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# The Billboard

America's Leading

Amusement Weekly

REGISTERED IN UNITED STATES PATENT OFFICE.

Volume XXI. No. 9.

CINCINNATI—NEW YORK—CHICAGO

February 27, 1909.



*The  
Noted  
English  
Actor  
and  
Classic  
Scholar*

*Now  
Playing  
The Devil  
in the  
Fiske  
Production*

GEORGE ARLISS

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# The Billboard

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## OBSERVATIONS OF THE STROLLER

On Amusement Life and Environment



### STORIES & ANECDOTES



The nature of man is made up of little crotchets and conceits, from which the professional class is not more free than others. It is, on the contrary, touted about among the laymen that the actors of both sexes glory in these little idiosyncracies, cultivating them to a perfection not attained among other classes. We have to concede that the professional is known by his manner as unmistakably as the clergyman is by his cloth or the painter by the stain on his cuffs. No matter how much a man's manner may be like that of other folk when he adopts the stage as a profession, after one season "on the road" you can pick him out of a crowd. Perhaps it is the atmosphere of the green room or the nature of his daily life, but whatever it is the earmarks are ineffaceable.



Still, why not? The man of commercial pursuits has his peculiarities, too. His methods are like those of his contemporaries, and the keen observer can sit in a crowded cafe and pick out man after man and name the exact nature of his business. The business man is no less a creature of conventions as it affects him in his daily life than is the actor in his peculiar way. Henry Dixey tells of a man that never lost an opportunity to advertise himself. He lived at home and in a very modest style, too, but he used to sit around hotel lobbies and have himself "paged" from home. It was even suspected that he spent most of his evenings beside his own telephone, calling for himself at the various hotels of the city and having the pages shout his name through the lobbies and cafes.

And this same man called Dixey a conceited ass in playful jest. Nearly everybody identifies Mr. Dixey with his famous role of "Adonis;" in fact, many writers insist upon referring to him as "Adonis" Dixey. Since the versatile actor first appeared in this role, a new generation of playgoers has grown up, and it is not strange if some people find it difficult to believe that Dixey is the same Dixey that he always was.

During a recent matinee at the Garden Theatre, where Mr. Dixey was starring in the big comedy drama, Mary Jane's Pa, the audience applauded and continued to applaud until the actor was forced to come out and say something.

"I don't believe in curtain speeches," he began, "because I don't think I know everything about everything. So, instead of boring you with a dissertation upon art, I'll tell you a little story on myself.

"Coming into the theatre this afternoon, I was met at the stage door by a lady—no, no, you must not laugh—this was a very old lady, I assure you, with white hair and little ringlets over her temples.

"Are you Mr. Dixey?" she asked

"Yes."

"Harry Dixey?"

"Guiltily."

"Oh, I'm so glad to meet you! When I was a little girl, my grandmother took me to see your father play in "Adonis." He was just lovely. Anyone can see you are going to be just like him some day!"



Milton Nobles says he crossed the Atlantic fourteen times before he ever felt even a suggestion of seasickness. The observation was elicited from him in answer to a question as to what he thought of the Emanuel Movement, which is coming in for more or less discussion in the magazines and newspapers just at this time.

"I don't know about the Emanuel Movement," said Nobles, "but I do know there is a lot in mental suggestion. The last time I came over from England was the fourteenth time I had crossed the Atlantic, and I had never been the slightest bit sick during the voyage, no matter how rough

the passage. On this occasion I happened to remark this fact to a very intelligent young physician, who was seated opposite me at table.

"Well," he said, "you're going to be sick this trip. If you never were before. You may not feel it, but I can see it in your face."

"I pooh-poohed the idea.

"I never felt better than I do right now," I replied. "Get sick on a calm sea, when I have passed through many a storm without the slightest nausea? I'll fool you."

"All right," laughingly responded my new-made acquaintance, "but if you want to lay a wager on it, I'm willing to go against it."

"We fixed it right there. It was a small bet, but I'm afraid it was sufficient to prove my undoing. The meal was hardly finished when I commenced to feel a bit uneasy about the stomach. I left my state-room and walked about the deck in the calm air of a beautiful October day. Finally, the first sea-sickness of my experience came over me, and I succumbed completely.

"Are you sick, my friend?" smiled the young doctor, coming toward me.

"Do you think I'm doing this for fun or just to let you win the wager?" I asked.

"It was mental suggestion that did it. It made me sick. I don't know whether it could have cured me or not."

"Of all the penurious people I ever knew," said Edwin Stevens, who is now touring in Henry W. Savage's production, The Devil, "a man who is now proprietor of one of New York's newest and biggest hotels was the worst in his early days. He came to New York a poor boy, but with gigantic ambitions. After struggling along for a time, he finally procured a position as clerk in one of the cheap hostleries down town. Here he was paid a small wage and obtained his meals and room in the hotel without charge. His "folks" had asked me to keep an eye on him, as they were old friends of my family, and so I was accustomed to drop round to the hotel occasionally to see how he was getting along. My own salary had already attained considerable proportions, as compared with that of my plodding young friend, and when he told me what he drew and what percentage of it he was saving, I was amazed. I couldn't understand how he did it.



"One day a mutual friend of ours visited him when he was relieved from his long watch at the desk. When they entered the meagerly furnished little room, the host went to the mantelpiece, looked at his watch, set the clock, that had stopped, and started it going.

"Clock stopped while you were out, eh?" observed the visitor.

"Nope. I always stop it when I go out. What is the use of having it running and wearing out, when there is no one here to see it?"

It was at Alton, Illinois. The drama, Parsifal, was the performance. The wind was blowing a heavy gale, mingled with snow and rain and, although there had been a big advance sale, people were straggling in one and two at a time.

Manager Sauvage was at the wicket. No matter what the conditions are, "Billy" is always cheerful, and never shows a "yellow streak." A young man stepped up to the window, and as he brushed the snow from his overcoat, asked for two seats in the dress circle.

"Well," says Billy, as he pushed the tickets toward him, "you look somewhat worried, Ed."

"Me?" says Ed. "No, I'm not worried, but I would be if I was in your place."

"Can you beat that?" says Billy, turning to Walter Harmon, manager of the company.

It takes a manager to appreciate the story.

A very clever trick was turned by Manager Sauvage, recently. A piece of property was purchased, and the entire rear of the property having a natural slope, with about fifteen feet of space at the front, a penny arcade was built, through which the people had to pass in order to reach the Airdome. In the house there lived a family of three, and there was nothing said of their watching the show from the second-story window, but as the season advanced the number at the window seemed to grow, and soon it was necessary to use two windows, and later on, three. On passing through the Airdome, Manager Sauvage was often noticed looking up at the steadily-growing "free list," and then it could be plainly seen that he was in a brown study. It looked very much like he was up against it good and strong.

It is all settled now. The stage manager is living in the house with his wife and daughter. The daughter is "Billy's" secretary and the wife has an annual pass. Nothing doing next summer. You have to give it to "Billy."

Frank Daniels says that when he was a boy in school he never lost an opportunity to make the teacher miserable, and those who knew Frank now are not inclined to doubt him. He was into all the mischief that was going, involving his fellow students (?) whenever possible, and keeping a general hubbub going all the time, according to his own confession. Daniels has a lot of reminiscences of these days that it is a delight to hear him recite.



On one occasion he was caught red-handed in some misdemeanor and the rattan was brought into play by the pretty little teacher, whose life he was doing his best to make himself the bane.

She thrashed him till she was red in the face and her hair was disheveled. He stood and took it bravely, scarcely flinching.

"What's the matter with you, Frank? Why don't you cry?" the teacher finally panted.

"Cause I bet Jimmy Jones a keester you couldn't make me. An' you can't," replied Daniels.

He says that the teacher, notwithstanding all the tormenting she came in for afterwards, is still one of the best friends he has.

HENRIETTA CROSMAN SCORES IN THE REOPENING OF SHAM

This Season's Premiere Occurs in Washington

J. H. McCarron Leaves Portland, Maine, to Take Management of Keith and Proctor House in Philadelphia—Showfolk Lose Costumes and Properties in Fire.

COLUMBIA THEATRE—Washington, D. C.—Sham, a comedy by Geraldine Bonner and Elmer Harris.

THE CAST:

- Katherine Van Riper, Miss Crosman, Clementina Vicens, her cousin, Ida Waterman, Mrs. Merrington, her aunt, Amelia Mayborn, Mrs. Fordyce-Brown, her aunt, Margaret St. John, James Fordyce-Brown, Charles Walcott, Maud Buck, Louise Brunnelle, Rosey, Gertrude Clemens, Miss Leroy, Augusta B. Scott, Tom Jaffray, Paul Dickey, J. Montague Buck, Homer Miles, Jeremiah Buck, Frank E. Jamison, Jacques d'Eauville, Edward Durand, A. Walter, Jack Mahony.

The initial performance of the season of Sham, a three-act comedy, by Geraldine Bonner and Elmer Harris, was given at the Columbia Theatre, Washington, D. C., February 15, with Henrietta Crosman in the title role of Katherine Van Riper. The play made a bit. It is witty, sparkling, well written and attractively staged. Miss Crosman was well supported by a strong cast, whose efforts were appreciated by an audience which filled the theatre. The action of the play occurs in New York, where Katherine Van Riper, a young society woman, used to luxury, becomes deeply involved in debt because her father left her only a small income. The manner in which she naively baffles her creditors is very funny. Two men come into her life. One is young and rich and every instinct, except love, tells her she ought to marry him. The image of another man is in her heart; he is neither rich nor poor, but is simply not a "good catch." She finds out his opinion of sham like herself, and resolves to become the kind of woman he would want her to be. Miss Crosman, for the first time since Mistress Nell, does not wear boy's clothing.

J. H. McCARRON TRANSFERRED.

A change in Portland, Me., theatrical circles, took place last week, when John H. McCarron, who had been manager of Keith's Theatre since last fall, retired, to become connected with the Keith's Philadelphia house, and former manager, James E. Moore, was again placed at the head of the Portland Keith establishment. Mr. McCarron left Portland, February 14, and Mr. Moore took up the reins at Keith's Monday, the 15th. Mr. Moore's chief executive will be W. H. Stevens, the veteran theatrical manager, but Mr. Moore will virtually be the manager of the house.

Saturday evening, February 13, at the close of the performance at Keith's, the employees of the theatre gathered in Manager McCarron's office, where each one made him good-bye and wished him success in his new field of endeavor in Philadelphia, and Robert D. Whitcomb, on behalf of the attaches, presented Manager McCarron with a gold-mounted fountain pen, in token of the esteem in which he is held. Mr. McCarron thanked the donors for their gift and cordial support given him during his stay as manager of Keith's.

THEATRE CHANGES HANDS.

The vaudeville theatre, formerly known as the Majestic, Joplin, Mo., has been secured by Mr. Chas. E. Hodkins, manager for the Lyric Theatre Company and was opened by them February 14 to packed houses. The theatre that has been used by this company will continue under the same management and will be used for moving pictures, a complete change of pictures being shown every other day. The New Lyric is one of the finest vaudeville theatres in the Southwest, having only been constructed two years ago and was redecorated throughout and several important changes made in the house the first of this season.

This house, with thirty-eight others in the South and Southwest, make up the Lyric Vaudeville Circuit, of which Mr. Chas. E. Hodkins is booking agent. The Lyric Theatre Co. now control two theatres and two summer parks in Joplin as well as seven other vaudeville houses in the Southwest. The Lyric Orchestra, under the direction of Prof. S. C. Kachelski, will continue to be a leading feature of the New Lyric, as it has been in the past.

WILDFIRE GOES WEST.

Lillian Russell, in Wildfire, the Hobart and Broadhurst comedy, in which she clinched her right to the title of Princess of Comedienne, rejecting that of Queen of Comic Opera, will start next week, on her Pacific Coast tour, traveling in her private car until June 14. Miss Russell will be seen in every city of importance on the Pacific Coast from San Diego to Vancouver. Wildfire is running this year like its name. The Wildfire's Might, by Edmund Day, author of The Round Up, is the play which Klaw & Erlanger and Joseph Brooks have in preparation for her for next season.

ADELE BLOCK MARRIES PROMINENT TOLEDO (O.) OFFICIAL.

Miss Adele Block, whose most recent appearance was in one of the Henry W. Savage The Devil companies, became the wife of Edward Mooney, president of the Police Board of Toledo, O., February 16. The ceremony was performed at the Church of St. John the Evan-

gelist, New York City. Among those present were Mayor Brand Whitlock and Mrs. Whitlock and Charles Jones, son of former Mayor Jones, all of Toledo, as well as a large number of friends of the bride. The happy couple at once proceeded upon their honeymoon trip. Miss Block made her first stage appearance in the original Ben-Hur Company. Later she has been in prominent roles with Henrietta Crosman, E. H. Sothern, Bertha Kalich and certain of the Fiske companies.

CLARA TURNER THEATRICAL CO. UNFORTUNATE.

During a disastrous fire at New London, Ct., which destroyed freight sheds and warf facilities of the New England Navigation Company, February 8, a baggage car containing the scenery accessories and costumes of the Clara Turner Theatrical Company, was burned. Manager Jackson, of the company, estimated its loss at nearly \$10,000.

POPULAR MUSICAL COMEDY TEAM.



CHAS. A. MURRAY

of Murray and Mack

OLLIE MACK

ST. LOUIS, MO.

Harry Moore, of Rice Bros.' Show, has recovered from a recent illness and is again conducting rehearsals. The opening date is set for the last of April, in St. Louis.

H. L. (Buck) Massie writes from London, England, that he will come to America shortly and again devote his time to contracting circuits.

Ossip Gabriilowitsch, pianist, will give a concert here in conjunction with the St. Louis Symphony Orchestra, February 18.

Arthur Fishel, who has recently taken charge of the box-office of the Colonial Theatre, Cleveland, O., has been highly commended by his employers for his efficiency, says a letter to St. Louis.

Bud Mantz's Benefit, February 15, was the most successful he has yet had. In a night of severe blizzard they had to move the orchestra to the stage. The Call of the North was the attraction.

The O. T. Crawford Film Exchange, of this city, was visited by the writer and some prominent officials. The activity and energy displayed in the handling of their immense business brought forth much approval and comment. The business of this exchange has doubled itself in the last year, and Mr. Kellers attributes it to prompt service. It is with their business, as in every other line of trade, that hustle brings success.

The Musicians' Union here have decided that no summer theatre band shall consist of less than eight men. This will be appreciated by the public if carried to a successful issue.

The DeKreko Brothers, after a separation of several years, are now all together, wintering in St. Louis. Gene, George and Kerker are here, and Gabriel, who is in Hahnemann Hospital, will be brought here in a few days, having been successfully operated upon. They are booking their carnival for the summer season out of St. Louis.

The anniversary of the inauguration of the American Theatre was observed February 17, with the distribution of souvenirs and much ceremony. The curtain was raised by Miss Dee Yerger, and speeches were made by prominent St. Louisians. The big audience was enthusiastic.

The plans of the new Theatre at Delmar Garden were completed this week, and construction will start immediately. J. C. Janopoulo has ordered that no efforts be spared in getting the stars and companies. D. E. Russell is now booking his company, and contracts have been sent to the dramatic stars for signa-

tures. The same is being done by Dan S. Fishell, who will take care of the musical comedies in the old theatre, after alterations, making it larger than ever.

Billy Allen, now playing in Arkansas, writes that he will again take out the Great Louisiana Carnival Co. this spring. He has been successful with his minstrel troupe this winter. WILL J. FARLEY.

MONTREAL, CAN.

Miss Vau Studdiford, in The Golden Butterfly, was well received by a capacity house. Rich costuming, elegant settings and a good cast were in evidence. Good houses will be had during the week.

The Mummy and the Humming Bird, at the Academy, opened well and was very entertaining.

The Royal's offering was The Broadway Gaiety Girls, and Frank Gotch, the wrestler. Gotch alone could have filled that house ten times over. The show is a good one but with the added attraction S. R. O. will be in order for balance of the week.

Bennett's vaudeville is good. The Princess offered The Bon-Tons, who received a cordial reception. There was good attendance at matinee and evening performance.

Manager Sharp, of the Casino, has a good offering, for the balance of Carnival Week, in Belle Seaton, Bilks Brothers, Frank Seymour, and Leybourne. Capacity business has been the result.

Bennett's Nouveautea has a nice vaudeville and moving picture show this week. Business is improving at this house, owing to the good attractions offered.

Cameraphone. Here is a good bill and big business.

The Nickels. Capacity business at both houses.

The Prince of Wales, Dreamland and Crystal Palace are drawing well.

Harry Bennett, at the Lyric, is good in imitations of Lauder.

Twenty-one of the picture showmen have been summoned to court for having opened on January 31. License for theatres and picture houses will be \$500 and the city provides a fireman to be present at every performance.

C. D. HESS

Dies of Apoplexy at Home

Was Renowned a Generation Ago as an Operatic Manager-Impresario and Made Fortune.

C. D. Hess, renowned a generation ago as an operatic manager-impresario, died suddenly February 15, of apoplexy, at his country home near Westville, Ind., where he had lived for the last 15 years.

He was born in Coshocton, N. Y., in 1838, and at the age of 13 he entered the theatrical profession. Eight years later he was manager of the Baltimore Museum. He served three years in the Civil War, and at its close he managed for a season James E. Murdoch, then a well-known actor.

Mr. Hess went to Chicago in 1868, and became manager of Crosby's Opera House, then one of the most pretentious playhouses in the West. The same year he got up for the Italian tenor, Brignoli, the first Chicago chorus ever organized. He introduced English grand opera in this country with Mme. Parepa as the prima donna. The venture proved so successful that Mme. Parepa, who in the meantime married Carl Rosa, took back to Europe \$100,000 as her share of one season's business.

Crosby's Opera House was burned to the ground by the fire of 1871, and Mr. Hess lost everything. From 1872 to 1876 he managed a grand opera company with Clara Louise Kellogg as the star. In 1879 he toured the country with an opera company headed by Emma Abbott, whom he discovered. He gave Chicago its first performance of Verdi's opera, Aida in English, in 1881, in Grover's Theatre.

At various times in their careers Mr. Hess managed William H. Crane, Kate Claxton, Alice Oate, Katie Putman, Joseph Mass, W. T. Carlton, Pearl Arthur, Christine Nilsson, Minnie Palmer, Lillian Russell and Zeldia Segulini. He was manager of Grover's National Theatre in Washington when Lincoln was assassinated by John Wilkes Booth in Ford's Theatre. Although Mr. Hess was a staunch Unionist, and a friend of Lincoln, and had been a Union soldier, he was subpoenaed by Manager Ford as a witness for the defense in the trial of Mrs. Surratt and others on the charge of being co-conspirators with Booth in plotting the death of the President.

Mr. Hess' first wife was Julia Grover, whom he married in 1858. In 1891 he married Mrs. Clara Walton. The funeral services were held February 17, at the country home.

DENMAN THOMPSON CONVALESCENT.

Mr. Denman Thompson, the veteran actor who has been ill at his home in West Swazey, six miles from Keene, N. H., with pneumonia, is slowly improving and on Sunday, the 14th, sat up for an hour and talked and joked with his daughters, Mrs. E. A. McFarland, Mrs. A. I. Kilpatrick and his son, Franklin Thompson. Only one lung was affected, and Dr. Hyland, his physician, states that unless his heart, which is very strong, goes back on him, he is on the road to recovery. Sunday the physician stayed at his home a little longer than usual and many of the neighbors thought that Denman was worse. When the physician came out they inquired if he was worse and the physician stated that he was only laughing and joking with him.

MRS. C. LEE WILLIAMS RECOVERING.

Late information from Philadelphia is that Mrs. C. Lee Williams, wife of the manager of the Grand Opera House, that city, who was severely injured in an automobile accident, February 6, and has been lying at the point of death in a hospital, has a splendid chance of recovery. Her skull was fractured and for many days it was feared she would die, but a delicate surgical operation was successful and unless unforeseen complications arise she will recover her health and strength. Mr. Williams was overwhelmed with telegrams and letters of sympathy when the news of the accident was published.

LAST PERFORMANCE IN OLD THEATRE.

The old Portland Theatre, Portland, Me., was crowded to the doors Saturday evening, February 13, the occasion marking the last performance at that playhouse. Shortly before the final number on the program, Manager Stevens announced that the house had finished its career as a place of amusement, and that he thought it appropriate to close the entertainment with Aud Lang Syne, by the entire audience. The audience responded and as the last notes of the famous song died out, the curtain was slowly lowered and the Portland Theatre was closed after a career of over fifty years as a place of amusement.

M. LEBARGY TO PLAY LEADING ROLE OF CHANTECLER.

Edmond Rostand, the playwright, has selected M. LeBargy, of the Comedie Francaise, to replace Benito Coquelin, who died last month, in the leading role of Rostand's new play, Chantecler, at a salary of \$30,000 a year.

DAME RUMOR BUSY.

There is a rumor that Wm. Morris has secured the Burtis Opera House at Auburn, N. Y., but has not yet been confirmed.



# THE WEEK IN NEW YORK

## THE WEEK'S OFFERINGS.

**JULIA MARLOWE** in *The Goddess of Reason*, a drama of the French Revolution, by Mary Johnston, Daly's Theatre, Monday evening.

Kourad Dierker, in *Jaegerblut*, by Beune Rauchenegger, the new German Theatre, Tuesday evening.

Mrs. Leslie Carter, in *Zaza*, at the Liberty Theatre, Thursday afternoon.

Marlietta Oily, in a German production of *Zaza*, at the Irving Place Theatre, Thursday evening.

**THE GODDESS OF REASON.** A play in five acts. By Mary Johnston. Daly's.

Rene Amsary de Vardes.....White Whitteley  
Edmond Lalain.....Wilson Melrose  
The Abbe Jean de Barbacon.....Vincent Sternroyd  
Count Louis de Chateau-Gul.....Theodo. Hamilton  
Capt. Faquemont de Buc.....Alexander Calvert  
Melipars del'Orlent.....Sydney Greenstreet  
Fagnereud La Foret.....Lawrence Eyre  
The Englishman.....Hubert Osborn  
The Vicomte de Salut Amour.....

.....Leatrange Millman  
Gregoire.....Frederick A. Thomson  
A Sergeant of Hussars.....Alfred Paget  
Mlle. de Chateau-Gul.....Edith Lehmer  
Mme. la Marquise de Blanciforet.....

.....Olive Temple  
Seraphine.....Pajson Grabam  
Mother Superior.....Kuth Blake  
Angelique.....Margaret McElroy  
Nanon.....Bernardine Riase  
Chaste.....Elizabeth Baker  
Blaise de Font d'Ardre.....Louise Wolf  
Convent Girl.....Alice Warren  
Convent Girl.....Nell Angus  
Convent Girl.....Jean Roberts  
Yvette.....Miss Marlowe

The *Goddess of Reason* deals with thrilling and dramatic events of the French Revolution between the years 1791 and 1794. The drama is written in five acts and six scenes, and is composed in blank verse throughout, varied by the introduction of occasional lyric passages. The six scenes show the Chateau of Morbec in Brittany; the Garden of the Convent of the Visitation at Nantes; a square in Nantes; the interior of a church in Nantes used as a prison; a judgment hall in Nantes; and the banks of the Loire. The scenic effects are said to be exceptionally elaborate and the entire company, including the people used in the mob episodes, numbers one hundred people.

Mrs. Marlowe plays the title role of Yvette, a Breton peasant girl, who becomes identified with the revolutionary movement in its most spectacular aspect and is crowned by the people of Nantes as the Goddess of Reason, the deity at that time arbitrarily created by the French nation. Yvette is the natural child of the old Baron of Morbec in Brittany and a peasant mother, but has been reared among the peasants with whom she sympathizes only the more keenly because of the bar sinister in her parentage.

The opening act of the drama shows the Chateau of Morbec one summer morning in 1791, the day following an unsuccessful night attack made by the peasantry on this aristocratic stronghold. The mob has been repulsed by Rene de Vardes, the young Baron who is only just come into possession of the estate, an entirely different and far more liberal character than the old Baron, so generally hated for his oppressive rule. The various leaders in the assault, including Yvette, are arrested, but instead of being hanged are released by Baron Rene, after their cause has been stated by Yvette, with pathetic and compelling eloquence. The Baron, to the disgust of the older royalists present, even promises the peasants amelioration of their hardships. Baron Rene recognizes in Yvette the woman of his dreams whom he has seen once before on a midnight eve in the mystic Palmport woods. Yvette is also loved by Remond Lalain, one of the revolutionary deputies, whose jealousy immediately finds expression in bitter taunts, chiding her for her interest in an aristocrat.

In the second act, a year later, Yvette, under the patronage of Baron Rene, is shown as sheltered from all the revolutionary excitement, pupil in the Convent of the Visitation at Nantes. Jealous of what she believes to be the Baron's love for the Marquise de Blanciforet, she is persuaded to leave the convent and join the red-capped throng.

In the third act Yvette is shown crowned as the Goddess of Reason, first protecting the Baron Rene from the fury of the mob, and then delivering him to its vengeance, inspired to this revolution of feeling by the discovery that he has endeavored to save the Marquise. The fourth act shows the aristocrats in prison and going to death. In the first scene of the last act, Yvette, overcome with the horror of the outrages perpetrated in the name of Liberty, rises in the Judgment Hall, denounces the revolutionary chiefs, and is herself condemned. The last act shows the Baron Rene and Yvette on the banks of the Loire, about to be drowned, according to the custom of the Republican Marriage in Nantes, reunited in their final moments.

The *Goddess of Reason* was staged by J. C. Huffman, general dramatic stage director for the Messrs. Staebert.

## BRUCE MCRAE TO PLAY THE PRINCIPAL PART IN THE FLAG LIEUTENANT.

After a service of fifteen years as leading man in various Charles Frohman companies, Bruce McRae is to be promoted to the principal part in *The Flag Lieutenant*, the next comedy that Charles Frohman will produce in America. It was fifteen years ago that Mr. McRae, who is a nephew of Sir Charles Wyndham and as an actor greatly resembles the uncle, obtained his first part in America in Charles Frohman's production of *Aristocracy* at the Wallack's Theatre. His promotion to the chief part in *The Flag Lieutenant*, which was played in London by Cyril Maude, is especially grateful news to Miss Ethel Barrymore, whom Mr. McRae has long supported, in season and out, for several years. *The Flag Lieutenant* is a naval comedy by Major W. P. Drury and Leo Trevor. As acted at the playhouse in London, it was regarded as the greatest success Cyril Maude has ever had in the British capital. It is a naval romance, with its principal act

## Julia Marlowe Makes Her Metropolitan Opening in the Goddess of Reason which has been Worked into Smooth Running Shape by a Road Tour—Charles Frohman Engages Bruce McRae for The Flag Lieutenant.

taking place on H. M. S. Royal Edward. It is partly spirited melodrama and partly capital comedy. London greeted *The Flag Lieutenant* as the best of its kind that it had seen, either artistically or technically, since Captain Marshall's *The Second in Command*, the play of army life that brought his first great fame to Cyril Maude.

### LETTER OF THANKS.

John J. Freschi, the secretary and treasurer of the American Italian General Relief Committee, formed for the relief of the earth-

shen, and Devernia. Joseph Hanrahan, stage manager of the Hippodrome, presided at the first meeting.

### BREEDING BLUE MICE.

One of the most extraordinary contracts ever entered into by a theatrical firm, was arranged last week between the Messrs. Shubert and Dr. Dimars, the zoological expert of the Bronx Park. By the terms of this agreement, Dr. Dimars undertakes to breed fifty genuine blue mice of unmistakable hue, and to deliver the entire number to the Messrs.

## HERESA L. MARTIN.



Theresa L. Martin has jumped to fame in a day. From playing heavies with a Kansas City Stock Company she has risen to the stardom of her own organization. At least next season the talented young woman will star in a repertoire of high-class plays. Miss Martin is a Texas girl and has an unusual amount of vim, dash and defined talent. At present she is with The Georgiana Edgings Stock Company

quake sufferers of Italy, has sent a letter of thanks to all the members of all the Shubert companies who participated in the great special Sunday night benefit at the Hippodrome. The letter, addressed to "Members of Shubert Companies, care Messrs. Shubert," says in part: "At the second monthly meeting of the Executive Committee of this body, held Monday, February 8, a resolution was adopted tendering the thanks of the American Italian Relief Committee for the splendid service you rendered in the recent benefit for the aid of the sufferers from the earthquake in Italy. You are to be congratulated upon the unusual and extensive program made so successful through your kind efforts."

## CHARLES FROHMAN ENGAGES HOLBROOK BLINN FOR ISRAEL.

Charles Frohman has engaged Holbrook Blinn to create the part of Thibault, Prince of Claire, in Henry Bernstein's *Israel*. Holbrook Blinn is now acting with Mrs. Elske in *Salvation Nell*. His other recent New York engagement was as the gambler in *Salomy Jane*. To play Thibault in *Israel* Mr. Blinn gave up an opportunity to star on his own account.

### ORGANIZED TO EAT.

The Hippodrome Beefsteak Club, comprising the heads of departments, has been organized with the following members: R. H. Burnside, honorary president; Wells Hawks, president; Harry Hertz, vice-president; E. W. Fuller, secretary and treasurer. Committee of Arrangements: Messrs. John Berg, Hickers, Howard, Harris, Elser, Hilliard, Cblinn, Hanra-

Shubert. The mice must not be the already known, though rare species of matted mouse, which is of steel blue hue, but must all be of a bright and striking tint. It is the purpose of the Messrs. Shubert to put each little blue mouse in a pretty cage and distribute them among the hotels in New York City as an advertisement of The Blue Mouse at the Lyric Theatre. (By that clever press agent.)

