y. C.

Clipper, Jesse & Della: 619 So. 1st st., Tacoma, Wash. Clotilde & Montrose: 323 W. 39th st., N. Y. C. Coburn, R. W.: Box 51, Jackson, Tex. Cole, Three Musical: 149 Geala ave., Biloxi, Miss. Columbia, Fife, Inc.: Findlay, D. Conkey, Clever: Wausau, Wis. Constance, Evelyn (Orpheum): Bisbee, Ariz. Cordua & Maud: care Paul Tausig, 104 E. 14th st., N. Y. C. Corey Bros.: 134 Seymour st., Pittsfield, Mass. Cotter & Bonden: care Norman Jeffries, 9th & Arch sts., Phila. Cottrell & Hamilton: Palace Hotel, Chicago. Crawford, Glen R.: 1439 Baster st., Toledo, O. Crawford & Delaney: 119 Ludlow st., Bellefontaine, O. Crayton, F. Lawrence: 703 Herrick st., Elmira, N. Y. Croighton, J. C.: 115 Clymer st., Brooklyn. Collins, Dick: Vandeville Comedy Club, 224 W. 40th st., N. Y. C. Crotty, Geo.: White Hats, 112 5th ave., Chicago. Cullen Bros.: 2010 Ellsworth st., Phila. Currie & Earle: 537 So. State st., Springfield, Ill. Clifford & Burke (Orpheum) Denver. Carman & Harris (Orpheum) Cincinnati. Chapman, Leo (Empress) Cincinnati. Conal (Empress) Cincinnati. Cochran, Jas. A. (Orpheum) Cleveland. Carrier, J. T., Troupe: Bonestell, S. D. Clark, Herbert H. (Orpheum) St. Paul. Currie & Earle (Bijou) Jacksonville, Ill.; Springfield, 3-8. Cotton, Lolo (Chase's) Wash., D. C. Clark & Turner (Majestic) Shreveport, La., 29 Oct. 1. Cole Book, The (Majestic) Milwaukee; (Grand) Indianapolis, 3-8. Clark, Chas. A. & Co. In A Son of Killarney (Star) Muncie, Ind. Chadwick Trio (Shea's) Toronto; (Maryland) Baltimore, 3-8. Chester, Chas. & Co. (Vandeville) North Bay, Ont., Can.; (Lyric) Collingwood, 3-5; (Arcade) Owen Sound, 6-8. Charbino Bros. (Bronx) N. Y. C.; (Greenpoint) Brooklyn, 3-8. Carver & Oliver (Park) Phila.; (Peoples) Phila., 3-8. Clairmont, Doris (C. H.) Brockport, N. Y.; (O. H.) Batavia, 3-8. Casner, Frantz, Co. (Majestic) Jacksonville, Fla.; (Majestic) Columbus, Ga., 3-8. Cowles Family (Fair) Richland Center, Wis., 29 Oct. 1. Church City Quartette (Kedzie) Chicago, 29 Oct. 1. Coburn & Pearson (Isis) Salina, Kan., 26-28. Chase, Billy (Majestic) Butte, Mont., 3-8. Clither Quartet (Polka) New Haven, Conn.; (5th Ave.) N. Y. C., 3-8. Calin & Olson (Majestic) Ft. Worth, Tex.; (Majestic) Dallas, 3-8. Curtis, Sam J. & Co. (Stittner's) Chicago; (Majestic) LaCrosse, Wis., 3-8. Chassinio (Proctor's) Newark, N. J.; (Shubert) Tulsa, N. Y., 3-8. Cordua & Maud (Fair) Oklahoma City, Okla., 29 Oct. 8. Carr, Ernest & Co. (Keith's) Providence, R. I.; (Keith's) Pawtucket, 3-8. Chlyo, Great, Japanese (Majestic) Dallas, Tex.; (Majestic) Houston, 3-8. Cofer, Tom (Lyric) Concordia, Kan., 29 Oct. 1; (Isis) Salina, 3-5. Carroll & Gillette Troupe (Varieties) Terre Haute, Ind. Caultins & Thornton (Orpheum) Savannah, Ga.; (Majestic) Jacksonville, Fla., 3-8. Cleveland, Claude & Marjorie (Empire) Paterson, N. J. Cunningham & Marlon (Orpheum) Harrisburg, Pa.; (Crystal) Johnstown, 3-8. Cressy & Dayne (Orpheum) Kansas City, Mo.; (Orpheum) Omaha, Neb., 3-8. Cooke, Bert & Co. (Colonial) N. Y. C. Cole & Johnson (5th Ave.) N. Y. C. Crane, Viola & Co. (Majestic) Denver. Connelly, Mr. & Mrs. Erwin (Orpheum) Los Angeles, 26 Oct. 8. Colegrove's, Madame, Pets: Kendallville, Ind. Cole, King (Star) Youngstown, D., 29 Oct. 1. Carroll & Leslie: Manchester, N. H. Carson & Willard (Columbia) St. Louis. Carroll (Frankfort) Phila. Chip & Marble (Shea's) Buffalo. Connelly & Webb (Donjon) Ottawa, Can. Cooke & Robert (Central) Dresden, Germany, 1-31. Curran & Milton (Idle Hour) Grand Rapids, Mich. Coote, Bert, & Co. (Colonial) N. Y. C. Cliff, Laddie (Colonial) N. Y. C. Coughlin, Jane & Co. (Alhambra) N. Y. C. Clark & Bergman (Bronx) N. Y. C. Coleman's Cats & Dogs (Orpheum) Brooklyn. Clarke, Wilfred, & Co. (American) N. Y. C. Carson & Willard (Majestic) Chicago. Cadieux (American) Chicago. Chle, Count & Countess (American) Omaha, Neb. Cook & Lorenz (Orpheum) Omaha, Neb. Conway & Leland (Princess) St. Louis. Cross & Josephine (Amborium) Lynn, Mass.; (Polka) Springfield, 3-8. Cookes, The (Majestic) Waycross, Ga., 29 Oct. 1. Clifford, Edith (Columbia) Kansas City, Kan.; (Family) Moline, Ill., 3-5; (Majestic) Rock Island, 6-8. Chip, Sam, & Mary Marble (Shea's) Buffalo; (Shea's) Toronto, 3-8. Dale, Dainty Dottie: 252 W. 35th st., N. Y. C. Daly & O'Brien (National): Sydney, Australia, indef. Davis, Harry: Columbia Heights, Minn. Day, Carlita: 586 7th ave., N. Y. C. DeWax & Helvar: 41 Western ave., Muskegon, Mich. DeLamare, Julius J.: 217 E. 98th st., N. Y. C. DeLmore & Darrell: 1515 9th ave., E. Oakland, Cal. De Mario (Apollo) Berlin, Ger., Oct. 1-31. Denicks, Musical: 619 First st., Macon, Ga. DeYoung, Louise: 180 Rawson st., Atlanta, Ga. Devlin & Elwood (Palace): London, Eng., Aug. 15 Oct. 15. DeVoe & Mack: Mansfield, O. DeWitt, Marjorie C.: South Virginia ave., Atlantic City. DeWitt, Burns & Torrance (Scala): Copenhagen, Denmark, Oct. 1-31. Diamond, Bella: Gen. Del., Pittsburg, Pa. Diamond, Chas.: 112 5th ave., Chicago. Dick, Ray: 522 Ohio ave., Kokomo, Ind. Dickens & Floyd: 345 Third st., Buffalo. Dickinson, Richard: Melrose, Mass. Divolas, The: 142 E. 5th st., Mansfield, O. Roberts Sisters (Hippodrome): London, Eng., Aug. 1 Oct. 31. Dolan & Leuhary: 2400 7th ave., N. Y. C. Doner, Doris: 343 Lincoln st., Johnstown, Pa. Donovan & Arnold: 8608 Clark ave., Cleveland. Doric Trio: 937 N. State st., Chicago.

This blank is available for route data in case you have no route cards. Cards will be mailed upon application.

Table with 4 columns: Name, Week, Theatre, City, State. The Name column is currently blank for input.

PERMANENT ADDRESSES

If you are unable to give route, and desire to have your permanent address listed, kindly provide the necessary information, using this blank.

Table with 2 columns: Name, Permanent Address. The Name column is currently blank for input.

Bufler, Amy, & Quartette (Temple) Detroit; (Temple) Rochester, N. Y., 3-8. Blamplin & Hebr (Casco) Ashtabula, O.; (Library) Corry, Pa., 3-8. Buch Bros. (Chutes) San Francisco; (Pantages) Los Angeles, 3-8. Boynton & Bourke (Orpheum) Minneapolis; (Orpheum) St. Paul 3-8. Buckley, Louise, & Co. (Everett) Everett, Wash. Belmont, Harry, & Co. (American) Chicago. Bailles, Four: 2614 W. Church st., Newark, O. Baker, Frank: 12 W. 60th st., N. Y. C. Baker, Ed.: 1806 Race st., Cincinnati. Banks, Charley: 317 Park ave., Baltimore. Banyan, Alfred: 122 South st., Wilmupex, Can. Barbee & Hill: 1262 National ave., San Diego, Cal. Barber & Palmer (American): Omaha, Neb. Barnstead, Jr., Ed. H.: 311 E. 29th st., N. Y. C. Barrett, Frank: 249 5th ave., N. Y. C. Barry, Frank L.: 289 24th st., Troy, N. Y. Bartell & Garfield: 2099 E. 53d st., Cleveland. Beard, Billy: 1401 Drayton st., Savannah, Ga. Beck & Evans: 14 N. 9th st., Phila. Beecher & Fennell: 1533 Broadway, N. Y. C. Bees, Two: 592 Bryant ave., Chicago. Bedford Family: Palace Hotel, 518 N. Clark st., Chicago. Bell, Bert: Princess Theatre, Phillipsburg, Kan. Bennett Bros.: 258 W. 65th st., N. Y. C. Bennett & Marcello: 206 W. 67th st., N. Y. C. Berger, Jeanette and Rose: 224 W. 45th st., N. Y. C. Bernhard, Jos. E.: 151 Hendrie ave., Detroit. Berns, Miss Leslie: 716 Buckingham Place, Chicago. Blanca, Mlle.: care Max Illsch, Metropolitan O. H., N. Y. C. Bigelows, The: 2662 Monroe st., Chicago. Bilgek's, Capt., Sea Lions: care Das Programue, Berlin, Ger. Bindley, Florence: 5407 15th ave., Brooklyn. Binchard & Marlin: 1159 Octavia st., San Francisco. Blaney, Hugh: 248 5th ave., Pittsburg, Pa. Blessings, The: Moss & Stoll Tour, England. Boston Newsboys Quartette: 1 Ashton Sq., E. Lynn, Mass. Redni & Arthur (Orpheum) Brooklyn. Bayes & Norworth (Majestic) Chicago. Barry, Mr. & Mrs. Jimmy (Majestic) Chicago. Burns & Fulton (Majestic) Chicago. Bowers, Fred, & Co. (American) Chicago. Ralfion Girl (American) Chicago. Battle of San Dago (American) Chicago. Blawie, The (Orpheum) Omaha, Neb. Bradley, Martin & Co. (Columbia) St. Louis. Burkes, Juggling (Columbia) St. Louis. Brooklyn Quartette (American) Cincinnati; (Walnut St.) Louisville, 3-8. Booth Trio (Victoria) Phila. Beers, Leo (Star) Chicago; (Trevett) Chicago, 3-8. Burns & LeRoy (Majestic) Shawnee, Okla.; (Aldrome) Tulsa, 3-8. Brooks & Kingman (Acker's) Bangor, Me. Botter, Harry, & Co. (Miss) St. Paul; (Panthers) Calgary, Alta., Can., 3-8. Bella, Four Dancing (Majestic) Ann Arbor, Mich., 29 Oct. 1; (Jeffers) Saginaw, 3-8. Calvert Parkers, The: Portland, Me. Cameron, Ella: 381 Broad st., New London, Conn. Campbell Clark Sisters: Clarendon Hotel, Chicago. Carle, Irving: 4263 N. 41st st., Chicago. Carlin & Clark: 613 Prospect ave., Buffalo. Caron & Herbert: Fair Haven, N. J. Carr Trio: Grandview Park, Canandaigua, N. Y. Carrollton & Van: 5428 Monte Vista st., Los Angeles. Casads, Three: Darlington, Wis. Case, Charley, Lockport, N. Y. Case, Paul: 51 So. Clark st., Chicago. Carvanagh & Lancaster: 700 A. Indiana ave., Kansas City, Mo. Chantrol & Schuyler: 219 Prospect ave., Brooklyn, N. Y. Chapman Sisters: 1629 Millburn st., Indianapolis. Chase, Clifton E.: 44 5th st., New Bedford, Mass. Chavari, Emile: 291 Newport ave., Wollaston, Mass. Chick, Harry A. (Laza): Wash., D. C. Clayton, Paul: 1429 Elm st., Cincinnati. Clito & Sylvester: 224 N. 10th st., Phila.

Donovan & Makin: 1130 Taylor at., Ft. Wayne, Ind.
Dora, Lilly: 102 So. High at., Columbia, Tenn.
Downard & Downard: Cyclone, Ind.

Free Setters Four (Bell) Oakland, Cal.; (American) San Francisco, 3-8.
Fink's Mules & Dogs (State Fair) Lynchburg, Va. (Fair) Montgomery Ala., 3-8.
Finney, Maud & Gladys (Grand) Indianapolis; (Columbia) Cincinnati, 3-8.

Hayden, Virginia (Cresco Hotel) San Francisco, 29 Oct. 1.
Hawley, Irene C. (Orpheum) Seattle; (Orpheum) Portland, Ore., 3-8.
Hendon Bros. (Hippodrome) Cleveland.
Hornish, Mamie (Hathaway's) Lowell, Mass.

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MUSIC PUBLISHING IN ENGLAND.

(Continued from page 8.)

Another method employed—a necessarily limited one—is that of "feeding" the music teachers. The latter are sent free copies and it is hoped that they will teach the song to the pupils and that the latter will buy copies.

But these means, after all, depend most on the ability of their travelers to sell their music, or rather to place it with the dealers, and on the whole they are fortunate in the men who represent them. Yet here they are up against a terrible obstacle, and one that affects both sides of the song business, in the terrible apathy of the dealers.

Almost invariably in England the music seller is one who primarily exists for the sale of pianos and other musical instruments and who sells music purely as a side line—one that helps him to make his shop window look a trifle more interesting. Of pushing his music he has no idea. His stock is of the most limited order and if you should happen to ask him for a number which he has not got in stock it frequently takes him a week to procure it. Just as an instance Mr. Charles Warren, the English manager of Witmark & Co., told me recently that at a very busy and densely populated town, the well known artist, Hayden Gothe, was singing a very popular ballad called Starlight. Thinking that there was a chance for the music dealers of the place to do business, Mr. Warren sent each of them a supply of copies of the song with little pages to display in the windows. Do you think they did? Not a bit of it! All of them had arranged their windows months before and they were not going to undo all their work in order to sell a few copies of a popular song. "If people want it," they said, "let them come and ask for it."

So far as I know there are not more than half a dozen live music sellers in the whole of London, and probably no more in the rest of Great Britain. Popular songs here are sold in spite of, and not because of, the dealers.

Up to just lately there was another way, and a very favorite one, too, of putting a song on the market: it was by having it sung in musical comedy. But this way, however, is practically dead. At the present time it is the custom of the composer of a musical comedy to contract with the producer that only his music shall be used in the piece. This, of course, completely shuts out the interpolated song; so this method is now a thing of the past.

One curious fact in connection with music exploitation in England is the change now coming over the respective positions of singer, author, composer and publisher. In the days gone by the singer was supreme. Upon him it was felt that rested the whole fate of the song. It was worth while to pay him heavily for singing it and it was only just to give him a royalty on the copies sold.

This system of paying the singer still survives among the older generation of ballad publishers. But on the music hall side it is dying out completely. The author and the composer are pushing themselves to the front. They consider themselves of equal importance—if no more—to the singer. They feel that if they had not made the song the singer could never have sung it. In their opinion they are entitled to an equal division, at the least, of the spoils.

Consequently an author and composer's union is now in being. Its objects are to put an end to the practice of paying a singer to sing a song and at the same time to increase the royalties paid to themselves. "Why should we pay a singer for giving him the chance of making his living, and perhaps, at the same time of making his reputation," is the contention of the union. There is certainly a good deal of force in this argument and it is rapidly gaining ground, but at the same time the old convention of giving a singer a royalty on the publishing rights—especially in regard to ballads—seems almost unassailable. The general practice in regard to the revenue obtained from a song is that the publisher takes half and the author, singer and composer split up the rest between them—that is if they have not disposed of their rights for a lump sum.

But, although the position of the author and composer of a song is not all honey even these days, yet it is far better than what it used to be. At one time the highest price paid for a song was ten shillings. Charles Solomon, a prolific song composer of the mid-Victorian era, stated that his price for songs was ten shillings, while he was prepared to supply poems at the rate of 5 shillings for twenty lines and three pence per line after. Nowadays a good song writer receives from one to ten pounds for the singing rights alone of his work, while the royalties on the publishing, when he does not sell the song to the publishers outright, may reach a very big amount.

The big music hall song publishers here, like Francis, Day & Hunter, or Witmark's or Sheard's, each turn out several hundred popular songs a year. To get their money back and turn in a slight profit they have to sell 50,000 copies, the standard price being one shilling and sixpence (33 cents). Of course, every now and then they publish a song which sells like hot cakes and can not be printed quickly enough. For instance, Day & Hunter sold several million copies of The Soldier of the Queen; almost as many were sold of I Wouldn't Leave My Little Wooden Hut for You, Love Me and the World is Mine, published by Witmark, sold to the tune of nearly a million copies, and other songs of theirs, like George Lashwood's Just a Girl, Will You Love Me in December as You Did in May? and Idol of My Dreams, were also sold by the hundred thousand.

One great feature of the business at the moment is that the publishers no longer have to fight the "pirates." For a time the deprecation of the latter gentlemen almost ruined the publishing business. Disregarding all questions of copyright, they sold in the streets for a penny, on inferior paper and with inaccurate printing, of course, songs whose standard price was eighteen pence. During several years, during which publishers, writers and composers were nearly driven to distraction, the pirates went their own sweet way. Now legislation, however, and a rigid enforcement of the old law has now practically suppressed them and publishers are once more at peace. It is interesting to note that it was during this crisis that Francis, Day & Hunter introduced the experiment of issuing songs at sixpence a copy, and, although the other publishers looked in askance, the experiment was a success and has been continued ever since. But the severity of the piracy onslaught can be imagined by the fact that over one song alone, Love Me and the World is Mine, it was estimated that \$10,000 was lost in one year through the operations of these gentry.

At this time of year preparations are already commencing for the pantomimes and the songs which are going to be the successes in the latter are already passing themselves to the front. This year, it is already apparent what songs will be the favorites in pantomime time. The chief of them are: Hungarian song by Florrie Ford; Hermaun Darowski's on the Silver Sings, song by Madge Tompitt; There's a Little Black Cupid in the Moon, for Nights and Nights and Nights, in Cherry Blossom Time in Japan, My Southern Rose, Miss O'Hara, If I had the World to Give You, Sam, I'm shy, Mary Ellen, H. H. Mr. McKee, Tiger Lily, A Good Word After All and The Two Robs.

MUSIC HALLS IN ENGLAND.

(Continued from page 8.)

kind. The chairman would call up on any known frequenter for a song and the original custom was that any man not slung had to supply the rest with drinks.

But after a time it became the practice to engage a professional chairman; and if it happened several with really excellent voices and talent, then the establishment. And so gradually professionalism came into vogue.

The chief song and supper rooms of the time were the Cyder Cellars in Malden Lane, the Coal Hole in the Strand, Offley's in Henrietta street, the Dr. Johnson in Bolt Court, and Evans', after the National Sporting Club now has its headquarters. There are still many Londoners alive who remember the latter place well. It was opened close on midnight and the entertainment consisted of love ballads and drinking songs. It had a couple of singers attached to it and the rest of the entertainment was voluntarily supplied by the patrons.

In 1841 the place was placed under new management and the building was reconstructed and improved. The new hall was over seventy-two feet long and magnificently decorated, the decorations costing over twenty-five thousand dollars. A striking innovation was the introduction of a regular raised platform for the singers. Ladies were not admitted to the hall except on giving names and addresses and then were only permitted to view the proceedings from behind the rails of a high balcony. The whole of the program was controlled by boys in the harkain. Proceedings started at eight, but it was about midnight before the room began to fill. By that time every table was crowded and there were to be seen the leading lights in the literary, artistic, theatrical, legal and social circles of the day, discussing the performance over their chops and about.

The great singer at Evans' was Jack Sharp. In these days he would be earning about a thousand dollars a week, but at that time his salary was five dollars a week, with supper and a certain number of free drinks thrown in. And yet, many of the best judges have declared that Jack Sharp was the most talented variety performer ever seen in England. In his method he was something like Arthur Roberts, but had an ever keener and readier wit. In his time he was the rage of the town and in constant demand at Vauxhall and Cremorne Pleasure Gardens and all the public dinners of the time. When he had finished his songs he used to take copies round to those present and try and dispose of them. When things were good he was known to make as much as fifty dollars a week by these sales. Unfortunately, the poor devil took to drink and died in the workhouse at the age of thirty-eight. Space will not permit me describing other famous singers of the time, like Charles Solomon, Sam Cowell and Herr von Joel, who used to augment his salary by selling tickets for his "benefits," which were always being postponed and in the end were forgotten.

The Coal Hole was the other great supper room. Copying the methods of Evans, the proprietor soon had the place the resort of "the bloods" of the town. New features, however, were introduced in the shape of dancing and the prestidigitator. Besides, the proprietor, was the possessor of a really admirable baritone voice, and besides taking the chair, he was in the habit of contributing several first-

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rate songs on his own account. Joe Wells, whose songs were of a particularly vulgar type; Joe Cave, who afterward rose to be the proprietor of one of the first real music halls; and Ben Mills, a rheumatic old man with a wheezy voice, who filled in his leisure by billposting, were the chief characters at this resort. Coal Hole is generally credited to have fanned the original of The Cave of Harmony, where the scurrilous song was sung, which so outraged the moral susceptibilities of Colonel Newsome.

Probably the greatest popular favorite of this period was Jimmy Ross. Making his name with such ditties as "The Lively Flea" and "Going Home with the Milk in the Morning," he suddenly started all London with a song called Sam Hall. The subject was a chimney sweep who was condemned to death and who spent his last night in philosophizing on the situation. As rendered by Ross, the song was most powerful, as well as artistic. The preliminary setting and the "business," such as lighting up an old catty pipe, the fitful sighs and the air of despair with which he throws himself into his chair before breaking forth into his horrible ditty was astonishingly sensational and dramatic. The opening lines ran:

"My name it is Sam Hall, chimney sweep,
My name it is Sam Hall,
I robs both great and small,
But they makes me pay for all—
Damn their eyes!"

The brutal ferocity the singer managed to get into the lines was extraordinary and the town went mad over him. His portrait was sold all over the town and Buckstone offered him an engagement at the Haymarket Theatre, where, however, he was a failure.

But another important factor in the making of the music hall was the variety saloon and concert room. It occupied a sort of a mid-position between the concert room and the theatre. It received a license from the magistrates and, although forbidden to produce Shakespearean dramas, it had carte blanche to give any other form of entertainment it pleased. The program usually consisted of a medley of operatic drama and farce, in addition to a miscellaneous concert of vocalism, music and dancing, which wound up the evening. One of the most popular was the Eagle, which stood in the City Road. In many respects it resembled a theatre, having a regular stage, a tier of boxes and an organ for an orchestra, concealed during performances by a cloth. When bullets came into vogue at this place, however, the organ was removed and an orchestra substituted.

Harry Howell, Joe Cave and Robert Glindon were the star artists of the place. One song of the latter, called "The Literary Bustman," enjoyed a remarkable reputation. It was at his place, incidentally, that Sim Reeves started on the way to fame. But salaries were not large. Sixteen shillings a week for playing three different roles a week, was the pay received by Flexmore, one of the cleverest artists of the day.

There were many of these saloons and nearly every one had some fascinating history attached to it which time will not allow of my going into. For instance, there was the Apollo, in Marylebone Road and Bower, in Southwark, where celebrities like James Fernandez and Fred Robinson and their stars, the Albert, in Shepherdess Walk, and the Edingham, in White-chapel Road, were all places of name and fame. But the turning point in the history of the saloons came when, after the passing of the Theatres Regulation Act in 1843, the saloons were given the choice of becoming either legitimate theatres with dramatic entertainments but without a liquor license to the audience, or regular music hall with drinking license but minus the right of producing what the act called "stage plays." Most of the saloons at once turned themselves into variety halls, but several like the Eagle and the Union—ever since known as the Britannia, Hoxton—became legitimate theatres.

I have dealt with the upper and song rooms and the saloons in connection with the development of the music hall. Now let us come to perhaps the most important factor of all—the tavern concert room. This was a development of the casual musical assemblies—free and easy as they were known, which any tavern proprietor who could command a pianist and a little local talent could give in his own bar parlor.

The best known of these were Hungerford Hall, near Charing Cross; the old Mogul in Drury Lane, which afterward became the Middlesex Music Hall—although always known as "The Mogul," and is now being pulled down for a palatial building; the King's Head, Knightsbridge; the King and Queen, in Edlington Green; the Rose of Normandy, Marylebone Road; and the Salmon and Compass, Pentonville—all good, honest names, as you will note.

The majority of these rooms were open only three nights a week and never, in any circumstances, did an artist appear more than three evenings a week at the same establishment. The usual pay was about two shillings a night and a few drinks. The only exception was at the Grapes, in Southwark, where the proprietor paid as much as thirty shillings a week for a good turn.

But the first place to give anything like a variety entertainment as we understand it was the Britannia, in Blackfriars Road. Here, as far back as 1829, variety was in full swing, and in this respect the proprietors were just fifteen years ahead of their contemporaries. The Britannia had a vigorous existence and flourished up to about 1885, under the name of the Bijou, but then a little trouble with the police in the matter of an unauthorized cock fight, led to its being shut up.

To the Surrey, however, formerly known as the Grapes, belongs the credit of having been the first to style itself a music hall. This was in 1842, and the hall was a prettily decorated one capable of seating about a thousand persons. The company here cost as much as thirty pounds a week and represented the cream of the variety world. Soon after the Great Mogul developed into the Middlesex Music Hall, and the White Lion Tavern, in Edgeware Road became the Metropolitan Music Hall, still surviving as one of the premier halls of London.

But it was not until Charles Morton came on the scene that the music hall began to attract the attention of the reputable public. Morton started life by keeping what the police call a licensed house—in other words, a saloon-keeper. Eventually he took a house called the Canterbury Arms, at which the harmonio meetings were a great feature. Morton was one of the shrewdest men that ever lived—the only failure he ever made was when he lost £28,000 in America when touring the Soldene Opera Bouffe Company in 1874, and even then he declared that the fun he had was worth the money. He knew the methods of Evans' and every other form of entertainment in the town, and he had aimed up their good points and

their bad ones. At the back of the Canterbury Arms he had a large room where all the prosperous tradesmen of the district used to meet and smoke their churchwardens. The "harmonios" were always a great feature here, and Morton stole them more so by introducing one or two first-class professionals. The entertainments were given on Thursdays and Saturdays, and the place was packed to suffocation.

So great did the success become that Morton took a step forward. He built the Canterbury Hall, which held 700 people, and gave an entertainment similar to that in vogue at Evans', and made a small charge for admission. There was no stage, only a large platform. Morton spared no expense to get the best artists, and he paid as much as £20 a week to the tip-top ones—an unheard-of sum in those days. The performance was not simply of the light order; classical music was one of the greatest features. In fact, Offenbach's opera music was first popularized in England at the Canterbury. All the best things of the Continent and of England came there and no palus were begrudged to have everything done in the best possible style.

The entertainment at the Canterbury became the best in London. The Prince of Wales came there to see the ballet. The shopkeeper, the mechanic and the clerk took their families there as a matter of course. The music hall proper had at last come into being as not merely a free and easy, happy-go-lucky affair, held in a tavern or a saloon; it was a first-rate place of entertainment, ranking on an equality with the theatre as the resort of any one for real high-class amusement.

Within two years the new hall had to be demolished, and one holding more than twice as many people was erected.

Development of the music hall for the ensuing forty or fifty years is largely bound up with the career of Charles Morton. I hope on a subsequent occasion to deal with this period also. But I have now made clear how the music hall came into being, and how the little friendly semi-public musical assembly emerged into the great commercial enterprises, representing enormous sums in capital, of to-day.

Perhaps there is just one other point I ought to deal with. It is with that popular institution of former days known as The Chairman. Originally a post held by the landlord himself, it later became a distinct occupation. In fact, England had some to have a particular breed of men in those days whose function in life was to become music-hall chairmen. They were all tall men, of portly build and distinguished appearance. They all seemed to have large, round, resonant voices. With beaming smile and immaculate shirt fronts, they took their place at the center of a table in front of the stage. On either side of them sat their friends, and it was reckoned a great distinction to occupy these seats. The young man who rose to this eminence thought himself a blood indeed.

The Chairman introduced the song and the singer. He kept order, "with hammer in his hand," as the song was used to say, with great sternness. His authority was never questioned; in fact, he vied with the speaker of the House of Commons in this respect. But all through he kept the proceedings alive and added a personal note, which is sadly lacking in the impersonal entertainment of the present time. I think of all I feel at times that it would add to the "go" of an entertainment if there were, as in the olden times, some one to act as a kind of intermediary between performer and audience—some one as it were, to make a friendly introduction. But in their great and superior wisdom, variety promoters have abolished all this.

I vividly remember going down to the East End about ten years ago to see the chair taken for the last time at a little music hall about to be demolished. The chairman, the last of his race, was the one who had introduced—at that very hall—the great Dan Leno to the public with his words, "Ladies and gentlemen, I present to your kind indulgence a very young performer, who will endeavor to amuse you with a song and dance." When that performance was over, and he had occupied the chair of office for the last time, the old chairman, who had sat there for fifty years, told me that it was the saddest moment of his life.

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ROUTES

PERFORMERS' DATES.

(Continued from page 43)

Kramer Bruno Trio (Fair) LaCrosse, Wis.
 Klugner & Thomas (Princess) Wichita, Kan.; (Orpheum) Leavenworth, 3-8.
 Knights, Ten Dark (Orpheum) Mansfield, O.
 Knight, Harlan E. & Co. (Orpheum) Memphis, Tenn.
 Kuhn, Three White (Orpheum) Lincoln, Neb.
 Kurtz Boosters (Bijou) Oshkosh, Wis.; (Idea) Fond du Lac, 3-8.
 Kane, Leonard (Majestic) Charleston, S. C.; (Majestic) Jacksonville, Fla., 3-8.
 Kelley & Wentworth (Majestic) Kalamazoo, Mich.; (Bijou) Battle Creek, 3-8.
 Klein, Dave (Orpheum) Cleveland.
 Knowlton Bros. (Orpheum) Cleveland.
 Kullman, Annie (Orpheum) Delver.
 Kern, Joe (Orpheum) Cincinnati.
 Kelm, Adelaide, & Co. (American) Chicago.
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 Lamont, Frank: Hotel Royal, Cape May, N. J.
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 Lancaster, Mr. and Mrs. Tom: New Castle, Dela.
 Lancaster & Miller: Arcade Grand Theatre, Hockiam, Wash.
 Langdon, Lucille: 2451 Michigan ave., Chicago.
 La Rose Bros.: 107 E. 3rd st., N. Y. C.
 La Rue & Holmes: 21 Little st., Newark, N. J.
 La Salle & Lind: 135 Foote st., Johnstown, N. Y.
 La Touka, Phil: 135 W. 22d st., Los Angeles.
 La Villa, The: Grand Pacific Hotel, Chicago.
 Lawrence & Wright: 1553 Broadway, N. Y. C.
 Leamon, Bert: 559 W. Washington st., Chicago.
 Leo, Jolly: 1829 Vineyard st., Phila.
 Leo & Diamond: White Rats, N. Y. C.
 Lincoln, Four: 2156 Huron st., Chicago.
 Lines, Harry: 429 Sixth st., South Minneapolis.
 Lockwood, Musical: 133 Cannon st., Poughkeepsie, N. Y.
 Lohsset, Katie: 104 E. 14th st., N. Y. C.
 Lombardi, The, care Paul Tausig, 104 E. 14th st., N. Y. C.
 Lowe, Musical: 37 Ridge Road, Rutherford, N. J.
 Lue, Henry (Majestic) Denver.
 Lullott Bros. (Pantages) Denver.
 Lucch (Pantages) Denver.
 Lusk's Love Waltz (Orpheum) New Orleans.
 Lena, Lily (Orpheum) New Orleans.
 Lucia, Luciana (Orpheum) Montreal.
 LeClair & Sampson (Columbia) Cincinnati.
 Leonard, Eddie (Columbia) St. Louis; (Majestic) Chicago, 3-8.
 Long, Warren E. (Palace) Shreveport, La.
 Lockaly & Jeter (Almond's R. E. Show) Chesterfield, S. C.
 LePard & Bogert (Hopkins) Louisville.
 Lough, The (Melchior) Grand Island, Neb.
 Leone & Dale (Bijou) Battle Creek, Mich.; (Majestic) Ann Arbor, 3-8.
 Lancaster, Hayward & Lancaster (Washington) Spokane; (Majestic) Seattle, 3-8.
 Leonard, Chas. F. (Orpheum) Grafton, W. Va.; (Eagle) Jeannette, Pa., 3-8.
 Luciers, Four Musical (Pastime) Wichita, Kan.; (Empress) Kansas City, Mo., 3-8.
 Lejoe Troupe (Fair) Nelson, B. C., Can.; (Fair) Spokane, Wash., 3-8.
 Lovenberg's, Musical, Neapolitans (Orpheum) San Francisco, 3-8.
 LeClair & West (Family) Salem, O.
 Lingerman, Sam & Lucy (Anstett & Stone's) Boston, 26-Oct. 8.
 Leez, Two (Grand Family) Fargo, N. D.; (Orpheum) Eau Claire, Wis., 3-8.
 Longans, The (Bijou) Saginaw, Mich.; (Bijou) Bay City, 3-8.
 Lea, Emilie, & Two Lucifers (Hathaway's) New Bedford, Mass.
 LaMaze, Bennett & LaMaze (Shea's) Toronto.
 Linton's, Tom, Jungle Girls (Temple) Ft. Wayne, Ind.; (Varities) Terre Haute, 3-8.
 London Quartette (Empire) Calgary, Alta., Can.
 Lucier, Margaret (Orpheum) Spokane; (Orpheum) Seattle, 3-8.
 Lester, Nina (Crystal) Galveston, Tex.; (Cozy) Houston, 3-8.
 Lacey, Will (Grand) Portland, Ore.
 Lafayette, Two (Lyric) Concordia, Kan.
 LaAdella (Norka) Akron, O.; (Orpheum) Canton, 3-8.
 LaFord & Dunavent (Family) Indianapolis.
 Louise, Mlle (Fair) Memphis, Tenn.
 LaToy Bros. (Orpheum) Des Moines, Ia.; (Columbia) St. Louis, Mo., 3-8.
 Lae & O'Donnell (Orpheum) San Francisco; (Orpheum) Oakland, 3-8.
 Lowe, E. J. (Co. Fair) Hopkins, Minn., 29-Oct. 1.
 Loralie (Wonderland Park) Wichita, Kan.; (Columbia) St. Louis, Mo., 3-8.
 Lukens, Four (Hippodrome) N. Y. C., 26-Oct. 17.
 Loken's Lions, Seven (Hippodrome) N. Y. C., 26-Oct. 17.
 LaBelles, Four (Orpheum) Newark, O.
 LaHush & Scottie (Novelty) St. Louis.
 LaLue & Holmes (Richmond) Va.
 Lealie, Geo. W. (Star) Parry Sound, Can.
 Lewis & Harr Co. (Proctor's) Albany.
 LaVita (Alhambra) N. Y. C.
 Lawson & Namon (Alhambra) N. Y. C.
 Leighton, Three (Greenport) Brooklyn.
 LaFreya (American) N. Y. C.
 Lamb's Mankins (Princess) St. Louis, Mo.
 Lee, Sing Fong (Alhambra) McKeesport, Pa.; (Family) Detroit, Mich., 3-8.
 Lloyd & Falls (Casino) Elkins, W. Va., 29-Oct. 1.
 Lublin, Four Dancing: 1728 N. 21st st., Phila.
 Lyneva (Kenyon) Allegheny, Pa.
 McConnell Sisters: 1247 W. Madison st., Chicago.
 McDonald, Eddie & John: 210 South ave., Wilkesburg, Pa.
 McDonald, O. L.: 818 Superior st., Toledo, O.
 McIntyre & Groves: 403 E. 15th st., Davenport, Ia.
 McKay, Jack: care M. S. Bentham, 1493 Broadway, N. Y. C.
 McKinley, Nell: 288 Bank st., Newark, N. J.
 McKen, Three: Actors' Society, 133 W. 45th st., N. Y. C.
 McSorley & Eleanor (Frita's) Portland, Ore.
 Mack, Lee: Wicklow Hotel, Chicago.
 Mack, Mary & Billie (Majestic) Greenville, S. C.
 Macks, Two: 245 N. 69th st., Phila.
 Mallory, Clifton: Auburn, N. Y.
 Manning Trio: 70 Clancy st., Grand Rapids, Mich.
 Marlow & Lillian: 1553 Broadway, N. Y. C.
 Marshall, Geo. P.: 3206 S. Washington st., Marion, Ind.
 Martine, Carl & Rudolph: 495 W. 37th st., N. Y. C.
 Mason, Chas. A.: 121 W. 42d st., N. Y. C.
 Mathieson, Walter: 843 W. Ohio st., Chicago.
 Maxwell, Joe: Room 12, N. Y. Theatre Bldg., N. Y. C.
 Mayo & Rowe: care Bert Levey, 144 Powell st., San Francisco.
 Medley Boy: 320 Baltimore Bldg., Oklahoma City, Okla.
 Melrose La Moto Trio: 48 Maryland ave. Cumberland, Md.
 Melrose Comedy Four: 3100 Groveland ave., Chicago.
 Meyer, Isp (Palace) Macon, Ga.
 Meyer, David (Pantages) Victoria, B. C., Can.
 Milan & Du Bois: Wellington Hotel, Chicago.
 Miller, Theresa: 118 W. Grand ave., Oklahoma City, Okla.
 Millman Trio: 1034 Michigan ave., Chicago.
 Moberly & Greely: 3439 Biola ave., Chicago.
 Moffett & Clare: 111 E. 125th st., N. Y. C.
 Monson, H. Thos.: 918 W. 4th st., Los Angeles.
 Montagne, Mona (Palms) San Francisco.
 Moore, Fire Flying: 500 F st., Muncie, Ind.
 Moore, Tom & Stasia: care B. A. Myers, 1402 Broadway, N. Y. C.
 Morton, Geo. C.: Gen. Del., Augusta, Me.
 Mowatta, Peerless (Winter Garden) Berlin, Ger., Oct. 1-31.
 Murphy, Mr. and Mrs. A. J.: 203 Columbus ave., Benton Harbor, Mich.
 Murray & Hamilton: 506 W. Adams st., Muncie, Ind.
 Motambo & Bartell (Tri-State Fair) Memphis, Tenn., 27-Oct. 4.
 Millners, The (Wenona) Bay City, Mich., 29-Oct. 1; (Majestic) Detroit, 3-8.
 McNutt, The (Big Dome) Middletown, O.; (Grand) Mansfield, 3-8.
 Morris, Chester (Gaiety) St. Paul, 29-Oct. 1.
 May & LaMonte (Globe) Johnston, Pa.
 Moore, Mabel Valentine (Pastime) Wichita, Kan.
 Miller & Monte (Grand) Devila Lake, N. D., 29-Oct. 1.
 Milton, Frank, & De Long Sisters (Star) Chicago; (Bijou) Decatur 3-8.
 Mallin & Mallin (Family) St. Marys, Pa., 29-Oct. 1; (Alpha) Sharon, 3-8.
 Moroge, Jean B. (Park) Livingston, Mont.
 McLain, Lilly Starr & Co. (Lyric) Marissa, Ill.
 Malvern Troupe: Collingwood, Ont., Can.
 Mack, Floyd & Mabelle (Poll's) Hartford, Conn.; (Poll's) New Haven, 3-8.
 Marilla & April Bros. (Jefferson) Roanoke, Va.
 Morria, Felice (Orpheum) Denver; (Orpheum) Spokane, 3-8.
 May, Ethel (Lyda) Chicago; (Trevelt) Chicago, 3-8.
 Marvel Duo (Empress) Milwaukee; (White Palace) Chicago, 3-5; (Republic) Chicago, 6-8.
 Marcena, Nevada & Marcena (Majestic) Milwaukee.
 McIntyre, Jack, & Franklyn Twins (Poll's) Springfield, Mass., 3-8.
 Mayne & Mayne (Olympic) Sioux Falls, S. D., 29-Oct. 1.
 Macarte, Three Sisters (Pantages) St. Joseph, Mo., 29-Oct. 1.
 Military Four (Colonial) Akron, O.
 McNamee (Majestic) Butte, Mont., 3-8.
 Morton & Keenan (Theatro) Houston, Tex.
 Millman, Irwin (Majestic) Chicago; (Columbia) St. Louis, 3-8.
 Marks, Dorothy: Berlin, N. H.; (New Portland) Portland, Me., 3-8.
 Manolos Family, Five (Princess) Cochocton, O.
 Meek International Trio (Idea) Fond du Lac, Wis.; (Temple) Grand Rapids, Mich., 3-8.
 McCormack, Frank & Co. (Poll's) Bridgeport, Conn.; (Poll's) Hartford, 3-8.
 Moss & Frye (Francis) Montreal.
 Miller, Mad (Bijou) Lansing, Mich.; (Majestic) Kalamazoo, 3-8.
 Moore, Edith (Majestic) Dallas, Tex.; (Majestic) Houston, 3-8.
 Moutrose, Belle (Majestic) Dallas, Tex.
 MacEvoy & Powers (Auditorium) York, Pa.; (Family) Williamsport, 3-8.
 Montgomery, Frank & Co. (Princess) Cleveland.
 Moore, Geo. Austin (Grand) Indianapolis; (Majestic) Milwaukee, 3-8.
 Maltese, Lewis & Co. (Lyric) Jamestown, N. Y.
 Murphy, Mr. & Mrs. Mark (Auditorium) Lynn, Mass.
 Montgomery, Ray, & Healey Sisters (Grand) Evansville, Ind.; (Mary Anderson) Louisville, Ky., 3-8.
 Mason, Wilbur & Jordan (Pantages) Portland, Ore.
 McPhee & Hill (Temple) Detroit; (Temple) Rochester, N. Y., 3-8.
 Millen & Corell (Academy) Chicago.
 Morris & Morris (Fair) Memphis, Tenn.
 Mario-Aldo Trio (Fair) Hurnd, Wis.
 Mitchell, Harry & Katherine (Majestic) Denver.
 Mintz & Palmer (Pantages) Sacramento, Cal., 3-8.
 McCormick & Wallace (Arcade) Toledo, O.; (Orpheum) Mansfield, 3-8.
 Maxim's Models, Jacob & Slattery, Eastern Co. (5th Ave.) N. Y. C.
 Mahoney, Tom (Colonial) Norfolk, Va.
 Mullin Trio (Orpheum) Denver, 3-8.
 Mason & Keefer (Chase's) Wash., D. C.; (Alhambra) N. Y. C., 3-8.
 McKinley, Mabel (Wm. Penn) Phila.
 Murray, Marion (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City, 3-8.
 Mitchell & Cain (Empire) Newport, Wales, 3-8; (Columbia) London, Eng., 10-15; (Empire) Hackney, 17-22; (Empire) Holloway, 24-29.
 Moran, Billy (Hippodrome) Charleston, W. Va.
 McDowell, John & Alice (American) Anderson, Ind.
 Martin, Dave & Perce (Mary Anderson) Louisville.
 McNish & McNish: Milwaukee.
 Millman Trio (Schumann's) Frankfort, Ger., Oct. 1-15; (Central) Nuremberg 10-31.
 Morette Sisters (Family) Moline, Ill.
 Meinotte Twina & Clay Smith (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans, La., 3-8.
 Madden & Fitzpatrick (5th Ave.) N. Y. C.
 Marselles (5th Ave.) N. Y. C.
 Meredith & Higgins (Alhambra) N. Y. C.
 Meredith Sisters (Columbia) St. Louis.
 McMahon's Watermelon Maids (Princess) St. Louis.
 Naydene, Petite: 2025 Fruitvale ave., Oakland, Cal.
 Nelson, Edward L.: Sparrows Point, Md.
 Nelson, Oswald & Borge: 150 E. 128th st., N. Y. C.
 Nevares, Three: 335 W. 38th st., N. Y. C.
 Neeson, Gladys (Majestic) Memphis, Tenn.
 Newman, Harry: 112 Fifth ave., Chicago.
 Niblo & Riley: 158 Third ave., Brooklyn.
 Nichols & Croix: White Rats, N. Y. C.
 Nichols & Smith: 912 Addison ave., Chicago.
 Norris, The: Buckeye Lake, O.
 Norton, Great: 944 Newton st., Chicago.
 Nowak, Major C. (Poll's) Scranton, Pa.; (Poll's) Worcester, Mass., 3-8.
 Nazarro, Nat. & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 3-8.
 Nevins & Gordon (Princess) St. Louis; (Orpheum) Cincinnati 3-8.
 Naynon's, Rosa, Birds (Grand) Hamilton, O.; (New Sou) Springfield 3-8.
 National Comiques, Three (Unique) Minneapolis; (Bijou) Duluth 3-8.
 Nichols, Nelson & Nichola (Orpheum) Canton, O.; (Orpheum) Mansfield 3-8.
 Nannery, May, & Co. (Majestic) Butte, Mont., 1-8.
 Nibbe & Bordeaux (New Central) Oldtown, Me., 26-28.
 Nevins & Erwood (Star) Chicago; 29-Oct. 1; (Kezlie) Chicago, 3-8.
 Nawn, Tom, & Co. (Hippodrome) Cleveland; (Keith's) Providence, R. I., 3-8.
 Nooses, Six (Columbia) Cincinnati; (Lyric) Dayton 3-8.
 Nafziger, The (O. H.) Atchison, Kan.; (O. H.) Webb City, Mo., 3-8.
 Nugent, J. C. (Orpheum) Ogden, Utah, 3-8.
 Noble & Brooks (Orpheum) Leavenworth, Kan.
 Night in a Monkey Music Hall (Columbia) St. Louis.
 Newburn, Geo. (Colonial) N. Y. C.
 Olympians, Five: care Paul Tausig, 104 E. 14th st., N. Y. C.
 Oransky's, Irma, Cokatzow: care R. Obermayer, 1431 Broadway.
 O'Rourke & Atkinson: 1848 W. 65th st., Cleveland.
 Orr, Chas. F.: 131 W. 41st st., N. Y. C.
 Oto Bros.: 240 W. 52d st., N. Y. C.
 Oto, Camille (Orpheum) Minneapolis.
 Olive, Mlle. (Grand) Sacramento, Cal.; (Wigwam) San Francisco 3-8.
 On the House-top (Colonial) N. Y. C.
 Pantzer, Will (Hippodrome) London, Eng., Aug. 1-Oct. 31.
 Parland-Newhall Co.: 431 Russell ave., Covington, Ky.
 Parris, Geo. W., Jr.: 2534 N. Franklin st., Phila.
 Patterson & Kaufman: care Edw. S. Keller, Long Acre Bldg., N. Y. C.
 Pauline, J. R.: Danville, N. Y.
 Pearce & Ayward: 205 Michigan ave., Chicago.
 Person & Halliday: Van Buren Hotel, Chicago.
 Peters & Chamberlain: 428 24th Place, Chicago.
 Potts Bros., Long Acre Bldg., N. Y. C.
 Potter & Harris: 1715 Leland ave., Chicago.
 Powell, Eddie: White Rats, N. Y. C.
 Powers, Frank J.: 324 N. Academy st., Janesville, Wis.
 Powers & Paulina: R. R. No. 6, Box 28 R. St. Joseph, Mo.
 Price & Dixon: 143 W. 36th st., N. Y. C.
 Plane, Fred (Gem) Minneapolis.
 Plunkett & Ritter (Family) Buffalo; (Francis) Montreal 3-8.
 Paloro Bros. (Fair) N. Judson, Ind.
 Patrick & Francisco: LaPorte City, Ia.; Ashland, O., 3-8.
 Pearce Sisters, Three (Bijou) Green Bay, Wis.; (Bijou) Appleton 3-8.
 Peattie Troupe (Majestic) Bloomington, Ill.; (Majestic) Rockford, 3-8.
 Pickard's, Capt., Seals (Majestic) LaCrosse, Wis.; (Hamlin) Chicago, Ill., 3-8.
 Palmer & Lewis (Grand) Syracuse, N. Y.
 Phillips & Newell (Music Hall) Leominster, Mass., 29-Oct. 1; (Cook's) Northampton 3-5; (Lyric) Athol 6-8.
 Peters, Phil & Nettie (Orpheum) Montreal.
 Pickle's, Polly, Peta (Majestic) Butte, Mont., 1-8.
 Pinner, Stanley E. (Aldrome) Kalamazoo, Mich.
 Primrose Four (Grand) Pittsburg, Pa.; (Lyric) Dayton, O., 3-8.
 Pringle & Whiting (Orpheum) Des Moines, Ia.; (Orpheum) Kansas City, Mo., 3-8.
 Pope & Dog Uno (Orpheum) New Orleans; (Lyric) Mobile, Ala., 3-8.
 Pattee's, Col., Old Soldier Fiddlers (Orpheum) Spokane 3-8.
 Pitonof, Rose (5th Ave.) N. Y. C.
 Paur, Bohya (Majestic) Bloomington, Ill.; (Majestic) Rockford, N. Y. C.
 Pauline (American) N. Y. C.
 Quaker City Quartette: 403 Macon st., Brooklyn.
 Queen Mab & Wells (Schindler's) Chicago.
 Quinn & Mitchell (Orpheum) Seattle; (Orpheum) Portland, Ore., 3-8.
 Randall, Billy: 1009 E. 5th st., Darton, O.
 Raper, John: 473 Cole ave., Dallas, Tex.
 Rawlin & Whiteside: 943 9th st., Denver.
 Ray, Eugene: 506 Prairie ave., Chicago.
 Raymond, Evelyn: 48 W. Erie st., Chicago.
 Raymond, Ruby: Windsor Hotel, Trenton, N. J.
 Reading Sisters: 411 W. 30th st., N. Y. C.
 Reed, Wm. D.: Gallatin Pike, Nashville, Tenn.
 Reeves, Roe: 1552 Broadway, N. Y. C.
 Reilly, Lewis: 64 W. 118th st., N. Y. C.
 Renzos, The: The Billboard, Cincinnati.
 Rex Comedy Circus: care E. Robinson, Western Vaudeville Mgrs.' Assn., Majestic Theatre, Chicago.
 Reynolds & Donegan (Winter Garden) Berlin, Ger., Oct. 1-31.
 Rianos, Fort: Freeport, L. I., N. Y.
 Rice, Frank & True: 630 Vernon ave., Chicago.
 Rich, Miss Aubrey: 201 S. 64th st., Oak Park, Ill.
 Richards, Two Aerial: 286 Jencks st., Fall River, Mass.
 Richmond, McKee: 1553 Broadway, N. Y. C.
 Rickrode, Harry E.: York Springs, Pa.
 Rinser-Bendo Trio: 238 Seventh st., Grand Rapids, Mich.
 Ringling, Great: 920 S. 19th st., Newark, N. J.
 Ripley, Tom: 336 E. 123d st., N. Y. C.
 Rivenhall, Fred: 250 Central Park N., N. Y. C.
 Roberts, Dainty June: 1319 Halsey st., Brooklyn.
 Roberts, Harvey & Roberts: Cedar Manor, Jamaica, N. Y.
 Roberts & Little: Rock Island, R. I.
 Robison, Bobbie & Hazelle: 5128 42d ave., So. Minneapolis.
 Rogers, Frank: 1440 11th st., Moline, Ill.
 Robs, Three: care Paul Tausig, 104 E. 14th st., N. Y. C.
 Roland & Francis: Grand Opera House, Chicago.
 Romanoffs, Three: 133 17th st., Wheeling, W. Va.
 Romola, Boh: 218 Turner st., Zanesville, O.
 Root & White: 688 Flushing ave., Brooklyn.
 Rosen, Chas.: 45 W. 117th st., N. Y. C.
 Rosens, The: 438 Broadway st., Brooklyn.
 Ross & Green: 74 E. 114th st., N. Y. C.
 Roberts & Dobb (Orpheum) Cleveland.
 Roberts, Three (Majestic) Cedar Rapids, Ia.
 Rolfe's Rolifonians (Keith's) Phila.
 Royal, Rose (Keith's) Phila.
 Rice, Frank & True (Tri-State Fair) Memphis, Tenn., 27-Oct. 1.
 Richards, The Great (Orpheum) Harriahburg, Pa.; (Orpheum) Reading 3-8.
 Reiff, Clayton & Reiff (Circle) Chicago; (Star) Chicago, 3-8.
 Royal Venetian Band (Casino) Wash., D. C.; (Victoria) Phila., 3-8.
 Russell, Mable (Columbia) St. Louis; (Majestic) Chicago 3-8.
 Heilly, Pat, Empress Milwaukee; (Unique) Minneapolis 3-8.
 Robison & Partou (Jaa. Adams' Show) Dillon, S. C.
 Russell & Smith's Minstrels (Keith's) Boston; (Hathaway's) Lowell 3-8.
 Richard & Romaine (Crystal) Milwaukee; (Eria) Chicago, 3-8.
 Roy, The (Pekin) Chicago; (Lyceum) Chicago, 3-8.
 Hippel, Jack & Nellie (Scene) Albia, Ia.
 Rolfe's Ten Dark Knights (Orpheum) Mansfield, O.
 Ross, Eddie G. (Majestic) E. St. Louis, Ill.; (Aldrome) Chattanooga, Tenn., 3-8.
 Ittals, Two (Majestic) Butte, Mont., 1-8.
 Rheno & Azora (Aldrome) Sioux City, Ia., 26-28.
 Rose, Original Jimmy (Walnut St.) Louisville; (Majestic) Washington, Ind., 3-8.
 Ranf, Claude (Poll's) New Haven, Conn.; (Poll's) Worcester, Mass., 3-8.
 Ritchie, Eugene & Carrie (O. H.) West Chester, Pa.; (O. H.) Alexandria, Va., 3-8.
 Rosada, The: Oshkosh, Wis., 27-30.
 Rosde, Claude M. (Temple) Hamilton, Can.
 Roscoe Midgets (Orpheum) San Francisco 3-8.
 Reed Bros. (Orpheum) New Orleans; (Lyric) Mobile, Ala., 3-8.
 Rocamora, Suzanne (Orpheum) Ogden, Utah; (Orpheum) Denver, Col., 3-8.
 Ryan, Thos. J., Richfield, Co. (Orpheum) Ogden, Utah; (Orpheum) Denver, Col., 3-8.
 Rogers, Geo. (Majestic) Evansville, Ind.; (Majestic) Nashville, Tenn., 3-8.
 Rice, Sully & Scott (Keith's) Providence, R. I.; (Poll's) Bridgeport, Conn., 3-8.
 Rooney & Conway (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 3-8.
 Riddle & Rhyme (Valentine) Toledo, O.
 Reynard, A. D. (Hippodrome) Utica, N. Y.
 Reed, St. John & Heper (Murray) Richmond, Ind.; (Star) Muncie 3-8.
 Rutan's Song Birds Co. (Colonial) Erie, Pa.
 Redmond & Smith (Colonial) Aldrome) Wichita Falls, Tex.
 Rajan, John: 601 Choctaw Ave., St. Louis, Mo., 3-8.
 Reese, Len (Grand) Columbus, O.; (Grand) Cleveland, 3-8.
 Rizal & Altimus (Colonial) Indianapolis.
 Ritchie, Adelle (Hammerstein's) N. Y. C.
 Raymond, Rub, & Co. (Hammerstein's) N. Y. C.
 Raleigh & Steger (Hammerstein's) N. Y. C.
 Readings, Four (Colonial) N. Y. C.
 Rooney & Bent (Orpheum) Brooklyn.
 Ross & Bowen (American) Omaha, Neb.
 Rivoli (American) Omaha, Neb.
 Rose, Julian (Princess) St. Louis.
 Rice & Cohen (Princess) St. Louis.
 Swanson, Hazel May: Commercial Hotel, Chicago.
 Sylow, Henry: 1553 Broadway, N. Y. C.
 Sylvester: 440 3d ave., N. Y. C.
 Sytz & Sytz: 140 Morris st., Phila.
 St. John & Bridges: 427 E. 58th st., N. Y. C.
 Sampson & Douglas: 1553 Broadway, N. Y. C.
 Sands, M. M.: 610 Amity st., Homestead, Pa.
 Say & De Croteau: The Billboard, Cincinnati.
 Savoy & Savoy: 39 Hubbard Court, Chicago.
 Sawyer & De Lina: 43 Pembina st., Buffalo.
 Scherer & Newkirk: 18 Goodell st., Buffalo.
 Schiavoni Troupe: care Paul Tausig, 104 E. 14th st., N. Y. C.
 Scher, Mr. and Mrs. Wm. K.: 808 W. 12th st., Chicago.
 Seales, Arthur: 885 Cottage Grove ave., Chicago.
 Selby, Hal M.: 204 Schiller Bldg., Chicago.
 Semon Duo: 1553 Broadway, N. Y. C.
 Senev, Vincent & Senev: 1182 S. Main at Fall River, Mass.
 Shields, Johnnie: 276 Woodward ave., Atlanta, Ga.
 Shields, The: 207 City Hall, New Orleans.
 Short & Glick: Box 1101, Dallas, Tex.
 Slosson, Pauline: 4545 Michigan ave., Chicago.
 Smith & Adams: 1130 W. Van Buren st., Chicago.
 Smith & Brown: 1324 St. John ave., Toledo, O.
 Sorensen, Chris: 1502 N. Western ave., Chicago.
 Spaura, Mr. and Mrs. Byron: 404 N. Marshall st., Phila.
 Spaulding, Dupree & Ted: Box 286, Oswining, N. Y.
 Stanley, Edmund: care E. S. Keller, Long Acre Bldg., N. Y. C.
 Stanley & Chambers: Union ave. & Oak Lane, Phila.
 Stanton, The: 351 W. 44th st., N. Y. C.
 Stead, Emily (Orpheum) Hobe, Ala.
 Stevens, Edwin: care The Lamb, 130 W. 44th st., N. Y. C.
 Stewart & Earl: 125 Euclid ave., Woodbury, N. J.
 Stewart & Donahue: care Ted Schroeder, Huntington Chambers, Boston.
 Stine, Louise (N. Y. Hippodrome) N. Y. C.
 Stine, Chas. J.: Green Room Club, 130 W. 47th st., N. Y. C.
 Stone & Hayes: 1311 Pratt ave., Chicago.
 Story, Musical Palace Hotel, Chicago.
 Stutzman & May: 619 Washington st., Williamsport, Pa.
 Sullivan, Harry: White Rats, N. Y. C.
 Stone, Belle (Orpheum) Cleveland.
 Savo (Grand) Evansville, Ind.
 Scott, Agnes & Co. (Columbia) Cincinnati.
 Smith & Ruston (Lyceum) Ft. Worth, Tex., 29-Oct. 1.
 Sweeney & Hooney (Majestic) Lake Charles, La.
 Shields, Miss Sydney & Co. (Mary Anderson) Louisville; (Grand) Evansville, Ind., 3-8.
 Smith & Decker (Colonial) Washington C. H., O.
 Sullivan, Daniel J. & Co. (Grand) Tacoma, Wash.; (Grand) Portland, Ore., 3-8.
 Stevens, Pearl (Calro) Calro, Ill.; (Colonial) St. Louis, Mo., 3-8.
 Silker, M. L. (Orpheum) Cleveland.
 Savages, The (County Fair) Waucoma, Wis., 27-30.
 Scott & Wilson (Washington) Spokane; (Majestic) Seattle 3-8.
 Steele & McMaster (Columbia) Kansas City, Kan.
 Stedman, Al & Fannie (Pastime) Plymouth, Mass., 29-Oct. 1.
 Stevens & Verndi: Hereford, Tex., 29-Oct. 1.
 Stanley, Edwards & Co. (Aldrome) Chattanooga, Tenn.; (Majestic) Charleston, S. C., 3-8.
 Stagnooler, Four (Empire) Bridgeport, Conn.; (Keene's) New Britain 3-8.
 Summers, Allen (Majestic) Montgomery, Ala.; (Majestic) Little Rock, Ark., 3-8.
 Swift, J. Lionel, & Co. (58th St.) N. Y. C.; (Proctor's) Elizabeth, N. J., 3-8.
 Sugimoto Japanese Troupe (County Fair) Colingwood, Ont., Can.
 Smilletta Trio (Liberty) Pittsburg, Pa.
 Sabel, Josephine (American) Chicago; Peoria 3-8.

