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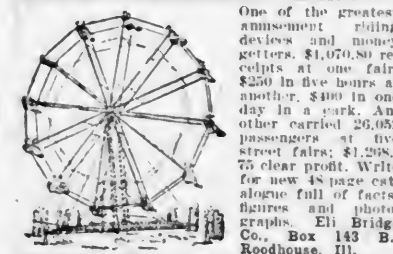
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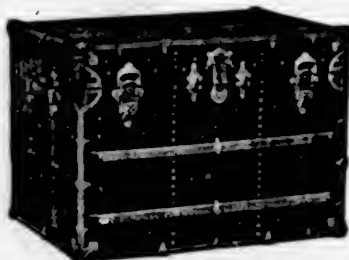


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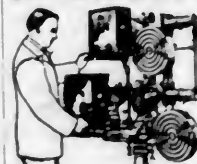
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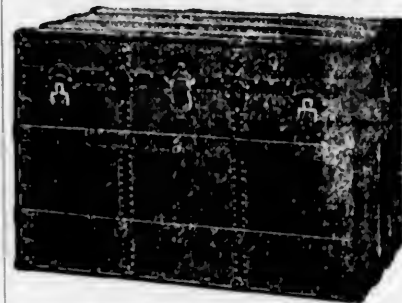
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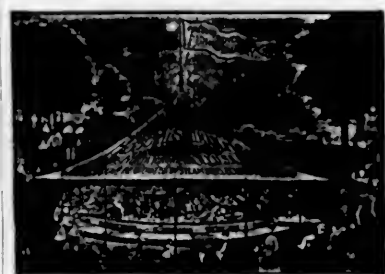


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# The Billboard

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December 25, 1909.

## OBSERVATIONS OF THE STROLLER

On Amusement Life and Environment

### STORIES & ANECDOTES

"Peculiar things happen when you least expect them," remarked James J. Toomey. "Two embryo citizens, late from Sunny Italy, wanted very badly to see La Tosca, at the Manhattan Opera House, New York, but the prices were beyond the reach of their pocket-books. Seeing the speculators selling on the walk, they accosted one of them in this manner:



"How much, mistaire?"  
 "Two for two dollar-and-a-half seats," said the spec.  
 "Give you a dollar seventy-five, mistaire; two dollar too much."  
 "'Nix,' responded the spec, 'thi ain't the Bend, it's Thirty-fourth street. Beat it, wop, or the bulls will get you.'

"But the two Italians still stood around trying to persuade the spec to accept one dollar and seventy-five cents—almost pestering the life out of him. At last, seeing he could not make a sale, and not wanting to carry the 'dead stuff' away, he turned to his persistent tormentors and said:

"Here, you guys, pass over the dough and take this junk."  
 "The Italians almost jumped at him, quickly grabbing the tickets, thinking, perhaps, that the spec. would change his mind, and pushed three dollars and fifty cents into the spec.'s hand and beat it, hurriedly, for the opera. When the spec. recovered from the shock he turned to his partner and said:

"Well, what do you think of that? Me trying to sell two one-dollar-and-a-half tickets for two dollars, so as to partly save myself from complete loss. when, along comes this wop, offers one-seventy-five—I think he means for the two, because I had already asked him two dollars, but he meant the one-seventy-five for one. Come have a drink. It beats the dope trying to make out what those greasers are driving at."

Vic. Hugo, the popular manager of the Majestic Theatre at Cedar Rapids, figures in the following truthful tale, related by Captain Stanley Lewis, now featured on the Gus Sun time:

Five years back, the genial Vic. controlled the side show with the Welsh Brothers' Circus, among the features being a trained bull-snake, answering to the name of "Claude." Claude manifested much affection for Hugo, and whenever possible to escape from the box in which he was confined on the run, would be found snugly coiled at the foot of Vic.'s sleeper berth. One night, as the circus train was toiling up a steep grade, near Austin, Pa., on the Buffalo and Susquehanna, Claude squeezed out of his box and promptly started toward the rear of the train, in search of his master. While crossing between two of the sleepers (with half his body on each platform) the coupling suddenly parted beneath him and the last cars, rolling backward, would have crashed into the section which was following, with great loss of life, but for the prompt action of the sagacious Claude, who, wrapping his neck about the brake-staff of one car and his tail about that of the other, held the cars together till the train reached the summit of the grade. The tension, however, stretched Claude about ten feet and he was exhibited thereafter as the "largest python in captivity."



This story is told on Billy Walbourn, of the Treadwell-Whitney Stock Company:



It seems that, while his company was playing in southern Michigan, Walbourn decided that he would make a trip to the fair, which held an exhibition in a nearby town, but in another county, which was as dry as the Sahara. He became thirsty, naturally, and, walking up to a stand, he said to the occupant:

"Say, pard, where can a fellow get a drink around here?"  
 "Ye can't git nothin' to drink aroun' these parts, 'thout it's water, pop, or red lemonade. This be a dry country," replied the vender.

Walbourn had hardly turned from the stand when a young fellow stepped up to him and said:

"I can give you a little 'cold tea,' if you want it," at the same time giving Bill a wink and a jab with his thumb. Out beyond the grandstand, the stranger produced a pint bottle and said, with another wink and jab:

"Now, remember, this is 'cold tea,' but don't open it unless you are where no one can see you."

Bill made for the rear of the stock sheds, immediately, in no way begrudging the price he had paid. He smacked his lips, put the bottle to his mouth, and—found it was just what the fellow had said—"cold tea."

Charles Kenna, in vaudeville as The Yankee Fakir, is glad he isn't married, and here's one of the reasons:

Recently he had occasion to visit the home of a friend—married man, of course—and this is what he saw and heard:

"George, I wish you would hang up that rose picture to-night."  
 "All right, my dear, I'll do it now. Get me the stepladder."

"I should think you might get the stepladder yourself."  
 "Where is it?"  
 "Where it is always kept, on top of the cellar stairs."

"That's where it's supposed to be, but where is it now?"  
 "It is either there or up in the back room or—let me see—I loaned it to Mrs. Johnson yesterday. No, she brought it back and I left it on the back porch. Oh, yes; I know where it is. You'll find it in the pantry off the kitchen."



After twenty minutes' search, the ladder is discovered. George locates the spot for the picture and climbs up.

"Now, hand me the picture, my dear."  
 "Yes; here it is."  
 "Where's the hammer?"  
 "I thought you had it."  
 "You thought I had it! You know very well I didn't have it. Get it for me, right away. And, where's the nail?"

"Didn't you get a nail, either?"  
 "No, I didn't get a nail, either. I supposed if you wanted me to hang a picture, you'd have the tools ready. Where's the picture cord?"

"Well, for heaven's sake, why didn't you look to see if there was picture-cord on it before you went up there to hang it?"  
 "Get me the cord, and don't stop to argue. I'm getting dizzy up here."

"Well, here's the cord. What else do you suppose you'll want?"  
 "Well, I don't want any more of your lip. I can hang this picture without that."

Whereupon she left him to get along the best he could. "Just like a man," she remarked, as the hammer fell to the floor.

"Just like a woman. They've got nothing to do, and all the time in the world to do it, and then, by Jingo, they leave it to a man."