### FIELDING SCORES AGAIN.

Romaine (Ned) Fielding, one of New York's best liked actors, has scored heavily as Thunder Hawk, with William Farnum in *The Ronegade*. The production is under Liebler & Co. management and is being fitted for a metropolitan run. Fielding's work has won unusual commendation from the critics. A hearty welcome awaits him in New York.

### NEW CIRCUS ACTS.

More new circus acts were added this week to the Hippodrome's already mammoth bill. In addition to the Pisantis, gladiatorial riders, and the Kudara Japanese acrobats, Herzog's six performing stallions appear in a big act. Other arena events were furnished by the Three Merkel Sisters, contortionists; the Four Emilions, equilibrista, and the Three Athletes, models of beauty and brawn. The musical elephants remain as the big feature of the bill. The Hippodrome's circus takes place during the opening spectacle of Sporting Days. The tent is put up on the lot and after the parade the performance takes place under its own round top. The Ballet of Birdland, with its parade of color and graceful group-

ings follows. Then comes *The Hattle in the Skies*, with all the thrill of aerial warfare. The final scene shows the Golden Gardens, with mermaids and groups of living pictures rising from the water.

### HOW ONE PLAY WENT BEGGING.

Otis Skinner and *The Honor of the Family* came to the Grand Opera House last week. Exactly a year has passed since Charles Frohman presented Mr. Skinner in this play, a dramatization of Balzac's novel *Un Menage de Garcon*, at the Hudson Theatre. "I shall never forget," said Paul M. Potter, who made the American version, "a night in the summer of 1903, when Mr. Frohman, Mr. Gillette, and I, climbed the broad marble stairs of the Odéon Theatre, Paris, intent on seeing *La Rabouilleuse*, a drama by Emil Fabre, which had made some stir. The once famous playhouse of the Latin Quarter had fallen on evil days. Paul Glinisty, the manager, was on the point of resigning. On his staff he had Firmin Gémier, now director of the Theatre Antoine, and Andree Megard, who is Gémier's wife; the Gémiers had an alliance with Emil Fabre, a southern writer, who had practiced at the bar of Marseilles, and Fabre had packed away into his trunk a dramatization of Balzac's *Menage de Garcon*, which he called, as Balzac had at one time called it, *La Rabouilleuse*, or *The Shrimp*."

"Gémier persuaded Glinisty to produce it. It attracted instant attention. Diners at Foyot's neighboring restaurant left their tables in haste to be in time for the first act. Playgoers came swarming across the Seine to see it. But I think that Frohman, Gillette, and I were the first Americans to know that something out of the common was happening in this remote part of the town.

"The house was well filled, but we sat in gloom. There was no orchestra. People talked in whispers. The curtain rose on a dull scene; the sitting room of a French provincial town in the year 1824, three years after Napoleon's death. Half-pay officers came and went. Gillette, who had been reading up the subject, told us that Balzac had written his novel to show us what became of Napoleon's officers, colonels at 25, after the close of the Napoleonic wars; how some joined the Bourbons, while others paraded from cafe to cafe their military frock coats and insolent remarks, their ribbons of the Legion of Honor and insatiable appetites. 'They had no virtue,' said Gillette, quoting Brunetiere, 'but physical bravery.' But they were creatures of their time—downcasts of the first order. There are no such authentic records in the French War office."

"The opening seemed dull. We found it hard to take much interest in the ascendancy of Flora Brazier, the lovely 'shrimp', played by Andree Megard, over the toothless old miser, Jean Jacques Rouget; or in her love for the gay scamp, Commandant Max Gilet. We wondered why the critics had been ecstatic about this play. But something came. It was called Philippe Bridau, adventurer. It was played by Gémier. It carried a black thorn stick, which it twirled incessantly. It bullied Jean Jacques Rouget, it harried the serving maid; it frightened Max Gilet and the half-pay officers. And at last it came face to face with Flora Brazier, the 'shrimp'."

"Frohman sat in silence to the end. As the last curtain fell he got up and said: 'I'll take this play for England and America. You, Paul, will make our version. Gillette will play Philippe Bridau.'"

"The gods willed it otherwise. Gillette found something else—a trifle, I believe, known as Sherlock Holmes. Actor after actor had some reason for refusing the play. I lent the manuscript to Beerholm Tree, who thought it 'too small for his theatre.' I told the story, in a Turkish bath, to E. S. Willard, who was blind to its qualities. But Mr. Frohman's faith in it never weakened; and, at last, by the merest accident, Otis Skinner heard of it: great enthusiastic over it; saw in Philippe Bridau the forerunner of Thackeray's Barry Lyndon, and most 'chevaliers d'industrie' of the modern drama; and with hat rakishly cocked over his eye, and his shabby military coat buttoned tight over his chest, he came swaggering out on the New Rochelle stage in September, 1907, and everybody knows how he has defended *The Honor of the Family* ever since."

### HITCHCOCK BROKE.

Raymond Hitchcock has filed a voluntary petition in bankruptcy. He owes \$28,294.

### THEATRE TICKET BILL.

Albany, N. Y., Feb. 15.—Assemblyman Stern, of New York, introduced a bill in the Legislature recently in relation to the discrimination and other frauds in the management of places of public entertainment and amusements. It provides there shall be no distinction against any person or class of persons in prices charged or received from other persons for the same privilege or in excess of advertising rates; it also forbids the establishment of agencies or any place where tickets are sold at a greater price than at the box office of the theatre or refuses to sell a ticket to any person for an un sold seat at a regular advertised rate; any violation of this act is guilty of a misdemeanor punishable by a fine of \$250 to \$500 or imprisonment for six months to one year or both.

### NOTES.

Charles Frohman has engaged Wm. Hawtrey to appear in the part of Mr. Brown in the coming production of Guy du Manlier's *An Englishman's Home*.

Donald Brian, who made such a success as the original Prince Danilo in the American production of *The Merry Widow*, has been engaged by Charles Frohman to act and to sing the leading role in *The Dollar Princess*, the comic opera which Charles Frohman will shortly produce in America, as he has already produced it in England. The role of the leading man in *The Dollar Princess* is that of a young Englishman who comes to America and falls in love with an American girl called *The Dollar Princess*.

(Continued on page 48.)

# THE WEEK IN CHICAGO

**T**HE only important change of the week occurs at the Garrick Theatre, where The Warrens of Virginia is now playing up to its great reputation that came to us through the press. The Thief, at Powers' Theatre, with Kyrle Bellew and Effie Shannon; Viola Allen, in The White Sister, at the Studebaker; Salvation Nell, with Mrs. Fiske, at the Grand Opera House; Lillian Russell in her racing play, Wildfire, at the Illinois, and Joseph O'Mara, in Peggy Machree, at McVicker's, are some of the attractions that are in their second week in Chicago. Marie Cahill, in The Boys and Betty, at the Colonial; The Golden Girl, at the LaSalle; The Prince of To-Night, at the Princess; A Broken Idol, at the Whitney Opera House, and Zigfeld's Follies of 1908, at the Auditorium Theatre, are the hold-over musical shows. The Melting Pot is in the last of its run at the Chicago Opera House, where it has enjoyed such consistent success and leaves next week for other fields. At the Great Northern Theatre, Thurston, the great magician, is holding attention with his many mystifying tricks, and in the vaudeville houses we have the usual change and variety.

**THE WHITE SISTER**

The immensely popular actress, Viola Allen, is in her second week of triumph at the Studebaker Theatre, where she is appearing in a new play by F. Marion Crawford and Walter Hackett, The White Sister. Miss Allen is cast for a part that offers great opportunity for her well-known emotional ability, and is assisted by a well-balanced company prominent in which are William Farnum, Minna Gale Haynes, Charles Stevenson, Fanny Addison Pitt, Richie Ling, Robert Pitman, James Seelye and Julius McVickers. The production is furnished by Liebier and Co., and is in every respect up to their high standard of execution.

**THE COLONIAL THEATRE**

**THE BOYS AND BETTY.**—Miss Marie Cahill and her company, with the following cast:

- Rudolph Gruber ..... James B. Carson
- Tony Arditti ..... W. G. Stewart
- Algernon Graham ..... Wallace McCutcheon, Jr.
- Baptiste Leveque ..... Macey Harlan
- Nanon Duval ..... Miss Harriet Burt
- Casimir Barbeau ..... Sam B. Hardy
- Paul Gerard ..... Edgar Atchison-Ely
- Major Gordon, U. S. A. .... Eugene Cowles
- Grace Gordon ..... Miss Anna Mooner
- Betty Barbeau ..... Miss Cahill
- Marie Antoinette ..... Miss Jane Rutledge

The second week of Marie Cahill in The Boys and Betty is on at the Colonial Theatre, and the clean, wholesome musical play, in which the star is seen to every advantage, has caught on with the Chicago public, who are in plentiful evidence at every performance. The play is cleverly written, replete with sparkling humor, and is capably presented by an admirable company.

**THE GOLDEN GIRL**

The new show at the La Salle Theatre has made good, and is now assured of the proverbial success incidental to the pretty little Madison street show-house. The plot shows Adams and Hough in their merriest mood, and the music is up to the usual Joe Howard standard. Harry Tighe and Winona Winter carry the bulk of the honors, and are well supported by a lavishly costumed company, in which are Harold Grand, George McCarthy, Johnny Fogarty, William Robinson and others as well known. The staging is elaborate, and the scenic effects especially unique and pleasing.

**THE PRINCE OF TO-NIGHT**

At the Princess Theatre, The Prince of To-Night has settled down to a run that may be anticipated for this new arrival in the musical field. It is a blend of musical comedy and extravaganza with a moral tinge above reproach. As is expected in a Singer production, the staging and scenery leave little to be desired, and are on a plane way above the average in shows of this nature. The company is excellent, and are receiving the attendance that is their due.

**WILDFIRE**

Rewritten, but with all the old racing charm intact, Wildfire is in the second week at the Illinois Theatre, and Lillian Russell as the star is receiving her usual homage and applause. The performance is clean and entertaining, and is playing to good business.

**THE MELTING POT**

This is the last week of the phenomenal success that has been enjoyed by the players in The Melting Pot during its long run in this city, and these last few days find the Chicago Opera House as well filled as it was when the brightness and great worth of this wonderful Zangwill story was first heralded to the theatre-going public. In their character portrayals in The Melting Pot, both Walker White-side and Chrystal Herne have done much to enhance their already enviable reputations, and White-side especially has attained a plane that has never before been his.

**A BROKEN IDOL**

These last few weeks of A Broken Idol at the Whitney Opera House find the pretty little play as big a drawing card as ever, and it most certainly shows none of the wear and tear of a long engagement as regards costumes and scenery. Otis Harlan, Madge Voe and Alice Yorkie continue to enjoy the favor their excellent work has earned, and the rest of the well-balanced company do their share in the song success.

**THE FOLLIES OF 1908**

The Follies of 1908, with Bickel and Watson, Billie Reeves, Mlle. Dazie, Arthur Deagon, Nora Bayes and Jack Norworth in the cast, continues to be a capacity crowd puller at the Auditorium Theatre. Shine On Harvest Moon and Over On the Jersey Side are the two great musical hits of the show, and the society prize fight and inebriant antics of Billie Reeves furnish an abundance of comedy.

## The Warrens of Virginia Makes its Bow to Chicago Audiences Viola Allen Captures the Windy City's Theatre-goers with The White Sister—Marie Cahill Enters Her Second Week with The Boys and Betty.

**PEGGY MACHREE**

This is the second week at McVicker's Theatre of Joseph O'Mara in the romantic musical comedy, Peggy Machree. The play is entertaining, replete with comedy and well sprinkled with catchy songs and the plaintive melodies of old Ireland. The company in support of Mr. O'Mara is excellent and the production as a whole is a signal success.

**THURSTON, THE GREAT MAGICIAN**

Thurston, with his tricks of mystic art and so-called magic is the attraction this

celebrated English comedienne; Hall McAllister, in a one-act episode, entitled The Girl of the Times, and Lulu Benson, the great soft shoe and buck dancer, who is featured in a sketch played by the Lulu Benson Trio. Howard and Howard, Emilia Rose, The Millman Trio, The Three Westons and Ernie and Mildred Dotts are also on the bill, which is completed by Taps in Javanai, novelty jugglers from Nippon, and the Olympians.

**THE HAYMARKET THEATRE**

Arthur Conrad and The Blonde Typewriters, Warren and Blanchard, Selma

**VIOLA ALLEN,**



Appearing at the Studebaker Theatre, Chicago, in The White Sister.

week at the Great Northern Theatre. Business is as usual with him, good.

**THE AMERICAN MUSIC HALL**

Alexander Carr, offering his New York success, Toblitsky, or the End of the World, shares with John C. Rice and Sally Cohen, who appear in Herbert Winslow's newest sketch, A Bachelor's Wife, the honor of the feature attractions on the characteristically strong bill that is this week being offered by William Morris at the new American Music Hall. The program of entertainment is further strengthened by Grace Cameron, the comic opera favorite, The Zanzigs, who continue to amaze with their marvelous tests of thought transmission; Streng's Bronze Beauties, Seymour and Hill, and Blake's Comedy Circus, with the funny naïfs, Mand.

**THE MAJESTIC THEATRE**

"A la Mike Donlin and Mabel Hite," we have another "just as they are" sketch at the Majestic Theatre; this time it is Cecil Lean and Florence Holbrook, the two great LaSalle favorites, who mix n' enough song and dance with their "home" life to well sprinkle the laughs. Their excellent sketch is the feature attraction on the bill, along with Miss Velaska Suratt and William Gould, in a singing and dancing diversion that comes here with a New York and London O. K. Others on the program of the week are: The Six American Banquet, Janea and Sadie Leonard and Richard Anderson in a laughing burlesque, entitled When Caesar's Her Awake at the Switch is a witty little one-act comedy, which with the popular Swor Brothers and a half dozen others complete the program.

**THE OLYMPIC MUSIC HALL**

A bill of superior excellence this week at the Olympic is headed by Alice Lloyd,

Uraatz, Emerin Campbell and Co., Billie Blackburn, Belle Wilson, The Four Grana, Klein and Clifton, Christine Hill and Co., George Smedley-Yule and Simpson and Floyd Mack were on the vaudeville bill at the Haymarket last week.

**FEDORA**

Victorien Sardou's great melodrama, Fedora, is this week's attraction at the Bush Temple Theatre, with Miss Adelaide Kelm in the title role.

**THE ROAD TO YESTERDAY**

This week's attraction at the College Theatre is Ethel Greenleaf Sutherland and Eulalia Dix's enchanting dream play, The Road to Yesterday. Miss Blanche Crozier, Miss Thais Magrane, E. H. Calvert and Albert Morrison have the principal roles in this unusual play.

**THE MAN ON THE BOX**

At both the Marlowe and People's theatres, The Man on the Box is to be soon this week. At the Marlowe Miss Leilia Shaw and Mr. Albert Phillips have the leading roles, while Miss Marie Nelson and Rodney Ranous are the principals at the People's Theatre.

**WANTED BY THE POLICE**

Harold Vosburgh is the star in Wanted by the Police, now playing at the Criterion Theatre, and under the direction of the Mittenhals Brothers.

**UNDER SOUTHERN SKIES**

The ever popular play, Under Southern Skies, is now the attraction at the National Theatre. The Hallowe'en celebration and pumpkin dance are the features of the performances.

**A HOME RUN**

Joe Tinker, the Cubs' famous short-stop, and his new college play, A Home Run, is affording the patrons of the Columbus Theatre much amusement this week.

**ON TRIAL FOR HIS LIFE**

A. H. Woods' latest production, On Trial for His Life, is furnishing the thrills and surprises for the patrons of the Alhambra Theatre this week.

**BURLESQUE**

Trocadero.—The Behman Show and Frank D. Bryan's Congress of American Girls, are the attractions at the Trocadero Theatre this week. The famous Dandy Dixie Dancers and a number of clever comedians headed by W. J. Cale, are members of this company. Sid. H. Eason's.—Rose Syrell and her London Belles are now filling their annual engagement at Sid. J. Eason's Theatre. Two burlesques, Pleasure and Plenty and The Affinity Bureau, are staged. There are also a number of good specialties given.

**HEARD ON THE RIALTO**

Actors and actresses who play in five and ten cent theatres have complained to City Health Commissioner W. A. Evans, who demanded an investigation of the conditions under which they have to work. They contend that the dressing rooms are not sanitary and that the fire laws are in many instances not complied with.

Will Reed Dunroy tells us that Miss Adelaide Kelm has been engaged by Sherman Browne, of Milwaukee, to play in stock at the Davidson Theatre, in the Cream City, this summer; Miss Jane Gall, of the Thanhauser Company, was formerly an artists' model, and posed for many celebrated illustrators of the East; the Bush Temple Theatre has the youngest stage manager, Chauncey Kelm, also the youngest treasurer, Merle Smith.

Miss Katherine Synon and Richard Finnegan have been looking after the dramatic end of the Journal during the brief absence from his desk of O. L. Hall.

E. J. Timponi, brother of Rollo Timponi, of the Illinois Theatre, has left Chicago for Mattoon, Ill., where he will take charge of the Majestic Theatre.

Many of the costumes used in the New La Salle production, The Golden Girl, were made by The Chicago Costume and Corollion Co.

It is rumored that during his engagement to begin before long at McVicker's Theatre, Dustin Farnum will rehearse the comedy, Camero Kirby, which he will later use in a tour of the West.

General Fred Dent Grant and Mrs. Grant arranged a box party and were at the opening performance of The Golden Girl.

Fred Ackerman, formerly connected with the box-office staff of the Olympic Theatre, has been appointed manager of that music hall in the place of J. J. Murslock, who is compelled because of his vast outside business interests to devote all of his time to them.

The Bijou Theatre, Halsted street and Jackson Boulevard, under the management of William Roach, has undergone a complete change of policy, it now being a stock house. The new stock company is known as George Klimt's Players, and is made up of actors and actresses of merit. Langdon McCormick's rural drama, Out of the Fold, is their first attraction.

J. Wesley Smith, the well-known Denver automobile racer, was in Chicago last week visiting his many friends on the Rialto. Mr. Smith drove his big Thomas car through from Denver to Chicago, in the face of the adverse weather conditions, and arrived in excellent condition for the auto show at the Coliseum.

**CLEVELAND, O.**

Montgomery & Stone in The Red Mill again won the approval of Opera House audience last week.

At the Colonial, patrons enjoyed May Robson in The Rejuvenation of Aunt Mary. James Young, in Brown of Harvard, was the Lyceum attraction and drew well during the past week.

Manager Daniels states that with the number of pledges received so far, he thought it possible to have a week of grand opera at Keith's Hippodrome this spring. Mr. Daniels does not feel like assuming the enormous financial risk of engaging high salaried artists without a sufficient number of pledges. If there is a real desire for this class of entertainment, Clevelanders now have an opportunity to prove the same.

William J. Wilson has certainly made good with his Prospect Farce Company, playing at the Keith-Prospect. Each week two clever farces are presented in conjunction with beautiful pictures of travel.

Max Faetkenheuer has booked his Madam Butterfly Company for a season of eight weeks in the West and South. Last Monday they started on their Western trip. The Lieegang School of Grand Opera is preparing Faust for early presentation.

Fairchild and White is the firm name of a new booking agency opened last week in the heart of the theatrical district.

George Stone, of the team of Montgomery and Stone, was one of the contestants in the twenty-ninth annual tournament shoot of the Cleveland Gun Club. Mr. Stone is a good shot at the traps, as evidenced by his excellent score.

F. W. BEACH.

**THEATRE CHANGES AT COLUMBIA, TENN.**

Mr. N. J. Carter, who has been running the Gem Theatre at Columbia, Tenn., has closed this house and has bought the Electric Theatre from W. R. Bennington and will change the name of this place of amusement to the Orpheum.

Mr. Carter will improve the Orpheum and will run it as a high-class vaudeville house in connection with moving pictures.

Mr. Bennington has not decided positively whether he will open another house here or go on the road with his company of players known as Mildred's Comedians.

# The VAUDEVILLE PROFESSION

Frank H. Swain since closing with the Buffalo Bill Wild West, November 19, has not lost any time, with the exception of one week to rest up. Mr. Swain had the misfortune to lose all his scenery and electrical effects for his Six Rickey Girls, by fire in Buffalo, N. Y., the week of February 8. The act was to open February 15 but all time has been canceled until April 5, to give him time to rebuild. The act is booked solid in parks and airdomes for the summer season.

W. H. Barnes' wonderful horse, Princess Trixie, has recently been returned to this country, after being exhibited for a year in Europe. The attraction has lately been seen on the Percy Williams New York time and opened a fifteen weeks' tour on the Keith and Proctor time at Philadelphia, last week. During the summer "Trixie" will be featured on the Pay Streak at the Alaska-Yukon-Pacific Exposition in Seattle, June 1-October 15.

The team known as Harry and Hazel Clark has dissolved partnership, and Harry Clark has joined hands with Barber and Palmer, who will present this season an eccentric musical novelty in which the old arabic dog, King, will be featured. The act will hereafter be known as Barber and Palmer, assisted by Harry M. Clark, and will open in Chicago, February 21.

Chas. H. McCulough, of Richmond, Ind., has secured the management and opened the Orpheum Theatre at Columbus, Ind., Monday, February 15, to capacity business, playing advanced vaudeville, booking through the Gus Sun Agency, in connection with the New Wigwam at Martinsville, Ind.

Miss Kitty Faye, who is at present appearing in vaudeville in a one-act playlet by O. M. Young, called Queen of the Prairie, will be seen in a border playlet next season, My Jack, by the same author. She will be assisted by Mr. Young and Geo. G. Goodale.

The Millars and Baby June have just finished sixteen weeks' time on the Geo. H. Webster Circuit, and will open on the Sullivan and Considine Circuit at the Family Theatre, Butte, Mont., February 27.

A. B. Wurnell, The Dancing Barrel Jumper, who recently concluded his engagement with the North Brothers' Comedians, will open on the Pantages' Circuit, March 1, doing his acrobatic novelty on roller skates.

Frank Maury, who has been wintering at Ironton, O., joined the James Adams Vaudeville Show No. 2, to resume his duties as agent of that organization. The show opens at Rock Hill, S. C., February 20.

Frank Keehey has taken the Third Avenue Theatre and will open vaudeville beginning February 22, and will be known as Keehey's Third Avenue Theatre, booked by Ed. Gallagher, of 1440 Broadway.

B. and D. Bennington closed their season of stock at Columbia, Tenn., and will play dates until May 1, when they open with Mildred's Comedians' stock, at the Aldrome Theatre, Columbus, Ga.

Billy F. Scott, black-face comedian, formerly of the team of Scott and Rhoades, has closed a very successful season in the South and has returned to his home in Grand Rapids, Mich., for a rest.

The Aherns have just completed 25 weeks of the National Association time through Ohio, Indiana and Pennsylvania, and open on the Wm. Morris time at Philadelphia, February 22.

DeClee and LaVellie, sensational aerial gymnasts and jugglers, are rehearsing a new act, which will be featured with the Gintman Stock Company, the coming season.

Gossip of the Performers and what They are Doing in These Latter Days of the Season—Frank H. Swain Loses all the Scenery and Effects for his Six Rickey Girls in a Fire and Cancels Time Booked

BLANCHE RING.



She has forsaken musical comedy for vaudeville, and is now "doing a singing act" on the Keith and Proctor time.

The Aerial Budds have been compelled to cancel all time owing to the illness of one of the members of the team, who is now confined to a hospital in Columbus, O.

Arthur H. Bell, the ventriloquist, will team with Arthur Mitchell (of Mitchell and DeLisle) in a novelty ventriloquist act. They will be ready about April.

On account of having contracted a severe cold, Miss Maud Douglas, "The Dainty soprano," has been obliged to go to her home in Philadelphia for a few weeks' rest.

After five weeks of Lyceum work, "Chad" Saunders returned to Hamam-rateln's, New York City, for another engagement, with Western time to follow.

The Dancing Johnsons have just closed on the Ted Sparks Circuit, and are now playing a return date on the J. R. Weber time.

The Norrises, novelty musical act, opened on the Pantages' Circuit, February 22.

## DRAMATIC.

A Texas Ranger, both Eastern and Western companies, under the management of Jack Hoskins, report business excellent. The Eastern show has made quite a record as a one-night stand attraction in that it opened the season of 1907-08 on August 10, and closed July 7, at Manatee, Mich.; opened the 1908-09 season on August 10, and the show will close July 1 at Manatee. According to the management, Mr. Hoskins had received many letters advising him to stay out of the territory he is now playing, but his confidence in the merits of his attraction, caused him to let this advice go by unheeded, but so far the business done has been most gratifying.

Following is the roster of the Katherine Rober Stock Company, now playing a successful season at the Burtia Auditorium, at Auburn, N. Y.: Ed. Fiske, manager; Miss Katherine Rober, Leander Hadden, W. D. Stedman, George Connor, B. R. Bertrand, M. Sargent, Carl Brennan, Wm. E. Warren, W. J. Shultz, Chas. Robinson, Louis Wolford, Wayne Campbell, Miss Arline, M. Bennett, Edith Bower, Sarah Kyles, Katie Kosgriff, Jessie Howe, Nellie Hancock, Jennie Hart, Kathryn G. Kirk, Wilfred George.

The Curran Comedy Company, managed by Hobb E. Walker, has just concluded its thirtieth week of the season, which so far has been uniformly successful. The company goes under canvas April 1, playing to the Pacific Coast. A fourteen-piece band will be one of the features this summer. The company consists of 28 people.

James Myrle MacCurdy, the well-known actor and playwright, will appear, next season, and for a term of years, under the management of Chas. H. Wuerz's Attractions, in a new sensational comedy drama by himself called The Yankee Doodle Detective.

Billy the Kid, one of Chas. H. Wuerz's attractions, is now playing its twenty-ninth week this season, to satisfactory business. The regular season will close at Newark, N. J., on April 24 and reopen July 31 at Mt. Vernon, N. Y.

Claude Norrie has withdrawn from the cast of the All on the Quiet, to play Jack Temple in Mrs. Temple's Telegram, for the balance of the season, under the management of Jus. B. Delcher.

Al. White, in advance of W. F. Mann's Tempest and Sunshine Company, is one of the hustlers now in the State and his work is getting the business for his attraction.

## PLAYHOUSE NOTES.

The Crown Theatre, a new vaudeville and picture house at Mobile, Ala., was opened February 21, under the management of J. H. and C. B. King. Bookings are through the Empire Theatrical Exchange. The following is the house staff: J. H. King, manager; Buck Taylor, assistant manager; V. A. Gunnison, stage manager, and L. Johnson, chief usher. Prof. Taylor is leader of the orchestra, which consists of five pieces.

Fred W. Hartmann, formerly manager of the Lyric at Danville, Ill., has leased the Lyric at Fort Wayne, Ind., and assumed charge February 20. Mr. Hartmann managed the Danville house ever since its opening three years ago and a great share of its financial success is due to Mr. Hartmann's good management.

The Christy Amusement Enterprises are remodeling their Gem motion picture theatre in Springfield, N. Y. A large balcony and a stage is being installed, and various other improvements made. The theatre in the future will be conducted as a vaudeville and moving picture house.

The Stainach-Newell System will by this time next year have another house on their circuit. They are building a \$50,000 theatre in Fort Chester, N. Y. This will make four houses they control and manage, the other three being located at Yonkers, White Plains and Mt. Vernon, N. Y., respectively.

Mr. Jack Young, formerly treasurer of the Grand Theatre in Atlanta, Ga., has been made manager and Rex B. Mooney, formerly of Chattanooga, treasurer of the Grand Theatre, Atlanta, Ga. These two gentlemen take the places of Messrs. Hirscher Brothers, who recently resigned.

The management of the Duncan Opera House, East Las Vegas, N. M., has changed, the new management being Jas. S. Duncan, Jr. Mr. Duncan assumes charge March 1.

Bernard Q. Lustig, formerly of the Arcade Theatre, Toledo, O., resigned last week. Mr. Lustig will go into the real estate business in Toledo.

## ERNEST COOKE—ARTIST AND MANAGER.

By FREDERICK MORDAUNT HALL

Many years ago, a struggling, yet enthusiastic boy, who was a circus rider, yearned for the life of an artist. With his pennies, over in the old country, the youth bought pencils, and in the time that he was not working or being thrashed with a leather whip, this youth went into a small room and cooped himself up in what he called his studio. There he copied all the pictures he could find, most of them being those of riders and clowns in shows. When he received a vacation he spent most of the time in an art gallery, wishing that in the hazy future he might be able to have an oil painting in an art gallery. But work for him was circus riding and his only wish was that he might be able to choose his hobby, art. The boy was Ernest Cooke, manager of Buffalo Bill's Wild West, who belongs to the oldest family of showmen in the world. He has seen life as a clown as well as a rider.

As a manager, Mr. Cooke is one of those men who compel good work and honesty, by his comely presence and gentleness, rather than by harsh commands. He has always found it difficult to damper even the lowest employe and has treated men to such a degree that he has been the turning point in their careers, although at times it seemed that they were wholly undeserving.

Mr. Cooke has many a time reasoned with a man and thus done more good to the scapegrace than a hundred salivations could possibly have done by singing a thousand hymns. The men he has had around him this last season have refrained from using the objectionable epithets commonly heard about a show, because they knew that Cooke did not swear and that he did not like it. Men who might have been careless about their labor have gone about it with a vim, because they had a word of praise from Ernest Cooke. They have worked earnestly, not because of fear of the chief, but because they liked him.