Satuda Japanese Troupe (Orpheum) Harrisburg, Pa.; (Shubert) Utica, N. Y., 3-8. Swain & Ostman (Exposition) Knoxville, Tenn., 26 Oct. 8. Sherman, DeForest & Co. (Wm. Penn) Phila. Spears, Bert & Emma (Orpheum) Titusville, Pa.; (Orpheum) Franklin 3-8. Shodman's Doga (Fair) Brockport, N. Y. Siegel & Matthews (Orpheum) Memphis, Tenn. Somers & Storke (Kedzie) Chicago; (Majestic) E. St. Louis, Ill. Slimus, Willard (Orpheum) Spokane; (Orpheum) Seattle 3-8. Schulze, One String (Grand) Pittsburg, Pa. Slone Duo (Family) E. Palestine, O. Stafford, Frank & Co. (Orpheum) Omaha, Neb., 3-8. Scanlon, W. J. (Orpheum) Portland, Ore. Stephens, Hal & Co. (Orpheum) Portland, Ore. Splandel Bros., & Co. (Orpheum) Spokane; (Orpheum) Seattle 3-8. Salamander, The (Broadway) Loganport, Ind.; (Majestic) Little Rock, Ark., 3-8. Scarlett, LeRoe & Co.; Worcester, Mass. Stuart, J. Francis (Family) Pittsburg, Pa. Small, Johnny (Orpheum) Denver. Strickland, Kube (Bijou) Quincy, Ill. Snyder Trio (Lumina) Gastonia, N. C. Sanford, Jere (Lyric) Terre Haute, Ind.; (Sittner's) Chicago, Ill., 3-8. Seebey & Earl (Majestic) Sioux Falls, S. D., 3-5. (Gale) Mitchell, 6-8. Song Revue (Hammerstein's) N. Y. C. Spooner, Edna May & Co. (Bronx) N. Y. C. Stanley & Norton (Greenpoint) Brooklyn. Searge (Greenpoint) Brooklyn. Talbot, Edith: 218 W. 34th st., N. Y. C. Taylor, C. Edwin: 316 S. Franklin st., South Bend, Ind. Taylor, Mae: 2208 S. 12th st., Phila. Teed, Lazzell & Ferr: 4247 Lorain ave., Cleveland, Ind. Terrell, Frank & Freda: 857 N. Orkney st., Phila. Thomas & Wright: 503 Wells st., Chicago. Thurbert Sisters: 98 1/2 Magna st., Rochester, N. Y. Tint, Al.: 1252 W. 12th st., Chicago. Tope, Topsy & Tope: 3442 W. School st., Chicago. Towner, Florence (Happy Hour) Binghamton, N. Y. Tracey & Carrier: 717 6th ave., Seattle. Trvat's, Capt., Seale: Tomowanda, N. Y. Troy, Nelson & Troy: R. F. D. No. 1, Box 8, Shboygan, Wis. Troyer, Lufe: Elks Temple, Spokane. Tzuda, Harry: care Ori, 622 W. 147th st., N. Y. C. Turner & Glyndon: 1017 W. State st., Olean, N. Y. Thomas, Alex (Orpheum) Cleveland. Taylor, Krantzman & White (Grand) Evansville, Ind. Tanguay, Eva (Columbia) Cincinnati. Tusciano Bros. (Hippodrome) Cleveland; (Keith's) Columbus 3-8. Thatcher & Barnes (Family) Pittsburg, Pa. Trolley Car Trio (Fair) Charlotte, Mich. Thompson & Farrell (Bijou) Williston, N. D., 26-28. Tom-Jack Trio (Temple) Hamilton, Can.; (Temple) Detroit, Mich., 3-8. Thatcher, Eva (Wilson) Baltimore. Turner, Beatrice (Majestic) Butte, Mont., 1-8. Tarlton & Tarlton (Isis) Salina, Kan. Tolla, The (Hijon) Lorain, O. Trillers, The (Temple) Muskegon, Mich. Temper & Sunshine (Proctor's) Newark, N. J. Tambo & Tambo (Hippodrome) Woolwich, London, Eng., 3-8; (Hippodrome) Richmond 10-15; (Empire) Islington 17-22; (Hippodrome) Ilford 24-29. Temple Quartette (Orpheum) Sioux City, Ia.; (Orpheum) Minneapolis, Minn., 3-8. Troubadours, Three (Miles) Detroit. Tracy, Royla & Co. (Hammerstein's) N. Y. C. Thor, Musical (American) N. Y. C. Tannen, Julius (Columbia) St. Louis. Elaine & Rose: 1759 W. Lake st., Chicago. Valentinos, Four Flying: The Billboard, Cincinnati. Valrose Bros.: 318 South ave., Bridgeport, Conn. Van, Billy B., & Beaumont Sisters: Georges Mills, N. H. Van Aiken, Lillian: 10130 Parnell ave., Chicago. Van Dulle Sisters: 514 W. 135th st., N. Y. C. Van Hoven: care P. Casey, Long Acre Bldg., N. Y. C. Variety Comedy Trio: 1515 Barth ave., Indianapolis. Vernon, Paul: 614 N. Birch st., Creston, Ia. Veronica & Hurl Falia (Apollo) Vienna, Austria, Oct. 1-31. Vincent, John B.: 820 Olive st., Indianapolis. Vinden & Dunlap: White Rats, N. Y. C. Vontello & Nina: Continental Hotel, Chicago. Varelles, The (Hijon) Barton Harbor, Mich. Vernon, Tony & Flo (Garlick) Burlington, Ia., 29 Oct. 1. Vance, Gladys (Hijon) Jacksonville, Fla.; (Liberty) Savannah, Ga., 3-8. Valentine & Doolley (Orpheum) Des Moines, Ia. Varin & Varin (Trevett) Chicago; (Circle) Chicago 3-8. Valdara's, Beale, Pony Cyclists (Family) Lafayette, Ind.; (Academy) Chicago, Ill., 3-8. Vedsman (Pantages) Seattle. Van Epps, Jack (Majestic) Ft. Worth, Tex.; (Majestic) Dallas 3-8. Vargas, The (Grand) Tacoma, Wash.; (Grand) Portland, Ore., 3-8. Vivians, Two (Camden) Camden, N. J. Vizarans, Three (Orpheum) New Orleans. Visocchi, Anthony & Andrew (Grand) Syracuse, N. Y. Van, Billy (Majestic) Seattle. Vogen & Wandas (Orpheum) Savannah, Ga.; (Majestic) Jacksonville, Fla., 3-8. Vanla, Famous (Grand) Evansville, Ind. Vaughan, Dorothy (Orpheum) Cincinnati. Vardon, Perry & Wilbur (Empress) Cincinnati. Van Goffe & Goffe: Biggott, Ark. Van Allen, Will (American) N. Y. C. Victoria Four (Majestic) Chicago. Volta (American) Chicago. Waddell, Frank: 2321 Kedzie ave., Chicago. Walker, Musical: 1521 Brookside st., Indianapolis. Wallace & Bosch: 324 Carmen st., Jacksonville, Fla. Walton, Six: 39 N. Superior st., Toledo, O. Ward, Billy: 199 Little ave., Brooklyn. Ward & Weber: 1107 W. Bowler st., York, Pa. Warla, Al.: 1117 2nd st., Des Moines, Ia. Warren & Francis: Box 643, Cheyenne, Wyo. Warreks, The: 1132 Sedwick st., Chicago. Wartenberg Bros.: care Paul Tausig, 104 E. 34th st., N. Y. C. Washor Bros.: Oakland, Ky. Waters, Jan. H.: care Clarice, 1500 Broadway, N. Y. C. Watson's, Sanmy, Farmyard Circus: 333 N. Paula ave., Jersey City, N. J. Weadick & Lalune: (Colonial Hotel), Knoxville, Tenn. Welch, Chas. D.: 826 Tasker st., Phila.

Wentworth & Burns (Orpheum) Hilsbee, Ariz. West & Benton: 31 School st., Buffalo, N. Y. West, Dare Devill: Troy, O. Western Union Trio: 2241 E. Clearfield st., Phila. West & Mack: care J. Sternad, Majestic Thea. Bldg., Chicago. West Sisters: 412 Jefferson ave., Brooklyn. Weston Sisters, Three: 282 E. 201st st., Bronx, N. Y. Whitman Bros.: 1335 Crestnut st., Phila. Whitney, Tilly: 36 Kane st., Buffalo. Williams, Chas.: 2652 Rutger st., St. Louis. Williams, Happy Frank (Houston's) Klamath Falls, Ore. Willa, Nat M.: 301 W. 96th st., N. Y. C. Willis & Hagan: 159 Manhattan ave., N. Y. C. Wilson, Grace: 1527 LaSalle ave., Chicago. Wilson, Lizzie: 175 Franklin st., Buffalo. Wilson & Rich: 73 Graham ave., Brooklyn. Wolfes, Musical: White Rats, Chicago. Wolf, Moore & Young: Gloucester, N. J. Woods, Mill: White Rats, N. Y. C. Woods, Lew: 5030 Fairmount st., St. Louis. Wormwood's Monkeys: 554 W. 40th st., Chicago. Wyckoff, Fred: 60 Water st., Lyons, N. Y. Williams & Sterling (Gaiety) Galesburg, Ill.; (Star) Elgin 3-8. Wilson Bros. (Bijou) Bay City, Mich.; (Bijou) Flint 3-8. Williams & Gordon (Schindler's) Chicago, 29 Oct. 1. Weber Family (Fair) What Cheer, Ia. Wood Bros. (Colonial) Lawrence, Mass.; (Orpheum) Montreal, Can., 3-8. Walton Bros. (Orpheum) Cleveland. Wilkner Bros. Toledo Avenue Grand Wash., D. C.; (Audiitorium) York, Pa., 3-8. West & Benton (Majestic) Little Rock, Ark.; (Majestic) Ft. Worth, Tex., 3-8. Williams Duo (Lyric) Houston, Tex. Wright & Stanley (Sittner's) Chicago. Waters, Tom (Lyric) Chattanooga, Tenn. (Orpheum) Nashville 3-8. Wallace, Vesta (Star) Youngstown, O. Warren, Lyon & Meyers (Orpheum) Portland, Ore. Wayfarers, Six (New Sun) Springfield, O. Wentworth, Vesta & Teddy (Orpheum) Sioux City, Ia. Wrensbury Bros. & Tenney (Orpheum) San Francisco. Wells, Lew (Majestic) Kalamazoo, Mich.; (Bijou) Battle Creek 3-8. Willard & Bond (Majestic) LaCrosse, Wis.; (Sittner's) Chicago, Ill., 3-8. Wheelock & Hay (Orpheum) Seattle; (Orpheum) Portland, Ore., 3-8. Wharton, Nat (City) Waterville, Me. Wright & Dietrich (Trent) Trenton, N. J.; (Follia) Wilkes-Barre, Pa., 3-8. Williams & Segal (Follia) Wilkes-Barre, Pa.; (Follia) Bridgeport, Conn. Williams, Frank & Della (5th Ave.) Pittsburg, Pa. Wilson & Wilson (Varieties) Terre Haute, Ind. Walton, Flying (Orpheum) Cleveland. Woodford's Dog (Orpheum) Cleveland. Wood, Chas. & His Girls (Majestic) Cedar Rapids, Ia. Ward Bros. (Unique) Minneapolis. Welch, Mealy & Montrose (Grand) Evansville, Ind. White's Four Dancing Bugs (Keith's) Phila. Williams & Schwartz (Keith's) Phila. Woods & Woods Trio (Keith's) Phila. Wagner & Rhodes (Crystal Palace) Hamilton, Ont., Can. Wolffhelm's, Eugene, Living Bronze Statue (Grand) Cleveland; (Norka) Akron, 3-8. Wertz, Hayes & Beatrice (State Fair) Benton Harbor, Mich. Wilson, Jack, Trio (Hammerstein's) N. Y. C. Wilson, Frank (Greenpoint) Brooklyn. Watson's Farmyard (Greenpoint) Brooklyn. Wray, Wm. (American) N. Y. C. Wolf, Elsie & Woldoff (Columbia) St. Louis. Xaviers, Four: 2144 W. 20th st., Chicago. Yamamoto Bros.: Wluchester, O. Yeakle, Walter W.: The Billboard, Chicago. Young, Eddy: 18 W. Ohio st., Chicago. Young, James: care The Lamb, 130 W. 44th st., N. Y. C. Young, Ollie & April (Grand) Pittsburg, Pa.; (Shea's) Buffalo, N. Y., 3-8. Young, DeWitt, & Sister (Washington) Spokane; (Majestic) Seattle 3-8. Young, Frank A. (Gem) Mulberry, Kan. Yackley & Bunnell (Star) Chicago. Yalton Due (Pantages) Denver. Youngs, Geo. (Lamson) Minneapolis. York, Alva (Princess) St. Louis. Zamlich & Billie: 1050 62nd st., Oakland, Cal. Ziegler Trio: The Billboard, Cincinnati. Zerados Bros. (Fair Grounds) Wilbur, Wash., 27-30. Zoletta, M. (Idle Hour) Toledo, O.; (Family) Toledo, 3-8.

ACTS WITH BURLESQUE COMPANIES.

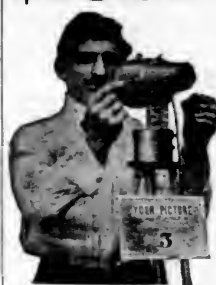
Adams & Guhl: Girls from Dixie. Adams & Waddell: Harry Hastings Show. Alcona, The: Marathon Girls. Alpha Quartette: Bowery Burlesquers. Armstrongs, Three: Jolly Girls. Armstrong, Geo.: Surrendra. Allen & Clark: Robinson Crusoe Girls. Alvin & Kenney: Alger Lilies. American Quartette: Americana. Austin & Hinkle, Misses: Girls from Happyland. Baker-DeVoe Trio: Dainty Duchess. Bannana, Three Juggling: Girls from Happyland. Bantas, Four: Columbia Burlesquers. Barrett & Belle: Robinson Crusoe Girls. Barr Sisters: College Girls. Barto & McCue: Midnight Maidens. Bennett & Rose: Rose Sydel's London Belles. Bernhardt & Dunham: Bohemians. Berlin, Glenn & Co.: Rollickers. Black & White: Girls from Happyland. Bonnera, The: Brigadiers. Brianna Trio: Rector Girls. Broadway Comedy Quartette: Jardin de Paris Girls. Brown, Lee & Green: Bowery Burlesquers. Bush-DeVere Four: Al. Reeves' Beauty Show. Cahill, Wm.: Al. Reeves' Beauty Show. Campbell & Curless: Marathon Girls. Campbell & Parker: Rose Sydel's London Belles. Campbell & Weber: Rose Sydel's London Belles. Carmelo's Parisian Models: Broadway Gaiety Girls. Chick & Chicklets: Brigadiers. Clair, Ida: Cozy Corner Girls. Clark, Mui: Lady Buccaneers. Cole & Warner: Rollickers. Collins & Hawley: Yankee Doodle Girls. Collins & Sherry: Pennant Winners. Coogan, Alan: Love Makers. Cooper & Brown: Bon Tons.

Courtesy Sisters: Behman Show. Craig, Ritch: Cozy Corner Girls. Creighton Bros.: Midnight Maidens. Crispi, Ida: Queens of the Jardin de Paris. Crosby, Hazel: Jersey Lilies. Dacre, Louie: Folies of the Day. Davis & Harris, Misses: Jardin de Paris Girls. Deeming and Aton: Americana. DeWolfe, Linton & Lanier: Love Makers. Dixon & Hearn: Yankee Doodle Girls. Dixon, Belle: College Girls. Dreamland: Dreamland Burlesquers. Emerald Troupe: Bon Tons. Elliott, Maude, & Co.: Jersey Lilies. Emmerle, Mike: Lady Buccaneers. Emerson & Hills: Robinson Crusoe Girls. Feeley & Kelly: Bon Tons. Fiske, Gertrude: Brigadiers. Floreide, Nettie: Columbia Burlesquers. Foo, Ab Ling: Bohemians. Fraucia & Deery: Imperials. Franz, Sid & Edith: Ginger Girls. Fremau Bros.: Girls from Happyland. Gallagher & Shoen: Big Banner Show. Garden, Summers & Nicodemus: Girls from Happyland. Gilmore, Mildred: Broadway Gaiety Girls. Goidle, Annette: Big Banner Show. Goodner & Hughes: Imperials. Graham & Randall: Marathon Girls. Grant & Gilling: Pat White's Gaiety Girls. Green, Wanda: Vanity Fair. Itanions, Frank: Pennant Winners. Itarcourt, Frank: Cracker Jacks. Harlowe, Beatrice: Jolly Girls. Hascall, Lon, & Co.: Behman Show. Hathaway & Siegel: Majestics. Hayes, Gertrude: Folies of the Day. Hayes & Reynolds: Folies of the Day. Healy & Fisher: Broadway Gaiety Girls. Hearn, Sam: Folies of the Day. Hill, Cherry & Hill: Harry Hastings Show. Hilton, Marie: Folies of the Day. Hilton, Margie: Star Show Girls. Holden & Harron: Knickerbockers. Howard Bros. Flying Banjos; Bohemians. Howard & Lewis: Vanity Fair. Humes & Lewis: Pat White's Gaiety Girls. Jansen & Fitzgerald: Bowery Burlesquers. Johnson & Hilson: Imperials. Kelly & Rio: Knickerbockers. Kelson, Leighton & Co.: Parisian Widows. Kennedy, Tony: Jolly Girls. Kerr, Milton: College Girls. Kipp & Kippy: Knickerbockers. Kirk, Ethel: Beauty Trust. Lang, Karl: Girls from Dixie. Lawrence & Thompson: Bohemians. Lawler & Campbell: Jardin de Paris Girls. LeRoy, Lillian: Marathon Girls. Leroy & Cahill: Bon Tons. Lewis & Green: Dainty Duchess. Lezzette & Her Models: Rector Girls. Livingston, Cora: Jardin de Paris Girls. Lockwood Sisters: Star Show Girls. MacCallis, Four: Imperials. MacRae & Levering: Cozy Corner Girls. Majestic Musical Four: Broadway Gaiety Girls. Mardo & Hunter: Cozy Corner Girls. Marlon, Dave: Dreamland Burlesquers. Marlon & Thompson: Girls from Dixie. Marlon, Louise, Red Raven Cadets; Vanity Fair. Martell, Fanny: Kentucky Belles. Martin & DeMar: Lady Buccaneers. Martin & Damsel: Ducklings. McDonald & Price: Ducklings. McEntyre & Acker: Folies of the Day. McGarry & McGarry: Pennant Winners. McGregor, Sandy: Brigadiers. McTrosie Comedy Four: Lady Buccaneers. Mikof & Kransa: Queens of the Jardin de Paris. Millar Musical Four: Jersey Lilies. Millard Bros., Bill & Bob: Rose Sydel's London Belles. Moore, Helen Jessie, & Co.: Columbia Burlesquers. Nadell & Bell: Rollickers. Niblo & Spence: Parisian Widows. O'Brien, Frank: Columbia Burlesquers. Orpheum Comedy Four: Queens of the Jardin de Paris. Pealson, Goldie & Hill: Ginger Girls. Picaro Troupe: Parisian Widows. Phelps, Augusta: Jardin de Paris Girls. Piroccosis Family, Five: Cracker Jacks. Potter-Hartwell Trio: Big Banner Show. Reed & Hadley: Star Show Girls. Redd, Wakefield & Jackson: Runaway Girls. Revere & Ynlr: Pennant Winners. Roatino, Adeline: Queens of the Jardin de Paris. Robinson, Chas.: Robinson Crusoe Girls. Ross, Katherine: Duckling. Rose, George & Georgette: Pat White's Gaiety Girls. Sears, Gladys: Midnight Maidens. Semon Duo: Ginger Girls. Seyous, The: Yankee Doodle Girls. Sheppell, Bennet & Gordon: Dreamland Burlesquers. Sheridan, Ellen: Behman Show. Sherman & Loken: Marathon Girls. Snyder & Buckler: Fads & Folies. St. Clair, Fannie: Midnight Maidens. Stewarts, Musical: Star Show Girls. Sparrow, Marie: Parisian Widows. Tombs, Andrew: College Girls. Valveno & Lamore: Yankee Doodle Girls. Valmore, Lulu & Mildred: Bohemians. Vedder, Fannie: Bon Tons. Vincent, Florence: Folies of the Day. Von Serly Sisters: Marathon Girls. Ward, Will J.: Folies of the Day. Watson Sisters: Dainty Duchess. Welch & Maltland: Vanity Fair. Weston & Waldron: Star Show Girls. Williams, Mollie, & Co.: Cracker Jacks. Williams & Brooks: Cracker Jacks. Yale & Orloff: Cozy Corner Girls. Yankee Doodle Quartette: Rose Sydel's London Belles. Young Bros.: Ducklings. Zenos, Mlle: Girls from Dixie.

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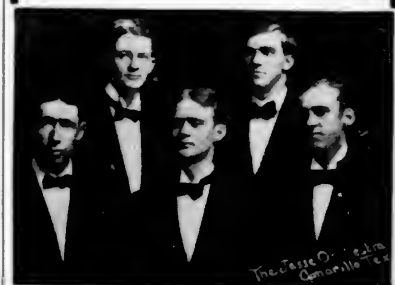


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Milton, Josie
Mohawk, Go-won-go
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Moore, May
Moote, Zerniah
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Murphy, Marie
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Wallace, Ella

GENTLEMEN'S LIST.

- Abrahams, Chas. M.
Abramson, Abe
Ackley, A. V.
Adams, Hank
Adams, Otas
Adams, Lucia
Adams, Madge
Williams, Mollie
Wilson, May
Wilson, Olive
Wilson Sisters
Winters, Cleo
Ward, Lella Judson
Weaver, Jennie
Welch, Essie
Wells, C. M.
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Williams, Madge
Williams, Mollie
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Woochler, Maude
Worth, Mona
Wright, Birdie
Wynn, Reasie
Yency, Kennedy Dollo
York, Jessle
Young, Pearl
Zazelle, Ada
Zearl, Jennie
Ziegler, Madam
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Zilman, Alice
Brulter, Thoa
Bryant, Billy
Buckley, Harry
Buffalo, Orig. Young
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Burnham, John
Burns, Harry
Burton, Harry
Burton, Jaa. D.
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Cain, Harry
Caldwell, Gordon
Calkins, Frank
Call, James H.
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Campbell, F. G.
Carey, Will
Carl, K. P.
Carmelo, F.
Carnes, The
Carpenters, Aerial
Carr, Thomas H.
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Carroll, Joe D.
Carroll, John
Carson & Deverean
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Cartier, Chas E.
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Caasid & Deverne
Casey & McGill
Caulbe, A. M.
Cavanaugh, Bob
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Charley, Cheyenne
Charlen, Land
Cheney, John
Chester, Andy
Chevraux, T. J.

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Davia, L. H.
Dawson, Chas.
Day, Arthur W.
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De Corum, J. T.
DeEspa, Ernest
DeEtang, Marcy
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Deh, All Ben
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 Ticket anywhere, if known; work the year round. Davenport, write; other musicians write. Troupe, Tex., 30; Henderson, Oct. 1; Jacksonville, 3; Athens, 4; Gilmer, 5. JACK HOSKINS, Manager.

WANTED, FOR THE SISTRUNK CO., Shows and Concessions
 Can Use One More Up-to-Date Riding Device. IF GOING SOUTH FOR THE WINTER, IT WILL PAY YOU TO INVESTIGATE. WILL WANT ALL SHOWS and CONCESSIONS to Join at the Batesburg Tri-County Fair week of Oct. 17. Can use good Plantation People that double in brass. **WANTED**—To buy 50x60 Round Top Black Tent and 30x60 Tent and Plantation Front. Have for sale, Power Cameragraph, with dissolving lantern, complete, cost \$225; will sell for \$125. Will also include two reels of film at above price. Shipped C. O. D. upon deposit of \$10. Address THE SISTRUNK CO., Columbia, S. C.

WANTED—For the Palace Amusement Co. Advance Man that knows the South; must be sober and reliable; can place Ferris Wheel, one or two more shows that do not conflict. Girl shows and gambling, slots, save stamps; all concessions \$10; novelties sold. If you can't get the money, don't answer. Two more weeks in Indiana, then South. Address all letters to THE PALACE AMUSEMENT CO., Kendallville, Ind., week Sept. 26; Lagrange, week Oct. 3.

WANTED Slide Trombone, B and O; Heavy Man that doubles brass; Woman for Juvenile Lead. Musicians and Actors in all lines write or wire. Must join on receipt of wire. S. A. MITCHELL, Manager Daniel Boone, Albert Lea, Minnesota, October 1st and 2nd, (or per route.)

WANTED—USEFUL CARNIVAL PEOPLE IN ALL DEPARTMENTS
 Canvasmen, Electricians, Operators, Talkers, Street Advertisers, Ralph Tippets and Sallor Kehoe, write; also Norfolk. State in first letter your salary or we will give no attention to it. A good place for good people. Everybody works on this show. No bosses, boozers, or strollers wanted, as I can do all of that myself. Write or wire, W. H. WILLIAMS, Barkoot Carnival Co., Oshkosh, Wis., week Sept. 26; Racine, Oct. 3.

CONCESSIONS OF ALL KINDS WANTED FOR HOME-COMING WEEK
PARIS, ILL., October 10th to 15th
 Reasonable privilege. Address W. D. COHN, Agent Great Parker Shows, Paris, Ill.

WANTED---TWO PLATFORM ATTRACTIONS FOR TRADE WEEK, LAST WEEK IN OCTOBER
 Be ready to sign on wire. No time for correspondence. Make lowest price and full particulars in first letter. J. J. NEWMAN, Chairman, Valdosta, Ga.

LAUREL FOUR-COUNTY FAIR, LAUREL, MD.
 Between Washington and Baltimore. Express train every hour. Electric cars every half hour. Slide Shows and Privilege People reap this harvest. First fair four counties. Anne Arundel, Howard, Montgomery, and Prince George Counties represented. Sensational free attractions engaged. Come on to this one. Frederick, Md. Fair follows this. Address C. R. HINCHEMAN, Laurel, Maryland.

WANTED---For THE GREAT OLYMPIC SHOWS
 Small Merry-Go-Round; can place real show at 75-25 or 50-50; legitimate concessions at \$10.00 per week; this includes railroad and drag; 10c grind; company has uniformed band, and will stay out all winter; now working south to good towns. Address OLYMPIC SHOWS, Waterloo, Ill., October 3 to 8.

WANTED CARNIVAL COMPANY
 or several shows for Home Coming, October 6-7-8. Free concessions; main streets; backed by business men; has been widely advertised; 4000 people every day. Don't miss this. O. G. GEIGER, Ashley, Ill.

AT LIBERTY THE BINKS
WORLD'S GREATEST SLACK WIRE ARTISTS AND JUGGLERS
 Can change for one week. Address Box 110, Shepherd, Mich.

WIZARDS OF THE HIGH-WIRE WILLIAM G. THE GREAT LEONORA B. DAVENPORTS
 Wonderful Illuminated Night Exhibition with Search Light and Electrical Effects, Sept. 17-Oct. 2, Lemps Park, St. Louis. Permanent address, Billboard Office, St. Louis, Mo.

WILL HANEY AND LONG FLORENCE
NOVELTY SINGERS AND DANCERS
 With some Changes of Costume. W. V. M. A. Time

THE MORALES
 MEXICAN PERFORMERS
CASTING AND BAR ACT
 A truly wonderful performance. Finest wardrobe and excellent rigging. A strictly first-class act in every particular. For open time add. care Billboard, Cincinnati, O.



CASINO THEATRE, Washington, Pa., FOR SALE
 Owing to a dissolution of partnership, this theatre, which has been earning at an average of \$5,000 a year, net profit, is for sale. It is the only vaudeville house in this city, which has a population of 25,000, with interurban service to all the neighboring towns. The house is equipped with 311 opera chairs, with good stage and scenic equipment, with all the latest, up-to-date modern improvements from a flashy luluad mosaic lobby to an improved lamp house. The house is located on the main street of the town, in the busiest block in the city. Rent is cheap, considering the location, and long lease if you want it. The basement under the Casino has a beautiful modern equipped poolroom with pine tables included in Casino. For any further information, address GEORGE V. HALIDAY, Casino Theatre, Washington, Pa.

THE BUYERS' DIRECTORY TELLS YOU WHO AND WHERE.

ROUTES

ACTS WITH BURLESQUE COMPANIES.

(Continued from page 47)

La Zeldo & Leeson: S. W. Brundage Carnival Attraction.
Leroy & Adams: DeRue Bros.' Minstrels.
Newton & Orren: Great Patterson Shows.

MANAGERS AND AGENTS

(Contributions of information for this department will be appreciated.)

Abbott, Harry: Agent Follies of New York and Paris.
Addison, H. M.: Agent Stubborn Cinderella.
Atison, Arthur C.: Manager At the Old Cross Road.
Armstrong, Geo.: Manager Serenaders.

Gary, W. B.: Manager Vaughan Glaser Co.
Gerson, Sam P.: Agent The City.
Glimo, B. L.: Agent Mrs. Flake Co.

Morrison, Walter: Agent Jolly Girls.
Morse, F. P.: Agent Henry Miller Co.
Morse, Frank E.: Agent Grace Cameron Co.

Willard, L. R.: Manager Time, the Place and the Girl.
Wilk, Jacob: Agent Dollar Mark.

CIRCUSES

Barnum & Bailey: Dallas, Tex., Oct. 3; Hillsboro 4; Waco 5; Temple 6; Austin 7; San Antonio 8.
Barnes, A. G.: Show: Victoria, B. C., Can., 25-Oct. 1; New Westminster 4-8.

MISCELLANEOUS

Adams, Jas., Vaudeville Show, No. 1, under canvas: Carterville, Ga., 26-Oct. 1.
Adams, Jas., Vaudeville Show, No. 2, under canvas: Dillon, S. C., 26-Oct. 1.

Thompson's Entertainers, Frank H. Thompson, mgr.: Warren, Wis., 26 Oct. 1; Tunnel City 3-8.

CARNIVAL COMPANIES

Barkoot, K. G., Amusement Co., No. 1, K. K. Barkoot, mgr.: Oshkosh, Wis., 26 Oct. 1; Racine 3-8.

MINSTREL

Coburn's, J. A., Greenville, S. C., 28. DeRue Bros., Holly, N. Y., 28; Caledonia 29; Batavia 30; Warsaw Oct. 1.

BANDS & ORCHESTRAS.

Corrado's Band: (Monroe Park) Mobile, Ala., 26 Oct. 8.

BURLESQUE.

Americans, Teddy Simonds, mgr.: (Century) Kansas City, 26 Oct. 1; (Standard) St. Louis, 3-8.

Columbia Burlesquers, Frank Logan, mgr.: (Gayety) St. Louis, 26 Oct. 1; (Gayety) Kansas City, 3-8.

STOCK AND REPERTOIRE

Academy of Music Stock Co., Wm. Fox, mgr.: N. Y. C., Aug. 29, Indef.

Allen Stock Co., Jack Allen, mgr.: Chicago, Ill., 26 Oct. 8.

SILVERMAN JEWELRY CO. 702 Penn Ave., Pittsburg, Pa. Cater to the Carnival Streetmen.

Musical Glasses. Substantial, loud, pure in tone, easy to tune and play.

10 UNICYCLE RIDERS - WANTED - For tour of America. Salary good to right men.

ATTERBURY BROS.' WAGON SHOW WANTS performers for Southern tour; all winter's work.

WANTED - Medicine Performers, all kinds; ready to join on wire.

WANTED - Medicine Performers, Song and Dance, Sketch Team, (Man to do black).

WANTED - COMEDIAN Must play banjo or guitar. Change for week.

WANTED For French's Floating Theatre Strong cornet, trap drummer, B. & O. orchestra leader.

ACROBATS, ATTENTION - I can use a good trapeze tumbler to do comedy in my wire act.

WANTED, STREET PERFORMER of experience; must be able to play instrument and sing.

OGLETHORPE CO. FAIR, opens Nov. 1st; one week. Want Merry-Go-Round, Midway, Wild West Show.

WANTED, FIRST-CLASS ORGANIZED STOCK COMPANY of eight to ten people, who can deliver the goods.

WANTED QUICK FOR FAIR Beginning October 23rd. Merry-Go-Round and Other Riding Devices.

WANTED First-Class CARNIVAL COMPANY For the last of October or first of November.

WANTED FREE ATTRACTIONS For Delaware's Big Pumpkin Show, Oct. 12-13-14-15.

Wanted Shows & Concessions Colored State Fair, Nov. 10 to Nov. 20, 1910.

CONCESSIONS WANTED For big two-day Booster event at Wabash, Ind., Oct. 5-6, 1910.

AT LIBERTY EXPERIENCED TROMBONE B. & D. A. F. of M. W. D. PANGBORN, care Markle's New Show Boat.

CHICAGO VARIETY

New Acts Reviewed by Billboard Representative--Discussions of Other Acts Appearing at the Leading Vaudeville Houses in the Windy City

PERSONAL PATTERN

Pertaining to Vaudeville Performers In and Around Chicago---Notes of Their Plans, Prospects and Professional Doings

ALL-STAR CHICAGO VAUDEVILLE BILL, WEEK OF SEPTEMBER 18.

- A—Exposition Four, Instrumentalists. Majestic, No. 6, Full Stage and In One.
- B—Edward Blondell and Co., Comedy Sketch. American, No. 5, Full Stage.
- C—Whitehead and Grierson, Song and Dance. Julian, No. 4, In One.
- D—Charinon, Monologue Acrobats. Star and Garter, Otto, Full Stage and In One.
- E—Charlotte Parry and Co., Protean Dramatic Sketch. Majestic, No. 8, Full Stage.
- F—Julian Rose, Hebrew Monologue. American, No. 8, In One.
- G—Charles Grapewin and Co., Comedy Sketch. Majestic, No. 10, Full Stage.
- H—JULIAN ELTINGE, Feminine Characterizations. American, No. 7, In One and Full Stage.
- I—Julius Tannen, Chatterbox. Majestic, No. 11, In One.
- J—A Night in a Monkey Music Hall, Animal Novelty. Majestic, No. 12, Full Stage.

Perhaps there will be a better all-star Chicago vaudeville bill than this at some future date, but it is doubtful. Opening with an act of the caliber of the Exposition Four, just about explains how good this bill really is. It would be a rather lively one with which to open but there isn't a quiet act in the list, even Charinon, who presents her aerial act, being a veritable chatterbox.

Despite the fact that nearly every act would rival one another to some degree for the headline honors, there seems but little doubt that the novelty, reputation, and artistic features of Julian Eltinge's feminine characterizations places him in bolder type than any of the rest, when it comes to the consideration of drawing power. He also would get the best spot on the bill, the last full-stage position before closing. And who could fit better in between Julian Eltinge and the closing act, A Night in a Monkey Music Hall, than Julius Tannen, the ever popular favorite, who makes us laugh two or three times a year by doing nothing but coming out and talking in the most natural and natural curbside fashion.

Charles Grapewin and Company, in their time-worn but not popularity-worn comedy sketch, The Awakening of Mr. Hipp, and Charlotte Parry and Company in her protean dramatic sketch, entitled the Constock Mystery, would humorously and artistically surround Julian Rose, who gracefully acknowledges himself as being the only Hebrew comedian that ever appeared before the present king and queen of England by royal command, Charinon, although not strictly in vaudeville, is such a strong variety feature in the Chicago burlesque at the Star and Garter that it practically became impossible to exclude her from such a list of all stars as this. Edward Blondell and Company, still presenting The Last Boy, and Whitehead and Grierson, with lines and songs unchanged, need no descriptive reasoning why they should appear second and third, respectively, along with the brightest of Chicago vaudeville.

Of course, it is understood that in a strictly fashionable theatre that some of the bluer gags of Julian Rose's monologue and the comedy prayer, spoken by our jovial friend, Eddie Blondell, would be ordered omitted by the manager's version of public approval. Otherwise the bill would remain intact, as each act was reviewed at the different theatres last week.

NEW ACTS.

BESH TEMPLE TRY OUTS FOR THE W. V. M. A. SEEN EVENING, SEPT. 21.

- 1—NIKER AND KAPPE, Roller Skaters. Perform some very clever feats on roller skates, also a little fancy dancing on skates. Act costumed neatly and went fairly well.
- 2—BLANCHE WADE, Male Impersonator. Fairly good singing voice, but monologue old and monotonous. Newer monologue would give her better chance. Songs went well.
- 3—J. GROPE, Pianologue and Impersonations. Played the piano well, but music rather ancient. Impersonation of birds fairly good. No stage presence. New music needed. Very effeminate.
- 4—ELVYN SCOTT, Singing, Dancing, Monologue. Monologue very poor. Singing and dancing on a par with the monologue.
- 5—T. SKARING AND CO., High-class Musical Act. Selections rendered on banjos, saxophones, five and drums and xylophone. Costumed expensively. Went big; four curtain calls.
- 6—MABELA BURTON, Singing Act. Opened with The Rosary, followed by popular songs. Very pleasing high soprano voice, beautiful costumes, slightly amateurish but went good.
- 7—SIEVERS AND KERN, Pianologue, Singing and Dancing. Very good piano playing and singing. Clever burlesque on a Spanish dance by Mr. Kern, who also recited a very good descriptive poem, entitled The Athlete's Prayer. Mr. Sievers played his latest composition The Profiles, with keys covered, excellently. Act closed by Mr. Kern singing in Pittsburg, Pa., accompanied by Mr. Sievers, who joined in on the last chorus.
- 8—DEAN AND MUELLER, Singing and Dancing. One of the girls sang fairly well. Act costumed neatly, but outside of that there is little else to be said.

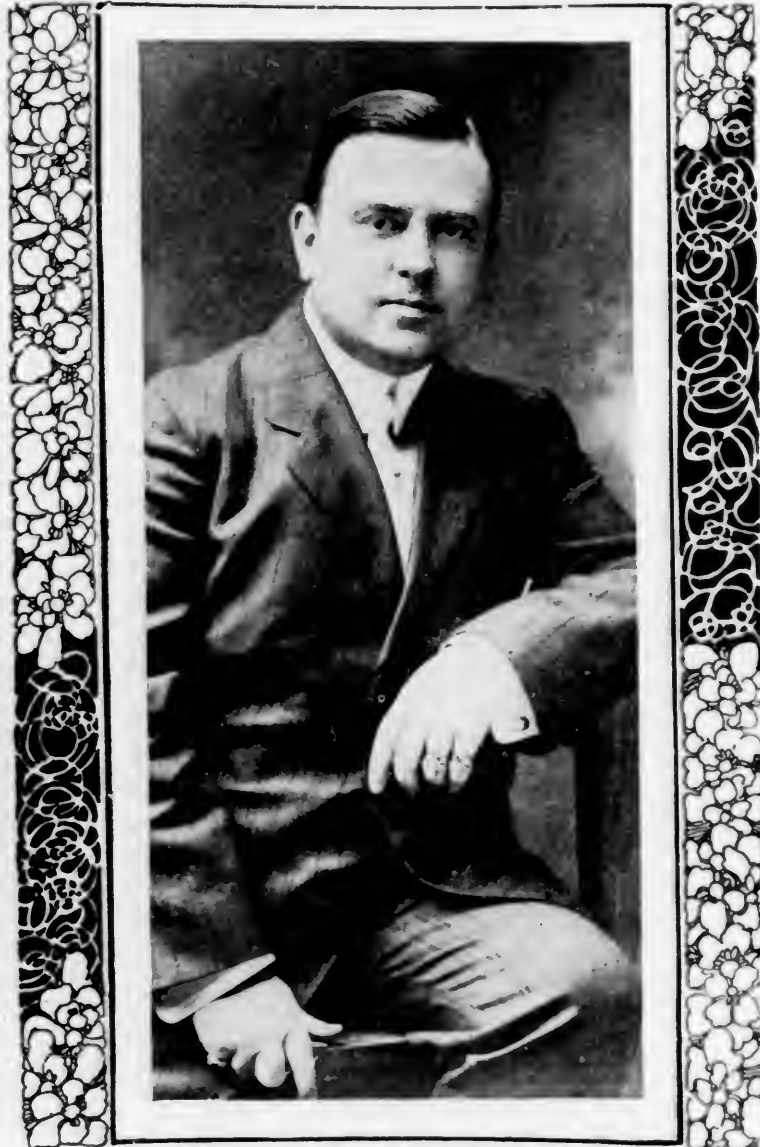
SURRENDER, Dramatic Sketch, nine people. Very poor, the dramatic lines assuming at most a comedy hue, and the ability almost in the same class at the beginning.

MURRAY LEASES TWO THEATRES

Marion, Ind., Sept. 26.—The owners of the Indiana and Grand theatres here, have executed a lease for the two houses, including the business rooms of the Indiana Building, to Omer G. Murray, owner of the Murray Theatre at Richmond, Indiana. The lease is for a period

The Oak Theatre, on the northwest side, is nearing completion and will no doubt open on the scheduled time, November 1. The lot which has a frontage of 75 feet on Western Avenue, and 125 feet on Armitage, is owned by Theodore Ikonsman, but the theatre itself will be run on the cooperative plan by Northwest Side business men. The theatre, when completed, will have a seating capacity of 1,000, and will be booked by Wm. Morris, Inc., giving two shows daily, afternoon and evening. Thomas McCarthy, formerly of the Emporium, Milwaukee, will manage the new playhouse, and promises seven high-class acts every week.

EDGAR SELDEN,



General Manager Shapiro Music Publishing Co., New York City.

of three years and carries with it the privilege of the purchase outright of both houses at a stipulated price at any time during the life of the lease.

Mr. Murray will run first-class attractions at the Indiana and Sun vaudeville at the Grand.

POLICY REVERTS TO VAUDEVILLE.

Wheeling, W. Va., Sept. 24.—The Apollo Theatre, which has been presenting burlesque since its opening two seasons ago, opened with vaudeville, Sept. 19.

The acts to be given will be from the Sullivan & Consideine Circuit. Anna Eva Fay was the headliner the opening week.

DIXON'S NEW PLAY PRODUCED.

Norfolk, Va., Sept. 21.—Thomas Dixon's latest play, The Sins of the Fathers, was produced here to-night by George H. Brenner. The play deals with the race problem and the inter-marriage of the races. In the cast are Mrs. Charles C. Craig, Arthur J. Pickens, John J. Pierson, Robert Barton, Ethel Wright and Lydia Knott.

Mabelle E. Prizinger will hereafter be known as Mabelle Mack.

The Trio Trio, Willard Jarvis, Elfin Brunston, and Adele Sturtevant, have completed the Morris park time, and were forced to cancel Grand Rapids last week, owing to Miss Sturtevant's illness. They are booked to play the Church Hill time, starting October 3.

Meady and Goodwin arrived in Chicago last week, after having played the Morris and Harry Hahn's park time. They open October 3 at the Empress, Kansas City, Mo., for Sullivan and Goodwin, with the Coast time to follow.

Leo Mack and Co. have a new novelty act in preparation, and after the holidays they will put The Rose and the Thorn, their present vehicle on the shelf and continue their former success with this new novelty, which promises to be a hit.

Larkin and Burns, comedy acrobats, who played the Ellis last week, were forced to use a rope in place of invisible wire to do the Collins and Hart act, and reports are numerous that it was a big laugh getter.

Koffer & Klein are back in Chicago after playing most of Michigan time. The boys are still undecided as to what they intend to do, but will most likely play a few weeks around Chicago, after which they will go west.

The Imperial Theatre has been remodeled and is now owned by Fred Northman and M. Fecher. The United Booking Exchange is handling the booking, and Fred Northman is managing the house.

I. M. Weingarden has an acre of "Engles" lying all over the world with his several companies of The Engle and the Girl feature vaudeville acts. Four "engles" are flying over the several big circuits in this country and a fifth is in Europe. This act is one of the real vaudeville novelties of the season.

The Western Vaudeville Managers' Association is spreading out so rapidly under the direction of Charles E. Bray that it is difficult to keep track of its activities. Just last week an office was opened in Des Moines, Ia., with Harry Burton in charge, which will book the "small time" in Iowa and Nebraska. Lee Muckenfuss, a son of R. S. Muckenfuss, representative of the Interstate Circuit of Chicago, left Chicago this week for Fargo, N. D., and will open a branch office there, which will provide the vaudeville for the "small time" in the Northwest. Mr. Bray has plans under way for still more branch offices which will be opened shortly.

Fontinelle, better known as The Man of Mystery, also Charles Garfield, formerly of Hartell and Garfield, and Jim Brady, of the team of Jim and Kitty Brady, are at present rehearsing a big spectacular act known as The American Indicators. This act has a complete set of scenery, mechanical bull, and mechanical horses, electrical effects, etc.

Mr. and Mrs. Perkins Fisher, in their funny rural sketch, The Half Way House, were the hit of the bill at the Wilson Avenue Theatre this week. The act was well received. In fact, the audience could not get enough of them. This act is just off the big time, where it has been a pronounced headliner. Miss Boss Andra, singing comedienne, a veritable fashion plate, shared the honors with Mr. and Mrs. Perkins Fisher. She has a winning personality, and made friends with the audience immediately, and held them for eighteen minutes. Miss Andra featured Put On Your Slippers, You're In for the Night.

The Silver Quartette, four clever boys with excellent voices, have signed up for considerable time with Cox. These boys have some great harmony and are the hit of the bill wherever they play.

From reports sent in to Cal He Vull, president of the Amusement Association, 123 Randolph street, White and Woodfolk's A. Winning Miss Company will have one of the longest seasons on the road of any show which left Chicago this season. This is only one of the many shows Mr. De Vull booked people for this season.

James Lyons, well known in musical comedy circles, is contemplating going into vaudeville this season. He has been with The Girl Question, A Knight for a Day, and other Frazee successes, and will launch a singing and dancing specialty, in which he will be assisted by two very clever girls, The Le Mayer Sisters.

Maurlie Shapiro, stage manager at the Ellis, has fully decided not to take a vacation, as he has spent a very enjoyable summer while working at this South Side house, whereas last summer he suffered intensely from insect bites while working at an alibi in Grand Rapids. Maurlie has not been troubled this year, as the Ellis has no flies.

Emma Bray obtained a decree of absolute divorce from Charles E. Bray, manager of the Western Vaudeville Managers' Association, in the Superior Court of Cook County. The decree is obtained on statutory grounds. Mrs. Bray is well provided for. She gets \$20,000 and \$300 a month alimony.

Marvin Lee has delivered twelve new acts during the past week and has on file orders for eight more. He reports that this has been his best season since he embarked in the writing game seventeen years ago. His "Barley" Book No. 2 has been delayed by the printers but will be ready shortly.

W. V. M. A. BRANCH OPENED.

Des Moines, Ia., Sept. 23.—The branch office of the Western Vaudeville Managers' Association opened September 15, and started the ball rolling out West. Quite a number of visitors called at the cozy offices, which have been tastefully arranged on the second floor at No. 413 Walnut street.

The visitors that called included actors, performers and managers. Many telegrams of congratulations were received from New Orleans, Chicago and New York.

H. B. Burton has been appointed manager of the Des Moines branch. He is well known in the amusement field, and for more than fifteen years has been continuously engaged with important interests. Mr. Burton has as his assistant Miss Emma C. Sharp, who has been connected with Mr. Fred Buchanan for the past five years, and Gen. McDonald, the office boy, who made quite an impression throughout carnations to the ladies and cigars to the gentlemen.

The visitors that called were Miss Lottie Williams, Bert and Lottie Walton, Will S. Ely, Miss Melville Armitage, Jas. Crane, Alvin Andrews, The Great Ashel Troupe, Lyons and Yocco, Wentworth, Vesta and Teddy, Henri French, Pope and Eno Melrose and Kennedy, Walter Melchroff, Arthur C. Van, Henry K. Baffy, Fenelle and Valtorie, Nellie Nichols, Buffin Red, Coy Troupe, Jack Campbell, Trosden, Quartette, Wolf, Moore and Young, Willard and Bond, Prof. Kessely of Kessely's Marionettes; Miss Ethel Whitehead, O'Neal Trio, Evans and Ford, Musical Russella, Jeulunga and Thomas, LaCair, and Bassett, Aerial Science, Frank Morelli, Steele and Matthews, Ellis Whitman, The Popper Twina, Coy De Tricky, Trosden, Verne and Van, Brahams, and Managers' Agency, of the Princess, St. Paul; Warrjavski, of South Omaha; Sonnenberg, of Orpheum Des Moines; Brown and Anderson, Boone; J. Robbins, Des Moines; J. Barnett, Altona; E. L. Dodge; A. Aronson, Cantonment; Omaha; LaRoy Smith, Iowa City; Dan Bergman; Des Moines; Johnson, of Ames; Members of the Princess Stock Company and representatives from all the newspapers, and many others.

NEW RINK AT ERIE.

Erie, Pa., Sept. 27.—Shaffer, Genno and English, who own and operate skating rinks in many of the larger cities, opened a new rink here last Monday night. They have been having capacity houses ever since the opening. The management expects to give many skating balls this winter.

CLEVELAND RINK OPENS.

Cleveland, O., Sept. 21.—The Victor Roller Rink, under the management of J. C. Wetzel, will open its season Sept. 20. The rink has a new floor and is equipped with 1,000 pairs of new skates. The decoration and lighting will make it one of the finest roller rinks in the country. The management has secured Electric Emerson and his partner, Miss Truany, for the opening week's attraction. Mr. Wetzel will also look the best skating acts.

REVERTS TO SKATING.

Hamilton, Ont., Sept. 24.—The Britannia Roller Rink, here, will close its season as a motion picture house on October 1. The rink will then receive a thorough overhauling and on October 15 will open as a roller skating palace under the management of George Beamer. Professional skating attractions will be looked.

RINK NOTES.

Edgewater Rink, Chicago, will open for the season Thursday, Sept. 15. F. A. Benson continues as manager.

PATTERSON, N. J.

Musician Attaches Performer's Baggage and Latter Fails to Appear.

Things theatrical have been running along smoothly ever since the season opened, and until the week of the 10th not a thing to mar this even running occurred. What was it? Pray tell us at once. Well, I'll tell you. Here goes:

Alexander Reid, for the past eight years acting with credit to himself and to the house, in the capacity of stage manager at the Opera House, as well as producing during that time several of his own shows, handed to Manager Goetschius his resignation, and it was with reluctance that it was accepted. Mr. Reid will spend the next month hunting big game in the north woods, and upon his return he will take

up the duties allotted to the stage manager of the New Majestic, now nearing completion. The Majestic is the property of William H. Metz, of the Imperial Carnival Co., and Max Gold, a former employee of Oscar Hammerstein. These gentlemen also control the Pleasant Hour, the Nivola and the Star moving picture theatres. The new house will be given over to sandeville as supplied by the United Booking Office. This in itself is an assurance of success.

The bill for week of 19 at the Opera House was Nat Goodwin's famous comedy, The Cowboy and the Lady, by the stock company favorites.

Another item that came to light during the same week was the making public the reason for the non-appearance of Violinsky, the headline feature at the Empire on the bill of the previous week. This is the reason: When his trunk arrived here it was promptly attached for debt on the request of Carl Schilling, leader of the Empire orchestra. The trunk will be sold to assist in satisfying a claim of \$65, of some years standing. Schilling knew Violinsky, whose real name is Jules Ginsberg, when the latter was a young and friendless violinist with some talent. Schilling befriended Ginsberg and advanced money, which has never been returned, hence the attachment. Ginsberg probably learned Schilling was here and had secured an attachment, for he failed to show up at the playhouse.

Our offerings during week of 19 were as follows, all faring well:

Lycium—The Shoemaker, with Harry Fields and a strong supporting company, and S. H. Dudley and A. O. Walker, in His Honor, the Barber, with colored effects.

Folly—Pat White and his Gaiety Girls, and The Merry Maidens, with Sam Rice.

Opera House—The Cowboy and the Lady. Next week, Hivorcons.

Empire—Richard's Experiment. The Cleverlands, Rosalie Sisters, Greater City Four, Prangar Bros., Jupiter Bros., Frank Dupree and Co., Sherman and DeForrest, Warren & Goodwin, Eldridge, Held Sisters, and Roy Raceford.

FRANK A. EAKINS.

F. Pearson Kirk is recovering from injuries sustained in a fall in Waukegan, Ill., recently, and expects to resume work within the next two weeks.

ORGANS Bought, sold, exchanged and repaired. JOHN MUZZIO & SON, 178 Park Row, New York.

Skating Instructors Wanted

Manager Shea, Wayne Gardens Rink, Detroit, Mich., would like to engage 5 or 6 neat appearing, gentlemanly instructors. Prefer tall gentlemen.

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

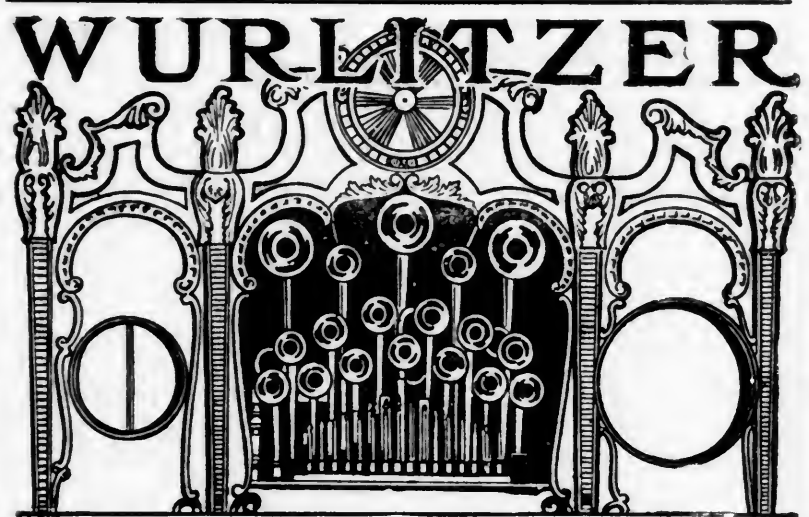
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Manager Chesaning Opera House,
Chesaning, Michigan.

RINK and DANCE

FLOOR OWNERS, READ THIS

Let me make your floor white and smooth with Electric Sandpaper Machine. Quick and practical. Will boost your business and pay you big returns. Address,
JACK ENGLAND, Evansville, Ind.



Skating Rink Band Organs

furnish better music than a band to skate by, and cut out the heavy expense of musicians. They are designed and built by us (the world's largest manufacturers) especially for the rink business, and represent a military brass band of 10 to 30 pieces.

The music, on cheap, interchangeable paper music rolls, is full and melodious, in the correct swing time and includes everything new and up-to-date.

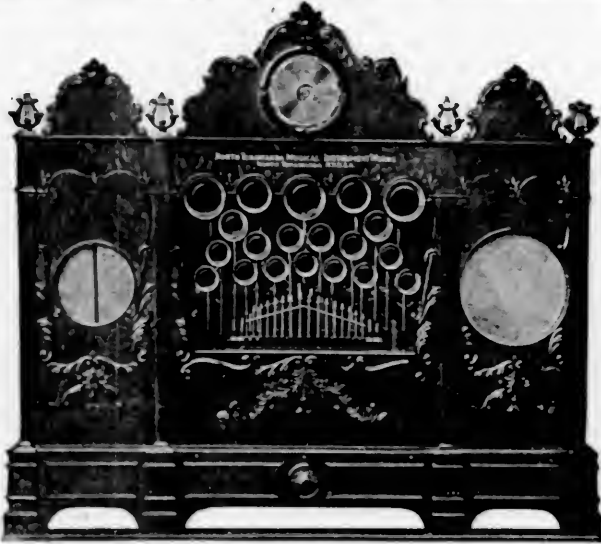
EASY TERMS: Weekly or monthly payments, the same as you would pay out to musicians. After a few weeks your music costs you practically nothing and you have music whenever you want it.

FREE: Our big, new 96-page catalog of Automatic Musical Instruments for all amusement purposes. We supply the U. S. Government with musical instruments—a guarantee that quality and price are right.

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Best Skating Rink Music in the World.
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Henley Roller Skates

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

Henley Racing Skates

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



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ROUTES

STOCK AND REPERTOIRE.

(Continued from page 51)

Lawson Repertoire Co.: Curry, Pa., 27-Oct. 1.
 Long Stock Co., Frank E. Long, mgr.: Waterbury, Conn., 26-Oct. 1; Boone 3-5; Cedar Rapids 6-8.
 Mabey, H., Co., Leslie E. Smith, mgr.: Pottstown, Pa., 26-Oct. 1.
 Middle States Stock Co., Jos. H. Bender, mgr.: Findlay, O., 26-Oct. 1; Mt. Vernon 3-8.
 Money Stock Co. (LaCombe & Flesher's), F. A. Murphy, mgr.: Abilene, Kan., 26-Oct. 1; Willson 3-8.
 Murray Mackey Co. (Eastern), Ed. R. Moore, mgr.: Canton, O., 26-Oct. 1; Meadville, Pa., 3-8.
 Maxwell Hall Stock Co., Jefferson Hall, mgr.: Centralia Ill., 26-Oct. 1.
 McAuliffe Stock Co., Joe McAuliffe, mgr.: So. Manchester, Conn., 26-Oct. 1.
 Minnell Bros. Co.: Lorain, O., 26-Oct. 1.
 Marks Stock Co., Joe Marks, mgr.: Barrie, Ont., Can., 26-Oct. 1.
 Nelson, Marie, Players, Rodney Rauous, mgr.: Chicago, Ill., Sept. 5, indef.
 New Criterion Stock Co., Kilmt & Gazzolo, mgrs.: Chicago, Ill., Aug. 14, indef.
 New Theatre Stock Co., Winthrop Ames, director: N. Y. C., Sept. 26, indef.
 North Bros. Stock Co.: Topeka, Kan., indef.
 Orpheum Stock Co., Grant Laferly, mgr.: Philadelphia, Pa., indef.
 Paige Mabel, Stock Co., Chas. W. Hitchie, Jacksonville, Fla., Aug. 29, indef.
 Parloff Stock Co., W. A. Bartello, mgr.: Calgary, Alta., Can., indef.
 Payson Stock Co., E. S. Lawrence, mgr.: Toledo, O., Aug. 28, indef.
 Payton's Bijou Stock Co., Cora Payton, mgr.: Brooklyn, N. Y., Sept. 5, indef.
 Payton's Law Avenue Stock Co., Cora Payton, mgr.: Brooklyn, N. Y., Aug. 29, indef.
 Payton Stock Co., Cora Payton, mgr.: Hoboken, N. J., Aug. 29, indef.
 Pelt's Stock Co.: Worcester, Mass., indef.
 Peruchil-Lyzpene Co., C. D. Peruchil, mgr.: Tampa, Fla., indef.
 Pelt's Stock Co., Wilkes-Barre, Pa., indef.
 Princess Stock Co., Victor H. Schaffer, mgr.: Davenport, Ia., indef.
 Princess Stock Co.: Des Moines, Ia., Aug. 28, indef.
 Pringle, Della, Co., C. K. Van Auken, mgr.: Boise, Ida., Aug. 22, indef.
 Pickers, Four, Co., Willis Pickert, mgr.: Fredericksburg, Va., 26 Oct. 1; Staunton 3-8.
 Price's Players, John R. Price, mgr.: Bangor, Me., 26 Oct. 1.
 Rialto Players: Dayton, O., Sept. 12, indef.
 Russell & Drew Stock Co.: Seattle, Wash., Aug. 28, indef.
 Seattle Theatre Stock Co.: Seattle, Wash., April 24, indef.
 Stone Stock Co.: Flint, Mich., Aug. 29, indef.
 Spence Theatre Co., Harry Spence, mgr.: La Crosse, Kan., 26 Oct. 1; Holsington 29-Oct. 1; Kinsley 3-5; Sylvia 6-8.
 Shannon Bros. Stock Co., Harry Shannon, mgr.: Washington, D. C., 26-28; Wilmington 29-Oct. 1; Greenville Oct. 3-5; Rainbridge 6-8.
 Sights Theatre Co., J. W. Sights, mgr.: LaHarpe, Ill., 26 Oct. 1.
 Stanley Forest, Co.: Warren, Pa., 26 Oct. 1.
 Stockford Dramatic Co., L. T. Gould, mgr.: Cass City, Mich., 26-Oct. 1; Inlay City 3-8.
 Strong, Avery, Co., F. C. Twitchell, mgr.: At-Leboro, Mass., 26 Oct. 1.
 Spedden-Palge Stock Co., Sam Spedden, mgr.: Falls-Hite, Tex., 28-29; Groveton 30-Oct. 1.
 Sutherland, Fred, Co.: Grand River, Que., Can., 26 Oct. 1.
 Transdale Bros. Stock Co.: Cedar Rapids, Ia., Sept. 26, indef.
 Taylor Stock Co., H. W. Taylor, mgr.: Sharon, Pa., 26 Oct. 1.
 Tempest Dramatic Co., J. L. Tempest, mgr.: Canton, N. Y., 26 Oct. 1; Adama 3-8.
 Vale Stock Co., David Kraus, mgr.: N. Y. C., Sept. 13, indef.
 Van Dyke & Eaton Co., C. Mack, mgr.: Chicago, Ill., indef.
 Vance's Players: Sault Ste Marie, Mich., 26-Oct. 1.
 Wininger Bros. Co.: Wausau, Wis., indef.
 Wolfe Stock Co., J. A. Wolfe, mgr.: Wichita, Kan., Aug. 29, indef.
 Woodward Stock Co., O. D. Woodward, mgr.: Omaha, Neb., Aug. 27, indef.
 Winston Stock Co., Cecil J. Lionel, mgr.: Baker City, Ore., 26 Oct. 1.
 Whelan Stock Co.: Americus, Ga., 26-Oct. 1; Athens 3-8.
 Wolford Stock Co., E. L. Paul, mgr.: Seward, Neb., 26 Oct. 1; Minden 3-8.
 Weber St. Clair Stock Co.: Atchison, Kan., 26 Oct. 1.
 Wilson's, Harry, Players: Ft. Scott, Kan., 26-Oct. 1.