Orrin Johnson was swapping weird tales of hard luck on the road with some fellow actors, when he told this one:

One night, in a small western city, Johnson said to one of his company who, with eye glued to the peephole in the drop curtain, was looking at the audience:

"What sort of a house have we got?"  
 "Well, some of the seats are filled," answered the man, "but we are still in the majority."

Vaudeville performers who are playing the smaller time know what it is to be compelled to contend with a "rube" stage manager. In practically every case, he is inexperienced, and, another thing, is unfamiliar with the language and terms of the stage.

Weadick and La Due, lariat experts, speak of their experiences in this direction.

They were playing a small town in Pennsylvania last season. The stage was small and they were unable to get up their special scenery. Guy Weadick approached the stage manager and requested him to permit them to work on full stage with house wood drop. The stage manager informed him that they had no such thing. As Weadick and La Due use Indian tepees in connection with their act, Mr. Weadick suggested that a garden set might do. "No garden set," was the reply of the stage manager, but he finally decided to let down a drop anyway. The drop could be termed neither a garden or wood, but bore about half the essentials of each. Weadick informed the stage manager that the drop was fine.



"Why in the h—l didn't you say you wanted a 'meadow' drop?" blurted out Mr. S. M.

In another instance Weadick and La Due approached the stage manager before the opening and asked him how many acts were on the bill.

"Three," promptly answered the stage manager, "one in the afternoon and two at night."

At another theatre, Mr. Weadick asked the stage manager if there were any matinees.

"Yes," he answered, "just two, at night."  
 Miss La Due has all in the act which reads like this: "All cow-punchers have gone out on a round-up."

A tall, thin personage, of the rural type, had caught the line. After the show, he was standing in front of the theatre. Near him was standing Weadick, but the ruralite did not recognize him.

"I knew I saw that woman before," commented Si, of Miss La Due. "She was with the Cowpuncher show, 'cause I heard her say so in her act."

# PLAN TO PRODUCE PLAYS AT THE WHITE HOUSE

## Actors and Actresses Prominent in the Profession Will Be Requested to Appear Before the President and Mrs. Taft in Plays of a Classical or Educational Nature

### INTEREST IS DISPLAYED IN THE DRAMA

Plans in preparation are worked out to the satisfaction of Mrs. Taft, within a short time well known actors and actresses will enjoy the distinction of being "commanded" to appear before the President and Mrs. Taft at the White House.

A theatrical manager is completing the plans, which look to the monthly production in the executive mansion of one-act plays of a more or less classical nature. These plans will be submitted to Mrs. Taft for her approval shortly after the first of the year.

For a while during the last administration, Mrs. Roosevelt had under consideration the plan of giving dramatic entertainments at the White House.

It has been figured out that by an ingenious arrangement of curtains and lights the East Room can be adapted admirably for the presentation of tabloid drama before a limited audience.

Both the President and Mrs. Taft have always displayed great interest in the drama. They are regular patrons of the better class of productions playing Washington, and nearly always attend the theatre when in New York.

President Taft has expressed the opinion that the stage can do much to mold public opinion, and that it exerts a great influence on the lives of the people. He is, therefore, an earnest and vociferous advocate of clean plays, and any innocent form of amusement. He is also just as quick to censure these productions of an immoral nature, likely to exert a bad influence, and has been known to leave the theatre when something offensive is said or displayed.

### SUIT OVER THE CLIMAX.

#### Washington Man Claims to Have a Copyright on the Title.

A question of considerable importance to managers and playwrights has been introduced by a suit filed in Washington by Edward L. Carter against Joseph M. Weber and members of one of the companies playing "The Climax." The question is, whether the title line of a play can be copyrighted.

Carter claims that he wrote a play, entitled "The Climax," which was filed in the office of the Library of Congress on January 2, 1909 and in his complaint he declares that he is informed that the Locke play of the same title, which was produced by Weber, was not copyrighted until January 29, 1909. Carter claims to have advanced his agent large sums to advertise his play and that twenty-six producing managers offered it at an average weekly royalty of \$150, but that the production of another play under the same title has curtailed the rights of the Carter play. He asks that the court enjoin the defendant, pending the suit, and permanently, from using in the performance of any play other than the plaintiff's composition, and then only to do so under authority from him, the title, "The Climax," owned and copyrighted by the plaintiff. He also asks for an accounting of the profits and for damages.

### PROTESTED AGAINST PLAY.

#### People Try To Prevent Appearance of The Girl From Rector's.

A committee of members of the Roman Catholic Church of Lexington, Ky., headed by William A. Garbird, went to Manager Charles Scott, of the Lexington Opera House, with a protest against the presentation of Paul Porter's production, "The Girl From Rector's," Thursday night, and a demand that the engagement be canceled. Manager Scott said that he was not advised personally that the play was immoral, as alleged by the committee, and that in so short a time he could not cancel the engagement without taking risk of a lawsuit.

He concluded by saying that the house would be opened for the production of the play. The committee went before Mayor Skain with the request that he take such legal steps as may be in his power to prevent the performance of the piece. The committee was armed with a number of clippings from Cincinnati and Louisville newspapers in which "The Girl From Rector's" is given the best forefocally and with out regard to libelous.

### BESSIE McCOY FAINTS.

Bessie McCoy fainted away on the stage at the Grand Opera House, New Haven, Conn. She completely collapsed during the third act of "Three Twins" and was carried off the stage unconscious. Just as the chairs began to be wheeled in the "Vesta Vesta" dance, most of the audience thought that she had fallen and hurt her head, and they were reassured by an announcement that she had revived.

The play was finished without her, and she was taken to her rooms at the Hotel Gardie, very weak. She left for her home in New York City.

### KLAW AND ERLANGER

#### Will Book Houses in Western Theatrical Managers' Association.

The Western Theatrical Managers' Association, representing points in Wisconsin, Nebraska, Iowa, Missouri and Illinois, has entered into a contract for a long term of years giving exclusive handling control of its theaters to Klaw and Erlanger. The statement, which is in dispute by Klaw and Erlanger, says:

"These managers some time ago declared for an 'open door' policy, announcing that they wished to play all attractions, irrespective of their affiliations, but they found their movement a complete failure, as the principal producing managers of the country would not play with them under these conditions."

When this statement was called to the attention of the Shuberts they said:

"Two weeks ago we issued a statement, which was printed at the time, announcing our wish

at regular prices, and they will endeavor to give their patrons the very best obtainable, as they have always done in the past. The productions will be mounted with that skill and care which has marked everything which they have ever had their names attached to, and the people engaged for the company are well known in stock company fields for reliability and clever acting. The success of the stock company at the Academy, ever since the beginning of last summer, is the surest answer to their efforts to amuse.

### REPLACE BURNED THEATRE.

The city of Fort Dodge, Iowa, has been without a theatre since the burning of the Midland Theatre last February, but the management of the Armory and Auditorium Company has made arrangements to install a good sized stage with all necessary equipment in their building by not later than January 15. This building is 64 x 149 feet, has a large balcony. The seating capacity is 1,100. Carl Quist will be manager.