And this same Ernest Cooke—it seems hardly imaginable—was once, and not so long ago, the clown that brought laughter from German, French and English audiences. In fact, he was the star clown of the universe. His services

as a mirth-maker were in demand everywhere, and they were willing to pay him what was then a large salary. He was the "Silly Billy" clown, and at the present time there is no one who knows Ernest Cooke, who would at any time have thought that the man who can so well hold down the managerial position with a big organization, could possibly have convulsed an audience with laughter; could have painted his face or worn the ridiculous costume of a clown. But he did. Moreover, he is just as proud of it as he is (and has a right to be) of his work with the Buffalo Bill Show this last season.

Cooke, when he was in his teens, found himself in Ireland. He had been subjected to cruel treatment from a stepfather, who, when he found the boy drawing on pieces of paper, would take them away from him and threaten punishment with the dreaded whip should he be caught idle again. Yes, it was called idleness when they found the boy Cooke working hard at his hobby, which ought to have been his vocation. He went to a phrenologist who, it was alleged, had a more certain knowledge of the formation of the head than the usual run of these men have, and was told he ought to paint.

Cooke said that he could draw, but had never been able to buy a box of paints.

"I'll buy them for you and we'll see what you can do, then," said the phrenologist.

It was only a few days after this that the youth returned, not only with the box of paints, but also with a wonderfully colored drawing. It had been his first attempt, but the mark of the artist was there. Crude though this drawing and its coloring might have been, it attracted men who would willingly have financially helped the boy to study art, but that was out of the question, as he had come from a family of circus people and was apt and clever in his riding on a bareback horse. His stepfather would not hear of such "an absurd change in the boy's career." He even went so far as to threaten those who told the boy that he could ultimately become a great artist. Hence, Cooke continued as a rider of barebacked horses, frequently himself lashed by the deadly whip of the ringmaster.

Cooke can remember the time when he was practicing, the time when he was the money-maker of a certain number of his family. He can remember the time—aye, many a time—when his stepfather, treating him as if he had been an animal, brought blood from the boy's

legs because the legs were not held up high enough, and also, many occasions when he was mercilessly hauled down from the horse and beaten because the jump was not good.

After years of riding, Cooke came over to this country, and it was when riding in New York that he fell from his horse and broke his ankle. It was all up then—his career that his relatives had chosen for the boy. All his former cleverness and agility went for nothing. But Cooke was not daunted, and it was then that he thought of becoming a clown. Like everything else he did, young Cooke made the clown business tell. People heard of the "Silly Billy" clown, and they wanted to see him. If there was a bad program on at a certain show and "Silly Billy" was there, they got the audience, for all wanted to see the fun maker.

By that time Cooke was his own master and he went, for the fun of the thing, to copy the old masters in the different picture galleries in Europe. He showed these pictures to an art dealer and was astonished when he was offered \$200 each for the pictures he thought to be worthless.

But, by that time, the life of the show business had gained its hold on Cooke, and though he loved his hobby, it was life in the open that he looked forward to, most. In the many towns that he visited with shows, instead of taking a camera with him, Cooke took a drawing pad, and brought away souvenirs of the places in this manner.

Louis E. Cooke, general agent for Buffalo Bill's Wild West for many years, one of the most appreciative men in the show business, as well as one of the cleverest, thought so well of the work of Mr. Ernest Cooke as an artist that he placed several of the latter's paintings on the walls of his hotel in Newark.

Thousands have seen and admired a pastel picture of Colonel Cody. It was used all over the country and it was a wonder to many when they found that the manager of the show had painted it. Others—just as many—saw pictures of Indians, among them one of Chief Iron Tail, that brought forth praise for the artistic skill displayed. And yet, Mr. Cooke is so modest that few of his associates know that Cooke is an artist as well as a manager of shows. No man has ever heard a bad word said against him, and if they whisper it to themselves it is only because he may have been too lenient with some employe.



# MUSIC AND THE STAGE

## NEW YORK MUSIC NOTES.

Caro Roma, one of the foremost women composers of the world, began her first concert tour of forty-five weeks at the French Branch of the Y. M. C. A., New York City, on February 13. At her first concert or song recital, Miss Roma was assisted by many prominent soloists. Prominent among them were Dr. Victor Ballard, baritone of the Metropolitan Opera House; Hans Kronald, cellist; Harry McClasky, tenor; Joseph Pozanski, organist of St. Leo's, and Elizabeth Morrison, soprano of the Opera Comique, Paris.

Miss Roma sang a number of her classics, among them being Faded Rose, Resignation, Legacies, Thy Lips Are Like Twin Roses, and others.

The forty-five weeks of the concert tour will be spent in the United States, Canada and Mexico. No company will be carried as Miss Roma will pick up local artists in each town. She will go direct from New York to the Pacific Coast, opening in San Francisco.

Miss Nella Bergen, the well-known vocal star, who is appearing in high-class vaudeville theatres as "The Sousa Girl," in operatic selections, has achieved no little distinction during the past week with her rendition of several of the featured songs of Jos. W. Stern & Co., chief of which is the ballad, If I Had a Thousand Lives to Live. A leading Scranton newspaper, in commenting upon her appearance in that city, indulges in the following profuse endorsement of Miss Nella's act: "While she occupied the stage one could almost hear the breathing of his neighbor, and when each of her songs was concluded there was a tempest of applause. It is to be regretted that the vaudeville magnates have not induced more of Miss Bergen's calibre to enter the varieties."

One of the song novelties introduced by the lady was the dashing new serio-comic number by Miss Edna Williams of the Stern staff, known as I'd Like to Build a Fence Around You.

It was not so long ago that Felix and Cairo, the two juvenile vaudevillians, came into prominence and surprised the oldest managers with their clever offering, but even the record of these two youngsters has recently been surpassed by another juvenile act that has apparently dropped out of the skies and landed so strongly that it has swept every record aside in this meteoric flight of success. The act referred to is Conrad, Ricardo and Co., the La-La Kids, as they are styled. These youngsters are just old enough to get by the stage law, allowing them to appear in public, and yet they do character changes, songs and dances one after the other in such a bewildering panorama of music and fun, that one would think that they were veterans of twenty years' experience.

The act consists of Eddie Conrad, the youngest of a well-known theatrical family, and Miss Ricardo, daughter of a well-known circus performer, by the name of Richards. And of all odd things that it is our duty to chronicle from time to time in theatrical affairs, the company of Conrad, Ricardo and Co. has a trained monkey, whose clever business in the act will serve to strengthen the Darwinian theory with any audience. The La-La Kids derived their name from a new chorus song, La-Lal Oo-La-La-La, which is destined to sweep the country and rival the famous La-ra-boom-de-ay. The La-La Kids were the first to originate and introduce this song, which was written by Macdonald and Murphy.

Conrad, Ricardo and Co. make seven distinct changes in their act, featuring Garibaldi, There Never Was An Irishman That Didn't Make a Name, Down In Spaghetto Row, Hold Me Just a Little Bit Tighter, Bamboo Baby, Under the Mistle and Molly O and other carefully selected numbers. After their appearance at the New Plinked Theatre recently, the house that plays the Klaw & Erlanger attractions and the best vaudeville only, Manager Billie Donagan recently wrote upon inquiry to a fellow manager: "Conrad, Ricardo and Co., the La-La Kids, played my theatre to packed houses and scored a knock-out from start to finish. They are the best vaudeville specialty I have played this season. They originate everything they do and imitate no one."

Co-in, the Mimic, one of the late arrivals in vaudeville, is "making good" in the vernacular of the profession. Mr. Co-in is a gentleman who has traveled and appeared extensively throughout Australasia, and from all appearances, Co-in is going to get the coin in this country. In a monologue interspersed with character songs, he takes you on a slight-seeing trip first to little Italy, then through Chinatown, and later into the ghetto on the lower East Side, where his character portrayals of socialistic and political types are in a class by themselves, new in their conception and positively imitable.

Co-in is not only a mimic, but a deep student of human nature, and every phase of the lower East Side life is truly depicted in dialect imitation and humorous character. No heartier laughter has greeted any artist recently than was accorded to Co-in upon his appearance at Hurlitz & Seamon's Music Hall and other well-known theatres. He has received many flattering offers for Western bookings, but prefers to study New York life for artistic purposes even more closely and to play the prominent theatres in this section for the remainder of the present season. Co-in was the original creator and the first to introduce Garibaldi, or What Has That Man Harrigan Done, and All That Glitters is Not Gold, both now extremely popular.

The success of Jock McKay, the Scotchman from Scotland, continues uninterrupted on tour. Although Jock has only been in this country a few months, he has not had one idle week, having played the Colonial, Alhambra, Orpheum and other houses on the Percy Williams Circuit, Proctor's Newark, Fifth Avenue, Troy, etc. on the Keith & Proctor Circuit. Jock McKay was loaned out recently as a special fa-

## Caro Roma Begins Concert Tour—Nella Bergen Successfully Interpolates Several Jos. W. Stern & Co's. Songs Into Her Act—Coin Still Introducing Song Hits—Jock McKay, the Scotchman, has Time Well Filled

THOS. QUIGLEY IN CHICAGO.



One of the men most directly responsible for the great vogue of the Shapero publications in and around Chicago is Thomas Quigley, now in charge of their office in the Grand Opera House Building. Philadelphia is his home, and the sleepy city lost a chance to waken up a bit, musically speaking, when it left him leave it. He drifted into the music business by going to New York under the employ of F. B. Haviland whom he represented in Atlantic City. It was there that he met Billy Jerome and Jean Swartz who induced him to go with the firm of Francis-Day and Hunter. After being with them a short while he was made their professional manager and in that capacity made his initial trip to Chicago. At that time he was an absolute stranger to the city but immediately embarked in a music combat with several of the publishers who had headquarters in the Sherman House, including F. B. Haviland, Gus Edwards, Al Von Tilzer, Jules Von Tilzer, Cooper and Keadell and Paley. It is a matter of history the success he made with Irish Rose. He worked all the theatres playing good time, having good spots on the bill and practically made the song a hit in a month's time. Any Old Time At All and Your's Is Not The Only Aching Heart are two others which produced great results through his efforts. The firm of Francis-Day and Hunter was practically unheard of until Quigley made his debut. He was with them until they amalgamated with F. B. Harris, after which he assumed the management of Shapero's Atlantic City branch. On October first, 1908, the permanent Chicago headquarters of Shapero were turned over to his jurisdiction and since that time have been active indeed in the Chicago music field and prolific in results. Mr. Quigley has been made several flattering offers from rival firms, but as he considers his present business association such a wide scope of opportunity, it is not at all likely that he will change his allegiance.

vor, and is the star feature for a few weeks at Hurlitz & Seamon's for their Trans-Atlantic, and it is no exaggeration to say that Jock easily stepped the show.

Such a shrewd old manager as George Krauss ventured the opinion that if he had to pay the enormous salary reputed as being received by Jock McKay for his preference, and Krauss is not alone in his opinion. McKay, besides playing the hyghgins, sings a number of songs in his act, and one among them, Harry Manna lade, when it comes to sweetness, humor and melody, has not been excelled by any Scotch song heard in public in many years.

It is not generally known that Camille D'Arville was responsible for the success of Cole & Johnson's Bamboo Tree, as much as any other artist. She was the first to realize the catchiness of this song, and her rendition of it for many weeks in the best theatres, did a great deal toward making it famous. Since Bamboo Tree was popular, Miss D'Arville has tried thousands of songs in an endeavor to replace it, and until quite recently her efforts were in vain. Finally she called at the offices of Stern & Co., and met there Mr. Isidore Macdonald, the young English song writer, with an established reputation, and whose fame is being duplicated in this country.

Mr. Macdonald had just finished a refined little darkey number, which he called Bamboo Baby, a fitting counterpart in her first illustrious song. To put it vulgarly, she "scrabbled" it, and with an eye to business, contracted at

once to have it restricted for her sole temporary use. In recognition of the high standing of the artist, Mr. Macdonald at once granted this privilege, and the title page of the first edition will be adorned with her photo. The cause of Bamboo Baby is by the well-known pianist, Al. C. Murphy, and Stern & Co. realize that they have a gem and an assured hit in this number.

Bandy Legs has been released for vaudeville by the Theuba Publishing Company.

Paul Lincke is due to arrive in America next month, to see his publishers, Joseph W. Stern & Company.

### THE MAN OF THE HOUR.

Mr. Rudolph Aronson has just been notified by the committee in charge of the musical arrangements in Washington that his march and song refrain, The Man of the Hour, composed for and dedicated to President-elect Taft, will be performed by the orchestra of 150 musicians and the refrain will be sung by a mixed chorus of 600 at the inauguration ceremonies in Washington on March 4 next.

This was the official march used by the National Republican Committee during the last presidential campaign.

## CHICAGO MUSIC NOTES.

Joe McGee and the Markee Brothers' Mammoth Minstrels, Jake Stenard's latest vaudeville offering, opened at the Twelfth Street Theatre last week, and were cordially received. The company not only sing, dance and talk, but double to a ten-piece band and orchestra. McGee says that if they can arrange to do their own cooking and washing they will be entirely independent of anything foreign in the way of support. Will Rossiter songs will be used exclusively by the aggregation.

Last Saturday, at the Musical College, an unique musicale was given by the pupils of the Chicago Musical College. The program was arranged to show the intermediate stages through which pupils of the advanced classes pass in their study of compositions of violin, piano and voice. Those who appeared were Miss Blanche Irwin, Miss Vera Pimmer, Miss Esther Watta, Miss Mabel Mueller, Miss Francis Conners, Chas. E. Overholt, Miss Rose Blumenthal, Miss Evangeline Williams and Miss Bertha James and Miss Edith Burlingim, accompanists.

King and Cantey, in Room 13, Harry Newton's successful comedy act, have just finished sixteen weeks of Southern time and were everywhere received with enthusiasm. Sarah Won't You Let Me Serenade You and Miss Malinda, met with whirlwinds of applause, both being new in the South. Sam Du Vries is looking after the booking of this act.

Irene Bulger, the clever and vivacious little songstress, is in New York again after a brief tour of the West. She reports to Harry Newton, of the Rossiter office, that she will use When Someone Dreams of Someone and Some-one Dreams of You, O Miss Malinda, and Games of Childhood Days, in her act.

Gil Brown and his Fireflies, played the Olympic Music Hall week of February 15, and scored a big success. I Like the Way You Two-Step, one of their recently added numbers, was a favorite with the audiences. This act is being directed by C. E. Kohl and will play the big houses only.

John and Ella Conners have embellished their act with O Miss Malinda, and Games of Childhood Days, the Rossiter leaders, John Baxter, "the man behind the voice," had the entire majestic audience singing these songs during his engagement there when he scored a ten-strike.

Morty Hymen, one of the Big Three, working at the Hungarian Cafe, Milwaukee, and who is known as The Candy Kid, called in at the Chicago headquarters of Chas. K. Harris last week, and reported to Thomas Sheridan that the Harris prints are going big in the Cream City.

W. A. Thomas and twelve people will present the Congo King. They opened at Indiana Harbor and play Western time. The rehearsals looked good and the chorus have exceptionally fine voices. O Miss Malinda is the feature number among the many introduced.

(Continued on page 49.)

## SIGNOR LUIGI QUAGLIA



Signor Luigi Quaglia, conductor of Quaglia's Band, was born at Muro Lucano, Prov. of Potenza, Italy, and since early youth showed great inclination for music. After finishing his musical education, he was awarded the diploma and medal by the Musical Artists' Association, which is contested for each year by all musicians of rank at Palermo, Sicily.

For the next five years he was the director of the Muroband and traveled throughout Italy, meeting with tremendous artistic and financial success. He then came to the United States under the auspices of the most prominent societies, to teach and form an organization similar to the one he had been conducting in Italy, but was unable to secure the material for a perfect, congenial musical organization. He then returned to Italy, and after a long search found and surrounded himself with a company of artists who defy the best bands touring the United States. Mr. Quaglia, besides being a cornet soloist, is known here and abroad as a composer of merit and a master of counterpoint and harmony.





# London

London Bureau of The Billboard,  
179 Temple Chambers, E. C.

### Two New Productions Enliven the London week, The Chief of Staff and Samson—Both Please.

THE two events of this week have been Lewia Waller's production of the new melodrama, The Chief of Staff, and the production by Arthur Boucher in London of Bernstein's Samson. The chief members of the cast in the former are:

General Sebastian de Solaterra...Wm. Haviland  
Colonel Stephen Cavendish...Louis Waller  
Major Dennis O'Driscoll...A. E. George  
Engracia de Solaterra...Evelyn D'Alroy  
Lola...Madge Titheradge

There is always one thing that it is possible to say about Louis Waller's plays—he has his own public and for the first night or two, at any rate, the play is bound to be received with enthusiasm. And so on Tuesday night the "Kenon Wallerites" were present in force, and hailed this piece with great plaudits. And yet I scarcely think Waller struck a gold mine this time, despite all the opportunities given him for a display of stage heroics. The action takes place in South America, where General Sebastian holds a command in one of the republics. With him, as chief of staff, is Colonel Cavendish, who has become the object of a sudden passion of the General's wife. The affection is in no way returned, and one day, just as the General comes into the house, Engracia, throws herself into the unwilling arms of the Colonel. There is no doubt but what the General has seen the incident, and even in a South American republic a husband would be likely to be annoyed at a circumstance of this sort. Some way out therefore had to be found. It is found by Iduna—named after a Scandinavian goddess—who is also in love with the Colonel, who, formerly an officer in the English Life Guards, then a bankrupt through the non-success of his racing stable, then a co-respondent in a notorious divorce case, is regarded as a famous lady killer. But the difficulty is that up to this time the pair have always had an intense mutual dislike. But this is only one of the usual stage progressions towards love, so when the General is seen advancing pistol in hand, to shoot the faithless wife, Iduna snatches Engracia's mantilla, throws it over her own head, and casts herself into the arms of Cavendish. He, of course, sees the necessity for playing the game—so to speak—and then and there asks the General for the hand of his daughter in marriage. However, it obviously would not do for the Colonel and Iduna to get over their dislike for one another so soon, and so to give them time before the wedding bells commence to ring, we are treated to an atmosphere of plots and counterplots, alarms and excursions—mainly conducted by telephone. In fact, there are two telephones going at once. Number 1 communicates with the General in the field and transmits to him false messages from the treacherous serving maid, Lola, and an anarchist secretary, about his wife and the Colonel. Number 2 communicates with a third villain, instructing him to seize Engracia and then to lure the Colonel after her, so that the two can be discovered under compromising circumstances by the General. Then we have Waller at his best again. After another heroic climb of a precipitous height called the Ridge, he makes a heroic rescue of Engracia, and with some very pretty revolver practice disposes of the anarchist gentleman. But all the same the plot nearly comes off. The general arrives and finds them both together and for a few moments it seems as though there is going to be some more shooting. Just in the nick of time, however, Iduna, whose hate has now had sufficient time to turn completely to love, arrives and explains things and puts everything right.

Taking the play all around, it isn't a bad piece of melodrama. Of course, one does get a little tired of seeing Waller in brown riding boots, with carefully waxed moustache and the inevitable sling about his arm, and the personal details about him and his past career are certainly given to one ad nauseum. But all

## LOUIS CALVERT



Now playing Pistol in Henry the Fifth in London.

the same, he is very good and very splendid and he carries his audience with him just the same as he ever did. The ladies in the piece—who are carefully contrasted, Iduna with yellow hair and Engracia with black—are extremely capable, and both play with considerable refinement. But perhaps the best acting in the piece is that of Miss Titheradge as Lola. She represents the intriguing nature and tiger cat passion of the young creature with astounding power and fidelity. William Haviland is very good as the General, but a trifle pompous, while A. E. George in the part of O'Driscoll, plays with a racy soldierly humor. One of the chief characteristics of the piece is the magnificent way in which it is mounted and in this respect alone it is well worth going to see.

Geo. Bernard Shaw has been talking recently in his usual style in reference to his latest pet project, known as the "Afternoon Theatre." "It is," he says, "going to provide refuge for the homeless and unemployed patrons of the Vedrenne and Barker management. The slight of these poor people is enough to melt a heart of stone. They have acquired the playing habit, formerly unknown among the intellectually active, public spirited people. And yet they can not stand the sort of plays that critics like—the plays that really are plays, you know. Of course they get a Thunierbolt or a Barrie play occasionally at one of the theatres; but Vedrenne and Barker accustomed them to a new play of the most crushing intellectual and inhuman length every fortnight or so, and they have been miserable without it ever since. Even some of the critics seem to miss their torture. They want something substantial to damn. You see people used to read their notices when they had something fresh to write about. I used to read them myself eagerly, as I always judge of the execution I have done by 'ae shrleka of the wounded.'"

Asked whether he did not find His Majesty's Theatre rather large for his play after the

## IDA WUST



As Marthe, in the French burlesque, The King, at the Lesing Theatre, Berlin.

the cast that Boucher for the occasion:

Jacques Brachard ..... Arthur Boucher  
Jerome La Goual ..... Charles Bryant  
Marquis d'Andeline ..... Arthur Wilby  
Maximilien ..... Kenneth Douglas  
Annie Marie Brachard ..... Violet Vandrough  
Marquise d'Andeline ..... Marie Illington  
Elise Verette ..... Edyth Latimer

I suppose I need hardly go into the subject matter of this play, as you have had it with you so recently. All the same, you will no doubt be interested to hear how it has struck the theatregoing public here. I think I am right in saying that it is going to make one of the strongest impressions that a French play

(Continued on page 48.)

# Paris Week By Week

Paris Bureau The Billboard, 121 Rue Montmartre,

### Chantecler Problem Seems at Last to have been Solved by the Placing of LeBargy in the Title Role Left Vacant by the Death of Coquelin—New Theatre to be Erected in the Champs-Elysees with American Capital

I'LL be John Brown if I know just how to handle this affair of Chantecler. Three times I've written a completely different article on it and three times I've had to toss the copy aside because of important changes in the future of the play, certainly the most famous of any unproduced work the world knows.

With the death of the great actor, Coquelin, who was to have created about March 20, the role of a rooster in the production, of course, everything and everybody at the Porte-Saint-Martin, the comedian's theatre, went way up in the air and Edmond Rostand, the talented author, felt that the loss could scarcely be filled in all France. That was one sensation. Then several prominent actors were considered, including De Max, De Feraudy, Jean Coquelin (son of the dead artist), Andre Brunot, Le Bargy and last, but not least, Mme. Sarah Bernhardt, who had donned trousers and added to her fame in L'Alceon, Rostand's next most eminent creation after Cyrano.

Le Bargy, of the Theatre-Francaise, was Rostand's favorite and he so informed the management of this playhouse. Le Bargy was willing and the Minister of Fine Arts, after consulting with M. Jules Claretie, of the Francaise, said he too, would not mind Le Bargy's going to the Porte-Saint-Martin to create the part. This was sensation number two and no sooner was this sprung than sensation number three hopped into being like Jack-in-the-box. This third affair was the unrest, not to mention the disension among his fellow-accolades over Le Bargy's being allowed this chance at another theatre. And Rostand, dithering to be the cause of so much trouble, withdrew his proposition to the Francaise.

But the fourth sensation has been welcomed to our fair city. Le Bargy declares he may resign from the Theatre-Francaise and go to the Porte Saint Martin and do the role anyway. In case he does, however, he is not the man to jump and run without saying Jack Robinson—he will resign after giving a twelvemonth's notice. Manager Claretie, of the Francaise, has written to the Minister of Public Instruction offering to produce Chantecler, at the first theatre of France, also to engage Jean Coquelin to play the part of the dog as scheduled for him all along, but there is little likelihood of this being done because Mr. Rostand has reiterated his statement, made some days ago, to the effect that Chantecler belongs to the Saint-Martin.

The papers of Paris are talking of L'Affaire Chantecler, as American newspapers "play up" murders. They devote columns to editorials on the subject and people use it in passing the time of day. Verily, when Chantecler is produced it won't take much hustling on the part

small stage of the Court Theatre. Mr. Shaw replied: "On the contrary, I find myself for the first time in the sort of theatre that suits my style. I am no better in the theatre intime. When I was in Stockholm last year I attended the performance of one of the chamber plays of that very remarkable genius, August Strindberg, who by the death of Ibsen was left at the head of Scandinavian drama. That was a theatre intime for you if you like. It would hardly have made a refreshment bar for the ordinary playhouse. But the play, although written for this theatre, would have been much more effective in the Opera House. There are many theatres that are too small for my plays, but hardly any that are large enough."

It was well-deserved success that Boucher met with on Thursday night on his production of Bernstein's Samson. Both the author and producer have worked treacherously hard in order to put this play before the British public in its best possible form, and it would have been a very hard fate indeed had their efforts come to nothing. This was had brought together

# Berlin

### Electra, Strauss' Latest Opera, Too Heavy For Actors—Play to be Revised—Other News.

THERE are rumors that Richard Strauss, the author of the opera, Electra, will make some changes in some parts of his latest stage piece, although it is decidedly denied by him. As a matter of fact it may be said that the first performance at the Royal Opera House in Berlin, which was to take place at the beginning of the month, had to be postponed until the middle of February. This delay was partly due to the difficulties in arranging the scenic part, but mostly on account of the actors, who were played out by the extremely heavy task at the four performances at Dresden. Madame Schumann-Heink was done after the premiere, Fan Krull was tired after the second performance and Miss Laens' voice, otherwise strong and fresh, showed signs of a break. It is very doubtful whether these three actresses could have stood the strain much longer.

A performance of Wedekind's Bueche der Pandora is in preparation for Reinhardt's Kammertheater, which was made possible that the author revised the play entirely, since the authorities had refused permission for the performance in its original form.

### TICKETS NOT TRANSFERABLE.

According to reports from Bayreuth, where the great Wagner Festspiele will take place this summer, tickets are sold only with the written condition that the purchaser of such tickets will himself use same and not transfer them to any other party without the permission of the festival authorities. Anyone acting contrary to the agreement will be fined.

Miss Bella Alten, of the Stadt Theatre in Hamburg, and well known in New York theatrical circles, has taken an engagement with the Court Opera House at Vienna, Austria.

### VERSUS BUEHNEN-VEREIN.

The management of the City Theatre at Frankfurt-on-the-Main has refused to sanction the resolutions of the Buehnen-Verein, the association of actors and attaches of the German stage, which had its convention in Berlin recently. It appears that there is a widespread

(Continued on page 40.)

the suicide of two young French lads over an amorous hanging to the English company of variety artists playing at Marseilles. Now comes the news that there is such a crush for seats at the Varieties-Casino in that city, that folks are squeezed half to death in the jam and the managers are fast becoming multi-millionaires. But it's an even bet that somebody says the whole thing was arranged beforehand by the press agent. Ain't it so, Pete?

I dropped in at one of the moving picture shows on the boulevard the other day and found as one number on the bill, a very good ice skating scene. At the Bois du Boulogne and elsewhere that day people were having great times on the steel runners and this thing of enjoying the fun without having to freeze to death doing it, made a hit with me, as it seemed to do with a lot of other folks, judging from the size of the crowd. I mention this only because it shows how these hustling fellows keep up with the times.

Speaking of timeliness, a mule was rescued from the ruins of Messina thirty days after the quake destroyed the city. Three days later the mule was on exhibition as a side show, in every town and village in Italy and France. That's going some!

(Continued on page 48.)

## MME. SARAH BERNHARDT.



She created Edmond Rostand's L'Alceon and was for a time considered an Coquelin's logical successor in the leading part, that of the rooster, in the same author's Chantecler, which the great actor was rehearsing when death overtook him. Le Bargy, however, captured the part.

Surely, surely they won't blame this on the P. A. Last week I told, in this column, of

HITCH IN PLANS

Exhibitors Disappointed Because of Independents' Failure in Getting European Product Before Them

WITHOUT doubt the greatest disappointment of the New York Exhibitors came when the Independents had no film to display. At the meeting recently held at the Orpheum Music Hall...

date. At any rate it's the way it looks to me. If they had the new projecting machine and five or six reels of film, I do not question but what we would have signed up for a good many thousands of dollars right then and there.

CINCINNATI, O.

The business of the past week was of an order that pleased everyone, and will probably stand out as the record-breaker of the season.

The Merry Widow turned them away last week at every performance, and the patrons seemed to have been well satisfied with this offering at the Grand.

The Lyric is certain to enjoy heavy business this week, due to the presence of George Arliss in the Fiske version of The Devil.

William A. Brady's production of The Shepherd King, in which Wright Lorimer is appearing at the Walnut, this week, is very gratifying to the sight and ear.

Eccentric Genaro and Clayton White and Marie Stewart head a very good bill at the Columbia, this week. The balance of the bill is made up of the following: Gardiner and Vincent, Raymond and Caverly, Two Vindobona, Woods and Company, The Sioux Indian Quartet, and moving pictures.

The second annual entertainment given by the pen and pencil club at the Lyric Theatre on the afternoon of February 12, was one of the really notable theatrical affairs of the season.

There is much interest throughout the country in the African trip of President Roosevelt and none is probably better informed concerning that country and its big game than Peter MacQueen, the celebrated African explorer and hunter, who gave the Travel Talk at the Lyric Theatre Sunday afternoon.

Lovers of good, first-class, and let us say, the old-style melodrama, big scenic effects, and delightful comedy have a chance to satisfy their taste at Henck's Opera House this week.

aggregated as is often the case with similar plays more recently written. It is one of the most elaborate productions on the road and is an old favorite in this city.