DRAMATIC & MUSICAL

Acadrians, The, Chas. Frohman, mgr.: Boston, Mass., Sept. 12, indef.
 Acadrians, The, Chas. Frohman, mgr.: N. Y. C., Aug. 1-Oct. 1.
 Across the Great Divide (Wm. L. Tucker's), Geo. W. Lyon, mgr.: Iron River, Wis., 27-28; Superior 29; Two Harbors, Minn., 30; Fly Oct. 1; Hibbing 2; Virginia 3; Eveleth 4; Hibald 5; Rovey 6; Grand Rapids 7; Cass Lake 8.
 Anglin, Margaret, in the Awakening of Helena Ritchie, Louis Netherford, mgr.: Louisville, Ky., 26-Oct. 1; Lexington 3; Evansville, Ind., 4; Paducah, Ky., 5; Cairo, Ill., 6; Nashville, Tenn., 7-8.
 Adventures of Polly, Blaney-Spencer Am. Co., Inc., mgrs.: Atlanta, Ga., 26-Oct. 1.
 At the Mercy of Tiberias, Glaser & Stair, mgrs.: Buffalo, N. Y., 26 Oct. 1; Rochester 3-5; Syracuse 6-8.
 As the Sun Went Down, Arthur C. Alston, prop. & mgr.: Springfield, Ill., 27-28; Hannibal, Mo., 29; Kirksville 30; Trenton Oct. 1; St. Joseph 2-5; Des Moines, Ia., 6-8.

At the Old Cross Roads, Arthur C. Alston, prop. & mgr.: St. Joseph, Mo., 25-26; Maryville 29; Croston, Ia., 30; Red Oak Oct. 1; Omaha, Neb., 2-5; Ft. Dodge, Ia., 6; Webster City 7; Ames 8.
 Alma, Where Do You Live? Joe, M. Weber, mgr.: N. Y. C., Sept. 26, indef.
 Arsene Lupin, Chas. Frohman, mgr.: Jersey City, N. J., 26 Oct. 1.
 Alma, Wo Wohnst Du? M. Osterman, mgr.: Chicago, Ill., 19 Oct. 1.
 Arizona, M. Williams, mgr.: Yakima, Wash., 28; Ellensburg 29; Olympia 30; Tacoma Oct. 1.
 At Sunrise, Frank Miller, mgr.: Warawa, Ind., 28; Napoleon, O., 29; Moutpelier 30; Besance Oct. 1.
 Arrival of Kitty, Doherty Collins Co., mgrs.: Canton, Pa., 28; Muncy 29; Danville 30; Lewisport Oct. 1; Williamstown 3; Pottstown 5; Millville, N. J., 6; Salem 7; Norristown, Pa., 8.
 Aviator, The, Cohan & Harris, mgrs.: Phila., 19-Oct. 1.
 An Aristocratic Tramp (Augler Bros.) Sutherland, Ia., 28.
 All for Her, Hilliard Wright, mgr.: Sac City, Ia., 28; Carroll 29; Logan 30; Council Bluffs Oct. 1; Missouri Valley 3; Danbury 4; Mapleton 5; Whiting 6; Oaesa 7; Vermillion 8.
 Baby Mine (Eastern), Wm. A. Brady, mgr.: N. Y. C., Aug. 23, indef.
 Bernard, Sam, in He Came from Milwaukee, The Shuberts, mgrs.: N. Y. C., Sept. 21, indef.
 Blue Bird, The Shuberts, mgrs.: N. Y. C., Sept. 19, indef.
 Benlab (Bernard Am. Co.'s), E. G. Davidson, mgr.: Asheville, N. C., 28; Spartanburg, S. C., 29; Greenville 30; Augusta, Ga., Oct. 1; Charleston, S. C., 3; Savannah, Ga., 4; Jacksonville, Fla., 5; Palatka 6; Waycross, Ga., 7.
 Billy the Kid, Fred R. Headley, mgr.: Bloomsburg, Pa., 28; Catawissa 29; Lansford 30; Danville Oct. 1; Dulois 2-5; Hastings 6; Barnesboro 7; Boswell 8.
 Buster Brown, Buster Brown Am. Co., mgrs.: Mansfield, O., 28; Elyria 29; Angola, Ind., 30; Ft. Wayne Oct. 1; Cincinnati, O., 3-8.
 Bowery Detective (Eastern), H. Hillbourn, mgr.: W. Branch, Mich., 28; Clare 30; St. Louis Oct. 1; Owosso 2; Itasca 3; Ovid 4; Flashing 5; Battle Creek 7; Pontiac 8.
 Bowery Detective (Western), H. Shields, mgr.: Corunna, Mich., 28; Drand 29; Flashing 30; Caro Oct. 1; Vaasar 2.
 Brewster's Millions, Al. Rich, mgr.: Paterson, N. J., 26 Oct. 1; Wilkes-Barre, Pa., 3-5; Schenectady, N. Y., 6-8.
 Bohemian Girl, Milton & Sargent Alcorn, mgrs.: Boston, Mass., 19 Oct. 1.
 Beyond Pardon, John R. Price Am. Co., mgrs.: Little Falls, N. Y., 28; Dolgeville 29; Johnston 30; Gloverville Oct. 1; Amsterdam 3; Colosa 4; Saratoga Springs 5; Corinth 6; Schuyler 7.
 Bachelor's Honey-moon (Southern), Gilson & Bradford, mgrs.: Vermillion, S. D., 28; Akron, Ia., 30; Sioux City Oct. 1; Plattsmouth, Neb., 2.
 Burke, Billie, in Mrs. Dot, Chas. Frohman, mgr.: Madison, Wis., 28; Milwaukee 29 Oct. 1; Chicago, Ill., 3-15.
 Barrymore, Ethel, in Mid-Channel, Chas. Frohman, mgr.: Buffalo, N. Y., 26-28.
 Blue Mouse, E. J. Carpenter, mgr.: New Bedford, Mass., 28; Newport, R. I., 29; Fall River, Mass., 30-Oct. 1.
 Blaney, Harry Clay, in the Boy from Wall Street, Henry Ploron, mgr.: Bayonne, N. J., 26-28; Wilkes-Barre, Pa., 29-Oct. 1; Baltimore, Md., 3-8.
 Broken Idol, Waterloo, Ia., Oct. 1.
 Bell Boy Musical Comedy Co., T. H. Ealand, bus. mgr.: Batesville, Ark., 29-Oct. 1; Newport 3-5; Walnut Ridge 6-8.
 Black Beauty, Reading, Pa., Oct. 1.
 Carle, Richard, in Jumping Jupiter, Frazee & Lederer, mgrs.: Chicago, Ill., Aug. 4, indef.
 Chocolate Soldier, F. C. Whitney, mgr.: London, Eng., Sept. 10, indef.
 Computers, The, Henry H. Harris, mgr.: N. Y. C., Aug. 15, indef.
 Con & Co., Henry W. Savage, mgr.: N. Y. C., Sept. 19, indef.
 Country Boy, Henry H. Harris, mgr.: N. Y. C., Aug. 29, indef.
 Crossman, Henrietta, in Anti-Matrimony, Maurice Campbell, mgr.: N. Y. C., Sept. 22, indef.
 Curtis, Allen, Musical Comedy Co.: Salt Lake City, indef.
 Concert, David Belasco, mgr.: Baltimore, Md., 26 Oct. 1; N. Y. C., 3, indef.
 Cat and the Fiddle, Chas. A. Selton, mgr.: Norfolk, Neb., 28; York 29; Lincoln 30-Oct. 1; Council Bluffs, Ia., 2; Beatrice, Neb., 3; Manhattan, Kan., 4; Junction City 5; Hutchinsan 7; Arkansas City 8.
 Coward and the Thief, Chas. A. Selton, mgr.: Missoula, Mont., 28; Wallace, Id., 29; Spokane, Wash., 30-Oct. 1; Walla Walla 2-3; Yakima 4; Ellensburg 5; Bellingham 6; Vancouver, B. C., Can., 7-8.
 Cluckers, Stair & Havlin, mgrs.: Brooklyn, N. Y., 26 Oct. 1; Bayonne, N. J., 3-5; Paterson, N. J., 29 Oct. 1.
 Coshoy and the Thief, Rowland & Clifford Am. Co., prop.: Terre Haute, Ind., 28-30.
 Cameron, Grace, C. H. Kerr, mgr.: North Baltimore, O., 28; Toledo 29-Oct. 1.
 Cahill, Marie, in Judy Forgot, Daniel V. Arthur, mgr.: N. Y. C., Oct. 3, indef.
 Cameron, Daisy, C. H. Kerr, mgr.: Monroe, La., 29; Bastrop 30.
 Conor, Harry, & Mabel Barrison, in Lulu's Husband, The Shuberts, mgrs.: Milwaukee, Wis., 25-Oct. 1.
 Chocolate Soldier, F. C. Whitney, mgr.: Brooklyn, N. Y., 26 Oct. 1; N. Y. C., 3, indef.
 Chocolate Soldier, F. C. Whitney, mgr.: Chicago, Ill., 25 Oct. 1.
 Chinatown Trunk Mystery, Newark, N. J., 26 Oct. 1.
 Cast Aside, A. A. Powers, mgr.: Des Moines, Ia., 25-28; Omaha, Neb., 29-Oct. 1.
 City, The, W. J. Evans, mgr.: Lawrence, Mass., 28-29.
 Climax, The, Jos. M. Weber, mgr.: Springfield, Mass., 29 Oct. 1.
 Climax, The, Jos. M. Weber, mgr.: Rome, Ga., 28; Atlanta 29-Oct. 1.
 Dollar Princess, Chas. Frohman, mgr.: Chicago, Ill., Sept. 12, indef.
 Dresser, Marie, in Tillie's Nightmare, Lew Fields, mgr.: N. Y. C., Aug. 11, indef.
 Drew, John, in Smith, Chas. Frohman, mgr.: N. Y. C., Sept. 5, indef.
 Dodson, J. E., in the House Next Door, Cohan & Harris, mgrs.: Rochester, N. Y., 26 Oct. 1; Buffalo 29 Oct. 1; Toronto, Can., 3-8.

Daniel Boone on the Trail (Robt. H. Harris' Eastern), Ben H. Howe, mgr.: Mt. Pleasant, W. Va., 28; Isomora, Pa., 29; Tarentum 30; Rochester Oct. 1; Washington 3; Canonsburg 4; Vandergrift 5; Irwin 6; Somerset 7; Greensburg 8.
 Daniel Boone on the Trail (Robt. H. Harris' Central), Chas. A. Teaff, mgr.: Monticello, Ia., 28; Hopkinton 29; Anamosa 30; Cedar Rapids Oct. 1; Iowa City 3; Oxford 4; Maquoketa 5; Mountzuma 7; Marshalltown 8.
 Daniel Boone on the Trail (Robt. H. Harris' Western), S. A. Mitchell, mgr.: Dodge Center, Minn., 28; Anstus 29; Preston 30; Albert Lea Oct. 1-2; Forest City, Ia., 3; Britt 4; Lake Mills 5; Elmore, Minn., 6; Garretson, S. D., 8.
 Dale, Boone on the Trail (Southern), Robt. H. Harris, mgr.: Harrodsburg, Ky., 3; Lawrenceville 5; Winchester 6; Lexington 7; Ashland 8.
 Dan Cupid, J. K. Vetter, mgr.: Clark, S. D., 28; Watertown 29; Brookings 30; Tracy, Minn., Oct. 1; Springfield 2; Independence 3; Elkader 4; Cresco 5; Osage 6; Cedar Falls 7; Mason City 8.
 Dare Devil Dan (W. F. Mann's), H. A. DuBois, mgr.: Beaver Falls, Pa., 28; Rochester 29; Irwin 30.
 Daily Arnold, Albany, N. Y., 29.
 Dollar Princess, Chas. Frohman, mgr.: Newark, N. J., 26 Oct. 1.
 Deep Purple, Lieder & Co., mgrs.: Rochester, N. Y., 26-28.
 Doro, Marie, in Electricity, Chas. Frohman, mgr.: Boston, Mass., 26-Oct. 8.
 Dodge, Sanford, H. S. Ford, mgr.: American Fork, Utah, Manti Oct. 1; Ephraim 3-4; Brigham Canyon 5.
 Dollar Mark, Wm. A. Brady, mgr.: St. Joseph, Mo., 30 Oct. 1.
 East Lynne, Chas. L. Newton, mgr.: Hinton, Okla., 28; Watonga 29; Thomas 30; Custer City Oct. 1; Clinton 3; Cordell 4; Fredrick 5; Snyder 6; Mangum 7; Hobart 8.
 Edison, Robert, in Where the Trail Divides, Henry H. Harris, mgr.: Middletown, Conn., 28; Waterbury 29; Bridgeport 30-Oct. 1; Phila 3-15.
 Eli and Jane (Southern), Harry Green, mgr.: Tipton, Mo., 28; Moberly Oct. 1; Brunswick 3; Marcelline 4.
 Eli and Jane (Coast), S. W. Waldron, mgr.: Eureka, S. D., 28; Faulkton 29; Gettysburg 30.
 Elliott, Gertrude, in the Dawn of a Tomorrow, Lieder & Co., mgrs.: Albany, N. Y., 29 Oct. 1; Boston, Mass., 3-15.
 Follies of 1910, F. Ziegfeld, Jr., mgr.: Chicago, Ill., Sept. 5 Oct. 8.
 Fortune Hunter (Eastern), Cohan & Harris, mgrs.: Boston, Mass., Sept. 19 Oct. 1.
 Fortune Hunter (Western), Cohan & Harris, mgrs.: Cincinnati, O., 26 Oct. 1; St. Louis, Mo., 2-8.
 Fighting Parson, Henry Wyatt, mgr.: Vassar, Mich., 28; Mayville 29; Marlette 30; Port Huron Oct. 1; Saginaw 2; Chesaning 3; Owosso 4; Itasca 5; St. Louis 6; Alma 7; Mt. Pleasant 8.
 Flaming Arrow, E. F. Kreyer, mgr.: Plainfield, Wis., 28; Portage 29; Beaver Dam 30; Madison Oct. 1; Stouten 3; Edgerton 4; Ft. Atkinson 5; Delavan 7; Burlington 8.
 Flirting Princess, with Harry Bulger, Mort H. Singer, mgr.: St. Joseph, Mo., 28-29; Columbia 30.
 Fluke, Mrs., in Repertoire, Harrison Grey Fluke, mgr.: Detroit, Mich., 26-28; Toronto, Can., 29-Oct. 1; Chicago, Ill., 3-29.
 Flower of the Ranch, Broken Horn, Neb., 28; Kearney 29; Gothenburg 30; North Platte 31-Oct. 1.
 Flight, Max., in Mary Jane's Pa., John Cort, mgr.: Wash. D. C., 26 Oct. 1.
 Fairbanks, Douglas, in The Cub, Wm. A. Brady, mgr.: Boston, Mass., 19 Oct. 1.
 Fourth Estate, Lieder & Co., mgrs.: Kansas City, Mo., 25 Oct. 1.
 Farnum, Dustin, in Cameo Kirby, Lieder & Co., mgrs.: Allentown, Pa., 26-28; Columbus 29; Birmingham, Ala., 30; Mobile Oct. 1; New Orleans, La., 3-8.
 Faversham, Wm., Frank Willstach, mgr.: Rochester, N. Y., 30 Oct. 1.
 Gamblers, The, Authors' Producing Co., mgrs.: Chicago, Ill., Sept. 26, indef.
 Get-Rich-Quick, Cohan & Harris, mgrs.: N. Y. C., Sept. 19, indef.
 Girl and the Drummer, W. A. Brady, mgr.: Chicago, Ill., Sept. 4 Oct. 1.
 Girl in Waiting, with Laurette Taylor, Cohan & Harris, mgrs.: Chicago, Ill., Sept. 4, in def.
 Girlie, Frederic Thompson, mgr.: New Haven, Conn., 30 Oct. 1; Boston, Mass., 3-22.
 Girl from Rector's, A. H. Woods, mgr.: Kansas City, Mo., 25 Oct. 1; Denver, Col., 2-8.
 Girl from Rector's, A. H. Woods, mgr.: Toronto, Can., 26-28; London 29; New Britain 30; New London Oct. 1; Baltimore, Md., 3-8.
 Girl in the Taxi, A. H. Woods, mgr.: St. Paul, Minn., 25 Oct. 1; Minneapolis 2-8.
 Girl in the Taxi, A. H. Woods, mgr.: Johnstown, N. Y., 28; Gloverville 29; Amsterdam 30; Troy Oct. 1; Pittsfield, Mass., 3; North Adams 4; Brattleboro, Vt., 5; Keene, N. H., 6; Rutland, Vt., 7; Barre 8.
 Girl from Home, R. G. Kingston, mgr.: Adams, N. Y., 28; Carthage 30; Norwood Oct. 3; Gouverneur 6.
 Girl and the Ranger, F. P. Prescott, mgr.: Henryetta, Okla., 28; Welcheta 29; Okemah 30; Chandler Oct. 1.
 Goddess of Liberty, with Jos. E. Howard, Mort H. Singer, mgr.: Great Falls, Mont., 28; Helena 29-30; Missoula Oct. 1; Spokane, Wash., 2-4; Yakima 5; Ellensburg 6; Tacoma 7.
 Graustark (Southern), Baker & Castle, mgrs.: Greenville, Miss., 28; Clarksdale 29; Helena, Ark., 30.
 Graustark (Eastern), Baker & Castle, mgrs.: Chicago, Ill., 25-Oct. 1.
 Glaser, Vaughan, in the Man Between, W. B. Garr, mgr.: Chicago, Ill., 25 Oct. 8.
 Girl from F. S. A. (Eastern), Harry Scott, mgr.: Van Wert, O., 30; North Baltimore Oct. 3; Fostoria 4; Mansfield 5; Ashland 6; Tiffin 7; Bowling Green 8.
 Girl from F. S. A. (Central), Harry Scott, mgr.: Stirling, Ill., 28; Tracer, Ia., 29; Vinona 30; Marshalltown Oct. 1; Independence 3; Elkader 4; Cresco 5; Osage 6; Cedar Falls 7; Mason City 8.
 Girl from F. S. A. (Southern), Harry Scott, mgr.: Marion, Ill., 29; Mayfield, Ky., 30; Paducah Oct. 1; Fulton City, Tenn., 3; Dyersburg 4; Trenton 5; Humboldt 6; Jackson 7; Clarksville, Miss., 8.
 Gentleman from Mississippi (Wm. A. Brady's), Geo. H. Harris, mgr.: Charleston, S. C., 28; 29; Savannah, Ga., 30; Jacksonville, Fla., Oct. 1.

Girl in the Train, Chas. Dillingham, mgr.: Phila., 19 Oct. 1; N. Y. C., 3, indef.
 Genevieve, Addelle, in the Bachelor, Klav & Erlanger, mgrs.: Phila., 3-15.
 Hartman, Ferria, Musical Comedy Co.: San Francisco, Cal., Aug. 8-Sept. 24.
 Hillcock, Raymond, in the Man Who Owns Broadway, Cohan & Harris, mgrs.: Brooklyn, N. Y., 26 Oct. 1; Newark, N. J., 2-8.
 Huseymum Trail, Kelly & FitzGerald, mgrs.: Kansas City, Mo., 25 Oct. 1; Joplin 2; Pittsburg, Kan., 3; Coffeyville 4; Bartlesville, Okla., 5; Tulsa 6; Viola 7; Muskogee 8-9.
 House on the Bluff (Jon. P. Bickerton's), F. Gale Wallace, mgr.: Schenectady, N. Y., 29-28; Bayonne, N. J., 29-Oct. 1; Brooklyn, N. Y., 3-8.
 Happy Hoodlum, Gus Hill, mgr.: Birmingham, Ala., 29 Oct. 1.
 House of a Thousand Candles, No. 1, Rowland & Gaskill, mgrs.: Mt. Pleasant, Ia., 28; Hurlington 29.
 House of a Thousand Candles, No. 2, Rowland & Gaskill, mgrs.: Wanego, Kan., 29; Manhattan 29; Junction City 30.
 Hilliard, Robert, in A Fool There Was, Frederic Thompson, mgr.: Wash., D. C., 26-Oct. 1.
 Human Hearts (Southern), Harry Reavey, mgr.: Florence, S. C., 28; Georgetown 29; Georgetown 30; Charleston Oct. 1.
 Home-Boys, Hyton Chandler, mgr.: Amsterdam, N. Y., 28; Albany 29-30; Poughkeepsie Oct. 1; Her Son: Pittsburg, Pa., 26 Oct. 1.
 Hans Hanson, Louisa Helm, mgr.: Glenwood, Minn., 28; Alexandria 30; Ferguson Falls Oct. 1; Melrose 2; St. Cloud 3; Royalton 4.
 Hummel, Joe, Wm. Croone, mgr.: Waco, Tex., 28; Anstin 29; San Antonio 30 Oct. 1; Galveston 2; Houston 3-4; Beaumont 5; Fort Arthur 6; Crowley, La., 7; Lake Charles 8.
 In Panama (Al. Hitch's Co.), Wm. W. Woolfolk, mgr.: Norfolk, Va., 26 Oct. 1; Richmond 3-8.
 In the Bishop's Carriage, Baker & Castle, mgrs.: Brooklyn, N. Y., 26 Oct. 1.
 In Marriage a Failure, E. C. Burnett, mgr.: Loganport, Ind., 28; Ft. Wayne 29; Kendallville 30.
 In Matrimony a Failure, David Belasco, mgr.: N. Y. C., Sept. 1 Oct. 1.
 Irish of Spies (F. A. Wade's), Herbert J. Carter, mgr.: Boone, Ia., 28; Ames 29; Webster City 30; Ft. Dodge Oct. 1; Emmetsburg 3; Storm Lake 4; Cherokee 5; Ida Grove 6; Adel 7; Des Moines 8.
 Janis, Elsie, in the Slim Princess, Chas. Dillingham, mgr.: Chicago, Ill., Sept. 13, indef.
 Juvenile Bostonians, B. E. Lang, mgr.: Brown-Ing. Mont., 28; Great Falls 29; Helena 30-Oct. 1; Butte 2-3.
 Just Out of College, Rothner & Campbell, mgrs.: Puxnawtaway, Pa., 28; Indiana 29; Johnstown 30; Allentown Oct. 1.
 Just a Woman's Way (A.), Oliver Labadie, mgr.: Wells, Minn., 28; Winnsboro 29; Blue Earth 30; Estherville, Ia., Oct. 1.
 Jolly Bachelors, Lew Fields, mgr.: Pittsburg, Pa., 26 Oct. 1.
 Jesse James, Brown & Roberts, mgrs.: Bollivar, Tenn., 28; Abbeville, Miss., 29; Water Valley 30.
 Kidnapped for a Million (Perry's), E. Herbert Perry, mgr.: Mora, Minn., 28; Princeton 29; Foley 30; Monticello Oct. 3; Shakopee 4; Redwood Falls 5; Lambertson 8.
 Kelly, Harry, in the Beacon and the Lady, Aaron & Verba, mgrs.: Atlantic City, N. J., 29-28; N. Y. C., Oct. 3, indef.
 Lillian, Clara, in the Marriage of a Star, W. A. Brady, mgr.: Chicago, Ill., Sept. 12-Oct. 10.
 Lily, The, David Belasco, mgr.: N. Y. C., Sept. 3 Oct. 1.
 Little Diamond, Henry W. Savage, mgr.: N. Y. C., Sept. 26, indef.
 Lost Trail, Roland Osborn, mgr.: Irwin, Pa., 28; Scottdale 29; Conneville 30; Uniontown Oct. 1.
 Love Pirate, Maurice M. Dugan, mgr.: LaSalle, Ill., 28; Streator 29; Joliet 30; Waukegan Oct. 1.
 Lyman Twins in the Prize Winners, Slona Falls, S. D., 28; Mitchell 29 Oct. 1; Madison 30; Pipestone, Minn., 4; Brookings, S. D., 5; Watertown 6; Redford 7; Huron 8.
 Light Eternal, M. E. Blew, mgr.: Peoria, Ill., 29 Oct. 1; Springfield 2-5.
 Live Wire, Kilmt & Gazzolo, mgrs.: Kansas City, Mo., 25 Oct. 1; St. Louis 2-8.
 Lively, Will, in The Bachelor, Wm. A. Brady, mgr.: Seattle, Wash., 29 Oct. 2.
 Love Among the Lions, Chas. Frohman, mgr.: Boston, Mass., 19 Oct. 1.
 Lottery Man (Eastern), The Shuberts, mgrs.: Carbondale, Pa., 28; Honesdale 29; Middletown, N. Y., 30; Newburg Oct. 1.
 Lottery Man (Western), The Shuberts, mgrs.: Waterloo, Ia., Oct. 3.
 Lulu's Husband, The Shuberts, mgrs.: New Orleans, La., 26 Oct. 1.
 McCoy, Beale, in The Echo, Chas. Dillingham, mgr.: N. Y. C., Aug. 17 Oct. 1.
 Madame Sherry, Woods, Frazee & Lederer, mgrs.: N. Y. C., Aug. 3, indef.
 Manhattan Comic Opera Co. (Over Hammerstein, mgr.: N. Y. C., Sept. 29, indef.
 Mother, Wm. A. Brady, mgr.: N. Y. C., Sept. 19 Oct. 1.
 Mallory, Clifton, D. H. Cook, mgr.: Gouverneur, N. Y., 27-29; Alexandria Bay 30; N. Wirfeld Oct. 1.
 Moore's Musical Comedy Co., Billy McCrocan, mgr.: Woonsocket, R. I., 19 Oct. 1.
 My Wife's Family, W. L. Stewart, mgr.: Kingston, Ont., Can., 1; Brockville 3; Renfrew 4; Pembroke 5; North Bay 6; Cobalt 7-8.
 My Cinderella Girl, Delamater & Norris, mgrs.: Omaha, Neb., 25 Oct. 1.
 Mrs. Worthington's Career (W. F. Mann's), Thomas W. Keene, mgr.: Gallon, O., 28.
 Melville, Isaac, in Sla Houkous, J. R. Stirling, mgr.: Coldwater, Mich., 28; Goshen, Ind., 29; Dowagiac, Mich., 30; South Bend, Ind., Oct. 1; Chicago Ill. 2-8.
 Missouri Girl, Merle H. Norton's, Joe Rith, mgr.: Harrisonburg, Va., 30; Lexington 30; Clifton Forge 30; Benn's Vista Oct. 1; Christiansburg 4; Wytheville 5; Marion 6; Abingdon 7; Bristol 8.
 Miller, Henry, in Her Husband's Wife, Henry Miller, mgr.: Salt Lake City, 29 Oct. 1; San Francisco, Cal., 3-15.
 Macaulay, Wm., in Classmates, Jas. A. Feltz, mgr.: Burlington, Ia., 28; Iowa City 29; Manchester 30.
 Miss Nobody from Starland, Will A. Singer, gen. mgr.: Lawrence, Kan., 28; Junction City 29; Manhattan 30; Topeka Oct. 1; Pittsburg 2; Independence 3; Bartlesville, Okla., 4; Oklaoma City 5; El Hiron 7; Tulsa 8.
 McFadden's Flats, Harton Wiswell, mgrs.: Ft. Smith, Ark., 28; Little Rock 29; Hot Springs 30; Pine Bluff Oct. 1.
 Millionaire Kid, Kitroy & Britton, mgrs.: Knoxville, Tenn., 26-28; Chattanooga 29 Oct. 1; Columbia, O. 3-5; Akron 6-8.
 Miss Patsey, with Gertrude Quinlan, Henry W. Savage, mgr.: Harrisburg, Pa., Oct. 1; Wash. D. C., 3-8.

Madame X. (Eastern), Henry W. Savage, mgr.: N. Y. C., Aug. 29-Oct. 1; Brooklyn 3-8.
 Madame X. (Western), Henry W. Savage, mgr.: Springfield, O., 28; Hamilton 29; Lexington, Ky., 30.
 Madame X. (Southern), Henry W. Savage, mgr.: Leonluster, Mass., 28; Nashua, N. H., 29; Concord 30; Keene Oct. 1; N. Adams, Mass., 3; Cohasset, N. Y., 4; Glens Falls 5; Amsterdamb 6; Johnston 7; Rome 8.
 Merry Widow (Eastern), Henry W. Savage, mgr.: Philadelphia, 26 Oct. 8.
 Merry Widow (Southern), Henry W. Savage, mgr.: Lewiston, Me., 28; Bluffdale 29; Dover, N. H., 30; Portsmouth Oct. 1; Manchester 3; Lawrence, Mass., 4; Salem 5; North Adams 6; Hennington, Vt., 7; Troy, N. Y., 8.
 Man on the Box, Winn W. Trousdale, mgr.: Belle Plaine, Kan., 28; Englewood 29; Ashland 30; Coldwater Oct. 1; Anthony 4; Alva, Okla., 5; Cherokee 6; Kingfisher 7; Medford 8.
 Man on the Box, Boyd B. Trousdale, mgr.: Deadwood, S. D., 28; Spearfish 29; Belle Fourche 30; Sturgis Oct. 1; Chadron, Neb., 3; Ft. Robinson 4; Alliance 5; North Platte 6; Gettenburg 7; Lexington 8.
 Mantell, Robert, in Repertoire, Wm. A. Brady, mgr.: Albany, N. Y., 26-28.
 My Man, Frederic Thompson, mgr.: N. Y. C., 26, indef.
 Mason, John, in the Witching Hour, The Shuberts, mgrs.: Seattle, Wash., 25-28.
 Manna, Louis, in The Cheater, Wm. A. Brady, mgr.: N. Y. C., 26 Oct. 1.
 Montgomery & Stone, in the Old Town, Chas. Dillingham, mgr.: Cleveland, O., 26 Oct. 1.
 Mildred & Houdlers, Harry Houdler, mgr.: Honesdale, Pa., 28; Susquehanna 30; Owego, N. Y., Oct. 1.
 Midnight Sons (Western), Lew Fields, mgr.: Milwaukee, Wis., 25-Oct. 1.
 Minster's Sweetheart, Baltimore, Md., 26-Oct. 1.
 Mr. Wiggins of the Cabbage Patch, Liebler & Co., mgrs.: Kingston, Can., 28.
 Message from the Skies, Al J. Masser, mgr.: Middleburg Vt., 28; Granville, N. Y., 29.
 My Wife's Family, Wallace R. Cutter, mgr.: Davis, W. Va., 29; Blaine 30; Piedmont Oct. 1; Salisbury, Md., 3; Brunswick 4; Annapolis 5; Fredericksburg, Va., 6; Harrisonburg 7; Clifton Forge 8.
 Member from Deark, Colan & Harris, mgrs.: St. Louis, Mo., 26 Oct. 1.
 Midnight Sons (Eastern), Lew Fields, mgr.: Salem, Mass., 27-28; Northampton 29; Troy, N. Y., 30-Oct. 1.
 Mr. Peabody and the Countess, Montreal, Can., 3-8.
 New York, A. H. Woods, mgr.: Phila., 19-Oct. 1; Wash., D. C., 3-8.
 Newman, Joseph, Co., Louis A. Reilly, mgr.: Montrose, Colo., 28; Olathe 29; Delta 30; Hotchkiss Oct. 1; Paola 3; Grand Junction 4; Ninety and Nine, W. T. Hoyer, mgr.: Brooklyn, N. Y., 26 Oct. 1; Phila., 3-8.
 Nazimova, Mme. Alla, in Repertoire, The Shuberts, mgrs.: Minneapolis, Minn., 26-Oct. 1.
 Our Miss Gibbs, Chas. Frohman, mgr.: N. Y. C., Aug. 29, indef.
 Our Village Postmaster (Perry's), C. M. Steelsmith, mgr.: Clinton, Ky., 28; Jackson, Tenn., 30; Mayfield, Ky., Oct. 1; Herrin, Ill., 4; McLeansboro 5.
 O'Hara, Fiske, Al. McLean, mgr.: Toronto, Can., 26-Oct. 1; Buffalo, N. Y., 3-8.
 Our New Minister, Harry Doel Parker, mgr.: Salt Lake, U., 25 Oct. 1.
 Old Homestead, Franklin Thompson, mgr.: Old N. Y. C., 25 Oct. 1.
 Old Limerick Town, Phila., 26-Oct. 1.
 Poynter, Beulah, (Burt & Nicolai's), Harry J. Jackson, mgr.: Cincinnati, O., 25 Oct. 1; Louisville, Ky., 2-8.
 Prince of Pills, Henry W. Savage, mgr.: Salt Lake, U., 28-29; Ogden 29-30; Reno, Nev., Oct. 1; San Francisco, Cal., 2-8.
 Pair of Country Kids, Henry W. Link, mgr.: Ada, Minn., 29; Pembina, N. D., Oct. 3.
 Panama (Perry's), A. Williams, mgr.: Elisherry, Mo., 28; Wellsburg 29; Vandalia 30; Frankford Oct. 1; Perry 3; Monroe City 5; Edina 7; Kirksville 8.
 Powell & Cohan's Musical Comedy Co. (Eastern), I. Kent Cohan, mgr.: Fairmont, Minn., 26 Oct. 1.
 Powell & Cohan's Musical Comedy Co. (Central) Ashland, O., 3-8.
 Port of Missing Men (No. 1), Rowland & Gaskill, mgrs.: St. Louis, Mo., 25-Oct. 1.
 Port of Missing Men (No. 2), Rowland & Gaskill, mgrs.: Asheville, N. C., 28; Decatur 29; Oberlin City 30.
 Polly of the Circus, A. S. Stern & Co., mgrs.: Phila., 26 Oct. 1.
 Polly of the Circus, Frederic Thompson, mgr.: New Orleans, La., 26 Oct. 1.
 Post, Guy Bates, in The Nigger, The Shuberts, mgrs.: Detroit, Mich., 26-28; Toledo, O., 29 Oct. 1; Columbus 3-5; Indianapolis, Ind., 6-8.
 Paid in Full, Springfield, Mass.
 Paid in Full, Schiller Am. Co., mgrs.: Danville, Va., 28; Roanoke 29; Bluefield, W. Va., 30; Bristol, Tenn., Oct. 1.
 Powers, Jas. T., in Havana, The Shuberts, mgrs.: Reading, Pa., 30.
 Paid in Full, H. M. Horkshelmer, mgr.: Portsmouth, O., Oct. 1; Athens 3; Jackson 4; Lancaster 5; Circleville 6; Washington C. H., 7; Queen of Beauty, C. H. Kerr, gen. mgr.: Milbank, S. D., 28-29.
 Quincey Adams Sawyer, Atkinson & Thatcher, mgrs.: South Bend, Ind., 30.
 Queen of the Moulin Rouge, Montgomery, Ala., 28; Birmingham 29; Atlanta, Ga., 30.
 Russell, Lillian, in Search of a Sinner, Joe Brooks, mgr.: Chicago, Ill., Sept. 19-Oct. 1.
 Royal Slave (Clarence Bennett's Eastern), J. M. Jacobs, mgr.: Laurel, Del., 28; Georgetown 29; Sanford 30; Pocomoke City, Md., Oct. 1; Princess Anne 3; Crisfield 4; Cambridge 5; E. New Market 6; Fellersburg 7; Easton 8.
 Royal Slave (Clarence Bennett's Western), Geo. H. Bubb, mgr.: Lebanon, Ind., 28; Flora 29; Monticello 30; Chicago Heights, Ill., Oct. 2; Monocacy 3; Peru 4.
 Reaping the Harvest (Billard Wright's), Geo. Throckmold, mgr.: Manning, S. C., 28; Ft. 29; Modale 30; Hooper, Neb., Oct. 1; Dodge 3; Leigh 4.
 Rosary, The (No. 1), Rowland & Clifford, Inc., mgrs.: Chicago, Ill., indef.
 Rosary, The (No. 2), Rowland & Clifford, Inc., mgrs.: Rochester, N. Y., 26 Oct. 1; Toronto, Can., 3-8.
 Right of Way, Fred Hick Co., Inc., mgrs.: St. Paul, Minn., 25 Oct. 1; Minneapolis 2-8.
 Round Trip, Joe Brooks, mgr.: Boston, Mass., 5-Oct. 1.
 Rod Mill, H. B. Emery, mgr.: Minneapolis, Minn., 26 Oct. 1.
 Ring Blanche, in The Yankee Girl, Lew Fields, mgr.: Cincinnati, O., 25 Oct. 1.
 Rosalind at Red Gate (Eastern), Gaskell MacVitty Carpenter Co., mgrs.: Milwaukee, Wis., 26 Oct. 1; Waukesha 2; Madison 3; Portage 4; Fond du Lac 5; Wausau 6; Eau Claire 7; Menomonie 8.

Robertson, Forbes, in The Passing of the Third Floor Back, The Shuberts, mgrs.: Toronto, Canada, 29-Oct. 1.
 Rosalind at Red Gate (Western), Gaskell MacVitty Carpenter Co., mgrs.: New Castle, Ind., 28; Anderson 29; Kokomo 30; Crawfordsville Oct. 1; Lebanon 3; Frankfort 4.
 Rose Hill English Folly Co., Mat Hurst, mgr.: Ft. Madison, Ia., 28; Monmouth 29; Hannibal, Mo., 30; Jackson, Ill., Oct. 1.
 Rebecca of Sunny-Broc Farm, Klaw & Erlanger, mgrs.: N. Y. C., Oct. 3-15.
 Seven Days, Wagenhals & Kemper, mgrs.: N. Y. C., Nov. 10, indef.
 Summer Widowers, Lew Fields, mgr.: N. Y. C., June 4-Oct. 1.
 Sweetest Girl in Paris, Harry Askin, gen. mgr.: Chicago, Ill., Aug. 29, indef.
 Sixth Commandment, Murtia & Hefflerin, mgrs.: Wheeling, W. Va., 28-29; E. Liverpool, O., 30; Youngstown Oct. 1; Springfield 5; Lexington, Ky., 6-8.
 Sherman Musical Comedy Co., E. A. Wolff, mgr.: Edmonton, Alta., Can., 12-Oct. 8.
 Shes, Tom, E., in Repertoire, A. H. Woods, mgr.: Cleveland, O., 26-Oct. 1; Detroit, Mich., 2-8.
 Stubborn Cinderella, Chas. A. Goettler, Vancouver, Wash., 28; Portland, Ore., 29-Oct. 1; Astoria 2; Salem 3; Eugene 4; Medford 5; Red Bluff, Cal., 7; Chico 8.
 Slick Luck (Ed Smith's), Ed. Kadov, mgr.: Olean, N. Y., 28; Franklinville 29; Bradford 30; Bradford, Pa., Oct. 1; Brookville 3; DuBois 4; Clearfield 5; Houzdale 6; Bellefonte 7; Altoona 8.
 Silver Threads, with Richard J. Jose, Fred S. Cutler, mgr.: Escator, Ill., 28; Springfield 29-Oct. 1; Chicago 2-8.
 Superba, Edwin Warner, mgr.: Chicago, Ill., 25-Oct. 1; St. Louis, Mo., 2-8.
 School Days (Stair & Havlin's), Al. Herman, mgr.: Richmond, Va., 26-Oct. 1; Pittsburg, Pa., 3-8.
 Stahl, Rose, in The Chorus Lady, Henry B. Harris, mgrs.: Stockton, Cal., 27-28; San Jose 29-30; Fresno Oct. 1-2; Bakersfield 3; Santa Barbara 4; Santa Ana 5; San Diego 6; Riverside 7; San Bernardino 8.
 St. Elmo, Glaser & Stair, mgrs.: New Orleans, La., 25-Oct. 1; Atlanta, Ga., 3-8.
 St. Elmo, Chas. A. Leach, mgr.: Neenah, Wis., 28; Two Rivers 29; Plymouth 30; Chilton Oct. 1.
 Soul Kiss (Eastern), Mittenhal Bros. Am. Co., Inc., mgrs.: Cumberland, Md., 28; Huntington, Pa., 29; Altoona 30; Johnstown Oct. 1; Latrobe 3; Greensburg 4; McKeesport 5; Conneleyville 6; Uniontown 7.
 Soul Kiss (Western), Mittenhal Bros. Am. Co., Inc., mgrs.: Waycross, Ga., 28; Albany 29; Corlele 30; Americus Oct. 1; Columbus 3; Griffin 4; Milledgeville 5; Macon 6; Athens 7; Gainesville 8.
 Shoemaker, The, Gus Hill, mgr.: Brooklyn, N. Y., 26 Oct. 1.
 Smart Set, Barton & Wiswell, mgrs.: Boston, Mass., 26-Oct. 1.
 Slides, George, in The Joy Rider, F. E. Stair, mgr.: Grand Rapids, Mich., 25-28; Ft. Wayne, Ind., 29; La Fayette 30; Decatur, Ill., Oct. 1; Peoria 2-5; Springfield 6-8.
 Spooner, Cecil, Chas. E. Blaney Am. Co., mgrs.: Wash., D. C., 26-Oct. 1; Youngstown, O., 3-5; Wheeling, W. Va., 6-8.
 Starr, Frances, in East Way, David Belasco, mgr.: San Francisco, Cal., 29-Oct. 1.
 Small-Town Gal, Harry G. Libou, mgr.: Corydon, Ia., 28; Albia 29; Ilitman 30; Oskaloosa Oct. 1.
 Squawman, The, Wills Am. Co., mgrs.: Norrisdown, Pa., 3; Chester 4; Pottsville 5; Shamokin 6; West Chester 7; Allentown 8.
 Scheff, Fritz, in The Mikado, The Shuberts, mgrs.: Boston, Mass., 18-Oct. 1; N. Y. C., 3-8.
 Scott, Cyrril, in The Lottery Man, The Shuberts, mgrs.: Baltimore, Md., 26-Oct. 1.
 Skinner, Otis, in Your Humble Servant, Chas. Frohman, mgr.: Wash., D. C., 26 Oct. 1; Baltimore, Md., 3-8.
 Spendthrift, The (Eastern), Frederic Thompson, mgr.: Pittsburg, Pa., 26 Oct. 1.
 Spendthrift, The (Western), Frederic Thompson, mgr.: Denver, Colo., 25 Oct. 1.
 Seven Days, Wagenhals & Kemper, mgrs.: Oakland, Cal., 25-Oct. 1.
 Seven Days, Wagenhals & Kemper, mgrs.: St. Louis, Mo., 26 Oct. 1.
 Stampede, The, Geo. Dickson, mgr.: Havre de Grace, Md., 28; Lynchburg, Va., 29; Clifton Forge 30; Boone Oct. 1.
 Three Weeks, Morrison & Hefflerin, mgrs.: Columbus, O., 26-28; Indianapolis, Ind., 29 Oct. 1; Cincinnati, O., 2.
 Two Americans Abroad (Eastern), Robert H. Harris, mgr.: Woodfield, O., 28; Belleair 29; Wellsburg 30; Steubenville Oct. 1; Canonsburg, Pa., 3; Waynesburg 4; Rochester 5; Beaver Falls 6; Lisbon, O., 7; New Castle, Pa., 8.
 Two Americans Abroad (Western), Robert H. Harris, mgr.: Matteson, Ill., 3; Champaign 4; Assumption 5; Nokomis 6; Sorento 7; Edwardsville 8.
 Thief, The, A. H. Woods, mgr.: Omaha, Neb., 25-28; Des Moines, Ia., 29-Oct. 1; St. Paul, Minn., 2-8.
 Thief, The, A. H. Woods, mgr.: Providence, R. I., 26 Oct. 1; Boston, Mass., 3-8.
 Time, The Place and the Girl (Western), L. R. Willard, mgr.: Denver, Colo., 25-Oct. 1.
 Tilly Olson (Carl M. Dalton's), Galesburg, Ill., 28; Monmouth Oct. 1; Burlington, Ia., 2; Fort Madison 3; Keokuk 4; Quincy, Ill., 5; Hannibal, Mo., 6; Champaign, Ill., 8.
 Traveling Salesman (A), Henry B. Harris, mgr.: Jefferson City, Mo., 28; Roanville 29; Sedalia 30; Joplin Oct. 1; Kansas City 2-8.
 Traveling Salesman (B), Henry B. Harris, mgr.: Brantford, Ont., Can., 28; St. Catharines 29; Hamilton 30 Oct. 1; St. Thomas 3; London 4; Port Huron, Mich., 5; Flint 6; Dowsco 7; Battle Creek 8.
 Third Degree (A), Henry B. Harris, mgr.: Brooklyn, N. Y., 26 Oct. 1; Phila., Pa., 3-15.
 Third Degree (B), Henry B. Harris, mgr.: Chicago, Ill., 25-Oct. 8.
 Three Million Dollars, Chas. Marks, mgr.: Baltimore, Md., 26 Oct. 1.
 Thurston, Howard, Dudley McAdow, mgr.: Worcester, Mass., 26 Oct. 1.
 Through Death Valley, St. Louis, Mo., 25-Oct. 1.
 Tempest, Marie, in A Thief in the Night, Chas. Frohman, mgr.: Atlantic City, N. J., 30 Oct. 1.
 Three Twins (Eastern), Jos. M. Galtes, mgr.: N. Y. C., 26 Oct. 1; Phila., Pa., 3-8.
 Theresa, Be Mine, J. J. Rosenthal, mgr.: Toledo, O., 26-28; Indianapolis, Ind., 29-Oct. 1; Chicago, Ill., 3-15.
 Three Weeks, Leigh Morrison, mgr.: Syracuse, N. Y., 26 Oct. 1.
 Turning Point, Bridgport, Conn., 28-29; Waterbury 30 Oct. 2.
 Uncle Tom's Cabin (Al. W. Martin's), William Kibble, mgr.: Cincinnati, O., 25 Oct. 1; Zanesville, Pa.; Parkersburg, W. Va., 4; Gallipolis, O., 5; Huntington, W. Va., 6; Ironton, O., 7; Portsmouth 8.

Uncle Tom's Cabin (Stetson's Western), J. W. Brownlee, mgr.: La Fayette, Ind., 28.
 Uncle Tom's Cabin (Terry's), W. G. Dickey, mgr.: Galva, Ia., 28; Schaller 29; Early 30; Sac City Oct. 1; Oelbolt 3; Battle Creek 4; Mapleton 5; Castana 6; Danbury 7; Ida Grove 8.
 Under Southern Skies, Harry Doel Parker, mgr.: Beloit, Wis., 28; Rockford, Ill., 29; Freeport 30; Dubuque, Ia., Oct. 1.
 Uncle Dave Holcomb, Chas. Gordon, mgr.: Tonawanda, Pa., 28-29; Bellefonte 30; Sunbury Oct. 1; Lock Haven 3; Berwick 4; Plymouth 5; Catawissa 6; Bloomsburg 7; Mahanoy City 8.
 Up and Down Broadway, with Eddle Foy, The Shuberts, mgrs.: Phila., 19-Oct. 1.
 Uncle Tom's Cabin (Al. W. Martin's Western), Wm. Kibble, mgr.: Owatonna, Minn., 28; Austin 29.
 Volunteer Organist, Jos. E. Peyton, mgr.: Sault Ste. Marie, Mich., 28; Marquette 29; Ishpeming 30; Calumet Oct. 1.
 Virginia, The, The Kirtz La Shelle Co., mgrs.: Brooklyn, N. Y., 26-Oct. 1.
 Virginia, The (Eastern), J. L. Harrington, mgr.: Owen Sound, Ont., Can., 28; Stratford 29; London 30.
 Warner, Henry B., in Alias Jimmy Valentine, Liebler & Co., mgrs.: N. Y. C., Aug. 22, indef.
 Williams, Hattie, & G. P. Huntley, in Decorating Clementine, Chas. Frohman, mgr.: N. Y. C., Sept. 19, indef.
 Wise, Thomas A., in A Gentleman from Mississippi, Wm. A. Brady, mgr.: Boston, Mass., 19-Oct. 1; Dover, N. H., 3; Portsmouth 4; Leominster, Mass., 5; Gloucester 6; Lawrence 7-8.
 Widow Perkins, Ulysses, Neb., 28; St. Paul Oct. 1; Wood River 3; Gibbon 4; Kearney 5; Oxford 7; Bentley 8.

Ware, Helen, in The Deserters, Henry B. Harris, mgr.: N. Y. C., Sept. 19, indef.
 Winning Miss, with Max Bloom, Boyle Woolfolk, mgr.: Toledo, O., 25-28; Grand Rapids, Mich., 29-Oct. 1; Port Huron 2; London, Can., 3; Stratford 4; Woodstock 5; Brantford 6; Hamilton 7-8.
 Walsh, Blanche, A. H. Woods, mgr.: Augusta, Ga., 29; Montgomery, Ala., 30; Mobile Oct. 1; New Orleans, La., 2-8.
 Wizard of Wiseland, Harry Scott, mgr.: Marengo, Ia., 28; Newton 29; Ames 30; Boone Oct. 1; Perry 3; Adel 4; Atlantic 5; Shenandoah 6; Osceola, Neb., 7; Lincoln 8.
 Wilson, Al. H., Sidney R. Ellis, mgr.: Marletta, Ga., 28; Parkersburg, W. Va., 29; Huntington 30; Charleston Oct. 1; Ironton, O., 3; Portsmouth 4; Lexington, Ky., 5; Louisville 6-8.
 Ward & Vokes, in Trouble Makers, E. D. Stair, mgr.: Detroit, Mich., 25-Oct. 1; Dayton, O., 3-5; Indianapolis, Ind., 6-8.
 Wildfire, Harry Doel Parker, mgr.: Lake Charles, La., 28; Beaumont, Tex., 29; Houston 30; Galveston Oct. 1.
 Wolf, The, Stair & Havlin, mgrs.: Brooklyn, N. Y., 26-Oct. 1; Paterson, N. J., 3-5; Bayonne 6-8.
 Wolf, The, Rowland & Clifford, props.: Albia, Ia., 28; Charlton 29; Leon 30.
 Whiteside, Walker, in The Meeting Post, Liebler & Co., mgrs.: San Francisco, Cal., 26-Oct. 8.
 Welch, Joe, in The Hand of the Free, Cecil DeMille, mgr.: Brooklyn, N. Y., 26-Oct. 1.
 Way Down East, Wm. A. Brady, mgr.: Cleveland, O., 26-Oct. 1.
 White Squaw, Louis F. Werba, mgr.: Phila., 19-Oct. 1.
 Yankee Doodle Boy, Louis J. Pinski, mgr.: Lewistown, Pa., 28; Williamstown 29; Mt. Carmel 30; Mahanoy City Oct. 1.
 Zinn Musical Comedy Co., A. M. Zinn, mgr.: Oklahoma City, Okla., 11-Oct. 9.

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The new census report shows Reading to have a population of 36,000 people. Frank Hill expects to open his new vaudeville theatre, The Lyric, in about two weeks. Lew Bloom, the tramp comedian, is taking a few weeks' rest at his home on Mt. Penn. W. K. Goldenberg, a well-known burlesque house manager, is now directing all his attention to the Palace Theatre, this city. Mr. Goldenberg falls from the City of Brotherly Love. The Kentucky Belles was presented at the Academy on Tuesday, the 29th, to capacity business at both performances. The Soul Kiss was here on the 21st and did big business. Thomas S. Van, who portrayed the character of Satan, is another Reading boy who has attained success before the footlights. Jefferson DeAngels, in The Beauty Spot, and surrounded by a most excellent cast, appeared here for one night only on the 23d. The Stampede, a comedy drama, was presented at the Academy on the 24th. Miss Lillian Buckingham is co-antagonist and star of the play. The Orpheum had on its bill two well-known Reading boys, Percy Saylor, the popular comedian son of Reading, better known in the theatrical world as Eddie Hedway, the original Gingerbread Man, in company with Miss Gertrude Lawrence, known as The Brunette. They do a very clever singing, dancing and talking act. The other, Mr. Jno. E. Lessig, appeared in a strong dramatic play, et. The District Attorney. Mr. Lessig is materially aided by Miss Kathryn Lorraine and Francis Hoyt, both of whom are exceptionally clever. The Palace Theatre runs nine acts a week instead of eight, as heretofore. Mr. C. G. Keeney is again manager of the Grand Opera House. Mr. Keeney expects to open the Hippodrome about the middle of October. The directors of Carsonia Park met and declared the usual dividend. With the present dividend of October 1, the original Carsonia stockholders have received in eight years past 115 per cent. in dividends.

JOSEPH S. STIRL.

HOT SPRINGS, ARK.

New Vaudeville Theatre, The Princess, Opened Sept. 19.

The Princess Theatre, Hot Springs (Ark.) new vaudeville theatre, opened September 19, under most favorable auspices, with a very large and fashionable audience present for both performances. Hundreds of people were unable to secure seats. Hot Springs now possesses one of the handsomest theatres in the country. The entrance is beautiful, thousands of electric lights all clustered around. As one leaves the entrance you walk into a beautiful lobby. In the center is a fountain built of Hot Springs crystals. The interior is beautiful. The carpets are green, with opera chairs to correspond. The seating capacity is 1,000. The stage is very large, with all the latest improvements. The dressing rooms are all large, with hot and cold water in each. The acts are being booked by the Interstate Amusement Company, owners of the Majestic Circuit. The following is the order in which the acts appear on the opening performance: Louis Stone, premier novelty and toady tury, was the first act to appear. His act was well received; considerable applause. Long and West, black face comedians, had second place. This act is full of good comedy, and made good. Louis Carver and Tom Murray, who advertise their act as the ugliest of women and the handsomest of men. Their act went big. The audience was appreciative of this act. Plenty of applause. Tom West and Ethel Denton have a bright little offering, entitled Wanted—A Partner. Miss Denton is very clever. This act was well received. The feature act, Those Three Singing Girls, closed the vaudeville act. These girls can certainly sing. This act is very refined. Their wardrobe is just as clean and pretty as their act. They were compelled to sing several encores. The audience certainly showed their appreciation by the outburst of applause given this act. Moving pictures closed the performance. The policy of this theatre will be three shows a day.

LAURENCE JEAN RINALDO.

CINCINNATI, O.

Cincinnati Amusements for the Week. Orpheum Opens. Other News.

With the opening this week of the Orpheum, Cincinnati's bill to temple of Morris vaudeville the last of Cincinnati's show houses to open its season fell into line for the 1910-11 procession. This opening marks the commencement of the Orpheum's second season. The headline of the initial bill is The Barnyard Romeo, featuring Alzi Hajes. The Grand last week housed Mrs. Fiske, who appeared in Becky Sharpe, the first half of the week, and Pillars of Society the final three days. This week The Fortune Hunter is the attraction. Lew Backett and his band of minstrels, held forth last week at the Lyric. This week Blanche Ring in The Yankee Girl, is the drawing card at that house. At the Columbia last week's bill was composed of the following acts: Kathleen Clifford, Eddie Leonard and Mabel Russell, Taylor, Krantzman and White, Clown Zorin's Dogs, Bowser Hinkle Co., Ernest Schartz, Carson and Willard, Belmont Trio and Kithscope. This week Eva Tangany is the headliner. The Port of Missing Men, with Hugo Koch appearing in the leading role, was the Walnut's attraction last week. Boniah Boyer in The Little Girl That He Forgot is the current week's bill. The Forepaugh Players opened the season at the Olympic last week, presenting The Man of the Hour. Cleopatra is this week's offering. The Empress last week had a good vaudeville bill, headed by DeLoris and Pat Reilly. At Heck's Hall Reid appeared in The Kentucky, at which house he is followed by Al. W. Martin's Uncle Tom's Cabin. The Standard had The College Girls, while People's offered Tenley's The Pennant Winners. Rose Sydel and

The Yankee Doodle Girls are respectively at the Standard and People's this week. The American, with Gus Sun vaudeville; the Auditorium, also playing vaudeville booked by Gus Sun, and Robinson's Opera House, with acts booked over the Casino Circuit, helped provide entertainment for lovers of vaudeville. The Columbia has a new superintendent. He is Mr. T. Beer, formerly connected with the Fifth Avenue Theatre, New York City. Emil Ankermillier, who had charge of the business end of the opera at the Ohio Valley Exposition, will this season again act as manager for Eddie Fog's company. The roster of the Forepaugh Stock Company, which opened the season at the Olympic last week, includes Charles Mackay, leading man; Edwin J. Brady, Engine Orday, Brandon Evans, Jack H. Auer, H. Chapman Ford, Alusworth Arnold, Mortimer Martini, John Fenton, Harry Stanton, Frank Bronson, Charles Curran and Chas. Baker; Miss Lillian Kemble, leading woman; Henrietta Vaders and Jennie Ellison. Jimmy Green, the comedian, while appearing at the Colonial, Covington, Ky., last week, took occasion to visit The Billboard. Harrison Grey Fiske is accompanying Mrs. Fiske on her present tour. Mrs. Fiske at the present time, is rehearsing a new play, in which work she is assisted by her husband. The Holden Stock Company will this season return to the Lyceum, their opening at that playhouse being announced for October 9. Herschel Mayall and his wife, Edna Elsmere, have been engaged by The Holdens in leading roles. The Cincinnati Family Theatre and Amusement Company is erecting a family theatre on the site of the old Majestic concert hall, in Vine street, to cost \$350,000. Miss Ethel Lloyd, a chorus girl with The Barnyard Romeo, narrowly escaped death at the Orpheum theatre last week, in an elevator accident. She was painfully, though not seriously injured. Juvenile Court officers have been instructed not to permit the appearance of minors in Cincinnati theatres, even on amateur nights, in the future, and to arrest managers of any show houses if this ruling is violated.

MANCHESTER, ENGLAND.

Manchester, Eng., Sept. 14, 1910. My Dear Billyboy:—This is an exceptionally good week at the theatres in Manchester, for the offerings at all places of amusement are away ahead of the usual. In fact, there is nothing bad at any house, either of the higher or lower grade, or at the vaudeville houses. As a rule, Manchester shows such little appreciation of good things theatrical that managers are loth to bring here their best, but after it has run its race almost everywhere else it is sionally productions are made here, but that is only when London can not afford the opening because of reigning successes, and it is absolutely necessary to make the production to keep contact with the author. This was the case with The Dollar Princess, for which an opening could not be made in London, and yet which George Edwarda would have lost entirely if he had not produced it before January 1, 1909. It is true that we have a producing house here, and this week it is doing a play by a local newspaper man, called Gentlemen of the Press, and it has much merit but will stand no chance of being successful. I will please any audience except that of Manchester's Gaiety Theatre. My own belief is that the piece will eventually be fixed up and prove a winner, for it certainly has much merit. Dame Nature, with Ethel Irving, is at the Royal and doing almost a pantomime business. The play is being possessed, and two weeks here, but the time can not be spared. Next week the comic opera, The Mountaineers, will be seen here with a traveling company. For the week of the 26th Lewis Waller is to present his new play of romance, Bardleya the Magnificent, and as Waller is about the best romantic actor that England possesses, his engagement will be an smashing one. This will be his first visit to Manchester in several years, and it is mostly because of his absence that he is now appreciated. Waller gave the first production of his new play in Liverpool last week, and enthusiastic praise is all that can be heard of it. Smith is at the Princess, and is doing remarkably well, for his humor is about the size liked here. Next week The Dalrymolds, one of the standard comic operas, will be the attraction. The Sailor's Wedding, one of the Bowery kind of melodramas, is at the Queen's, and is packing them in. Charles Blaney's Young Buffalo, King of the Wild West, is to open in Stratford on the 26th, after which it will tour the provinces if it hits, and I have no doubt it will, for it is more consistent and a better play than anything in the melodrama line that I have seen here in the cheap houses. All the twenty cheap houses of Manchester are playing to the best business of the season as are the variety theatres. The White City has just had its annual Lifeboat Fund demonstration, and thirty-five thousand people packed the park. The tableaux, etc., in the parade were magnificent, and the twenty bands gave more music than has been heard in Manchester at one time in many moons. Many special attractions were provided by Mr. Brown, and the amount he turned over to the great national charity runs well into the thousands of dollars. The regular summer season at White City ends on October 1, and it has been a successful one in every way. Next season begins at Easter, 1911, but during the winter dancing, skating, billiards, moving pictures, etc., will keep the place open in part and furnish popular amusement to the people of the district. SMALL.