### EMPRESS THEATRE OPENING.

The opening of the Empress Theater on Vine street, near Ninth (the Journal), has been positively fixed for Monday, December 27. The management decided that the new playhouse should not be opened until every detail was complete and perfect. An attractive program is being

### BESSIE McCOY



The eccentric dancer who was forced to leave "The Three Twins" during a performance in New Haven on account of illness.

drawn from an arrangement with the Western Theatrical Association. One reason was that it was quite impossible, as well as unprofitable, for us to send our first class shows on one-night-stand circuits. We have our own theaters in all the large cities of the country and our first class productions are kept busy supplying them."

### MRS. MILLER TO FIGHT.

Mrs. Margaret Ingles Miller, former actress and woman politician, who stamped the country for William Jennings Bryan and who has been made defendant in a suit for divorce filed at Marion, O., by the Rev. Clarence Miller, says she will fight the case and will expose his character so that he will be ostracized by society. She says she will make the most sensational charges ever filed in any court in this country.

Precious to becoming the wife of the country minister, she appeared as Madge in "Old Kentucky" and was for a time with Clay Clement and played "Parthenia" in Ingomar.

### NEW CRITERION THEATRE

#### Will House a Stock Company Controlled by Klimt & Gazzolo.

Messrs. Klimt and Gazzolo take pleasure in announcing that they have secured the well known Criterion Theatre, Sedgwick street, near Division street, on the North Side, Chicago, in which they will install one of the finest stock companies in the country.

Their experience in the past has led them to believe that the Chicago public wants good, all-around stock companies, playing popular pieces

arranged for the dedication exercises and a number of new features will be introduced. The bills to be offered at the Empress will afford another surprise to the people of this city. Some of the best American and European acts have been booked, and a real vaudeville show will be given at popular prices. The house is absolutely fireproof, being constructed of steel and concrete.

### MINISTERS ENTER PROTEST.

Churchwardens acted hastily and without being properly informed when they adopted resolutions protesting against the dedication of the new Orpheum Theatre, Walnut Hills, Cincinnati, on Sunday, December 19. They also scored the Walnut Hills Business Men's Club for the part it was taking in having the buildings in that part of the city decorated in honor of the dedication.

Col. Martin, owner of the new theatre, which will play the William Morris bookings, said that he never had any intention of desecrating the theatre on December 19, but that December 20 was the time set.

### CHANGE IN POLICY.

The Bijou Circuit Co., which controls the Grand Opera House, Wilmington, Del., has inaugurated a change in handling its various vaudeville acts. Hereafter the four acts were exchanged with Rino's, Baltimore, and weekly and a headliner retained for the entire week. Commencing December 6, the entire show is changed twice a week. Leonard B. Good, the general manager of the circuit, still continues to give his personal attention to the Wilmington

# FOR SWEET CHARITY'S SAKE

## Ruth St. Denis Dances at Annual Charity Ball at Auditorium Theatre in Chicago SOCIETY WAS DELIGHTED

Ruth St. Denis, Wednesday evening, exhibited her bare feet and legs to Chicago society for sweet charity's sake. Immediately following the grand march, led by Mrs. Potter Palmer, on the arm of General Fred Dent Grant, at the annual charity ball at the Auditorium.

The lights were lowered. Soon a little, sinewy figure glided across the floor in her bare feet, and then society sat entranced while the celebrated dancer performed her celebrated Hindu snake dance.

The transformation was almost magical. It was electrical in its effects. From the ballroom to the theatre was the work of an instant only.

Two men, dressed in the picturesque garb of Hindus, moved to the center of the room, oriental rugs were spread on the floor. Two more Hindus appeared and moved to the center of the floor. They paused at the rugs, kicked off the sandals on their feet and then, bare-footed, sat themselves down upon the rugs. The music in the balcony started a weird strain.

From one of the doors darted the figure in brown. It was Ruth St. Denis. Her feet were bare, and so were her legs. In the semi-darkness of the room they showed pure white. Bowing to the seated figures on her right and left, Miss St. Denis began her snake dance, first, and

She wound her arms about her head and body for all the world like hissing, twining serpents. She writhed and she glided about like an incanby being. The illusion of her dance was there. There was a flut blare of the trumpets. The music ceased, and while yet the ballroom was shrouded in gloom, the dancer sped once more to the exit.

Then the lights flashed again. Society recovered its breath. It broke out into very society-like applause.

After Miss St. Denis had finished her second dance she hurried to her dressing room, which was the private office of Milward Adams, manager of the Auditorium Theatre, and garbed herself conventionally.

Mrs. Palmer had been delighted with the dancer's performance. She dispatched Captain Fenton, one of General Grant's aids, to the dancer's dressing room. Miss St. Denis soon appeared on the arm of the gallant Captain. She made her way to Mrs. Palmer's box, and was warmly greeted by the society leader. She was lionized for the rest of the evening.

"The dance was a wonderful success," said Mrs. Palmer, her face aglow and her eyes bright. "I was delighted with it. I think it a very charming feature for a charity ball, don't you? It added that delightful touch of color and plumage that was so much needed, you know."

### FAMOUS TRIAL DIVORCE.

Mrs. Charles H. Puffer, of Salem, Mass., who recently appeared at the Castle Square Theatre, Boston, as "Cinders" in "The Lost Paradise," seems to have failed to keep the famous trial divorce agreement made with her husband, the Rev. Mr. Puffer, of the Salem Universalist Church.

Under a mutual agreement drawn by lawyers, the minister and his wife started in on the proposition to live apart and make no disparaging remarks about each other for three years, after which to seek a divorce until that time had elapsed. The time would have elapsed February next, but Mrs. Puffer has already brought the divorce action.

The minister has been made the defendant in a \$25,000 suit for the abrogation of the affections of Mrs. Viola Empey, the action being brought by Mr. Empey.

### R. WALAIN JONES.

Roy Walain Jones, The Billboard correspondent at New Castle, Ind., will on January 1 take charge of The Billboard's affairs in Indianapolis, Ind., and will open an office in that city for the reception of the visiting profession. Mr. Jones is at yet the unknown but promising young song writer, having heretofore written exclusively for vaudeville acts, and numbers among his patrons some of the best artists in America. He will organize a music-publishing company to popularize a number of his latest songs. Mr. Jones is an enthusiast in his calling and will, no doubt, make good in the Hoosier Capital.

### ROOF GARDEN IN ABERDEEN.

Contracts have been closed with Arthur L. Ruyon, of Huron, S. D., which will give him control of the roof garden on the six-story bank building recently built at Aberdeen, S. D. A stage will be erected and a program consisting of vaudeville and motion pictures will be given during the summer months. The roof garden idea is a new one in South Dakota.

### GEORGE THATCHER ENGAGED.

George Thatcher, for many years at the head of industrial companies, and known as one of the foremost exponents of negro comedy, was engaged by Liebler & Co. to play the part of Croup, the negro slave in "Cameo Kirby," in which Hustin Farman began his New York engagement at the Hockett Theatre last Monday.

### ARLISS MUST RETIRE.

George Arliss, now starring in "Scythians," under the management of Harrison Gray Fiske, must retire on account of ill health. It is believed that Mr. Arliss will remain away from the stage for several months.