The New Century Girls, presenting two extremely funny burlesques, and bubbling over with high-class vaudeville, opened at People's Theatre Sunday afternoon.

The cast contains some of the best known and most popular players on the burlesque stage. Knowing that the mysterious and supernatural possess strong attraction and potent interest to many people, Manager Cooney Holmes is presenting the patrons of the New Robinson with a feature in that line this week in Mimi.

Waldron's Trocadero Burlesquers made an instantaneous hit at the Standard Theatre, Sunday. The two burlettas, Sweeney's Finnish and The Isle of Nowhere, are full of laughs, and the company got the audience quite well on their feet at each performance.

Those who enjoy a program of refined vaudeville that is very entertaining will find it in the bill at the Lyceum this week. One of the cleverest singing acts containing originality, is that of the Three Methven Sisters, very clever little misses, who harmonize beautifully and who sing a variety of songs.

As usual, the popular Auditorium Vaudeville Theatre played to crowded houses at all performances Sunday. The entire bill is exceptionally fine, especially written for George Washington's Birthday celebration, showing him crossing the Delaware, was beautifully illustrated in colors and well sung.

An operetta, new to this country, was produced by the German players at the Grand Sunday, in the first performance here of The Doll, an opera comique, of French origin, the composer being Edmond Andrae and the librettist, Maurice Ordonneau.

The work is a distinct departure from the average run of light operas, both in its musical handling as well as the manner of its dramatic construction. The male choruses of the monks in the first and last acts, with the incidental solos of the Superior, are easily the best in the entire work.

security. Elise Kramm played the daughter, and was exquisite in her performance as well as her slinging. Fery Hottosch was good as Lancelot, and Fred Amorogio was delightfully droll as Baron Chantersle, the rich uncle.

Extensive arrangements were made by the management of the New Music Hall Bunk for a fitting celebration of Washington's Birthday. The program for the day was characterized by Washington's Birthday Skate, in which nothing that is not patriotic was allowed to creep in.

Henry Miller, who comes to the Grand next week, in The Great Divide, will put in the mornings with his company, rehearsing the new Vaughan Moody play, The Faith Healer, which is to have its premiere production in St. Louis next month.

J. R. STIRLING BUYS HOTEL.

John R. Stirling, past exalted ruler of the Detroit Lodge of Elks, former secretary of the park commission and afterwards of the Citizens' Railway, becomes proprietor of the Hotel Ste. Claire, Detroit, Mich., on May 1.

Mr. Stirling has lived in Detroit all of his life and is one of the most popular men in the city. He retired from the street railway company when it was sold to Tom L. Johnson and K. T. Wilson.

Mr. Stirling says that he will not withdraw from his theatrical connections, but on the contrary he is arranging to be more interested than ever in that line, maintaining his theatrical headquarters at his present location in the Detroit Opera House Building, Detroit.

THE UNBROKEN ROAD, BERTHA KALICH'S NEW PLAY.

A play, giving opportunity for the enactment of powerful emotional roles, such was The Unbroken Road, launched at Providence, R. I., February 18. Its author is Thomas Dickinson, and the production is made by Harrison Grey.

HELEN ROBERTSON TO STAR IN THE CONFLICT.

The Conflict is the title of a new four-act psychic play, which will be produced by Paul H. Litcher, about April 1. Helen Robertson has been selected to appear in the title role.

SPARKS CIRCUIT GROWING.

The Sparks Vaudeville Circuit has made rapid and pretentious advances in the past few weeks, having added houses to the circuit, bringing the number of weeks to be given to first-class vaudeville acts up to thirty-five.

NEW THEATRICAL EXCHANGE FOR CLEVELAND.

Messrs. Lucius Fairchild and R. E. White have formed a partnership and opened a new booking office and theatrical exchange at 749 Euclid avenue, Cleveland, O.

JEANETTE BAGEARD IN VAUDEVILLE.

Jeanette Bageard, who has had important roles in several recent successful musical productions, has gone into vaudeville. Miss Bageard is to do a singing and dancing specialty.

Richmond (Ind.) Lodge No. 98, T. M. A., is fast coming to the front. They have just secured lodge and club rooms at Ninth and Main streets, and will fit them up in first-class style.

The Cliffords, sword swallows, opened on the Royer and Baisdon Circuit recently, and reports say their act is a big success.

BIG INDIAN

Runs Amuck in Cincinnati

Performer has Experience that Will be Vivid in His Memory the Balance of His Life

A Navajo Indian Chief ran amuck in the train sheds of the Grand Central Depot, Cincinnati, O., February 21, and succeeded in stabbing and probably mortally wounding three people.

"I began to get suspicious and left the seat beside the Indian a few moments before we pulled into the depot. I was in front of him when the passengers started from the car. As I put my foot on the lower step the Indian gave me an awful push that sent me reeling to the other side of the tracks.

"I turned around just as he pulled a large knife from his pocket. Brandishing it above his head and yelling like a madman, he started toward the gates. At this moment he spied Gordon leaning against a car on another track, and rushing toward him, buried the knife in his chest. Gordon fell to the ground without a cry. The night gardener with fear, and not caring to buckle up with a crazy Indian, I started for the gates as fast as my feet could carry me.

"I turned again care to witness such a scene as took place in that musty train shed and barely ever expect to have such a close escape from death as I did when the Indian started in another direction from me when he left the car.

CANT PROMISE STATE FAIR FOR TEXAS.

Will Texas have a state fair this year or not? This question is being agitated by Texans, as well as by exhibitors, concessionaires, etc., throughout the country.

It seems that there has been some delay in the Legislature making appropriations touching the State Fair, consequently arrangements are not progressing.

"We had hoped to have the preparations for the 1909 fair well under way by this time, but owing to circumstances over which we have no control we have so far done nothing."

SOUTHERN SHOWS COMBINED NOTES.

We are in Tallahassee, Fla., this week Almee opened in her new top to a good business. Mr. Barfield has bought the Ferris wheel and merry-go-round that was booked with him, and now has control of most of the shows on the Midway.

The roster of the show is: Barfield's Old Plantation, Almee, fire dancer; Armstrong's Electric and Vaudeville, Edwards' Illusion and Marionette Show, and Stevens' Little Horse. There are two free acts, Armstrong Sisters, in double trapeze, and Kannel, in his high dive.

BREAKS RECORD.

At the New Rink, Cincinnati, O., Saturday February 20, the finals decided the champion ship for the one-mile race. The winner was Willie Blackburn, registered, Greater New York City, second, Frank Bacon, McKeesport, Pa., and third, Joe Altman, Cincinnati, O.





# The Billboard

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NOTICE TO ADVERTISERS.—The Billboard's advertising patrons will greatly oblige by sending in the copy for their advertisements as early as convenient, instead of waiting till the last moment. All ads received early in the week will receive preference in position and display.

The LONDON ERA is on sale at The Billboard office, Cincinnati, Ohio. Price, ten cents per copy. The Billboard may be had in London at the office of The Era.

Saturday, February 27, 1909.

When the tide of news ebbs sluggishly through the editorial channels, some reporter usually is handed an assignment to dig up something on the stage folk. He shoulders the muck rake in anticipant glee, tramples off to some quiet spot and listens to the jabbering of gossip.

### Yellow Journals And The Profession.

The next edition is burdened with a sensation, published in ochre trimmings. The public, that gullible throng (upon which brain oftentimes tramples rough shod, with no imprint), huddles by the fireside and smacks its thin lips over the spicy morsel of slander. The newsboys cry "Extra!" the business man shakes his head depreciatingly and takes a sly peep to see if his name is linked therein, the matron tells her neighbor, "I told you so," the young girl's imagination is fired with unwholesome thoughts and the preacher hikes straight way to the inner sanctum to prepare one of those sleep-producing harangues which, the Sunday following, is labeled out in virtuous gobs. The community is shocked, dire anathemas are hurled at the thespian, the profession is condemned and probably some nicotine-stained reporter will finger his mug of beer, smacking congratulatory fancies of a real achievement.

And what of the actor or the actress? No thought of them other than censure. Is there no bar before which they can plead their case? No scales in which public opinion and veracity may find the balance of equity? Suppose the story was a malicious slander, whole clothed, home spun in the diseased brain of some fuddled, muchly fuddled young man. The newspaper is shown its error, in some inconspicuous place the next issue will contain a dyspeptic apology and so far as they are concerned the matter is closed.

But this does not remove the stigma from the slandered one. He or she must continue on the way, ridiculed and scoffed at.

Within the past several months the theatrical world and public in general were horrified at the accusations made by a worthless scamp against a woman in the profession, who has in the past, does now and always will enjoy the esteem, good will and unstinted respect of every community; an actress whose past has been a clear page; whose hard work, generous inclinations and undivided attention to her art have placed her on the pinnacle of mental and moral supremacy. For years she has labored to dignify her calling; hundreds there are who have benefited by the charities, hundreds there are who have rushed to her side to champion her cause as a woman.

And at one sinister, sneaking, sinful slanderous swoop a human vulture would crush that good name and feast on the carion. Is there anything worse, more despicable, more leprously loathsome than the man who breathes his foul-mouth aspersions on a good woman's name?

We often wonder at the abolishment of the whipping post.

The story leaked first through the filthy hands of an avaricious lawyer who, soon realizing the danger signals, sounded his fog horn, reefed the sails and steered away from dangerous rocks. He recalls his statements, after they had gone through the news laundries of journalism, and so far

but little effort has been made for a suitable retraction by those responsible for the scoundrelly attack.

Newspapers, far and near, it is to be noted, have commented editorially on the iniquitous outrage, and, in no half-hearted manner, condemned the scurrilous treatment accorded this estimable actress.

The matter will eventually find its cubby hole of forgetfulness; gossips will cease to talk, but the infamous slander will remain an indelible smudge on the escutcheon of yellow journalism.

There comes to mind another, and probably a more flagrant excretion of typographical indecency. Several years since, the police world was shocked with a most brutal crime (and it takes something worth while to shock a cop), the papers gorged their columns with details of a grewsome murder, a man alleged to have committed the crime was sent to the gallows. The public was satisfied. Justice wiped the blood stains from the scales, and the incident became a matter of history. Eight years later the newspapers of the United States chronicled the success of a San Francisco girl, whose dancing set all Europe's eyes agape, and along with the message of her greatness came the headline announcement that she was a sister of the man who satisfied the law through the gallows route.

Where, in the name of common decency, sense, or equity, is the excuse for regaling the world with the fact that this girl was an assassin's sister? Does the answer rest on the charge that the woman was an actress and, by virtue of her calling, the bull's-eye for shameful abuse, or is it because our newspapers are shorn of the common elements of decency? Will some one step to the front and tell us why a newspaper is?

Playwrights, composers and producers are horribly mortified at the inroads being made by the moving picture man. Over their teacups, this trio of public spirited professions decided that the new industry must be restricted,

that the amusement-lover must not be fished of his nickel or dime (as long as he had a dollar bill left), and straightway plenipotentiary committees were lined in martial array against the fortresses of the copyright offices. Levers, handles, legs and everything else pullable were given a yank, the huge wheels of legality soused in oil, and the machinery of extermination set in motion.

The playwright complains that his brain creations would be put in "canned" drama and preserved for posterity and he would be without the little thing they called royalty. The musician echoed his wail along similar lines, and then poor Mr. Producer had visions of his two-dollar audiences, garbed in satins and finery, order the cabman to drop them off at some five-cent eye strain emporium. Ye Gawds! what a calamity is about to befall the laboring man. Think of it! He might have to rub elbows with the millionaire who eschewed the dollar "opry" and chewed ten cent vaudeville.

It is claimed that the moving picture men contemplate a wholesale piracy of the present day musical and theatrical successes and in this the amenders-to-be of the copyright laws see a demoralization of art. Look the situation squarely in the face. Fifty years ago half of our latter day inventions were considered preposterous impossibilities. See what the telephone, telegraph, wireless, electricity and a hundred others have done. Why is it not possible to argue that good plays and good music, reproduced for a moderate sum, throughout the land would do? If people in Texas or Biddeford, Maine, or even the smaller, inconsequential villages could get in closer touch with the bigger and better things that our city friends enjoy. Why would it not stimulate the desire for advancement? Why would it not, if the best brain offerings of our talented gentlemen were spread broadcast, incite public admiration, approval and demand for still loftier efforts?

The inquisitorial platform had several such planks as these chaps are trying to make us swallow, splinters and all. The onward footfall of progress will scale the highest points of achievement, the moving picture is here to stay, each decade will see it bettered and more universally adopted, but if these brainy gentlemen insist that their works be held aloof from posterity through the film medium, perhaps the reel makers will be forced to go back to the old masters of a generation since for material. On the whole, it might be a wise idea, as the object sought is advancement.

Just at this time the discussion of cleanliness and salacity in theatrical attractions is agitating the amusement purveyors, not only in New York, but throughout the balance of the country. Broadway managers complain that some of the attractions offered in Gotham are of a nature

### Muck-raking Among Managers.

calculated to prejudice the public and legal authorities against amusements generally and for this reason they have taken it upon themselves to adjust the situation without the muck-rake methods that would be used if the cleaning up was left to other influences. Of course, public sympathy and public judgment are with the Broadway managers, but their position is more delicate than appears on the surface; for they are laying themselves open to unwarranted though acrimonious opposition. The managers of the high-class attractions and of the theatres playing high-class attractions in New York are not more of a power in their districts than the manager playing other classes of attractions in parts of the city where the first-class show is unknown and not wanted. This is the reason that those managers who have allied themselves against what is termed the indecent show are accused of making a sentimental and illogical plea to public sentiment. Like all other cases of a similar nature, the results will be threshed out through the public press, the daily newspapers, of course, taking their stand with the managers who have proclaimed their object as the uplifting of the drama.

It is only the short-sighted theatrical purveyor who can not see that pandering to the lower instincts of society's undercrust is hurtful to amusements as an institution. Therefore, the managers who are opposing unclean shows are the far-seeing ones. Though their object may not be merely altruistic, the results will be the same, and both the public and the amusement profession in general will profit.

Another chapter has been written in the so-called morality campaign that has been sweeping through the country. The grand jury of Baltimore has taken up the matter of Sunday concerts, and, as a result, Manager Bernard Ulrich was last week indicted, together with all the attaches of the Lyric Theatre, and the participants in the concert that was given in that house February 7. The case will be fought to the last ditch, according to Manager Ulrich, and will be watched with interest by

members of the profession throughout the country. Upon the decision will not only hinge the matter of refined Sunday amusements for the people of Baltimore, but the finding will also constitute a precedent upon which other cases of a similar nature in different parts of the country may be based.

Affairs have reached a deplorable state indeed when the free and equal people of our glorious land are deprived of the influences of good music.

### Sunday Concerts In Baltimore.





# TENT SHOWS

**Welsh Brothers' Shows will Take to the Road Again After Three Years' Retirement—Activity at Gollmar Brothers' Winter Quarters in Baraboo Representative of the Liveliness in Preparation of all Shows for Openings.**

**WELSH BROS.' GOING OUT.**

The Welsh Brothers' Newest Great Shows (Inc.) will open their new season during the latter part of April, at Camden, N. J. The show is being placed into shape at their winter-quarters, Beech and Fairmount avenue, Philadelphia. The Welsh Show has been in retirement for the past three seasons, and will re-enter the tented field in greater shape than heretofore. The same liberal policy of presenting the best possible acts procurable, the clean, refined conduct of everything and finest accommodations for patrons and also the people traveling with the show will again be in vogue. The new show will carry an all new accoutrement of tents, wagons, seats, lights and paraphernalia. All city time will be played, with three-day and week stands predominating. An excellent line of "big show" acts have been booked and include the following people: Prof. John White's Trained Animal Conclave, Manchester's Musical and Acrobatic Ponies; The Three De Human Brothers, The Two Werntzs, The Aerial Lions, John White, Jr., comedy equestrian; Bounding George Whittle, John Silbrick, Jr.; Vincent Harig, Bert Howe, Miss Clo Farland, Miss Adele Hart, Misses Burton and Primrose, Mr. and Mrs. Harry Foster, Horace Laird, William Thomson, Herbert Platt and Chick Ashton. Several other acts are being engaged. Chas. A. Manchester will conduct the side show and privileges, with George H. Irwin as director.

The staff and working bosses include George B. Beckley, Sam Dock, J. P. McCormick, Geo. E. Lawrence, Clinton Newton, C. E. Shreiner, Howard Martin, George A. Welsh and H. H. Bancroft. John T. Welsh is the general manager.

Prof. Phillip Carreale's Royal Messina Concert Band is the musical organization engaged and will furnish the harmony for the "big show" program. This is a regularly organized concert band, that is at the present time touring the Eastern States giving concerts, under the direction of Mr. H. H. Bancroft.

The show has abandoned the street parade feature, and will present instead, a bunch of feature outside attractions twice daily. Mlle. Zazaro, the Human Catapult, and Dare Devil Benton, are among the acts engaged for this department.

**HINTS FROM HENRY'S CIRCUS.**

In looking over The Billboard I find very few tent shows en route at the present writing. The Henry Circus is finding this the most pleasant and profitable part of country. We are showing Southwest Texas. We are not out for health alone, but we all have most appetizing good health, and our cook-house is supplied abundantly almost daily with wild game from quail to venison, garnished with all sorts of vegetables fresh from the garden.

Mr. Henry has just returned from Houston, where he purchased another large elephant from Mr. Patterson; also two cages of lions, making our menagerie one of the largest carried by a wagon show. Business continues good and we anticipate a very successful season.

The following compose the executive staff: J. E. Henry, manager; Jesse Brown, manager side show; Chas. Sweeney, advance; Chas. Melvin, ticket wagon; Frank McGough, boss canvasman; Shorty Scott, boss animal man; Frank Gentry, boss hostler, and Prof. Wm. Mitchell, leader of band.

**SIGNS AGREEMENT.**

Jamea A. Morrow, representing the A. G. Barnes Wild Animal Circus, has signed the Association Billposters and Managers' agreement for the season of 1909.

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**GOLLMAR BROTHERS' SHOWS.**

All is activity around the winter-quarters of the Gollmar Brothers' Circus up in Baraboo, and the painters, carpenters and blacksmiths will soon have the show in readiness for the opening in Baraboo the first week of May.

Gollmar Brothers will take the road this year in better condition than ever before, although handicapped by two disastrous wrecks last season, in which they lost several cars and thirty-five head of horses.

The train will consist of twenty-two cars, and Mr. Fred Gollmar will, as usual, handle the advance.

The route covers excellent territory in the Northern and Central States, and the show looks forward to big business.

**VAST IMPROVEMENTS MADE AT CLYFFESIDE PARK.**

Although in the midst of winter's snowstorms and the disagreeable weather at this season of the year, work is progressing rapidly on the reconstruction of Clyffeside Park, situated between Ashland, Ky., and Huntington, W. Va., getting everything in readiness for the opening date, May 29, when the Kentucky State Conclave of Knights Templars will be held in Ashland, most of the special exercises, drills and etc., being held at the park.

Dip the Dip, the Ingersoll new sensational riding device, has been completed, a large force of men are now busy remodeling the large summer theatre, with its 2,500 seating capacity and when finished will be a beauty and capable of staging any production.

The water has been let out of the large lake, which is now being cleaned, and an electric fountain put in, near the park entrance. The electricians are already at work rewiring all the buildings and installing 4,500 additional electric lights to the already well-lighted grounds, several of the concessioners have arrived and are busy fixing up their buildings.

The local interurban railway has a very large force of men at work putting in several new sidings between Ashland and Huntington to enable them to take care of the increased street car service for the coming season, and the Chesapeake and Ohio Railway, whose Sunday excursion trains stop at the park entrance, have decided to make extensive improvements to handle the large crowds they expect to bring from the Blue Grass region of Central Kentucky.

Manager E. V. McGrath is busy hooking concessions and all kinds of attractions and getting out a special line of advertising. High-class vaudeville and the big bands will be featured. At the present time everything points to a very big season for Clyffeside, as this is his first season as a strictly amusement resort and a free gate, and having over 100,000 people within a radius of ten miles, all connected with excellent street car service, to draw from.

**CIRCUS GOSSIP.**

The Kansas City Hippodrome is attracting crowds, these days, bent on seeing the four-week-old lion cubs. When these two cubs were born, the mother, a lioness valued at over twelve hundred dollars, died and for two weeks, the young ones were placed in an incubator. They are now being reared by a setter dog, and are as playful and affectionate as a setter. They have been named after two celebrities, Johnny Kling and Fritzl Scheff, and are in the best of condition if appetite counts for anything. Mr. C. W. Harden is manager for the Parker Animal Show, to which these little lions belong, and he says the cubs are the pride and pet of all the employees. It is quite a novelty, and now "the" thing to go out to the Hippodrome and see the cubs and hold and pet them. Mr. J. R. Manser, manager of the Hippodrome, says that every one wants to do this, so that they can say, they "have had lion cubs in their hands."

Uden and Brydon's Indoor Circus opened at the Coliseum, Flanagan, Ill., February 13, to capacity business. The show consists of Col. Uden's Ponies, Brydon's Troupe of Dogs, Chas. Sweet, rider; Paul Gallee and wife, novelty jugglers; Chas. Knox, rope spinner; Happy Jack's Trained Goats and Donkey; Fred Saltee and five clowns. The show travels in two Pullman cars, and is hooked solid for twelve weeks.

Charley Siegrist and his troupe, known as the Napoleons of the Air, are now on their last week's engagement with the Rhoda Royal Winter Circus, which closes in St. Joseph, Mo., February 27. The troupe will go direct to Chicago, after their engagement, to put in a few weeks' practice before opening with the Barnum and Bailey Show at the Chicago Coliseum.

Clinton Newton, the past three seasons with Sun Brothers' Greater Progressive Shows, has been engaged by Manager John T. Welsh, of the new Welsh Brothers' Newest Great Shows, as his assistant. Mr. Newton is now at the Philadelphia office. The show is in the preparatory state, and the season is underlined to open April 24, at Camden, N. J.

The roster of the Chas. Bartine Shows is now about complete for the season of 1909. The show will open about the middle of May at St. Marys, O. According to Manager Bartine, several new and sensational features will be introduced this season by his organization.

Herbert Swift has signed as band leader with the Great Road Show for next season. A. B. Yoder, clarinet player, and Walter Miller, cornetist, have also been engaged for the

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Sisters McConnell, Lopez and Lopez, Al. H. Farrell, Bottomley Troupe and the Kinodrome week of 15. DECATUR—POWER'S (Thos. P. Roman, mgr.) The Flints, hypnotists, week of 8; K. & C. Minstrels 22-23; Coning Thro' the Rye 24; Granstark 27. RIJOU (A. Siffled, mgr.) Bokoff and Gordon, Veldt Trio, Mary Ann Brown, Delmore and Darrell, Dixie Harris, Riddle Quartet, Buckeye Trio, Dean and Price and motion picture week of 15. ELGIN—ELGIN OPERA HOUSE (Fred W. Jencks, mgr.) The Girl Question 16; Miss Petticoats 22; Elgin Press (1st entertainment) 25; Moving pictures on off nights to big attendance. Roller skating at the Coliseum. GALESBURG—AUDITORIUM (Dr. L. T. Dasey, mgr.) Miss Jeanie Fletcher 10; Great Sylvia, hypnotist 11; Miss Petticoats 12; Coun. A. Sheriff 13; Donald Robertson Players in a Play on the Esplanade 16. GAILEY (J. H. Holmes, mgr.) High-class vaudeville. GREENUP—EWART (J. P. Ewart, mgr.) Opened Feb. 11 with The Isle of Spice; Mudtown Minstrels (local) 20; Texas Ranger, March 18; Cow Puncher April 15. HARRISBURG—HARRISBURG OPERA HOUSE (W. V. Rathbone, mgr.) Texas Ranger 12; Six Kingdoms 15; Kidnapers for a Million 11; A Pair of Country Kids 23; The Cry Baby 25; Hidden Hand March 9. HOOPFSTON—NEW McFERRER OPERA HOUSE (A. L. Knox, mgr.) Country Girl 16; Burk's Concert Co. 22. ART EMPORIUM (Yankelwitz Bros., mgrs.) Richard A. Carroll and other vaudeville acts and moving pictures week of 15. PEPPERLESS (M. J. Huntington, mgr.) Roller skating. JOLIET—JOLIET THEATRE (J. T. Henderson, mgr.) Texas 7; Jennie Fletcher 9; Texas 12-13; Human Hearts 14; Miss Petticoats 21; Three Twins 22. MARION—MARION OPERA HOUSE (E. E. Clark, mgr.) Kidnaped for a Million 9. BOLAND (C. F. Roland, mgr.) Texas Ranger 11; Poison Poles 16; Pine Bird 18; Holy City 19; Just a Woman's Way 20; Nashville Students Minstrels 22. MATTOON—MAJESTIC (E. J. Timponl, mgr.) Texas Feb. 20; The Land of Nod 22. LYRIC (Nathan Stein, mgr.) The Four Andersons, Mohammed Kahn, Lurene McNeel, Young and Brooks, Chas. Rowland, moving pictures and illustrated songs week of 20. URBANA—ILLINOIS (S. Kahl, mgr.) The Lion and the Mouse 9; East Lynne 10; Isle of Spice 13; The Girl Question 15; Von Yanson 16; Top of the World 20; Coning Thro' the Rye 23; Three Twins 27; Granstark, March 4; Human Hearts 6. WAUKEGAN—SCHWARTZ (C. R. Mann, mgr.) Joe Tinker in A Home Run 9; Pinsford (local) 11; Three Twins 14; Otto Hoppers Theatrical Comedy week of 15. BARRISON (A. A. Fendefeld, mgr.) Will Harris and his Shon Girls, Allen and Cormier, Frankle West, Fay Adams Illustrated songs and moving pictures 11-15; Great Wayfarers, DeVere and Berendige, Probas Co., Fay Adams, moving pictures and songs 15-17. WATSEGA—FAMILY (Jay Pitts, mgr.) The Wasles, Alice Time, Helen and Walsh week of 8; The Whittanons, Joe Brannon and Jack Swift week of 16; Dee and Nobles and Frank DuVal week of 22.

INDIANA.