VANCOUVER, B. C.

All First-Class Houses Doing Well. Moving Picture Theatre Closes.

Going Some was presented at the Vancouver Opera House, Sept. 12 and 13. The play was good and was enjoyed by good houses on both nights. The Manxman Sept. 16 and 17 was fair. Buffalo Bill was here Sept. 12 and 13 and broke all attendance records for tented shows in this city. The shows were turned away at every performance. The show was thoroughly enjoyed. Both Buffalo Bill and Pawnee Bill received a great reception. Signor Scotti and Madame de Pasquell will give a grand concert at the Vancouver Opera House on October 10. The sale of seats is now open and they are selling fast. The indications are that there will be a very large attendance.

The Mysterious Intruder at the Empress Theatre, was one of the funniest comedies seen at this theatre for many days and was played to crowded houses. The Little Minster in which Maude Adams made such a hit, will be the next play produced by the Sanford Players. Miss Abbie Fletcher will have the role of Lady Babbie, and she is well fitted for it in every way. The rest of the cast will be in capable hands. The production will be complete in every detail. The Program at the Orpheum week of Sept. 12 was a well balanced presentation of diversified vaudeville. Franklin Ardell and Company in The Suffragette, was the headliner and was both interesting and amusing. Others on the bill were Kate Fowler, Betty Irma, The Vagabonds, Roland Carter and Company in Vacation Time, and Harold, Gordon and Haydyn. John L. Sullivan and Jake Kilrain topped the bill at the Pantheon, week of Sept. 12 and they received a great reception. The Florence Trio, Mr and Mrs. Jack Golden in The Quarrel, Elmore and Raymond and Mason, Willard and Jordan, completed a well-balanced bill all round and had plenty of variety and lots of comedy. The motion picture theatres, especially the Province, Princess and Maple Leaf, had interesting programs. Walter C. Kelly, a vaudeville artist, and William Desmond, a well-known actor, left here for Australia last week. According to an announcement made by the management of the opera house at New Westminster, all the winter engagements will be cancelled unless there is a better patronage than there has been in the past. The Canadian National Apple Show will be held here October 31 to November 5. The popularity of Pantogon's bills was shown during the visit of Buffalo Bill's Wild West Show. The house played to capacity at all performances during the two days of strong opposition. The National opened Sept. 19. Up-to-date vaudeville shows will be the policy of the house. The Starland Moving Picture Theatre closed its doors last week, owing to lack of patronage. The Lyric Theatre reopened Sept. 24. The policy of this theatre has been changed this winter and instead of drama there will be musical comedy. The company at this theatre is under the management of Sidney Cox. J. M. McLEAN.

NOTES OF THE ROAD.

Engene Muller, of the Juggling Mullers, received a telegram Sept. 16, in Chicago, stating that his mother passed away at Asheville, N. C. Mr. Muller just returned to his work, coming here from her bedside. Oscar Kneeder, of The Kneedlers, is also mourning the death of his father, S. A. Kneeder, who died in Philadelphia last week, aged ninety years. Geo. F. Hall, the comedian, has been playing United time steadily since his arrival from England last June. He is booked solid until April, when he opens again at the Pavilion, Piccadilly Circus, London. He commences his tour of the Poll Circuit, October 10, at New Haven, Conn. John and Winnie Hennings, after appearing at the Kedzie Theatre, Chicago, were immediately given a twenty weeks' route over W. V. A. time. John Hennings was formerly the comedian of Hennings, Lewis and Hennings, while his wife, Winnie, was of the Eight Vasar Girls. Williams, Thompson and Copeland have closed a summer vaudeville stock engagement of eight weeks at the Barrison Theatre, Waukegan, Ill., and open September 25 on Western Vaudeville Association time to play from four to six weeks in each one of their houses. Blisbee and Connelly, musical and lariat act, were obliged to cancel their bookings on the Geo. Webster time on account of Miss Connelly's illness. She is under the doctor's care, being treated for throat trouble and will not be able to work for several weeks. Nash and Rinsart have opened on the Hodkins time. Mr. Nash is well known as the former advance man, Matt Nashier, for Cohen and Harris, H. C. Whitney and A. H. Woods forces, while Miss Rinsart was one of the original six Rinsart Sisters. The New Avenue Theatre, Duquesne, Pa., formerly playing pictures exclusively, has been greatly enlarged and is now following a policy of vaudeville and pictures. Acts are booked through the Pollack Exchange of Pittsburgh. Laftaub and Scott, acrobatic trick house act, closed a seventeen weeks' engagement with French's Shows at Pekin, Ill., and opened last Monday on the C. T. Crawford time, with the Hodkins Circuit to follow. Edwina Barry opened her season at the Colonial Theatre, Norfolk, Va., September 5. She is supported this season by Wally Zee, Louise Elliston, David Rogers and Wm. Richards. Floyd Mack, the acrobatic dancer, who was formerly of Albee, Weber and Evans act, has changed agents. Pat Casey is now handling the act. Mack opened on the Poll time, Sept. 19. Gordon and Marx, who recently had their Eastern showing at the Fifth Avenue, New York, have received contracts for thirty consecutive weeks over United time. Carl Davonport has purchased the Palace Theatre, Asheville, N. C. The policy of vaudeville and pictures will be continued under the new management. Wentworth and Burns have closed with the Itch Comedy Company and open on the Morris Circuit this month in a new sketch called The Battle of May Be. Grace and Lloyd Connelly have just finished twenty-five weeks of Williams Kuehle time and are now resting at the home of their mother in Kewanee, Ill. The Two Lafayettes, presenting My Cousin Sal is a Circus Gal for the past four seasons, have in preparation a new sketch, entitled A Model Husband. Walter D. Botto is acting as business manager for Mort H. Singer with Harry Butzer, who is starring in The Flirting Princess this season. Hunter and Ross have closed with Rosney's vaudeville show and open on the Coney Holmes time, October 3, at the Grand Theatre, Columbus, O. Frank Milton and the DeLong Sisters, who topped and closed all shows on Pantogon's Cir-

cuit, receive their first New York showing Oct. 16. The Alley Comedy Company is making a tour of the Carolina under the direction of Chas. Knudde, of Williams Kuehle Company. Steve Milano has closed his season at Young's New Pier, Atlantic City, and is now with Gus Hill's Happy Hooligan Company. Jess Hale and Company have been obliged to cancel the week of September 25, owing to the death of Mr. Hale's father. Judah B. Levy is again manager of the Victor Theatre, New Orleans, La., succeeding Messrs. Tyler and Porter. DeHulle and Valera opened on the S. & C. Circuit Sept. 4 at Kansas City with contracts for twenty three weeks. Addison and Livingston have a new act called Fifteen Minutes of Vaudeville Drolleries, written by J. A. Murphy. E. P. Willey and Bert Chipman are associated in the management of the Great Vernon Hypnotic Company. Miss Ethelwyn Edwardee mourns the loss of her father, who died at his home in Evansville, Ind., Sept. 11. Zerardo Brothers, double trapeze act, now playing sides, have been booked over the Pantogon time. The Ted Sparks Circuit reports adding fourteen new houses to their circuit during the past week. Brooks and Kingman opened Sept. 19 on the ugly Circuit at the Congress Theatre, Portland, Me. Len Rose is spending a few weeks' vacation with his father and sister in Cleveland, O. Larriev, formerly of Larriev and Lee, is now working single, doing monologues. The Three Pearce Sisters have received twenty weeks' bookings over W. V. A. time. Kelley and Wentworth have been booked for thirty weeks over Association time. Grimm and Satchel have been booked solid over the United time until March. Mansfield, the magician, opens his annual tour of New England, October 1. Al and Fannie Steadman are appearing in a new act, entitled Pianocopers. The Westons open on the Williams-Kuehle time week of September 25. Joe DeTelle and Company have opened on the Webster time.

MARRIAGES.

McCOY-MAGGARD. Mr. Jack Maggard, assistant stage manager of the Gaiety Theatre, Kansas City, Mo., and Miss Tiny McCoy, a chorister with the Bowery Bachelors, were married in Kansas City, September 16.

BIRTHS.

Born to Mr. and Mrs. James Y. Lewis, on May 7, at Chicago, Ill., a son. All doing well, including the father, Mrs. Lewis and baby will join the show in two weeks. Born to Mr. and Mrs. Jack Amick (Rita Marie), a girl, September 9. Born to Mr. and Mrs. J. A. Bertram, Wednesday, September 14, a baby girl. Mr. Bertram is the resident manager of the Grand Family in Grand Forks, N. D. Born to Mr. and Mrs. Palmer Leavelle, who are now with the Tom Jennings Dramatic Company, an eight-pound boy, Sept. 19.

DEATHS.

SAETTEL.—Bernard J. Saettel, aged seven and one-half years, son of Mr. and Mrs. C. J. Saettel, died September 14 in Union City, Ind., from cholera infantum, after a short illness. CARY. Jos. E. Cary. See news columns this issue. BARTON.—Jas. Arthur Barton, a native of North Hampton, England, died recently, aged 26 years. Deceased was musical director of 10th and Eva McGinley's Comedy Company. He leaves one brother and two sisters in England, and his widow, who is a member of the McGinley company.

J. B. Burton's In Golden Valley Company is booked for the season through Nebraska, Kansas, Oklahoma and Texas. With the company are George Meredith, Verne Callicotte, W. C. Clarke, Fay Callicotte, Irene Meredith and J. B. Burton. Tom Gerson is in advance.

The Sandusky Theatre, Sandusky, O., opened the season on September 8. O. V. Woodward, who has just finished a successful season as manager of Cedar Point Bathing Pavilion, is in charge.

WANTED—For Fowler's Combined Wagon Show, people in all lines; long season; money sure; house wagons furnished; sleep and eat on lot. Performers of all kinds address A. W. FOWLERS, Lined, Marengo Co., Ala., for three weeks after Sept. 30.

WANTED—A Novelty Man, or good all-around Medicine Performer. Address HALL AND EMERSON, Alexandria, Mo.

MUSEUMS OF ANATOMY For Sale Cheap

For men only; any quantity, any quality; 5,000 models ready to ship. DR. HATFIELD, 3 North Broadway, St. Louis, Mo.

WANTED—GOOD VAUDEVILLE ACTS To play open time. PASTIME THEATRE, J. W. Bowser, mgr., Tusculma, Ala., week of October 10th open.

PRETTY INDIAN "KISS-I-MEE" PROF. SONG 4c 51mms and "GIVE ME AN AMERICAN GIRL"—Big Song Hit Magbee Music Pub. Co., Columbus, Ohio

C A S H for Film and M. F. Machines. If you have either and want immediate cash, (if necessary by telegraph), give full details and lowest price. LYRIC MUTO, CO., Canton, Ohio, WE BUY TRASH.

MUSIC PUBLISHING IN CHICAGO.

(Continued from page 10)

conversation which teema with such terse and harsh words as "sales," "contracts" and "royalties."

ENGLISH AS A LANGUAGE TO SING.

(Continued from page 14.)

be so deftly manipulated as to escape these clumsy entanglements. Think of this, "to-morrow."

At the present the English language, from the standpoint of the singer is a vast ledge of silver ore, hiding unguessed treasures, and the future is to quarry, to smelt and to fashion this precious metal into a thousand shapes of beauty.

WHY AN EUROPEAN EDUCATION?

(Continued from page 15.)

country be dependent upon Europe. How can this country expect to found music that shall be as distinctly American as there exists a German school, an Italian school, a French school, a Russian school, and so on, when there are no opportunities at hand to perform American compositions, especially under the direction of American conductors?

The excuse is generally given that this country is young, and that it is still too busy making money. All of which may be true, but the facts in the case do not change on this account.

EXTREMELY COMICAL.

(Continued from page 18.)

skill in every detail that the well worn and old world, success, is a weak description of the evening's triumphant result."

The American: "A new French comedy opened last night at the Lyceum Theatre. It was called Decorating Clementine, and is from the pen of Armand de Calviel and Robert de Fiers, who are now enhancing a reputation already gained in France.

And this is the story: Clementine Margerie, a successful author, the beloved wife of Paul Margerie, an earnest chicken fancier, conceives a desire to be decorated with the Legion of Honor ribbon. She visits the Minister of Fine Arts and tries to flirt with him, but is unsuccessful in her ignorance of the art.

Running through this plot is a Russian count, who has the fixed belief that all women love him, and a youthful, sly diplomat, who does the wrong thing consistently.

NEW COHAN COMEDY.

(Continued from page 18.)

Judge Kenneth B. Lampton, ex-judge, practicing law . . . George J. Henry Timothy Battie, mayor of Battlesburg . . . Horace James Henry Quigg, coal and ice magnate . . . Daniel Sullivan E. B. Lott, of the Midland Valley Lines . . . Fletcher Harvey Tom Donahue, a Pinkerton detective . . . Spencer Chartars

SYNOPSIS.

ACT I.—Office of the Battle House, in Battlesburg. ACT II.—Wallingford's Apartments in Battle House; two hours later. ACT III.—Wallingford's Offices in the Battle Building; four weeks later. ACT IV.—Wallingford's residence in Battlesburg; two years later. "Very funny satire of a common falling," writes the Times critic, who continues: "When Mr. P. T. Barnum uttered his famous remark that the American public likes being humbug-

ged, he might have added with equal truth that the one thing it likes even better is seeing the other fellow humbugged. And the second of these truisms gives zest to such a play as Get Rich Quick Wallingford, acted at the Casino last night, and received with every manifestation of delight.

The play, like the stories from which it has been adapted, has a foundation not only in the singularly brilliant exploits of one exceptionally adroit manipulator of other people's money, but in that very general human desire to get something for nothing which makes almost everybody at some time or another an easy mark. And so when the bright young man in the play who is looking for a good investment and is assured of his 75 per cent., and asked if he would like to get it answers, "Yes, ALL I can get," the house recognizes and enjoys a very common falling. So Get Rich Quick Wallingford very obligingly takes his money—that is to say, \$9,000 of his whole savings, telling him to keep his old \$1,000 for another time "I guess I'd better," then remarks the lamb, whose name is just that, "for I might need it." And Wallingford agrees that he will."

The Press finds that the comedy sags a bit, and believes that its ultimate success is dubious. Conventionality of plot is the pin that might prick the bubble of its success.

The Herald, on the other hand, believes it a lively comedy and sums it up like this: "The large audience to a man and woman seemed to expect a good play and have several laughs. If any was disappointed that mortal should straightway consult the family physician and ask for a 'cheer-up' prescription.

"Unlike many dramatizations of good stories or novels, this one has not been spoiled; in fact, it acts even better that it read between magazine covers. If Mr. Cohan had never done anything else he deserves praise for writing a delightful comedy and for assembling a company that could not have been improved upon."

"New comedy brings delight," says the Sun, and compares Cohan to the old-school writer, Chas. Hoyt: "This child of Broadway, George M. Cohan, is in a certain manner a member of the dramatic school of Hoyt. But he sticks closer to nature, and has somewhat more regard for the probabilities. There is much that is improbable in last night's play, but there is much more that cuts unpleasantly close to the core of that mighty truth that there is a victim born every minute."

In the Tribune we find: "Co-ordinate with the interesting and amusing tales of the crooked business deals of the astute and oily Mr. Wallingford and his right-hand man, Blackie Daw are three love stories, one of which Wallingford's own—is well sustained and absorbingly interesting largely, however, because of the very delightful impersonation of the stenographer by Miss Frances Ring, who is to be credited with one of the hits of the evening."

HERE AND THERE ON BROADWAY.

(Continued from page 18.)

Sam Bernard, in He Came from Milwaukee, opened at the Casino on September 12, under Schubert management.

Max Figman played a week at the West End in Mary Jane's Pa. Some of us missed Dixey.

Eddie Foy and Emma Carus, in Up and Down Broadway, have struck out for the provinces.

Fritz Scheff is coming in The Mikado. Several of the company have quit. They say it is the singer's fault.

Boots and Saddles, by Eugene Walter, under Schubert management, is rehearsing. It's an army play.

Wm. A. Brady and the Shuberts have organized a permanent stock company for Broadway. In the company are Chas. Richmond, Florence Roberts, Theodore Roberts, Milton Sills, C. E. Harris, and others. Florence Roberts formerly played at the Alcazar Stock in San Francisco. Joseph Brooks is presenting Lillian Russell in In Search of a Sinner. Broadway should do.

Van Ness Harwood, press agent of the New Theatre, is issuing a news bulletin. It is quite commendable.

William Crane will appear in London this season with Father and the Boys.

W. Somerset Maugham was once a doctor. This is not a puzzle contest—nor is Broadway interested in missed vocations.

The Frohman offices are issuing a press bulletin. Several other concerns are also. In the Frohman press sheet, which is sent gratis to a limited number of newspapers, appear a number of advertisements—the usual class appearing in costume, shoe makers, photographers, professional hotels. Extremely magnanimous of the press agent to insert these ads free—or are they paid for? Suppose they were, who would benefit most from the press sheet that the artistic dramatist seldom glances over? Is it reciprocity, or what? (Webster defines the what under another caption.)

Follies of New York and Paris is at the Columbia. The play pictures a brightness that may have one time existed in Paris, but not in New York since Gaynor said "Close them up at night."

At the Plaza Music Hall, the Vale Stock Company began its season with The Blue Monse.

N. C. Goodwin is rehearsing The Captain. Welcome to Our City has gone away for a long, loving rest.

My Man is at the Bijou.

The Clansman was well presented by the Academy of Music Stock Company.

Novelties, Fancy Goods and Jewelry

Mager Bros.' Book of Specialties contains more valuable information to premium houses, novelty dealers, streetmen, knifeboard men, Yankee notion workers, mail order men and jewelers, etc., than any other catalogue issued. Everything new in real novelties, carnival goods, jewelry, watches, silverware, cutlery, optical goods, etc. By satisfying us that you are a legitimate dealer, as we want to keep this book out of the consumer's hands, and sending in your permanent address, we will be pleased to send you this book free. SINGER BROS., 88 Bowery, New York City.

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THE FAMOUS HIGH-CLASS COMEDY DUO

CHAS. J.-MACK & BURGESS-MABEL

PRESENTING—CASEY, THE CLOCK MAKER

Just finished Coney Holmes Casino Circuit. P. S. Was not featured on any bill, but was the hit.

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LIST OF ORCHESTRAS

Organizations That May Be Used as Media by Music Publishers for Popularizing Their Productions. This List Has Been Compiled Exclusively by The Billboard.

Academy Orchestra, George Newell, Dir., Kalamazoo, Mich.
 Academy of Music Orchestra, Jas. Jarvis, Dir., Stillington, Ill. 15 pieces.
 Alvord's Orchestra, Springfield, Mass. (local).
 Amick's Dance Orchestra, John Amick, Dir., Jefferson, Okla. 5 pieces.
 Andrew's Orchestra, Easton, Pa.
 Arlon Orchestra, Aug. Sanders, Dir., Sod Springs, Idaho. 5 pieces.
 Arpin's Orchestra, John F. Arpin, Dir., New Haven, Conn.
 Asher's Orchestra, J. H. Asher, Dir., La Harpe, Kansas.
 Ashton's Orchestra, Fred T. Ashton, Mgr. & Dir., Bloomington, Ill. 22 pieces.
 Association Orchestra, Pottstown, Pa.
 Atwater's Orchestra, George Atwater, Dir., 833 Chapel st., New Haven, Conn.
 Auburn Orchestra, Edwin H. Pierce, Dir., Auburn, N. Y. 4 pieces.
 Auditorium Orchestra, Joe Louth, Dir.; Arthur Fagan, Bus. Mgr., Van Wert, O. 7 pieces.
 Auditorium Theatre Orchestra, E. Kahn, Dir., Connersville, Ind. 8 pieces.
 Albert & Charter Orchestra, Harry W. Albert, Dir. & Bus. Mgr., Kansas City, Mo. 10 pieces.
 Amphion Orchestra, Gilmon Gusted, Dir.; H. V. Ross, Bus. Mgr., Sparta, Wis. 12 pieces.
 Bacon's Orchestra, C. Bacon, Dir., Kirksville, Mo. 10 pieces (local).
 Bahr's Symphony Orchestra, Frank Bahr, Dir.; Theo. McGonigal, Mgr., Cartersville, Ill. 12 pieces.
 Baker's Orchestra, W. H. Baker, Dir., Binghamton, N. Y. 7 pieces (local).
 Baker's Orchestra, E. K. Baker, Dir., Lansing, Mich. 18 pieces.
 Balsey's Orchestra, Lee D. Balsey, Dir., Springfield, Mo. 10 pieces.
 Barker's Crown Orchestra, George B. Barker, Dir. & Bus. Mgr., Providence, R. I.
 Barnard's Orchestra, Geo. D. Barnard, Dir., Lincoln, Ill. 12 pieces (local).
 Barrell's Orchestra, Ossining, N. Y.
 Barrett's Orchestra, John M. Barrett, Dir., Dela- ware, Wis. 10 pieces.
 Battle Creek Orchestra, John B. Martin, Dir., Battle Creek, Mich.
 Bath's Orchestra, Edwin Bath, Dir., Wilmington, O. 6 pieces.
 Bayless (The) Orchestra, Chas. B. Bayless, Dir., Hillsboro, O. 8 pieces.
 Bay City Symphony Orchestra, H. A. Milliken, Dir. & Mgr., Bay City, Mich. 42 pieces.
 Beck's Orchestra, B. B. Beck, Mgr. & Dir., Youngstown, O.
 Becker's Orchestra, H. T. Becker, Dir., Oconto, Wis. 5 pieces.
 Beggs' Orchestra, John J. Beggs, Dir., Jersey City, N. J. 10 pieces (local).
 Beulah Theatre Orchestra, E. G. d'Albert, Dir., Independence, Kan. 8 pieces (local).
 Bemidji Orchestra, Thos. Symington, Dir., Bemidji, Minn. 6-8 pieces (local).
 Benedict's Orchestra, C. R. Benedict, Dir., Kansas City, Mo. 6 pieces.
 Bergner's Orchestra, Otto Bergner, Mgr., Utica, N. Y. (local).
 Beverly Theatre Orchestra, Herbert Wyle, Dir., Staunton, Va. 12 pieces (local).
 Blinn's Orchestra, Arthur H. Blinn, Dir. & Mgr., Syracuse, N. Y. 15 pieces.
 Bianculli's Orchestra, E. Bianculli, Dir., Elmira, N. Y. 4 pieces (local).
 Bichler's Orchestra, J. E. Rix, Dir., Lansing, Mich. 5 pieces.
 Bitterman's Orchestra, Saginaw, Mich.
 Bishop's Orchestra, Auburn, N. Y.
 Block's Orchestra, Jos. Block, Dir., Hastings, Minn. 6 pieces.
 Binell's Orchestra, J. Binell, Dir., Monessen, Pa.
 Bode's Orchestra, Oscar Bode, Dir., Portsmouth, O. 12 pieces (local).
 Bohnet's Orchestra, Wm. Bohnet, Dir., Hastings, Neb. 8-18 pieces.
 Boise Symphony Orchestra, Mose Christensen, Dir., Boise, Ida. 33 pieces.
 Boston (The) Orchestra, Belle Renfrew, Dir., Birmingham, N. Y. 12 pieces.
 Botebuh Orchestra, F. Botebuh, Dir., Pittsburg, Kan. 8 pieces (local).
 Broeche's Orchestra, Prof. Broeche, Dir., Seattle, Wash. 6 pieces.
 Brooklyn Ladies' Orchestra, Wm. N. Huella, Dir., Brooklyn, N. Y. 12 pieces.
 Brophy's Orchestra, 2304 Lombard st., Philadelphia, Pa.
 Bryan's Orchestra, William Bryan, Dir., Vincennes, Ind. 10 pieces (local).
 Burke's Celebrated Orchestra, Prof. L. Burke, Dir., 403 N. Clark st., Chicago.
 Burts Orchestra, Rice Olmsted, Dir.; H. R. Olmsted, Bus. Mgr., Auburn, N. Y. 18 pieces.
 Bijou Orchestra, Josef Rix, Dir., Lansing, Mich. 7 pieces.
 Bedford Orchestra, Jos. S. Pflinger, Dir., Bedford, Ia. 9 pieces (local).
 Boyle's Orchestra, J. Boyle, Dir. & Mgr., Youngstown, O. 6 pieces.
 Cadek's Orchestra, Jos. O. Cadek, Dir., Chattanooga, Tenn. 9 pieces.
 Caddo Orchestra Co., H. W. Didenderfer, Mgr., Caddo, Ind. Ter. 10 pieces.
 Camillo's Ladies' Orchestra, Camillo Napoleone, Dir., Los Angeles, Cal. 26 pieces.
 Canton Symphony Orchestra, Chas. G. Sonner, Dir., Canton, O. 51 pieces.
 Capron's Orchestra, Daisy Capron, Dir., Rutland, Vt.
 Carey Orchestra, Gladys Carey, Dir., Lansing, Mich. 5 pieces.
 Ceclian (The) Orchestra, G. Sydney Stark, Dir., Winfield, Kan. 40 pieces.
 Chattanooga Orchestra, Otto C. Grunitz, Dir.; Uri C. Boyd, Bus. Mgr., Chattanooga, Tenn.
 Christian Church Orchestra, C. C. Smith, Dir., Connersville, Ind. 12 pieces.
 Citizens' Orchestra, Mr. Marshall, Dir., Parkersburg, W. Va.
 City Orchestra, Wm. Wilkes, Dir., Frederickton, N. B. Canada. 14 pieces (local).
 Clio Orchestra, Geo. J. Wetzel, Dir., 230 Knickerbocker Bldg., New York City.
 Cloonan Orchestra, Cecil Cloonan, Dir. & Mgr., Pontiac, Mich. 12 pieces (local).

Cassidy's Orchestra, Elmira, N. Y.
 Clansen's Orchestra, C. Clansen, Dir.; A. T. Jansen, Mgr., Albert Lea, Minn.
 Cleveland (The) Grand Orchestra, Cleveland, Ohio.
 Coffin's Orchestra, Prof. Geo. Coffin, Dir., Jersey City, N. J. 6 pieces.
 Coleman's Orchestra, J. Coleman, Mgr., Ithaca, N. Y. 8 pieces (local).
 Cole's Orchestra, E. H. Cole, Dir., Elmira, N. Y. 8 pieces (local).
 Collins' Orchestra, A. Proctor, Vt.
 Coll's Orchestra, 6728 Woodland ave., Philadelphia, Pa.
 College Orchestra, John Ilzey, Dir., Athens, O. 15 pieces.
 Columbia Orchestra, 707 Clymer st., Philadelphia, Pa.
 Columbia Orchestra, Massillon, O. 14 pieces (local).
 Columbus Orchestra, W. W. Bowers, Dir., Columbus, Kan. 8 pieces (local).
 Columbus Symphony Orchestra, Franc Ziegler, Dir.; Chas. T. Howe, Bus. Mgr., Columbus, O. 50 pieces.
 Constock's Orchestra, Greenville, S. C.
 Congregational Church Orchestra, C. F. Hunt, Dir.; Peoria, Ill.
 Congregational S. S. Orchestra, Miss M. M. Fridley, Dir., Pacific Grove, Cal.
 Cooper's Orchestra, Jos. Cooper, Dir., Chattanooga, Tenn. 9 pieces.
 Crandell Orchestra, Sioux City, Iowa.
 Crescent Orchestra, C. S. McCallip, Pittsfield, Mass.
 Crescent Orchestra, Yonkers, N. Y.
 Cronk's Orchestra, Horace A. Cronk, Dir., Battle Creek, Mich.
 Cunningham's Orchestra, Jas. Cunningham, Dir., Battle Creek, Mich.
 Cummings' Orchestra, Wm. Cummings, Bus. Mgr., Monterey, Cal.
 D'Ablang's Orchestra, Prof. Geo. D'Ablang, Dir., San Jose, Cal. 20 pieces.
 Davidson's Orchestra, Frank Davidson, Dir., Mobile, Ala. 10 pieces (local).
 Darby's Symphony Orchestra, A. E. Darby, Dir., Cortland, N. Y. 60 pieces.
 Daihart Orchestra, A. Von Troitt, Dir., Daihart, Tex. 25 pieces.
 Delat Orchestra, Chas. O. Delat, Ottawa, Ill. 3-12 pieces (local and transient).
 Delano's Naval Reserve Orchestra, E. J. Delano, Dir., 597 Albany ave., Chicago, Ill. 10 pieces.
 Dream City Ladies' Orchestra, Grace Hermann, Dir., 929 Chestnut st., Philadelphia, Pa.
 Dusch's Orchestra, Jos. A. Dusch, Dir., Ashland, Pa. 8 pieces (local).
 East End Symphony Orchestra, Jake E. Martin, Dir.; Paul Doerle, Bus. Mgr., New Iberia, La. 20 pieces.
 Edna's Orchestra, John Emblem, Dir., Jersey City, N. J. 8 pieces (local).
 Elmore Orchestra, Wm. E. Furber, Mgr., Haverhill, Mass. 10 pieces (local).
 Enos Orchestra, Earl Manlove, Dir., Connersville, Ind. 8 pieces (local).
 Evans' Orchestra, 108 N. 10th st., Philadelphia, Pa.
 Felsburgh's Orchestra, J. George Felsburgh, Dir., 108 Bentes st., New Haven, Conn.
 Ferguson's Orchestra, Mrs. Marshall Ferguson, Dir., Stephenville, Texas.
 Fest. Orchestra, Gerald Whitman, Mgr., Haverhill, Mass. 10 pieces (local).
 Germania Orchestra, E. A. Fichtl, Dir., 837 Chapel st., New Haven, Conn.
 Fifty-fourth Symphony Orchestra, B. F. Howell, Dir., Ottumwa, Ia.
 Finley's Orchestra, Milo Finley, Dir., Kansas City, Mo. 6 pieces.
 Fischer's Orchestra, Frank Fischer, Jr., Dir., Malone, Neb. 5 pieces (local).
 Fischer's World's Fair Orchestra, Chas. L. Fischer, Mgr., Kalamazoo, Mich.
 Franklin Orchestra, Ben Franklin, Mgr., Quanah, Texas. 6 pieces.
 Fremont Orchestra, Edward Chestnut, Dir., Fremont, Neb.
 French's Orchestra, Prof. O. E. French, Dir., Monessen, Pa. 12 pieces (local).
 Friedlander's Orchestra, Gloversville, N. Y.
 Fuch's Orchestra, Colorado Springs, Col.
 Fulton's Orchestra, 23 Elm st., New Haven, Conn.
 Gan's Military Orchestra, Mr. Gan, Dir., Louisville, Ky.
 Gault's Orchestra, Frank L. Gault, Mgr., 134 Van Buren st., Chicago, Ill. 10 pieces.
 Geiger's Orchestra, Adam Geiger, Dir., Jackson, Mich. 16 pieces (local).
 Germania Orchestra, Sam Mahl, Dir., Williamsport, Pa. 8 pieces.
 Germania Orchestra, Jno. B. Martin, Dir., Battle Creek, Mich.
 Gifford's Orchestra, H. M. Gifford, Dir., Lewiston, Maine. 10 pieces (local).
 Godfrey's Orchestra, Thos. Godfrey, Dir., Sten-benville, O. 10 pieces.
 Grand Opera House Orchestra, Harry S. Marshall, Dir., Ashland, Pa. 7 pieces.
 Grand Theatre Orchestra, Leon Hirsch, Dir., Greenville, Miss. 6 pieces.
 Greenville Concert Orchestra, F. A. Rosenblatt, Dir., Greenville, Tenn. 11 pieces.
 Grimm's Orchestra, Mill Starr, Dir., Hamburg, Pa.
 Gualano Bros.' Orchestra, Ettore Gualano, Dir., Ottawa, Ill. 3-8 pieces.
 Hanlon's Opera House Orchestra, J. D. Hanlon, Dir., Fredericton, N. B. Canada. 10 pieces.
 Harden's Orchestra, William Harden, Dir., Elgin, Ill.
 Hardy's Orchestra, L. W. Hardy, Dir., Springfield, Mass. (local).
 Harmonic (The) Orchestra, Albany, N. Y.
 Harrisburg Symphony Orchestra, C. R. Wellis, Mgr.; Ed. Seymour, Dir., Harrisburg, Pa. 65 pieces (local).
 Hartford's Orchestra, Greenville, N. Y.
 Harris' Orchestra, Paul Harris, Dir. & Mgr., Weatherford, Texas. 12 pieces.
 Hartford Philharmonic Orchestra, John S. Camp, Dir., Hartford City, Conn.
 Harrison's Orchestras, Morton L. Harrison, Dir., St. John, N. B. Canada. 15 pieces.
 Hattiesburg Orchestra, L. P. Dantzier, Mgr., Hattiesburg, Miss. 10 pieces.

Healey's Orchestra, P. J. Healey, Dir., Springfield, Mass. (local).
 Hemming's Orchestra, R. U. Hemming, Dir., 833 Chapel st., New Haven, Conn.
 Hettinger's Orchestra, Walter Hettinger, Dir., Lima, O. 12 pieces (local).
 High School Orchestra, Harry S. Marshall, Dir., Ashland, Pa. 18 pieces (local).
 High School Orchestra, R. J. Rusk, Dir., South Bend, Ind.
 High School Orchestra, W. Otto Melesner, Dir., Connersville, Ind. 15 pieces.
 Homestead Carnegie Library Orchestra, Chas. Mierza, Dir., Homestead, Pa. 40 pieces.
 Hough's Orchestra, Prof. Jos. Hough, Dir., Jersey City, N. J. 8 pieces (local).
 Hoyt's Orchestra, Raymond C. Hoyt, Dir., Sioux Falls, S. D. 8-12 pieces (local).
 A. E. Hughes' Orchestra, Kalamazoo, Mich.
 Hunter's Orchestra, J. Hunter, Dir., Elgin, Ill.
 Illingworth Family Concert Orchestra, Rawl-us-5 pieces (local).
 Imperial Orchestra, Ralph W. Gault, Mgr., 4523 St. Lawrence ave., Chicago, Ill. 3-10 pieces.
 Imperial Orchestra, 745 S. 22nd st., Philadelphia, Pa.
 Independent Banger Orchestra, Andrew Donhart, Dir., Adler Block, Marshallfield, Wis.
 Jackson's Orchestra, Elysa L. Jackson, Dir., Penn Yan, N. Y. 8 pieces (local).
 Jackson's Orchestra, Earl M. Jackson, Dir. & Mgr., Johnson City, Tenn. 6 pieces.
 Jacobs' Orchestra, Aaron Jacobs, Mgr. & Dir., Van Wert, O. 5 pieces (local).
 Jacobs' Orchestra, Walter Jacobs, Dir., Wil-hampson, Pa. 7 pieces.
 Jackson's Orchestra, Wilkes-Barre, Pa.
 Jamson's Orchestra, Jay Jamson, Dir., Brad- ford, Pa. (local).
 Jones' Orchestra, F. C. Jones, Dir., St. John, N. B. Can. 15 pieces.
 Junkins' Orchestra, B. Junkins, Dir., Kansas City, Mo. 6 pieces.
 Johnston's Orchestra, James D. Johnston, Dir., 312 Bangor Bldg., Cleveland, O.
 Kachel's Orchestra, S. C. Kachel, Dir., Joplin, Mo. 10 pieces (local).
 Keet's Orchestra, Will Keet, Dir., Springfield, Mo. 10 pieces (local).
 Kiefer's Orchestra, W. H. Kiefer, Dir., Wash- ington, Ind. 4 pieces (local).
 Klein's Orchestra, Louis Klein, Dir., Kansas City, Mo. 6 pieces.
 Knights of Pythias Orchestra, Eugene Roberson, Dir., New Berne, N. C. 10 pieces.
 Koehl's Orchestra, James Koehl, Mgr., Utica, N. Y. (local).
 Kreyer's Orchestra, Victor G. Kreyer, Dir., Ft. Scott, Kan. 9 pieces (local).
 Krodel Brothers' String Orchestra, Johnson Krodel, Mgr., Columbia, Pa. 3-10 pieces (local).
 Krug's Orchestra, Albert Krug, Dir., Elmira, N. Y. 12 pieces (local).
 Kuhn's Orchestra, Wm. A. Kuhn, Dir., Owa-tonna, Minn. 10 pieces.
 Ladies' Morning Music Club, A. D. Jordan, Mgr., London Ont., Can. 12 pieces.
 Lakeside Park Orchestra, Fred D. Searles, Dir., Auburn, N. Y. 10 pieces.
 Landrigan's Orchestra, John J. Landrigan, Dir., 235 Campbell st., New Haven, Conn.
 Lang's Orchestra, H. H. Lang, Dir., 137 Con- gress ave., Lansing, Mich.
 Leaver's Concert Orchestra, C. H. Leaver, Dir., Beloit, Wis. 6 pieces.
 Lebanon Social Club Orchestra, W. B. Tim- mons, Dir., R. Hoque Edelen, Bus. Mgr., Lebanon, Ky. 12 pieces.
 Leighton's Orchestra, Westbrook, Maine.
 Lettan's Orchestra, Gus Lettan, Dir., Williams- port, Pa. 8 pieces (local).
 Levin's Orchestra, L. Levin, Dir., Raleigh, N. C. 16 pieces (local).
 Levinson's Imperial Orchestra, A. E. Stewart, Dir., 516 Market st., Steubenville, O.
 Lewis (The) Orchestra, Jas. T. Lewis, Dir., Middleport, O. 25 pieces.
 Liebman's Orchestra, Chas. Liebman, Mgr., Youngstown, O.
 Listman's Orchestra, 1055 Melon st., Philadel- phia, Pa.
 Loeb's Orchestra, A. Loeb, Dir., Nebraska City, Neb. 8 pieces (local).
 Long's Concert Orchestra, T. B. Long, Dir., Clinton, Mo. 16 pieces (local).
 Lyon's Orchestra, J. Irwin Lyon, Dir., Kalama-zoo, Mich.
 Lyric Orchestra, C. W. Long, Dir., Dallas, Tex. 5 pieces (local).
 Lumina Orchestra, J. F. Knefel, Dir., Wil- mington, N. C. 9 pieces.
 Lewis' Orchestra, L. W. Lewis, Dir., 228 Shrader st., San Francisco, Cal. 5-8 pieces (local).
 Lyric Orchestra, E. H. See, Dir.; W. G. See, Bus. Mgr., Lake Charles, La. 6 pieces.
 Maney's Symphony Orchestra, Amsterdam, N. Y. 12 pieces.
 Mammel-Klein's Famous N. Y. Orchestra, Mr. Manuel Klein, Dir.; Fred A. Bennett, Mgr., N. Y. Hippodrome, New York City. 60 pieces.
 McGaugh's Orchestra, Chas. McGaugh, Dir., Kan- sas City, Mo. 6 pieces.
 McHenry's Orchestra, A. McHenry, Jr., Dir., Elmira, N. Y. 6 pieces.
 McKanias' Orchestra, Port Huron, Mich.
 Mallon's Orchestra, Albert E. Mallon, Dir., 833 Chapel st., New Haven, Conn.
 Manful's Orchestra, John Manful, Dir., Salida, Col. 14 pieces (local).
 Manhattan Symphony Orchestra, A. D. McCamp- bell, Dir.; Ray Duffy, Mgr., Manhattan, Kan. 35 pieces.
 Martz Theatre Orchestra, Low Speckbaugh, Mgr., Tipton, Ind. 9 pieces (local).
 Maxim's Orchestra, Harry Shultz, Mgr., Dan- ville, Ill. 28 pieces (local).
 Mayer's Orchestra, Wm. Mayer, Dir., 17 Pike st., Covington, Ky. 12 pieces.
 Metolf's Orchestra, Harry Shultz, Mgr., Dan- ville, Ill. 28 pieces (local).
 M. E. Church Orchestra, A. Schulz, Dir., Con- nersville, Ind. 12 pieces (local).
 Miller's Orchestra, Apponaug, R. I.
 Methodist S. S. Orchestra, Miss McPike, Dir., Pacific Grove, Cal. 6 pieces.
 Metropolitan Orchestra, E. P. Foot, Dir., Spo- kane, Wash. 10 pieces.
 Mills' Orchestra, Miss Ethel Mills, Dir., Chat- tanooga, Tenn. 5 pieces.
 Miller's Orchestra, E. M. Miller, Dir., Har- risburg, Ill. 7 pieces (local).
 Miller's Orchestra, 5605 Haverford ave., Phila- delphia, Pa.
 Missouri State Orchestra, Frank I. Dinger, Dir.; O. E. Achle, Mgr., Boonville, Mo. 10 pieces.
 Monterey (The) Orchestra, C. L. Ingels, Dir., Monterey, Cal. 7 pieces.
 Montreal Symphony Orchestra, J. H. Goulet, Dir.; F. T. Velthe, Mgr., Montreal, Can. 45 pieces.
 Mountcastles' Orchestra, John H. Mountcastles, Dir., Charlottesville, Va. 8 pieces.
 Mulhorn's Orchestra, Wilkes-Barre, Pa.
 Murray's Orchestra, Yonkers, N. Y.
 Myer's Orchestra, W. L. Myer, Dir., Cedar Rapids, Ia. 10 pieces (local).

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Music-Lovers' Association Orchestra, Prof. Fritz Gaul, Dir.; J. U. Isaacs, Bus. Mgr., Baltimore, Md.; 75 pieces.

National Orchestra, Earl Howard, Dir., Ottumwa, Ia.

Mgr., Tampa, Fla. 12 pieces.

Nelson's Dauce Orchestra, M. K. Nelson, Dir., 502 Thomas st., Chicago, Ill. 7 pieces.

Navarro's Orchestra, M. B. Navarro, Dir. & New Haven Symphony Orchestra, A. J. Mallon, Secy., 827 State st., New Haven, Conn.

New Plainfield Theatre Orchestra, Chas. M. Suhr, Dir., Plainfield, N. J.

New Orleans Symphony Orchestra, Prof. C. Erhard Schreck, Dir., New Orleans, La. 75 pieces. (local).

Nevers' Second Regiment Orchestra, Carlisle W. Blaisdell, Jr., Concord, N. H.

Nichols' Orchestra, Harry Nichols, Dir., Memphis, Tenn.

Nichols' Orchestra, D. W. Nichols, Mgr., Utica, N. Y. (local).

Noble & Son's Orchestra, 76 Broad st., New Haven, Conn.

Nordyke Orchestra, Le Baron Lockwood, Dir., Sault Ste. Marie, Mich. 12 pieces.

North Shore Orchestra, C. A. Harring, Dir., 310 Gidding st., Chicago, Ill. 2-6 pieces.

Northwestern Orchestra, L. L. Ford, Dir., Meadville, Pa. 20 and up (local).

New Auditorium Orchestra, Leo C. Bryant, Dir., Wichita, Kan. 7-10 pieces. (local).

New York Ladies' Symphony Orchestra, Marc Geiger, Dir., Ralph Well, Bus. Mgr., 127 Washington st., Hoboken, N. J. 24 pieces.

Odenkirchens' Orchestra, A. J. Odenkirchens, Dir., 833 Chapel st., New Haven, Conn.

Ogden Orchestra, W. A. Paarmann, Dir.; Aug. G. Miedke, Bus. Mgr., Moline, Ill. 8-30 pieces.

Ohio Orchestra, Clyde Harmon, Mgr., Youngstown, O.

Olker's Orchestra, W. W. Keifer, Bus. Mgr., Emporia, Kan. 12 pieces.

Olof Bull's Orchestra, Olof Bull, Dir., Tacoma, Wash. 5 pieces. (local).

Olympic Cafe Orchestra, Seattle, Wash. 6 pieces.

Omen's Grand Opera House Orchestra, Fairmont, W. Va.

Omen Symphony Orchestra, W. H. Omen, Dir. & Mgr., Fairmont, W. Va. 14 pieces.

Opera House Orchestra, Jas. T. Lewis, Mgr., Gallipolis, O. 10 pieces. (local).

Opera House Orchestra, A. E. Werlan, Dir., Lexington, Ky. 8-12 pieces. (local).

Opera House Orchestra, Harry Beckenstein, Dir., Charleston, W. Va.

Opera House Orchestra, A. B. Yenn, Dir., La Porte, Ind. 8 pieces. (local).

Orpheus Orchestra, Dwight Newton, Dir., Carthage, Mo.

Ottumwa Harp Orchestra, John Fisher, Dir., Ottumwa, Ia.

Osmont Symphony Orchestra, B. H. Osmont, Dir., Columbia, Mo. 25 pieces.

Ottumwa Harp Orchestra, Jno. L. Kaufman, Dir., Ottumwa, Ia. 12 pieces. (local).

Original Harp Orchestra, Merion James Weber, Dir., Galena, Ill. 10 pieces. (local).

Paron's Orchestra, Schenectady, N. Y.

Pastime Orchestra, Roy Lewis, Dir., Ft. Wayne, Ind. 10 pieces. (local).

Patton's Orchestra, W. B. Patton, Dir., 615 6th st., Steubenville, O. 10 pieces.

Payne & Imbush's Orchestra, Fred G. Payne, Dir., Lewiston, Me. 10 pieces.

Pentucket Orchestra, John K. Nichols, Mgr., Haverhill, Mass. 10 pieces. (local).

Pennacola Symphony Orchestra, Max J. Heuberger, Dir., Pennacola, Fla. 10 pieces.

Peralca's Theatre Orchestra, Wm. Avery, Dir., Memphis, Tenn.

Peter's Orchestra, F. Peter, Mgr., Utica, N. Y. (local).

Peterson's Orchestra, Henry Sontag, Mgr., 502 W. 5th st., Davenport, Ia.

Philadelphia Orchestra, A. F. Jacobs, Mgr., Springfield, Mass. (local).

Parsons Concert Orchestra, L. W. Parsons, Dir. & Bus. Mgr., Fargo, N. D. 6-12 pieces. & Local at present.

Pender's Orchestra, L. Dow Pender, Dir., Taboro, N. C.

Philharmonic Orchestra, Bayonne, N. J.

Philharmonic Orchestra, Akron, O.

Philharmonic Orchestra, Prof. Chas. Bither, Dir., Niles, O. 12 pieces.

Pioneer Orchestra, William R. Otley, Dir. & Bus. Mgr., West Chester, Pa. 10 pieces.

Pleasant Pier Orchestra, W. D. Conkell, Dir., Fort Arthur, Tex. 10 pieces.

Quist Orchestra, Carl Quist, Dir., Fort Dodge, Ia. 10 pieces. (local).

Quebec Symphony Orchestra, Joseph Vesina, Conductor, Quebec, Can. 40 pieces. (local).

Rath's Orchestra, Franz Rath, Mgr., Utica, N. Y. (local).

Rausch's Orchestra, Chas. Rausch, Dir., General Delivery, Steubenville, O.

Rees Symphony Orchestra, John Rees, Mgr., Hastings, Neb. 25 pieces.

Regiment Band Orchestra, Louis H. Cohen, Secy., 243 Congress ave., New Haven, Conn.

Reineke's Orchestra, F. J. Reineke, Mgr., Fort Wayne, Ind. 6-20 pieces. (local).

Rice's Orchestra, Wm. H. Rice, Jr., Dir., San Francisco, Cal. 16 pieces.

Richardson's Orchestra, Don A. Richardson, Charlotte, N. C. 23 pieces.

Rodebaugh's Orchestra, Chauncey Rodebaugh, Dir.; N. O. Kelly, Mgr., Kansas City, Mo. 3-12 pieces. (transient and local).

Ross' Orchestra, C. L. Dickinson, Dir.; Robt. A. Ross, Bus. Mgr., Independence, Kan. 10 pieces. (local).

Roenigk's Orchestra, W. H. Roenigk, Dir.; E. S. Moehan, Bus. Mgr., Lindsay, Ont., Can. 12 pieces.

Rounds' Ladies Orchestra, Flora Sprague Rounds, Dir.; H. O. Rounds, Bus. Mgr., Detroit, Mich. 20 pieces.

Roger Roberts' Orchestra, Peter Hoffman, Dir., Stratford, Ont., Can. 12 pieces.

Ryan's Orchestra, E. Ryan, Mgr., Utica, N. Y. (local).

Saffer's Orchestra, Geo. Saffer, Dir., Chattanooga, Tenn. 9 pieces.

St. Cecilia Orchestra, Conway Shaw, Dir., Galveston, Tex. 15 pieces. (local).

St. Joseph Orchestra, C. H. Williams, Dir., St. Johns, N. B. Can. 15 pieces.

St. Peter's Orchestra, V. Mann, Dir., St. Johns, N. B., Can. 15 pieces.

Salomon's Orchestra, Herman Salomon, Dir., Kalamazoo, Mich.

Savoy Theatre Orchestra, Sam Compton, Dir., Atlantic City, N. J. 8 pieces.

Saxton-Trost Orchestra, Henry A. Saxton, Dir., Lexington, Ky. 8-14 pieces.

Schallert's Orchestra, Geo. Schallert, Dir., Kansas City, Mo. 6 pieces.

Schlimer Orchestra, 72 Audubon st., New Haven, Conn.

Schmidt's Orchestra, Prof. Jacob Schmidt, Dir., Cedar Rapids, Ia. 10 pieces.

School (The) of Music Orchestra, W. H. Ruebush, Dir., Dayton, Va. 21 pieces.

Schoble's Orchestra, Roy Schoble, Dir., Washington, Ind. 4 pieces.

Schreib's Orch-stra, W. Schrieb, Dir., Pittsburg, Kas. 8 pieces. (local).

Schremp's Orchestra, J. Schremp, Mgr., Utica, N. Y. (local).

Schubert Mandolin Orchestra, J. Baeuer, Dir., Ottumwa, Ia.

Seeley's Orchestra, James W. Seeley, Dir., 890 Chapel st., New Haven, Conn.

Selpel's Orchestra, Jos. Selpel, Mgr., Columbia, Pa. 9-15 pieces. (local).

Shreck's Orchestra, 72 Audubon st., New Haven, Conn.

Smith's Orchestra, Cristy Smith, Dir., Bellefonte, Pa. 7 pieces.

Social Club Orchestra, Wm. R. Timmons, Dir., Lebanon, Ky. 9 pieces. (local).

Snyder's Orchestra, O. J. Snyder, Mgr. & Dir., Uhrichville, O. 8 pieces.

Sprekel's Orchestra, York, Pa.

Sporleder's Orchestra, Ed. Sporleder, Mgr., East Las Vegas, N. M. 5 pieces. (local).

Star Orchestra, Earl Jackson, Mgr.; Harry P. Strawbridge, Bus. Mgr., Kansas City, Mo. 10 pieces.

Stedman's Orchestra, Livonia, N. Y.

Stephenson Orchestra, A. W. Stephenson, Dir., Petaluma, Cal. 18 pieces.

Stopper & Plisk Orchestra, Roy Fouk, Dir., Williamsport, Pa. 15 pieces.

Storm's Orchestra, A. K. Storm, Dir., Lexington, Ky. 8-12 pieces. (local).

Suburbau Orchestra, Maurice Marcus, Vicksburg, Miss. 9 pieces.

Subr's Orchestra, Charles M. Subr, Dir., Plainfield, N. J.

Sunman's Orchestra, Newburyport, Mass.

Symphony Orchestra, Stonx Falls, S. D. 18 pieces.

Symphony Orchestra, Seattle, Wash. 45 pieces.

Symphony Orchestra, Lucius Lescale, Dir., Hattiesburg, Miss. 25 pieces.

Schwink's Orchestra, Morris Schwink, Dir., Norfolk, Va. 10 pieces.

Seattle Philharmonic Orchestra, Seattle, Wash. 75 pieces.

Seattle Orchestra, J. Riddle, Youngstown, O. 10 pieces.

Tacoma Theatre Orchestra, David P. Mason, Dir. & Mgr., Tacoma, Wash. 7-12 pieces. (local).

Tetzner's Orchestra, J. P. Tetzner, Dir., Elgin, Ill.

Thompson's Orchestra, Martinsburg, W. Va.

Thompson's Orchestra, Jno. Thompson, Dir., Washington, Ind. 5 pieces.

Topeka (The) Orchestral Society, Halfdam Jebe, Dir., Topeka, Kan. 40 pieces.

Topeka Orchestral Society, Prof. A. Jebe, Dir., Topeka, Kan. 36 pieces. (local).

Trenton Association Orchestra, Trenton, N. J.

Tunstall's Orchestra, Jno. Tunstall, Dir., Jamestown, N. D. 10 pieces.

Toronto Symphony Orchestra, Frank E. Weisman, Dir., Toronto, Ont., Can. 60 pieces.

Temple Orchestra, Carl Frederic Steckelberg, Dir.; Willard Knub, Jr., Bus. Mgr., Lincoln, Neb. 66 pieces.

Theatrum Orchestra, Harry M. Palmer, Dir. & Mgr., Washington, Ind. 4-6 pieces.

Unger's Symphony Orchestra, O. H. Unger, Dir., Reading, Pa. 50 pieces.

University of Illinois Orchestra, C. H. Mills, Dir., Urbana, Ill. 40 pieces.

University Orchestra, F. L. Lawrence, Dir., Chattanooga, Ill. 40 pieces.

Verdi Italian Symphony Orchestra, Maestro Ettore, Martini, Dir.; Peter Jacovini, Bus. Mgr., Philadelphia, Pa. 35-60 pieces.

Vetter's Orchestra, Albert M. Vetter, Dir., Cleveland, O. 3-30 pieces.

Wallridge's Orchestra, Chas. Wallridge, Dir., Tananqua, Pa. 32 pieces. (local).

Wardell's Orchestra, Chas. Wardell, Dir., Chicago, Ill. 3-8 pieces.

Ward's Orchestra, Mrs. Georgia Ward, Dir., Sulphur, Okla. 4-5 pieces.

Weber's Orchestra, John Carver, Dir., St. Cloud, Minn. 8 pieces. (local).

Well's Orchestra, L. J. Well, Dir., 352 Orange st., New Haven, Conn.

White's Orchestra, W. White, Mgr., Utica, N. Y. (local).

White City Orchestra, Albert Kirst, Dir., New Orleans, La. 35 pieces. (local).

Whitinsville Orchestra, Whitinsville, Mass.

Whitman's Symphony Orchestra, Gerald Whitman, Dir., Littleton, Mass. 75 pieces.

Williams' Family Orchestra, Henry Williams, Dir., Sargent, Neb. 5 pieces.

Williams' Orchestra, Albert A. Williams, Dir., 777 Chapel st., New Haven, Conn.

Williams' Orchestra, Mrs. Walter B. Williams, Dir., Stockton, Cal. 12 pieces.

Willis' Orchestra, S. S. Willis, Dir., Ottawa, Ill. 2-12 pieces. (local).

Wilmington Orchestra, C. E. Nichols, Mgr., Wilmington, O. 9 pieces.

Wise Orchestra, N. Wise, Dir., Waxahatchie, Tex. 7 pieces. (local).

Wolf's Orchestra, D. Wolf, Dir., Kansas City, Mo. 26 pieces.

Wright's Symphony Orchestra, Claude Wright, North Yakima, Wash. 30 pieces.

Wysa's Orchestra, Albert Wysa, Dir., 1093 E. 71st st., Cleveland, O. (local).

Witmark Orchestra, Paul F. Nolting, Dir., Indianapolis, Ind. 8 pieces. (local).

Wooster Excelsior Orchestra, Chas. E. Feneion, Dir.; E. L. Schmutz, Bus. Mgr., Wooster, Ohio. 16 pieces.

Yale University Orchestra, 453 Fayweather Hall, New Haven, Conn.

Y. M. C. A. Orchestra, Salem, N. J.

Young's Pier Theatre Orchestra, Wm. Bentz, Dir., Atlantic City, N. J.

Young's Orchestra, W. J. Keister, Mgr., Wooster, O. 8 pieces. (local).

Young's Orchestra, Will A. Young, Mgr., Fort Wayne, Ind. 3-12 pieces. (local).

Younghanz's Orchestra, Arthur Younghanz, Mgr., Utica, N. Y. (local).

Ziegler-Howe Orchestra, New Martinsville, W. Va.

Zimmerman's Orchestra, Guthrie, Okla. 5 pieces.

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CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—SHUBERT (E. Mattee, mgr.) Ishmael 16-17; packed houses. JEFFERSON, Polly of the Circus 19. HILOU. Whitehouse week of 10; St. Elmo week of 17. MAJESTIC Kimo, the Japanese, fair; Ben Cox, good; Russell and Church, very good; Fox and Fox's Circus, very clever; the Majestograph. ALAMO, Gordon and Heury, good; Gladys Vance, the girl with the mirror dress, class; Mr. and Mrs. Ferguson, very good. MARVEL, AMUSU-B, and PASTIME, Vaudeville and pictures. BONITA, PRINCESS and PINE, Pictures and songs. UNDER CANVAS—Ringing Brothers Oct. 6-15. ALABAMA STATE FAIR Oct. 6-15. GADSDEN.—HAYDEN PAKE (Sam'l Rosenbaum, mgr.; K. & E. bookings) Season will open early in October. NEW ALAMO (J. G. Wells, mgr.) Motion pictures week of 19; satisfactory patronage. AMUSE U (J. Rosenbaum, mgr.) Motion pictures and vaudeville week of 19; good attendance. UNDER CANVAS—Ringing Bros., Circus Oct. 7. MONTGOMERY.—GRAND, The Great McEwen, the hypnotist week of 19; good attraction and draws well. Polly of the Circus 22. MAJESTIC (Wm. C. Couch, mgr.) Week of Sept. 19; Zinka Panna, Hungarian piano and violin virtuoso, splendid; Trask and Gladden, singers and dancers, very good; Bessie Bahh, baritone singer, very pleasing; Dave Barry, black-face comedian, only fair; Arthur Huston, burlesque on Roosevelt in Africa, best bill of the week and well received.

ARKANSAS.

PINE BLUFF.—ELKS' (C. E. Philpot, mgr.) Ishmael 20, Sidney Drew in Billy 22. ORPHEO (Wilhoeb, Philpot Company, mgrs.) Vaudeville and pictures. Roehme Quartette, Kent and Wilson and Barnes and Barnes week of 12.

CALIFORNIA.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, mgr.) The Lottery Man 16; good show to fair business. Rose Stahl in The Chorus Girl Oct. 7. UNIQUE (J. W. Leonard, mgr.) The Great Careless, female impersonator; Hayes, Roberts and Hayes, singing and dancing; Brown, the black face comedian; pictures and songs. UNDER CANVAS—Barnum and Bailey Circus 24. **SAN JOSE.**—VICTORY (F. A. Gleesa, mgr.; K. & E. booking agents) Frances Starr in The Easiest Way 14; Brinace-Hallet Players in Babbie's Folly 15 and week. GARDEN (Charles King, mgr.) Chas. King Stock Co. in The Great John Ganton 17 and week. JOSE (W. T. Warren, mgr.) The Great Albin, king of illusionists, hit of bill; Musical Irving, musical act; Rawson and Clark, musical comedy; Besale Allen, singing and dancing, well taken; Bert and Dorothy Kidder, and pictures week of 12. UNDER CANVAS—Barnum and Bailey Circus 13; capacity business.

COLORADO.

BOULDER.—CURRAN OPERA HOUSE (R. F. Penny, mgr.) The regular season begins Sept. 21, with The Spenndrift. Sullivan and Considine will send their majestic vaudeville to the Curran every Saturday, matinee and evening, beginning on the 17th. Manager Penny will run moving pictures on nights when there are no regular bookings. **DENVER.**—MAJESTIC (J. Rush Bronson, mgr.) Henry Lee, Viola Crane, Anita Diaz's Monkeys, Harry and Kathryn Mitchell, George B. Alexander and Harry Tauda week of Sept. 24. PANTAGES (Wm. A. Weston, mgr.) Lilliot Brothers, Yalto Duo, Ever and Prince, Leah and Three Brothers week of Sept. 24. AUDITORIUM (Geo. A. Collins, mgr.) Prince of Ilsean week of Sept. 26. TABOR GRAND (Peter McCourt, mgr.) The Time, the Place and the Girl week of Sept. 25. BROADWAY (Peter McCourt, mgr.) Frederick Thompson Company in The Spenndrift week of Sept. 25. ORPHEO (A. C. Carson, mgr.) Annette Kellerman, Four Fords, Felice Morris and Company, Clifford and Burke, Barnes and Barron, Harry Atkinson and Millie Trio week of Sept. 26.