# RAISE TAX ON AMUSEMENTS

Missouri Legislature to Schedule License on Theatres and Nickelodeons According to Seating Capacity

## CIRCUSES HIT HARDEST

Proposed bills to increase the license for theatres, circuses, ball parks, summer gardens, penny arcades, bowling alleys, sparring and wrestling matches, skating rinks, etc. have just been introduced in the Missouri House of Delegates by Delegate Eilers, chairman of a special committee appointed several months ago to investigate the question. Theatres are required to pay 90 cents per seat per year when \$1 or more is charged for admission, and 45 cents a seat per year where the admission charge is less than \$1. Nickelodeons and similar shows are required to pay 50 cents per seat per year, with no license less than \$150. The latter figure is the license under the present law for all theatres and picture shows, all being now required to pay the same. A theatre that seats 1000 people will now be required to pay \$300 a year, while nickelodeons seating 100 will pay \$50 and those seating 1000, \$500.

Baseball, football, track and field games, when seating 7500 people, are required by the new law to pay a license of \$50. More than 1000, but less than 7500, the license is \$20, and under 1000, \$10 in the price. Summer gardens, amusement parks, etc., are required to pay \$100, and are not permitted to have dance halls. Ball parks are now required to pay \$50. There is no license on summer gardens.

Circuses suffer worst by the new bill. They are now required to pay \$600 a week, and \$100 a day for all over a week, with side shows \$10 a day. The new law proposes to increase this to \$500 a day where the circus seats 5000 people or more, \$100 a day for 2500, \$50 for more than 1000, and \$100 a week for less than 1000. Street parades, where a six-day circus license is held, costs \$100 extra, making the big circuses cost the producer \$3100 for a six day circus. Street parades other than circuses cost \$25.

Sparring and wrestling matches, when seats are provided for 3500 people or more, cost \$150 for license; between 1500 and 3500, \$75; between 500 and 1500, \$50, and less than 500, \$25.

Roller or ice skating rinks will be licensed for \$20 a month. Bowling Alleys are to cost \$10 for each alley. Musical or picture slot machines are to cost \$5 a year, except when used in a penny arcade, when the latter is to pay a license of \$150 a year, covering all machines and the business.

There is now no license for wrestling matches, skating rinks, slot machines, parades or summer gardens, and the other licenses mentioned are all increases over the present license charge.

## FINE FOR DONALD BRIAN.

Donald Brian's merry widow has turned out to be a real hellfish.

Some weeks ago, when the actor's engagement to the beautiful Mrs. Charles H. Pope became known, the fact that she was a daughter of "One, Two Three" Gleason, the retired millionaire bookmaker, did not become public property.

Mrs. Pope, who has a yearly alimony stipend of \$2,500, went ahead with the preparation of her trousseau, and, while it was generally supposed that she was comfortably well off, she could not be considered wealthy in her own right.

But since the death of her father, Joseph J. Gleason, a fortnight ago, it has become gossip on Broadway that the future Mrs. Brian has inherited \$500,000, largely invested in Bronx and Westchester County realty.

## ELEANOR ROBSON'S PLANS.

Owing to the success of Eleanor Robson's season in The Dawn of a Tomorrow, her season will be extended to include a late spring tour to the Pacific Coast, lasting until July. Miss Robson will use The Dawn of a Tomorrow all next season, and this will defer the elaborate production of the new Rostand play. The Lady of Dreams which her managers, Lieder & Co., announced some months ago. The Lady of Dreams is by the author of Cyrano and Chanticleer, and deals with a beautiful Princess of Barbary in Africa. Doubtless it is unlikely that Miss Robson will have a chance to appear as the Princess for a year.

## ACTORS IN TRAIN WRECK.

Seven members of the Majestic Theatrical Circuit troupe, due to open an engagement in Little Rock, Ark., Monday, are among the twenty-four persons injured, four probably fatally, when the smoking car of Rock Island west bound passenger train turned over between the Alder Mills and the cross-tie plant, east of Argenta, Monday.

The actors and actresses injured are: S. P. Linker, back and leg injured; Billie Bernard, back and stomach injured; J. H. Stewart, leg and arm injured; George Vanu, legs and stomach injured; Mrs. Grace Begwood, back injured; Joe Young, stomach injured, and Mrs. George Vanu internally injured.

## ANOTHER NORFOLK THEATRE.

Negotiations, preliminary to the building of another theatre in Norfolk are being quietly carried on, the parties interested have under consideration several sites in the heart of the shopping district.

The Shuberts are mentioned as the interested parties, and the site considered most desirable is that now occupied by the synagogue Ohf Sholem, at Freemason street and Monticello avenue, adjoining the new Y. M. C. A. Building now in course of erection.

At the present time it is impossible to ascertain if option on this site has as yet been sought, but it is thought by those well posted in matters theatrical, that another theatre in Norfolk is an early possibility.

## GEORGE NASH MARRIED.

George Nash, who plays the part of Monsieur Vavin in the Augustus Thomas play, The Harvest Moon, now at the Garrick Theatre, New York, was married Monday in Providence, R. I., to Miss Julia Hay, daughter of the late Colonel Edwin B. Hay, of Washington. The marriage took place at the home of Mrs. Anthony, 107 Lloyd avenue, Providence.

Mr. Nash and Miss Hay became acquainted and later engaged when both were members of The Witching Hour Company. Mr. Nash will continue upon the stage and it is expected that Mrs. Nash will also.

## SAN FRANCISCO WORLD'S FAIR.

San Francisco is going to have a world's fair in 1915. Plans have already been formulated and the "advance guard" committee is already at work. It will be in commemoration of the opening of the Panama Canal. San Francisco has the logical location, the climate, the brains and the money, and they claim it will be the one big grand affair that has ever taken place in the world. The Portola Festival gave the city immense advertising and was a giant.

# TOO MANY THEATRES SAYS DAVID BELASCO

Managers Have to Engage Mediocre Talent in Many Instances, in Order to Keep Their Houses Open to the Public, Making it Impossible to Maintain a High Standard of Excellence

## ACTORS ARE NOT PROPERLY PREPARED

In an interview in Pittsburg, where he went to make a few changes in his new play, The Lily, before taking it to New York, David Belasco said that the drama is suffering on account of an excess number of theatres. There are so many of them, he says, that managers cannot find a sufficient number of first-class attractions to fill them and it is therefore impossible for the drama, as an art, to keep to a high standard of excellence while so many theatres must be filled with mediocre talent.

Producing managers, he says, realize that it is exceedingly difficult to secure players of the highest calibre to complete their casts, although the stage is crammed with those who are unfitted or have never received the proper training to become players.

## THE FOURTH ESTATE

Will Change Places with a Little Brother of the Rich.

The Fourth Estate will leave Wallack's and strike out for the Grand Opera House, Chicago. The Grand Opera House of Chicago will send to Wallack's its current attraction, A Little Brother of the Rich.

A Little Brother has attracted a large share of favorable attention in Chicago. It is a satirical comedy, and among its incidents are a cock fight, a hay-pitching contest and an automobile accident.

In the cast are Vincent Serrano, Hilda Spong and Ida Conquest.