COLUMBUS—CRIMP'S THEATRE (C. E. Rogers, mgr.) The Thief 18; Lena Rivers 20; The Cowpuncher 23. ORPHIUM THEATRE (Strickler & Brumley, mgrs.) Mrs. Gertrude Archer, pianist; Billy Sheets, imitator; Pearl Young, singer and dancer; Chalton Jones, solo 1st; Downward and Downward, comedy sketch, and Orpheuscope week of 15. EVANSVILLE—THE WELLS RIJOU (Chas. Sweton, mgr.) Feb. 11-13, The Servant in the House; 15, Richard Carle; 16, Annie Russell; 17, Top of the World; 18, Francis Wilson; 20, Wm. H. Crane; 22, Louis Mann; 27, The Land of Nod. THE MAJESTIC (Edw. Rasmund, mgr.) Week of Feb. 15, The Four Musical Hodges, Harry "Turkey" Boyd, Jacobs and Sardel, Herbert and Lennon and motion pictures three times daily. FORT WAYNE—MAJESTIC (Rice & Stair, mgrs.) Salomy Jane 13; The Man from Home 14; What Happened to Jones 15-20, except 16; Hook of Holland 16. LYRIC (L. H. Balfe, mgr.) Lyric Stock Co. closed its engagement in A Texas Ranger on Jan. 21. TEMPLE OF VAUDEVILLE (F. E. Stouder, mgr.) James and Sells, Leonard and Richard Anderson, Jack Strains, Mabie Matheni, Mr. and Mrs. Harold Kelly, The Steiner Trio, Ilda Schnee and The Three Pencil Mitchells week of 15. NEW CASTLE—ALCAZAR (B. F. Brown, mgr.) Lena Rivers 12; Wrestling Carnival 13; A Cowboy Girl 16; Monte Carlo Girls Burlesque Co. 17; Henry Hall and Miss Rosina Henley in The Man from Home 18; The Hall Room Boys Musical Comedy Co. 20. STAR (Ivan Cramer, mgr.) Vaudeville and motion pictures with Loring, Moller, Oentrie comedian; Clark and Ford, in A Basket of Oysters; Miss Georgia Lowe, Ballard and King of the Ring week of 15. THEATRIUM (C. C. Barley, mgr.) Vaudeville and animated views, including The Crescent Singing Four; Miss Hazel Bell, the Gibson Girl soprano; Beverly and Donahue in Mme. Butterfly Ep-to-date, 1520. FERN (W. H. Keith, mgr.) Vaudeville and feature films. COLISEUM (Ward & Jamison, mgrs.) Roller skating, basketball and Indiana Polo League games. ANGOLA—CROXTON OPERA HOUSE (R. E. Willis, mgr.) Under Southern Skies 9; W. A. Whittcar in Married for Money 15; Frank Davidson 22-24; Queen Esther (local) March 2. MAJESTIC (Sanders & Hanselman, mgrs.) Eddie Lano's Animal Circus week of 15. THE RINK (Lusk & Prokaw, mgrs.) Roller skating. BLOOMINGTON—HARRIS-GRAND (R. H. Harris, mgr.) When We Were Friends 16; The Cowpuncher 18. WONDERLAND (W. A. Bries, mgr.) Opens April 1 to play stock comedies for four weeks; after that vaudeville will be presented. VAUDEVILLE (E. E. McForen, mgr.) Vaudeville and moving pictures. BOONVILLE—MATTHEWSON OPERA HOUSE (Schafer & Reed, mgrs.) Moonshiner's Daughter 17; Cry Baby 27; Boston Belles March 2; Cow Puncher 8. CONNERSVILLE—AUDITORIUM (F. E. Kohl, mgr.) W. A. Whittcar in Married for Money 11; Howe's Moving Pictures 15; The Man from Home 17; Lena Rivers 18. VAUDEVILLE (H. W. Hendricks, mgr.) Moving pictures and vaudeville. THE ANDRE (D. W. Andry, mgr.) Sulshury Family 15. CROWN POINT—CENTRAL MUSIC HALL (J. H. Lehman, mgr.) Motion pictures and vaudeville week of 15. GOBHEN—JEFFERSON (Sommers & Kruta, mgrs.) The Lion and the Mouse 11; Girl at the Helm 16; At Sunset 17; Madam Butterfly 23. HAMMOND—TOWLE OPERA HOUSE (D. M. Nye, mgr.) Joe Tinker in A Home Run 10;

Under Southern Skies 13; Royal Chef 14; Rosar-Mara Stock Co. week of 15. COLONIAL (J. C. Heeron, mgr.) Jack Riggs, Daisy Dean, moving pictures and songs week of 8. HUNTINGTON—HUNTINGTON THEATRE (H. E. Rosebrough, mgr.) The Castle Garden Opera Co. in Fra Diavolo 13; Eagle Minstrels (local) 16-17. RENO (Chris. Hobling, mgr.) Clarice Templeton, Roland Hastings, Josie Bright, Waltzer Twins, Billie Allen and Co., singer & Strodle, mgrs.) Roller skating and basket ball. KOKOMO—SIFE (G. W. Sipe, mgr.) Apollo Quartette, Clark and Clifton, Browning and Jones, Agnes Holden and the Kinestoscope week of 14; The Time, the Place and the Girl 21. ALHAMBRA (J. W. Barnes, mgr.) Madam Butterfly 18; Uncle Tom's Cabin 20. PICTURE LAND (G. P. Weed, mgr.) Viola Lewis, Mrs. Jessie Pickett, moving pictures and songs week of 10. KEWANEE—RIJOU (Wm. Avery, mgr.) The Brigades, Joe Brennan, Scott and Wallace, Kramer and Willard, Taclus, Dickinson and David, illustrated songs and moving pictures week of 15. KEWANEE OPERA HOUSE (F. F. Shultz, mgr.) Dubinsky Bros.' Stock Co. week of 20. LOGANSPORT—NELSON (Central States Theatre Co., Fred Smith, mgr.) The Man from Home Feb. 8; Texas 9; Yorkie and Adams in Playing the Ponies 13; W. A. Whittcar in Married for Money Feb. 16; The Monte Carlo Girls Feb. 17; Madam Butterfly 20. BROADWAY (Fred Spey, mgr.) Cook, Bond and Oaks, sketch; George Lavender, monologist; Mand Chestnut, song; The Bellmonts, sensational gymnasts; Kinestoscope week of 15. MARTINSVILLE—NEW WIGWAM (Nicoll & Weber, owners) High-class vaudeville week of 15. RICHMOND—GENNETT (Mrs. Ira Swisher, mgr.) Richard Carle in Mary's Lamb 9; W. A. Whittcar 10; Uncle Tom's Cabin 12; Man from Home 13; The Thief 16; Madam Butterfly 17; The Royal Chef 18; Top of the World 19; Fascinating Widow 20. NEW PHILLIPS (O. G. Murray, mgr.) Miss Eva Hazeltine, Miss Nettie Thompson, Walter Binge, Jorge Abene and Hamilton and moving pictures week of 8. COLISEUM (Clem Garr, mgr.) Basket ball, polo and skating. SHELBYVILLE—CITY OPERA HOUSE (H. Friday, mgr.) The Thief 17; Fascinating Widow 21; Human Hearts March 2. NEW GRAND (C. H. Partlow, mgr.) Moving pictures, songs and vaudeville. COLISEUM (Low Ballard, mgr.) Roller skating. VALPARAISO—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.) Royal Chef 16; Human Hearts 22; Isle of Spice 23; Honeymoon Trail March 1. VINCENNES—GRAND OPERA HOUSE (Willis & Moore, mgrs.) Top of the World 16; First Regiment Band Concert 17; Lena Rivers 27. LAKEWOOD RINK (C. C. Gosnell, mgr.) Roller skating. WABASH—EAGLE (C. A. Holden, mgr.) High-class vaudeville 1-3; The Cow-Puncher 5; Men from Home 10; Wallace R. Cutter Stock Co. week of 22. HARTER (John McKinnon, mgr.) Henderson Stock Co. week of 8; Hall Room Boys 17. IOWA. CEDAR RAPIDS—GREENE'S OPERA HOUSE (W. S. Collier, mgr.) Call of the North 10; Jas. J. Corbett in Facing the Music 11; Jennie Fletcher Concert Co. 12; Morgan Stock Co. 14; The Flints week of 15-21; North Bros.' Stock Co. 22-28. MAJESTIC THEATRE (Vic Hugo, mgr.) Week of Feb. 15, Roland West and Co. in Protean Play; Lavine and Leonard, automobile Contimes; Murray K. Hill and Co., in comedy sketch; Mr. and Mrs. Bacon, novelty musicians; Owen and Bacon, in comedy sketch; Harry P. McKnight and Kinodrome. PEOPLE'S THEATRE (Vic Hugo, mgr.) Transatlantic Bros. Stock Co., Indef. THE AUDITORIUM (A. S. Kenner, mgr.) Roller skating. DAVENPORT—BURTIS (Chas. Kindt, mgr.) Gertrude Hoffman in The Mimic World 16; William H. Crane in Father and the Boys 17; Granstark 18; The Great Divide 20; Under Southern Skies 21; The Lion and the Mouse 22; At Sunrise 28. GRAND, German Theatre Stock Co. 21; Apollo Club in The Mikado 23. ORPHION (Oscar Raupel, mgr.) Refined vaudeville week of 14. Week of 22, Burlesque, ELITE (Chas. Berkel, mgr.) Elite Stock Co. in The Terrible Tangle; Noble and Brooks, Mr. McDonald and motion pictures week of 14. FAMILY (B. A. Munroe, mgr.) The Millards, Terry and Elmer, The Doctor and the Show Girl, Glenn Burt, Ed. Dunkhurst and Co. in The Cry Baby, and motion pictures. COLISEUM (LOWEY, Fred Brown, mgr.) Roller skating. DUBUQUE—GRAND OPERA HOUSE (Wm. T. Bradley, mgr.) The Van Dyke and Eaton Stock Co. in repertoire week of 8; The Mimic World 15; The First Violin 17. RIJOU (Jake Rosenthal, mgr.) Eight Lady Barbers and six other big acts, including Newton Yount and Alfrey Sisters; also illustrated songs and moving pictures. IOWA CITY—COLDREN THEATRE (Ray Swan, mgr.) Miss Jeanie Fletcher and Co. 15; The Flints, minstrelists, week of 22. RIJOU THEATRE (LeRoy Smith, mgr.) Banyanons and Co., Williams and Gilbert, Al. Leonhardt, Harry Spingold and Co., Lowell Drew, Madam (Baroness) Marie Von Munkel, and moving pictures week of 15. ROLLAWAY (H. C. Smith, mgr.) Roller skating. SIOUX CITY—NEW GRAND (H. H. Tallman, mgr.) The Woodward Stock Co. has just finished a six weeks' engagement. Mrs. Temple's Telegram February 20; The Virginian 21; Meadow Brook Farm March 7; Blanche Walsh 10; The Thief 21-22; The Lion and the Mouse 24; The Shepard King April 1-3; The Cow-Puncher 11; A Pair of Country Kids 18; Paul Gilmore in The Boy of Company 19. ORPHEUM (David Boehler, mgr.) The bill for the week of Feb. 14 presented two old-time stars, Geo. Primrose and Porter J. White, also a reappearance of the Sandwines. The bill for the week of Feb. 21 includes Russell Brothers, Melotte Twins and Clay Smith, The Kinsons, Roseire and Doreta, Mr. and Mrs. Allison, Leo Miller, Orpheum Orchestra and the Kinodrome. HURLINGTON—GRAND OPERA HOUSE (Vedette Swille, mgr.) Granstark 17; Jennie Fletcher and Entertainers 18; The Great Divide 19. GARRICK (Jack Root, mgr.) Lewis and Lewis, Phillip and Jones, Nicoll, Three Richseldsons, Davis and Francisco, Canton and Curtis and LaAuto week of 15. CARROLL—CARROLL OPERA HOUSE (C. C. Ludwick, mgr.) Moving pictures and musical specialties 8-13. RIJOU (Hildebrand and Shadle, mgrs.) Moving pictures, illustrated songs, etc., week of 8. CLINTON—THE CLINTON (C. E. Dixon, mgr.) Under Southern Skies 13; First Violin

(Continued on page 24.)

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## Skating Rink News

News of the Week's Events in Speed and Fancy Skating—Notes of the Skaters and Description of Conditions Affecting Roller-Skating as a Business Throughout the Country—Letters from Managers and Professionals

### WORLD'S SERIES RACES IN DETROIT.

Manager Pete Shea, of the Wayne Casino Rink, Detroit, Mich., is negotiating to have all the prominent speed skaters of the country appear at the Wayne Rink the week of March 15, when the World's Series Races will be held. Prizes aggregating \$150 will be awarded the winners.

The Wayne Rink is one of the largest West of New York, the track measuring nine laps to the mile, and has seating accommodations for 1,200 people.

cents and not a game is witnessed by less than 400 people. New Castle is undoubtedly the best paying town in the league. It is the smallest town of the five, yet the attendance seldom averages less than 500 and very often exceeds 800. The New Castle team, the American Beauties, is considered to be the strongest team in the league. The quintet from the Rose City consists of Sampson, first rush; Nolan, second rush; Kenworthy, center; Williams, halfback, and May, goal. Sammy Sampson holds the record for quick goal-making. His record is two seconds and is equal to the world's record.

At the time of writing, New Castle and Elwood are tied for first place, each team having

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A Fluffy Ruffle Skating Party was held at the rink February 11, and one of the largest crowds in the history of the Wayne was present. The attendance reached 1,640. Manager Shea gave a purse of \$25 to the person who could find the Fluffy Ruffle Girl, who was among the skaters. Miss Fluffy Ruffles was captured the twelfth number by Miss Jeanette Wilcox, who was introduced and given the \$25 before the crowd.

### INDIANA POLO LEAGUE NOTES.

Dear Old Billy Boy:—The roller skating and polo craze has swept the country with such renewed vigor during the last few months that I thought a letter on the Indiana Polo League results might be of interest to a number of your readers who are polo enthusiasts.

The above-mentioned league was organized in New Castle, January 3, with Anderson, Elwood, Marlon, New Castle and Richmond as members. From the very start the league proved a grand success and the enthusiasm waxed warmer with each succeeding game. The craze has taken such a hold on the people in Richmond, New Castle and Elwood, particularly, that the season may be prolonged and each team play four games a week instead of two, as at present. The general admission fee is 25

won six games and lost four games, giving them a percentage of 600. Marlon is second with 500 and Richmond and Anderson third with 400 each. Goals made: Elwood, 49; Marlon, 47; New Castle, 41; Richmond, 38; Anderson, 34. Stops—Wilson (Marlon) 341; Baldwin (Elwood) 315; Hickey (Anderson) 325; May (New Castle) 311; Lancaster (Richmond) 277. Rushes—Quigley (Marlon) 52; Sampson (New Castle) 36; Able (Anderson) 29; Bulla (Richmond) 24; Williams (Elwood) 19.

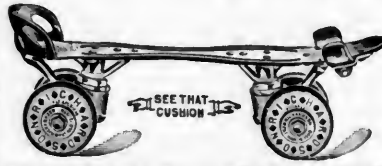
According to the present schedule each town has but ten games more to play, and the season is to end March 20. If the managers, who meet at Anderson February 14, decide to play 4 games each a week and also to extend the season, Lafayette, Ind., and possibly Hamilton, O., will ask for admittance to the league. These two cities were turned down at the original meeting owing to their distance from the other members of the league.

Yours truly,  
POLO BUG.

Prof. Albert Waltz has just concluded a two weeks' engagement at the Bijou Rink, in Hot Springs, Ark., which was highly successful. Prof. Waltz states that Manager Rob Price makes it pleasant for everyone and the performers always have a most enjoyable engagement.

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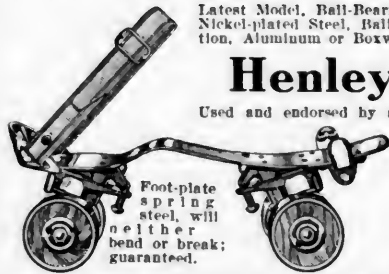
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# ROUTES AHEAD

Managers and performers are respectfully requested to contribute their dates for this department. Routes must reach The Billboard Saturday, to insure publication. The Billboard forwards mail to all professionals free of charge. Members of the profession are invited, while on the road, to have their mail addressed in care of The Billboard, and it will be forwarded promptly.

Telegrams inquiring for routes not given in these columns will be ignored unless answers are prepaid.

## PERFORMERS' DATES.

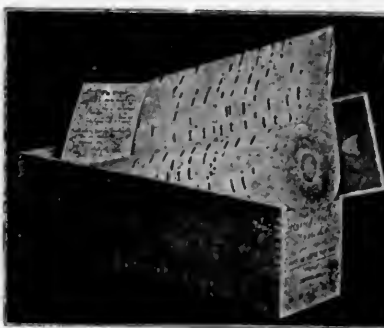
(When no date is given February 22-27 is to be supplied.)

Adams, Edward B. (Wintergarten): Berlin, Ger., March 1-31.  
 Aldridge, Chas.: En route with the Round-Up. See Burlesque Routes.  
 Alvaradras, Thre.: En route with the Jersey Lilies. See Burlesque Routes.  
 Alvin & Hendrix: En route with Al. G. Field's Minstrels. See Minstrel Routes.  
 Anderson & Ellison: En route with George Sidney Co. See Musical Routes.  
 Anstlin, Harry C. (Orpheum): Savannah, Ga., indef.  
 Ayles, Edgar (Keith's): Providence, R. I.; (Keith's) Boston, Mass., March 1-6.  
 Aheru, Chas. Troupe (Majestic): Johnston, Pa.; (Keith's) Cleveland, O., March 1-6.  
 Adelaide, La'ette, & Four Dainty Dancers (Orpheum): Brooklyn, N. Y.; (Keith's) Providence, R. I., March 1-6.  
 Angers, The (Parish Hall): Ithaca, N. Y.; (Antique) Watertown March 1-6.  
 Arlington Four (Hudson): Union Hill, N. J.; (Himmmerstein's) New York City March 1-6.  
 A Night on a House Boat (Trent): Trenton, N. J.; (Proctor's 5th Ave.) New York City March 1-6.  
 American Trumpeters, Four (Majestic): Rockford, Ill.; (Stone O. H.) Flint, Mich., March 1-6.  
 Allison Mr. & Mrs. (Orpheum): Sioux City, Ia. (Orpheum) Omaha, Neb., 28-March 6.  
 American Dancers, Six (Majestic): Chicago, Ill.; (Columbia) St. Louis, Mo., March 1-6.  
 Atlanta & Fiske (Orpheum): Edmonton, Can.; (Lyceum) Calgary March 1-6.  
 Alpine Troupe, Five (Auditorium): Toledo, O.; (Empire) Hoboken, N. J., March 1-6.  
 Arnold, Chas. (O. H.): Waterloo, Ia.; (Alhambra) Milwaukee, Wis., March 1-6.  
 Astar, Art (Grand): Sacramento, Cal.; (National) San Francisco March 1-6.  
 Allen, Leon & Berlie (Bijou): Virginia, Minn.; (Powers O. H.) Hibbing March 1-6.  
 Atlantic City Four (Washington): Spokane, Wash.; (Star) Seattle 28-March 6.  
 Allen Ruth & Co. (Poll's): Bridgeport, Conn.; (Poll's) Springfield, Mass., March 1-6.  
 Adson & Livingston (Star): Brookhaven, Miss.  
 Alvin, Peter H. (O. H.): Fairmont, W. Va.  
 Armstrong & Verne (Orpheum): Denver, Col.  
 Adams, E. Kirke & Co. (O. H.): Ravenna, O.  
 Abbott, Arthur (Hippodrome): Lexington, Ky.  
 Anderson & Goines (Keith's): Philadelphia, Pa.  
 Anderson, Richard (Majestic): Chicago, Ill.  
 Ahern, Daniel (Princess): Coehetion, O.; (Gem) Lancaster March 1-6.  
 Astales, The (Orpheum): Los Angeles, Cal., 22-March 6.  
 Avolos, Five (Shea's): Buffalo, N. Y.; (Shea's) Toronto, Can., March 1-6.  
 Adelman's, Joseph, Musical Ensemble (Poll's): Hartford, Conn.  
 At the Country Club (Proctor's 125th St.): New York City; (Poll's) Wilkes-Barre, Pa., March 1-6.  
 Austin & Sweet (Empire): Edmonton, Alta., Can.  
 Adair, Eddie, & Four Girls (Grand): Hamilton, O.  
 Adams, William (Princess): St. Johns, N. B., Can.  
 Alpha Trio (Empire): Grand Forks, N. D.  
 Arvido (Bijou): Tulsa, Okla.  
 Alvarado's Gays (G. O. H.): Rome, Ga.  
 Aluc Alliance Trio (Bijou): Greeley, Col.; (Bijou) Cripple Creek March 1-6.  
 Araki's Troupe (Empire): Milwaukee, Wis.  
 Angel Sisters (O. H.): Rural Retreat, Va.  
 Ahorns, The (Lubin's Palace): Philadelphia, Pa.; (Pergola) Allentown March 1-6.  
 A Lamb in Wall Street (Empire): Hoboken, N. J., March 1-6.  
 Abel & Irwin (Empire): Hoboken, N. J., March 1-6.  
 Ballo Bros.: Jacksonville, Fla., Dec., 28, indef.  
 Barlows, Breakaway (Exposition): Jacksonville, Fla., Jan. 18, indef.  
 Barbee, A. O. (Alhambra): Houston, Tex., indef.  
 Barton Bros.: En route with the Bohemian Burlesques. See Burlesque Routes.  
 Barto & McCue: En route with the Cozy Corner Girls. See Burlesque Routes.  
 Bedell Brothers: En route with the Myrtle Harder Stock Co. See Dramatic Routes.  
 Beecher & Maye (Winner): Allegheny, Pa., Feb. 1, indef.  
 Berrian, Steve (Galette) Findlay, O., indef.  
 Bisping, Tom (Hippodrome): New York City, indef.  
 Blanchard, Cliff: En route with A Royal Slave. See Dramatic Routes.  
 Brachard, Paul (Circo Bell): Mexico City, Mex., indef.  
 Brady & Mahoney: En route with Irwin's Big Show. See Burlesque Routes.  
 Brixton, L. Taub: En route with the Phantom Detective. See Dramatic Routes.  
 Brown, Milt: En route with the Round-Up. See Dramatic Routes.  
 Buckley's Dogs: Havana, Cubs., Feb. 21-March 15.  
 Budnik, Steve (Barrison): Waukegan, Ill., indef.  
 Bullock, Chas. A. (Casino): Elkins, W. Va., Jan. 25, indef.

Brsatz, Selma (G. O. H.): Indianapolis, Ind.; (Columbia) Cincinnati, O., March 1-6.  
 Barry, Edwina, Wm. Richards & Co. (Greenpoint): Brooklyn, N. Y.  
 Bell, Chas. H. (Arcade): Minot, N. D.  
 Bernier & Stella (Orpheum): Harrisburg, Pa.  
 Black, Violet (Orpheum): Spokane, Wash.  
 Brittons, The (Keith's): Providence, R. I.  
 Hurt, Cass, & Geo. Kern (Bennett's): Quebec, Can.  
 Bellows, Temple & Aller (Orpheum): Oklahoma City, Okla.  
 Bayrooty Bros. (Vaudette): Biloxi, Miss.  
 Bennington, B. & D. (Crescent): Nashville, Tenn.  
 Caitna, Lella: En route with the Buster Brown Western Co. See Musical Routes.  
 Cayana: En route with the Fay Foster Co. See Burlesque Routes.  
 Chapman Sisters: En route with the Avenue Girls. See Burlesque Routes.  
 Chase, J. Percy (Bijou): Oshkosh Wis., Dec. 27, indef.  
 Coe, Henry: En route with W. A. Mahara's Minstrels. See Minstrel Routes.  
 Cogswell, Three Cycling: Touring Mexico, Circo Tropic, indef.  
 Cohen, Louia M. (Cameraphone): Brooklyn, N. Y., indef.  
 Coleman & LaMont (Hippodrome Rink): Birmingham, Ala., Jan. 18, indef.  
 Columbia Musical Trio: En route with DeRue Bros.' Minstrels. See Minstrel Routes.  
 Cook, Bob: En route with Kink & Tucker's Show. See Tent Show Routes.  
 Cook & Madson: En route with Mr. Hamlet of Broadway. See Musical Routes.  
 Crawford, Pat: En route with Hl Henry's Minstrels. See Minstrel Routes.  
 Chinquilla, Princess, & A. Edward Newell (Marion): Marion, O.; (Bijou) Lorain March 1-6.  
 Conroy, Le Malre & Co. (Poll's): Hartford, Conn.; (Proctor's) Albany, N. Y., March 1-6.  
 Chambers, Lyster (Majestic): Milwaukee, Wis.; (Columbia) St. Louis, Mo., 28-March 6.  
 Cahill, Wm. (Empire): Paterson, N. J.; (Proctor's) Newark March 1-6.  
 Chassano (Temple): Detroit, Mich.; (Cook's O. H.) Rochester, N. Y., March 1-6.  
 Carletta (Hathaway's): Lowell, Mass.; (Mohawk) Schenectady, N. Y., March 1-6.  
 Chire, Raymond (Main St.): Peoria, Ill.; (Majestic) Cedar Rapids, Ia., March 1-6.  
 Clark & Turner (Luna): Port Arthur, Can.; (Theatrum) Ft. William March 1-6.  
 Crolius, Dick (Orpheum): Oakland, Cal.; (Orpheum) San Francisco 28-March 6.  
 Conkley & McBride (Army): Binghamton, N. Y.; (Poll's) Wilkes-Barre, Pa., March 1-6.  
 Coles, Musical (Crystal): Alliance, Neb.; (Princess) Lexington, Mo., March 1-6.  
 Carson, Miriam F. (Orpheum): Minneapolis, Minn.; (Majestic) Des Moines, Ia., March 1-6.  
 Chiko (Orpheum): G. aha, Neb.; (Orpheum) Minneapolis, Minn., March 1-6.  
 Castellane & Bro. (Orpheum): Sioux City, Ia.; (Orpheum) St. Paul, Minn., March 1-6.  
 Clayton, Fna, & Co. (Orpheum): Kansas City, Mo.; (Columbia) St. Louis 28-March 6.  
 Colonial Septette, Ye. Aberdeen, Scotland, March 1-6; Hanley, Eng., 8-13; Rochdale 15-20.  
 Curran & Milton (Crescent): Homestead, Pa., 22-24; (O. H.) Brownsville 25-27; (Grand) Duquesne March 1-2; (Savoy) Beaver Falls 4-6.  
 Cleveland, Claude & Marion (Family): Milton, Pa.; (Family) Williamsport March 1-6.  
 Chicago Newsboys' Quartet (Crystal): Brad-dock, Pa.; (Family) Hagerstown, Md., March 1-6.  
 Clifford & Barke (Temple): Detroit, Mich.; (Cook's O. H.) Rochester, N. Y., March 1-6.  
 Campbell, Emeril, & Aubrey Yates (Orpheum): Minneapolis, Minn., 28-March 6.  
 Clermont, Jean (Keith's): Philadelphia, Pa.; (Hathaway's) Lowell, Mass., March 1-6.  
 Collins & Brown (Keith's): Columbia, O.  
 Carraya, The (Orpheum): Cambridge, O.  
 Chameroys, The (Garrick): Norristown, Pa.  
 Clarke, Wilfred (Orpheum): Denver, Col.  
 Crane-Finlay Co. (New Sun): Springfield, O.  
 Carters, The (Brown's): Texarkana, Tex.  
 Claudius & Scarley (Orpheum): Denver, Col.  
 Conn, Downey & Willard (Columbia): St. Louis, Mo.  
 Coote, Bert (Proctor's): Newark, N. J.; (Empire) Hoboken, N. J., March 1-6.  
 Clifford, Edyth (Gaiety): Springfield, Ill.; (Main St.) Peoria March 1-6.  
 Cassin, Jack (O. H.): Waterloo, Ia.  
 Case, Charley (Shea's): Buffalo, N. Y.  
 Cook, Joe & Bro. (Haymarket): Chicago, Ill.  
 Caron & Farnum (Orpheum): Butte, Mont., 27-March 6.  
 Curtis & Curtis (Family): Mahanoy City, Pa.  
 Coattas, Three Musical (Orpheum): Schenectady, N. Y.  
 Callan & Smith (Grand): Portland, Ore.; (Grand) Sacramento, Cal., March 1-6.  
 Carson, Chas. R.: Wallaceburg, Ont., Can., March 1-6.  
 Clark, Marie (Bijou): LaCrosse, Wis.; Austin, Minn., March 1-6.

Cressy, Will M., & Blanche Dayne (Empire): Paterson, N. J.; (Grand) Syracuse, N. Y., March 1-6.  
 Carlisle's, Ad., Dogs & Ponies (Majestic): Minneapolis, Minn.  
 Clapper Comedy Quartet (Bijou): Jackson, Mich.; (Majestic) Ann Arbor, March 1-6.  
 Curtis, Samuel J., & Co. (Poll's): Wilkes-Barre, Pa.; (Orpheum) Altoona March 1-6.  
 Connelly & Webb (Orpheum): San Francisco, Cal., 28-March 13.  
 Cuttys, Six Musical (Poll's): Worcester, Mass.; (Poll's) Bridgeport, Conn., March 1-6.  
 Chamberlain & Sterling (Seeco): Marshall, Mo., 22-24; (Princess) Lexington 25-27; (Lyric) Concordia March 1-3; (Lyric) Junction City 4-6.  
 Craine-Lang-Crairie Co. (Winter Garden): New Orleans, La.  
 Crouch & Richards (Orpheum): Allentown, Pa.  
 Ceballos, The (Orpheum): New Orleans, La.  
 Chauit (Hippodrome): Putney, Eng., March 1-6.  
 Clayton & Drew (Majestic): Ann Arbor, Mich.  
 Conley, Anna & Elie (Bennett's): Hamilton, Can.  
 Crane, Mr. & Mrs. Gardner (Bennett's): Ham-ilton, Can.  
 Cunningham & Marion (Hathaway's): Lowell, Mass.  
 Cullen, James H. (Orpheum): Spokane, Wash.; (Orpheum) Seattle 28-March 6.  
 Curtis & Curtow (Family): Mahanoy City, Pa.; (Family) Erie 28-March 6.  
 Cody, Arthur (Gaiety): Bangor, Me.  
 Crownwell & Samsie (Majestic): Lincoln, Neb.  
 Ceballos, Helarion & Roalle (Orpheum): New Orleans, La.  
 Carter & Blueford (Columbia): Cincinnati, O.  
 Christy & Willis (Majestic): Johnston, Pa.  
 Dale Bros.: En route with the Two Johns. See Musical Routes.  
 Barrrell, Lawrence: En route with Hl Henry's Minstrels. See Minstrel Routes.  
 D'Arville, Irene: En route with Ma's New Husband Central Co. See Musical Routes.  
 Davis Bros.: En route with Hl Henry's Minstrels. See Minstrel Routes.  
 DeCleo & LaVelle (Grand): Marysville, O., indef.  
 DeOnzo Bros. (Hippodrome): London, Eng., March 1-31.  
 DeRoben, Count: En route with W. A. Mahara's Minstrels. See Minstrel Routes.  
 DeVere Bros.: En route with Coburn's Minstrels. See Minstrel Routes.  
 Diamond, Chas.: En route with Ma's New Husband Central Co. See Musical Routes.  
 Dolau, George: En route with the Two Johns Co. See Musical Routes.  
 Dove, Johnny, & Minnie Lee: En route with William's Imperialia. See Burlesque Routes.  
 Dunbar, Lew (Columbia): Oakland, Cal., Jan. 31, indef.  
 Dunn, Harvey: En route with DeRue Bros.' Minstrels. See Minstrel Routes.  
 Dutton Effe: En route with Polly of the Circus Eastern Co. See Dramatic Routes.  
 Duncan & Hoffman (Grand): Salt Lake City, Utah; (O. H.) Logan 28-March 6.  
 Darmody (Euson's): Chicago, Ill.; (Gaiety) Milwaukee, Wis., 28-March 6.  
 Dickinson, Eube (Star): Muncie, Ind.; (Broad-way) Middletown, O., March 1-6.  
 De Marcus (Star): Lynchburg, Va.; (Star) Roanoke March 1-6.  
 Duprez, Fred (Majestic): Ft. Worth, Tex.; (Majestic) Dallas March 1-6.  
 De Faye Sisters (Orpheum): Spokane, Wash.; (Orpheum) Seattle 28-March 6.  
 DeHollen Bros. (City O. H.): Hildeford, Me.; (Luitan) Fall River, Mass., March 1-6.  
 Dehall Bros., Three (G. O. H.): Pittsburg, Pa.; (Maryland) Baltimore, Md., March 1-6.  
 Desnoied, Bob, Trio: Allegheny, Pa.; (Liber-ty) Pittsburg March 1-6.  
 Diamond Comedy Four (Lyric): Danville, Ill.; (Bijou) Decatur March 1-3; (Gaiety) Spring-field 4-6.  
 Desmond Sisters (Cozy): Houston, Tex.; (Lyric) Beaumont March 1-6.  
 Dick, Ray (Amusement Palace): Corry, Pa., 22-24; (Grand) Oil City 25-27; (Boimer's) Franklin March 1-3; (Family) Wellsville, O., 4-6.  
 Deaves, Harry, & Co. (Grand): Sacramento, Cal.; (National) San Francisco March 1-6.  
 Dreano, John (Keith's): Portland, Me.; (Keith's) Boston, Mass., March 1-6.  
 Dals, Lizzie (Vaudette): Peoria, Ill.; (Hay-market) Chicago 28-March 6.  
 DeMont, Robert, Co. (Empire): Pittsfield, Mass.  
 Dunbar & Fisher (Bijou): LaCrosse, Wis.  
 Daleys, The (Bijou): Woonsocket, R. I.  
 Dierckx Bros. (Majestic): Montgomery, Ala., March 1-6.  
 DeClairville, Sid (Electric): Euid, Okla.  
 DeLocey, Florence, & Bro. (Majestic): Cedar Rapids, Ia.  
 Dagneau, Clara, & Boys (Wigwam): San Fran-cisco, Cal.  
 Dupile, Ernest A. (Orpheum): Chillicothe, O.  
 Bunnell, Adeline (Doninion): Winnipeg, Can.