CONNECTICUT.

BRIDGEPORT.—JACKSON'S (J. H. Fitzpatrick, mgr.) Helen Ware 12-13; pleased large business. New York Yiddish Company 15; good returns. Raymond Hitchcock 21; The Girl in the Taxi 24; Girls 26. POLI'S (Lew's Garvey, mgr.) Clara Belle Jerome (Clumpy, Murray Livingston and Company, Fred Mack, The Four Fords, Hrice and King, Clippy, Quartet, Lauda Rauf, and pictures; big business. KENNEY'S (B. R. Dobbs, mgr.) Burkhard Kelly and Co., Hammond and Forrester, Florence Gerova, Hamblton and Haulett, Howard, Kelly and Bender, and pictures week of 19 to his business. **HARTFORD.**—PARSONS' (H. C. Parsons, mgr.) Helen Ware in The Deserters 12-14, well presented, good business. Th White Squaw 16-17; fair, small business. Raymond Hitchcock 19-20; Firing line 21-22. Robt. Edison 23-24. POLI'S (S. Z. Poll, mgr.) Joyland and The Four Reddings week of 12; big business. Five Armable top bill of week 19. HARTFORD (S. Z. Poll, mgr.) Pictures and vaudeville; good business. SCENIC, NICKEL, STAR, HAPPY HOUR and PARK, Pictures.

FLORIDA.

PENSACOLA.—PENSACOLA OPERA HOUSE (N. Smith, mgr.) Graustark to good business. ORPHEO (Vucovich & Smith, mgrs.) Week 12. Lester Brothers, Almond and Three Creighton Sisters; good bill and good business. ELITE (Pfeiffer & Seels, mgrs.) Pictures and illustrated songs to big business. HILOU (Dno. Pryor, mgr.) Pictures and illustrated songs to good business. STAR, Pictures and songs; good business.

GEORGIA.

DUBLIN.—DUBLIN OPERA HOUSE (H. P. Anderson, mgr.) Whelan's Stock Co. Sept. 12 and week; good performance each night. **MACON.**—THE GRAND (D. G. Phillips, mgr.; Shubert bookings) The Queen of the Moulin Rouge, two performances, matinee and night 14; room for improvement, fair sale. LYRIC THEATRONIAN and PALACE. Good business with moving pictures. **ROME.**—ROME OPERA HOUSE (Joa. Spielberg, mgr.) Ishmael 12; fair house. Great McEwen, magician, 15-17.

ILLINOIS.

CHICAGO.—COLONIAL (Jas. J. Brady, mgr.) The Follies of 1910; third week. **CORT** (U. J. Herman, mgr.) Jumping Jupiter; eighth week. **CHICAGO OPERA HOUSE** (Geo. Kingsbury, mgr.) Teresa, He Mine; first week. **GARRICK** (Herbert C. Duce, mgr.) The Chocolate Soldier; first week. **ILLINOIS** (Will J. Davis, mgr.) The Dollar Princess; third week. **GRAND OPERA HOUSE** (Harry Askin, mgr.) The Girl and the Drummer; fourth week. **WHITING** (Robert C. Duce, mgr.) The Gamblers; first week. **LASALLE OPERA HOUSE** (Harry Askin, mgr.) Sweetest Girl in Paris; fifth week. **MEVICKER'S** (Geo. C. Warren, mgr.) Third Degree; first week. **OLYMPIC** (Sam Lederer, mgr.) The Girl in Wrang; fourth week. **POWERS** (Harry J. Powers, mgr.) In Search of a Sinner; second week. **PRINCESS** (Mort H. Singer, mgr.) The Marriage of a Star; third week. **STUDEBAKER** (Ed. Sullivan, mgr.) The Slim Princess; third week. **WHITING OPERA HOUSE** (Frank O. Peers, mgr.) Alma, Wo Wobst Du; third week. **AMERICAN MUSIC HALL** (Col. Wm. Thompson, mgr.) Vaudeville. **BUSH TEMPLE** (W. P. Shaver, mgr.) Vaudeville. **ACADEMY** (Wm. Roche, mgr.) Vaudeville. **MAJESTIC** (Lyman P. Glover, mgr.) Vaudeville. **TREVETT** (W. S. Quinn, mgr.) Vaudeville. **BIJOU** (Wm. Roche, mgr.) For His Brother's Crime. **COLLEGE** (Rev. F. V. McCabe, mgr.) Man From Mexico. **CRITERION** (J. Pilgrim, mgr.) More to be Pitted Than Scored. **CROWN** (Paul Rickson, mgr.) Hanlon's Supper. **GLOBE** (J. H. Irown, mgr.) The Rosary. **HAYMARKET** (Wm. Roche, mgr.) Graustark. **MARLOWE** (Capt. Montague, mgr.) Hunting for Hawkins. **NATIONAL** (J. P. Barrett, mgr.) The Man Between. **PEOPLE'S** (John Prince, mgr.) Raffles. **WEBER'S** (Weber Bros., mgrs.) At Cripple Creek. **ALHAMBRA** (Weber Bros., mgrs.) At Pain Beach. **EMPIRE** (H. J. Herk, mgr.) Pennant Winner. **FOLLY** (J. J. Fennessy, mgr.) The Passing Parade. **STAR AND GARTER** (Wm. Beebe, mgr.) Crackerjack.

ALTON.—TEMPLE (Wm. Sanvage, mgr.) A Small Town Gal 12; Beverly 17; Classmates 18; The Love Pirate 19; My Cinderella Girl 21; The Climax 23. AIRDOME (Wm. Sanvage, mgr.) Pictures. BIOGRAPH (W. T. Sampson, mgr.) Pictures. **BELVIERE.**—DERTHICK OPERA HOUSE (Loop & Dysart, lessees; Roy Sewell, house manager; James Wingfield, booking agent) Isle of Spice 13; fair; Plotters 17; poor show to poor business; Ishmael 19, very good show; The Girl from U. S. A. 23; My Cinderella Girl Oct. 6. **DUNDY.**—DREAMLAND (Carroll Bros., mgrs.) Pictures and songs. **UNDER CANVAS**—Forepaugh and Sells Brothers' Circus 13; good show and good attendance.

BLOOMINGTON.—NEW CHATTEERTON (F. Raleigh, mgr.) Manhattan Stock 13-17; Vaudeville with Ma-Hat-Ma as headliner, 19-24; The Gay Morning Glories 28; Vaudeville 29-31. **MAJESTIC** (Guy Martin, mgr.) The Four Baro Brothers, Billie Link, The Phelps, Gullenbine Trio, Blossom Robinson, Betsy Bacon's Company, Mann and Franks, and the Majesticcope; good business. **COLONIAL** (W. A. Peterson, mgr.) Pleasing good business. **CATTLE** (Guy Martin, mgr.) Vaudeville and pictures to good business. **MAIN STREET** (Guy Stricker, mgr.) Pictures to good business. **SCENIC** (C. Jackson, mgr.) Pictures and songs to good business. **NICKELDOME** (John Gissell, mgr.) Pictures to good business. **BUSHNELL.**—MAJESTIC. The Wolf Sept. 15; greeted by packed house. UNDER CANVAS—Campbell Brothers' Circus 14; did a good business.

CHAMPAIGN.—WALKER OPERA HOUSE (Sam Kahl mgr.) Ishmael 15; good show to good business. Paid in Full 24. ORPHEO (Sam Kahl, mgr.) A vaudeville bill, headed by Mayme Remington and her four ticks. **DIXON.**—DIXON OPERA HOUSE (E. S. Baker, mgr.; K. & E. bookings) The Girl and the Clown 19. FAMILY (Chas. H. Eastman, mgr.) Vaudeville; good business. **ASSEMBLY PARK** (N. H. Leroy, secy.) Innes' Band Oct. 3. **ARMORY HALL, ROLLER RINK** (Claude Switzer, mgr.) Opened season 15 to big returns. **FREEMONT.**—HILOU (Molchior & Cassett, mgrs.) Four Cook Sisters, vocalists, very good; Two Bellefons, novelty act, fine; Geo. Hillman, German comedian, good; Harry Antrim, singing and whistling, good; Miss Ruby Smith, songs, good. **LYRIC** (H. S. Hopper, prop); MAJESTIC (L. W. Guiton, prop); SIPHERA (C. G. Curra and songs. **ORPHEO** (Chas. Bender & E. Bars, mgr.) Doing good business with Pic Frank Foster, mgrs.) The Three Masquerade Sisters, singing and dancing, good; Burleson and Taylor, comedy sketch, good; Manuel, Italian organ grinder, good; Knight and Dayer, character comedy, good; Erendall Brothers and Dutton, Bits from Circusdom, good, and Kincrome 19 and week.

JACKSONVILLE.—GRAND OPERA HOUSE (L. P. Anderson, mgr.) The Climax 20; 22; lighted large business. My Cinderella Girl 22; Vaudeville and pictures on night when no regular attraction booked. **GAILETY** (T. S. Scott, mgr.) Pictures and songs. **MAJESTIC** (W. L. Eck, mgr.) Pictures and songs. **MACOMB.**—CHANDLER (Harris and Hainline, lessees) Roland and Clifford's Wolf 16; good business.

MATTOON.—MAJESTIC (J. F. Kneehler, mgr.) At the Old Cross Roads 15, good show to good business. Manhattan Stock Company 19; large business; Gay Morning Glories 26; Paid in Full 30; Seven Days Oct. 13; My Cinderella Girl 14. **LYRIC** (B. D. Parrish, prop.) Bratt, Starr and Company, comedy, Married for Money, 15-17, good. Tom Linton's Cannibal Mads 19-21. HILOU, Lawm, Dwell, prop; Pictures and songs. **UNDER CANVAS**—Young Buffalo's Wild West 22; Barkoot Am. Co. Oct. 10.

OTTAWA.—OTTAWA (Madge Duffy, mgr.) Paid in Full 12; fair house. The Port of Missing Men 13; good show to poor house. Ishmael 17; very good to fair house. The World and a Woman 20; Under Southern Skies 23; Tillie Olsen 24.

ROCK ISLAND.—THE MAJESTIC (J. P. Qulnu, mgr.; Sodini Circuit; Western Vaudeville Assn., bookings) First half of week 19; Fitch Cooper, the musical rube, a versatile performer, songs funny; Mrs. Mae Richard, Casey, Blues, songs; Musical Four, refined musicians and singers; Caesar Rivoli, the man of one hundred roles; Majesticope. Last half of week: Lillian Herbert, singing comedienne; Mrs. Mae Richard Casey, illustrated song; Dixon and Hanson in Joking the Navy; Burlesque Musical Four, refined musicians and singers; Caesar Rivoli, the man of one hundred roles; Majesticope. **THE ILLINOIS** (R. Taylor, mgr.; Chamberlin, Kindt Co. Circuit) The Isle of Spice 17; fair. Richard Jones in Silver Threads 18; Miss Perle Parli and Don MacMillan in A Broken Idol 19; company good. U. S. A. 20; The World and a Woman 23; The Port of Missing Men 25; William Norris in My Cinderella Girl 30. **THE FAMILY** (Virian Gmelin, mgr.) Continuous motion pictures. **THE LYRIC.** Continuous motion pictures and songs.

ROCKFORD.—GRAND OPERA HOUSE (G. C. Sackee, mgr.; James Wingfield, mgr.) Peck booking agents; Sept. 12, Isle of Spice, fair house and good show; 13, Rose Hill English Folly Co., fair show to fair house; 14, Otis Harlan and Consuela Bailey in Baby Mine played to fair house; critics call this the funniest farce in years; 15, St. Elmo, good house and very pleasing; 17, Billy Olson, fair house to fair show; 19, The Fourth Estate; 22, Girl and the Clown; 23, Margaret Anclin in The Awakening of Helena Richie; 24, Girl from the U. S. A.; 27, Man of the Hour; 29, Under Southern Skies; Oct. 1, Mabelle Harrison in Lullaby's Husbands. **ORPHEO** (A. J. Shimp, mgr.) Bill for week Sept. 12. The Great Comedy Circuit; his trained animals are well trained. Kelly and Wentworth. In The Village Lock-Up, excellent; Leonard Kane, in novelty dances; very clever; Sheek and D'Arville in Impersonations, act new and very pleasing; Lew Wells in monologue and saxophone essential; unusually pleasing. Bill for week of Sept. 19. The Three Great Ernests, in gymnastic feats; Josephine MacIntyre, comedienne; The Burt Family in Cattle Land; West & Vokes, in The German Senators; Anna Buckley and her pantomime dog act. **MAJESTIC THEATRE.** Bill for week of Sept. 12, Jones and Ryan, singing and dancing; The Wm. O'Brien Troupe, very good; Howard Martin, singing and dancing, clever; James Borchman, singing, very good. Week of Sept. 19, Jean Jerunde, in a musical skit; Kelt and DeMont in Fun in a Garage; Eugene Emmett, singing; Eugene Ray, singing and dancing. Motion pictures—all shows are having a good business.

WAUKEGAN.—SCHWARTZ (Central States Theatre Co., owners; John Wingfield, mgr.) The Lottery Man 13; excellent show to good business. Tilly Olsen 18; good show to excellent business. St. Elmo 20; Ishmael 27. **BARRISON** (Wm. A. Frudenberg, mgr. and owner) Stutzman and May in The Soap Peddler, good rural comedy act; Cecile Gordon and Co., song and dance, pleasing; Burt Weston and Eunice Raymond Co. in The Governor Protem, very good political play; 15-18, The Harmon Singing Girls, class singing act; 19, banjo; Wilson and Lawrey, trick house; motion pictures 19-21; excellent business. **WAUKEGAN** (Wm. Morris time; Wm. A. Haas, mgr.) Josephine McIntyre, the wee Scotch lassie, very good singing act; The Harrans, roller skaters, fine; Billy Barron, monologist, big bill; The Three Singing Girls, class singing act; beautiful scenery 15-18. Arcola and Co.; Jack Miller, Rose Johnson; Finkham and Co., cycle act; Katie Emmett and Co.; Laura Bldamen; motion pictures Sept 19-21; very good business. **WASHINGTON STREET** (Wm. Madison, mgr.) Drawing good-sized audiences with motion pictures and illustrated songs. **STAR** (Laudible & Charles, mgrs.) Doing good business to moving pictures and illustrated songs. **WILSON** (Fred Wilson, mgr.) Getting good returns with motion pictures and illustrated songs. **LITTLE FORT** (Wm. Katsner, mgr.) Doing well with illustrated songs and moving pictures.

INDIANA.

ANGOLA.—CRONTON OPERA HOUSE (Chas. Ely, mgr.) Dore Devil Dan Sept. 15; fair business; Buster Brown 30. **AUBURN.**—HENRY OPERA HOUSE (J. C. Henry, mgr.) The Candy Girl 21. **EVANSVILLE.**—NEW GIAND (Dave Beecher, mgr.; Orpheum Circuit) Brown and Nevaro, Fred Gillman, dialect songs, and stories; Harlan E. Knight in The Chick in the Hat; The Gullenbine Twins and Gay Smith; Arturo Hernandez in Gerolamo's Escape; Brown and Cooper, songs; Nuss and Eldred, in comedy sketch; Kinodrome Concert week of 18. **WELLS BIJOI** (Chas. Sweeton, mgr.) Opens with vaudeville and pictures 25.

MICHIGAN CITY.—GRAND OPERA HOUSE (Ottie Bunker, mgr.; Central States Theatre Co., bookings agents) Sept. 19, Sam Jackson's Big Burlesque Show; played to big house; performance fairly good. Sept. 11, My Cinderella Girl, musical show; fair house; performance not up to the usual standard. **MT. VERNON.**—MAJESTIC (E. A. Albright, mgr.) The Love Pirate opened the house Sept. 14 to good business; performance very clever. Manhattan Stock Co. with Helen Forest Russell week of Sept. 26; Herman Stock Co. Oct. 6-8.

MUNCIE.—WYSOR GRAND (F. S. Love, mgr.) Gay Morning Glories Burlesque 19; The Girl in the Kimono 22; Rosalind at Itaskate 23; Enchanted Cabin 24. **STAR** (Ray Andrews, mgr.) Five Aerial Clowns, E. Warren Hatch and Co., comedy; La Belle, the dancer; Will H. Fields, humorist; The Brooklyn Comedy Four. **MAJESTIC** (W. Shampton, mgr.) Pictures. **NEW CASTLE.**—ALAZAR (B. F. Brown, mgr.) Gay Morning Glories Burlesque Co. 17; good show to packed house. The Girl in the Kimono 20; The Girl from the U. S. A. 22; In Marriage a Failure 23. About Carlo Gira Burlesque Oct. 1. **HILPHOBROME** (C. C. Harley, mgr.) Hill 19 and week; Lola and Laird, s. and d. comedy sketch; Tommy Overholt, s. and d. comedian; Mackin and Wilson, novelty sketch;

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500 TWO-COLOR LETTERHEADS, \$3.50
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Real Hair, Crop Wig, \$1; Crown, Wig, Negro, 25c; Dress Wig, \$1.50; Imp. Hat, \$1.50; Soufflette, \$1.50 & \$2.00. Paper, Mache Heads, Helmeta, etc. KLIPPERT, Mfr., 248 4th Ave., New York.

FRANK WADDELL
—THE—
GERMAN ALDERMAN
In Vaudeville

JAMES SILVER
"MUSICAL RUBE"
Originator of the Pipe-Plane
(Patented!) Pirates keep off

THE ORIGINAL
KEELEY and PARKS
"THE KID AND THE KIDLET"
IN VAUDEVILLE

EDWARD L. NELSON
"Oh You Voice"
Care The Billboard

HUFFORD and CHAIN
—Presenting—
The Colored Parson and the Minstrel Man
W. V. A. CIRCUIT

MUSICAL ALWARD
XYLOPHONIST
Sullivan-Considine Circuit

BEATRICE TURNER
SINGING COMEDIENNE
Sullivan-Considine Circuit

PETRIE and LEWIS
TALKATIVE SONGSTERS
IN VAUDEVILLE. "WON'T I—YES."

JOHN DILLON
SINGING COMEDIAN
—ON—
Sullivan and Considine Circuit

DOWNARD and DOWNARD
in their Comedy Sketch
"Bracing Up"

Norman W. Merrill
"THAT YALE FRESHMAN"
IN VAUDEVILLE—ALWAYS WORKING.

ARDELL BROS.
ATHLETES
ALF. T. WILTON, Mgr.

Kathryn K. Flske and Co., dramatic playlet; Dancing Marnell, terpsichorean expert; Greiner and Wells, s. and d. duo; Jacob Daly, comediant; Huntfreud and Jansen, comedy sketch. **NEW GRAND** (P. L. Anderson, mgr.) Handsome new vaudeville house now under construction, to be opened Oct. 31; Gus Sun will do the booking. **STAIR** (C. C. Barley, mgr.) Moving pictures to capacity. **THEATORIUM** (Schmidt Bros., mgrs.) Latest feature films and Adele Schneider, soloist. **PRINCESS** (Schmidt Bros., mgrs.) Motion pictures and vaudeville.

RICHMOND.—GENNETT (H. G. Sommers, lessee and mgr.) Keith Stock Company 12-17, good business; Shadowed by Three 20; Is Marriage a Failure 21; Uncle Tom's Cabin 22; The Girl in the Kimono 23; Rosalind at Red Gate 24. **NEW MURRAY** (O. G. Murray, owner and mgr.) Son of Killisnoy and motion pictures Sept. 9. **THEATORIUM** (S. S. Cook, mgr.) Pictures and songs. **ARCADE** (Roy E. Parks, mgr.) Pictures. **PALACE** (R. M. Wenger, mgr.) Pictures and songs. **RICHMOND FALL FESTIVAL** Oct. 5-7.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (M. S. Scovill, mgr.) Don Stuart, booking agent; Home closed for repairs; will reopen soon. **GARRICK** (John M. Root, mgr.; W. V. M. A., booking agent) Week of Sept. 19, First half: Ethel May, the Mystery Girl, in an act entitled Involuntary, extremely mystifying; The Havelocks in Fun at a Five O'Clock Tea, comedy jugglers; Davis and Walker in A Lesson in Dancing, went well; Roy Weed, German monologist, witty sayings; Jess Phillips, song singer; and Garrickscope to good business. Last half: Examination Day in School; McKinna and Layman, black face singing and talking act; Joe Flynn, the Man with the Book. **ELITE** (W. H. Taylor, mgr.) Licensed motion pictures and illustrated songs. **PALACE** (L. P. Blank, mgr.) Independent motion pictures and illustrated songs; excellent business at all picture houses.

DUBUQUE.—GRAND (Wm. Y. Bradley, mgr.) The Wizard of Wiseland 11; matinee, S. R. O.; evening, fair house. **Chauncey Olcott** in Barry of Baltimore 13; S. R. O. Mr. Olcott received seven curtain calls. Stock company under the management of Chas. D. Connolly, opened the season on Sunday, Sept. 18, with Raffles for matinee and four nights, followed by the comedy, Brown's In Town balance of week. **ALBIONE** (Jake Rosenbath, mgr.) The Harvey Stock Co. under the direction of J. R. Garside, continues drawing full houses and announcement is made that the resort will continue open indefinitely. **UNION PARK THEATRE.** Closed for the season Sept. 18. **PRINCESS.** Motion pictures and songs, under the personal management of Harvey Fulford, doing a banner business. **BIJOU.** **DRUMBLAND** and **ROYAL.** Picture theatres; each doing fair business.

DAVENPORT.—THE AMERICAN (Chas. Berkell, mgr.; Wm. Morris, bookings) Week of 19, The Americapease, latest motion pictures; The Juggling Mathews, unique juggling act; John W. Barr, illustrated song; Klein and Clifton, in The Dummy's Holiday, sprightly sketch; Frank Rusler, story teller, in The Kid, Kimball and Donovan, the musical monarcho, out of the ordinary; Dait-Frees Trio in Happy Hoogan's First Trip to the North Pole, a laugh producer; Americapease, latest motion picture. Next week, W. J. McDermott, the only survivor of Cox's Army. **THE PRINCESS** (Victor H. Schaffer, mgr.) Week of 18, The Princess in a Square Deal. Play realistically presented, and pleasing large audiences. Week of 25, On Parole. **THE STAR** (Ross Bros., mgrs.) Continuous motion pictures. **THE BURTIS** (Wm. J. Kline, mgr.; Chamberlin, Kindt Co. Circuit) Miss Perle Partl and Don McQuillan in A Broken Idol 17; company and business good; Isle of Spice 18; fair. **Richard Jose** in Silver Threads 19; The Port of Missing Men 22; The House of a Thousand Candles 24; The World and a Woman 25; The Rose Hill Folly Company 26; Lew Dockstader's Minstrels Oct. 7. **THE GRAND** (D. L. Hughes, mgr.; K. & E. bookings) Chauncey Olcott in Barry of Baltimore 14, very good. The Spendthrift Oct. 3. **THE ELITE** (J. A. Michener, Jr., mgr.) Continuous motion pictures. **THE FAMILY** (J. A. Monroe, mgr.) Continuous motion pictures. **THE IOWA** (W. A. Blackmore, mgr.) Continuous motion pictures.

FORT MADISON.—EBINGER GRAND (W. E. Ebinger, mgr.) Silver Threads 14; light house. The Climax 15; good business; A Small-Town Gal 17; fair business. The Port of Missing Men 18; good business; The Broken Idol 22; My Cinderella Girl 25.

IOWA CITY.—CHILDREN OPERA HOUSE (Jas. L. Oakes, mgr.) Lyman Twins 10; fair show, poor house. The Time, the Place and the Girl 13; good entertainment, poor house. Girl From Rector's 16; canceled. The Wolf 19; The Isle of Spice 20; House of a Thousand Candles 23; Associated Players 24. **BIJOU** (H. Le Roy Smith, mgr.) McKinnon and Layman, singing and talking; Pepper Twins, good character comedians; Dan Malay, scored heavily; Toomer and Hewins, good comedy sketch; Verrin and Verrin, singing and talking, pleased; and Trevoll, shadowgraphist and chapeau-graphist, hit of the bill week of 12; business fair. **NICKELDOM** (Thos. A. Brown, mgr.) AMERICAN (Fred Itaine, mgr.) Moving pictures to good business week of 12.

OSKALOOSA.—MASONIC OPERA HOUSE (Busby Bros., lessees & mgrs.) The Cowboy and the Thief; pleased good business. Chauncey Olcott in Barry of Baltimore; pleased good business week of 19. ENIGME (Gibberly & Mitchell, mgrs.) Vaudeville and pictures; good business. **GLENWOOD PARK** (J. Mace Hogan, mgr.) Skating continues to draw good crowd.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.) McCabe's Minstrels 14; fair business. The Cowboy and the Thief 16; fair, to small business. Just a Woman's Way 17; fair, to good business. **GARRICK** (J. M. Root, prop.; E. D. Hopson, res. mgr.) Ethel May, the mystery girl, headliner, pleased; R. B. Curtis, Helen Farley, Elliott and Wheat, Dixon and Hanson, Hazel and Lucas, Charles Hart, The Belmonts, Pearl and Pearl, and pictures week of 12.

RED OAK.—PEARISLEY (L. M. Beardsley, mgr.) The Man on the Box 21. **COMET AIR** (L. P. Friesehan, mgr.) Pictures and songs to good business. **MAJESTIC** (Majestic Theatre Company, mgrs.) Pictures and songs to good business. **UNDER CANVAS—Forepaugh-Sells Brothers' Circuit** 21.

WASHINGTON.—GRAHAM THEATRE (W. F. Brinton, mgr.) Dan in Boots in the Trail Sept. 13; pleased good house. Grace Baird in A Small-Town Gal Sept. 19; good performance and business. The Port of Missing Men Sept. 20; The House of a Thousand Candles Sept. 26; The Wizard of Wiseland Sept. 27; Candy Girl Oct. 3.

WATERLOO.—SYNDICATE (A. J. Busby, mgr.) The Time, the Place and the Girl 15; pleased a good house. Chauncey Olcott 17; delighted a big business. Filtrating Princess 21; Isle of Spice 22; Wizard of Wiseland 24; Donald Robinson 26; Port of Missing Men 27; The World and a Woman 29; Broken Idol Oct. 1. **THE WATERLOO** (A. J. Busby, mgr.) Morgan Stock Company 2-17; good business. Frank E. Long Stock Company 29 Oct. 1; Lottery Man 3; Man of the Hour 4; Under Southern Skies 5; Classmates 6. **THE ORPHEUM** (J. W. Marcelles, mgr.) Week of 12, Dorothy Lamb and Co., Archie Onli and Grille, Leonard and Phillips, Pearl E. Popejoy, Rusticana Trio, Wolf Moore and Young, Dunbar's Trained Goats, and Orpheumscope, to big business. Week of 19, Joe and Ola Hayden, Laredo and Blake, Grace Huntington and Co., Lynne and Bonnie Hazzard, Fitzsimmons and Cameron, and May and Turner. **THE CRYSTAL** (McClinton & Payne, mgrs.) House opened 12, with the following bill: Kelly and Catlin, Marie Dorr, Musical Russells, Geo. Hobson, Haigne, and Dean, Chevalier Alexander Canaris and Co. and Crystal; to big business. Week of 19, Musical Lowe, Ruth Chandler, Jeanette Adler and Picks, Browning and Manning, Berry and Benson, Clifford and Whiting. Six moving picture theatres doing well.

KANSAS.

ATCHISON.—ATCHISON (E. S. Brigham, lessee; Carl L. Dees, mgr.) Miss Nobody from Starland 18; fine attraction and business; The Squaw-Man 22; Cast Aside 25; Weber-St. Clair Stock Co. week 26. **AIRDOME** (H. M. Ernst, mgr.) Playter Players week 25. **COLONIAL** (Quigley-Barrett-Quigley, mgrs.) Vaudeville and pictures to good business. **ELECTRIC, GRAPHIC** and **CRYSTAL** doing good business with pictures. **FOREST PARK** (C. L. Baird, mgr.) Second Annual Horse Show 20-21.

FORT SCOTT.—AIRDOME (Harry C. Erlich, mgr.) De Armond Sisters 19-24. **VAUDETTE** (C. L. Henry, mgr.) Pictures and songs. **PICTURELAND** (H. C. Erlich, mgr.) Pictures and songs to good business. **THEATERETTE** (Harry F. Kellog, mgr.) Pictures and songs. **UNDER CANVAS—Ringling Brothers' Circuit** 13; big business.

LEAVENWORTH.—PEOPLE'S (Phll. Alexander, mgr.) Closed for repairs. **ORPHEUM** (M. B. Shanberg, mgr.) Marion and Hall, singing; Houston and Kirby, singing, talking and dancing; Steele and McMasters, A Pair of Skates; The Eagle and the Girl, Orpheoscope for week of Sept. 18. **PALM** (C. F. Mensing, mgr.) Reynolds and Lewis, Bally Bros. and Jap; Mack, Van and Johnson, Palmoscope and moving pictures Sept. 15-22. **UNDER CANVAS—Forepaugh-Sells Bros.** Sept. 24.

WICHITA.—NEW AUDITORIUM (J. A. Wolf, mgr.) The Wolfe Stock Company in The Amazons week of 19. **PRINCESS** (L. M. Miller, mgr.) Miss Edith Clifford in The Eagle and the Girl, Steele and McMasters, A Pair of Skates, well taken; Houston and Kirby, singing and dancing, good; Marion and Hall, singing, went well; The Baldsons, cyclists, clever. **WONDERLAND PARK** (J. T. Nuttle, mgr.) Ferullo Band week of 19. **PASTIME** (H. G. Munn, mgr.) Honston and Company, comedy cyclists; several, the violinist; Bass and Oakes, Mondana, Phillips, Senior, Habtiste Boronda, American and Spanish songs; The Youngers, acrobats and pictures. **YALE** (Jake Frees, mgr.) Vaudeville and pictures. **COLONIAL** (Chas. Snodgrass, mgr.) **NOVELTY** (Coste, mgr.) **ELITE** (Gunter and Mathers, mgrs.) **MARLEW**, W. H. Marble, mgr.) Pictures. **UNDER CANVAS.** Ringling Bros.' Circuit 19.

KENTUCKY.

DANVILLE.—STOUT'S (J. R. Stout, mgr.) Vaudeville and pictures; excellent business. **OWEN GERTRUDE BUNCH.—GRAND OPERA HOUSE** (Fidelity Bunch, mgr.) The Man on the Box. **PEOPLE'S** (A. D. Rogers, mgr.) Miss Blanche Kruger, clog dancer; Misses Edmunds and Held, singing act; Haverly and Wells, comedy 19-21. **LINA AIRDOME** (Arch Smith, mgr.) Nannie Friesberg and Company, sketch; Emmerson & Le Claire, singing and dancing, week of 19.

WINCHESTER.—WINCHESTER (S. Dinelle, mgr.) Coburn's Minstrels 17; pleased good business. Lyman Howe's Pictures 20; pleased good business. The Man on the Box 24; Smiling Island 27. **AUDITORIUM** (Bloomfield & Ratliff, mgrs.) Vaudeville and pictures.

LOUISIANA.

NEW ORLEANS.—TULANE (T. C. Campbell, mgr.) M. Paul Cazenove in A Rogue's Honor week of 18; Polly of the Circus week of 25. **CRESCENT** (T. C. Campbell, mgr.) Wildfire week of 18; St. Elmo week of 25. **DAUPHINE** (H. Greenwald, mgr.) Queen of the Moonline Rouge week of 18; Lulu's Husbands week of 25; Dustin Farnum in Cameo Kirby week of Oct. 2. **ORPHEUM** (J. Bistes, mgr.) Frank Stafford and Co., Johnnie Gorman and Miss Vienna Bolton, Roadini Brothers, Mildred Grover and Dick Richards, Joe Jackson, Chas. M. McDonald, Burt Shepherd, and Kinodrome week of 19. The Love Waltz by Jesse L. Lasky's Musical Stock Co. Miss Lily Lena and others week of 26. **SILBERT** (A. Sellman, mgr.) Moving pictures, Lorry Norcia, vaudeville, week of 25. **AMERICAN MUSIC HALL** (J. Cowan, mgr.) Vaudeville, moving pictures, week of 25. **WINTER GARDEN** (J. Israel, mgr.) Musical Comedy, vaudeville, moving pictures week of 27. **HAPPY HOUR** (A. Durning, mgr.) Vaudeville, moving pictures week of 25. **MAJESTIC** (L. E. Sawyers, mgr.) Vaudeville, moving pictures week of 25.

ALEXANDRIA.—RAPIDS (Frank A. Saulsbury, mgr.; J. J. Coleman bookings.) Grace Cameron in Nancy opened the season. **ELECTRIC** (J. T. Benedict, mgr.) The Seymour Twins, acrobatic act, clever; Harry Lewis, eccentric dancer and character singer, pleased. **ALAGRA-NHAIR** (F. E. Rowland, mgr.) Lemley and Bernard, and minor and Cantille were the attractions 11-18 to big business. The Curtis Comedy Company, with hand and orchestra 19.

LAKE CHARLES.—ARCADE (J. L. White, mgr.; Ann. Theat. Ex., booking agent) Will open season Sept. 29 with Sidney Drew in Billy. **AUDITORIUM** (J. L. White, mgr.) Tim Murphy in Mr. Opp Sept. 20. This house will close with the opening of the Arcade. **IMPERIAL** (C. P. Martin, mgr.; C. E. Hopkins, booking agent) Adams and Lewis, fair; motion pictures. **PASTIME** (Miss Ina Lehr, mgr.; W. Ellwood, booking agent) Toledo and Barton, fair; Hicks and Hicks, pleased; motion pictures, week of Sept. 15-22.

PLAQUEMINE.—HOPE OPERA HOUSE (Lionel DeLacroix, mgr.) Sunday, Sept. 19, Daisy Cameron in Nancy; show fair, business good.

(Continued on page 64)

HARRIS and RANDALL
In Their Rural Comedy Sketch
"50 MILES FROM NOWHERE"
(COPYRIGHTED)
IN VAUDEVILLE

Lottie Dwyer Trio
NOVELTY SINGERS and DANCERS
IN VAUDEVILLE

SID. BAKER
Formerly of Sid. Baker & Baby.
World's Greatest Hand Balancer
IN VAUDEVILLE

—THREE—
NATIONAL COMIQUES
COMEDY ACROBATS
S. & C. CIRCUIT

OWEN GERTRUDE
WRIGHT & STANLEY
The Mimic and the Soubrette
S. & C. CIRCUIT

Aubrey Rich
Character Delineation in Song
IN VAUDEVILLE

ECKHOFF & GORDON
Musical Laughmakers
SULLIVAN-CONSIDINE CIRCUIT

NOLAN, SHEAN and NOLAN
"SCREAMING ACROBATIC COMIQUES"
IN VAUDEVILLE

Henderson & Sheldon
EXPERT BANJOISTS
AND HARMONY SINGERS
IN VAUDEVILLE

FRANKIE SIEGEL
"The Little Girl with the Big Voice"
NOW ON THE CASINO CIRCUIT

—THE—
DANTES
THE MOST AMAZING, MOST
AMUSING MYSTERY KNOWN

BERNARD WINTON
HEBRAIC CIRCUIS COMIQUE
—and—
ECCENTRIC HARMONIST
—with—
SUN BROS.' GREATER SHOWS, 1910

LIST OF BANDS

Organizations That May Be Used as Media by Music Publishers for Popularizing Their Productions. This List Has Been Compiled Exclusively by The Billboard

Ablene Military Band, C. B. Pleiser, dir., Abilene, Kan., 22 pieces.
 Acme Band, Elm Grove, Pa.
 Adels Band, Gurbie, Okla., 12 pieces.
 A. & M. College Band, Raleigh, N. C.
 Aden Band, C. C. Bailey, dir., Aden, N. C.
 Alliance Band, Prof. Hill, dir., 35 Mitchell st., Corning, N. Y.
 Altoona City Band, Jule Neff, dir., Altoona, Pa., 30 pieces.
 Alliance City Band, N. J. Howson, dir., Alliance, O., 30 pieces.
 Akers Band, H. W. Akers, dir., Galena, Kan., 20 pieces.
 Alpine Band, J. P. Matthews, vice-pres., Clifton Forge, Va., 28 pieces.
 Antinore's Royal Italian Band, B. Antinorelli, dir., Rochester, N. Y.
 American Military Band, 1223 Passyunk ave., Philadelphia, Pa.
 Anthony Military Band, George W. Ball, dir., Anthony, Kan., 25 pieces.
 Andalusia Brass Band, W. N. Rushton, dir., Andalusia, Ala., 14 pieces.
 Anita Concert Band, Prof. R. C. Rasmussen, dir., Anita, Ia., 12 pieces.
 American University Band, A. Guestwick, dir., Harrison, Tenn.
 Annapolis Band, J. M. Cramer, mgr., Annapolis, Md.
 Amphion Band, O. J. Snyder, mgr. and dir., Uhrichville, O., 16 pieces.
 American Lumber Co. Band, F. K. Ellis, dir., Albuquerque, N. Mex., 30 pieces.
 American Band, Claremont, N. H.
 Amity Band, Washington, Pa.
 Anthony Naval Cadet Band, Walter L. Anthony, dir., Providence, R. I.
 Antigo Band, Antigo, Wis.
 Arlet Band, C. M. Buell, dir., Berlin, Wis. (local), 24 pieces.
 Arbleter Band, Geo. Henderson, leader, Lansing, Mich., 20 pieces.
 Arkansas State Band, Dwight Blake, dir., Little Rock, Ark., 30 pieces.
 Arlon Band, C. F. Bauer, mgr. and dir., Oshkosh, Wis., 30 pieces.
 Armour Pirates' Band, W. D. Savage, dir.; M. A. Moran, mgr., Armour, S. D., 18 pieces (local).
 Austin's Band, J. S. Austin, dir., Winsted, Conn., 25 pieces.
 Ashland Silver Cornet Band, Jos. A. Dusch, dir., Ashland, Pa., 20 pieces.
 Auburn City Band, Frank E. Hill, dir. and mgr., Elmira, N. Y., 30 pieces.
 Baker's Band, W. H. Baker, dir., Binghamton, N. Y. (local), 25 pieces.
 Ballinger Concert Band, J. B. Alvis, dir., Ballinger, Tex., 21 pieces.
 Blair's Concert Band, A. I. Blair, dir., Harrisburg, Ill., 15 pieces.
 Barnes' Band, W. E. Barnes, dir., Cleveland, O. (local), 30 pieces.
 Battalio Band, William B. Billings, dir., St. Thomas, Cal., 30 pieces.
 Banda Verde Band, Jas. Jarvis, mgr., Sterling, Ill., 35 pieces.
 Bauer's Band, Robert Bauer, dir., Scranton, Pa., 40 pieces.
 Baumen Band, Jules Baumen, mgr., Prescott, Arizona, 10 pieces.
 Barracks Band, Karaseh, dir., Columbus, O.
 Basil Band, The Lancaster, O.
 Beistadt, Herman, Band, Ludlow ave., Cincinnati, O.
 Bemidji Band, Thos. Symington, dir., Bemidji, Minn., 18 pieces.
 Belton's Concert Band, J. P. Moore, mgr., Belton, S. C., 21 pieces.
 Bethlehem Band, Easton, Pa.
 Berry's U. S. Rep. Band, E. W. Berry, dir., Kansas City, Mo., 25 pieces.
 Bessner's Band, Wm. Bessner, dir., Austria, Tex., 22 pieces.
 Bergner's Band, Otto Bergner, mgr., Utica, N. Y.
 Bersgler Band, Gaston Coppola, dir., Elmira, N. Y., 22 pieces.
 Benton's Band, W. C. Benton, dir., Princeton, Ind., 26 pieces.
 Ben Hur Band, Harry Shuttis, mgr., Danville, Ill., 28 pieces.
 Berger's Fourth Regiment Band, Lancaster, Pa.
 Bigler's Band, Matton, Ill.
 Blieden's Military Band, H. W. Blieden, dir., Petersburg, N. D.
 Blue's Concert Band, Wm. Blue, dir., 410 Roe Bldg., St. Louis, Mo.
 Blanchester Band, B. F. Wade, dir., Blanchester, O., 17 pieces.
 Big Four Band, Bradford, Pa.
 Black Eagle Band, Great Falls, Mont.
 Black's Juvenile Band, Alex. G. Black, dir., Nowata, Okla.
 Bloomfield Brass Band, Walter M. Johnson, dir., Bloomfield, Ia., 12 pieces. Permanent.
 Boos' Band, Ed. Boos, dir., Jackson, Mich., 21 pieces.
 Boehler's Military Band, Chas. E. Boehler, dir., New Orleans, La., 30 pieces.
 Brigade Band, H. M. Gifford, dir., Lewiston, Me., 25 pieces.
 Bredfield's Band, H. C. Bredfield, dir., Room 309 Inter-Ocean Bldg., Chicago, Ill.
 Brann's Military Band, Mr. Braun, dir. and mgr., New Orleans, La., 25 pieces.
 Brenner's Superb Band, Chas. F. Brenner, dir., Frederick, Md., 15 pieces.
 Brown's Band, Albany, N. Y.
 Broker's Band, Harry W. Broker, dir., 3605 N. 20th st., St. Louis, Mo.
 Brooks' Band, Ellis Brooks, dir.; Frank Holton, mgr., 1715 Gladys ave., Chicago, Ill., 45 pieces. (Local).
 Brooklyn Marine Band, Anthony Cleo, dir., 143 Hamburg ave., Brooklyn, N. Y.
 Brundin's Band, C. R. Brundin, dir., Albert Lea, Minn., 25 pieces.
 Brookhaven's Military Band, Joseph Brookhaven, dir., New Orleans, La., 30 pieces.
 Buebe's Band, Wendie Bueche, dir., Steubenville, O., 24 pieces.
 Butler Concert Band, Chas. W. McFarland, dir., Butler, Mo., 20 to 30 pieces.

Butler, Helen May, and her Ladies' Band, Helen May Butler, dir.; W. S. Cleveland, 1442 Broadway, New York City, mgr., 30 pieces.
 Burk's Concert Band, Fred A. Pittlor, dir., Lincoln, Neb.
 Bureau Band, 30 pieces.
 Buch's Military Band, John Buch, dir., Lawrence, Kans., 30 pieces.
 DeFord Concert Band, Bert C. Wyckoff, dir., Bedford, Ia., 36 pieces. (Local).
 Bradford High-School Band, Geo. P. Lull, dir. and mgr., Bradford, Pa., 42 pieces. (Permanent).
 Brilliant Band, Harry Huntington, dir.; George Wilson, bus. mgr., Brilliant, O., 22 pieces. Transient.
 Capital Band, Fred Blood, dir., Springfield, Ill., 22 pieces.
 Calumet and Hecla Band, Marquette, Mich.
 Capital City Band, Guthrie, Okla., 30 pieces.
 Capital City Band, Mr. McClure, dir., Charleston, W. Va.
 Callendo's Venetian Band, Geo. S. Wood, bus. mgr., 79 Randolph st., Chicago, Ill.
 Charlotte Band, H. C. Dresser, dir., Charlotte, N. C., 25 pieces.
 Charleston, Bro. Band, S. G. Setwiler, mgr., Charleston, Mo., 17 pieces.
 Canan Band, J. C. Spoon, mgr., Winfield, Kans., 35 pieces.
 Cartersville Concert Band, J. C. Berry, dir., Cartersville, Ga., 20 pieces.
 Carleton Concert Band, J. Hayes, dir., St. John, N. B., Can., 30 pieces.
 Carlisle Indian Band, Claude Stauffer, dir., Carlisle, Pa.
 Cashmere Groote Band, M. Doyle Marks, dir., Elmira, N. Y., 32 pieces.
 Carroll Band, Geo. Egemeyer, dir., Carroll, Ia., 20 pieces.
 Carrollton Band, D. L. Hearn, mgr., Carrollton, Ga., 15 pieces.
 Casper Concert Band, F. P. Bogue, dir.; Harold Banner, bus. mgr., Casper, Wyo., 24 pieces.
 Catskill Band, Catskill, N. Y.
 Chattanooga Military Band, Otto C. Grumitz, dir.; Uri M. Bachtel, bus. mgr., Chattanooga, Tenn., 24 pieces.
 Chester Military Band, Chester, N. Y.
 Chicago Military Band, H. C. Bredfield, dir., 157 Washington st., Chicago.
 Chicago Daily News Band, Otto B. Reichert, dir., 120 Fifth ave., Chicago.
 Chicago Imperial Band and Orchestra, R. W. Gault, mgr., Chicago, Ill.
 Clyde Concert Band, Hancock, dir., Clyde, Ill.
 Celestina Natalina's Band, Celestina Natalina, dir., Belle Vernon, Pa., 20 pieces.
 Central City Cornet Band, D. L. Banks, mgr., Central City, Ky., 15 pieces.
 Citizens' Band, Wilkes-Barre, Pa.
 Citizens' Band, Harrisburg, Pa.
 Glickman's Band, Newark, N. J.
 City Band, Fred C. Ulrich, mgr., Columbus, Ind., 18 pieces.
 Citizens' Band, W. S. Wilkins, mgr., Charlottesville, Va., 16 pieces.
 Citizens' Band, W. H. Kiefer, dir., Washington, Ind., 25 pieces.
 City Band, Geo. Hook, dir., Hagerstown, Md., 12 pieces.
 Citizens' Band, W. H. Omen, dir., Fairmount, W. Va., 25 pieces.
 City Cornet Band, J. L. Connelly, dir., St. John, N. B., Can., 30 pieces.
 Citizens' Band, Mr. Stockwin, dir., Gouverneur, N. Y., 20 pieces.
 Citizens' Band, Wm. Koch, mgr., Tamaqua, Pa.
 Citizens' Band, Henry R. Talmage, dir., Mt. Gilead, O., 18 pieces.
 City Band, G. Nicholas, dir., 139 Orange st., New Haven, Conn.
 City Band, Henry Behse, dir., Lockport, N. Y.
 Citizens' Band, Alton S. Mygrants, dir., Kokomo, Ind., 20 pieces.
 City Band, Harmon Ayres, dir., Lebanon, Pa.
 Citizens' Cornet Band, Stranstown, Pa.
 City Band, Barneville, O.
 Citizens' Cornet Band, Parkersburg, W. Va.
 City Band, Hanover, Pa.
 Colby College Band, M. I. Baker, dir.; L. O. Merrill, mgr., Waterville, Me., 18 pieces.
 Coleville Band, Sam Bryan, dir. and mgr., Bellefonte, Pa., 25 pieces.
 Columbia Band, Newark, N. J.
 Commercial Club Band, P. E. Kreyer, dir., Tulsa, Okla., 16 pieces.
 Colt's Band, Scott Shaw, dir., Hartford, Conn., 24 pieces.
 Clinton Concert Band, E. T. Montgomery, dir., Clinton, Mo., 22 pieces.
 Collins Band, Rubin Brooks, dir., Vicksburg, Miss.
 Commonwealth Band, Chas. A. Stauffer, dir., Harrisburg, Pa.
 Comstock's Band, Vandy McBee, dir., Greenville, S. C., 6 pieces.
 Comrey's Band, Martinsburg, W. Va.
 Columbia Band, N. M. Perkins, mgr. and dir., Boise, Ida., 25 pieces.
 Collier's Band, Newburg, N. Y.
 Columbia Concert Band, Columbia, S. C.
 Cornet Band, Oscar Paynem, dir., Walnut Ridge, Ark.
 Concert Band, Edw. L. Sanger, dir., Bloomfield, Iowa.
 Cox and his Concert Band, 931 Weatherford st., Fort Worth, Tex.
 Concordia Band, John Hadaehko, dir., Streator, Ill., 16 pieces.
 Cortland City Band, George Murphy, dir., Cortland, N. Y., 25 pieces.
 Corrie's 4th Regt. Band, Clive Sterling Corrie, dir., Wausau, Wis.
 Corinth Military Band, Robert Denton, mgr., Corinth, Miss., 34 pieces.
 Cornet Band, Avoca, N. Y.
 Crandon Band, Fred Smith, dir., Crandon, Wis., 14 pieces.
 Creator and his Band, Howard Pew, bus. mgr., 121 W. 42d st., New York City.
 Crookston Band, G. O. Riggs, bus. mgr., Crookston, Minn., 26 pieces.
 Columbus Military Band, Valerio Saja, dir.; G. Everett West, bus. mgr., 219 Hanover st., Boston, Mass., 50 pieces.

Crigler's Band, Harry Crigler, dir., Oxford, Ind.
 Culver's Egyptian Band, Fred J. Culver, dir., Cairo, Ill.
 Cummins' Concert Band, J. F. Cummins, dir., Olney, Ill., 20 to 30 pieces.
 Davenport Military Band, N. K. Slott, mgr., 1120 W. 4th st., Davenport, Ia.
 Davenport's Band, R. M. Davenport, dir., 7112 Tremont ave., St. Louis, Mo.
 Dana Band, Grand Junction, Ia.
 Dayton Concert Band, Will H. Ruebush, dir.; Hailis Kelter, bus. mgr., Dayton, Va., 26 pieces.
 Dennis Military Band, F. A. Dennis, dir., Augusta, Me., 34 pieces.
 Demolay Commandery Band, Fred T. Ashton, mgr. and dir., Bloomington, Ill., 25 pieces.
 Deal's Orchestral Band, Prof. Wm. Deal, dir., Paducah, Ky., 15 pieces.
 Doring's Military Band, Geo. L. Doring, dir., Troy, N. Y., 35 pieces.
 Dixon Marine Band, Will H. Smith, dir., Dixon, Ill.
 Di Matteo's 9th Regt. Band, Germano Di Matteo, dir., 5 Prince st., New York City.
 Dominica's Band, L. N. Gendreau, dir., Lewiston, Me., 25 pieces.
 Dimick's Band, Omaha, Neb.
 Donsbach's Park Band, Rochester, N. Y.
 Duhaque Military Band, J. Stuber, Jr., mgr., Duhaque, Ia., 30 pieces.
 Delavan City Band, J. M. Barrett, dir., Delavan, Wis.
 Derry Independent Band, James E. Smith, dir., Derry, N. H.
 Dresser Band, H. C. Dresser, dir. and mgr., Charlotte, N. C., 24 pieces.
 Daily News Band, Prof. G. H. Fleischhauer, dir., Harrisburg, Va., 28 pieces. (Local).
 Deveney's Band, W. E. Deveney, dir., Kansas City, Mo., 25 pieces.
 Edinham Merchants' Band, W. W. Cohoon, dir., Edinham, Kan., 16 pieces.
 Eagle Band, J. C. Matthews, dir., Ironton, O., 16 pieces.
 Eagle Band, Lloyd Truss, dir., Fargo, N. D., 30 pieces.
 Electric City Band, Prof. Witzman, dir., Great Falls, Mont., 25 pieces.
 East Side Concert Band, Yves Armandez, dir., New Iberia, La.
 Echarts' Band, Prof. J. F. Echarts, dir., Gulf Port, Miss., 10 pieces.
 Ellis Concert Band, Bert Ellis, dir., Marion, Ill., 18 pieces.
 Elks' Concert Band, Prof. W. H. Omen, dir., Mannington, W. Va., 28 pieces.
 Elk Cornet Band, F. B. Kelson, mgr., Fayetteville, Tenn., 10 pieces.
 Eagle Band, Thos. Godfrey, dir., Mingo, O., 18 pieces.
 Eagle Band, Fred A. Lane, mgr., Springfield, Mass., 20 pieces.
 Electric City Band, F. L. Koehler, dir., 934 E. Eagle st., Buffalo, N. Y.
 Electric Park Band, C. C. Crawford, mgr., Waterloo, Ia., 25 pieces.
 Elgin Military Band, J. F. Tezner, dir., Elgin, Ill., 25 pieces.
 Easton Band, Easton, Pa.
 Eberton Band, York, Pa.
 Erie Band, Fort Jervis, N. Y.
 Energetic Military Band, cor 9th and Race sts., Philadelphia, Pa.
 Evans' Military Band, 108 N. 10th st., Philadelphia, Pa.
 Excelsior Band, Max Rochedtedt, dir., 603 Jefferson st., Buffalo, N. Y.
 Excelsior Band, John Wilson, dir., Elmira, N. Y., 18 pieces.
 Emerson Shoe Band, Horace C. Cushman, Rockland, Mass.
 Excelsior Band, Portageville, N. Y.
 Eighty-fifth Regt. of Infantry Band, Jules Wermelinger, dir., Montreal, Que., Can., 25 pieces. (Local).
 Fairmont Band, C. D. Jenkins, dir. and mgr., Fairmont, W. Va., 35 pieces. (Local).
 Fairfield Band, George Jericho, mgr., Fairfield, Ia., 16 pieces.
 Feagan's Military Band, J. R. Feagan, dir., Petersburg, Ill.
 Farson's Band, Baltimore, Md.
 First Battalion Band, J. Thorn Wilson, dir., New York City, N. Y., 55 pieces. Permanent.
 First Tenn. K. O. T. M. Band, James E. Elersole, dir., Dyersburg, Tenn., 25 pieces.
 First Regiment Band, Prof. Wm. H. Owen, dir., Fairmont, W. Va., 25 pieces. Permanent.
 Firemen's Band, Walter Tilley, dir., Theresa, N. Y., 25 pieces.
 Fire and Drum Band, W. J. V. Stokes, dir., St. Johns, N. B., Can., 25 pieces.
 Firemen's Band, Mr. Fish, dir., Kenware, N. D.
 Flais's Band, Chas. Flais, dir., Canton, O., 30 pieces.
 Fischer's Band, J. Henri Fischer, dir., Burlington, Ia.
 Fisher's Band, Baltimore, Md.
 Firemen's Band, W. L. Bell, dir., Tarrboro, N. C., 16 pieces.
 F. O. E. Band, John F. Bloom, dir., McKeesport, Pa., 30 pieces.
 Fond du Lac Military Band, Chas. Iba, dir., Fond du Lac, Wis., 26 pieces.
 Forest Hill Band, Sidney Ludwick, dir., Concord, N. C., 25 pieces.
 Forest City Band, Forest City, Ia.
 Fournier and his Band, August L. Fournier, dir., 1190 Eddy st., San Francisco, Cal.
 Foot Guard Band, F. W. Sutherland, dir., Hartford, Conn., 25 pieces.
 Fremont Band, Fremont, Neb.
 Frankenhof's West Philadelphia Band, 104 N. Ninth st., Philadelphia, Pa.
 Frontenac Band, O. W. Williams, mgr., Pittsburg, Kans., 25 pieces.
 Franklin Band, Bert Smiley, dir., Franklin, Pa., 20 pieces.
 French's Band, Lincoln, Ill., 30 pieces.
 Fredericton Brass Band, J. H. Williamson, dir., Fredericton, N. B., Can., 25 pieces.
 Franklin Concert Band, Wm. Hentschke, dir., 1203 W. Columbia ave., Philadelphia, Pa.
 Fraternal Brotherhood Band, Fred Aber, dir., Jacksonville, Tex., 14 pieces.
 Fraser, The Highlanders, 143 Ossington ave., Toronto, Can., 45 pieces. Transient.
 French Hussar, Frank C. Campbell, dir., Peru, Ind., 16 pieces.
 Franklin Cadet Band, Woonsocket, R. I.
 Furrinore City Band, Grand Rapids, Mich.
 Fifth Regiment Royal Highlanders, W. Anthony, dir., Montreal, Que., Can., 40 pieces. (Local).
 Fischer's Military Band, Julius Fischer, dir.; Joe Koch, bus. mgr., 1579 E. 84th st., Cleveland, O.
 Gainesville Band, J. A. Abrams, dir., Gainesville, Fla.
 G. A. R. Band, Dave Lewis, mgr., Youngstown, Ohio.
 Gaskin's Military Band, B. A. Gaskin, dir.; P. R. Smith, mgr., Sunbury, Pa., 40 pieces.
 Geneva Citizens' Band, Jake Schwarm, dir., Geneva, O.



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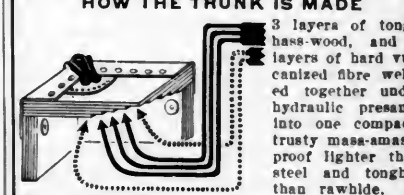
Keytone Band, Reading, Pa. Kirk's Military Band, William Kirk, leader, Cleveland, O. 40 pieces.

Nattello's Band, Ernesto Nattello, dir., Delmar Gardens, St. Louis, Mo. Naugatuck Band, John C. Healy, dir., 180 Church st., Naugatuck, Conn.

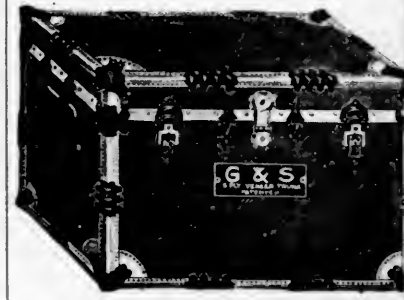
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(Continued on page 66.)

CORRESPONDENCE.

(Continued from page 61.)

GOLDEN MOTION THEATRE (Rouke & Delanolx, mgrs.) Motion pictures.

MAINE.

LEWISTON.—EMPIRE (Julius Cahn, mgr.) Wright Lorimer in The Shepherd King 15-17; Frank Daniels in The Belle of Brittany 19; The Midnight Song 21-22; The Blue Mouse 23.

PORTLAND.

JEFFERSON (Julius Cahn, mgr.) The Edwin A. Redfin's Yiddish Company 19; Frank Daniels in The Belle of Brittany 20-21; The Merry Widow 23-24. B. F. KEITH'S (James E. Moore, mgr.) Keith's Stock Co. in Old Jed Prouty, 19 and week.

MARYLAND.

BALTIMORE.—A ADEMY OF MUSIC (M. J. Lehman, mgr.) Girls' week of 19; Three Million Dollars week of 26. FORD'S OPERA HOUSE (Chas. E. Ford, mgr.) Bright Eyes week of 19; The Concert week of 26. AUDITORIUM (Jeff D. Bernstein, mgr.) The Little Damozel week of 19; Cyril Scott in The Lottery Man week of 26.

CUMBERLAND.

MARYLAND (Wm. Cradock, mgr.) Al. H. Wilson in Metz in Ireland 20; excellent business. The Casino Girl 22; remainder of week, Wolfheim Living Bronze Statues, Gates Brothers, dancers; Miss Harriet Stone, singing; Sam Phillips, impersonator.

HAGERSTOWN.

ACADEMY OF MUSIC (C. W. Buyer, mgr.; K. & E. bookings) Human Hearts Sept. 5; The Newlyweds and their Baby 1; show pleased good house.

MASSACHUSETTS.

WORCESTER.—WORCESTER (Jno. F. Burke, mgr.; K. & E., bookings agents) Robert Eason in Where the Trail Divides 19-20; The Girl in the Taxi 21-22; Raymond Hitchcock 23-4; The Climax 26-28; The Round-Up Oct. 3-5.

MICHIGAN.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.) Creator and his Band 19; fair business. Ivorado (W. J. Daunt, mgr.) Morris Thrasn Stock Co. in Mysterious Mr. Raffles week of 18; good business.

BIJOU OPERA HOUSE (Theo. L. Hays, mgr.) The Red Mill week of 25; The Right of Way week of Oct. 2. DEWEY (Archie Miller, mgr.) The Big Review week of 25; The Jardin de Paris week of Oct. 2.

ST. PAUL.—METROPOLITAN (L. N. Scott, mgr.) Miss Billie Burke in Mrs. Dot 19-21; The Girl from Rector's 22-24; week Sept. 25. The Girl in the Taxi. SHUBERT (Chas. Stumm, mgr.) The City 18-21; Lulu's Husband with Miss Mabel Barrison and Harry Connor, 22-24; week of Sept. 26, The Midnight Song.

ALBERT LEA.—RIJOU (Swebson, Anderson & Moe, props.) Pictures and vaudeville. AUDITORIUM. Grace K. Carlton, soprano, pleased. AUSTIN.—GEM (W. J. Malmke, mgr.; K. & E. bookings) Climax 13; bi-business, good show.

CLINTON.—BIKMAN OPERA HOUSE (Clinton Amuse. Co., mgrs.) The House of a Thousand Candles 13; pleased fair returns. Oscar Graham Stock Co. 26-Oct. 1. ST. JOSEPH.—TOOTLE (C. U. Phillely, mgr.) The Fourth Estate opens the regular season 24; Olive Vail in Miss Nobody from Starland 25-27; The Flirting Princess 28-29; The Dollar Mark 30, Oct. 1.