## SHEA'S THEATRE,

Toronto, May Form Part of Griffin Popular-Priced Circuit.

John Griffin, president and general manager of the Griffin Amusement Co. Ltd., with offices in Toronto, recently returned from a tour of inspection of his houses. Announcement is made that twelve theatres have been added to the circuit. It is stated that Shea's present house in Toronto will be vacated early in the New Year, and Mr. Griffin and Mr. Shea have nearly completed arrangements whereby this house will become a link in the Griffin chain. The rental has been placed by Mr. Shea at \$17,000 a year.

## PROFESSIONAL MATINEE.

Actors now playing in New York and vicinity filled Maxine Elliott's Theatre, Tuesday at a professional matinee of The Passing of the Third Floor Back, by Mr. Forbes-Robertson and his company.

This performance was given at the request of John Drew, who represented the players of New York. Mr. Forbes-Robertson expressed his thanks for the honor conferred upon him by his brother and sister actors. He recalled the fact that he had given a similar matinee in Hamlet when he was there last. Mr. Forbes-Robertson and his company received a most flattering reception.

## THE SMALLEST ELK.

Fort Wayne, Ind., has annexed a world's record. Charles W. Nestle, who enjoys international fame under the name Commodore Foote, is the man that brought it there. He was admitted to the Fort Wayne Lodge of Elks recently and now is stargazing about under the weight of an Elks' pin. This vest pocket edition is the smallest Elk in the world, but the lodge men say that he broods the horrors of the chamber of mysteries in good style.

## INSPECT THEIR ALBANY HOUSE.

J. J. Shubert and F. Ray Comstock were in Albany, N. Y., several days during the week of December 6, inspecting Harmana Bleecker Hall, of which Mr. Comstock is lessee and the Shuberts' booking agents. With William Raymond Hill, Lew Fields' press representative, they saw Lew Fields' new show, The Jolly Bachelors, which did a fine business at this theatre, December 4 and 7.

## ENGLISH PONY BALLET AGAIN.

Charles Dillingham has engaged the English Pony Ballet, consisting of Misses Liddell, Robertson, Elizabeth Hawman, McNeil, Marlowe and Louise Lawson to a second season, to begin fully when Montgomery and Stone open his new theatre, the Globe, in The Old Town, during the holidays.

## LIBERTY GETS FIRES OF FATE.

After the conclusion of the engagement of Mabel Tallifero in Springtime, at the Liberty Theatre, New York, The Fires of Fate will be presented there.

If memory serves aright this will mark the first of the Frohman productions to play at the Liberty. The Fires of Fate was produced at the Illinois Theatre, Chicago.

## SAW HIS BROTHER'S FACE.

While viewing the pictures in a motion picture theatre in Cincinnati, Dr. William E. Srofe, an attorney, O., became so excited that he tried to get on the stage and had to be knocked down before he was finally arrested. He said that the face of his brother was shown in one of the eccentric pictures, which so excited him that he was unable to control himself.

## ROSE KILIAN'S SUCCESS.

The Rose Kilian Vaudeville Company was organized during the season of 1907 and has met with much success. It will be larger than ever during the season of 1910. Miss Kilian wishes all her friends a Merry Christmas and a Happy New Year.

LOIE FULLER



It was rumored that she was in a hospital in Waterbury, Conn. She proved this untrue by appearing at the Metropolitan Opera House, New York.

the success and this coming world's fair, which is already endorsed by the best people, the people who can and will furnish the money, will stop at nothing to make it the success of the century.

## THE CUSHMAN LIBRARY.

The library of Charlotte Cushman, the famous American tragedienne, was put up for auction in Boston, Tuesday. It was quite evident from the many strange faces that the fame of the once great actress had not been lessened, for scores of unfamiliar and unknown people crowded into the auction rooms in an effort to secure a part of the library. The latter was of a general character, although there were to be found many choice theatrical books.

All of the books brought exceptionally high prices. The highest paid for one of the books was a bid of \$135 for The Birds of America, by John James Audubon. An admirer of the actress made the bid. He is a well-known collector.

## ROBT. MILTON WITH DELAMATER

A. G. Delamater has engaged Robert Milton, former stage director for Mrs. Fiske and Henry W. Savage, to produce the new play in which he will star Florence Davis.

Miss Davis' tour, which embraces the principal cities in the South, including a week at the Talano Theatre, New Orleans, will begin at Richmond, Va., Christmas Day.

# THE WEEK IN NEW YORK

**PENLOPE**—A comedy, by W. Somerset Maugham. Lyceum Theatre.

### THE CAST:

Penelope ..... Marie Tempest  
 Dr. O'Farrell ..... Philip DeBorough  
 Professor Goldightly ..... Herbert Rose  
 Mrs. Goldightly ..... Maud Milton  
 Mr. Devenport Barlow ..... Wilfred Brayton  
 Mrs. Ferguson ..... Mabel Trevor  
 Mr. Bondsworth ..... McIntyre Wickstead  
 Mrs. Watson ..... Minnie Griffen  
 Mr. Anderson ..... M. Stokessan Smith  
 Peyton ..... Nannie Bennett



It was generally announced that Miss Tempest would be supported by the Lyceum Comedy Theatre Company. Possibly, but not the company that supported her in Penelope during the major part of the run of Mr. Maugham's piece—not a single one of them in fact. All of which would not be important if Mr. Maugham's little piece did not need just the sort of acting it had there to relieve much of it from dullness.

No speaks one critic and the same is unusually generous. It's seldom you catch a manager chiding these days and more seldom still to find some one brave enough to talk about it.

Penelope is said to have the effect of a sparkling theatrical cocktail, and one more jerk is given imagination by calling Marie Tempest the cherry—that is, we suppose, the flavoring of the cocktail. And this same critic continues to dwell on the support given the actress in her efforts.

But between Penelope, as it was at the Comedy Theatre in London and Penelope as it is at the Lyceum Theatre, New York, there is just the difference that there is between—well, say a big New York success with its original cast and that same piece with its star and a lot of 'road actors' doing pretty well, considering. It is just the matter of the actors that explains what all the fuss was about.

So there you have one critic's estimate. Aside from flouting fault in this wise he does say: "Miss Tempest is charming, of course, with innumerable little ways and graces of her own. She has individuality in her petulance, jealousy, repentance, grief—never very deep, as indeed they should not be in a piece of this kind—and a most unusual facility in suggesting two things at once, in conveying to the person with whom she is playing a sense of seriousness, while 'hurling the audience wise,' so to speak, to the fact that she is enjoying the other's discomfort. It is a difficult thing to do naturally, and here there is frequent occasion for it. No one does it so well as Miss Tempest. As for her frocks—but there the more male must pause."

From the Tribune we gather—"It is always a pleasure to welcome Miss Marie Tempest to the American stage, and she, in turn, unfailingly confers pleasure by her acting. Last night Miss Tempest appeared at the Lyceum Theatre after too long an absence from the United States. She was welcomed cordially, and she rewarded anticipation by a performance consisting in its archness, merriment and delightful skill.