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Diamond, Lew F (Family): Billings, Mont.  
 DeCroteau, Wm. E. (Empire): San Francisco, Cal.  
 De Mario & Bell (Family): Muscatine, Ia.; (Bijou) Dubuque 28-March 6.  
 DeLidha, Saad, Beni Murra Arabs (Varieties): Terre Haute, Ind.; (Bijou) Decatur, Ill., Mar. 1-6.  
 Dumbars, Four Casting (Orpheum): Rutte, Mont.; (Orpheum) Spokane, Wash., March 1-6.  
 Doherty Slaters (Colonial): New York City; (Orpheum) Brooklyn March 1-6.  
 D'Arc's Marionettes: London, Eng., March 1-27.  
 Duncan, A. O. (Orpheum): Minneapolis, Minn.; (Temple) Ft. Wayne, Ind., 28-March 6.  
 Darrow, Mr. & Mrs. Stuart (Empire): Paterson, N. J.; (Greenpoint): Brooklyn, N. Y., March 1-6.  
 DeWitt, Burns & Torrance (Keith's): Boston, Mass.  
 Davis, Edwards (Empire): Hoboken, N. J.  
 DeWitt & Ellwood (Majestic): Little Rock, Ark.  
 Dooley & Sales (Keith's): Providence, R. I.  
 Dayrell, Madge (Theatrical): Renova, Pa.  
 DeLain & Harold (Majestic): Chicago, Ill.  
 De Lisle, Juggling (G. O. H.): Syracuse, N. Y.  
 Dixon, Howers & Dixon (Bennett's): Hamilton, Can.  
 Dorach & Russell (Bijou): Lansing, Mich., March 1-6.  
 DeTellem, Joe, & Co. (Family): Toledo, O.  
 DeGarma, Alice, & P. F. Keough (Majestic): Denver, Col.  
 Donald, Peter, & Meta Carson (Orpheum): Kansas City, Mo.  
 Emmett & McNeill: En route with the Two Johns. See Musical Routes.  
 Evans, Billy (Tivoli): Sandpoint, Ida., indef.  
 Ellsworth, Eugene, & Edna Earle Lindon (Orpheum): Vancouver, B. C., Can.; (Grand) Victoria March 1-6.  
 Eldrid, Gordon, & Co. (Chase's): Washington, D. C.; (Colonial) Lawrence, Mass., March 1-6.  
 Exposition Four (Hathaway's): Lowell, Mass.; (Keith's) Portland, Me., March 1-6.  
 Ely, J. Frank (Empire): Hoboken, N. J.; (Empire) Paterson March 1-6.  
 Ernie, Eddie & May (Lyric): Lawrence, Kan.; (Mystic) Pittsburg 28-March 6.  
 Edwards, Shorty (American): Elyria, O., 22-24; (Bijou) Lorain 25-27; (Orpheum) Zanesville March 1-6.  
 Edwards, Fred R. (Phillips): Richmond, Ind., 22-24; (Broadway) Middletown, O., 25-27; (Orpheum) Newark March 1-3; (Orpheum) Mansfield 4-6.  
 Evans, Bessie (Grand): San Diego, Cal.; (Empire) Los Angeles March 1-6.  
 Egan & Gaylor (Star): Punxsutawney, Pa., 15-17; (Star) Dulois 18-20; (Family) Ford City 22-24.  
 Evelyn Sisters (Bijou): Perth Amboy, N. J.; (Bijou) Bayonne March 1-6.  
 Excella & Franks, Misses (Nickelodeon): East Palestine, O.; (Princess) Columbus March 1-6.  
 Emmett & Lower (Lyric): Concordia, Kan.; (Pastime) Leavenworth March 1-6.  
 Edwards & England (Crystal): Owosso, Mich.  
 Eddy Family (G. O. H.): Grand Rapids, Mich.  
 Edwards, Gus, School Boys & Girls (Orpheum): Denver, Col.  
 Emerys, The (Family): Indianapolis, Ind.  
 Eryinger, Mabelle E. (Majestic): Ann Arbor, Mich.  
 Eckert & Berg (Armory): Binghamton, N. Y.  
 Emmett, Grace, & Co. (Majestic): Milwaukee, Wis.; (Haymarket) Chicago, Ill., 28-March 6.  
 Emmett, Mr. & Mrs. Hugh J. (Keith's): Portland, Me.  
 Ennor, John (Pastime): Jacksonville, Fla.  
 Erkhoff & Gordon (Majestic): Cedar Rapids, Ia.  
 Evers, Geo. W. (Majestic): Houston, Tex.  
 Evans, Emila & Evans (Grand): Cleveland, O.  
 English Belles, Four (Crystal): Denver, Col.  
 Falshuy, Camille: En route with Rice & Barton's Gaiety Co. See Burlesque Routes.  
 Feathers, Leslie: En route with the Rays. See Musical Routes.  
 Fisher, Tom: En route with the Brigadiers. See Burlesque Routes.  
 Foster, Geo. L.: En route with Ill Henry's Minstrels. See Minstrel Routes.  
 Fowler, the Juggler: En route with the H. W. Taylor Stock Co. See Dramatic Routes.  
 Fox & Hughes (Crystal): Elkhart, Ind., indef.  
 Faye, Kitty, & Co. (Orpheum): Oil City, Pa.; (Family) Kane March 1-6.  
 Fink, Henry (London): New York City; (Empire) Schenectady March 1-6.  
 Frothingham & Deuham (Yale): Kansas City, Mo.; (Michelson) Grand Island, Neb., 28-March 6.  
 Fields, Harry W., & His Napanees (Lyric): Dayton, O.; (Keith's) Columbus, March 1-6.  
 Freeman's Gents (Sonic Temple): Chelsea, Mass.; (Sonic Temple) Marlboro March 1-6.  
 Frey Trio (Majestic): Dallas, Tex.; (Majestic) Houston March 1-6.  
 Frosini (Orpheum): Harrisburg, Pa.; (Orpheum) Altoona March 1-6.  
 Flinn, Earl (Majestic): Detroit, Mich.; (New Robinson) Cincinnati, O., March 1-6.  
 Fun in a Boarding House (Chase's): Washington, D. C.; (Maryland) Baltimore, Md., March 1-6.  
 Fern & Mack (Empire): Macleod, Alta., Can.  
 Fidler & Shelton (Temple): Detroit, Mich.  
 Fantoms, Three (Pantazes): Portland, Ore.  
 Flenca & Roth (Majestic): Galveston, Tex.  
 Filday & Burke (Keith's) Philadelphia, Pa.  
 First, Barney (Crystal): Trinidad, Col.  
 Flidia & Hanson (Terrace): Belleville, N. J.  
 Fairchild, Mr. & Mrs. Frank (Theatrical): Miles City, Mont.  
 Fisher, Mr. & Mrs. Perkins (G. O. H.): Wheeling, W. Va.  
 Florence Troupe, American (Orpheum): Rockford, Ill.  
 Fitch, W. C. (Proctor's): Newark, N. J.; (Keith's) Philadelphia, Pa., March 1-6.  
 Fiechtla, Otto, Tyrolean Quintette (Walker O. H.): Champaign, Ill.  
 Fagan, Noodles & Paxton, (Million Dollar Pier): Atlantic City, N. J.  
 Fiedling, Pauline, & Co. (Grand): Hamilton, O.  
 Fisher & Fisher (People's): Philadelphia, Pa.  
 Foyer, Eddie (Orpheum): Montgomery, Ala.  
 Francis & Cross (Bijou): Bemidji, Minn.; (Orpheum) Hibbing March 1-6.  
 Fagan, Noodles & Paxton (Colonial): Richmond, Va.  
 Fern & Mack (Lyceum): Lethbridge, Alta., Can.  
 Fred, George (Haymarket): Chicago, Ill., March 1-6.  
 Franklin, Four (Orpheum): Kansas City, Mo.  
 Frederick & Kirkwood (Majestic): Denver, Col.  
 Felton & Halma (Royal): Galveston, Tex.  
 Flier, Leo (Orpheum): Sioux City, Ia.

Force, Frederick & Mildred Williams (Bijou): Orange, N. J.; (Bijou) Brooklyn, N. Y., Mar. 1-6.  
 Gardner, Eddie (Rockfort Gardens): Kingston, Jamaica, West Indies, indef.  
 Galloway, Bert (Harris): Braddock, Pa., Nov. 24, indef.  
 Gilman, Harry A. (Casino Rink): Houston, Texas, indef.  
 Gordon, Irma (Kansas City Hippodrome): Kansas City, Mo., indef.  
 Goss, John: En route with Vogel's Minstrels. See Minstrel Routes.  
 Graham & Dent (Tivoli): Sydney, Australia, Jan. 30-May 30.  
 Graham, R. A. (Grand): Pendleton, Ore., indef.  
 Graydon Planché (Fifth Ave.): St. Cloud, Minn., Sept. 7, indef.  
 Gray, Fred, & Nellie Graham (Orpheum): Seattle, Wash.; (Orpheum) Portland, Ore., March 1-6.  
 Goldsmith & Hoppe (Orpheum): San Francisco, Cal., 22-March 6.  
 Gelhart, West & Berner (Hippodrome): Pittsburg, Pa.; (Temple) Kane March 1-3; (O. H.) Warren 4-6.  
 Gossans Robby (Empire): Buffalo, N. Y.; (Star) Geneva March 1-6.  
 Gabriel, Kld, & Co. (Pantazes): Tacoma, Wash.; (Pantazes) Portland, Ore., 28-March 6.  
 Gilkey, Ethel (Majestic): Ft. Worth, Tex.; (Majestic) Dallas 28-March 6.  
 Garden City Trio (Majestic): St. Paul, Minn.; (Bijou) Des Moines, Ia., March 1-6.  
 Grant, Bert & Bertha (Auditorium): Lynn, Mass.; (Hathaway's) Lowell March 1-6.  
 Grimm & Satchell: Boulder, Col.; (Crystal) Denver March 1-6.  
 Gardner & Stoddard (Lyric): Newark, N. J.; (American Music Hall) Chicago, Ill., March 1-6.  
 Gilroy, Haynes & Montgomery (Orpheum): Allentown, Pa.; (Orpheum) Easton March 1-6.  
 Grayham & Townsend (Metropolitan): Clarksburg, O., 22-24; (Orpheum) Chillicothe 25-27.  
 Goodman, Joe (Bijou): Erie, Pa.; (Electric) Elyria, O., Mar. 1-3; Broadway) Lorain 4-6.  
 Galletti's Monkeys, No. 1 (Walker O. H.): Champaign, Ill.  
 Georgetown, Great (Star): Seattle, Wash.  
 Gerken, Ed. (Aldrome): Jacksonville, Fla.  
 Gidder's Dogs (Wigwam): San Francisco, Cal.  
 Gaylor, Charles (Vanderbilt): Greensboro, N. C.  
 Gordon & Marx (Orpheum): Denver, Col.  
 Griffith Thelma Co. (Lyric): Rome, N. Y.  
 Gill & Akor (Hathaway's): Brockton, Mass.  
 Gilmore Sisters: Easley, Ala.  
 Gennaro & His Venetian Gondollers Band (Columbian): Cincinnati, O.  
 Giese, Augusta (Columbia): Cincinnati, O., March 1-6.  
 Gold, Robe (Dreamland): Olean, N. Y.  
 Golden Sisters, Three (Orpheum): Tampa, Fla.  
 Gates & Blake (Keith's): Providence, R. I.  
 Gilbert, Alice (Academy): Pittsburg, Pa.  
 Goodwin, Virginia, & Co. (Nixon): Washington, Pa.  
 Graff's Baboons (Poll's): New Haven, Conn.  
 Gylbeck (Comet): Creston, Ia., 25-27; (Comet) Red Oak March 1-6.  
 Gorman & Bell (Family): Lebanon, Pa.  
 Gath, Karl & Erma (Sheedy's): Norwich, Conn.  
 Goodhue, O. L. (Vaudeville): Huron, S. D., March 1-6.  
 Goetz, Nat (Orpheum): Troy, O.  
 Godfrey & Henderson (Lyric): Mobile, Ala., Mar. 1-6.  
 Gardiner & Vincent (Columbia): Cincinnati, O.; (Mary Anderson) Louisville, Ky., 28-March 6.  
 Grigollat's Aerial Ballet (Mary Anderson): Louisville, Ky.  
 Hall & Harrold: Ft. Worth, Tex., indef.  
 Hamer, Guy, & Co. (Cameraphone): Omaha, Neb., Dec. 7, indef.  
 Harcourt, Frank: En route with A Bunch of Keys Co. See Musical Routes.  
 Harmonious Four (Gem): St. Louis, Mo., indef.  
 Harrison, Al: En route with Follies of the Day. See Burlesque Routes.  
 Harrison, Leo, F.: En route with the Midnight Flyer Co. See Dramatic Routes.  
 Harris, Sam: En route with John W. Vogel's Minstrels. See Minstrel Routes.  
 Hawk, Earl: En route with the Carl W. Cook Stock Co. See Dramatic Routes.  
 Hays & Graham: En route with the John W. Vogel Minstrels. See Minstrel Routes.  
 Healy, Jeff & Lavern: En route with Blue & Barton's Gaiety Co. See Burlesque Routes.  
 Hecker, Freddie W. (Parlor): Superior, Wis., Nov. 23, indef.  
 Hedge, John, & Pontes (Empire): San Francisco, Cal., Jan. 25, indef.  
 Hencher, Wm.: En route with Polly of the Circus Eastern Co. See Dramatic Routes.  
 Herbert & Brown: En route with Al G. Field's Minstrel. See Minstrel Routes.  
 Hewlette, Bob & Mae (Standard): Ft. Worth, Tex., indef.  
 Howard, Edia (Crystal): Logansport, Ind., indef.  
 Hlekman Bros. & Co. (Poll's): New Haven, Conn.; (Poll's) Waterbury March 1-6.  
 Harvey Elsie & Field Boys (Star): Oil City, Pa.; (Shea's) Buffalo, N. Y., March 1-6.  
 Henry & Young (Crystal): Denver, Col.; (Crystal) Pueblo March 1-6.  
 Henderson & Thomas (Orpheum): Boston, Mass.; (G. O. H.) Hartford, Conn., March 1-6.  
 Hooses, Seven (Keith's): Philadelphia, Pa.; (Proctor's 125th St.) New York City, March 1-6.  
 Horton & LaTriska (Poll's): Waterbury, Conn.; (Howard) Boston, Mass., March 1-6.  
 Hollsworths, The (Family): Lafayette, Ind.; (Lyric) Mobile, Ala., March 1-6.  
 Harris Prothers Three (Lyric): Allentown, Pa., 22-24; (Family) Braddock 25-27.  
 Hyde, Bob & Bertha: Charlotte, N. C.; (Gaiety) Asheville March 1-6.  
 Hunter & Duncan (Star): Danora, Pa., 22-24; (Star) Monongahela 25-27; (Gem) Monongahela March 1-3; (Star) Charleroi 4-6.  
 Hlekman, Willis & Co. (O. H.): Greenville, O.; (Auditorium) Cincinnati March 1-6.  
 Hughes & Cole (Criterion): Atlantic City, N. J.; (Hippodrome) Harrisburg, Pa., March 1-6.  
 Hewitt, Fred (Arcade): Toledo, O.; (Princess) Columbus March 1-6.  
 Holmen Bros. (Crystal): Braddock, Pa.; (Auditorium) York March 1-6.  
 Hamilton, Ann, & Co. (Majestic): Little Rock, Ark.; (Majestic) Ft. Worth, Tex., March 1-6.  
 Hillyers, Three (Dixie): Jackson, Miss.; (Gem) Meridian March 1-6.  
 Hoffmans, Cyelling: Chicago, Ill.; (Stone) Flint, Mich., March 1-6.

(Continued on page 30.)



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CARL LAEMMLE, President.

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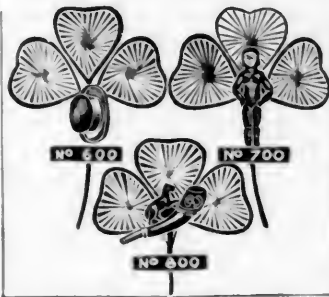
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**CORRESPONDENCE.**

(Continued from page 25.)

Feb. 21. **GAYETY** (O. T. Crawford, mgr.) The Behman Show week of Feb. 14; Harry Bryants week Feb. 21.

**WILL J. FARLEY.**

**ST. JOSEPH.—TOOTLE THEATRE** (C. U. Philley, mgr.) Wm. H. Craze in Father and the Boys 15; Counting Thro' the Bye 17; The Mimic World 19-20; Jas. J. Corbett 27. **LYCEUM THEATRE** (C. U. Philley, mgr.) Smart Set 14-15; In Wyoming 16-17; Washington Society Girls 18-20; Cowboy and the Thief 21-22; East Lynne 23-24; Star Show Girls 25-27. **LYRIC THEATRE** (R. Van Houten, mgr.) North Bros. Stock Co. week of 15. **CRYSTAL** (Fred Cozman, mgr.) The Bill for week 14. Dan Sherman, Mabel DeForest and Co., Paterson and Co. and others. **BIJOU DREAM** (J. N. Bliz, mgr.) Vandeville week of 14. **ROLL-AWAY RINK** (Don W. Stuart, mgr.) Roller skating. **AUDITORIUM.** Rhoda Royal Circus 15 and week. **JESS J. WAGNER.**

**BONNE TERRE.—LYCEUM THEATRE** (W. J. Conway, mgr.) Lena Rivers 19; Fisher Ship Co. 24; The Holy City, March 2. **COLUMBIA.—COLUMBIA THEATRE** (R. B. Stocks, Jr., mgr.) Isle of Spice 9; Local High School Entertainment 12; James J. Corbett in Facing the Music 24.

**CLINTON.—BIXMAN OPERA HOUSE** (Chas. Bixman, mgr.) Lyman Howe 8; University Glee Club 10; The Thief 24.

**DE SOTO.—JEFFERSON** (Leon Herrick, mgr.) Lena Rivers 20; The Holy City March 1; Two Orphans 13.

**JEFFERSON CITY.—JEFFERSON** (Richard Asel, mgr.) Counting Thro' the Bye 20; Morgan Stock Co. 22 and week; James J. Corbett in Facing the Music 23.

**JOPLIN.—CLUB** (L. F. Ballard, mgr.) Blanche Walsh 9; canceled; A Millionaire Tramp 13; The Cowboy and the Thief 14; The Thief 15; Land of Nod 19. **SHUBERT** (J. W. Pickson, mgr.) Wolfe Stock Company in A Bachelor's Romance 14 and week. **NEW LYRIC** (Chas. E. Hopkins, mgr.) Imperial Musical Trio, Lewis and Harr, The Leavys, Art Graudi, Lyric Orchestra in descriptive overture and the Lyricoscope 14 and week.

**MONTANA.**

**BUTTE.—BROADWAY** (J. K. Hesht, mgr.) The Alaskan 5-7. **ORPHEUM** (Chester Sutton, mgr.) High-class vaudeville. **EMPIRE** (L. M. Quinn, mgr.) Popular vaudeville. **FAMILY** Popular priced vaudeville. **LULU THEATRE.** Stock Co. in standard plays; change weekly.

**HELENA.—HELENA OPERA HOUSE** (Mr. Miner, mgr.) The Pomona Players week of 7. **ORPHEUM** (T. C. Penny, mgr.) Orpheumscope pictures. Prof. Jack Wallace's Trained Birds, Geo. Mason, The Dumbars and Musical Pearsons week of 7. **FAMILY** (Mr. Clark, mgr.) The Golden in playlet. Woolfall, moving pictures and songs week of 7.

**NEBRASKA.**

**HASTINGS.—KEHR OPERA HOUSE** (Thos. Kerr, mgr.) A Day at the Station (local) 11; Ma's New Husband 13; The Smart Set 15; Along the Kennebec 20; Royal Chef 23; Holy City 25; Cowboy and the Thief 27. **EDISON** (Fred Hayter, mgr.) Kenyon and Healey 9-10; Weyand and Hirstow 11-13; Great LeVare and Co. 15-17; Fox and Fox 18-20. **AUDITORIUM** (Fred Hayter, mgr.) Dare Devil Daniel week of 15. **GAY** (Gay Bros., mgrs.) The Fergusons in character playlets 11-13.

**LINCOLN.—OLIVER** (F. C. Zehrun, mgr.) Adelaiside Thurston 8; Paul Gilmore 10; Ole Seanson 13. **LYRIC** (F. H. Bradstreet, mgr.) Fulton Stock Co. in The Man on the Box week of 15. **MAJESTIC** (L. M. Gorman, mgr.) Miss Grace Emmet and Co., May and Flo Hengler, Peter Donald and Meta Carson, Tom Carroll and Joe Baker, Rossie and Doetto, Ferdinand, May Dyo and Askeland week of 15. **DREMLAND** (Wm. Robertson, Jr., mgr.) Lamond, Kerzer and Co., and LaMore Bros., week of 15.

**BEATRICE.—NEW PADDOCK** (Fulton & Powers, mgrs.) Rudolph and Adolph 9; Montana 10. **LYRIC** (Mrs. Righter, mgr.) Vandeville and moving pictures. **GRAND ISLAND.—BARTENBACH OPERA HOUSE** (H. J. Bartenbach, mgr.) Paul Gilmore in The Boys of Company B. 12; Middle field Stock Co. 15-17; The Virginian 19; Meadow Brook Farm 20; The Holy City 22; Korli Concert Co. 23; Royal Slave 27.

**NORFOLK.—AUDITORIUM** (M. W. Jenka, mgr.) Adelaiside Thurston 9; could not fill engagement account of railroad blockade caused by blizzard. Two Johns 13; Holy City 18; Denton C. Crowl (lecture) 20. **NEBRASKA CITY.—OVERLAND** (Chas. R. Young, mgr.) House dark week of 8; The Smart Set 16.

**VALENTINE.—CHURCH'S OPERA HOUSE** (O. Church, mgr.) Big Jim 11-12. **YORK.—YORK OPERA HOUSE** (W. D. Fisher, mgr.) Meadowbrook Farm 10; Lincoln's Birthday Celebration 12; Germaine, York College Lecture Course, 13; Ma's New Husband 15; The Smart Set 18; Two Johns 20; Royal Slave March 2; Flower of the Ranch 5; A Knight for a Day 11.

**NEW HAMPSHIRE.**

**DOVER.—CITY OPERA HOUSE** (Corson and King, mgrs.) Sherman's Moving Pictures 13; The Man of the Hour 18; Sherman's Moving Pictures and Illustrated songs 20; Paid in Full 25.

**NASHUA.—NASHUA** (A. H. Davis, mgr.) Dan Haley, Vennett and Manley, Frank Vennett, Illustrated songs and moving pictures week of 9; Whiteside Strauss Co. week of 15.

**PORTSMOUTH.—MUSIC HALL** (F. W. Hartford, mgr.) Forty-five Minutes from Broadway 11; Uncle Tom's Cabin 16; Andrew Mack 19.

**SOMERSWORTH.—SOMERSWORTH** (Peter Gagne, mgr.) Sherman's Moving Pictures 12-14; Vildac 22; Royal Runaway 23; Sherman's Moving Pictures 19-20.

**NEW JERSEY.**

**ATLANTIC CITY.—APOLLO** (Fred Moore, mgr.) Brewster's Millions 15; Peck's Bad Boys 16-17; Stillan Players 18-20; Eike's Minstrels 26-27. **YOUNG'S PIER THEATRE.** Anna Eva Fay, Robert DeMott, Trio, Gorman and West, The Batolis, Ford and Swor, The Dreamer and moving pictures week of 15. **SAVOY.** Moving pictures, songs and vaudeville week of 15. **CRITERION.** Moving pictures, songs and vaudeville week of 15. **STEEL PIER.** Ves sala and his band. **STEEPLE CHASE PIER.** Moving pictures and vaudeville. **YOUNG'S NEW PIER ROLLER RINK.** Skating band concerts, etc.

**HOBOKEN.—EMPIRE** (A. M. Bruggeman, mgr.) J. F. Krohn, bus, mgr.) Edward Davis and Co, Wills and Hassan, Monroe and Mack, Warren Kean, Pelison, Goldie and Lee, Blinn, Romni, B-r-r week of 22. **Mert Coote and Co.** Irene LaTour, Abel and Irwin, Zeno, Jordan and Zeno week of March 1. **LYRIC** (N. M. Shenck, mgr.) Vandeville and HumanoScope pictures. **OLYMPIC.** Vaudeville, moving pictures and songs.

**JERSEY CITY.—MAJESTIC** (Frank E. Henderson, mgr.) The Old Homestead 15-20; The Wolf 22-27. **HON TON** (Thos. W. Dinkins, mgr.) Champagne Girls 15-20. **Miss New York, Jr.,** 22-27; Fay Poster March 1-6. **ACADEMY OF MUSIC** (Frank H. Henderson, mgr.) Vaudeville and moving pictures. **KEITH & PROCTOR'S** (Fred Schelbe, mgr.) Vaudeville, songs and pictures.

**PATERSON.—FOLLY** (Joseph E. Pine, mgr.) Feb. 15-17; The Big Review 18-20; Cherry Blossom Burlesquers. **LYCEUM** (Francis J. Gilbert, mgr.) Ben Welch in The Shoemaker Feb. 15-17; In Old Kentucky 19-20. **EMPIRE** (A. M. Bruggeman, mgr.) Bill during week of Feb. 15 as follows: Pauline, The Gainsboro Girl; Carroll Johnson, Louise Stickney, General Edward Davine, Harry Lamarr, Frank Stafford, Reed Bros., and Kinetograph.

**UNION HILL.—HUDSON** (W. H. Walsh, mgr.) High-class vaudeville twice daily. **PAS-TIME.** Vaudeville, songs and pictures. **EAGLE.** Vaudeville and moving pictures. **LIBERTY.** Moving pictures and vaudeville. **THE VAUDEVILLE.** Moving pictures and vaudeville.

**NEW MEXICO.**

**EAST LAS VEGAS.—DUNCAN OPERA HOUSE** (Jas. S. Duncan, Jr., mgr.) Shubert Symphony Club 15; Sanford Dodge in Faust 16; Why Girls Leave Home 17; Arizona 18; E. Romero Hosi Co. Ball 22.

**NEW YORK.**

**BROOKLYN.—MONTAUK** (Edward Trall, mgr.) Paid in Full week of 15; The American Idea week of 22. **GRAND OPERA HOUSE** (Geo. W. Sammis, mgr.) Via Wireless week of 15; Eddie For in Mr. Hamlet of Broadway week of 22; Maxine Elliott week of 1. **TELLER'S BROADWAY** (Leo C. Teller, mgr.) The American Idea week of 15; Geo. M. Cohan week of 22; The Talk of New York week of 1. **MAJESTIC** (W. C. Fridley, mgr.) The Time, the Place and the Girl week of 15; In Old Kentucky week of 22. **FOLLY** (H. Kurtzman, mgr.) Bonita in Wine, Woman and Song week of 15; David Higgins week of 22. **BLANEY'S** (J. J. Williams, mgr.) The Candy Kid week of 15. **ORPHEUM** (Frank Kilholz, mgr.) High-class vaudeville. **CRESCENT** (Lew Parker, mgr.) The Crescent Stock Co. in The Prince Chap week of 15; Mrs. Dane's Defense week of 22. **GREENPOINT** (Benollet Blatt, mgr.) High-class vaudeville. **GOTHAM** (E. F. Gifford, mgr.) The Gotham Stock Co. in The Strange Adventures of Miss Brown week of 22.

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McCormack & McGarry & Six Girls (Star): Ch...

Pollard, W. D. (Orphenm): Memphis, Tenn.,
March 1-6.
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ROUTES.

PERFORMERS

(Continued from page 31.)