BEATRICE.—NEW PADDOCK (Fulton Bros., mgrs.) The Squaw Man 15; pleased good business. Lyman Howe's Pictures 20. LYRIC (Mrs. Richter, mgr.) Vaudeville and pictures. FAIRBURY.—STEELE'S OPERA HOUSE (F. L. Rain, mgr.) The Squaw Man 14; Cast Aside 15; fair house. Two Orphans 21; Wizard of Wiseland Oct. 13; Flower of the Ranch 14; Bachelor's Honeymoon Oct. 17.

age at the Crescent has encouraged the managers to open a new theatre. NEBRASKA CITY.—OVERLAND (Charles Rolf, mgr.) Lyman Howe's Travel Pictures 13, fair business. The Squaw Man 19. EMPIRE Pictures to good business.

NEW YORK. ALBANY.—HARMAN'S BLEECKER HALL (J. Gilbert Gordon, res. mgr.; Shuberts, booking agents) Gertrude Quinlan in Miss Patsy 19; pleased good house.

BINGHAMTON.—STONE OPERA HOUSE (O. S. Hathaway, mgr.) The Mocking Bird 19; Mountain Ash Male Choir 20; House of a Thousand Candles 21. A. MOOREY THEATRE (S. In Oswald, mgr.) Popular priced vaudeville drawing well.

KINGSTON.—KINGSTON OPERA HOUSE (C. V. DuBoise, mgr.) Madame X 19; S. R. O. business. Miss Leigh DeLacy 26. BLOOMINGDALE.—CANTON (Karl Kherlein, Dyer and Company in comedy sketch 19-21.

OSWEGO.—RICHARDSON (Earl Burgess, mgr.; Newman, Grampton and Esprey, Frank Hamill and his Musical Boys, Little Gary Owen and Co., Pauline Fletcher and Co. Sept. 15-17; Lewis and Burns, Tegge and Daniels, Pratt's Terriers, Gertrude Holt, The Great Sautell 19-21; Girls Oct. 3.

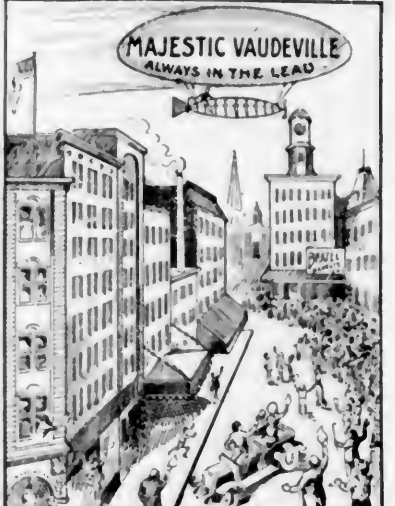
SCHENECTADY.—VAN CURLER (C. G. McDonald, mgr.) Madame X 15; S. R. O. business. The Farmer's Daughter 17; good. Miss Patsy 21; Robert Mantell 22-24. MOHAWK (C. T. Taylor, mgr.) The Fred Irwin Amusement Co. in Uncle Sam, Jr., 12-14; big business.

TROY.—SHEAS. Pictures and songs. EMPIRE, Vaudeville and pictures. NOVELTY, Johnson and Jeffries pictures week 12. FIFE, FORBES (G. Frairs, mgr.) Lillian Sisters, musicians; Jack Rose Harsten and Co., comedy sketch; Jass Laskys, military dancers, well taken; E. Leighton and Co. in The Game, very good; Booth and Howard, novelty singers, well pleased; and pictures week Sept. 12; good business.

ROCKY MOUNT.—OAKLAND PARK. J. L. Wood's Animal Show 19-24. MASONIC OPERA HOUSE (R. L. Hoffman, mgr.; K. & E. bookings) The Gentleman from Mississippi 14; splendid production to fair returns. Human Hearts 19; The Newlyweds 20. GEM (W. F. Swearingen, mgr.) The Bullock Family 12-17.

CINCINNATI.—GRAND (John H. Havlin, mgr.) The Fortune Hunter week of 25. KEITH'S COLUMBIA (Harry K. Shockley, mgr.) Vaudeville bill, headed by Eva Tangany week of 25. LYRIC (James E. Fennessy, mgr.) Shubert Bookings (The Yankee Girl week of 25. OLYMPIC (G. F. and L. Forepaugh Fish, mgrs.) Forepaugh Stock company in Cinopatra week of 25.

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INSON (Mr. How, mgr.) Vaudeville and pictures. AUDITORIUM (Mr. Broasler, mgr.) Vaudeville and pictures. ORPHEUM ROOF, closes season Sept. 25.

AKRON.—COLONIAL (F. E. Johnson, mgr.) 15 Marriage a la Mode; fair business. The Girl From Hector's 10; good business. GRAND OPERA HOUSE (D. L. Ebsler, mgr.) Graustark 15-17; excellent business. Buster Brown 19-21; capacity business. The Cowboy and the Thief (Oct. 1).

ALLIANCE.—COLUMBIA (J. Stanley Smith, mgr.) Mose Hais Circuit East Lynn Sept 15; fair attraction to fair business. Paid in Full, 17; very good attraction to big business. Buster Brown 20; Lyman Howe's Travel Pictures 30. ORPHEUM (W. R. Hines, mgr.; Gus Sun, booking agent.) Gilmore, LeMoine and Perry, headliners, comedians, sketch, a hit; Zell and Garry, minstrel comedians, fair; Myrtle Griffith, character singing, went well; Lillian Osborn and Company, musical extravaganza, clever; Sun's Imperial Minstrel, went big; week of 12. PRINCESS (Peter Tender, mgr.) EDISONIA (T. F. Keays, mgr.) LYRIC (F. A. Harrel, mgr.) Pictures.

BUCKEYE.—MAJESTIC (B. E. Elberson, mgr.) High class pictures and songs, travelogues and orchestra; record business. WONDERLAND (Wm. Newman, mgr.) Picture and songs. OPERA HOUSE (Wm. Gebriah, mgr.) Howe's Pictures 29; Grace Cameron in Nancy Oct. 3.

CAMBRIDGE.—COLONIAL (Hammond Bros., mgr.) Two Americans Abroad 17; Yankee Doodle Stock week of 18; Al. H. Wilson in Metz in Ireland 20; Paid in Full 29. ORPHEUM (Hammond Bros., mgr.) Vaudeville and pictures. PRINCESS (Taylor and Clark, mgr.) Pictures and songs.

DEFIANCE.—CITIZEN'S OPERA HOUSE (R. W. Wortmann, mgr.) Sla Perkinia, Sept. 5; Company very amateurish; The Fighting Parson 10; fair show played to good house. The Candy Girl 17; good show, but small house. Middle States Stock Company with Gladys George, week of 19. Daughter of a Millionaire, opening bill, to S. R. O. At Sunrise, Oct. 1. Grace Cameron in Nancy 17.

FINDLAY.—MAJESTIC (Mr. M. Reis, mgr.) Rosalind at Red Gate 15; good show to good business. Dare Devil Dan 17; capacity business. The Volunteer Organist 19; pleased fair house. Mrs. Worthington's Career. GILLETTE (Mr. Sachs, mgr.) Duprez and Duprez, comedy and dance, good; Miss Edna Erskine and pictures week 19. The Middle States Stock Co. week 20. HILLOT, MYSTIC, VICTOR and VICTORIA continue to do good business with pictures and songs.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.) Al Wilson 28; The Sixth Commandment Oct. 3; Lost Trail 10; The Climax 14.

NEWARK.—AUDITORIUM (W. D. Harris, Lessee mgr.) week of 19. KEITH VAUDEVILLE, none of the acts being G. Beodato, Italian magician; Marie McNeil, cornet soloist; Davidson and Norac, comedy jugglers; Gracea, Gardner and Parker, comedians; Honan and Hein, singers and dancers. ORPHEUM (Gust Sun and O. G. Murray, Lessee and mgr.) week of 19. The Middle States Stock Co.; George Edwards, American Trumpeters Trio; Leon McEynolds & Co. in When the Sun Rises.

NILES.—NILES THEATRE (J. S. Stafford, mgr.) Pictures and vaudeville; good business. RIJOU (Wm. Lyons, mgr.) Pictures and songs to good business.

STUBENVILLE.—NATIONAL (W. G. Hartshorn, mgr.) Walter Percival and Company; Mozart, musical act; Dr. Sanster, Illusions; Mlle. DeVivan and Company, sketch; Prof. LaHuke, model artist; good show to large business. CENTRAL BINK (J. M. Gorman, mgr.) Opened season Sept. 19. The Pasyon Stock Co. Voluntary Organist 18; Seven Days 15; Paid in Full 19; pleased good business. Monte Carlo Girls 20; pleased large business. Catherine Counties 24. AIBDOME. Closed season 17.

TOLEDO.—LYCEUM (Walter Moore, mgr.) Vaghan Glazer in The Man Between week of 18. A Winning Miss week of 25. AMERICAN (Theos. Tietze, mgr.) The Pasyon Stock Company in Felicia week 18. His Mother's Son week 25. AUDITORIUM (Otto Klives, mgr.) F. S. Chapman and Company in The Passion Play 21. ARCADE (Joe Hurtig, mgr.) Rosa Noyen's Trained Hairs, Ruff Brothers and Murray, Azard Trio, Tom Grimm and Girls, Rebout Duo, Estelle Morrell, and J. and B. W. houses. EMPIRE (Harry Winters, mgr.) Hehman Show week of 18; capacity business. The Midnight Maidens week of 25.

ZANESVILLE.—WELLER (Heis Circuit; W. C. Ganning, mgr.) Cutter Stock Company in Seven Days Sept. 20; played to capacity. East Lynne 23. Al. Wilson in Metz in Ireland 27. ORPHEUM (G. Murray, owner; S. Carter, mgr.) Adam, the man monkey, and three other acts week of 19. MUSKINGHAM COUNTY FAIR 14-16; big crowds.

OKLAHOMA.

OKLAHOMA CITY.—COLONIAL (J. F. Waterbury, mgr.) Fitzbrald and (Mabel) Mabel Valentine Moore, Jannings, Jewell and Barlow, Helen Hughly, Four Musical Instruments and Colonosce week of 18. FOLLY (F. M. and E. B. Teal, mgr.) Joe Banister and Company, Sam and Ida Kelly, Klugston and Thomas, Harvard Judge, and Pollycope week of 18. LYRIC (John Sin Dpulo, mgr.) The Raymond Teal Musical Company.

SAPULPA.—BINK (C. E. Van Orman, mgr.) Dark. NEW AIBDOME (Ed. Walters, mgr.) Billy Kersaud's Minstrels 17-18; fair returns. THOMPSON (G. H. Thompson, mgr.) Opened Sept. 24 with vaudeville and pictures. SCENIC (J. C. Snow, mgr.) Pictures and songs to good business. OLYMPIC (Hart and Hart, mgr.) Pictures and songs. YALE (Constantin Sigalla, mgr.) Opened Sept. 21 with pictures and songs.

TULSA.—GRAND OPERA HOUSE (Chauncey Hill Stewart, mgr.) The Honeycomb Trail Oct. 4. COLOISEUM AIBDOME (Oscar Nix, mgr.) In a Yankee Moore Stock Company 18-24. RIJOU (Oscar Nix, mgr.) Being modeled; will open Oct. 3. LYRIC (R. B. Stevens, mgr.) Pictures and songs. IDEE HOUR (Louis Di san, mgr.) Pictures and songs. EMPIRE (Carl Gregg, mgr.) Pictures and songs. MAJESTIC (C. E. Hill by mgr.) Pictures and songs. F. SER (E. P. Young, mgr.) Pictures and songs. PATHE (G. H. Bissen, mgr.) Pictures and songs. DONNET LAKE AIBDOME (Prof. Rich off, mgr.) Pictures and vaudeville. EXETER CANVAS. Sells Photo Circus 19.

PENNSYLVANIA.

CHAMBERSBURG.—HOSKEDALE OPERA HOUSE (F. A. Shubert, mgr.) Hearts Adrift 12; fair attraction to fair house; The Soul Kiss 15; good attraction to big business. Vaudeville and pictures balance of week. STAR (H. B. Weber, mgr.) Vaudeville and pictures to big business.

CORRY.—LIMBURY (H. W. Parker, mgr.) The Blue, the Face and the Girl 20; excellent to good business. St. Elmo 23; Queen of the Month House 26; Lawson Repertoire Company

27. ARMOY ROLLER RINK, Opened Sept. 12; good business.

EASTON.—ORPHEUM (J. Fred Osterstock, mgr.) Shubert bookings Estelle Allen Stock Co. week of Sept. 19, excepting 21. Jefferson DeAngelia in The Beauty Spot 21; excellent performance to good business. The Girl Behind the Counter 26. ARLE OPERA HOUSE (J. Fred Osterstock, mgr.; L. B. O. booking agents) Toki Kishi, equilibrist, clever; O'Neil and O'Neil, singing and dancing, well liked; Mr. and Mrs. James McCann, in Uncle Charles from Charleston, good; Howard and Ray, comedians, well received; Patsy Doyle, monologist, pleased; Oriska Warley and Co., scored; Pederson Bros., acrobatic comedians, went well; and pictures week of Sept. 19; good attendance. NEUMEYER (Bodo Zeltz, mgr.; V. & M. P. Co., of A. booking agents) Barney First, comedian; Hart, Miller and Mills, in Just for Fun; Dora Pelletier, character comedienne; Transfield Sisters, musicians; Henry and Lizzel, acrobats; and pictures Sept. 19-21. PASTIME (I. M. Thomas, mgr.; Joe Woods, booking agent) Vaudeville and pictures. JEWEL (S. J. Keyes, mgr.) Pictures. STAR (Krohn and Mendham, mgrs.) Pictures and songs. RIJOU (G. S. Bliss, mgr.) Pictures and songs.

HAZLETON.—THE GRAND (Heise Circuit, John H. Blinger, mgr.) Sept. 12 and week of Chauncey Kelfer Stock Co., excellent performance and capacity business. 20 The Lottery Man. 24 Billy The Kid. 29 St. Elmo. THE PALACE (James H. and Jos. J. Laughran, props.) Sept. 15-17 Chaturis Sisters and Holladay, clever singing act; Eppa and Loretta, good comedy singing and dancing act; Maria Roberts, fair character singing act; Umboldt Bros., good musical act. Sept. 19-21 Donling and Towle, fair singing and piano playing act; Shirey Bros., star contortionists; Marie Manning, fair character singing act; Magneto, the human electric spark, good; motion pictures. Excellent business. Crowded houses prevail. THE FAMILY LYRIC and ELITE, doing good business with pictures.

LANSFORD.—SHARPE'S OPERA HOUSE (Hugh J. Sharpe, mgr.) Leslie E. Smith presents Phil Maher in repertoire; good house; Arrival of Kitty 26. Hearts Adrift 28. Jeffries-Johnson fight pictures 29. Billy the Kid 30. JEWEL The Dancing Kings; Mimi and O'Neil, singing and dancing. ST. ELMO PAVILION vaudeville and pictures.

LATROBE.—SHOWALTER THEATRE (Wm. A. Showalter, mgr.) Sept. 20, The Man of the Hour; drew well. Sept. 27, The Lost Trail; Oct. 3, The Soul Kiss. TWILIGHT THEATRE (Edward Gordon, mgr.) High-class pictures; draw good crowds.

MCKESPORT.—WHITE'S NEW (F. D. Hunter, mgr.) The Little Homestead 14; fair. The Sixth Commandment 17; good show to fair business. ORPHEUM (Frank White, mgr.) The College Girls 19-21; large business.

POTTSVILLE.—SLATER (Lloyd Neal, mgr.) Five Gold Dust Twins and other act Sept. 19. MAJESTIC LION and COLUMBIA doing good business with pictures.

SHARON.—MORGAN GRAND OPERA HOUSE (G. B. Swartz, mgr.) Howe's Pictures 13; fair business. The Time, the Place and the Girl 15; pleased big house. East Lynne 16; fair business. Monte Carlo Girls 17; big business. GAMBELL FAMILY (Fred M. Samada, mgr.) Vaudeville and pictures; good business. ALPHA (G. C. Graham, mgr.) High-class vaudeville and pictures to large business. LUNA (Julius Moyer, mgr.) High-class vaudeville and pictures to big business.

UMONTOWN.—DIXIE VAUDEVILLE (F. L. Hall, mgr.) Miss Thoma and her White Broncho, Indian Chief, feature of bill; Perry and Elliot, Hebrew comedians, very good; Woodford's \$20,000 dog went big; Carrie and Eugene Ritcheb, bicycle and contortion act, including trained dogs, fair; motion pictures; good business 15-17. Richard Holden and Company, portraying character, operatic and dramatic, very good; Sasha Gordon, violinist, received much applause; Springer and Chureb in comedy sketch, who is it, went big; The Cycling Demons, headliner, went big; motion pictures 19-21 GRAND OPERA HOUSE (Fred Robbins, mgr.) Uncle Tom's Cabin Sept. 19.

WILKES-BARRE.—GRAND OPERA HOUSE (D. M. Cauffman, mgr.) Sept. 15, Robt. Mantell in King Lear, played to full house and well pleased audience. Sept. 17, Jefferson DeAngelia in The Beauty Spot, played to good business and well satisfied audience. 23-24, The Lottery Man; 27, Atlas Jimmy Valentine; 28, Aborn Grand Opera Company; 30-Oct. 1, Oscar Hammerstein's Comic Opera Company with Madame Trantlin. NESBITT (D. M. Cauffman, mgr.) Sept. 12-14, The Shoemaker; good business. 15-17, The Thief; good business. 19-21, The Minister's Sweetheart; 22-24, The House on the Hill; 26-28, in the Bishop's Carriage; 29-Oct. 1, The Boy From Wall Street; Oct. 3, E. Brewster's Millions. LUZERNE (Leon Ferindlin, mgr.) Sept. 12-14, Tiger Lilies; good business. 15-17, Miner's Bohemians; good business. 19-21, Girls from Dixie; large audiences, well satisfied. 22-24, Imperials; 26-28, Merry Maidens; 29-Oct. 1, Pat White. POLTS THEATRE (Edward Gordon, mgr.) Week of Sept. 12. Pol's Down Stock Company in The Straight Road; played to filled house and pleased audience. Week of Sept. 20, Before and After.

WILLIAMSPORT.—J. Y. COMING OPERA HOUSE (L. J. Flisk, mgr.) The Sixth Commandment 13; good company, fair performance, poor house. The Lottery Man 15; pleased fair-sized audience. Jefferson De Angella in The Beauty Spot 16; big business, first-class production. FAMILY (Fred M. Samada, mgr.) The season opened Sept. 19 with Gordon and Keyes, eccentric entertainers; F. E. Godwin and Company, comedy sketch; Will Morrison, singing and talking comedian; and pictures for first half of week. Risib Klittner, black face comedian; James A. Kierman and Co., comedy playlet, The Royal C. Wrighter, mgr.) Week of Sept. 12. Pol's Down Stock Company in The Straight Road; played to filled house and pleased audience. Week of Sept. 20, Before and After.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (C. R. Matthews, mgr.) Dustin Farnum 19-20; Al. G. Field 21; The Soul Kiss 22; The Newlynwoods and Bill's Baby 23-24. MAJESTIC (G. L. Brantley, mgr.) Charles Hitchcock made a hit with his excellent imitations; Frantz Caesar and Co., magicians; Roberts, Hayera and Roberts, in a very funny sketch, were very well received; Alice Berry was the best on the bill; business good. Week of Sept. 24, Terry and Elmer, Ernest Yerxa, Alhazra, and Cummings and Thornton.

GREENVILLE.—GRAND (R. T. Whitmore, mgr.) Graustark Sept. 7; Starkey's Players week Sept. 12; Dustin Farnum in Cameo Kirby

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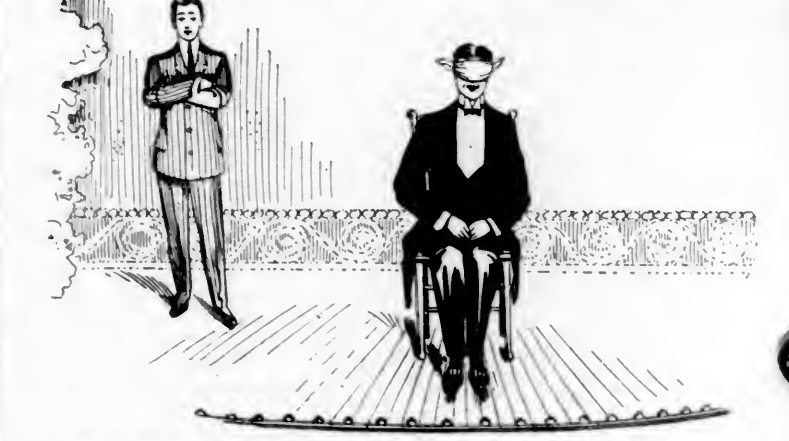
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BAND LIST

(Continued from page 63.)

Reformatory Band, Arnold Hager, dir., Elmira, N. Y., 32 pieces.
56th Regiment Band, Fort Dodge, Ia. 36 pieces.
7th Regiment Band, Wm. A. W. Slatter, dir., London, Ont., Can. 35 pieces.
Reeves' Military Band, J. A. Barr, dir., Canal Dover, O. 30 pieces.
54th Regiment Band, B. F. Howell, dir., Ottawa, Ia. 40 pieces.
2d Regiment Band, Frank Flehtl, dir., New Haven, Conn.
2d Regiment Band, L. C. Anstln, mgr., Corinth, Miss. 33 pieces.
2d Regiment Band, R. Pooke, mgr., 379 Klug st., London, Ont., Can.
2d Regiment Band, Samuel Born, dir., Kalamazoo, Mich.
1st Regiment Band, W. P. Relg, dir., Ringhamton, N. Y. 25 pieces.
2d Regiment Band, Kinston, N. C.
5th Regiment Band, Baltimore, Md.
51st Regiment Band, Geo. W. Landers, dir., Centerville, Ia. 26 pieces.
25th Regiment Band, Bert L. Billings, dir., St. Thomas, Ont., Can. 20 pieces. Local.
3d Rochester Band, Rochester, N. Y.
63d Regiment Band, Halifax, N. S., Can. 40 pieces.
Red Men's Band, E. B. Gleason, dir., Oleau, N. Y. 22 pieces. Permanent.
Neo Band, I. Blisa, dir., Lansing, Mich. 24 pieces.
Repz Band, H. Wood, dir., Williamsport, Pa. 40 pieces.
River City Band, Geo. Kah, dir., Portsmouth, O. 35 pieces.
Rice's Band, Wm. H. Rice, Jr., dir., San Francisco, Cal. 30 pieces.
Ringgold Band, P. J. Breinig, mgr., Terre Haute, Ind.
Rieg's Orchestra, Wm. P. Rieg, dir., Binghamton, N. Y.
Robinson's Band, Paterson, N. J.
Rock Island Band, J. A. Mann, dir., Dalhart, Tex. 28 pieces.
Robertson's Band, O. A. Robertson, dir., Cleveland, O. 30 pieces.
Rockford Military Band, Rockford, Ill.
Rockford High School Band, Rockford, Ill.
Rober's Goshen Band, Geo. E. Roscoe, dir., Goshen, Ind. 24 pieces.
Rome Olympic Military Band, Francesco Palmori, mgr., New Haven, Conn.
Royal Hawaiian Band, Capt. Henri Berger, dir., Honolulu, Hawaii. 40 pieces.
Rosetta Band, Easton, Pa.
Rose Band, Will S. Rose, dir., Kansas City, Mo. 25 pieces.
Royal Canadian Band, J. M. Finn, dir., Victoria, B. C., Can. 30 pieces.
Russell's Band, Bangor, Me.
Russo's Band, Frank Russo, dir., Cleveland, O. 20 pieces.
Ryan's Band, E. Ryan, mgr., Utica, N. Y.
Russellville Brass Band, R. P. Cleere, dir., Russellville, Ala.
Russo Band, 853 Grand ave., New Haven, Conn.
Russo's Band, F. W. Russo, dir., Chicago, Ill.
Riverside Park Band, C. H. Holliday, dir., Hutchinson, Kan. 12 pieces. (Permanent.)
Royal Canadian Artillery Band, Joseph Zezina, dir., Quebec, Can. 28 pieces.
Royal Canadian Regiment of Infantry Band, Halifax, N. S. D. Ryan, dir., 60 pieces.
St. Coelle Band, Jos. Almon, Lewiston, Me. 30 pieces.
St. Mary's Band, C. H. Williams, dir., St. John, N. B., Can. 30 pieces.
Sargent's Concert Band, Lew F. Sargent, dir., Leona, Wis. 12 pieces.
Saxton-Frost Band, Henry A. Saxton, dir., Lexington, Ky. 14 pieces.
Sabina Band, William Lappe, bus. mgr., Sabina, O. 15 pieces.
Sacred Heart Band, Nels J. Brevig, dir. and mgr., Sacred Heart, Minn. 31 pieces.
Saja's Columbus Military Band, Valerio Saja, dir., 215 Hanover st., Boston, Mass. 30 pieces.
Sachy's Band, Memphis, Tenn.
Schroeder Concert Band, Dallas, Texas.
Schremp's Band, J. Schremp, dir. & bus. mgr., Utica, N. Y. 25 pieces. Permanent.
Schremp's Band, J. Schremp, mgr., Utica, N. Y.
Schuylerville Cornet Band, Chas. O. Hemstreet, dir., Wm. Crumme, mgr., Schuylerville, N. Y. 15 pieces. Permanent.
Scenic Line Band, John Mansful, dir., Salida, Cal. 30 pieces.
Scinta's Band, Tony Scinta, dir., 52 Front at., Buffalo, N. Y. 20 pieces.
Second Regiment Band, H. M. Hsamm, dir., Michigan City, Ind.
Selma Concert Band, Selma, N. C.
Shelbyville Military Band, Albert Chenell, dir., Shelbyville, Ind.
Sheets' Celebrated Band, J. J. Sheets, dir., 1039 Highland ave., Columbus, Ind.
Singer Band, Ed. Weaver, dir., Mechanicsburg, Pa. 28 pieces. Permanent.
Sizmore's Cornet Band, Frank Sizmore, dir., Fred Bevard, mgr., Carterville, Ill. 21 pieces. Local.
Seymour Band, E. J. Fleck, bus. mgr., Seymour, Wis.
Seymour Famous Band, Chas. Seymour, dir., St. Louis, Mo. 50 pieces.
Sloux Falls Band, Frank Sampson, dir., Sloux Falls, S. D. 20 pieces.
Simon's Luna Park Band, Fred Sluon, dir., 32 Cottage at., Buffalo, N. Y.
Smith's Concert Band, Prof. S. S. Smith, dir., Belts, Tex. 25 pieces.
Smith Concert Band, D. C. Smith, dir.; Chas. O. Scott, bus. mgr., Healdsburg, Cal. 20 pieces. Permanent.
South Cumberland Band, Gerard Everstine, Jr., Cumberland, Md. 30 pieces.
Springfield Brass Band, F. Sanger, mgr., Springfield, Mass. 20 pieces.
Sonas's Band, Astor Court, New York City.
South Dakota State Band, Prof. J. J. Cason, dir., Aberdeen, S. D.
Sporer's Military Band, Jos. Sporer, dir., New Orleans, La. 35 pieces.
Spencer's Band, Chattanooga, Tenn.
Spreyer's Military Band, W. G. Spreyer, dir., Canon City, Col.
Spence Concert Band, O. M. Spence, dir., Chattanooga, Tenn. 30 pieces.
Surt Band, York, Pa.
Stein's Band, Mr. Stein, dir., Richmond, Va.
Stockton B. Band, Ed. B. Condy, dir., Stockton, Cal. 32 pieces.
Stonewall Brigade Band, Dr. C. T. Lewis, mgr., Staunton, Va. 35 pieces.
Storm Band, A. K. Storm, dir., Lexington, Ky. 12 pieces.
Strellton Band, Frank Armstrong, rep., Steelton, Pa.
St. Mary's Brass Band, John J. McCarty, dir., Fall River, Mass. 30 pieces.
Steinwald's Band, Baltimore, Md.

St. Loula Band, Louis A. Casavant, dir., Lewiston, Me. 25 pieces.
Stone's Continental Band, Providence, R. I.
St. Patrick's Band, Halifax, N. S., Can. 50 pieces.
Sylvester's 3d Regiment Band, Harry Sylvester, dir., Kankakee, Ill. 29 pieces.
Swearingen's Band, F. W. Swearingen, dir., Topeka, Kan. 14 pieces.
Sylvester's Band, W. H. Roelngk, dir., Lindsay, Ont., Can.
Summerhill's Band, Jos. Summerhill, Cleveland, O. 25 pieces.
Sulphur Concert Band, Thomas Giacomini, dir., Sulphur, Okla.
Shelby's Citizens' Band, Rusch Rosenberg, dir.; M. M. Ward, bus. mgr., Shelby, O. 25 pieces.
See's Concert Band, E. H. See, dir.; W. G. See, bus. mgr., Lake Charles, La. 12 pieces.
Stephan's Band, Arthur Stephan, dir., 205 Boguet st., Pittsburg, Pa. 35 pieces.
Second Regiment Canadian Artillery Band, Edmond Hardy, dir., Montreal, Que., Can. 25 pieces. Local.
Sixty-fifth Regiment of Mount Royal Rifles' Band, J. J. Goulet, dir., Montreal, Que., Can. 30 pieces. Local.
Teteque Masonic Band, George Flsk, dir., Williamsport, Pa. 40 pieces.
Tarboro Nickel Plated Band, Albert Warsley, dir., Tarboro, N. C. Colored.
Taylor's Cornet Band, Wm. Spraulie, dir., Taylor, Tex.
Taylor's Concert Band, M. E. Taylor, dir., Columbus, Miss. 14 pieces.
Taylor's Band, Frank Taylor, dir., Broken Bow, Neb. 26 pieces.
Tatarsch Band, Houghton, Mich.
Toledo Concert Band, Dr. T. P. St. Clair, Toledo, Ia.
Trumpy's Band, T. F. Trumpy, dir., Havnsna, Ill. 30 pieces. Local.
Tunstall's Band, Jno. Tunstall, dir., Jamestown, N. D.
Tosso's Military Band, Mr. Emile Tosso, dir., New Orleans, La. 50 pieces.
Tucson City Band, G. R. Ronstad, dir., Tucson, Ariz. 30 pieces.
Troy City Band, Troy, N. Y.
Twelfth Regiment Band, W. G. Pettia, dir.; Ren Chadwick, mgr., Westfield, Mass. 20 pieces. Local.
Twentyeth Century Band, C. Davenport, B. mgr., Chillicothe, O. 12 pieces.
Tenth Regiment Royal Grenadiers' Band, J. Waldron, dir., Toronto, Ont., Can. 45 pieces. Local.
Thirtieth Regiment of Infantry Band, W. Robinson, dir., Hamilton, Ont., Can. 41 pieces. Local.
Tarboro Juvenile Band, Edward A. Parker, dir.; L. D. Pender, bus. mgr., Tarboro, N. C. 15 pieces. Local.
7th U. S. Artillery Band, Newport, R. I.
Union Musical Band, Joe Cote, dir., Auburn, Me. 25 pieces.
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University of Illinois Military Band, A. A. Harding, dir.; F. M. Lescher, bus. mgr.; Champaign, Ill. 50 pieces. Permanent.
Urbana Commercial Club Band, Ed. Rea, mgr.; Urbana, Ill. 36 pieces.
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Vincent's Band, Newark, N. J.
Varsity Band, Stanford University, Cal.
Von der Helde's Band, Newark, N. J.
Van Doren's Band, W. E. Van Doren, dir., Toledo, O. 40 pieces.
Vezie's Military Band, Armand Vezie, dir., New Orleans, La.
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Vessela's Band, Marco Vessela, dir.; Howard Pew, bna, mgr., 121 W. 42d st., New York City. 50 pieces.
Wynne Concert Band, J. F. Shelby, dir., Wynne, Ark. 15 pieces. Local.
Voss' First Regiment Band, Newark, N. J.
Vicksburg Band, Fred Moser, dir., Vicksburg, Miss.
Wayne Band, H. T. Rouston, dir., Waynesboro, Pa.
Walton's Juvenile Band, F. Wan, mgr., Bay City, Mich. 14 pieces.
Wagner's Band, Seattle, Wash. 42 pieces.
Walter's Band, Baltimore, Md.
Washington Concert Band, Washington, N. C.
Wayne Military Band, Lee Burcker, dir., Wayne, Neb.
West Branch Concert Band, J. W. Heacock, dir.; C. F. Woods, bus. mgr., West Branch, Ia. 22 pieces. Permanent.
West Charleston Band, Prof. Geo. Clark, dir., Charleston, W. Va. 12 pieces.
Weber and His Band, John C. Weber, dir., 1212 Vine at., Cincinnati, O.
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West Union Band, Rene Shawler, mgr., West Union, Ill.
West Point Concert Band, Geo. Leslie, dir., West Point, Miss. 17 pieces.
Western Conservatory Band, Harry J. Fellman, dir., Hastings, Neb. 22 pieces.
West End Band, Oscar Pelley, rep., Harrisburg, Pa.
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West Side Band, Loula Ewart, dir., Charleston, W. Va.
West Chester Band, W. Buxton, dir., West Chester, Pa.
West Chardon Band, Palmsville, O.
White's Band, W. White, mgr., Utica, N. Y.
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Wilton Band, Wilton, N. D.
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Windsor Military Band, Windsor, Vt.
Winter's Band, Baltimore, Md.

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Woodman Band, A. E. Stewart, dir., 516 Market st., Steubenville, O.
Woodmen of the World Band, R. L. Keesler, dir., Concord, N. C. 20 pieces.
Woodman Band, Herbert Watkins, dir., Battle Creek, Mich.
Wolf's Military Band, Oscar Wolf, dir., New Orleans, La. 30 pieces.
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York Commercial Club Band, H. W. Wendland, dir., York, Neb. 34 pieces.
Young Men's Band, Fred Kitts, dir., Washington, Ind. 22 pieces.
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CORRESPONDENCE.

(Continued from page 65.)

16; The Soul Kiss 17; Music Hall Girls 20; Blanche Walsh 27; Columbia's Minstrels 28; B. J. JOU (Curtis and Leaque, mgrs.) Pictures and vaudeville. COLONIAL (S. A. Quinley, mgr.) Pictures and vaudeville.

COLUMBIA.—COLUMBIA THEATRE (F. L. Brown, mgr.) Sept. 19, Soul Kiss; 20, Blanche Walsh; 28, The Newlyweds and their Baby; Nov. 21, 23, Ben Hur. THE LYRIC (A. Anderson, mgr.) Week of Sept. 19, Le Reve and St. John in a comedy sketch, entitled The Property Man; The Great Helms in character impersonations; moving pictures.

SENECA.—UNDER CANVAS—John Robinson's Ten Big Shows 29.

SPARTANBURG.—HARRIS (Hertzog & Radcliff, mgrs.) The Soul Kiss 16; good show to large business. Canoe Kirby 17. NEW MAJESTIC (J. J. Smith, mgr.) Vaudeville and pictures. Ned Fitzgibbon, musical act, 19 and week. MAJIC (W. F. Fleming, mgr.) FAIRYLAND (L. T. Lester, Jr., mgr.) Doing good business with pictures. UNDER CANVAS. Robinson's Circus 26.

SOUTH DAKOTA.

ABERDEEN.—HOLE HOUR (C. T. Smithers, mgr.) Motion pictures. BIJOU (Chas. Gates, mgr.) The Owens, Fred Plane and motion pictures. UNDER CANVAS—The Man on the Box Sept. 17.

TENNESSEE.

BRISTOL.—HARMELING (Harry Bernstein, mgr.) The Climax 13; excellent company, fair business. The Music Hall Girl 15; disappointing show, fair business. Keth's vaudeville week of 19. EAGLE (Patterson Amuse. Co., mgrs.) Motion pictures to good business. FAIRYLAND (Patterson Amuse. Co., mgrs.) Motion pictures continue to draw. UNDER CANVAS—Hagenback-Wallace Shows 13; two good performances. Barkot Carnival Co. week of Oct. 3; Ringling Bros. 15.

COLUMBIA.—OPERA HOUSE (Wm. Barker, mgr.) American Vaudeville Co. 19-21, including Ted Hamilton, Harry and Helen Crawford, and Harrington, the ventriloquist. Harrington is the best man in his line ever seen here. SOUTHERN PARK (E. P. McGraw, mgr.) County Fair and Night Horse Show week of 12; fine weather and big business.

DYERSBURG.—AIRDOM (Kate Shepard, prop. and mgr.) Closed fair season 15. AUDITORIUM, dark. PALACE, pictures and vaudeville. UNDER CANVAS—Ringling Bros. Circus 27.

TEXAS.

BAY CITY.—GRAND OPERA HOUSE (O. Korn, mgr.) McFadden's Flats opened the house to record-breaking business. Down in Dixie Minstrelia Sept. 28.

BEAUMONT.—PEOPLES (Rupert Cox, mgr.; Chas. E. Hodkins, agent.) Will Beam, eccentric comedian, good; Adams and Lewis, musical comedy, pleased; Donna Mayra and Company, singing and dancing, very good; Bert Colten, singing and dancing, fair; Mullane and Montgomery, singing and dancing, good week.

VAUDETTE (Tbo. Clemons, mgr.) William Elwood, agent. Toledo and Burton, gymnasts, good; Hicks and Hicks, singing and dancing, very good; Tom West, black face singing, pleased; Howard and Davis, singing and talking, fair. KYLE (E. M. Weiss, mgr.) McFadden's Flats 12; good business.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson, mgrs.) Newton and Alton in vaudeville sketch 12-15; pleased good business.

CLEBURNE.—THE LUCILLE (J. F. Thompson, mgr.) Richards and Rooney; good act. UNDER CANVAS. Sells-Floto Shows Sept. 27. Forepaugh-Sells Shows Oct. 22.

ENNIS.—UNDER CANVAS—Reutrow's Jolly Pathfinders Sept. 12-17; excellent company to good business. LYRIC, vaudeville and moving pictures; good business.

HILLSBORO.—MUSICAL AIRDOM (W. M. Browning, prop.) The Dancing Lazwells 12-14; pleased large houses. Stanley and Allen, singing and dancing 15-17; good show and big business. MAJESTIC AIRDOM (Bratcher & Tarbutton, props.) Collins and Elliott, singing and dancing; good show and business. UNDER CANVAS—Barum and Bailey Oct. 4.

HOUSTON.—THEATRE (Chas. A. McFarland, mgr.) The Klondike Bros., Miss Belle Meyers, comedienne, excellent; Jane Dara in The Phone Girl, very clever; Halligan and Ward, nifty collegians, made big hit; Three Burns Sisters, singers and players, very good; McConnell and Simpson, good; Tom Moore and Stacia, excellent act. The Eagle and the Girl, headliner, very good; and motion pictures week Sept. 18 to capacity. COZY (Maurice Wolf, mgr.) Swoney and Rooney, headliner, excellent act; Bert Coulton, good; Hugel and Taylor, very good; John A. West and Co., very good; and motion pictures. Capacity. CRYSTAL (W. Gehlig, mgr.) Vaudeville and motion pictures continues to draw capacity. EMPIRE (R. B. Morris, mgr.) Vaudeville and motion pictures to capacity business.

PALESTINE.—NEW TEMPLE (W. E. Swift, mgr.) With open Sept. 23. AIRDOM (Tim O'Connell, mgr.) Curtis Stock Company has been playing here for two weeks; good company and fine business. NEW LYRIC (Tim O'Connell, mgr.) Pictures to fine attendance. GEM (B. C. Bell, mgr.) Opened Sept. 10 with pictures and songs; good business.

PARIS.—AIRDOM (R. D. McClelland, mgr.) Raymond Tol Musical Company played to good business 12-16; Lorraine Buchanan Company week of 18. LYRIC (John Sniveley, mgr.) Pictures to good business.

SAN ANGELO.—CRYSTAL (Smith Brothers, mgrs.) Mr. and Mrs. Tom Carroll and Hidalgo's Spanish Dancers week of 12; good shows and splendid attendance. YALE SUMMER GARDEN (C. J. Coggin, mgr.) Stanley and Allen, and Lola Milton and Co. week of 12; good performance and big crowds. OPERA HOUSE (August Baltanz, mgr.) Spooner Dramatic Company week of 12; good bills, audiences well pleased.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.) McFadden's Flats 22; Down in Dixie Minstrels 23. VENDOME (Box Bros., mgrs.) Nina Lester, singing and dancing, very good; Steadman Trio, artistic acrobats, went well; Chart and Adler, singing and comedy sketch, pleased; Tigaro, juggler, good. ROYAL (W. R. Fairman, mgr.) Gels and Maid, singing and talking, fair; Clark and Reed, singing and dancing, good; Elliot and Striles, barmony singers, ordinary; Chas. DeVoe and Company, magicians, fair; Ous Reed, black-face comedian, fair; Collins and Elliott, comedy sketch, good. AIRDOM (Brunsing Brothers, mgrs.) Vaudeville and pictures. UNDER CANVAS. Sells-Floto Circus Oct. 3.

VIRGINIA.

FRONT ROYAL.—MURPHY OPERA HOUSE (L. H. Trout, mgr.) St. Elmo 19; attendance extra large; strong cast; audience well pleased. The Missouri Girl Sept. 26.

WASHINGTON.

ABERDEEN.—GRAND (E. B. Benn, mgr.) Going Some 8; excellent business. Daughter of Judas 11; small crowd. Burgomaster 15. BIJOU (Harry Chanler, mgr.) Vaudeville and pictures to small business. EMPIRE, being renovated. Will put on high class vaudeville.

COLFAX.—NEW RIDGEWAY (B. Kuhn, mgr.) Newton Peers, lecture Sept. 9, very good; Winston Stock Company week of Sept. 12, excellent performance to fair business. Bell Oct. 19. Arizona 23. McKingles Merry Makers 26 and week. ORPHEUM (Bert Phillips, mgr.) Vaudeville and pictures. LUNA, pictures and songs.

WEST VIRGINIA.

WHEELING.—VIRGINIA (Chas. A. Feiner, mgr.) In Panama 15-17; good business and satisfaction. COURT (E. L. Moore, mgr.) Seven Days 14-15; drew well and more than pleased. Teresa Be Mine 16-17; first production in America; drew fairly well; opinions differ as to whether it will be a success. VICTORIA (Geo. Shaffer, mgr.) Browning and West, comedians; Arnold-Ricker, pianist; Ed Barry, soloist; Della Belles, illusionists; James A. Kelly, singer; Three Olivers, wire artists, 15-17. Volinsky, Russian violinist; three McGrads, boomerang throwing exhibition; Clark and Harris, sketch; Harvey Hammonds Co., in a farce, 19-21. Both strong bills to very good business. APOLLO (Harry W. Rogers, mgr.) Anna Eva Fay; J. J. and Temple, comedians; Zeno and Mandel, singers and dancers; Jack Hawkins and Co., comedy sketch, 19-21; good houses and pleasing bill.

WISCONSIN.

APPLETON.—APPLETON (Chas. A. Takaca, mgr.) The Three Twins 13, good performance to big business. BIJOU (H. Hanforth, mgr.) Vaudeville and pictures week 12, fine business. LYRIC, MAJESTIC and ELITE, pictures and songs.

FOND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.) The Three Twins 15; good business, good company. Chauncey Dietz in Barry of Yorkville, Fall 23. IDEAL, VANDER VILLE (Oscar J. Vollert, mgr.) We-Chok-Be, Holland and Webh, Douita, Deas, Reed and Deas, James Tachell and pictures week of 15-22; business good. BIJOU (W. E. Smith, mgr.) Pictures and songs. ROYAL (J. H. Welch, mgr.) Pictures and songs.

JANEVILLE.—THEATRE Baby Mine 12; good show to good business. U. C. T. 13; good performance to good business. St. Elmo 14; good show to fair business.

NEENAH.—THEATRE (F. W. Greene, mgr.) The Frauces Greene Company 12-16, good business. Uncle Tom's Cabin 17, big business. UNDER CANVAS—Juniker Brothers and Company 12-18, drew good crowds. IDLE HOUR and MERNAC, pictures and songs.

STEVENS POINT.—GRAND OPERA HOUSE (W. L. Bronson, mgr.) Cast Aside 8; good house. Just a Woman's Way 15; pleased good house. Martin's Uncle Tom's Cabin 20. IDEAL (A. Carle, mgr.) Good business with pictures. PASTIME (Macogin Bros., mgrs.) Pictures.

CANADA.

HAMILTON, ONT.—TEMPLE (John G. Appleton, mgr.) The Eight Gelsba Girls, headliners, very good variety; Kinggraph, sketch; Ed Davis and Iner, musical racing sketch, The Unexpected, pleased; Phil and Nettie Peters in character sketch, very good; Billy Smythe, in a good line of songs, well received; Cook and Stevens, The Chinaman and the Coon, repeatedly encored; The Four Floods, acrobats and merry-makers very funny; Kinggraph, sketch of Sept. 12. CRYSTAL PALACE (Herbert Clayton, mgr.) The Carr Players in a clever comedy sketch, well received; Rogers and Robinson, colored singing, dancing and talking comedians, good; Dempsey and Forsythe, in a pleasing Irish comedy sketch, went big; Hyde and Raymond in a comedy playlet, His Best Pal, singing, dancing and impersonation, very good, week of Sept. 12 to 15; very good business. SAVOY (Vanhey I. King, mgr.) Viola Morrison, singing comedienne, in a repertoire of catchy selections, pleased; Lucy Doolan, Reynolds and Oliver in specialities, and Tom Bracken in illustrated songs; capacity business Sept. 12 and week. UNIQUE (John R. Stewart, mgr.) Pictures to very good business. RED MILL (Fred J. Rogers, mgr.) Vaudeville and pictures to good business. COLONIAL (Grey B. Odium, mgr.) Pictures and songs to good business. BRITANNIA (Wm. J. Melody, mgr.) Pictures and songs to good business. MOUNTAIN (Harry D. Marra, mgr.) U. S. Summers Stock Company in Other People's Money to excellent business.

MONTREAL.—HIS MAJESTY'S (H. Q. Brooks, mgr.) My Man week 19. PRINCESS (H. C. Judge, mgr.) The Aborn English Opera Company week 19. CASINO (A. N. Sharp, mgr.) Elvorton, baton juggler; Graecella and Parr, character impersonators; Lyasing and Parr, singing and dancing; Williams and Dubec, comedy acrobats; week of 19. FRANCAIS (J. O. Hooley, mgr.) Ed. Dunhurst and Company in Mama's Crying Baby; The Three Trobadours; The Warrens, equilibristas; Juggling Berda; Caughy Trio, Italian Street Musicians; El Barto, conversationalist, trickster. KING EDWARD'S PARK. Running Races. ORPHEUM (G. F. Driscoll, mgr.) The Great Jackson, contortionist; Billy Smythe, character singer; Jack Connolly and Margaret Wehh, in A Stormy Finish; Witt's Girls from Melody Lane, Edwin Stevens in An Evening with Dickens; Quinan and Richards in The Traveling Dentist; Sam Chip and Mary Marble in In Old Edam; Belle-claire Brothers, modern Hercules, and Orpheum-scope. ROYAL (O. McBrien, mgr.) The Brigadiers.

SHERBROOKE, QUE.—CLEMENT (W. A. Thier, mgr.) Guy Bros. 14; fair performance to good business. Held in Fall 16; S. R. Co. business. The Final Settlement 17; good show and business. The County Sheriff 24.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (T. Taylor, mgr.) Flako O'Hara in The Wearing of the Green Sept. 19. GRIFFIN'S LYRIC, pictures and vaudeville; fair bill. HIPPOBOLIME, pictures to good business.

VICTORIA.—B. C. THEATRE (C. Denham, mgr.) I. I. Blyden and associate players in repertoire week of 12, made a hit. Going Some 14, drew large business. The Manzan 15, cancelled. A Stubborn Clondrella 20. GRAND (R. Jamieson, mgr.) Doing good business with vaudeville. LYCEUM (E. C. Hunt, mgr.) Hunt's Musical Comedy Company in My Cousin from Asia; good business. EMPIRE, good business with pictures and songs. REMANSO, good business with pictures and songs. MAJESTIC and CRYSTAL, good business with pictures and songs.

WINNIPEG.—DOMINION (W. Lawrence, mgr.) Going Some 19; Hla Last Dollar 26. BIJOU (Geo. Case, mgr.) Sullivan-Considered Chas. Wayne and Company, a comedy playlet. The Morning After; Lolo Adler, songs and dancing; Johnson, Davenport and Ladella, comedy acrobats; Thomas Potter Dunn, monologist; McNamee, clay modelling, and pictures Sept. 19 and week. DEERLAND (C. Rose, mgr.) SPARKLAND (C. Desaulniers, mgr.) COLONIAL (L. Silverman, mgr.) GRAND (S. Klein, mgr.) ELITE (S. Klein, mgr.) UNIQUE (M. Vanalstien, mgr.) Pictures and songs. AUDITORIUM RINK (J. Caucolla, promoter.) Boxing contest, Caponi vs. Ashe. ARENA RINK (C. Trebilcock, mgr.) Roller skating.

GRAFT IN THE PIANO TRADE.

(Continued from page 13.)

the grafter are such that if the piano is sold at card price, the commission is \$100. If it becomes necessary to cut the price \$75, the commission is \$50. If the cut is \$100, the commission is \$25 and if the cut is more than \$100, the graft is only \$10.

This is only an illustration, but it goes to show what the grafter will do to the customer. It is bribery and graft all in one. Is there any protection for the public? No, but the nearest approach to protection is to go where prices are nearest uniform and most rigidly adhered to.

EARLY STRUGGLES OF A CELEBRITY.

(Continued from page 9.)

"Oh! la! la!" they cried. "She's left her figure in her truck. She's as fat as a pancake." And Yvette Guilbert, who to-day can draw the world to hear her, was bisped off the stage.

"You have been paying me \$240 a month," she said to the manager when she left. "Eh, bien! I will come back next year and you shall pay me \$240 a night." Her words came true.

Back again to the Eldorado she went, but was again a failure and so she tried the Eden concert in the Boulevard Strasbourg, where Francois Coppee and Francois Sarcy, the great critic, used to drop in on Fridays. She stepped herself in realism; she read Zola, Goncourt and de Maupassant. She says: "I wanted to do in song what they did in fiction." Chance once more came to her aid. She bought a little book of songs on a bookstall for sixpence—Les Chansons Sans Genre—and these were the songs that laid the foundation of her fame.

At Liege her genius was recognized at once. Brussels engaged her at \$200 a night and with the noise of her Belgian success still echoing, she came back to Paris, where with old Bidler, she obtained an engagement at the Moulin Rouge.

"Gill Bias" gave her a long critical notice. Yvette Guilbert became a cult. Engagements worth thousands of dollars followed, and the little dressmaker, who had tramped in the frost and rain for a few cents, became one of the most famous artists in the world. Such is a summary of Yvette Guilbert's early career as told by herself. But nothing sums her up better than the description of Henri Lavedan, one of France's most famous dramatists. "Yvette Guilbert is a poster, which speaks and sings and moves, but still is a poster, a big, ghastly, impudent poster which sends a shiver down your back. "I am always reminded when I hear her, of Edgar Allan Poe's woman in wax with a photograph inside it. Is she really alive? Well, I can not say more than that."

LONDON LETTER.

(Continued from page 24.)

is hardly weighty enough to last over four acts and needs a great deal of amendment before it will ever become a popular success.

There are two clever turns at the Palace just now. Nat M. Wills talks and the Kaufmann, cycle. Wills is the richest piece of American drollery seen here for a rare long time. The Kaufmann seem to go a step beyond what anyone else has done "on the wheel." We are to see a particularly auspicious revival of A Midsummer Night's Dream here at His Majesty's next Christmas. The scenery will be quite new and little Iris Hawkins will play Puck.

James Brit, the boxer, is to appear at the music halls shortly with a sketch founded on Conan Doyle's story, The Master of Cranley. I am told that he is certain to make good and show a great stage ability.

Montgomery and Moore, who recently played at the Coliseum with great success, have been engaged to return there this week. So quick a return as this shows how popular these duologists made themselves.

Still no sign of the fight pictures. From the high figures asked for them at first the latest price has dropped to about \$300 a week—"great was the fall thereof." I still see no sign of any demand, either.

PARIS LETTER.

(Continued from page 24.)

La Houplande. Le Tour de Babel (The Tower of Babel) has for its chief attraction Germaine Galiols, a young French woman, who reminds me somewhat of Blanche Ring. Betty Danmond, Myral, Silvestre and others not so well known.

The Golden Butterfly, at the Olympia, is making a big hit. The attached sisters, Rosa-Josefa and "their" baby, are attracting a lot of attention, and eighty ballerina help considerably.

Madame Andre Megard, wife of Director Gemler of the Theatre Antoine, came near being killed in an automobile accident early this week. With her sister and her chauffeur as passengers (she driving) the actress was running at a fairly moderate rate through Normandy, when something went wrong with the steering gear. The huge car overturned twice, stopping bottom-side up, with the two ladies unharmed, the engine running full tilt the while. Though badly hurt—it was at first thought that she would not recover, Mme. Megard managed to twist herself into a position from which she could reach the cut-off, and

stopped the engine. The chauffeur, with his hands, scratched a hole deep enough for his mistress to crawl through, and through the efforts of both, Mme. Megard's sister was liberated. The latter was not badly hurt, the body of the touneau having served to shield her from the weight of the car.

The Ambigu Theatre is going to revive, September 16, Le Vicux Caporal (The Old Corporal).

The coming season at the Opera promises to be unusually fruitful of novelties. Le Miracle is the principal new work, the endeavor of Georges Hue, the composer of Le Roi de Paris and Titania. Mlle. Chenal will make her reappearance in this piece. Siberia, new to the Opera, but not to the musical world, will be staged at this national institution, as will be Le Cobzar, which was produced last winter at Monte Carlo with considerable success.

The first novelty of the year at the Opera Comique will be Macbeth, by Ernest Bloch, quite a young musician, but one of great talent. To piece out his income the author of this work sells comic toys at Geneva, his home. Mlle. Lucienne Breval will sing Lady Macbeth. There will be also a lyric comedy entitled Colette Prudhomme! La Jota, by Lantre, and La Taiseuse d'Orleans, by Dorci, a Swiss composer, are also promised.

The revival of Arniele will be one of the principal things at the Gaite Lyrique. Mlle. Breval will also sing chief role in this work. Don Quichotte is scheduled for this house.

BALTIMORE, MD.

The Storm, a New Play, Resembles The Great Divide.

Mayor Mahood has selected September 29 as the date of the first meeting of the commission to prepare plans for the Banner Exposition in 1914. The commission is composed of 100 representative citizens and the meeting will take place in the Mayor's reception room in the City Hall. The purpose of the meeting is to organize and appoint the various sub-committees to look after the plans after they have been completed. Many invitations have been sent out and a large attendance is expected.

The Storm, a new play by Langdon McCormick, was the opening production at the Academy of Music last week and it was well received by large audiences. Thomas W. Ryley has staged the play in a manner that evokes the greatest admiration. The scenes are laid in the Canadian wilderness and the first act which resembles a forest scene, is as realistic as though nature had been transplanted. The Storm, although a play of strongly dramatic intensity, has a striking resemblance to The Great Divide. The company with only five players gave an excellent performance, which was much enjoyed. The cast includes: Robert T. Haines, Conway Teeple, Muriel Starr, Noah Berry, Jr., and Morris Barr.

Griles, which followed, played to great attendance. Three Million Dollars and The Girl in The Tax followed in order.

Con & Co., which was the opening attraction at the Auditorium, is a very clever comedy which was much enjoyed by large audiences. The play is a pleasing farce adapted from a French play by Oliver Herford. Harry Stone and William Burras appear as the members of the firm and as professional grafters they succeed in extracting wealth from their credulous victims with the utmost ease. But the serious part of the play concerns Maude Odell, who appears as the wife of an aristocratic and jealous German. To allay his wrath as to her acquaintance with a former admirer, she is obliged to appear as a music hall singer and in the composite role she has every opportunity of displaying her ability and versatility in his tritonic art which won her great applause. The company includes: Ben Hendricks, Tom H. Walsh, Harry Stone, William Burras, James H. Morrison, Gustave Hartzheim, Charles H. McCarthy, Gilbert Douglas, S. T. Leaming, Jas. Harding, Maude Odell, Grace Franklyn, Nellie Roland, Susette Gordon. Several members appeared to advantage in character roles. Thos. H. Walsh, who plays the role of Senator Pinkney, was here last season in The Love Cure.

The Little Hansel, which followed, came here from its premiere in Washington, only



MRS. RAY THOMPSON
—With—
TWO BILLS' SHOW

playing five performances. This was done so that the play could open in New York Saturday night. The play is a breezy comedy dealing with Bohemian life in the Soho region of London. The clever acting of the charming May Buckley, who is a great local favorite, adds much to the success of the play. Frank Lacy, George Graham, Henry Wenman, Henry Vogel, Mary Corse, Harry Fraser, Raphael Newman and Harry Child are in the cast. Cyril Keightley, an Australian actor, appeared in the leading role with all the finesse of William Gillette. Cyril Scott, in 'The Lottery Man', followed. Miss Hilda Johnson Young, who is a Baltimore girl, is the author of this play. Her clever plays are always enjoyed by her former fellow citizens.

Percy Heath, who is the pilot for Grillon, which appeared at the Academy of Music, is a native of Baltimore. He was a welcome visitor to his mother's house. It is said of Percy that he has a strong aversion to writing letters to the folks at home and if his fond parent desires to ascertain his whereabouts and inquire of his health it is necessary for her to resort to the route columns of dramatic papers to locate him.

The Gaiety was crowded last week and the boys liked The Runaway Girl Company. It was a bright, clean and entertaining burlesque show. Winifred Greene proved a captivating and winsome singer and dancer. Her clever work kept the audience in a bright mood. The show, as a whole, was very entertaining. The voices are much better than are heard in the average burlesque and the show presents many novel effects during the performance.

The patronage at the Savoy is very good and the attractions that are being presented by Wm. Morris are arousing great interest. Among the features last week was Lee Tung Foo, a Chinese baritone. He was a novelty. We have seen many specimens of the yellow race as acrobats, but Lee Tung Foo is the first to appear as a dialect comedian. He sang several songs in his native tongue. Then he sang several popular Irish and Scotch ballads in appropriate costumes. And to see a Chinaman attired in the grab of a native Scotchman or an Irishman, is certainly a curiosity. He repeated the songs in French and he also sang a selection from Robin Hood. His act was very entertaining.

The prospects for grand opera are brighter. Fifteen thousand dollars has already been subscribed towards the \$50,000 guarantee fund. The plan suggested by Mr. Ulrich has aroused popular interest. There are 200 boxes which sell for \$500 for the ten operas. All of those who had boxes last season have pledged to take them again this season and besides there are others who want them. Many applications are coming in and Mr. Ulrich's offer closes October 15.

Bright Eyes was well received at Ford's Opera House and the play was as interesting as last season. The concert presented by David Belasco's company followed. Otis Skinner, in Your Humble Servant, New York. Raymond Hitchcock, Robert Edison, Three Twins, are the attractions to follow in the order mentioned.

SYLVAN SCIENTHAL.

COLUMBUS, O.

Conditions Again Normal as Street-Car Strike Hostilities Abate.

The ninth week of the street car strike finds the situation somewhat cleared up. More people are riding the cars than since the strike began, and as a consequence the different playhouses are getting a nice business. The Southern presented Adolf Phillips Company in Teresa Be Mine, 19-21, to good business. Columbus is the second city that has seen the piece, it having opened at Wheeling, W. Va. It is a very pretty production played by a splendid cast. The costumes and scenery were especially fine, while the music is catchy.

The Colonial had for its attraction Whitney's Chocolate Soldier 19-22, to a good business. Frederic Thompson's The Spendthrift played at the Southern Theatre last week. At the Colonial, The Nigger and The City are early bookings.

Manager Harner's popular house, the High Street, had Boyle Woolfolk's A Winning Miss the first half of the week, followed by Grace Cameron in Nancy. The Winning Miss proved to be a good attraction.

Manager W. W. Prosser, of Keith's, is still playing dime vaudeville, but announces his regular season to begin October 3. This house has never been closed for a single night under the present management, this being the beginning of the fourth season.

Jeff Neff, for the past twelve seasons the treasurer at the Southern, has been sent to the Fairbanks Theatre, at Springfield, to act in the same capacity for the Valentine Circuit there. WM. H. CAMPBELL.

SEATTLE, WASH.

Prima Donna Who Scored in Paoletta Engaged by Seattle Musical Club.