"The play in which Miss Tempest now appears, and the only one in which she will be seen this season, is Penelope, a comedy written by W. Somerset Maugham. It has had a long run in London, as well it might, for it fits Miss Tempest to perfection."

And Louis DeFoes, who always says the right thing rightly, rambles on in this wise: "We would wager that Maugham wrote Penelope to fit Miss Tempest. The character was cut to her measure as perfectly as the three or four wonderful gowns with which she stirred envy in every feminine soul in her audience. It liberates all her overabundance, gave opportunity for her quickly passing flashes of ornament for her quick, passing flashes of temper, kept her out of the treacherous ways of real emotion and afforded glimpses of the sentiment which is always one of the unobtrusive but positive charms of her wit. Facile as the part was, Miss Tempest's acting was so spontaneous that she lived Penelope."

### RETURN TO SYNDICATE.

A week or so ago the writer made extensive mention of the abolition of the open door policy. It was unofficially rumored and at that time no one would stand for taking credit on the statement. This week, however, Klaw and Erlanger issue word corroborative of the story.

The Western Managers' Association, comprising the principal points in the States of Wisconsin, Nebraska, Kansas, Iowa, Missouri and Illinois, entered into contract for a long term of years giving the exclusive booking control of their theatres to Klaw and Erlanger.

This association, as has been frequently reported, is composed of those managers who last spring agreed to an "open door" policy, by which they would book attractions for their theatres without regard to their affiliations with either Klaw and Erlanger or the Shuberts. About two weeks ago an announcement was made by the Shuberts that they had given the members of this association permission to withdraw from their agreement to book directly from the New York office, because they, the Shuberts, found it impossible to send out the plays that have proved successful in New York. It was explained in this announcement that the agreement related to one-night stand houses and did not concern the principal theatres in the States represented by the association. In most of these cities the Shuberts own or lease theatres, and, naturally, such an agreement does not affect these towns.

When the "open door" policy was announced last spring, Klaw and Erlanger made it plain that the members of the association need not expect any special play so long as they adhered to that agreement. Without the syndicate plays the one-night stand managers have found it difficult to bring enough first-class attractions to their houses to supply the demand of their patrons. Two or three weeks ago it was rumored that the association was ready to make some sort of terms with Klaw and Erlanger, and later came the announcement from the Shuberts. The new arrangement will mean

The Event of the Week is the Return to New York of Marie Tempest, Who Receives a Warm Welcome in Penelope—Western Theatres Announce Their Return to the Syndicate—St. Elmo at Academy of Music.

### MARIE TEMPEST



After a long absence she is welcomed back to New York, appearing in W. Somerset Maugham's comedy, Penelope.

that the towns and cities included in the association's territory will have attractions furnished by the syndicate, to the exclusion of those booked directly by the Shuberts.

### LEAVE NEW THEATRE.

New York is wondering the real why of Sothern and Marlowe leaving the New Theatre. Some time ago they were announced for a season of twenty weeks but they lingered only six. In some quarters it is said that differences of opinion arose—but none of these concerned will make a statement of any kind. They have appeared in only one production, Anthony and Cleopatra.

Sothern and Marlowe will start their road tour in a week or so. Their repertoire will include Hamlet, The Taming of the Shrew, Romeo and Juliet and others.

### REPLACES ARLISS.

Claus Bogel, a young actor of considerable distinction, replaces George Arliss in *Serminus*, the latter retiring on account of ill health.

### JOHN DREW RECOVERING.

Present plans indicate John Drew's return to the stage on December 27. Mr. Drew was recently injured by a fall from his horse in Central Park.

### THE CITY HERE.

Clyde Fitch's drama, *The City*, came to the Lyric on December 21, in place of the Monday following, as first announced. This brings about a shake-up in transfers. The *Chocolate Soldier* goes to the Casino and *San Bernard* closed there Saturday night.

### ST. ELMO WINS FAVOR.

Willard Holcomb's version of *St. Elmo* is a big success at the Academy of Music. It's a good old fashioned drama, acted in a good old fashioned way.

Vaughan Glaser, in particular, is doing a most excellent bit of acting.

The drama begins with the duel between St. Elmo Murray and Murray Hammond, over the hand of Agnes Powell which Edna Earl, the blacksmith's granddaughter, witnesses. The

second act takes place five years later, with Edna installed in the Murray home as companion to St. Elmo's mother. In this act she begins to influence the headstrong, dominating youth by her strict regard for truth. The second and third acts follow the trials of Edna in her love for St. Elmo, and the final redemption of the young man.

Edna Courtney appeared as the mountain girl, Edna, and Martin Gattman played Agnes, St. Elmo's discarded sweetheart. A rather good characterization was that of James A. Heater, as Shadrach, the Murray's house servant.

### Following is the cast:

St. Elmo Murray.....Vaughan Glaser  
 The Rev. John Hammond.....Harrison Stedman  
 Murray Hammond, his son.....T. N. Hedden  
 Gordon Leigh.....Charles Carver  
 Mr. Dent, a second in the duel.....C. E. Roberts  
 Mr. Clinton, a second in the duel, R. E. White  
 Aaron Hunt, the blacksmith.....Frederick Kerby  
 Shadrach, house servant at the Murrays.....  
 James A. Heater  
 The Sheriff.....Robert Hill  
 Mrs. Ellen Murray, mother of St. Elmo.....  
 Miss Lenora Bradley  
 Agnes Powell, St. Elmo's "cousin".....  
 Mrs. Wood, neighbor of Aaron Hunt.....  
 Miss Martha Oatman  
 Miss Constance Kenyon  
 Tabitha, her daughter.....Miss Ruth Gates  
 Edna Earl, the blacksmith's granddaughter.....  
 Miss Fay Courtenay

### HIPPOCRITE ATTRACTS.

Every week seems to bring added popularity to New York's master playhouse. Business this season has been essentially good and the entertainment is well worth the money.

### SPRINGTIME CLOSÉS.

Another week and Springtime leaves New York after one hundred performances. The road tour will begin at Hartford on New Year's eve and will include all the principal cities, north and middle west.

### MRS. DAKON PRODUCED.

At special matinees on December 14 and 15, two benefit performances of *Mrs. Dakon* were given at the Hackett Theatre. The play is in four acts by Kate Jordan.

The title character of *Mrs. Dakon* is a young woman, all of whose finer instincts are subordinated to her love of luxury. Before the opening of the play she has killed her particular admirer, Lawrence Brundage, and has married Dakon, a rich widower with one daughter, Ruth. Dakon loses his money and Mrs. Dakon finds herself unable to endure poverty in the small town to which they have moved from New York City. She leaves a note for her husband, saying that Brundage has taken her away, and goes back to the metropolis, where she enters Brundage's Washington Square apartment at an unseasonably early hour in the morning. It is here that the play begins showing Mrs. Dakon endeavoring to persuade Brundage to link his fortune to hers. During this scene, a telegram arrives announcing the suicide of Dakon, and Brundage, discovering how Mrs. Dakon has wrecked her husband's career, realizes that he no longer loves her.