Ricks & Brown (Casino): Presque Isle, Me., 22-March 6.
Randall, Sallie (G. O. H.): Grand Rapids, Mich.
Ring, Blanche (Keith's): Boston, Mass.; (Proctor's 5th Ave.) New York City March 1-6.

Tleechea, The (Gaiety): Asheville, N. C.
Ten Dark Knights: Hull, Eng., March 1-6; Leeds 8-13; Cardiff 13-20.
Toledo, Sydney (Orpheum): Columbus, Ind.; (Family) Brazil March 1-6.

Willama, Frank & Della (Bijou): Pensacola, Fla.; (Ostrich Farm) Jacksonville March 1-6.
Wich, Mabel & Montrose (Mary Anderson): Louisville, Ky.
West, Everett (Gem): Pittston, Pa.

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Korska, Dr., Wonder Co.: El Paso, Tex., indef.
Laurant, Magellan: Troy, N. Y., 24; Hlon 25; Watertown 26; New Wilmington, Pa., March 1; Martina Ferry, O., 2; Cambridge 3; Columbus 4; Wilmington 5; Lebanon 6.

Skating Rink Attractions.
Demers, Prof. A. P. (Rink): Athens, Pa., 22-27; (Rink) Fairmont, W. Va., March 1-3.

TENT SHOWS.
Henry's, J. E.: Leon Springs, Tex., 26; Boone March 4.
Texas Wild West, Jack W. King, mgr.: Tampa, Fla., 1-27.

MIDWAY COMPANIES.
Adams & Stahl Shows: Adamsville, Tenn., 22-27.
Barkoot, K. G., Amusement Co., Carrollton, Ga., 22-27; Columbus March 1-6.

MISCELLANEOUS.
Adams, James, Vaudeville Show, C. F. Haraden, mgr.: Rock Hill, S. C., 22-27; Camden March 1-6.
Burkhardt, the Magician: Davis, W. Va., 24-25; Elkins 26-27; Hellington March 1; Buckingham 2-3; Phillippi 4.





McClanahan, Frank
McClay, John
McConnell, H. T.
McConnell, James W.
McDonnick, Nat
McDonnick, Hugh
McDonnick, Hugh
McCullough, Paul
McDonald, Frank
McFadden, E. W.
McFarland, Mr.
McFarland, W. H.
McFee, Joe B.
McHenry, L.
McHenry, C. N.
McIntyre
McKee, Buck
McLain, A. R.
McLaughlin, Bob
McNitt, Cameron
McPherson, Andrew
McQuigg, M. W.
Mack, James Tobin
Mack, Howard
Mack, John H.
Mahr, Patsy C.
Mallard, C. L.
Mallory, Roland V.
Maltby, The
Mandell, Richard
Marell & Raabe
Mardo, Pete
Marley, John
Marr, Bud
Marsh, E. W.
Marsh, Lon
Marstead, Al.
Marron Family Band
Martino, Roy L.
Martyne, Eddy
Marx, Wm.
Mascagn, Stephen
Mason, H. M.
Mason & Hines
Mason, Myrtle
Maurice, Myrtle
Maxwell, J. Wesley
Maxwell, John
Meade, Dwight
Melvin, W. R.
Memmen, O. H.
Menke, J. W.
Meyers, George
Meyers, George
Millard, Ira L.
Millard, A. W.
Millards, Muscular
Miller, J. A.
Miller, Ed.
Miller, Frank F.
Miller, Frank
Miller, Bob
Miller, Joe Dan
Miller, Will T.
Miller, Fred
Millet, Al.
Mills, Geo. Roy
Minter, Fred S.
Mines, Frank
Mitchell & Hinecliff
Mitchell, Fred
Mittinger, Whittle
Mizno, Coe
Mobbs, A.
Mollocop, Claude
Monk, Ike
Montgomery, J. D.
Mooney, Wm.
Mooney, Walter S.
Moore, Robt. A.
Moore, Archie S.
Moore, Capt. Jas. C.
Mora, The Mystic
Morgan, H. P. (Red)
Morgan, Phillip
Morgan, Harry P.
Morley, M. J.
Morrell, Geo.
Morris, Andy
Morrison, M. M.
Morrison, J. W.
Morrow, Tom
Mortimer Family Band
Morville & Manloti
Mosler, Chas.
Mott, Ed.
Mouffet, Chas.
Mouni, L. Elma
Mulecaby, Steve T.
Munty, Landis
Munson, H. W.
Murphy, L. E.
Murphy, F. A. J.
Murphy, Dr. D. J.
Myers, Lawrence
Myrtle & Selden
Nagata, K.
Nanton, Frank
Neal, Earl
Neft, Frank
Nelson, Bob
Nesler, Frank
Nevadas, The
Newman, Harry
Newton Bros.
Newton, Harry & Vivian
Nina, Isaac
Nickels, Hugh A.
Nolan, Andrew
Norcross, Hal
Nye, Harry
Nye, B. H.
O'Connera, Dan
Oakerson, J. S.
Oaster, J.
O'Brien, Pogy
Ogden, Chas. T.
Olfers, James

Orelle, Harry
Orlick, Will
Osborn, J. W.
Osborne, Lynn
Ostrado
Oubany, Charles
Owen, Al.
Padgett, Joe
Page, Boh
Pala, J.
Palmer & Lewis
Palmer, Thomas
Parnale, Lee
Pantola Family
Park, C. W.
Parker, Geo. O.
Parton, L. W. Phil
Payton, W. A.
Payne, H. C.
Payton, C. S.
Peeler, R. M.
Peevo, W. O.
Petrie, Will F.
Phanton, Joe
Phillipino, Rat Eater
Phillips, Roy
Phillips, Augustus
Piherson, G. H.
Pillman, Harry L.
Pillgrim, H. B.
Pinaro, Al.
Plank, Wilbur
Pollitt, B. W.
Polo, John C.
Pomprey, H.
Poole and Lane
Pool, Pike
Pope, James A.
Porter, Harry
Porter, Peter
Porter, Burt
Potter, Dr.
Pound, E. N.
Powell, Albert
Powell, H. A.
Powers, Harry J.
Powers, Earl
Prentiss, P. B.
Price, Capt. F. A.
Pritchard, Geo.
Proctor, Geo. H.
Prue, F.
Queen & Crescent R. Show.
Queen and Edd
Quinn, Geo.
Race, H. E.
Ramer, Ray
Rames, H. L.
Ramsey, W. R.
Randall, Chas.
Randolph, Arthur
Ranler, Granz
Ranke, Flexible
Rankin, J. A.
Rathorn, Lou
Ray, Prince
Raymer, Walter
Raymond, F. A.
Raymond, C. H.
Raymond, Melville B.
Reab, Walter
Reaves, Roy
Recklaw, Rockless
Reed, C. Hadley
Reed, C.
Reeds, The
Reed and Earl
Reed, Francis
Reece, Geo. "Pop"
Rego, Jimmie
Reibel, Theo.
Reiss, N.
Remo & Iville
Reno, Bell
Reno, Fred
Rena, The Great
Rensing, Herman
Reno, Doc
Reynolds, A. W.
Rice, J. Henry
Rice and Arto
Rice Bros.
Rice, Sam
Rich, J. & B.
Richard, Joe
Rickey, Sam
Ries Geo. W.
Riggs, C.
Riggs, Billie
Riley, Harry A.
Riordan, Jack
Risling, W. S.
Roberta, Gile
Robertson, E. M.
Roblitt, Robert
Rogers, Edwards
Rogers, Wilson
Rogers, Fred H.
Rogers Bros.
Rogers, W. J.
Rollaire, Maglelan
Rollins, Wm. G.
Rolly Bros.
Romalo, Fred
Romman, J. M.
Ronald, Chas.
Rooney & Richards
Root, Charles
Rosa, Original Turk
Rose, Bobie
Rosenbhal, Henry
RossKoff, Capt.
Rosen, Chas.
Rosman, Herman
Ross, J.
Rounds' Lady Orchestra
Rowe and Clinton
Rowe, R. S.
Rozino, J. W.
Rudolph, Herman

Ruhl, W. S.
Ruston, Prince
Russell, John
Russell, W. S.
Russell, J. R.
Russell, W. H.
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St. Laurent, George
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Schlange, A. H.
Schneider, Richard
Schwarz, Earl
Schwartz, Herr Paul
Schoal, C. E.
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Scott, Oliver
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Sens, Chas.
Seymour, Edw.
Seymour, Prof. Don
Shafer, Lee
Shafer, Billy
Shaffer, Mr.
Shandeanx, Prof.
Shannon, W. A.
Sharz, Ray
Shurpentary, W.
Shaw and Clyfton
Shaw, D. F.
Shea, Jim, Coney Island.
Sheaffer Howard
Sheerer, Chas. H.
Sheldon, G. H.
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Sheperson, A. P.
Sheridan, Ted
Shields, John H.
Shipp, Ed.
Shipps' Shows
Shive, Oils
Shreds, Two
Shiby, Walter K.
Shigfred, Carl
Silverlakes, The
Silverlakes, Mr. & Mrs. Artie
Simmons, J. T.
Simpson, A.
Simpson, The Great
Sincilar, Geo. B.
Sing Shil, Sheek Momad
Skelding, George
Slackey & Newman
Slagle, Dare Devil
Slater, Geo. A.
Slayback, D. H.
Smil Letta, Barnum
Smith, Roy
Smith, Raymond A.
Smith and Ruston
Smith, Santos S.
Smith & Walton
Snell, Bud
Snyder and Baker
Snyder, Emil
Soper, Fred
Solomon, Sam
Spaw, Harry (Doc)
Spencer, Chas.
Stanley, Stan
Stanley, Mr. & Mrs.
Law
Stapleton & Chaney
Stark, Irwin C.
Stafford, Chas.
Steiner, A. G.
Sterling, Max
Stelling, Fred
Stevens, Walter C.
Stickney, Robert
Stockton, George
Stoddard, Jack
Stomley and Keenan Co.
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Stone, Geo.
Stout, Lonnie
Strouse, Jack
Stuck, Jess L.
Stull, Burt
Sugomol
Sutras, Paul
Sullivan, Frank D.
Sullivan, John L.
Sutton, Harry L.
Sutton, Roy R.
Sutton, J. E.
Swain, John
Swan and Ostmore
Swain, Walter

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Can use a few New and Novel Shows, also strong Platform shows, Promoter, Press Agent, Musicians, Singers, Door Talkers, Tralume, Billposters, Steward, Cooks, Waiters and Porters; Piano Player who is a Real Singer. Other carnival people write. Good clean Concessions always welcome. Address J. B. ANDERSON, General Manager Great Cosmopolitan Shows, Dawson, Ga., week 22-27; Phoenix City, Ala., week March 1-8.

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Spring opening, Quincy, Fla. First Carnival in four years. Southern Shows Combined. Legitimate Concessions, \$10 each, everything exclusive. Can place Cane Rack, Pianist, Maul Striker, Photo Gallery and long range Shooting Gallery. Can use good MERRY GO-ROUND MAN, also man and wife to spiel and work in Illusion Show. Quincy billed like a circus. Come on and get the money. Watch our route. C. E. BARFIELD, Feb. 21-27, Quincy, Fla.

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Appleton—New Armory; winter; S. J. White, Marinette, Wis., mgr.; skates 300; audience 1,000.

CANADA.

Amherst, N. S.—Aberdeen; winter and summer; Chas. Campbell, mgr.; skates 600; audience 3,000.

HOT SPRINGS, ARK.

The Auditorium Theatre had excellent bookings last week. An attraction nearly every night. The shows were all well patronized.

the well-known firm of Mittenenthal Bros., is a late arrival. He is registered at the Eastman Hotel.

Carl Laemmle, the magnet of the moving picture business, arrived here February 14, to remain here for a few weeks, but received a message calling him to Chicago, February 15.

Tell Taylor, formerly of the Rogers Bros. Company, has joined the theatrical colony here.

The Lyric Theatre reports good business for last week. The bill consisted of the Famous Tourist Trio and The Bolles.

Billy Link, the well-known vaudeville star, by special request, filled an engagement last week at the Grand Theatre. He has been here for a few weeks.

W. W. Gentry, the circus manager, will leave soon for Bloomington, Ill. He has been here the entire winter.

Francis Wilson, entertained a large audience at the Auditorium Theatre February 12.

Mildred Hall, who has been here some time, will appear in a new vaudeville sketch shortly.

Walter Burns, a well-known circus performer, is spending the winter here, visiting friends.

Dr. O. L. Hall, Chicago's brilliant critic, spent a few days here, last week. He was trying to escape the cold weather.

E. Paul Jones is visiting friends here. He was formerly in the amusement business.

Chas. H. Hoopes, the well-known actor and manager, is sojourning at the Arlington Hotel.

John Martin, a vaudeville actor, is spending a few weeks in the Vapor City.

The Palace of Illusion is the name of a new theatre recently opened under the management of Blank and Jenkins.

Manager Hale, of the Lyric Theatre, states he will run independent film service in the future.

Miss Jesse M. Bradford, the popular actress, is resting here for a few weeks, at the Arlington Hotel.

R. R. Robison, of Minneapolis, familiarly known as "Bobby," with his wife, played the Unique Theatre last week in the song and dance trio of Robison, Cady and Robison, and visited friends.

"Dick" Hauch, stage manager of the Princess Theatre, in East Minneapolis, had a song of his own composition, Snowflakes on the Hill-tops, sung by Miss Lillian Dubay at the Princess this week.

Mr. John Murphy is substitute piano player at the Milo Theatre. Miss Ora Hansen, the soloist, who has been ill at her home, is back at her post.

The Enterpains Club, of the University of Minnesota, will present Cowen's Legend of Grenada at the First Baptist Church, February 26.

A new soloist, Miss Carolyn Judd, a contralto, is singing illustrated songs at the Miles. Sunday night, February 7, there was a S. R. O. sign up in the lobby of every theatre in the city.

The meeting of the National Conclave of the Brotherhood of American Yeoman will be held in this city June 3. The local brotherhood will entertain them lavishly.

The receipts from the benefit performance of Shenandoah last week at the Auditorium were not sufficient to defray the expenses of the Minneapolis Battalion of the National Guard to the Taft Inauguration.

The Northwestern Cement Products Association will hold its fifth annual convention and exhibit at the Armory Building, of this city, on March 2.

The second vaudeville show of the year at the University of Minnesota will be given Tuesday afternoon, February 23, in the University Chapel, under the auspices of the Woman's League.

The famous Italian singer, Signor Foran, has also been secured by the management. Dick Ferris and his stock company will open at the Metropolitan this summer, the contract calling for June 6, but he may begin the season the latter part of May.

The Alaskan appears at the Metropolitan Opera House the half week of February 21. Other attractions include Francis Wilson, February 25; The Thief, February 28, and Maclyn Arbuckle in The Round-Up, March 7.

The Cowboy and the Squaw will play the Bijou Opera House week of February 21. Other attractions at the Bijou include The Smart Set, The Awakening of Mr. Pipp and The Kentuckian.

Manager "Ike" Speers, of the Miles Theatre, will give the patrons a little later Robert's Troupe of Forty Trained Rats, to be followed by a troupe of trained baby elephants.

Rinaldo, the mad violinist, who played the Miles Theatre several weeks ago, has been secured for a return engagement.

At the Isis Theatre the Cameraphone attractions continue to draw.

Harry Winkler, the boy cartoonist, at the Gen. Family Theatre last week, more than made good. He is a local lad.

The motion picture houses and skating rinks are enjoying a good business in spite of the cold weather, which is more severe than we have experienced here in some five or six years.

B. R. Clawson, Jr., has been appointed manager of the Owosso Theatre, Owosso, Mich., succeeding A. C. Tucker. Mr. Clawson was formerly in advance of The Isle of Spice and manager of the Bijou Theatre, Chicago.

LOOK-Vaudeville Mgrs.-LOOK

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Shoemaker, The, with Lew Welch, Howard Powers, mgr.; Columbia, Pa., 24; West Chester 25; Phoenixville 26; Wilmington, Del., 27; Philadelphia, Pa., March 1-6.

Savage King, LeComte & Flesher, mgrs.; Monroe, La., 24; Ruston 25; Junction City, Ark., 26; Eldorado 27; Winona, Miss., 28; Bastrop, La., March 1; Hamburg, Ark., 2; Crossett 3; Warren 4; Monticello 5; Dermott 6.

Shepherd King, with Wright Lorimer, Wm. A. Brady, mgr.; Cincinnati O., 21-27.

St. Hopkins, with Rose Melville, J. R. Stirling, mgr.; St. Louis, Mo., 21-27; East St. Louis, Ill., 28-March 2; Cairo 3; Memphis, Tenn., 4; Greenville, Miss., 5; Vicksburg 6; Stoner, with Annie Russell, Wagenhals & Kenner, mgrs.; St. Louis, Mo., 15-27.

Salvation Nell, with Mrs. Flake, Harrison Grey Fiske, mgr.; Chicago, Ill., 15-27.

Stoddard Stock Co.; Kenora, Ont., 15-27.

Spooner Wallack Co.; Tyler, Tex., 22-27.

Strong, Edwin, Stock Co.; Atlantic, Ia., 22-27.

Sham, with Henrietta Crossman, Maurice Campbell, mgr.; Baltimore, Md., 22-27; Philadelphia, Pa., March 1-6.

Sullivan, Joseph, Wm. Wood, mgr.; Cleveland, O., 21-27.

Shea, Thomas, Cohan & Harris, mgrs.; Cleveland, O., 22-27.

St. Perkins, Edile Delaney, mgr.; Rushnell, Ill., 21; Rushville 25; Avon 26; Galeburg 27; Peoria 28.

Sold into Slavery, A. J. Spencer, mgr.; Boston, Mass., 22-27.

Spooner, Cecil, Chas. E. Blaney, mgr.; Atlanta, Ga., 15-27.

Sully, Daniel; Vancouver, B. C., Can., 26-27.

Savidge Stock Co., Walter Savidge, mgr.; Atlantic, Ia., 22-27.

Strongheart; Pittsburgh, Pa., 22-27; East Liverpool, O., March 2.

Servant in the House (Eastern), Sam S. & Lee Shubert, Inc., mgrs.; Philadelphia, Pa., 15-17.

Servant in the House (Western), Sam S. & Lee Shubert, Inc., mgrs.; Grand Rapids, Mich., 22-27; Bay City March 2.

Shadows of a Great City, Wm. L. Malley, mgr.; Cincinnati, O., 21-27.

Squaw Man, with Justin Farnum, Lehler & Co., mgrs.; Marion, O., 25.

Stewart Stock Co.; Harrodsburg, Ky., 22-27.

Shore Acres, Miller & Rheinstrom, mgrs.; Trinidad, Col., 24.

Straight Road; Buffalo, N. Y., March 1-6.

Samson, with Wm. Gillette, Chas. Frohman, mgr.; New York City, Oct. 19-Feb. 27.

Selman Stock Co.; Hamilton, Ont., Sept. 21, indef.

Shirley, Jesse, Stock Co.; Spokane, Wash., Aug. 16, indef.

Standard Theatre Stock Co., Fred Darcy, mgr.; Philadelphia, Pa., Sept. 12, indef.

Sutton, Lulu, Stock Co.; Butte, Mont., indef.

Tempest & Sunshine (Eastern), W. F. Mann, prop.; Edwin Perelval, mgr.; Ashland, Pa., 24; Shemandoah 25; Mahanoy City 26; Pottsville 27; Hazleton March 1.

Tempest and Sunshine (Central), W. F. Mann, prop.; Richard Chapman, mgr.; Minerva, O., 24; Newcomerstown 26; Zanesville 27; Newark March 1.

Tempest and Sunshine (Western), W. F. Mann, prop.; Fred Miller, mgr.; Great Bend, Kan., 24; Larned 25; Stafford 26; Hutchinson 27; Peshoody March 1.

Thurston, Adelaide, In The Woman's Hour, Francis X. Hope, mgr.; Owatonna, Minn., 24; Northfield 25; Red Wing 26; Rochester 27.

Traveling Salesman (H), Henry R. Harris, mgr.; Burlington, Vt., 24; Kingston 25; Newburg 26; Poughkeepsie 27.

Through Death Valley, Chas. L. Crane, mgr.; St. Louis, Mo., 21-27; Chicago, Ill., 28-March 13.

Thurston, Howard, Magician, Dudley McAdow, mgr.; Chicago, Ill., 21-27; Joliet 28; Aurora March 1; Muskegon, Mich., 3; Grand Rapids 4-6.

Texas (Eastern), Broadhurst & Currie, mgrs.; Youngstown, O., 22-24; Wheeling, W. Va., 25-27; Norfolk, Va., March 1-6.

Three Years in Arkansas, Perce R. Benton, prop.; Red Bluff, Cal., 25; Chico 26; Vallejo 27; San Francisco 28-March 6.

Turner, Clara, Co., Ira W. Jackson, mgr.; Westerly, R. I., 22-27.

Taylor Stock Co., H. W. Taylor, prop. & mgr.; New Britain, Conn., 22-27; Kingston, N. Y., March 1-6.

Thal Stock Co., H. Otto Hlmer, mgr.; Kenosha, Wis., 22-27.

Thief, The, with Kerle Bellew, Chas. Frohman, mgr.; Chicago, Ill., 15-27.

Thief, The (Special), Chas. Frohman, mgr.; Ft. Wayne, Ind., 24-25; Kalamazoo, Mich., 26; Madison, Wis., 27.

Thief, The (Eastern), Chas. Frohman, mgr.; Kokomo, Ind., 24; Elwood 25; Frankfort 26; Crawfordsville 27; Paducah, Ky., March 6.

Thief, The (Western), Chas. Frohman, mgr.; Clinton, Mo., 24; Sedalia 25; Boonville 26; Columbia 27.

Thorns & Orange Blossoms; Akron, O., 25-27.

Two Orphans, Will H. Nicholson, mgr.; Arkadelphia, Ark., 25; Hot Springs 26; Pine Bluff 27.

Texas Jack; Baltimore, Md., 22-27.

Tillier Olsen, Carl M. Dalton, mgr.; Salina, Kan., 28.

This Woman and This Man, with Carlotta Nilsson, Sam S. & Lee Shubert, Inc., mgrs.; New York City, Feb. 22, indef.

Tinker, Joe; Chicago, Ill., 21-27.

Tallarfero, Edith, Frederic Thompson, mgr.; Milledge, Ala., 24-25; Selma 26 Meridian, Miss., 27.

Toymaker's Dream, Wm. C. Cushman, mgr.; Denison, Tex., 24.

Texas (Western), Broadhurst & Currie, mgrs.; Paducah, Ky., March 3.

Three of Us; Plina, O., 27.

The Battle, with Wilton Lackaye, Liebler & Co., mgrs.; New York City, Dec. 21, indef.

The Fighting Hope, with Blanche Bates, David Belasco, mgr.; New York City, Sept. 21, indef.

The Patriot, with Wm. Collier, Chas. Frohman, mgr.; New York City, Nov. 23, indef.

Third Degree, Henry R. Harris, mgr.; New York City, Feb. 1, indef.

Trahern Stock Co., Al. Trahern, mgr.; Camden, N. J., Dec. 24, indef.

Triplett, Wm., Co.; Savannah, Ga., Feb. 8, indef.

Traveling Salesman (A), Henry B. Harris, mgr.; New York City, Aug. 10, indef.

Trousdale Bros.' Stock Co.; Cedar Rapids, Ia., indef.

Unloved Wife, G. Hickman, mgr.; Perry, Ia., 24; Gowrie 25; Ft. Dodge 29.

Under Southern Skies (Western), Harry Doel Parker, prop. & mgr.; Chicago, Ill., 21-27; Battle Creek, Mich., 28.

Under Southern Skies (Eastern), Harry Doel Parker, prop. & mgr.; Amsterdam, N. Y., 25; Rome 26; Pilea 27.

Uncle Tom's Cabin (Stetson's Coast); Corvallis, Ore., 24; Silverton 25; Hillsboro 27; Portland 28.

Uncle Tom's Cabin (Allison Bros.); Columbia, Pa., 24; York 25; Hanover 26; Waynesboro 27.

Uncle Tom's Cabin (Stetson's Eastern) Leon Washburn, mgr.; Nashua, N. H., 24.

Unbroken Road, with Bertha Kalich, Harrison Grey Fiske, mgr.; Philadelphia, Pa., 22-27.

Virginian, The, The Kirke Lashelle Co., props.; J. H. Falser, mgr.; Mankato, Minn., 21; Braintree 25; Fargo, N. D., 26; Grand Forks 27; Winnipeg, Man., March 1-3.

Vernon Stock Co., B. H. Vernon, mgr.; Wilmington, N. C., 22-27; Newbern March 1-6.

Via Wireless, Frederic Thompson, mgr.; Toronto, Ont., 22-27.

Van Dyke & Eaton Co.; Iowa City, Ia., 15-27.

Valencia Stock Co.; San Francisco, Cal., Sept. 12, indef.

# Call for

## HOWE'S GREAT LONDON SHOWS

All people engaged or holding contracts with above show to acknowledge this call by mail or wire and report in Atlanta for rehearsal not later than March 23, 1909. Report to heads of departments as follows:

Slide show people to E. J. KELLY, manager of Annex, Piedmont Park, Atlanta, Ga.; Musicians to A. R. WHEELER, Piedmont Park, Atlanta, Ga.; Trainers to GEORGE STEINARDI, Piedmont Park, Atlanta, Ga.; Hostlers and Drivers to JACK KENT, Piedmont Park, Atlanta, Ga.; Animal men to WM. EMEHY, Piedmont Park, Atlanta, Ga.; Property men to OWEN BRATLEY, Piedmont Park, Atlanta, Ga.; Chandler men to GED. LAVENBERG, Piedmont Park, Atlanta, Ga.; Candy Butchers to L. C. MILLER, 875 Piedmont Ave., Atlanta, Ga.; Sleeping Car Porters and Dining Car help to CHAS. BACKNEY, Piedmont Park, Atlanta, Ga.; Cook house employes, cooks and waiters to FRANK M. HOBERT, Piedmont Park, Atlanta, Ga.; Big Show performers and all other address JERRY M'GIVAN, 875 Piedmont Ave., Atlanta, Ga. For the advance: Billposters acknowledge this call by mail or wire to DON MCKENZIE, 128 Galena Street, Freeport, Ill., until March 1 after then, 875 Piedmont Avenue, Atlanta, Ga. Billposters to report in Atlanta not later than March 10, 1909. Agents, Contractors, Route Riders and all others in Advance Department acknowledge this call by mail or wire to J. V. STREIBIG, 875 Piedmont Avenue, Atlanta, Ga. and report in Atlanta not later than March 3, 1909.

WANT—A Rose (caravan) and two assistants; also seat men. A few Novelty Acts for slide show and fortune teller.

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Don't think I am in this business for my health, as I am bound to get the best CITIES to get the money; so if you want to get with a LIVE ONE, write me AT ONCE.

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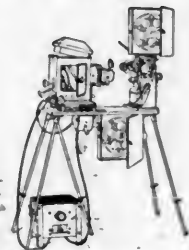
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FAIRS

NOTICE.—Only such dates as have not been published in this list before appear under the general heading "FAIRS." Back numbers containing previous instalments can always be obtained by addressing the publishers, if they are not to be had from newsdealers.

ARKANSAS
Benton—Saline County Fair Assn. Dates not set. J. S. Utley, secy.

CONNECTICUT
Berlin—Connecticut State Agricultural Society. Week of Sept. 12-18, for three or four days. Frank L. Wilcox, secy.

ILLINOIS
Camargo—Douglas County Fair Assn. Sept. 14-17. A. H. Hayward, Villa Grove, Ill.

INDIANA
Fort Wayne—Ft. Wayne Fair Assn. Sept. 14-18. Dr. Wm. F. Myers, secy.

IOWA
Bloomfield—Davis County Fair. Sept. 14-17. H. C. Leach, secy.

KANSAS
Abilene—Dickinson County Fair Assn. Sept. 28-Oct. 1. W. C. Curphey, secy.

KENTUCKY
Shepherdsville—Bullitt County Fair Assn. Aug. 18-20. H. H. Combs, secy.

MARYLAND
Prospect Park—Fair. Sept. 14-18. J. T. Coulter, secy.

MICHIGAN
Flint—Northeastern Industrial Fair. Sept. 21-24. J. G. Mallory, secy.

MINNESOTA
Hutchinson—McLeod County Agricultural Assn. Dates not set. D. Alberts Adams, secy.

MISSOURI
Kansas City—Kansas City Grocers' Assn. Three weeks commencing March 15. J. C. Harline, 1220 New York Life Building, Kansas City, Mo.

NEBRASKA
Beatrice—Gage County Society of Agriculture. Sept. 13-17. H. V. Riesen, Box 326, Beatrice, Neb.

NORTH CAROLINA
Charlotte—Fair. Oct. 25-29. C. M. Creswell, secy.

OHIO
Dayton—Montgomery County Fair. Sept. 6-10. A. K. Cetone, secy.

PENNSYLVANIA
Gratz—Gratz Agricultural and Horticultural Society. Sept. 28-Oct. 1. J. W. Phillips and S. Klinger, secys.

VERMONT
White River Junction—Vermont State Fair. Sept. 21-24. F. L. Davis, secy.

VIRGINIA
Richmond—Virginia State Fair Assn. Oct. 4-9. M. A. Chambers, secy.; Mark R. Lloyd, assistant secretary and general manager

Tasley—Fair. Aug. 3-6. W. T. Wright, secy. Tazewell—Fair. Sept. 14-17. Dr. R. P. Copenhaver, secy.