The theatrical season for 1910-11 had its beginning September 11 with packed houses. The Moore was opened with Walker Whiteside in The Melting Pot. The company is exceptionally good. The Grand, with Stubbins Cinderella was a better show than when seen in Seattle last season. Of the principals the greatest interest lies in Miss Burke and Mr. Alberts. The Seattle Theatre with the celebrated Baker Stock Company in Old Heidelberg. This theatre for some weeks, has been in the hands of painters, decorators, upholsterers, electricians and other artisans. The Baker Stock Company is beginning a five years' tenancy of the New Seattle Theatre.

Marc Klaw, head of the theatre syndicate, was in Seattle September 15, in conference with the Metropolitan Building Co., regarding their new theatre, which will be built in Seattle in the near future.

The Russell and Drew Company, in a big melodrama, Shadows of a Great City, at the Alhambra Theatre, week of Sept. 11, did splendid business. The Ladies Musical Club of Seattle has acquired Mme. Bernice De Pasquall, Antonia Scott, Fernand Hunsell, Signor Alessandro Bonci for the coming season of 1910-11.

Rock and Fulton at the Orpheum, week of September 12, had by far the most expressive line of dances ever shown to a Western audience.

The audience at Pantages' week of Sept. 12, were treated with many thrills with the Arizona Joe outfit.

Harry Van Fossen, at the Majestic, in black-face monologues, has very few equals. LEM A. SHORTHIDGE.

ST. LOUIS, MO.

Dame Rumor Has it That More High-Class Theatres Are to be Erected.

With the opening of our two new theatres and the possible building of at least three more this season, it begins to appear that we were correct when a few months ago we predicted that St. Louis would become a most important theatrical center. The New Schubert Memorial Theatre is fast nearing completion, and it is weekly expected that the opening date will be announced, thus giving this city fifteen theatres of the larger size, and added to this some 250 motion picture theatres, we find ourselves paying a good portion of our money to the services of the profession. The conditions notwithstanding the quantity of houses are generally good, and as the weather has been more of the summer garden sort than anything else, this signifies that we may expect a most healthy season in St. Louis.

Thomas Branford, whose stage name is Mystical McFarish and who was a feature of the bill at the Colonial Theatre last week, entertained 500 of the orphans of the St. Ann Maternity Hospital, and his performance was thoroughly appreciated.

A nine pound boy was born to Mr. and Mrs. Charles Williams, on September 19. It will become part of his father's act next season.

The Jeffries-Johnson fight pictures closed at the Casino Theatre here September 18, after a four weeks' run in this city to good business.

A new sketch, entitled The Two Kids, was put on at the Princess Theatre September 15, by Joe Keno and Della O'Connor, and scored so decided a hit that Stage Manager Bennett, of the William Morris (Inc.) staff, has recommended that it be given a run.

The Great Davenport, artists on the high wire, were the feature at the Lemp's Park Carnival week of September 18. Although they have been seen here a number of times before, their act has proven to be the best drawing attraction of any that has appeared at Lemp's Park this season.

Mr. Dan Cahon who was the first treasurer of the Garrick Theatre, was in St. Louis last week, being treated by a St. Louis physician. He may remain here for a week or two, and then join the staff of The Midnight Sun Company, which is playing the Schubert time.

The New Circle Theatre Company filed articles of incorporation September 15. The incorporators are as follows: J. C. Henning, V. E. Henning and F. B. Call. Capital, \$5,000.

The May Picture Show Company; capital fully paid, \$3,000. Incorporators: Jesse James of St. Louis, and C. T. Winfrey, of Kirkwood, fourteen shares each; W. Jones, of Maplewood, two shares. To conduct motion picture shows.

The Skidoo Club is the title of a social organization of Havlin's Stock Company players here, the star feature of which will be an elaborate supper at a downtown cafe every Saturday evening after the Havlin show. Any member who talks shop or tells an old joke will be fined one dollar, the fund thus raised to be donated to any charity voted by the dramatic editors of St. Louis newspapers. The officers of the club are Wm. Garen, president; Miss Jessaline Rodgers, vice-president; Frank T. Charlton second vice-president; A. J. Price, secretary; Charles J. Harris, assistant secretary; Raymond Capp, treasurer, and Harry C. Bewley, custodian of jokes.

Miss Leona Stephens who last week filled an engagement at the Majestic Theatre, East St. Louis, Ill., is making her first appearance on the Interstate Circuit, and as it was as a trial, her act has made such a distinct hit that she has been given time over the entire circuit. Her wardrobe and the selection of her songs, as well as her excellent voice, have made her a splendid drawing attraction at all the smaller theatres in St. Louis during the summer season.

Hanchard's Minstrel Maids are at present filling their thirtieth week at the St. Louis Ardmore and picture theatres. It is an attraction way above the average small theatre class, and the wardrobe is first-class.

The Bijou Theatre opened on September 24 for the season with their vaudeville theatre, motion picture theatre and cirio hall. It will have for a feature opening week the educated eight-footed horse, Limit, owned by Silas Leachman.

R. C. Lehmann passed through St. Louis last week and reported that the Cosmopolitan Shows are doing a nice business.

Commencing with the week of the 18th, at Havlin's Theatre, every Friday will be Amateur nights, and the talent will go on after the regular show by the stock company is finished. WILL J. FARLEY.

The way Albanians have patronized the attractions offered thus far in the new season at Hermann Bleecker Hall, has convinced Manager Gilbert Gordon that the people of this city are theatre hungry. The first metropolitan production of this fall to reach Albany was Miss Patsy, which Gertrude Quinan presented Sept. 19-20 to large and appreciative audiences.

George Fawcett, in The Great John Ganton, on September 22-24, was well liked. Robert Mantel plays a Shakespearean season Sept. 26-28, presenting The Merchant of Venice Macbeth. As You Like It and Richard the Third. Arnold Daly opens here in a new play, The Wedding Day, Sept. 29 and Gertrude Elliott will open her first American tour as a star, Sept. 30, in The Dawn of A To-Morrow, previously in an extended Boston engagement.

Frank Rhinock, son of Joseph L. Rhinock, and manager of the Majestic Theatre, New York, was a visitor at Manager Gordon's office at Hermann Bleecker Hall, Sept. 15. WILLIAM H. HASKELL.

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CONVENTIONS

(Continued from page 67.)

Chicago-Illinois State Teachers' Assn. Dec. 27-29. Carolina Grote, 408 W. Adams st., Macomb, Ill.
Chicago-Western Hotel Men's Protective Assn. Dates not set. Edw. T. Maples, 62 Post st., San Francisco, Cal.
Chicago-American Roller Mfg. Assn. Oct. 10-12. J. D. Fauancy, East 30th and Erie Railway, Cleveland, O.
Chicago-The Millinery Jobbers' Assn. Nov. 24. F. W. Healen, 129 Michigan ave., Chicago, Ill.
Chicago-Grain Dealers' National Assn. Oct. 10-12. John F. Courcier, 320 Gardner Bldg., Toledo, O.
Chicago-National Assn. Live Stock Breeders, Raisers and Shippers. Oct. 12. C. M. Fiescher, 99 Randolph st., Chicago, Ill.
Chicago-International Live Stock Exposition. Nov. 26-Dec. 3. B. H. Helde, Chicago, Ill.
Chicago-National Slack Cooperage Manufacturers' Assn. Nov. 15-17. J. S. Palmer, Sebewing, Mich.
Chicago-National Carriage Dealers' Protective Assn. Oct. 10-13. J. S. Remson, Brooklyn, N. Y.
Chicago-National Dairy Show. October 20-30. M. Walker, Blue Valley Creamery Co., Chicago, Ill.
Chicago-National Commercial Travelers' Federation. Dec. 27-30. J. C. Walker, 123 Smith ave., Detroit, Mich.
Chicago-International Horse Show of Chicago. Nov. 22-26. O. T. Henkle, Union Stock Yards, Chicago, Ill.
Danville-Knights of Pythias. Oct. 18. Henry P. Caldwell, 706, 188 Madison st., Chicago, Ill.
Dugouin-Southern Illinois Poultry Assn. Nov. 21-25. Edw. C. Teaney, 623 S. Jefferson st., Duquoin, Ill.
East St. Louis-Illinois Assn. of Postmasters. Oct. 4-5. H. D. Hemmens, Elgin, Ill.
Hillsboro-Montgomery County Poultry Assn. Nov. 15-18. E. Kirkpatrick, Litchfield, Ill.
Hutsonville-Independent Field Trial Club. Nov. 1. S. H. Socwell, 1620 Park ave., Indianapolis, Ind.
Jacksonville-National Horse Thief Assn. Oct. 3. J. M. Ponce, Morrisville, Ill.
Pana-Pana Poultry Assn. Jan. 18-24, 1911. J. A. Bickerdike, Millersville, Ill.
Peoria-Illinois Retail Implement and Vehicle Dealers' Assn. Dec. 6-8. J. A. Montelius, Jr., Piper City, Ill.
Quincy-Building Assn. League of Illinois. Oct. 13-14. H. G. Vaseu, 517 Main st., Quincy, Ill.
Springfield-State Grange of Illinois. Dec. 13-15. Miss Jeanette E. Yates, Dunlap, Ill.
Springfield-Illowak State Assn. Nov. 15. Mary F. Miller, 1406 N. 4th st., Springfield, Ill.
Springfield-Grand Encampment I. O. O. F. of Illinois. Nov. 14. Samuel J. Baker, Cherry, Ill.
Springfield-Illinois State Beekeepers' Association. Nov. 17-18. James A. Stone, R. 4, Springfield, Ill.
Springfield-Illinois State Teachers' Association. Dec. 28-30. Caroline Grote, Macomb, Ill.
Urbana-Corn Growers and Stockmen's Convention. Jan. 16-28, 1911. Fred H. Rankin, Urbana, Ill.
Vandalia-Illinois State Assn. of Supervisors, County Commissioners and County Clerks. Oct. 1. W. W. Kenny, Pontiac, Ill.
Warsaw-Warsaw, Illinois Poultry Assn. Nov. 30-Dec. 3. Harry F. Billesener, Warsaw, Ill.

INDIANA

Crawfordsville-Montgomery Co. Poultry Show. Jan. 9-14. J. T. Morris, R. R. No. 2, Crawfordsville, Ind.
Evansville-Southwestern Indiana Teachers' Association. Nov. 25-26. Leonard Young, Evansville, Ind.
Fort Wayne-Indiana W. C. T. U. Oct. 14-18. Mrs. Rose Pearce, Darlington, Ind.
Goshen-Maple City Fanciers' Assn. Jan. 23-25, 1911. H. E. Kruta, 206 Tenth st., Goshen, Ind.
Huntington-Wabash Valley Poultry Show. Jan. 17-21, 1911. Harry L. Young, 751 Charles st., Huntington, Ind.
Indianapolis-Indiana Live Stock Breeders' Association. Jan. 5, 1911. C. N. Arnett, Lafayette, Ind.
Indianapolis-Indiana Fraternal Congress. Dec. 1. Edward E. Schroer, 1007 Majestic Bldg., Indianapolis, Ind.
Indianapolis-Great Council of Indiana. I. O. R. M. Oct. 18-19. Otto Wolf, 316 Ind. Trust Bldg., Indianapolis, Ind.
Indianapolis-G. T. Pythian Sisters. Oct. 6-7. Miss Cora Hood, Osolan, Ind.
Indianapolis-Indiana G. A. R. Assn. Nov. 10. F. Jos. Schuyler, Crothersville, Ind.
Indianapolis-American Society of Equity. Nov. 15. S. D. Kump, 35 Baldwin Block, Indianapolis, Ind.
Indianapolis-Grand Lodge I. O. O. F. of Indiana. Nov. 10-17. W. H. Leedy, 1208 Odd Fellows' Bldg., Indianapolis, Ind.
Kokomo-State Conference Daughters of the American Revolution. Oct. 11-13. Mrs. Geo. W. Ross, Kokomo, Ind.
Kokomo-Grand Circle of Indiana. P. H. C. Oct. 4. John C. Dehn, 2348 Gale st., Indianapolis, Ind.
La Fayette-American Assn. of Aged Engineers. Dec. 27-28. Everett W. Hamilton, Ames, Ia.
La Fayette-American Historical Assn. Dec. 27-31. C. E. Coleman, 33 Downey ave., Indianapolis, Ind.
Michigan City-Great Lakes Poultry Association. Jan. 17-22, 1911. A. L. Peterson, 419 Earl Road, Michigan City, Ind.
Monticello-White County Poultry Show. Feb. 4-9, 1911. T. A. Roth, Monticello, Ind.

IOWA

Ames-Iowa Sheep Breeders' Assn. Jan. 1911. E. S. Leonard, Cornng, Ia.
Belle Plaine-Progressive Poultry Breeders and Fanciers' Assn. Nov. 28-Dec. 3. E. M. Ewen, Belle Plaine, Ia.
Boone-Grand Chapter R. A. M. Oct. 11. Alf. Wingate, Des Moines, Ia.
Boone-Iowa Brick and Tile Assn. Jan. 1911. C. B. Platt, Van Meter, Ia.
Boone-O. E. S. Grand Chapter. Oct. 26-27. Mrs. Maria Jackson, Council Bluffs, Ia.
Cedar Rapids-Grand Lodge I. O. O. F. of Iowa. Oct. 19-21. R. L. Tilton, Des Moines, Iowa.
Cedar Rapids-Rebekah Assembly I. O. O. F. of Iowa. Oct. 18. S. Elizabeth Matheny, 1200 Bank st., Keokuk, Iowa.
Centerville-Appanoose County Poultry Assn. Nov. 30-Dec. 3. Lloyd R. Mishler, Centerville, Ia.
Council Bluffs-National Horticultural Congress. Nov. 8-17. Geo. W. Reye, 900 S. 7th st., Council Bluffs, Ia.

Davenport-Iowa Library Assn. Oct. 1. Lili Hau B. Arnold, Dubuque, Ia.
Des Moines-Iowa State Teachers' Assn. Nov. 5-5. Indianola, Ia.
Des Moines-Iowa State Horticultural Society. Dec. 13-15. Wesley Greene, Des Moines, Ia.
Des Moines-Iowa Science Teachers' Assn. Nov. 4. F. E. Goodell, 1304 Tenth st., Des Moines, Iowa.
Des Moines-Corn Holt Meat Producers' Assn. Dec. 1. H. C. Wallace, Des Moines, Ia.
Des Moines-Iowa Implement Dealers' Assn. Nov. 29-30. E. P. Arnknecht, Donnellson, Ia.
Des Moines-Iowa Park and Forestry Assn. Dec. 13. Wesley Greene, State House, Des Moines, Ia.
Des Moines-State Farmers' Institute and Agricultural Convention. Dec. 7-8. J. C. Simpson, Des Moines, Ia.
Des Moines-Iowa Marble and Granite Dealers' Assn. Jan. 18-20, 1911. P. A. Webster, 620 W. 14th st., Des Moines, Ia.
Des Moines-Iowa Traveling Men's Assn. Jan. 21, 1911. L. C. Deets, Des Moines, Ia.
Des Moines-Iowa Poultry and Pet Stock Assn. Jan. 6-12, 1911. K. H. Guthrie, Des Moines, Ia.
Donnellson-Southeast Iowa Poultry and Pet Stock Assn. Dec. 6-9. H. G. Kirchner, Donnellson, Iowa.
New Hampton-New Hampton Poultry Show. Jan. 25-29, 1911. J. C. Mueller, New Hampton, Ia.
New London-New London Poultry Assn. Jan. 19-23, 1911. A. M. Cornwell, New London, Iowa.
Ottumwa-Great Council of Iowa. D. of P. Oct. 11-12. Jessie Miller, Ames, Ia.
Ottumwa-I. O. R. M. Council. Oct. 11-13. L. A. Day, Room 400, Bank Building, Des Moines, Ia.
Tipton-Evangelical Lutheran Synod of Iowa. Oct. 20-25. Rev. W. Luther Bright, Newton, Ia.

KANSAS

Emporia-Kansas State Music Teachers' Assn. Dec. 28-30. Theodore Lindberg, care Wichita College of Music, Wichita, Kansas.
Garden City-Western Kansas Poultry Assn. Dec. 14-17. M. A. Eastler, Garden City, Kans.
Hutchinson-Kansas Anti-Horse Thief Association. Oct. 19-20. G. J. McCarthy, 405 E. 6th st., Coffeyville, Kans.
Junction City-Grand Lodge of the I. O. O. F. Dec. 12-13. Will J. Russell, Topeka, Kans.
Junction City-Grand Encampment I. O. O. F. Oct. 1. J. I. Kerr, 531 W. 10th st., Junction City, Kans.
Junction City-Rebekah State Assembly. Oct. 12-13. Gerlie K. Johnson, McLouth, Kans.
Leavenworth-Leavenworth Poultry Show. Jan. 17-20, 1911. Fred T. Nye, 1221 Olive st., Leavenworth, Kans.
Manhattan-Kansas Corn Breeders' Assn. Jan. 2-8, 1911. L. E. Call, Manhattan, Kans.
Newton-Central Kansas Poultry Assn. Show. Dec. 5-10. E. D. Martin, Newton, Kans.
Olathe-Kansas State Grange. Dec. 13-15. A. L. Hampe, 536 E. Park st., Olathe, Kans.
Pittsburg-I. O. R. M. Great Council of Kansas. Oct. 4-5. C. A. Wolf, Atchison, Kans.
Phillipsburg-Northwest Kansas Teachers' Assn. Dates not set. E. E. Hooper, Smith Center, Kansas.
Salina-Golden Belt P. & P. Stock Show. Dec. 26-31. Sam E. Hoover, Salina, Kans.
Topeka-Kansas State Horticultural Society. Dec. 1. Walter W. Johnson, Topeka, Kans.
Topeka-Kansas Editorial Assn. Jan. 1, 1911. J. E. Junkin, Sterling, Kan.
Wichita-Sons of Herman. Oct. 10. W. T. Camler, 1018 Jackson st., Wichita, Kan.
Wichita-Southwestern Kansas and Oklahoma Implement and Hardware Dealers' Assn. Dec. 6-8. Ferd L. Wright, Wichita, Kans.
Wichita-South Kansas Teachers' Assn. Nov. 23-26. A. D. Taylor, 518 Wahash ave., Wichita, Kans.
Wichita-Pure Food Show. Jan. 20-23, 1911. Thos. Taylor, care Innes & Co., Wichita, Kans.
Wichita-Kansas Bottlers' Assn. Jan. 17-19, 1911. W. H. Hazleton, Box 316, Wichita, Kans.

KENTUCKY

Bowling Green-American Society of Equity, Kentucky Division. Jan. 11, 1911. S. B. Robertson, Calhoun, Ky.
Frankfort-Kentucky State Conference D. A. R. Oct. 26-27. Mrs. W. H. Thompson, 139 W. Main st., Lexington, Ky.
Frankfort-Grand Chapter O. E. S. of Kentucky. Oct. 26-28. Mrs. Josephine H. Tinder, 1116 W. Market st., Louisville, Ky.
Lexington-King's Daughters and Sons' Biennial Convention, Kentucky Branch. Nov. 20-23. Mrs. H. M. Stucky, Seethack Hotel, Louisville, Ky.
Lexington-Blue Grass Corn Show. Nov. 1. Prof. Geo. Roberts, State University, Lexington, Ky.
Louisville-U. D. O. Confederacy, State Division. Oct. 12-15. Mrs. Stanley Adams, The Wisinger, Louisville, Ky.
Louisville-The Kentucky Brewers' Assn. Second week in November. Ben J. Johnson, 312 Louisville Trust Bldg., Louisville, Ky.
Louisville-Association of American Directory Publishers. Oct. 18. Wm. H. Bates, 202 E. 12th st., New York City.
Louisville-Louisville Poultry Show. Jan. 16-21, 1911. Chas. O. Heas, 2319 Broadway, W. Louisville, Ky.
Owensboro-Christian Woman's Board of Missions. Sept. 19-24. Mrs. Sara K. Yancey, 420 W. Sixth st., Lexington, Ky.

LOUISIANA

Lake Charles-Calcasieu Poultry and Pet Stock Show. First week in December. H. K. Ramsey, Lake Charles, La.
New Orleans-John J. Jones Chapter R. A. M. Nov. 30. W. T. Grant, 331 Carondelet st., New Orleans, La.
New Orleans-American Federation of Catholic Societies. Nov. 13-16. Anthony Matre, St. Louis, Mo.
New Orleans-American Assn. of Freight Traffic Officers. Nov. 11-12. J. F. Auch, Reading Terminal, Philadelphia, Pa.
New Orleans-United Supreme Council Thirty-third Degree. A. A. S. R. of F. M. Oct. 22. J. C. White, 279 Washington st., Boston.
New Orleans-Supreme Grand Court Ancient Arabic Order of Daughters of Sphinx. Oct. 22. Miss Florence M. Bryant, 1626 Valence street.
Augusta-Maine State Dairywomen's Assn. Dec. 6-9. Leon S. Merrill, Solon, Me.
Augusta-Maine State Grange P. of H. Dec. 20-22. E. H. Libby, Auburn, Me.
Augusta-National League of Postmasters, Maine Division. Oct. 4-6. Z. R. Duran, East Corinth, Me.
Bangor-Bangor Poultry and Pet Stock Assn. Dec. 6-8. Leslie A. Clark, 750 Union st., Bangor, Me.
Freeport-Freeport Poultry Assn. Dec. 27-30. George P. Coffin, Freeport, Me.

MAINE

Portland-Rebekah Assembly I. O. O. F. of Maine. Oct. 18. Gace E. Warren, Belfast, Me.
Portland-Grand Lodge I. O. O. F. of Maine. Oct. 19. Russell G. Dyer, Portland, Me.
Portland-Grand Encampment I. O. O. F. of Maine. Oct. 20. Russell G. Dyer, Portland, Me.
Portland-Knights of Temperance Supreme Commandery. Oct. 19. Chas. A. Marwell, 67 West st., West End Station, Me.
Portland-State Sunday-school Assn. Oct. 14-17.
Portland-Maine Poultry and Pet Stock Assn. Dec. 14-17.
Portland-State Detectives' Assn. Dec. 20. C. A. Maxwell, 67 West st., West End Station, Portland, Me.

MARYLAND

Baltimore-Maryland State Homo. Medical Society. Oct. 1. B. C. Catlin, 1404 Linden ave., Baltimore, Md.
Baltimore-Republican Editorial Assn. Dec. 13. J. Guest King, Box 147, Annapolis, Md.
Baltimore-Grand Encampment of Maryland I. O. O. F. Oct. 17. Wm. A. Jones, I. O. O. F. Temple, Baltimore, Md.
Baltimore-K. T. Grand Commandery. Nov. 22-23. John H. Miller, Masonic Temple Bldg., Baltimore, Md.
Baltimore-National Assn. of Stationers and Manufacturers of the U. S. A. Oct. 1. Morimer W. Myers, 41 Park Row, New York City.
Baltimore-National Woman's Christian Temperance Union. Nov. 17-19. Mrs. Frances P. Parks, The Willard Rest Cottage, Evanston, Ill.
Baltimore-Maryland Cereal and Forage Crop Breeders' Assn. Nov. 25-Dec. 3. Nicholas Schultz, College Park, Md.
Cumberland-Maryland C. E. Union. Oct. 25-27. L. Bryant Mather, 315 E. 23d st., Baltimore, Md.

MASSACHUSETTS

Boston-Deutscher Order Harugarl. First week in October. Chas. Lauber, 315 E. 23d st., Brooklyn, N. Y.
Boston-American Missionary Assn. Oct. 19. C. J. Ryder, 287 Fourth ave., New York City.
Boston-Great Council of Mass. Oct. 27. Alex. Gilmore, 18 Boylston st., Boston, Mass.
Boston-Congregational Bro. of America. Oct. 10-20. Frank Dyer, 4250 N. Paulding st., Chicago, Ill.
Boston-Boston Mechanics' Exposition. Oct. 3-29. C. H. Green and W. J. Rowe, 60 North Market st., Boston, Mass.
Boston-Postmasters' Assn. of N. E. Oct. 1. E. O. Winsor, Room 59, P. O., Boston, Mass.
Boston-Northeastern Dental Assn. Oct. 20-22. Edgar O. Kinsman, 5 Boylston st., Cambridge, Mass.
Boston-Massachusetts Civic Conference, under auspices Civic League. Nov. 2-3. Edward J. Hartman, 3 Joy st., Boston, Mass.
Boston-Boston Postery Show. Jan. 19-14, 1911. W. B. Atherton, 30 Broad st., Boston, Mass.
Boston-Master House Painters and Decorators of Massachusetts. Jan. 10-12, 1911. Alex. Peters, 477 Tremont st., Boston, Mass.
Boston-National Motor Boat and Engine Show. Jan. 26-Feb. 4, 1911. Chester I. Campbell, 5 Park Square, Boston, Mass.
Boston-Boston Auto Show. March 4-11. Chester I. Campbell, 5 Park Square, Boston, Mass.
Boston-National Flower Show. March 27-April 1, 1911. Chester I. Campbell, 5 Park Square, Boston, Mass.
Boston-Industrial and Educational Exposition. Oct. 2-28, 1911. Chester I. Campbell, 5 Park Square, Boston, Mass.
East Northfield-Northfield Conference. Oct. 1. A. G. Mosely, East Northfield, Mass.
Fitchburg-Massachusetts State Conference of Charities. Oct. 1. Alexander N. Willson, 4 Joy st., Boston, Mass.
Holyoke-Massachusetts Police Assn. Oct. 12-13. James McKeany, 485 Hawn ave., Cambridge, Mass.
Lenox-Lenox Dog Show Assn. Oct. 8. F. S. DeLafield, Lenox, Mass.
Milford-Milford Poultry Assn. Dec. 6-8. W. H. Pyne, Milford, Mass.
Newton Center-Massachusetts Baptist Missionary Society. Oct. 25-27. Frank W. Padel, 60 Commercial Temple, Boston, Mass.
Worcester-Massachusetts State Branch A. F. of L. Oct. 10. D. D. Driscoll, 501 Tremont Temple, Boston, Mass.
Worcester-Massachusetts State Grange. Dec. 13-15. Wm. N. Howard, N. Easton, Mass.

MICHIGAN

Ann Arbor-Alpha Chi Omega. Nov. 24. Mrs. E. F. Soule, 171 California ave., Highland Park, Detroit, Mich.
Belle Isle-Central Michigan State Federation of Women's Clubs. Oct. 19-21. Miss Clara Bates, Traverse City, Mich.
Bay City-State Teachers' Assn. Oct. 27-28. John P. Everett, 725 Ellis st., Ypsilanti, Mich.
Benton Harbor-Michigan Horticultural Society. Dec. 6-8. Chas. T. Bassett, Pennville, Mich.
Detroit-International Seaman's Union. Dec. 1. Wm. H. Frazier, 134 Lewis st., Boston, Mass.
Detroit-Delta Kappa Epsilon. Nov. 1. David R. Simpson, 105 Broad st., New York City.
Detroit-International Assn. of Car Workers. Oct. 3-8. J. B. Homobrevs, Albany, N. Y.
Detroit-State Baptists' Assn. Oct. 21-25. Rev. George H. Wald, Midland, Mich.
Detroit-Women's Foreign Missionary Society. Oct. 21-25. Mrs. H. E. Whitaker, Detroit, Mich.
Detroit-Baptist Women's Home Missionary Society. Oct. 21-25. Mrs. Florence Grant, Detroit, Mich.
Detroit-Presbyterian Synod of Michigan. Oct. 1. W. K. Spencer, Ionia, Mich.
Detroit-Michigan Federal Directors and Embalmers' Assn. Sept. 26-Oct. 1. James R. Melness, 103 N. Ottawa st., Grand Rapids, Mich.
Detroit-National Federal Directors' Association. Sept. 28-Oct. 1. H. M. Kilpatrick, Elmwood, Ill.
Detroit-Michigan State Poultry Dealers' Assn. Jan. 25-Feb. 1, 1911. J. A. Turner, Lansing, Mich.
Durand-Michigan Branch King's Daughters and Sons. Oct. 5-7. Mrs. M. L. Isor, Owosso, Mich.
Flint-Presbyterian Synod of Michigan. Oct. 11-14. Rev. Wm. Bryant, 135 Englewood ave., Detroit, Mich.
Grand Rapids-Michigan State Assn. Master Horsehoers. Oct. 11-12. Ray Mason, 131 E. Water st., Kalamazoo, Mich.
Grand Rapids-Grand Lodge I. O. O. F. Oct. 19-21. H. N. Wilder, Lansing, Mich.
Grand Rapids-Rebekah Assembly I. O. O. F. of Mich. Oct. 18-20. Ida N. Davis, Hamlet, Mich.
Grand Rapids-National Horsehoers' Protective Assn. Oct. 10. G. J. McGinness, 11 Union ave., Brooklyn, N. Y.
Grand Rapids-National Assn. of Commercial Executives. Oct. 6-7. Clarence A. Cotton, 67 Pearl st., Grand Rapids, Mich.

Ithaca-Gratiot County Poultry and Pet Stock Assn. Dec. 6-9. C. P. Pressley, R. F. D. No. 6, Ithaca, Mich.
Jackson-Michigan Retail Implement and Vehicle Dealers' Assn. Nov. 8-10. W. L. C. Reid, Jackson, Mich.
Kalamazoo-Thirteenth Michigan Volunteer Infantry. Oct. 27-28. C. Hogle, 402 W. Water st., Kalamazoo, Mich.
Kalamazoo-Thirteenth Michigan Reunion. Oct. 27-28. C. Hogle, 402 W. Water st., Kalamazoo, Mich.
Lansing-Central Michigan Poultry and Pet Stock Assn. Dec. 26-31. J. A. Turner, Lansing, Mich.
Lapeer-Knights of the Grip of Michigan. Dec. 28-29. F. M. Ackerman, Lansing, Mich.
Port Huron-International Fanciers' Assn. Jan. 18-20. Robt. S. Taylor, Port Huron, Mich.
Reading-Illiadale County Poultry Assn. Dec. 12-16. Harry Adams, Reading, Mich.
Saginaw-Daughters of the American Revolution. Oct. 1. Mrs. Harvey J. Campbell, 348 Pipestone st., Henton Harbor, Mich.
Saginaw-Grand Lodge K. of P. Oct. 5. Will E. Haughton, Charlevoix, Mich.
Saginaw-Pythian Sisters. Oct. 5-6. Jennie E. Doyle, Pontiac, Mich.
Traverse City-Michigan State Grange. Dec. 13-16. J. W. Hutchins, Hanover, Mich.

MINNESOTA

Minneapolis-American Assn. for the Advancement of Science. Dec. 26-31. L. O. Howard, Smithsonian Institution, Washington, D. C.
Minneapolis-American Chemical Society. Dec. 1. Chas. L. Parsons, Durham, N. H.
Minneapolis-Minnesota State Grange. Dec. 19. Augusta J. Adams, 55 Cedar Lake Road, Minneapolis, Minn.
St. Paul-Minnesota Educational Assn. Nov. 3-5. J. M. Guise, Cleveland High School, St. Paul, Minn.
St. Paul-Grand Chapter R. A. M. Oct. 11. John Fisher, St. Paul, Minn.

MISSISSIPPI

Hattiesburg-State Reunion United Confederate Veterans. Oct. 12-13. John A. Webb, Jackson, Mich.
Jackson-Mississippi Poultry Assn. Oct. 25-28. N. W. C. Taylor, Jackson, Miss.
Meridian-Meridian Poultry and Pet Stock Show. Dec. 12-17. A. W. Kayo, Meridian, Miss.

MISSOURI

Jefferson City-Missouri Sunday School Assn. Nov. 15-17. Elmer E. Lacey, Suite 407, 413 Locust st., St. Louis, Mo.
Jefferson City-Photographers' Assn. of Missouri. Oct. 1. C. E. Keating, Nevada, Mo.
Kansas City-Am. Angora Goat Breeders' Assn. Oct. 10-15. John W. Fulton, Helena, Mont.
Kansas City-American Hereford Cattle Breeders' Assn. Oct. 13. C. R. Thomas, 1012 Baltimore ave., Kansas City, Mo.
Kansas City-National Assn. Live Stock Breeders, Raisers and Shippers. Oct. 12. C. M. Fiescher, 99 Randolph st., Chicago, Ill.
Kansas City-Missouri Poultry Show. Nov. 26-Dec. 3. F. E. Quisenberry, Columbia, Mo.
Kansas City-Sigma Alpha Epsilon Fraternity. Dec. 28-31. Clarence W. Stowell, 357 Westminster st., Providence, R. I.
Kansas City-Western Nurserymen's Assn. Dec. 14-15. E. J. Holman, R. R. No. 3, Leavenworth, Kan.
Kansas City-American White Orpington Club. Nov. 28-Dec. 3. F. S. Bullington, Richmond, Va.
Kansas City-Western Retail Implement and Vehicle Dealers' Assn. Jan. 17-19. H. J. Hodge, Ahrens, Kan.
Kansas City-Central Shorthorn Breeders' Assn. Jan. 24-25, 1911. H. O. Cowan, 13 Dexter Park ave., Chicago, Ill.
Meriville-Western Nurserymen's Assn. Dec. 14-15. E. J. Holman, R. R. No. 2, Leavenworth, Kan.
Palmyra-Northeast Missouri Dental Club. Oct. 1. R. M. Burgess, Paris, Mo.
Pleasant Hill-Mid-West Poultry Assn. Nov. 7-10. Jas. P. Farmer, Pleasant Hill, Mo.
St. Joseph-United Daughters of the Confed. Army Missouri Division. Oct. 11. Mrs. Frank L. Hartlett, Clayton, Mo.
St. Joseph-Missouri Teachers' Assn. Nov. 10-12. Luther Hardaway, Jefferson City, Mo.
St. Joseph-Retail Grocers, Hutchers and Bakers' Assn. Nov. 2-12. John M. Read, 7th and Edmond, St. Joseph, Mo.
St. Joseph-Interstate Live Stock and Horse Show. Sept. 25-Oct. 1. J. C. Mann, So. St. Joseph, Mo.
St. Louis-National Assn. of Agricultural Implement and Vehicle Manufacturers. Nov. 1-3. W. J. Evans, Room 633, 125 Monroe st., Chicago, Ill.
St. Louis-K. of P. of Missouri. Oct. 18-21. John H. Holmes, Commercial Bldg., St. Louis, Mo.
St. Louis-Ladies' Auxiliary Knights of Father Mathews. Oct. 1. Miss Ivy Sweeney, 405 Sharp Bldg., Kansas City, Mo.
St. Louis-American Economic Assn. Dec. 23-30. T. N. Carver, Harvard University, Cambridge, Mass.
St. Louis-Grand Chapter O. E. S. Sept. 30-Oct. 2. Miss Mary Jean White, Harrisonville, Mo.
St. Louis-American Bowling Congress. Jan. 25-Feb. 12, 1911. A. L. Langtry, 175 Second st., Milwaukee, Wis.
St. Louis-National Marine Engineers' Beneficial Assn. Jan. 16-21, 1911. Wm. F. Yates, 21 State st., New York City.
St. Louis-United Mine Workers of America. Jan. 17-31, 1911. Edwin Perry, 1101 State Life Bldg., Indianapolis, Ind.
St. Louis-State League Building and Loan Association. Oct. 23. W. J. Lewis, 2908 S. Jefferson ave., St. Louis, Mo.
Sedalia-State Abstractors' Assn. Oct. 11-12. Jesse P. Crunyer, Scarit Bldg., Kansas City, Mo.
Sedalia-Missouri C. E. Union. Oct. 27-30. Alfred Fairbanks, 6253 Minerva ave., St. Louis, Mo.

MONTANA

Bozeman-Montana State Teachers' Assn. Dec. 1. Mrs. Sarah Morse, Billings, Mont.
Butte-Montana State Firemen's Assn. Dates not set. Chief Peter Sanger, Butte, Mont.
Helena-Itebekah Assembly I. O. O. F. Oct. 18. Nellie T. Nettl, 840 Sixth ave., Helena, Mont.
Helena-Patriarchs Militant I. O. O. F. Oct. 18-19. Dean W. Selfridge, 817 Colorado st., Butte, Mont.
Helena-Grand Lodge I. O. O. F. Oct. 18. R. W. Kemp, Box 458, Missoula, Mont.

NEBRASKA

Alliance-Nebraska Volunteer Firemen's Assn. Jan. 17, 1911. E. A. Miller, 1169 E. 30th st., Kearney, Neb.

Aurora—Nebraska State C. E. Union, Oct. 21-23. Miss Mary N. Lee, Central City, Neb. Fremont—Dodge County Poultry Assn. Dec. 12-16. Chas. W. Mulloy, Fremont, Neb. Lincoln—Nebraska Teachers' Assn. Nov. 23-25. W. T. Stockdale, Madison, Neb. Lincoln—O. O. F. Grand Encampment, Oct. 18-19. J. P. Carson, 1123 N. 5th st., Lincoln, Neb. Lincoln—O. O. F. of Nebraska, Oct. 20. R. C. Hazlett, Bankers' Life Bldg., Lincoln, Neb. Lincoln—Farmers' National Congress, Oct. 8. G. M. Whittaker, 1104 Harvard st., Washington, D. C. Lincoln—Nebraska Boys and Girls' Club, Jan. 16-20, 1911. E. C. Bishop, Capitol Bldg., Lincoln, Neb. Lincoln—Nebraska Corn Implement Assn., Jan. 16-20. E. G. Montgomery, Lincoln, Neb. Lincoln—State Dairywomen's Assn., Jan. 18-20, 1911. S. C. Bassett, Lincoln, Neb. Omaha—Western Land Products Exhibit, Jan. 18-28. W. O. Paisley, care The Bee, Omaha, Neb. Omaha—Western Assn. of Electrical Inspectors, Oct. 11-13. Wm. S. Boyd, 125 Monroe st., Chicago, Ill. Plattsmouth—Improved Order of Red Men, Oct. 19-20. Emil Walters, Plattsmouth, Neb.

NEW HAMPSHIRE

Concord—New Hampshire State Grange, Dec. 20-22. Geo. H. Drake, Manchester, N. H. Dover—New Hampshire Christian Endeavor Union, Oct. 7-9. Miss Bessie B. Bradbury, Berlin, N. H. Manchester—Grand Lodge I. O. O. F. of N. H., Oct. 12. Frank L. May, Manchester, N. H. Manchester—Rebekah Assembly of N. H., Oct. 11-12. Mrs. Annie P. Rogers, 11 Mason st., Nashua, N. H. Manchester—Great Council of the Degree of Pochontas of N. H., Oct. 5. Ada H. Williams, 544 Maple st., Manchester, N. H. Portsmouth—Improved Order of Red Men, Oct. 19-21. Emil Walters, Plattsmouth, N. H. Reed's Ferry—Order of United American Mechanics, Oct. 4. Frank O. Loring, Milford, N. H. Woodsville—New Hampshire State Council, Jr. O. U. A. M., Oct. 11. W. J. Randolph, Plymouth, N. H.

NEW JERSEY

Asbury Park—N. J. Lather League, Oct. 12. L. Gillmore, Ocean Grove, N. J. Atlantic City—American Street and Interurban Tr. Accounting Assn., Oct. 10-14. H. E. Weeks, Davenport, Ia. Atlantic City—Nat. Grange P. of H., Nov. 9-18. C. M. Freeman, Tippecanoe City, O. Atlantic City—New Jersey Sunday School Assn., Nov. 15-17. Rev. Samuel D. Price, 919 N. Fifth st., Camden, N. J. Atlantic City—New Jersey Teachers' Assn. Dec. 27-29. Chas. B. Boye, High School, Atlantic City, N. J. Atlantic City—25th Regiment N. J. V. Dec. 13. James V. Trenchard, Bridgeton, N. J. Lakewood—New Jersey Sanitary Assn., Dec. 2-3. Jos. E. Exton, 75 Beech st., Arlington, N. J. Bridgeton—Bridgeton Poultry Show, Nov. 23-26. Paul G. Springer, Fayette st., Bridgeton, N. J. Dover—Dover Poultry, Pigeon & Pet Stock Assn., Nov. 22-26. W. H. Bligden, Dover, N. J. Lambertville—Trenton District Epworth League, Oct. 13. Alfred L. Gimson, 39 Delaware ave., Lambertville, N. J. Morristown—Morris County Gardeners and Florists' Show, Nov. 2-4. E. Reagan, Box 234, Morristown, N. J. Newark—New Jersey Sons of American Revolution, Jan. 3, 1911. J. J. Hubbard, 810 Broad st., Newark, N. J. New Brunswick—Bundun 14th New Jersey Volunteers, Oct. 19. John C. Patterson, Ocean Grove, N. J. Ocean Grove—Woman's Christian Temperance Union of New Jersey, Oct. —. Mrs. Isabella H. Demarest, Closter, N. J. Orange—Essex Poultry Show, Nov. —. Chas. D. Cleveland, 27 William st., New York City. Paterson—Paterson Poultry Show, Nov. 30-Dec. 3. J. H. Woodruff, Athena, N. J. Red Bank—Monmouth Poultry Show, Dec. 7-10. P. J. Grisdson, Clinton Poultry Yards, Red Bank, N. J. Trenton—Rebekah State Assembly, Oct. 4-5. Mrs. Emma Ferguson, 92 Green st., Newark, N. J. Trenton—New Jersey State Horticultural Society, Dec. 14-18. H. G. Taylor, Hiverton, N. J. Trenton—N. J. C. E. Union, Oct. 5-7. Miss Ida B. Stephens, Hackettstown, N. J. Trenton—Funeral Benefit Assn. of New Jersey, Oct. 25. H. S. Norris, 119 Seymour ave., Newark, N. J. Trenton—New Jersey Board of Agriculture, Jan. 18-20, 1911. Franklin Hye, Trenton, N. J.

NEW MEXICO

Albuquerque—Territorial Press Assn. of N. M., Oct. 1. Wm. M. Berger, Belen, N. M. Roswell—Grand Lodge A. F. and A. M., Oct. 17. A. A. Keen, Albuquerque, N. M. Tucuman—Grand Lodge I. O. O. F., Oct. 10-13. N. E. Stevens, Albuquerque, N. M.

NEW YORK

Albany—National Bee-keepers' Assn., Oct. 12-13. N. E. France, Plattsville, Wis. Albany—New York State Convention of Societies for the Prevention of Cruelty to Children and Animals, Oct. 20-27. H. Clay Preston, 105 Schenectady st., Brooklyn, N. Y. Binghamton—New York State Bartenders' Union, Oct. 11. Binghamton—New York Assn. Postmasters, Oct. 10. Buffalo—National Municipal League, Nov. 14-18. Frederick Almy, 19 Tipper st., Buffalo, N. Y. Buffalo—American Academy of Medicine, Dec. 12. Chas. McIntire, 62 N. 4th st., Easton, Pa. Buffalo—New York State Real Estate Assn., Oct. 10. Buffalo—International Alliance Billposters and Billers of America, Dec. 5. Wm. McCarthy, Room 630 Knickerbocker Theatre Bldg., New York City. Buffalo—Woman's Home Missionary Society of the M. E. Church, Oct. 19. Mrs. F. A. Aiken, 904 Findlay st., Cincinnati, O. Elmira—Elmira Poultry Show, Jan. 10-13, 1911. Harry H. Hays, 112 Lake st., Elmira, N. Y. Fayetteville—American Methodist Sheep Society, Dec. 20-30. F. E. Dawley, Fayetteville, N. Y. Freeport—Southern N. Y. Volunteer Firemen's Assn., Oct. 4-6. Jos. H. Downing, 211 Duffield st., Brooklyn, N. Y.

Jamestown—Chautauqua County Poultry Show, Dec. 12-17. A. J. Hammerstrom, 629 English, Jamestown, N. Y. Little Falls—New York State Convention of Universalists, Oct. 3-7. Rev. W. H. Skeels, 502 Gansvoort, Little Falls, N. Y. New York—Assn. of American Portland Cement Manufacturers, Dec. 12-14. Percy H. Wilson, 1329 Land Title Bldg., Philadelphia, Pa. New York City—United Textile Workers of America, Oct. 18-21. Albert Hilbert, Box 742, Fall River, Mass. New York City—American Assn. of Public Accountants, Oct. 17-20. Thomas Cullen Roberts, 50 Pine st., New York City. New York City—Empire Poultry Assn., Nov. 18-24. Leone D. Howell, Minnesota, 1, N. Y. New York City—New York and New England Assn. of Railway Surgeons, Nov. 3-4. Dr. Leo Chaffee, 338 47th st., Brooklyn, N. Y. New York City—American Society of Mechanical Engineers, Dec. 6-9. Calvin W. Rice, 29 W. 39th st., New York City. New York City—American Society of Refrigerating Engineers, Dec. 5-6. W. H. Ross, 154 Nassau st., New York City. New York City—New York Poultry Show, Dec. 27-31. H. Crawford, Montclair, N. J. New York City—American Gas Institute, Oct. 19-21. A. H. Reagle, 25 W. 39th st., New York City. Ogdenburg—St. Lawrence Poultry Assn. Show, Jan. 10-13, 1911. May I. Moulant, 16 Ford st., Ogdenburg, N. Y. Poughkeepsie—Veteran Assn., 128th Regiment N. Y. S. V., Oct. 19. Herick Brown, 283 Main st., Poughkeepsie, N. Y. Rochester—10th Street Industrial Exposition, Sept. 17-Oct. 3. Roland B. Woodward, Rochester, N. Y. Rochester—Genesee Conference M. E. Church, Oct. —. Rev. Mark Kelley, LeRoy, N. Y. Rochester—National Machine Tool Builders' Association, Oct. —. P. E. Montague, Springfield, O. Rochester—New York State Presbyterian Synod, Oct. 21. Rev. A. J. Hutton, Rochester, N. Y. Rochester—State Convention Y. P. S. C. E., Oct. 4-6. Miss Mina M. Stevens, 31 Jones ave., Rochester, N. Y. Rochester—N. Y. State Conference of Charities and Corrections, Nov. 15-17. Frank E. Wade, 307 D. S. Morgan Bldg., Buffalo, N. Y. Rochester—New York State Retail Implement and Vehicle Dealers' Assn., Dec. —. C. E. Wooty, 14 Hyron, N. Y. Rochester—New York State Teachers' Assn., Dec. —. Prof. Forbes, president, Rochester, N. Y. Schenectady—Baptist Missions of the State of New York, Oct. 25-27. Rev. C. A. McAlpine, 123 Granite Bldg., Rochester, N. Y. Syracuse—Patrons of Industry State of N. Y., Dec. —. John P. Ross, Pennellville, N. Y. Syracuse—The Phi Fraternity National Convention, Oct. 14-15. Arthur Jochman, 27 John st., Hilton, N. Y. Syracuse—New York Branch of the International Order of the Kings Daughters and Sons, Oct. 26-28. Mrs. David H. Laird, Woodville, N. Y. Syracuse—Supreme Council Catholic Mutual Benefit Assn., Oct. 19-22. Joseph Cameron, Hornell, N. Y. Troy—Woman's Christian Temperance Union of the State of New York, Oct. 7-11. Mrs. Nellie H. Hutchinson, 245 Main st., Owego, N. Y.

NORTH CAROLINA

Charlotte—Charlotte Poultry and Pet Stock Show, Dec. 27-30. C. W. Best, 18 N. Church st., Charlotte, N. C. Raleigh—F. & A. M. Grand Lodge of North Carolina, Jan. 10-14, 1911. J. C. Drewry, Masonic Temple, Raleigh, N. C.

NORTH DAKOTA

Bismarck—North Dakota Educational Assn., Oct. 19-21. Clyde R. Traina, Mayville, N. D. Fargo—Tri-State Grain and Stock Growers' Association, Jan. 17-20, 1911. L. A. Hooverstock, Agricultural College, Fargo, N. D. Grand Forks—The W. C. T. U. of North Dakota, Sept. 20-Oct. 2. Mrs. B. H. Wylie, Drayton, N. D.

OHIO

Cincinnati—Tri-State Vehicle and Implement Dealers' Assn., Oct. 24-29. P. T. Rathbun, Springfield, O. Cincinnati—General Convention Protestant Episcopal Church, Oct. 5. Rev. Henry Anstie, 281 Fourth ave., New York City. Cincinnati—Western Paper Box Manufacturers' Assn., Jan. 17-20. Fred Davenport, Third and Main sts., Cincinnati, O. Columbus—Ohio Federation of Labor, Oct. 11. S. D. Thomas, 717 Superior ave., Cleveland, O. Columbus—174th Regiment O. V. I. Organization, Oct. 19. J. E. Crow, 301 West Church st., Marion, O. Columbus—O. of A. National Council, Oct. 4-7. Julia T. Roth, 1216 Nicholas Bldg., Toledo, O. Columbus—Grand Chapter of Eastern Star, Oct. 25-27. Jeanette S. May, 1327 Door st., Toledo, O. Columbus—Grand Lodge F. & A. M. of Ohio, Oct. 19-20. J. H. Bromwell, Cincinnati, O. Columbus—Remond 174th O. V. Infantry, Oct. 18. J. E. Crow, 301 W. Church st., Marion, O. Columbus—State Dental Society, Dec. 6-8. Dr. F. R. Chapman, 305 Schultz Bldg., Columbus, O. Columbus—Ohio State Poultry Show, Jan. 16-21, 1911. Wm. E. Hague, Schultz Bldg., Columbus, O. Columbus—National Corn Exposition, Jan. 30-Feb. 11, 1911. Elmore—Elmore Poultry Assn., Jan. 3-6, 1911. Geo. A. Wells, Elmore, O. Hamilton—Miami Assn. of Universalists, Oct. 14-16. Miss Jennie Warwick, 621 Butler Bldg., Hamilton, O. Hamilton—Ohio Retail Grocers and Butchers' Assn., Dec. 6-7. W. H. Cook, secy., Hartsville—Hartsville Poultry Assn. Show, Dec. 28-31. R. J. Felerin, Hartsville, O. Marletta—Grand Comandery Knights Templars of Ohio, Oct. 12. John Nelson Bell, 5 E. 2d st., Dayton, O. Newark—75th Ohio Vol. Infantry, Oct. 5. C. W. Hill, 69 Chestnut st., Newark, O. Newark—State Conference of Charities and Corrections, Oct. —. H. H. Shiver, 805 Harrison Bldg., Columbus, O. Springfield—Ohio Society of Mechanical, Electrical and Steam Engineers, Nov. 18-19. Chas. P. Crowe, Columbus, O. Toledo—Licensed Tugmen's Protective Assn., Jan. 17-21, 1911. J. A. Page, Toledo, O.

Toledo—Grand Council Royal and Select Masters of Ohio, Oct. 4. Wm. E. Evans, Chillicothe, O. Wellston—Sub District No. 2, of District No. 6, United Mine Workers of America, Dec. 12. Wm. Fennell, Jr., 611 W. Broadway, Wellston, O. Wapakoneta—Angela County Poultry, Pet Stock and Corn Show, Dec. 12-17. Wooster—Wooster Poultry Assn., Jan. 31-Feb. 4, 1911. Arthur Smith, S. Columbus ave., Wooster, O. Youngstown—Youngstown Poultry Show, Jan. 9-14, 1911. John L. Simonton, 42 S. Pearl st., Youngstown, O.

OKLAHOMA

Enid—Oklahoma Live Stock Breeders' Assn., Dec. 11-18. F. S. Kirk, Enid, Okla. Oklahoma City—Photographers' Assn. of Okla., Oct. 25-27. G. W. Norvelto, Chickasha, Okla. Oklahoma City—O. O. F. Grand Lodge of Oklahoma, Oct. 19-21. J. A. Carlberg, Guthrie, Okla. Oklahoma City—Rebekah Assembly, Oct. 19-21. D. L. Atkins, Stillwater, Okla. Shawnee—Oklahoma Poultry Show, Dec. 12-17. E. W. Letch, 1005 E. Main st., Shawnee, Okla. Stillwater—Rebekah State Assembly of Oklahoma, Oct. 10. Ida C. Heck, El Reno, Okla. Stillwater—Grand Lodge I. O. O. F. of Oklahoma, Oct. 19-21. J. A. Carlberg, Guthrie, Okla. Stillwater—Grand Encampment I. O. O. F. Oct. 17-18. H. A. Herwig, Guthrie, Okla. Tahlequah—Oklahoma State Antl Horse Thief Assn., Oct. 26. Wm. H. A. Harrison, Box 146, Checotah, Okla.

OREGON

Pendleton—Pendleton Poultry Show, Dec. 13-16. Edgar F. Averill, Pendleton, Ore. Portland—Oregon State Horticultural Society, Nov. 30-Dec. 2. Frank W. Power, Portland, Ore. Portland—Oregon Retail Hardware and Implement Dealers' Assn., Jan. 24-27, 1911. H. J. Altnow, Woodburn, Ore.

PENNSYLVANIA

Allentown—Grand Encampment of Pennsylvania, I. O. O. F., Oct. 17-20. Usher A. Hall, Odd Fellows Temple, Philadelphia, Pa. Allentown—Federated Humane Societies of Pennsylvania, Oct. 6-7. Thos. S. Carlisle, 36 S. 18th st., Philadelphia, Pa. Altoona—Firemen's Assn. of Pa., Oct. 4-6. W. W. Wunder, Reading, Pa. Altoona—Pennsylvania Conference of Charities and Corrections, Nov. 15-17. 1335 Real Estate Trust Bldg., Philadelphia, Pa. Altoona—Blair County Poultry Assn., Jan. 9-14, 1911. H. W. Ylingling, 1013 Twenty-second ave., Altoona, Pa. Apollo—Kiki Valley Poultry and Pet Stock Assn., Dec. 8-10. A. S. Guthrie, Apollo, Pa. Birdsboro—K. of the G. E., Oct. 8. John Haines, 147 W. Olney st., Reading, Pa. Butler—Pennsylvania State Grange P. of H., Dec. 13-16. J. T. Aliman, Thompsonstown, Pa. Easton—Easton Poultry Assn. Show, Dec. 12-17. S. W. Godley, Easton, Pa. Franklin—121st Regt. Pa. Volunteer Infantry, Oct. 19. S. T. Borland, Fredonia, Pa. Harrisburg—Pennsylvania Federation of Liquor Dealers, Jan. 24, 1911. Capt. Jas. B. Murrp, 664 N. 57th st., Philadelphia, Pa. Litz—Lancaster county Poultry, Pigeon and Pet Stock Assn., Dec. 27-31. James H. Breitigan, Litz, Pa. McKeesport—McKeesport Poultry Show, Dec. 23-Jan. 1. W. W. Soles, 211 1/2 Fifth ave., McKeesport, Pa. Philadelphia—A. and I. O. Knights of Malta, Oct. 18-20. Frank Gray, Broad and Arch sts., Philadelphia, Pa. Pitsburg—Medical Society of the State of Pennsylvania, Oct. 3-7. Cyrus Lee Stevens, 114 S. Main st., Athens, Pa. Pitsburg—Shepherds of Bethlehem, Oct. 11-13. Ezra A. Wyckoff, 2,800 Federal st., Camden, N. J. Pitsburg—Luther League of America, Oct. 25-27. Chas. Enly, 333 S. Laughlin at., Pittsburg, Pa. Pitsburg—U. S. Land and Irrigation Exposition, Nov. 1-Dec. 4. Robt. P. Cross, Room 407, 115 Adams st., Chicago, Ill. Reading—Reformed Church in U. S., Eastern Synod, Oct. 19-23. Rev. J. R. Stein, 330 Maclay st., Harrisburg, Pa. Reading—Reading Poultry and Pigeon Assn., Dec. 6-10. C. H. Giese, 1331 Park ave., Reading, Pa. Scranton—Supreme Castle Knights of the Golden Eagle, Oct. 11. A. C. Lytle, 514 N. Broad st., Philadelphia, Pa. Scranton—State Federation of Pennsylvania Women, Middle of October. Mrs. Harrison Sonder, Cornwall, Lebanon County, Pa. Scranton—Board of Trade Industrial Exposition, Oct. —. (ten days). Mark K. Edgar, Board of Trade Bldg., Scranton, Pa. Scranton—Woman's Christian Temperance Union, Oct. 14-18. Mrs. E. C. Scott, 6842 Thomas Boulevard, Pittsburg, Pa. Sellersville—North Pennsylvania Poultry Assn., Dec. 14-17. H. D. Roth, Franconia, Pa. Williamsport—West Branch Poultry and Kennel Club Show, Dec. 12-17. Jas. T. Huston, 422 Louisa st., Williamsport, Pa. Womelsdorf—Womelsdorf Poultry, Pigeon and Pet Stock Assn., Nov. 30-Dec. 3. C. D. Leinboch, Ryeland, Pa. York—Pennsylvania German Society, Oct. —. Prof. Geo. T. Ettlinger, Allentown, Pa.

RHODE ISLAND

Providence—R. I. Rebekah Assembly, Oct. 13. Cora A. Aldrich, 590 Chalkstone ave., Providence, R. I. Providence—I. O. O. F. Grand Encampment, Oct. 13. Mrs. C. H. Aldrick, 500 Charleston ave., Providence, R. I. Wakefield—Jr. O. U. A. M., Oct. 11. Arthur W. Harris, 255 Bucklin st., Providence, R. I. Williamsport—Association of Directors of the Poor and Charities of Pennsylvania, Oct. 11-13. L. C. Colborn, Somerset, Pa. Woonsocket—Woman's Christian Temperance Union of R. I., Oct. 5-6. Miss Mary E. Olney, 319 Butler Bldg., Providence, R. I.

SOUTH CAROLINA

Columbia—South Carolina Assn. of Postmasters, Oct. 11-12. A. L. King, Georgetown, S. C. Georgetown—Mary Ann Ale Chapter, Last of Nov. or first week in Dec. Mrs. August Kohn, Columbia, S. C. Spartanburg—Spartanburg Poultry and Pet Stock Assn., Jan. 10-12, 1911. C. W. Anderson, Spartanburg, S. C.



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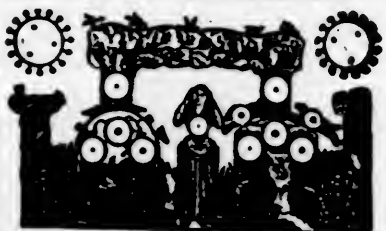
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SOUTH DAKOTA

Huron—South Dakota Educational Assn. Nov. 1-4. Fred Glander, Pierre, S. D.
Redfield—South Dakota Independent Telephone Assn. Jan. 11-12, 1911. E. R. Buck, Hudson, S. D.
Sioux Falls—Retail Implement Dealers' Assn. Dec. 6-8. E. C. Barton, Vermillion, S. D.
Sioux Falls—Sioux Valley Poultry Assn. Dec. 12-16. J. G. Granger, Sioux Falls, S. D.
Sioux Falls—Retail Implement Dealers' Assn. of South Dakota, Southwest Minnesota and Northwest Iowa, Dec. 6-8. E. C. Barton, Vermillion, S. D.

TENNESSEE

Chattanooga—Society of Army of the Cumberland, Oct. 12-13. Chas. E. Stivers, Chattanooga, Tenn.
Chattanooga—National League of Postmasters, Oct. 12-14. Chas. C. Young, Oakwood, Ill.
Chattanooga—Southern Educational Assn. Dec. 27-29. H. E. Blerdy, Chattanooga, Tenn.
Memphis—Tri-State Poultry Show, Sept. 27-Oct. 4. C. L. Baker, Memphis, Tenn.
Nashville—Grand Lodge I. O. O. F. of Tennessee, Oct. 19. J. B. Hartwell, 119 Seventh ave., N. Nashville, Tenn.
Nashville—Rehearsal Assembly, I. O. O. F. Oct. 18. Miss Theresa A. Kramer, 730 Eighth ave., S. Nashville, Tenn.
Nashville—Southern Medical Assn. Nov. 8-10. Oscar Dowling, Shreveport, La.

TEXAS

Ahline—Department Council P. M. I. O. O. F. of Texas, Oct. 10-11. H. E. Traylor, Corsicana, Tex.
Ahline—Texas State Teachers' Assn. Dec. 27-29. T. D. Brooks, Hillsboro, Texas.
Austin—Texas Congress of Mothers and Parent Teacher Associations, Oct. 12-14. Mrs. J. N. Porter, press, Park Hotel, Dallas, Tex.
Beaumont—Southeast Texas Poultry Assn. Nov. 21-26. J. L. McKinley, 1228 Harrison st., Beaumont, Texas.
Dallas—American Assn. of Passenger Agents, Oct. 10-11. Gordon G. Noble, 300 Chestnut st., Philadelphia, Pa.
Dallas—National Wholesale Druggists' Assn. Nov. 14-18. J. E. Toms, 81 Fulton st., New York City.
Fort Worth—American Railway Bridge and Building Assn. Oct. 18. C. A. Lichty, care C. & N. W. R. Y., Chicago, Ill.
Houston—Professional Photographers' Assn. of Texas, Oct. 18-20. F. M. Boyd, Galveston, Tex.
San Antonio—Trans-Mississippi Commercial Congress, Nov. 21-25. Arthur F. Francis, Box 3-5, Denver, Colo.
Waco—Grand Lodge of Texas A. F. & A. M. Dec. 6. John Watson, Masonic Temple, Waco, Texas.
Waco—Daughters of the American Revolution, Nov. 2-4. Mrs. Harriett Spalding, 531 Ross ave., Dallas, Texas.