The second act takes place after a lapse of eight years. Mrs. Dakon and her stepdaughter, Ruth, have been living together with every comfort on means supplied to them by Brundage, without Ruth's knowledge. Brundage and Ruth have met abroad and Brundage has fallen in love with her. Rather than give up Brundage, whose love she still hopes to reawaken, Mrs. Dakon tells Ruth the story of her father's suicide, so perverting the facts as to make Brundage apparently responsible for the whole tragedy. Incidentally she confesses the source of her income. Ruth forces her step-mother to give up the money, and come to live with her in Paris, where she intends to make her own living by painting.

The conclusion of the play shows Mrs. Dakon repentant for the manner in which she has wrought havoc with her stepdaughter's life. The entire complication is then solved in a manner as surprising as it is satisfactory.

### FIRES OF FATE COMING.

Charles Frohman has decided that the first New York performance of Arthur Conan Doyle's new drama, *The Fires of Fate*, shall be given at the Liberty Theatre on Tuesday, December 28. In order not to conflict with Francis Wilson's opening night at the Criterion Theatre on Monday, December 27, *The Fires of Fate* will be acted by a company of over a hundred, headed by Hamilton Revelle, Lionel Barrymore, William Hawtrey, Edwin Brant, Helen Freeman, Ina Hammer and Grace Carlyle.

### WALTER SIDLEY RETURNS.

Walter K. Sibley, one of the best-known carnival men in the business is back in town after a fifty-one week season embracing the entire United States and Cuba.

Mr. Sibley is enthusiastic over the past season and contemplates adding several big features to his shows next season. He is winter quartering with his ten cars in Jersey City.

Speaking of carnivals Mr. Sibley says: "They are not a dead issue by any means. Of course the big fair dates are the things we look for and get our money with. The day for quick and respectful booking of outdoor shows is past. The business is getting on a business basis and any one with a show worth the money can get the money. I am more than satisfied with my season."

### ACTORS' SANTA CLAUS.

Companies Playing in Seattle Plan a Unique Celebration.

The actor folk playing Spokane will have a genuine Christmas this year.

Max Flaman in "Mary Jane's Pa" at the Auditorium and A. G. Hester and William North's production of George Barr McCutcheon's "Beverly" taken from "Beverly of Brantstark" at the Spokane, are the dramatic companies that will participate in the affair.

According to plans made early in the week, Harry C. Hayward and Charles W. York will act as Santa Claus for the two companies appearing in the big houses Christmas eve. The Joint Unit Title celebration will take place after the night performance on the Auditorium stage, one of the features of the occasion will be a large Christmas tree. In addition to the companies the musicians and stage hands of both companies will participate.

The big tree, one of the finest that can be secured in the Inland Empire, will be decorated and hung with presents on Friday afternoon and will be swung up into the files out of the way. After the curtain goes down on the night performance, the tree will be dropped into place and the big stage cleared for the festivities. An excellent program, contributed by both companies will be furnished and each will vie with the other to introduce something original and unique. The theatre people have entered into the spirit of the celebration like romping children and already the companies have been notified of the treat at Spokane and are preparing for their part in the enterprise.

If dates can be arranged, some of the companies in this vicinity may swing into Spokane for the celebration. One of these companies may be the Crane in "Father and the Boys," which comes to the Auditorium next week. Manager Harry C. Hayward will in all probability do a stunt on the program, and it is also probable that Charles W. York, manager of the Spokane, will impersonate Cheesey O'Leary singing "Sweet Girl of My Dreams."

### PREPARING FOR THE STAGE.

Paz Ferrer, the daughter of the recently executed Spanish agitator, whose violent arraignment of the Clerical party made her a conspicuous figure shortly after the death of her father, is credited with having much histrionic ability. She is said to be hard at work now, under the guidance of good teachers, who hope to see her make her entrance on the stage within a few weeks. A portrait of the young woman which has been widely circulated shows her to be slender and graceful, with a wealth of jet black hair and eyes of which her biographer says: "They are Spanish, and could not be mistaken."

# THE WEEK IN CHICAGO

**T**HE impending changes which will alter Chicago's theatrical program are several and the newcomers of the current week are such as lend interest to the situation and enliven our amusement circles.

Attention is mostly centered at the Garrick Theatre, where Miss Blanche Bates is appearing in W. J. Hurlbut's play, "The Fighting Hope," for the changes at McVicker's and the Auditorium bring us two plays, familiar, because of past engagements in this city.

"Paid in Full," which is offered at McVicker's Theatre, is well known to Chicago and is a play that will ever be welcome on its past successful record.

The Auditorium, last week, was theatrically dark, because of the demands of Chicago's charitably inclined society, who held there the famous Christy Ball. This week, Knaw & Erlanger's magnificent musical show, "Little Nemo," is in the limelight and is pleasing the patrons of the big theatre which Millward Adams directs.

The musical shows at the Princess, Whitely, Cort and the La Salle theatres, namely, "The Goddess of Liberty," "They Loved a Lassie," "The Kissing Girl," and "The Fighting Princess" are to have more competition if the rumor that comes from New York be material in its continuation. Charles Frohman is reported in this regard to have said that if he can secure a desirable site in the loop district he will build a theatre in Chicago, to be devoted to the exclusive production of high class musical comedies, under his management. Mr. Frohman is further quoted as saying:

"I think that in appreciation of musical comedy of the better class, Chicago is second to no city in the world."

This expression of opinion is indeed complimentary to shows of this sort at present playing Chicago, for the attendance at the theatres now playing musical comedy here makes the favorable inference obvious. Among these productions there seems to be but little stir that would indicate a change, except at the Cort Theatre, where the decorous "Kissing Girl" is to be supplanted by another song show before long—probably early in January. This, however, is in pursuance of their plans as outlined some time ago.

**THE FIGHTING HOPE**—By William J. Hurlbut.

**THE CAST:**  
 Burton Temple ..... Milton Sills  
 President of the Gotham Trust Co.  
 Marsfield Craven ..... John W. Cope  
 Temple's confidential adviser.  
 Robert Cranger ..... Wedgewood Nowell  
 Extraneous of the Gotham Trust Co.  
 Anna ..... Blanche Bates  
 His wife.  
 Mrs. Mason ..... Loretta Wells  
 Temple's housekeeper.

Miss Blanche Bates and her excellent company of players are in the first week of their engagement at the Garrick Theatre. The length of Miss Bates' stay in Chicago is rather indefinite and will, in all probability, be prolonged or curtailed according to the registrations of the box-office barometer.

**RUTH ST. DENIS**—In a program of Hindoo Dances, Colonial Theatre.

**THE PURDA.**  
 Indian Curtain, which sometimes separates the women's apartments from the rest of the house, Indian March ..... Walter Meyrowitz  
 The Cobras or Snake Charmer .....  
 ..... Arr. from Lakme

**THE STREET.**  
 A small bazaar near the Ganges, into which enters the snake charmer.  
 Intermezzo ..... Walter Meyrowitz  
 The Nautch (The Golden Sari) .....

**THE PALACE.**

Music Arranged by Walter Meyrowitz.  
 A Nautch is usually given in the dancing hall of a Rajah's Palace in honor of a guest, and continues at intervals during the night.  
 The Yogi—The Attainments of Samadhi.