WASHINGTON
Spokane—Spokane Interstate Fair. Sept. 20-25. Robert H. Cosgrove, secy.

WISCONSIN
Friendship—Adams County Agricultural Society. Sept. 22-24. J. W. Purvis, secy.

WYOMING
Basin—Big Horn County Fair Assn. Wm. Gibson, secy.

CANADA
Pont Chateau, Que.—Agricultural Society of Sonlanges. Sept. 21. Geo. R. Vernier, secy.

Corrections and Changes.

INDIANA
Muncie—Delaware County Agricultural and Mechanical Society. Aug. 17-21. F. A. Swain, secy.

WANTED!

FOR

Frank Adams' Southern Show

Two or three good Performers, man and wife preferred. This show never closes. Long engagement to right parties. Salary must be low. John Bronck, cornet man, write. Calliope Player, lady preferred; one that does some act in big show preferred. Address FRANK ADAMS, Newman, Cal.

WANTED TO BUY

Moving Picture Outfits, stereopticons, talking machines and records, also song and lecture sets. Only high-grade outfits that are as good as new wanted. Give full description and lowest price. NATIONAL EMPLOYMENT CO., Duluth, Minn.

WANTED Minster Arie F.O.E.

Wants to buy Merry-go-round, new or second-hand. Also wants an accountant to make balloon ascension and parachute drop on July 5, 1909. Parties interested in either of the above, give description and price. Address AUG. SCHUNCK, Pres., Minster, Ohio.

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One Power's moving picture machine, complete, having been used only one season at Park. Same in very good condition. Price on application. Address WILLOUGHBEACH PARK CO., Willoughby, Ohio.

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"White City,"

LOUISVILLE, KY., will take place Monday, March 8, 1909, at 11 a. m., at the door of the County Courthouse at Louisville, Ky. TERMS—\$500 cash, balance on credits of SIX, TWELVE and EIGHTEEN MONTHS. This is a GREAT BARGAIN

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Situated on the Ohio River, consisting of a German Village, Theatre, Bar, Restaurant, Shoot the Chutes, Scenic Railway, Canals of Venice, Figure Eight and dozens of other devices, Amusements and Concessions. All of which make a perfectly equipped high-class PARK. For further particulars apply to

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Commissioner of Jefferson Circuit Court, at Louisville, Kentucky.

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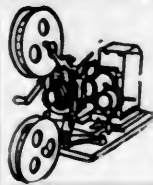
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Carnival and Amusement Companies

Correspondence solicited for engagements. Grand State Convention Fraternal Order of Eagles, Little Falls, New York; population 13,000; week June 7-12, 1909.

D. J. DINEEN, Chairman.

Greater New York

(Continued from page 6.)

Kilw and Erlanger and Joseph Brooks will feature Maclyn Arbuckle next season...

Here is a story told by his closest friend: Mr. Arbuckle always has an eye to the future...

The pictures were taken. The gate was left open as Mr. Arbuckle stepped inside the cage...

PLAYS THAT HOLD.

Maude-Adams in What Every Woman Knows, continues at the Empire; William Collier in The Patriot at the Garrick...

Anna Held in Miss Innocence continues at the New York; Bessie McCoy in The Three Twins at the Majestic...

The West End. Sam Bernard in Nearly A Hero, was the attraction last week.

The Grand Opera House. Otis Skinner in The Honor of the Family was the attraction here last week.

The Academy of Music. David Warfield in Belasco's production of The Music Master, will continue here for one week more.

The Yorkville Theatre. Mildred Holland and her company ended their fourth week here with a presentation of the drama, The Triumph of An Emperor...

The Metropolitan Theatre. David Higgins in his new production, Capt. Clay of Missouri, one of the incidents is the escape of Ned the Jockey...

Hurtig and Seannon's. The Fred Irwin Big Show was the attraction for last week.

FRITZI SCHEFF AND COMPANY RESTING.

After the performance of February 13, in Philadelphia, Fritzi Scheff gave up her tour for the present...

London Letter

(Continued from page 12.)

has ever made in England. The play is so strong, so convincing in its sincerity, that it has fairly caught hold of the English imagination...

Paris Letter

(Continued from page 12.)

All Paris, as indeed all France, had it been possible, would have attended the funeral of Constant Coquelin. But for those who were unable to go...

Around the Opera and the Opera-Comique, the news that the French version of Dr. Strauss' Salome had made such a big hit in New York...

Who owns the Casino de Paris? The question is at present worrying the law courts here. Manager and director, M. Zittel, in December, sold it for 90,000 francs.

In Paris the amusement places which fill up and empty every half-hour or so—in other words the continuous performance places—have installed new "stalls" on the sidewalks...

"Horror" plays have a vogue and a big vogue at that and those people who think they haven't have at least one more thing to learn. At the Grand Guignol, in Rue Chapuis, the new play is almost obliged to replace on the bill a gruesome tragedy entitled Un Concert chez les Fous...

her-husband dead, her son married and father of a son six years old, and the remaining members of her family afraid of her lest she one day go insane again.

It will be remembered that The Submarine, which Olga Nethersole exploited so well as a one-act piece in connection with her plays, was made from the French in which language it had held the boards at the Grand Guignol.

Mlle. Lantelme, one of the most popular of Paris actresses, has lost her suit against Mme. Rejane and to make matters worse for her Mme. Rejane won her's against Mlle. Lantelme.

There are 2,000 lines in the leading role of Chantecler.

A new comedy in three acts, by Romain Coolus, and entitled, A Fois 7: 28 (Four times Seven is Twenty-eight) has been put on at the Theatre des Bouffes-Parisiens with middling success.

Some of the Paris opera singers are at Monte Carlo for the second cycle of Wagner opera and it is said the performances are making a tremendous hit.

Troubles are still not an unknown quantity at the National Opera. There is at present a deficit amounting to about \$150,000 and it is estimated that by the end of March the whole of the capital, which amounted to \$300,000 will be used up.

Chester Fox, Mr. Frohman's representative, is keeping the trail hot between London and Paris. Paris theatrical folk are wondering what it's all about for though he usually doesn't let many weeks pass between these trips...

Miss Helen Stanley, an American girl, has created a stir in Marseilles, through her singing the role of Mimì in La Vie de Bohème, her debut in French taking place only a few days ago.

The Grand Opera House, Rome, Ga., was opened with vaudeville week of February 22, under the management of Mr. Spieglerberger.

Morrison's Rip Van Winkle Company closed its season at Junction, O., recently, owing to poor patronage.

SPECIAL NOTICE!



To those that are interested in the Tin-Type business, our No. 3 Wonder Ferrotyping Machine, which is the latest make on the market...

Very easy to operate without any experience. Plates for sleeve machines, 1 1/2 x 2 1/4, \$1.00 per 100.

NEW YORK FERROTYPING CO., 142-144 Delancey Street, NEW YORK.

STRATE-UP For man, woman and child. Straightens Round Shoulders. Compels Deep Breathing. Send height, weight, chest and waist measure and state if male or female. Price, \$2.00.

WIGS FOR 50 CENTS. Bald Jew, Dutch, Irish, Rube, Negro, all colors, each 50 cents.

AMERICAN INTRODUCTION COMPANY, 247 West 125th St., New York City.

WANTED—FOR RHODUS-WHITELEY SHOWS. Performers in all lines. Acrobats, Aerialists, etc. Those doing two or more turns give preference.

FOR SALE—50 ft. round top, with facing, new, only set up once, also small cook tent, comb. dressing and dining tent...

A SNAP—\$1,250 takes a half interest in a \$5,000 Penny Arcade. Machines same as new. Have concession in Riverside Park, Indianapolis.

FOR SALE—New Edison Kinetoscope, complete with electric and calcium light attachments, adjustable stand, other supplies, cost \$195.00.

FOR SALE—Two organ barrels for De Kleat, 41 key, No. 18 organ, eight tones, each in first-class condition \$25.00 each, cost \$50.00 each.

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Berlin Letter

(Continued from page 12.)

dissatisfaction with said resolutions and all indications point to a breakout of hostilities between the theatre directors and the members of the stage association.

A FAILURE!

Seine Kleine Freundin, (His Little Friend) a farce of three acts by Alexander Engel and Julius Horst, was ushered into life on the stage of Lustspielhaus, but it is extremely doubtful whether this new child of the nurse will live any length of time. There is absolutely nothing in this play which would appeal to the public, nothing whatsoever to arouse any interest. The same old time-worn and moss-covered jokes, over which the actors had to laugh and make some kind of fuss about, in order to bring some life into the house, while the audience sat quiet and—disgusted. This new farce was a fizzle and will hardly see the footlights again.

ANOTHER NEW OPERETTA.

The premiere performance of Der Luftkiss, an operetta of three acts by Lino Steinschneider and Kurt Walter, will take place during March at the City Theatre in Halberstadt.

The well-known dramatic author, Roberto Bracco, has taken charge of the management of the Argentina Theatre in Rome, and it is hoped that the heretofore neglected stage will rise again to a higher standard.

CHANTECLER PREMIERE POSTPONED.

Rostand's latest play, Chantecler, was to have its premiere on March 20 in Paris, but owing to the death of France's greatest actor, Coquelin, the director of the Theatre Porte Saint-Martin, has agreed to postpone the premiere until fall. Mr. Rostand, the author, has returned to Cambo. Among those actors, who want to take the role of the Chantecler—rooster—are Huguenet, de Ferandy, le Bargy, Max Dearly and Sarah Bernhardt.

250th PERFORMANCE.

At the Neuen Operetten Theatre, the melodious operette Dollar Princess is still the drawing card and has reached its 250th performance. The cast is the same with the exception of Julius Spielmann as Frede Wehrburg, who proved himself a singer with great taste and temperament.

OLD PLAY MADE NEW.

In order to satisfy the popular demand the Comic Opera offered a splendid play in Lazuli, burlesque opera in three acts, by Emanuel Chabrier. Director Gregor had staged this play in a very able manner and the ensemble combined their efforts not in vain, to make this novelty a success. One can hardly say it is a novelty because in 1877 this play was offered under the title, L'Etolle, in Paris, and later on made the tour to other stages of Europe. It made quite a hit in those days and the performance at the Comic Opera a few days ago, proved to be a good attraction. The title cast was held by Mary Hagen, a new and valuable acquisition of the playhouse. Her singing was a surprise and a revelation to all and everybody sees a great future for the young actress. The part of Princess, by Lusanee Backrich, was played splendidly and the other members of the ensemble discharged their parts to the greatest satisfaction of the audience.

ITALIAN OPERA NOT A SUCCESS.

The premiere of Franco Alfano's latest opera, Il Principe di Zilah, at the Teatro Carlo Felice in Geneva, Italy, was anything but a success. The performance was faulty to the extreme. After a complete revision the drama, Welster (Lige) by Johannes Sallaf, was offered at the Schauspielhaus in Cologne, for the first time, but in spite of the splendid work of the actors, the play was not able to arouse any appreciable enthusiasm among the audience.

THREE NEW MUSICAL PLAYS.

At the Opera House of Monte Carlo, three musical plays, which were never before brought before the public, received their premiere. The plays are entitled, Le viel Algie, poem and music by M. Raoul Guensburg; Naristhe, by M. Rolletot, and Le Corsair, by Gabrielle Ferrari.

VARIETY VERSUS THEATRE.

The directors of the various theatres in Vienna, Austria, have brought complaints against the variety theatres in their places of amusement. The authorities gave strict orders that regular theatrical performances should not be given at variety theatres before nine o'clock in the evening. Quite a number of theatre managers in Berlin, looking at the growing popularity of the variety theatres with grave suspicion, tried to obtain similar police assistance in this matter as their brethren in Vienna, but the Minister of the Interior ruled that he had no power to prevent variety theatres to offer more compact and high-class shows. It is up to the directors of the regular playhouses to offer something better in order to draw and hold the crowds.

MUSIC NOTES.

Madame Marcella Sembrich, having finished her engagement with the Metropolitan Opera House of New York, has returned to Berlin and will give a concert at the Philharmonic on February 24.

The Kammermusik concerts at the Choralion Hall, under the auspices of the French Embassy, continue to attract a very select and elegant audience, which follows the offerings with intense interest. These concerts are intended to make the public more acquainted with the compositions of modern French masters. Claude Debussy, well known in Germany by his opera, Pelléas and Melisande, offered a splendid program in his piano recital. Equally attractive was Miss Flora Ionardi and Mrs. Fallero-Dalozze in song and play.

The last symphonic concert of the Bluetner orchestra deserves some mention. The music director general, Willem Kes, was at the helm of the orchestra, while Dr. Otto Weitzel played his piano concert.

TO WHOM IT MAY CONCERN.—A committee has been appointed by New Albany Company No. 5, Uniform Rank K. of P., "Incorporated," for the purpose of giving a (Street Fair or Carnival) or some up-to-date attraction on a large scale, in the late spring. Anyone interested, address THEODORE STEIN, 1918 East Market Street, New Albany, Ind.

CHICAGO MUSIC NOTES.

(Continued from page 9.)

The barn dance, written by Miss Sara Egan, continues to maintain the high success that greeted its appearance on the market. Turkish Trophies, another hit by the same gifted young lady, is also steadily gaining in popularity.

Bert Earl is framing up a new pickanlany act and has selected the following Rossiter songs, I Like the Way you Two-step, Boogie-ogie Man, You Ain't Talking to Me, and Sarah Won't You Let Me Serenade You.

The songs from The Golden Girl are already in substantial popular favor and especially so are Land that Used to Be, and I Hear a Woodpecker Knocking at my Family Door.

There were big doings at the meeting of the Cypher Club last Saturday evening, prominent in which were Miss Ella Sherman and Miss Anderson, of the Chas. K. Harris staff.

Leo Friedman has a new intermezzo that will soon be ready for the market. It is called Harmony Girl and bids fair to be one of the real big sellers.

Sidney Gibson is using Nobody Knows, Nobody Cares; True Blue and Love Me Just a Little Bit, and says that he will use the latter song all season.

The new operetta by Merrit Lund will soon have a private try-out in Chicago. Lund is responsible for the music of I Like the way You Two-step.

Frank Miller, the boosting songster, is busy with hits from the Rossiter catalog and is more than making good with them.

Ed. and Hazel Lucas have joined Stenard's Man Behind act and for their specialty number will use O Miss Malinda.

Dudley and Cheslyn are making much melody and comedy with the classic comic, Consequences.

Sarah Wont You Let Me Serenade You is still a big hit with Browning and Jones.

MUSIC NOTES.

Manager Theo. P. Ronan, of Powers' Theatre, Decatur, Ill., is the author of a new song. It was sung for the first time at a performance of The Hashers, a local entertainment, on February 5. Mr. Ronan was at the piano. The song was the hit of the evening.

MINSTREL.

Frank D. Berst, who has been in advance of the La Fage Bros.' Minstrels, was among friends in Harrisburg, Pa., February 4. The show, which has just closed, will open in a few weeks and tour the country during the entire summer months.

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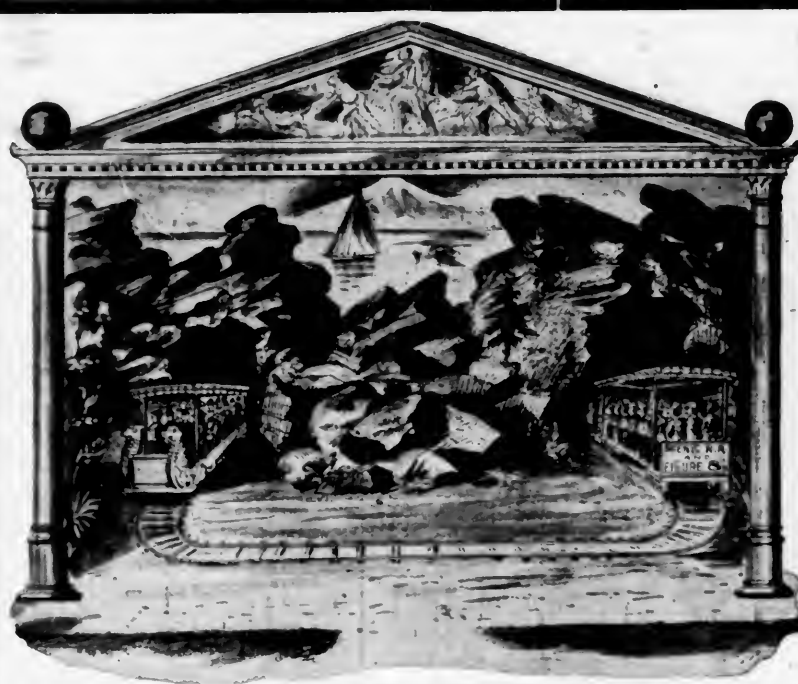
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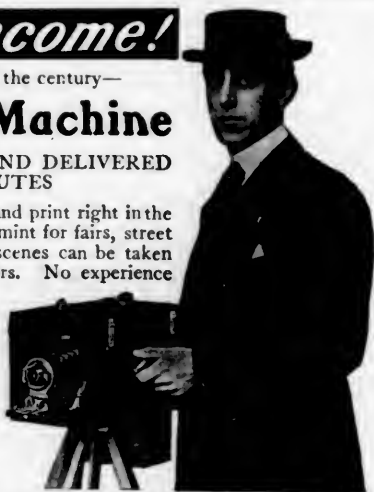
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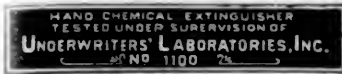
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OF

**The  
 Billboard**

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**What the Press said of our 1908 Spring Special :**

[From the Brooklyn (N. Y.) Standard Union]

A special spring number of "The Billboard," the amusement weekly published in Cincinnati, Ohio, has just been issued, and is replete with everything interesting to those engaged in every branch of the amusement field. There are 160 pages, many of which carry half-tones in connection with the reading matter which covers a broad area. The frontispiece represents the outside view of circus tents, with a lady bareback rider sitting on a white horse in the foreground. "The Billboard" is well made up, the "ads." being artistically placed, while the publication as a whole reflects great credit upon its projectors.

[Galveston (Tex.) Tribune.]

The special spring edition of America's leading amusement weekly, The Billboard, containing 160 pages with illuminated covers, has reached the Tribune dramatic editor's desk. The issue is filled with a rich harvest of amusement features and advertisements of every conceivable nature which usually find their way into the best and most popular theatrical publications. The list of amusement editors of

leading dailies in the United States and Canada should prove a most acceptable item for the booking agent; the reviews of leading shows and playhouses over the country and a thousand other valuable things found in the number should recommend the spring Billboard to the amusement profession in general.

[From The Daily News, Lebanon, Pa.]

"The Billboard," one of the most prominent amusement journals published in this country, is just out in its March 21 number, and is more than usually attractive as a Spring Special. The journal, as usual, is filled from start to finish with information regarding the movements of circus, show and theatricals, as well as actors, individually and collectively, but this month there is also much other information, as the number contains 160 pages between its brightly colored covers, and is sure to be of great interest to show people and others as well. There are many writings of and by show people, actors and others interested in the show business, and all in all, the publication is one of the best and finest ever issued by The Billboard Publishing Company.

These three Clippings are representative of more than two hundred encomiums printed in different newspapers throughout the United States.

As each Special Edition of The Billboard in the past has been better than its predecessor, we feel safe in saying that our 1909 Spring Special will eclipse all former issues, in all departments. Profusely illustrated, especially written articles on Fairs, Parks, Circuses, Carnivals, and all out-door interests will be features of this number. The edition will have a finely colored lithographed cover.

**Will be issued to News Dealers March 15th, and bear date of March 20th.**

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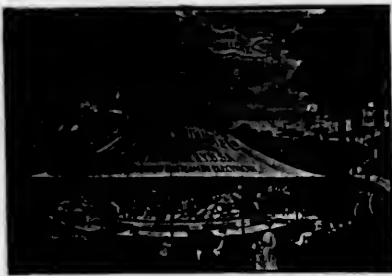
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| Actograph Company.....Troy, N. Y.  | Michigan Film and Supply Co.....82 Griswold Street, Detroit, Mich.       |
| Alamo Film Exchange.....405 Main Street, Dallas, Texas.                    | Miles Bros., Inc.....259 Sixth Avenue, New York, N. Y.                   |
| Alamo Film Exchange.....304 Conroy Building, San Antonio, Texas.           | Miles Bros., Inc.....Washington and Dover Streets, Boston, Mass.         |
| American Film Exchange.....645 Wabash Building, Pittsburg, Pa.             | Miles Bros., Inc.....790 Turk Street, San Francisco, Cal.                |
| American Film Service.....125 Monroe Street, Chicago, Ill.                 | Mitchell Film Exchange.....120 1/2 Main Street, Little Rock, Ark.        |
| American Film Service.....158 North Main Street, Memphis, Tenn.            | Monarch Film Exchange.....201 Thompson Bldg., Oklahoma City, Okla.       |
| American Vitagraph Company.....116 Nassau Street, New York, N. Y.          | Montana Film Exchange.....41 North Main Street, Butte, Mont.             |
| Buffalo Film Exchange.....13 1/2 Genesee Street, Buffalo, N. Y.            | Morton Film Exchange.....107 Sixth Street, Portland, Ore.                |
| C. A. Cahuff.....Fourth and Green Streets, Philadelphia Pa.                | National Film Company.....100 Griswold Street, Detroit, Mich.            |
| Calumet Film Exchange.....Masonic Temple, Chicago, Ill.                    | National Film Renting Company.....Spokane, Wash.                         |
| Eugene Cline & Co.....59 Dearborn Street, Chicago, Ill.                    | Novelty Moving Picture Co.....418 Turk Street, San Francisco, Cal.       |
| Eugene Cline.....268 South State Street, Salt Lake City, Utah.             | Ohio Film Exchange.....16 East Broad Street, Columbus, Ohio.             |
| Clune Film Exchange.....727 South Main Street, Los Angeles, Cal.           | Pearce & Scheck.....223 North Calvert Street, Baltimore, Md.             |
| Colorado Film Exchange Co.....320 Charles Building, Denver, Colo.          | Pennsylvania Film Exchange.....403 Lewis Block, Pittsburg, Pa.           |
| Columbia Film Exchange.....414 Ferguson Building, Pittsburg, Pa.           | People's Film Exchange.....126 University Place, New York City.          |
| O. T. Crawford Film Exchange Co. Gayety Theatre Bldg., St. Louis, Mo.      | Philadelphia Film Exchange.....1229 North 7th Street, Philadelphia Pa.   |
| O. T. Crawford Film Exchange Co. Crawford Theatre, El Paso, Texas.         | Pittsburg Calcium Light & Film Co. 121 Fourth Avenue, Pittsburg, Pa.     |
| O. T. Crawford Film Exchange Co. Hopkins Theatre, Louisville, Ky.          | Pittsburg Calcium Light & Film Co. Wilkes-Barre, Pa.                     |
| O. T. Crawford Film Exchange Co. Shubert Theatre, New Orleans, La.         | Pittsburg Calcium Light & Film Co. 501-3 Central Bldg., Rochester, N. Y. |
| Harry Davis.....347 Fifth Avenue, Pittsburg, Pa.                           | Pittsburg Calcium Light & Film Co. Neave Bldg., Cincinnati, Ohio.        |
| Harry Davis.....Buffalo, N. Y.   | Pittsburg Calcium Light & Film Co. 421 Walnut Street, Des Moines, Ia.    |
| Harry Davis.....1311 Market Street, Philadelphia, Pa.                      | Pittsburg Calcium Light & Film Co. 60-62 Brownell Block, Lincoln, Neb.   |
| Denver Film Exchange.....713 Lincoln Avenue, Denver, Colo.                 | Schiller Film Exchange.....103 Randolph Street, Chicago, Ill.            |
| Dixie Film Company.....620 Commercial Place, New Orleans, La.              | Southern Film Exchange.....1822 Fourth Avenue, Birmingham, Ala.          |
| Duquesne Amusement Supply Co. 104-5 Bakewell Bldg., Pittsburg, Pa.         | Southern Film Exchange.....148 West Fifth Street, Cincinnati, Ohio.      |
| Duquesne Amusement Sup. Co., 235 Monticello Arcade Bldg., Norfolk, Va.     | George K. Spoor & Co.....62 North Clark Street, Chicago, Ill.            |
| Edison Display Co.....1116 Third Avenue, Seattle, Wash.                    | Standard Film Exchange.....79 Dearborn Street, Chicago, Ill.             |
| Edison Display Co.....165 1/2 Fourth Street, Portland, Ore.                | Star Film Exchange.....120 Randolph Street, Chicago, Ill.                |
| Electric Theatre Supply Co. 47 North Tenth Street, Philadelphia, Pa.       | Superior Film Supply Co.....621 Nasby Bldg., Toledo, Ohio.               |
| Greater New York Film Rental Co. 24 Union Square, New York City.           | Swaab Film Service Co.....338 Spruce Street, Philadelphia, Pa.           |
| C. J. Hite Company.....Monadnock Block, Chicago, Ill.                      | Wm. H. Swanson & Co.....160 Lake Street, Chicago, Ill.                   |
| Howard Moving Picture Co.....564 Washington Street, Boston, Mass.          | Wm. H. Swanson Co. of Omaha.....405 Karbach Block, Omaha, Neb.           |
| Imperial Film Exchange.....44 West 28th Street, New York City.             | Wm. H. Swanson St. Louis Film Co. 200 N. 7th Street, St. Louis Mo.       |
| Imperial Film Exchange.....299 River Street, Troy, N. Y.                   | The Talking Machine Co.....97 Main Street, East, Rochester, N. Y.        |
| Imperial Film Exchange.....803 Ninth Street, N. W., Washington, D. C.      | Tally's Film Exchange.....554 South Broadway, Los Angeles, Cal.          |
| Imported Film and Supply Co.....708 Union Street, New Orleans, La.         | Theatre Film Supply Co.....202 South Tryon Street, Charlotte, N. C.      |
| Kent Film Service.....218 Nicholas Bldg., Toledo, Ohio.                    | Theatre Film Supply Co.....2007 Second Avenue, Birmingham, Ala.          |
| Kleine Optical Company.....2008 1/2 Third Avenue, Birmingham, Ala.         | Theatre Film Service Co.....85 Dearborn Street, Chicago, Ill.            |
| Kleine Optical Company.....657 Washington Street, Boston, Mass.            | Theatre Film Service Co. 1038 Golden Gate Ave., San Francisco, Cal.      |
| Kleine Optical Company.....52 State Street, Chicago, Ill.                  | Trent & Wilson.....63 East Third Street, Salt Lake City, Utah.           |
| Kleine Optical Company.....302 Boston Bldg., Denver, Colo.                 | 20th Century Optiscope Co.....59 Dearborn Street, Chicago, Ill.          |
| Kleine Optical Company.....229 Commercial Bldg., Des Moines, Iowa.         | 20th Century Optiscope Co.....Shukert Bldg., Kansas City, Mo.            |
| Kleine Optical Company.....214 Traction Bldg., Indianapolis, Ind.          | 20th Century Optiscope Co.....408 Eccles Bldg., Ogden, Utah.             |
| Kleine Optical Co. of California. 369 Pacific Electric Bldg., Los Angeles. | Turner & Dahnken.....1650 Ellis Street, San Francisco, Cal.              |
| Kleine Optical Company.....662 Sixth Avenue, New York, N. Y.               | Twin City Calcium & Stereopticon Co., 709 Hennepin Ave., Minneapolis.    |
| Kleine Optical Company.....309 Melhorn Bldg., Seattle, Wash.               | United Film Exchange.....717 Superior Avenue, N. E., Cleveland, Ohio.    |
| Kleine Optical Company of Missouri. 523 Commercial Bldg., St. Louis.       | U. S. Film Exchange.....132 Lake Street, Chicago, Ill.                   |
| Lake Shore Film and Supply Co. 314 Superior Ave., N. E., Cleveland, O.     | Vaudette Film Exchange Co. 103 Monroe Street, Grand Rapids, Mich.        |
| H. Lieber Co.....24 West Washington Street, Indianapolis, Ind.             | P. L. Waters.....41 East 21st Street, New York City.                     |
| Laemmle Film Service.....196 Lake Street, Chicago, Ill.                    | Alfred Weiss' Film Exchange.....219 Sixth Avenue, New York City.         |
| Laemmle Film Service.....Main and Sixth Streets, Evansville, Ind.          | Western Film Exchange.....949 Century Bldg., St. Louis, Mo.              |
| Laemmle Film Service.....78 South Front Street, Memphis, Tenn.             | Western Film Exchange.....307 Grand Avenue, Milwaukee, Wis.              |
| Laemmle Film Service.....1121-23 Lumber Exchange, Minneapolis, Minn.       | Western Film Exchange.....201 Miners' Bank Bldg., Joplin, Mo.            |
| Laemmle Film Service.....800 Brandeis Block, Omaha, Neb.                   | Wonderland Film Exchange. Seventh St. & Liberty Ave., Pittsburg, Pa.     |
| Laemmle Film Service.....419-20 Marquam Grand Bldg., Portland, Ore.        | Wheeler-Loper Film Co.....339 Main Street, Dallas, Texas.                |
| Laemmle Film Service.....151 Main Street, Salt Lake City, Utah.            | Yale Film Renting Co.....622 Main Street, Kansas City, Mo.               |
| Lubin Film Service.....21 South 8th Street, Philadelphia, Pa.              |  |
| Lubin Film Service.....510 Paul-Gale-Greenwood Bldg., Norfolk, Va.         |  |