UTAH

Bingham Canyon—Grand Encampment I. O. O. F. Nov. 22. W. J. Moore, Box 1028, Salt Lake City, Utah.

VERMONT

Barton—Vermont Christian Endeavor Union, Oct. 3-6. Miss Reniah B. Bates, 212 Silver st., Burlington, Vt.
Caledonia—Grand Lodge of Vt., I. O. O. T. Oct. 2-12. E. M. Campbell, Lyndonville, Vt.
Rutland—Vermont Sunday School Assn. Oct. 11-16. H. A. Durfee, Burlington, Vt.

VIRGINIA

Braithboro—Va. State Horticultural Society, First week in November. M. B. Cummings, Burlington, Va.
Bristol—Knights of Maccabees of the World, Oct. 11. C. W. Morris, 311 S. 4th st., Richmond, Va.
Martinsville—State Council Jr. O. U. A. M. Oct. 18-19. Thos. B. Ivey, Box 115, Petersburg, Va.
Norfolk—Va. & M. C. Retail Implement, Vehicle & Machinery Dealers' Assn. Nov. 16-17. R. L. Spencer, 1302 Main st., Richmond, Va.
Richmond—Virginia State Assn. of Graduate Nurses, Jan. —, 1911. Miss A. Guller, 210 E. Carey st., Richmond, Va.
Richmond—Railway Signal Assn. Oct. 11-13. C. C. Rosenberg, Bethlehem, Pa.

WASHINGTON

Bellingham—Bellingham Poultry Assn. Nov. 22-26. Lloyd Hildebrand, 2110 D st., Bellingham, Wash.
Olympia—Western Washington Woman's Christian Temperance Union, Sept. 30-Oct. 4. Mrs. Margaret Minous, 482 Arcade Bldg., Seattle, Wash.
Spokane—Dry Farming Congress, Oct. 3-6. Jno. G. Burus, 214 Hutton Bldg., Spokane, Wash.
Spokane—Dry Farming Exposition, Oct. 3-9. W. H. Olm, supt., 214 Hutton Bldg., Spokane, Wash.
Spokane—Country Life Conference, Nov. 14-19. Spokane—Pacific Northwest Hardware and Implement Assn. Jan. 18-20. E. W. Evenson, Spokane, Wash.
Tacoma—Washington Educational Assn. Dec. 27-29. O. C. Whittey, Bryant School, Tacoma, Wash.

WEST VIRGINIA

Charleston—West Virginia Assn. of Postmasters of the First, Second and Third Classes, Oct. —. T. T. Huffman, Keyser, W. Va.
Charleston—West Virginia State Grange Patrons of Husbandry, Jan. —, 1911. M. V. Brown, Buffalo, N. Y.
Hinton—West Va. Teachers' Assn. Nov. 21. Mrs. Helen J. Johnson, Kimball, W. Va.
Montgomery—State Council O. U. A. M. Oct. 18. J. Alfred Taylor, Box 32, Fayetteville, W. Va.
Parkersburg—W. Va. State Medical Assn. Oct. 5-7. A. P. Butt, Davis, W. Va.
Parkersburg—West Virginia Board of Trade, Nov. 15-16. B. B. Nagler, Wheeling, W. Va.
Wheeling—West Virginia Coal Mining Institute, Dec. 1. Edward B. Day, 108 Smith field st., Pittsburgh, Pa.

WISCONSIN

Delavan—Southeast Wisconsin Poultry Assn. Jan. 23-27. J. M. Blackford, 219 N. 8th st., Delavan, Wis.
Fond du Lac—Grand Encampment of Wisconsin, I. O. O. F. Oct. 11-12. W. H. Mason, Fond du Lac, Wis.
Milwaukee—Grand Chapter O. E. S. Oct. —. Helen M. Laffin, 496 Jefferson st., Milwaukee, Wis.
Milwaukee—Order Mutual Protection, Oct. —. G. Del Vecchio, 1156, No. 156 LaSalle st., Chicago, Ill.
Milwaukee—Wisconsin Cheese Makers' Assn. Oct. 21-22. N. S. Baer, 22 West Doty st., Madison, Wis.

Milwaukee—Wisconsin Retail Implement and Vehicle Dealers' Assn. Dec. 13-15. Geo. Ewon, 801 Superior st., Antigo, Wis.
Milwaukee—Wisconsin Retail Hardware Assn. Jan. 31-Feb. 2. C. A. Peck, Berlin, Wis.
Oconomowoc—Oconomowoc Poultry Show, Dec. 14-16. Chas. Behrend, Jr., Oconomowoc, Wis.
Wausau—Wisconsin A. S. of E. Oct. 25-29. M. Wos. Tubbs, Madison, Wis.

WYOMING

Laramie—Grand Lodge and Grand Encampment I. O. O. F. Oct. 11-13. Hugh Hynds, Laramie, Wyo.

CANADA

Guelph, Ont.—American Leicester Breeders' Assn. Dec. —. A. J. Temple, Cameron, Ill.

PANAMA

Panama—American Institute of Mining Engineers, Oct. 29-Nov. 25. R. W. Raymond, 20 W. 39th st., New York City.

New Conventions

ARIZONA

Tucson—O. E. S. Grand Chapter, Feb. 16-17. Harriet Jean Oliver, Prescott, Ariz.

ARKANSAS

Little Rock—Laundrymen of Arkansas and Louisiana, Oct. 3-4.
Little Rock—World's Convention of Holiness Union, Oct. 17.
Little Rock—National Guard of Arkansas, Nov. 18.
Little Rock—United Daughters of Confederacy, Nov. 9.
Little Rock—National Convention of Chi Zeta Chi, Dec. 29-31.

CALIFORNIA

Napa—California State Grange, Oct. 4-7. Emily Burnham-Jacob, Prawer A. Visalia, Cal.

COLORADO

Denver—Colorado and Wyoming Lumber Dealers' Assn. Jan. 17. H. H. Hemenway, Colorado Springs, Colo.
Greeley—Retail Merchants' Assn. of Colorado, Jan. —, 1911. H. A. Galbraith, 626 Gas and Electric Bldg., Denver, Colo.

CONNECTICUT

Bridgeport—Bridgeport Poultry, Pigeon and Pet Stock Assn. Dec. 20-22. George Seltam, Sylvan ave., R. 2, No. 4, Bridgeport, Conn.
Hartford—Order of the Eastern Star, Jan. —, 1911. Harriet I. Hurwell, Winsted, Conn.

DELAWARE

Dover—Peninsula Horticultural Society, Jan. 10-12, 1911. Wesley Webb, Dover, Del.

FLORIDA

St. Augustine—Florida State Federation of Labor, Jan. 17, 1911. J. A. Roberts, Ybor City, Fla.

ILLINOIS

Blue Island—Northwestern Illinois Fanclers' Association, Jan. 18-21, 1911. A. W. T. Doermann, Blue Island, Ill.
Chicago—Illinois Retail Hardware Assn. Feb. 28-March 4, 1911. Leon D. Nish, Elgin, Ill.
East St. Louis—Illinois Society of Engineers and Surveyors, Jan. —, 1911. E. E. R. Tratman, Monadnock Block, Chicago, Ill.
Geneseo—Henry County Poultry Assn. Dec. 26-31. Philena Morrow, Geneseo, Ill.
Havana—Montgomery Poultry Fanciers' Assn. Show, Dec. 26-31. Benj. L. McFadden, Havana, Ill.
Ottawa—Illinois Farmers' Institute, Feb. 21-23, 1911. H. A. McKeen, State Capitol Bldg., Springfield, Ill.
Polk—Polk Poultry Assn. Jan. 27, 1911. Frank Nimman, Polo, Ill.

INDIANA

Anderson—Indiana Retail Merchants' Assn. Jan. 17-19, 1911. Thomas F. Palfrey, Vincennes, Ind.
Indianapolis—Saving and Loan Assn. Lea ue of Indiana, Feb. 8, 1911. A. L. Guthell, Shelbyville, Ind.

IOWA

Des Moines—Iowa State Travelling Men's Assn. Jan. 21, 1911. L. C. A. Isaacs, Des Moines, Iowa.
Wapello—Wapello Corn and Poultry Assn. Dec. 14-18. H. B. Kelly, Wapello, Ia.

KANSAS

Independence—A. O. U. W. Feb. 21, 1911. E. M. Forde, Emporia, Kans.

MAINE

South Paris—Western Maine Poultry Association, Jan. 3-5, 1911. E. P. Crockett, South Paris, Me.

MARYLAND

Baltimore—Grand Chapter of Maryland O. E. S. Jan. 23-24, 1911. R. M. Coombs, 110 German st., Baltimore, Md.
Boston—American Carnation Society, Last week in March. A. F. J. Burr, Indianapolis, Ind.

MASSACHUSETTS

Boston—Society of Master House Painters and Decorators of Massachusetts, Jan. 11-13, 1911. Alex. Pators, 477 Tremont st., Boston, Mass.
Greenfield—Western Massachusetts Assn. ex-Prisoners of War, April 19, 1911. C. H. Hould, 24 Summer st., North Hampton, Mass.
Lowell—State Council of Carpenters, Jan. 18-20, 1911. P. Provost, Jr., 75 Bond st., Holyoke, Mass.

MICHIGAN

Bay City—Michigan Dairyman's Assn. Feb. 21-24, 1911. Ed D. Powers, Hart, Mich.
Lansing—Michigan State Veterinary Medical Assn. Feb. 7-8, 1911. Judson Black, Birmingham, Mich.
Lansing—Michigan Assn. of Ice Cream Manufacturers, Dates not set. Harry Geor, Cadillac, Mich.
Manistee—Manistee County Poultry Assn. Jan. 12-15, 1911. Ernest Gamts, Manistee, Mich.
Saginaw—Michigan Bean Growers' Assn. Sept. 21-22. V. P. Cash, Riverdale, Mich.

MINNESOTA

Minneapolis—National League of Commission Merchants, Jan. 1, 1911. John H. Shreve, 421 B st., Washington, D. C.
St. Paul—Northwestern A. A. U. Athletic Meet, Feb. 3, 1911. Carl F. Rothfuss, 1125 Hague ave., St. Paul, Minn.

MISSOURI

Clinton—Henry County Poultry Assn. Dec. 14-16. H. L. Armstrong, Clinton, Mo.

St. Louis—International Assn. House Painters and Decorators of the U. S. and Canada, Feb. —, 1911. Chas. Greenhough, 11 Park ave., Paterson, N. J.
St. Louis—Custom Cutters' Assn. of America, Jan. 24-27, 1911. J. A. Scott, 20 Wyndham st., Guelph, Ont., Can.
St. Louis—American Economic Assn. Dec. 27-30. T. N. Carver, Cambridge, Mass.

NEBRASKA

Hastings—Nebraska State Poultry Assn. Jan. 15-20. A. H. Smith, Lincoln, Neb.
Lincoln—Nebraska State Horticultural Society, Jan. 17-19, 1911. M. C. G. Marshall, Capitol Bldg., Lincoln, Neb.
Lincoln—Nebraska Corn Improvement Assn. Jan. 16-20. E. G. Montgomery, Lincoln, Neb.

NEW JERSEY

Trenton—Veterinary Medical Assn. of New Jersey, Jan. 12, 1911. Dr. Wm. Herbert Lowe, 117-123 Trenton ave., Paterson, N. J.

NEW YORK

Albany—Grand Chapter of Royal Arch Masons of the State of New York, Feb. 7, 1911. Christopher G. Fox, Buffalo, N. Y.
Huntington—Huntington Poultry and Pet Stock Assn. Jan. 24-26, 1911. G. Fred Klamfy, Box 5, Huntington, L. I., N. Y.
Northport—New York State Dystromen's Protective Assn. Jan. 11, 1911. Benj. W. Carl, Northport, N. Y.
Putaski—Oswego County Poultry Assn. Jan. 10-13, 1911. J. W. Parkhurst, Putaski, N. Y.
Saratoga—New York State Bar Assn. Third week in January. Frederick E. Wadhams, 37 Twiddle Bldg., Albany, N. Y.
Rochester—National Assn. Retail Nurserymen, Jan. 26, 1911. F. E. Grover, Rochester, N. Y.

OHIO

Cincinnati—Ohio Hardware Assn. Feb. —, 1911. Frank A. Rare, Mansfield, O.
Columbus—Ohio Assn. of Retail Lumber Dealers, Jan. —, 1911. R. N. Haywood, Gar. & Trust Bldg., Columbus, O.

PENNSYLVANIA

Chambersburg—Franklin County Poultry Assn. Jan. 18-21, 1911. Edward E. Ekel, Chambersburg, Pa.

TENNESSEE

Knoxville—East Tennessee Poultry Assn. Jan. 18-21, 1911. John E. Jennings, 621 N. Central ave., Knoxville, Tenn.
Nashville—State School Officers' Assn. Jan. 12, 1911. P. L. Harber, Clarksville, Tenn.

TEXAS

Houston—Retail Hardware and Implement Dealers' Assn. of Texas, Feb. 14-16, 1911. Jos. E. Johnston, 137 Main st., Dallas, Tex.

VIRGINIA

Roanoke—Virginia State Horticultural Society, Jan. 11-13, 1911. Walter Whately, Crozet, Albemarle County, Va.

WASHINGTON

Seattle—Washington Society Sons of American Revolution, Feb. 22, 1911. Robert G. Walker, Equitable Bldg., Tacoma, Wash.

WISCONSIN

Dodgeville—Dodgeville Poultry Assn. Jan. 17-20, 1911. A. R. Jones, Dodgeville, Wis.
Madison—Wisconsin State Horticultural Society, Jan. 10-12, 1911. Frederick Cranfield, Madison, Wis.
Stevens Point—Stevens Point Poultry Assn. Jan. 17-20, 1911. Frank J. Blood, Stevens Point, Wis.

CANADA

Peterboro, Ont.—Peterboro Poultry Assn. Jan. 12-15, 1911. Joseph Kelly, 264 King st., Peterboro, Ont., Can.

Readers' Column

Editor The Billboard:
I have read with great amount of interest your editorial in the present issue of The Billboard, on the outrages of the present day dramatic critic (?) of the metropolitan daily. I want to compliment you on the stand you have taken.
A man of letters once derided a critic as one who had failed himself in that particular art he was criticising, and the inference seems a proper one. I like to read a review of a play when the criticism is well taken, but the trouble seems to be that in many instances there are men and women writing on the drama that have no definite knowledge of the subject. I have known them to speak disparagingly of noted actors who were not in the bill, but their names were on the program. I don't believe that the real dramatic critic writes "anarchistic" malice of any production, and is a majority of instances their opinion is coincident with the public. The dramatic critic who goes to the theatre to find faults with the play will always find them just as readily as he can find faults with himself. There is nothing perfect, nor will there ever be, but the man or woman who harps on the good ones will find more satisfaction and satisfy his readers more thoroughly than pointing out that which of necessity is imperfect.
Theatrical managers and agents know these unjust critics, and it is common to hear—if you have a new production: "Here's where we get roasted." They know that in the anatomy of this ignorance there is no quality of mercy; good or bad, the roast is there. It would seem that the intelligent theatregoer would become reconciled to this fact, just as the theatrical man is, and there is every reason to believe that he does. I have often heard the remark, and so have you: "Let's see what the d— f— has to say this time." And there you are. So in summing the whole matter up, let us hope that the good, fair-minded paper, whose principles are justice to all, will see its error in allowing incompetent and prejudiced dramatic writers to use the dictation of such a conscience, wrong and maliciously, to the detriment of the drama and financial loss to the producers. Let them send a reporter to the play, just as they do to the convention, and as The Billboard suggests. Let him write the sentiments toward the production manifested by the representative audience among which he sits, however, without malice aforethought.
Yours truly,
HARRY BRADBURY.

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Street Fairs

ALABAMA

Decatur—Baseball Assn. Carnival, Oct. 19-15.
 Johnny Jones' Exposition Shows, attr.
 Eufaula—Fall Festival, Nov. 11-19. Johnny J. Jones' Exposition Shows, attr.
 Montgomery—Alabama Agricultural and Industrial Exposition, Oct. 19-28. Geo. T. Barnes, secy.

DELAWARE

Dover—Free Street Fair, auspices Board of Trade, Oct. 19-21. J. Milton Davidson, Dover, Del.

GEORGIA

Hatfield—Business Men's League Gala Week, Nov. 21-26. Johnny J. Jones' Exposition Shows, attr.

ILLINOIS

Araca—Carnival, Oct. 5-9. Frank G. Iceland, secy.
 Assumption—M. W. A. Carnival, October 3-8. Otto S. Hellsenthal, secy.
 Belvidere—Home Coming Week, Oct. 10-15. P. H. O'Donnell, concessions; O. H. Wright, amusements.
 Chicago—Merchants' Free Street Fair and Carnival, Oct. 3-9. Green & Tall, Chicago, Ill.
 Edinburg—Home Coming and Stock Show, Sept. 24-Oct. 1. Geo. J. Hamer, secy.
 Glean City—Corn Carnival and Street Fair, Oct. 11-15. J. C. Wright, amusements; Ira Gilmore, concessions.
 Girard—Corn Carnival, Oct. 21-22. Dr. H. W. Clifton, secy.
 Sibley—Merchants' Carnival, Oct. 20-22. E. B. Terry, secy.

INDIANA

Auburn—Merchants' Carnival, Oct. 5-7. John C. Lochner, secy.
 Brazil—Home Coming and Carnival, Sept. 26-Oct. 1. N. N. Warner, 3222 S. Alabama St., Brazil, Ind.
 Ellettsville—Street Fair, Sept. 28-Oct. 1.
 Hartford City—Farmers' Fall Festival, Oct. 17-22.
 Kirklin—Kirklin Street Fair, Sept. 27-Oct. 1. H. E. Rowers, secy.

NEW JERSEY

Paterson—Paterson Industrial Exposition, Nov. 9-19. T. J. Skoosh, secy.

NEW YORK

Freeport—Carnival and Firemen's Tournament, Oct. 3-8. S. W. Hunt, 61 Church St., Freeport, N. Y.

OHIO

Ashland—Commercial Club Carnival, Oct. 4-8. N. Strauss, chairman.
 Butler—Carnival, Oct. 5-7.
 Cleveland—Cuyahoga County Centennial, Oct. 10-15. H. H. McLaughlin, secy.
 Circleville—Pumpkin Show, Oct. 2-8. Chas. F. Lowe, secy.
 Norwalk—Free Street Fair and Business Men's Carnival, Sept. 29-Oct. 1. J. H. Williams, secy.
 Tippicanoe City—Carnival and Masked Mardi Gras, Oct. 12-15.

OKLAHOMA

Wichita—Street Carnival, Sept. 29-Oct. 1.

PENNSYLVANIA

Pittsburg—Jubilee Week, Oct. 10-15. Jas. M. Geary, care Freehold Real Estate Co., Pittsburg, Pa.
 Pittsburg—The National Land and Irrigation Exposition, Oct. 17-29. Sydney Wire, Keystone Bank Bldg., Pittsburg, Pa.
 Washington—Carnival, Oct. 2-8.

TENNESSEE

Chattanooga—M. W. A. Carnival, Oct. 3-8. Johnny J. Jones' Exposition Shows, attr.
 Huntington—Street Fair, Oct. 3-8. Keppler Shows, attr.

TEXAS

Jacksboro—Jacksboro Corn Show and Carnival, Oct. 10-15. C. A. Worthington, secy.
 Husk—Commercial Club Carnival, Oct. 3-8. E. L. Summers, secy.
 Waco—Texas Cotton Palace, Nov. 5-20. T. Graham, secy.

WISCONSIN

Oshkosh—Loyal Order of Moose Carnival, Sept. 26-Oct. 1. Carl McChune, secy.
 Racine—Racine Brass Ball Assn. Mid-Summer Festival, Oct. 3-8.

PHILIPPINE ISLANDS

Manila—Carnival, Feb. 21-28.

READERS WILL CONFER A FAVOR BY NOTIFYING THE BILLBOARD OF ANY OMISSIONS FROM OR ERRORS IN OUR LIST OF STREET FAIRS. THE BLANKS BELOW MAY BE USED FOR THAT PURPOSE.

Name of Society under whose auspices Street Fair is to be held

Name of Town and State where Street Fair is held

Dates of Street Fair

Name of Secretary

Attractions Furnished by

La Grange—La Grange County Farm Products' Show and Corn School Week, Oct. 3-7. H. M. Waddell, secy.
 Martinsville—Seminole Tribe No. 125 Carnival, Oct. 10-15. L. O. Brown, secy.
 Montpelier—Montpelier Band Carnival, Oct. 1-14. North Judson After Harvest Jubilee, Sept. 29-Oct. 1. J. H. Watts, secy.
 North Vernon—Merchants and Farmers' Carnival, Oct. 6-8.
 Richmond—Richmond Fall Festival, Oct. 5-7. Fred C. Lahrman, 718 Main St., Richmond.
 Rockville—Rockville Free Fall Carnival and Home Coming, Oct. 3-8. C. E. Lambert, Lock Box 63, Rockville, Ind.
 Sheridan—Street Fair, Oct. 5-8. L. C. Mitchell, secy.
 Washington—Fall Festival and Home Coming, F. O. E. Sept. 26-Oct. 1. Ben W. Clawson, secy.
 Winham—Winham Street Fair, Oct. 5-8. G. M. McLaughlin, secy.

IOWA

Cedar Rapids—Carnival and Exposition, Oct. 3-8. G. K. Barton, secy.
 Knoxville—Knoxville Commercial Club Carnival, Oct. 10-14. Carl C. Gamble, Knoxville, Ia.
 Osceola—Home Coming and Log Rolling, Oct. 5-8. Leonard White, Osceola, Ia.
 Pella—Home Coming, Oct. 4-8. Chas. Porter, secy.

KANSAS

Emporia—L. O. B. M. Carnival, Oct. 10-15. C. Fink, secy.
 Garden City—Cattlemen's Carnival, Oct. 2-9. H. E. Simons, Garden City, Kans.
 Wichita—Powerless Products Carnival, Oct. 17-22. C. M. Casey, secy.

KENTUCKY

Carrollton—Carrollton Street Fair, Sept. 28-Oct. 1. J. T. DeMont, secy.

MISSISSIPPI

Hattiesburg—Confederate Soldiers' Honor and Prosperity Week, Oct. 10-15. Keppler Shows, attr.
 Meridian—W. O. W. Carnival, Nov. 5-12. Johnny J. Jones' Exposition Shows, attr.
 Shubert—Street Fair, Oct. 17-22. Keppler Shows, attr.
 Vicksburg—Baseball Assn. Carnival, Oct. 17-22. Johnny J. Jones' Exposition Shows, attr.

MISSOURI

Bellevue—Street Fair, Sept. 20-Oct. 1. W. W. Moore, mgr., concessions.
 Carrollton—Street Fair, Sept. 27-Oct. 1. W. S. Holiday, secy.
 Concordia—Street Fair, Oct. 11-15. Geo. A. Klingenberg, secy.
 Hartsville—Street Fair, Oct. 10-12. G. W. Summers, secy.
 Willow Springs—Street Fair and Stock Show, Sept. 29-Oct. 1. Chas. Ferguson, secy.

NEBRASKA

Omaha—Ak Sar Ben Carnival, Sept. 28-Oct. 8. H. J. Penfold, 1717 Douglas St., Omaha, Neb.

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LIST OF FAIRS

With the Names of the Associations by which the Events are Held, and the Dates upon which They are to Take Place— Information Procured by the Billboard Through the Utilization of its Unequaled Facilities.

LIST OF CIRCUITS.

BIG FAIR CIRCUIT.—Lebanon, Pa., Lebanon Valley Fair, Wilkes-Barre, Pa., Luzerne Co. Fair, Bethlehem, Pa., Fair, Nazareth, Pa., Northampton County Fair, Allentown, Pa., Great Allentown Fair, Trenton, N. J., Interstate Fair, Mt. Holly, N. J., Mt. Holly Fair, Hagerstown, Md., Washington County Fair, H. B. Schall, Allentown, Pa., circuit secretary.

NORTHEAST MISSISSIPPI FAIR ASSN.—Tupelo, Miss., Fair, Baldwin, Miss., Northeast Mississippi Fair, Booneville, Miss., Fair, Corinth, Miss., Alcorn County Fair, W. L. McElroy, Baldwin, Miss., secretary.

WEST TENNESSEE AND KENTUCKY FAIR CIRCUIT.—Paducah, Ky., Paducah Fair Assn., Mayfield, Ky., West Kentucky Fair Assn., Union City, Tenn., West Tennessee Fair, Dresden, Tenn., Weakley County Fair, Paris, Tenn., Henry County Fair, Jackson, Tenn., Fair, Corinth, Miss., Fair, Humboldt, Tenn., Fair, W. F. Barry, circuit secretary, Jackson, Tenn.

Carlinville—Macoupin County Fair, Oct. 11-14. C. W. York, secy.
Goldsboro—Pope County Agricultural Assn. Oct. 5-8. C. C. Kerr, secy.
Hardin—Calhoun County Agricultural Fair Assn. Sept. 28-30. Chas. H. Lamar, secy.
Red Bud—Randolph County Fair, Oct. 11-13. E. H. Wegener, secy.
Springfield—Illinois State Fair, Sept. 30-Oct. 8. J. K. Dickinson, secy.

THE BILLBOARD WILL APPRECIATE INFORMATION WHICH WILL SERVE TO CORRECT ANY ERRORS EXISTING IN THIS LIST. READERS MAY UTILIZE THE BLANKS BELOW FOR CONTRIBUTING DATA.

Name of Assn. or Society under whose auspices the fair is held
Name of town where fair is held
State
Date
Name of President
Name of Vice-President
Name of Secretary
Name of Treasurer
Name of Manager
What Circuit?
Percentage Games? Special or Buy Back Privileges.

SIXTH DISTRICT FAIR ASSN.—Victor, Ia., Victor District Fair, Grinnell, Ia., Poweshiek County Fair, Newton, Ia., Jasper Co. Fair, Pella, Ia., Lake Prairie District Fair, Whet Cheer, Ia., Fair, New Sharon, Ia., New Sharon District Fair, J. S. Bailey, Jr., Victor, Ia., secretary.

Russellville—Pope Co. Fair Assn. Oct. 19-22. C. W. Dodd, secy.
CALIFORNIA
Hanford—Kings County Fair, Oct. 10-15. Mr. Bassett, secy.
CONNECTICUT
Danbury—Danbury Agrl. Soc. Oct. 3-8. G. M. Rundle, secy.
Hartford—Fair, Oct. 5. D. K. Bentley, secy.
Naugatuck—Naugatuck Valley D. & A. Assn. Oct. 10-11. J. P. Hogan, secy.
New Haven—New Haven County Horticultural Society. Some time in November. Frederick H. Wirtz, secy.

FLORIDA
Chipley—West Florida Fair Assn. Oct. 26-28. C. E. Pless, secy.
Ocala—Marion Co. Fair Assn. Nov. 22-25. D. S. Williams, secy.
Pensacola—Interstate Fair, Nov. 7-12. James C. Watson, secy.
GEORGIA
Augusta—Georgia-Carolins Fair Assn. Nov. 7-12. Frank E. Beane, secy.
Calhoun—Gordon County Fair, Oct. 18-22. J. T. McVay, secy.
Columbus—Fair, Oct. 18-29. R. L. Camp, secy.
Dalton—Fair, Oct. 11-15. T. S. McCanny, secy.
Douglas—Coffee County Fair Assn. Nov. 15-19. Melvin Tanner, secy.
Eatonton—Putnam Co. Fair Assn. Nov. 15-19. W. F. Adams, secy.
Macon—Colored State Fair, Nov. 10-20. Maj. R. R. Wright, pres., 610 New st., Macon, Ga.
Macon—Georgia State Fair, Oct. 26-Nov. 5. Harry C. Robert, secy.
IDAHO
Boise—Idaho State Intermountain Fair, Oct. 10-15. Will H. Gibson, secy.
Caldwell—Canyon County Fair Assn. Oct. 4-8. J. B. Gowen, secy.
Lewiston—Lewiston-Clarkston Fair Assn. Oct. 10-15. Jno. E. Nickerson, secy.
ILLINOIS
Chicago—Third National Apple Show, Nov. 28-Dec. 4. Ben H. Rice, secy.
Chicago—International Live Stock Expo. Nov. 26-Dec. 3. H. H. Heide, secy.
Carrollton—Greene County Fair Assn. Oct. 18-21. S. E. Simpson, secy.

Cokato—Western Wright County Fair. Oct. 6-8. J. W. Beckman, secy.

MISSISSIPPI

Boonville—Prentice Co. Fair Assn. Oct. 4-7. Dr. E. D. Foster, secy.

MISSOURI

Brunswick—Brunswick Fair Assn. Oct. 13-15. L. C. Cleveland, secy.

MONTANA

Chinook—Fair. Oct. 3-5. Dillon—Beaverhead County Fair Assn. Oct. 3-8.

NEBRASKA

Anburn—Nehema County Fair. Oct. 4-6. D. E. Long, secy.

NEW JERSEY

Atlantic City—Atlantic City Fair. July 20 to end of season. R. C. Carlisle, secy.

NEW MEXICO

Albuquerque—Thirtieth Annual New Mexico Fair. Oct. 3-8. John B. McManus, secy.

NEW YORK

Altamont—Albany County Agricultural Society. Brockport—Monroe Co. Agrl. Society. Sept. 28-Oct. 1.

NORTH CAROLINA

Burlington—Alamance Fair Association. Oct. 4-7. McBride Holt, Graham, N. C.

OHIO

Akron—Summit County Fair. Oct. 4-7. P. G. Erant, secy.

Hamilton—Butler Co. Agricultural Society. Oct. 4-7. C. A. Kummer, secy.

OKLAHOMA

Ardmore—Carter Co. Fair Assn. Oct. 11-13. Orin Redfield, secy.

OREGON

Pendleton—Eastern Oregon District Agricultural Society. Sept. 26-Oct. 1. Theo. Fitzgerald, secy.

PENNSYLVANIA

Bellevue—Center County Agrl. Exhl. Co. Oct. 1-10. De Laun Stewart, secy.

SOUTH CAROLINA

Abbeville—Abbeville Co. Fair. Oct. 10. Joe Loyal, secy.

SOUTH DAKOTA

Mitchell—Mitchell Corn Palace. Sept. 26-Oct. 1. L. L. Neas, secy.

TENNESSEE

Brownsville—Haywood County Fair. Oct. 18-21. C. M. Hollbrook, mgr.

TEXAS

Beaumont—Southeast Texas Fair. Nov. 21-26. T. W. Larkin, secy.

UTAH

Salt Lake City—Utah State Fair Assn. Oct. 3-8. Horace S. Ensign, secy.

VIRGINIA

Danville—Danville Fair Assn. Oct. 11-14. G. P. Geobegan, secy.

WASHINGTON

Coffey—Whitman Co. Fair. Sept. 26-Oct. 1. C. L. MacKenzie, secy.

WEST VIRGINIA

Elkins—Fair. Oct. 4-7. M. M. Smith, secy.

Kilbourn—Columbia Co. Fair. Oct. 4-7. C. D. Murray, secy.

WYOMING

Basin—Big Horn County Fair Assn. Oct. 4-8. M. C. Barnes, secy.

CANADA

Alliston, Ont.—Alliston Agricultural Society. Oct. 6-7. W. M. Lackhant, secy.

Redgetown, Ont.—Howard Agricultural Society. Oct. 5-7. George McDonald, secy.

New Fairs

SOUTH CAROLINA
Easley—The Piedmont Fair. Oct. 24-29. L. L. Thomas, pres.

OHIO

Marietta—Washington Co. Fair. Oct. 11-13. L. A. Ziegler, secy.

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MOVING PICTURE THEATRE LIST

Small Town Nickelodeons in the United States, Data for Which Has Been Gathered for Billboard Readers--Additions Will Be Made from Time to Time

(Continued from last week.)

INDIANA

Salmon-Casino Theatre; P. W. Gladden.
Nickelo Theatre; C. H. Berkley.
Scottsburg-Princess Theatre. Hill & Montgomery.
Scymour-Dreamland Theatre; B. H. Williams.
Nickelo Theatre; P. M. Rhoades, E. 2d st.
Shelburn-Electric Theatre. L. J. Woods.
Arcade. J. C. Wood.
Hainl & Bannister.
Shelbyville-Nickelo Theatre; Walter Wilson.
Crystal Theatre; M. Swinton, 40 Public Sq.
Sullivan-Crystal Theatre. R. M. Dear.
Spencer-Majestic Theatre; Campbell Bros.
Tell City-Electric Theatre; R. M. Mitchell & Co.
Opera House; J. F. Dietrich.
Tipton-Hijou Theatre; Arthur Stewart.
Tipton-Lyric Theatre. Roy Stoggett.
Union City-Hild Miller.
Urbana-Orpheum Theatre; Murray & Holding.
Valparaiso-Hijou Theatre; W. H. Noel.
Lyric Theatre; C. M. Krueger.
Vauclette; H. H. Noyes, 302 Lafayette st.
Pastime Theatre; H. Claussen, W. Main at.
Van Buren-Acme Theatre; F. A. Newton.
Veederburg-C. C. Craue.
Vevay-W. A. Williams.
Vincennes-Royal, 6th & Main sts.; Boh Canthorne, mgr.
Wabash-Family Theatre; A. J. Deardorf.
Wabash-Oats & Glantion.
Warsaw-Colonial Theatre Co.
Washington-Harry Palmer, 215 E. Main st.
West Baden-Majestic. West Baden Springs Hotel; West Baden Springs Co., mgrs.
Grand, Moore & Sutton, mgrs.
Home, Arthur Dixon, mgr.
Whiting-Palace Theatre; M. D. Bayles.
Winamac-Palace; R. J. Gross.
People's Theatre; People's Theatre Co.
Winchester-The Arcade Theatre; Henry Pfister, Washington st.
Winchester-Nickelodeon. S. M. Day, Randolph County.

IOWA

Albia-J. E. Reuten, N. E. cor Square.
Algona-Broad Theatre; A. G. Butters, State st.
Ames-Scenic Theatre; Virgil Johnson.
Anamosa-Electric Theatre. H. W. Lohrman.
Atlantic-Majestic, 517 Chesnut st.; Herbert & Leach, mgrs.
Unique, 514 Chestnut st.; Smith & Frost, mgrs.
Avoca-McCauley & Plekeral.
Avoca-New Theatre; Blust & Sarvis.
Bedford-Vogue. Hurt & Thompson.
Bella Plin-The Lyric; R. E. Bloom.
Bawson Bros.
Boone-Arie Opera House; B. B. Wiley.
Britt-Family Theatre; Weidman & Haley.
Brown & Anderson, 915 Eighth st.
Lyric Theatre, 520 1/2 Jefferson st.
Burlington-Elite, 405 Jefferson st.; W. H. Taylor, mgr.
Palace, 409 Jefferson st.; L. P. Blank, mgr.
Lyric, 520 Jefferson st.; Ewing Bros., mgrs.
Carroll-Pleasantland, Opera House Block; C. C. Ludwig, mgr.
Bijou, 320 N. Main st.; H. O. Illdebrand, mgr.
Cedar Falls-Lyric Theatre; C. C. Viles.
Cedar Rapids-Amuse-U, 310 1st ave.; A. Henly, mgr.
Lyric, 306 1st ave.; Mr. Angel, mgr.
Princess, 321 2nd ave.; Diebold & Young, mgrs.
Cedar Falls-Majestic Theatre. A. Noll.
Centerville-The Lyric; Pewthers & Son.
Chariton-Lyric Theatre; C. W. Sugden.
Temple Theatre; J. L. H. Todd.
Charles City-Hijou Theatre; A. E. Prescott.
Clarion-Empire Theatre; Kinson & Wilson.
Clinton-Family Theatre; J. F. Shank.
Nickelodeon-Haker & Moore, 402 Second st.
Colfax-Union Theatre; E. J. Jacobson.
Connell Bluff-Elite Theatre; Nicholas Amos.
Diamond Theatre; Jensen, Klein & Bernhart.
Creston-Comet; Comet Amuse. Co.
Clarinda-Delphus Theatre. Delphus Theatre Co.
Clarion-Family Theatre. C. L. Hanks.
Council Bluffs-Robinson.
Council Bluffs-Majestic Theatre. Bows & Roper, Main st.
Daveenport-Star, 224 Harrison st.; Ross Bros., mgrs.
Elite, 205 W. 2nd st.; Jos. Miehstetter, mgr.
Iowa, 324 W. 2nd st.; W. Blakemore, mgr.
Decorah-Princess Theatre, McCloskey Bldg.
Dea Moines-Unique, 612-16 Locust st.
Colonial, 704 Walnut st.
Family, 507 Locust st.
Star, 520 Walnut st.
Lyric, 421 Walnut st.
Decorah-Empire Theatre; E. K. Hooden, Water street.
Eagle Grove-E. W. Groesbeck.
Eagle Grove-Z. R. Stewart.
Emmetsburg-Crystal Theatre; H. H. Fish.
Elks' Hook, S. Sixth st.
Estherville-Jas. S. Cox & Co.
Lough Opera House, J. S. Cox & Co., Dea Moines st.
Bijou Theatre. R. Knudson.
Essex-Electric Theatre. Geo. Swalley.
Fairfield-Lyric Theatre; E. L. Peasley.
Magic Theatre; H. R. Spencer.
Delight Theatre; H. R. Spencer, Central ave. and Tenth st.
Forest City-G. C. Sample.
Fort Madison-Empire, 627 Second ave.; A. L. Swenson, mgr.
Ft. Dodge-Empire, D. Barnett, mgr.
Star, Lowell & Adams, mgrs.
Ft. Madison-Gen, 625 2nd st.; A. L. Swenson, mgr.
Glenwood-New Glenwood Opera House.
Grinnell-Lyric Theatre; Mart & Bailey, 925 Main st.
Electric Theatre; L. S. Log, 508 Fourth ave.
Guthrie Center-McCluskey & Co.
A. C. Young.
Hamburg-Comet; Comet Amuse. Co., Main at.; J. H. Kriedler.

Harlem-Hijou Theatre; Bills Bros.
Hampton-Harry Tucker.
Hiteuan-Scenic Opera House; J. E. Benton.
Humboldt-Russell Opera House; H. H. Russell.
Humboldt-E. W. Groesbeck.
J. H. Newell.
Independence-Elite Theatre; C. Zella, 102 E. Main st.
Independence-T. H. Springer.
Indianola-Crystal Theatre; W. V. Loring.
Iowa City-Nickelodeon, 128 E. Washington st.
Arcade, 119 E. Washington st.
American, 111 S. Dubuque st.
Jefferson-Crystal; E. L. Palmer.
Keokuk-Dodge's Theatre; C. H. Dodge, 401 Main st.
Knoxville-Colonial Theatre; J. L. Dickerson.
Lake Mills-Goutland & Herland.
Lamoni-C. D. Throckmorton.
Lake City-Otto E. Bromwell.
Le Mars-Leng & Leng.
Dreamland; 706 Main st.
La Porte City-Electric Theatre. G. V. Christoph.
Lehigh-Empire Theatre. C. M. Stephens.
Lyric Theatre; Schreiber & Smith, 255 S. Second st.
Madrid-M. J. Shore.
Manson-R. F. Suger.
Marengo-Lyric Theatre; W. W. Palmer.
Marquette-Lyric Theatre; Becker & Henry.
Marion-Delphus Theatre; Delphus Theatre Co.
Marshalltown-Lyric Theatre; W. J. Fahey, 1 W. Main st.
Elite Theatre; S. Horwitz, 7 W. Main st.
Marshalltown-Odeon Theatre. Rusby Bros.
Mason City-Star, Humphrey & Millington, mgrs.
Milo-F. M. Harlan.

Readers will confer a favor upon The Billboard Publishing Company by calling the attention of the editor to any errors in or omissions from this list.

Form with fields for State, Date, City, Name of Theatre, Name of Manager, Location (Street Number), Name and Address of Informant.

Mt. Pleasant-Electrical Theatre; F. E. Cooper.
Lincoln Theatre; W. H. Jericho, Jefferson st.
Mt. Vernon-Electric Theatre. Chas. Eggleston.
Muscatine-Family Theatre; Laemle & Laemle.
New Hampton-Idle Hour; P. L. Putney.
New Sharon-Lessie A. Swisher.
New Sharon-Boyd Marq.
Newton-Electric. M. B. Huckins, mgr.
Lyric, M. B. Huckins, mgr.
Star, Schreiber Bros., mgrs.
Oelwein-Dreamland; A. W. Meier.
Onawa-Majestic; Fuller & Morehead, mgrs.
Oscarola-Tonia's Opera House; W. D. Mumpen.
Oskaloosa-Orient, 113-115 N. Market st.; W. H. Bowen, mgr.
Lyric, 219 High ave., W.; Umberly & Mitch ell, mgrs.
Unique, 206 High ave., W.; Culderly & Mitch ell, mgrs.
Ottumwa-Garrick Theatre. J. M. Root.
Grand Opera House, J. F. Jersey.
Ottumwa-Crystal; Delphus Theatre Co.
Nickelodeon-Taylor & Moore, 223 E. Main at.
Panora-Alcazar Theatre; Campbell & Moore.
Perry-Orpheum Theatre; J. E. O'Mally.
Lyric Theatre; A. S. Monroe, 1125 Second st.
Pella-Electric Palace; H. De Goyer.
Pella-L. C. Gass.
Pleasantville-Lyric Theatre; G. F. Bell.
Red Oak-Comet Aldome, 410 Reed st.; L. P. Pressman, mgr.
Majestic, 210 Goddough st.; L. C. Wallace, mgr.
Rockford-Cascade Theatre. Nicholas & Marshall.
Rockwell City-W. F. Flater.
Rock Rapids-Fred Iremean.
The Castle; F. Bronman.
Sabina-Travelling Show. W. E. Baum.
Sac City-Lyric Theatre; Burton & Pringle.
Sheldon-Scenic Theatre; Nerbovg & McKellip.
Nerbovg & McKellip.
Shenandoah-Lyric Theatre; Comet Amuse. Co.
Spencer-W. C. Cook.
Storm Lake-Scenic Theatre; Anderson & Brevik.
Tama-Electric Theatre. Ed. Behrnt.
Tipton-Family Theatre. F. M. Meyers, Main st.
Tipton-Cedar St. Nickelodeon; Ross Brothers, Cedar st.
Villisca-Cozy Theatre, Fourth ave.; C. R. Ford, mgr.
Albion, Fourth ave.; C. R. Ford, mgr.
Vinton-Electric Theatre; G. G. Tracy.
Washington-Star Electric Theatre; Van Seekle & Crall.
Washington-Ed. L. Spahr.
Waterloo-Dreamland, 214 E. Fourth st.; Nico las Warner, mgr.
Jewel, 219 W. Fourth st.; H. A. Schmitz, mgr.
Princess, 213 E. Fourth st.; Weber and Meln tosh, mgr.

Fairyland, 12 E. Fourth st.; J. E. Foley, mgr.
Columbia, 110 E. Fourth st.; J. C. Jurgenesen, mgr.
Scenic, 316 W. Fourth st.; M. L. Hayes, mgr.
Webster City-Theatre; Rogers & Woolwin, mgrs.
Webster City-W. O. L. Brown.
Webster City-Family Theatre; J. Millalowsky.
Unique Theatre; F. M. N. Martin.
West Union-West Union Electric; Florence Van Arsdale.
Winterset-Lyric Theatre; H. M. Gaskill.
Electric Theatre; M. T. J. Hudson.

KANSAS

Abilene-Edison Theatre. G. A. Kallach.
Edison Theatre. Kubach & Velare.
Theatorium Theatre. Laudes Bros.
Alma-Alma Electric Theatre; H. E. Simon.
Anthony-Yale, E. Main st.; C. T. Littlepage, mgr.
Aldome, E. Main st.; Fred James, mgr.
Argentine-Star Theatre; W. Sellman and G. H. Smith.
Arkansas City-The Lyric Theatre; E. H. Hill, 213 S. Summit st.
Gem Theatre; F. C. Flerce, 116 W. 5th ave.
Armourdale-American Theatre; W. Meyer, 506 Kansas ave.
Atchison-Gen, 705 Commercial st.; H. M. Ernest, Jr., mgr.
Graphic, 711 Commercial st.; H. M. Ernest, mgr.
Electric, 725 Commercial st.; T. W. Chatburn, mgr.
Crystal, 710 Commercial st.; Lee Guulison, mgr.
Atchison-Colonial, 621 Commercial st.; Quigley Bros., mgrs.
Belleville-Electrodome Theatre; Chas. Miller, mgr.
Belleville-Loomis & Griffin.
Beloit-Electric Theatre; C. C. Elliott, 105 Main street.
Blue Rapids-Rex Theatre; F. E. Wright.
Bonner Springs-Thelma Palace; D. M. Frame.
Electric Theatre; G. A. Peters, Oak st.
Burlington-Electric Theatre; Morton & Eppinger.
Caldwell-Wm. C. Wise.
Caney-Electric. T. E. Smedley.
Carney-McCain Ramsey.
Chanute-Roof Garden Theatre; R. J. Fowler, 112 E. Main st.
The Electric Theatre; Shaw & Fowler, 217 E. Main at.
Chanute-Alpome. F. L. Williams.
Cherryvale-Jewel Theatre; M. D. Gay, 219 Main st.
Cimarron-W. A. Smith.

Advertisement for 'ROYAL IMPROVE YOUR LOBBY' poster frames, including an image of a poster and contact information for The Newman Mfg. Co.

Advertisement for 'The Light That Never Fails' by CINCINNATI CALCIUM LIGHT CO., featuring an image of a lighting apparatus and descriptive text.

Advertisement for 'COMPENSARC' by FORT WAYNE ELECTRIC WORKS, Department C, Fort Wayne, Indiana.

Advertisement for 'Keep Your On Us INTERNATIONAL FILM TRADERS, Inc.' with contact information for New York City.

Advertisement for 'BARGAINS IN Motion Picture Machines, Etc.' listing various film equipment and prices.

Advertisement for 'WANTED---YOUNG LADY' and 'BARGAIN IN FILMS AND SONG SLIDES' with details on film and slide services.

Illawatha—Wonderland Theatre; G. M. Park and E. T. Barnes.
Holmgton—The Elite Theatre; H. M. Holmea, Opera House.
Holton—Gem; C. L. Ferring, mgr.
Horton—Hudson Amusement Co., Front st.; A. O. Haviland, mgr.
 Novelty, Front st.; H. C. Brunner, mgr.
Hutchinson—Elite Theatre; Dr. James Becker, mgr.
Humboldt—Elite Kelly; Fulton & Helle.
Independence—Elite Theatre; Wilson & Scurr, 111 E. Main st.
 The Star—Johnson & Clark, 101 S. 10th st.
Independence—Aldome, W. Rex Bell.
Iola—Electric Theatre; E. S. Harris, John and Jefferson sts.
 Electric Theatre; L. Daley.
Majestic Theatre; Leug, Higley & Vanderford.
Iola—Aldome, H. B. Levan.
Junction City—Lyric Theatre; Ira Bertram.
Aurora Theatre; McShane Bros., 616 Wash- ington st.
Kansas City—Elite Theatre; L. M. Crawford.
 Novelty Theatre; Frank Spandle, 627 Central ave.
Star Theatre; Mike Sansone, 637 Kansas ave.
Coloual Theatre; P. W. Carey, 504 Minnesota ave.
 Electric Theatre; A. Baker, 546 Minn. ave.
 M. & O. Theatre; G. Greenbel, Jr., 1306 N. Eighth st.
Kingman—The Crystal Theatre, Main st.; Cryst- al Amuse. Co.
Lawrence—The Nickel Theatre; Mrs. V. Patee, 708 Mass. st.
Aurora Theatre; N. H. Gibbona, 733 Mass. street.
 Lyric; M. Johnson, 736 Mass. st.
Leavenworth—Fern, 302 Delaware st.; C. F. Mensing, mgr.
Casino, 5th & Delaware sts.; C. F. Mensing, mgr.
Princess, 5th & Delaware sts.; C. F. Mensing, mgr.
Leavenworth—Theatre; Toller & Wilson, mgrs.
Manhattan—O. K. Theatre, 417 Point ave.; T. W. Ellis, mgr.
Lebo—Star Theatre; Willis Bros.
Linncoln—Electric Theatrlum, Main st.
Lindsborg—Lyric Theatre; J. H. Parker.
Wonderland Theatre; S. A. Hennon and E. M. Widdie, Main st.
Lyons—Odeon Theatre; H. H. Holtgreve, Box 122.
Manhattan—Lyric Theatre; T. W. Ellis & Son, mgrs.
Marysville—Rex Amusement Co.; G. Mohrbacher.
McPherson—Aldome Theatre; G. G. Hultquist.
Latto Theatre; F. K. Latto.
Minneapolis—Theatrlum, Rosmer & Schneider.
Mulberry—Gem Theatre; Brainerd & Fowler.
Mystic Theatre; J. D. Wineser, 122 E. 4th st.
Needlesha—Crescent Theatre; Otto & Williams.
Blakeslee Theatre; Blakeslee & Son, 602 W. Main st.
Newton—Star, 626 Main st.; Chris Wagner, mgr.
Gem, 691 Main st.; H. E. Hebert, mgr.
Norton—Crystal Theatre; R. N. Kesh.
Olathe—Aldome Theatre; H. A. Stanfo.
Nickel Theatre; H. A. Stanfo, 100 Kansas ave.
Olathe—Mr. Chenoweth.
Ottawa—Crystal, Main st.; C. J. Clark, mgr.
Star, Main st.; W. A. Willington, mgr.
Osawatimie—Moving Picture Theatre; C. Crow- der and W. T. McKinney.
Oshoene—T. J. Imier.
Paola—T. W. Ellis & Son.
O. K. Theatre; T. W. Ellis.
Parsons—Gem, 1921 Broadway.
Peas, 214 N. Central st.
 Lyric, 1924 Washington st.
Grand, 1903 Main st.
Pittsburg—Mystic.
Palace.
Crystal.
 Electric, 420 N. Broadway.
Pratt—Pheasant; J. E. Meek.
Rebecca—G. H. Scott.
Salina—Nickelodeon Theatre, W. J. Price, 116 N. Santa Fe st.
Salina—National Theatre; M. Price.
St. John—Electric Theatre; Krum & Itayucida.
Seneca—Electric Theatre; W. E. Kenned.
Smith Center—Electric; Stevens Bros., S. Main street.
Smith Center—Wonderland, Stevens Bros., mgrs.
Stafford—Electric Theatre; Krum & Reynolds, N. Main st.
Sterling—Moving Picture Theatre, C. F. Young.
Sterling—Empire Theatre; A. H. Schaefer.
Straene—Electric Theatre; Shirley & Co.
Syaene—Electric Theatre; J. W. Yerkes.
Topeka—Cozy Theatre; Jerry H. Yallman, mgr.
Wamego—Lyric Theatre, Forster & Hosse.
Wick.
Washington—The Majestic; F. N. Hotshug, Box 173.
Weir City—Opera House; F. A. Little & M. Little.
Wellington—Oriental; T. E. Jocelyn.
Pioneer Theatre; F. Savage, S. Washington street.
West Mineral—Lyric Theatre; Mecca & Co., Olive st.
Pastime Theatre; Moxley & Durgon.
West Mineral—John Sluon.
West Mineral—Crystal; Frank Belasto, mgr.
Pastime, Ernest Amonehnon, mgr.
Lyric, Fred Mecca, mgr.
Winfield—Electric Theatre; W. C. Haskell.
Wichita—Vale Theatre; Jake Pross, mgr.
Wichita—Colonial, 119 N. Market st.; Chas. Snodgrass, mgr.
Marie, 417 E. Douglas ave.; W. H. Marple, mgr.
Novelty, 410 E. Douglas ave.; M. R. Coste, mgr.
Elite, 409 E. Douglas ave.; Gunter & Mather, mgrs.
Pastime; 120 S. Topeka ave.; Overland Theatre Co., mgrs.

KENTUCKY

Ashland—Edisona Theatre; Elliott Amuse. Co., Greenup st.
Ashland—S. L. Martin.
Augusta—Odeon Theatre; R. D. Tucker, Odeon Theatre Co.
Bardotown—Gus Dattilo.
Bellevue—Bellevue Amuse. Co.
Pioneer Theatre Co., Fairfield & Taylor aves.
Bowling Green—Bowling Green Opera House, Main & College sts.; J. M. Robertson, mgr.
Crescent, Proven Run; Mr. Pool, mgr.
Novelty, Main st.; G. W. Griffith, mgr.
Carrollton—Oscar Middendorf.
Opera House, W. C. Sobell.
Cattletsburg—The Whitway Theatre; Edisona Amusement Co.
Corbin—Mershon & Bishop, Main st.
Covington—Oscar Middendorf, 523 Madison ave.
Cynthiana—Star, Main st.; Chandler & Adams, mgrs.

Danville—Princess Theatre; Combs, Bates, Ham- lton, Fry, etc.
Star Theatre; Mitchell & Coulier, Main st.
Theatrlum; Welsberg & Dunn, Main st.
Danville—Central Ky. Amusement Co.
Dayton—Jos. Baumann.
Elizabethtown—Stewart Opera House, J. W. Stewart.
Eminence—Chas. Bayer.
Flemingsburg—J. F. Hart.
Fort Springs—Theatre; Pearce Amusement Co., mgrs.
Frankfort—Capitol Theatre; J. M. Perkins, Main street.
Gem Theatre; J. C. Taylor, 19 St. Clair st.
Star Theatre; Star Theatre Co., St. Clair st.
Citizens' Theatre; L. Jones.
Frankfort—Crystal Theatre, Crystal Theatre Co.
Fulton—Citizens' Theatre; L. Jones.
Five-Cent Theatrlum; L. W. Christman, Box 386.
Georgetown—Ohio Theatre; McMann & Jackson.
Glasgow—Dremland, Green st.; Baxter Pedigo, mgr.
Harrodsburg—Elite Theatre; D. W. Dunn, Jr., Blue Grass Amuse. Co.
Harrodsburg—Blue Grass Theatre, J. Griffith.
Hartford—L. B. Bean.
Henderson—Nickelodeon, Hop Bros., mgrs.
Jackson—Patton Hall; S. E. Patton, 101 Broad- way.
Lafayette—P. S. Bradley.
Lexington—Blue Grass Theatre; E. L. Langston, 40 W. Main st.
Ilypodrome; L. H. Ramsey.
Princess Theatre; S. A. Platt.
Majestic Theatre; Graves & Elliott, 10 North Upper st.
Ludlow—Wilma Theatre; G. W. Biggs, 2 Elm street.
Mayfield—Palace, Sixth st.
Maysville—Pastime, West Second st.; T. Neal Hubbard, mgr.
Monticello—Gem Theatre; Gem Amuse. Co.
Morland—Burgin & Rogers.
Mt. Sterling—Fairland; Tipton, Stephenson Co., L. M. Redmond.
C. V. Davidson, Maysville st.
Newport—J. D. Carr and W. E. Chester, 925 Monmouth st.
Ni Mo Theatre; Hennegan & Stopper, Ninth and Monmouth sts.
Nicholasville—Crystal Theatre; M. Combs, Main street.
Nicholasville Amuse. Co.; M. H. Nove.
Owensboro—People's Theatre; A. R. Rodgus, mgr., 120 W. 3d st.
Owensboro—Frederica Theatrlum; B. C. Nunn, 440 Frederica st.
Wonderland Theatre; J. C. Rogers, 207 W. Main st.
Majestic Theatre; A. S. Haynes, 219 W. Sec- ond street.
Paducah—Kentucky Theatre; M. J. Farnbaker.
Kozy; L. Farrell, 417 Broadway.
Bijou Theatre; M. J. Farnbaker.
Paducah—Carney & Goolyfar.
Paintsville—Hoskins Bros.
Paris—Paris Grand; L. A. Bell.
Shelbyville—Crescent Opera House; H. Smith.
Somerses—Gem Nickelo, T. M. Tatcher, mgr.
Star Nickelo, A. J. Mcarty, mgr.
Springfield—Star Amusement Co.
Springfield—Opera House; E. Heuser, Main st.
Stanford—Stanford Opera House; B. Greenburg, Main st.
Williamsburg—Palace Amusement Co.
Wincheses—The Wincheses or S. Dinele, mgr.
Auditorium; R. F. Scobee, mgr.

LOUISIANA

Abbeville—Theatrlum, State st.
Victor; A. O. Landry, State st.
Alexandria—Wonderland Theatre; W. H. Flow- ers.
Dremland Theatre; C. Claremont, Third and John sts.
J. H. Benedict, Jr., cor Seet & Second sts.
Aiglers—Aiglers Theatre; Pelerman & Leopold.
Baton Rouge—Columbia, 225 Third st.
Bonice—Aldome Theatre; M. P. Hayes.
Breaux Bridge—Bijou Theatre; H. Blakesly, City Hall, Main st.
Covington—Electric Theatre; F. Pape, 510 Bos- ton street.
Crowley—Electric Palace, 216 Harkinson ave.; J. M. Phlar, mgr.
Elite, 317 Parklison st.; J. W. Miles, mgr.
Dehl—L. B. Cusher.
De Ridder—Big Tent Show; B. London.
Donaldsonville—Hodran, 126 Railroad ave.; W. F. Nolan & Co., mgrs.
Eros—Eros Theatrlum; T. W. Pipes & Son.
Eunice—Electric Theatre; L. O. Wade.
Farmerville—Big Tent Theatre; W. Hightower.
Franklin—Ideal, Main st.; T. S. Bodin, mgr.
Jewel, Main st.; R. W. Allen, Jr., mgr.
Hammond—Hammond Opera House, Kiesper Wick.
Hammond—Lohmann & Mollers.
Houma—Dremland Theatre; C. Cunningham.
Opera House; F. Hoffman & Sons.
Wonderland Theatre; F. Wurdow, Main st.
Honma—Bijou Theatre; Joe Melville, mgr.
Houltouville—White City Pavilion; W. L. Hoult- on.
Jeanerette—Gem Theatre; Flenrote & Terrell.
Moral Theatre; Lauve & Bodin, Main st.
Savoys' Electric Theatre; J. S. Savoy, 723 Main st.
Lafayette—Jefferson; C. M. Parkerson, mgr.
Pastime; Chas. Muller, mgr.
Lake Charles—C. P. Martin, mgr., Ryan st.
Miss Ida Lehr, mgr., Ryan st.
Loreauville—E. Bussard.
Melville—Melville Wonder; L. Leon, P. O. Box 95.
Mer Rouge—W. B. Stuckey's M. P. Theatre; W. B. Stuckey.
Monroe—Columbia Theatre; E. Boehringer.
Lyric Theatre; J. W. Pope, 129 Ve Slard st.
Monroe—R. L. Butler.
Morgan City—The Trent Theatre; Bass & Davis Amuse. Co.
Dreamworld; W. Wurdow, Main st.
Napoleonville—Red Star Electric Theatre; G. Templett.
Natchitoches—Olympic, Second st.; G. J. Har- vey, mgr.
New Iberia—Star; Danterive & Bertram, mgrs.
Elks' Theatre, Main st.; Julius Schawp, mgr.
New Roads—Dremland Theatre; E. B. Smith.
Opelousas—Elks, Blycan & Turlo, mgrs.
Plaquemine—Golden Hulle, Main st.; Smith & Delanoiz, mgrs.
Pouehatoula—Lohman & Mollers.
Rayne—Arcade Theatre; G. Derouen.
Ruston—Ruston Opera House; M. B. Gill.
St. Martinsville—Acme Theatre; A. Robin.
Opera House; G. J. Hartey.
Shreveport—Museum Theatre; S. C. Stearns, Mi- lani st.
Shreveport—Mrs. L. Montville.
Sildell—Bijou Theatre; Bourgeois & Salunia.
Thibodaux—Opera House; F. Hoffman & Sons, St. Brigit st.

White Castle—Dremland Theatre; O. Sausage, Main st.
Welsh—L. R. Barbee.
Westwego—E. Klouse.
White Castle—White Castle Theatre; Monlero & Earle.
Winfield—Opera House; J. A. Hawley.
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Such exhibitors are like the bone-headed client who fires the lawyer who tells him what he ought to hear and hires the one who tells him what he wants to hear. They've got the head-hiding ostrich beaten to a Spanish omelette.

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