**THE FOREST.**

Music by Walter Meyrowitz.  
 A Yogi (Hindoo Saint) is one who, through various meditations and practices, reaches the highest ideal of religion, which is the union of the individual soul with the universal spirit.  
 Pianquette ..... Ganne  
 The Mysic Dance of the Five Senses.

**THE TEMPLE.**

1st—The Outer Court.  
 Where worshippers and pilgrims gather before entering the temple with their offerings.  
 2d—The Sanctuary.

The idol enshrined in the image of Radha, the wife of Krishna, an incarnation of Vishnu. The service of a Hindoo Temple. The waking the idol with ringing of bells, waving lamps, etc., and the presenting of offerings which have been brought by worshippers and given to the temple priests, including the jewels and robes which belong to the Temple, and are kept to decorate the image.

The message of Radha to her priests is the teaching of Brahmanism as found in the Bhagavad Gita. That the gratification of the senses leads to unfulfillment and despair, and only their renunciation does the soul arrive at peace.

Ruth St. Denis has attained such vogue in Chicago that it is now unquestionably "bad form" not to know that the lady pronounces her name "Denny," and it is quite an unpardonable not to be able to say that you have been present at the Colonial and witnessed her Hindoo Dances, with their weird import and enchanting mystery. Miss St. Denis, with her advent in this city was at once acclaimed by our local society, and welcomed with open arms as an artistic exponent of an original something that has been approved of by New York, and must, of consequence, be accepted by them. The Hindoo Dances, as interpreted by Miss St. Denis, are indeed a novelty, and of a kind that truly entertains. The dramatic reviewer of Chicago have practically, with unanimity, put their O. K. on the performance and what

The Fighting Hope Now Current at the Garrick. Paid in Full is at McVicker's Theatre—The Auditorium Offers Little Nemo—Eddie Foy in Mr. Hamlet of Broadway—Holdover Attractions are Popular.

HEDWIG REICHER



Her acting in The Next of Kin is attracting much attention.

criticism they did express was kindly veiled and had to do mostly with the costume, or, rather, lack of it, that has been the startling feature of this entertainment. However, what was said in this regard conveyed the impression of solicitude and the hope that the Chicago elite would in no ungentlemanly manner take advantage of the occasion, Mr. D. L. Hall, of the Chicago Journal suggests that what is now termed "A Program of Hindoo Dances," may, with consistency, wear the name "The Next to Skin."

This is announced as the last week of Miss St. Denis at the Colonial, for, on December 26, Anna Held will come in at that theatre, in her much-heralded success, Miss Innocence. The engagement of Miss Held will be for four weeks. In her supporting company are Charles Bigelow, Lawrence D'Orsey, Gene Luniska, Alice Hageman, Francis Farr, William Powers, and the famous Ziegfeld beauty chorus. On Monday afternoon, Dec. 27, the entire house for New Year's Eve will be auctioned off to the highest bidder. This is an interesting event and the result is being eagerly anticipated. It will be an exciting event and its announcement has already started discussions as to the merit of the proposed innovation.

**MR. HAMLET OF BROADWAY**—Musical comedy by Edgar Smith, Ben M. Jerome and Edward Madden. Presented by Eddie Foy and his company in the Great Northern Theatre, Chicago.

**THE CAST.**  
 Joey Whoze ..... Eddie Foy  
 Barnaby Rustle ..... Charles Halton  
 Jonathan Cheatam ..... Ralph Strong  
 Tom Manleigh ..... Harold J. Rehill  
 Monsieur Furno ..... William C. Wild  
 Hank Piper ..... Joseph Donner  
 Amelia ..... Alfred Latel  
 Arthur Goodrich ..... Harry Simpson  
 Sergl. McSwiney ..... Joseph Donner  
 Harold Yardstick ..... Fred Bates  
 Blooch ..... Jud Brady  
 German Tourist ..... Valentine Homan  
 Yankee Kicker ..... Eddie Clemmons  
 Miss Daisy Stringer ..... Miss Laura Jaffray  
 Molly Brown ..... Miss Belle Gold  
 Mrs. Barnaby Rustle ..... Miss Josie Intropoli  
 Cynthia Bustle ..... Miss Ethel Intropoli  
 Sister Bilkins ..... Miss Jane Bern  
 Miss Take ..... Miss Nellie Rly  
 Miss Fortune ..... Miss Estelle Sullivan  
 Miss Pronounce ..... Miss Patra Hamilton  
 Miss Behave ..... Miss Levine Jacques  
 Miss Adventure ..... Miss Ivy Paget  
 Miss Understood ..... Miss Dot Paget

This is the second week of the Chicago stand made by Eddie Foy and his company, at the Great Northern Theatre Mr. Hamlet of Broadway, the vehicle at present being used by the funny Foy, carries a story that tells of the effort of a summer colony in the Adirondacks to present Hamlet. The guests of the hotel are assigned their various roles and the title role is handled by an actor of reputation who happens to be one of the sojourners. A change of mind, and the non arrival of his costume, however, causes him to change his plan and depart for Europe. Here it is that Foy comes in, and as a stranded clown of a circus, assumes the part of the Melancholy Dane. The ensuing complications afford full scope for the Foy style of entertainment, and he realizes on it to his utmost. Some of the best musical numbers of the piece are Under the Honeymoon, Nursery Rhymes, Mr. Hamlet of Broadway, Everything Depends on Money, Molly Brown, The Hornpipe Rag, and The Ducky Salome. The staging has been made under the direction of Ned Wayburn, and is sufficient.

The Next of Kin is nearing the end of its engagement at Powers' Theatre, and will soon be supplanted by that much-talked of detective play, Arsene Lupin. The Next of Kin has scored heavily during its Chicago stay, and the play and players have one and all been deservedly commended.

The Fires of Fate is another play that is soon to leave us, for, after this week, Kitty Grey will be the attraction offered by the Illinois Theatre.

The Fortune Hunter will soon come in at the Olympic Theatre, and in the meanwhile DeWolf Hopper and his company, playing A Matinee 1493, will continue to please the patrons of Sam Lederer's house.

At the Grand Opera House Joseph Medill Patterson's play, A Little Brother of the Rich, is deservedly popular, and may be described as "going big." Liebler & Co. have given the piece an excellent production, and the company is efficient and exceptionally well balanced. Vincent Sorano, Ila Comquest, Hilda Spong, John Flood and Dakota Relch are prominent in their respective roles, while in the last act, Dick Lee, as an old back-door man, has the opportunity for a bit of delightful character acting, and handles the part perfectly.

Madame X continues at the Chicago Opera House, to the evident satisfaction of Manager George Kingsbury, and certainly is this play of a calibre that wears well and is ever interesting.

SAID AND SEEN IN CHICAGO.

The Chicago Federation of Musicians recently fined Ferrillo and his manager, Salvatore Tomaso, \$500 each, for violating contract stipulations and for playing engagements at the Coliseum and the Blanshard Garden below the union scale of prices. The fine must be paid within thirty days.

Lee Kohlmar, who was playing with Blanche Ring at the Garrick, in The Yankee Girl, last week sustained a fractured ankle. On leaving the stage after the second act, he struck his left foot so forcibly against a table which was in the wings that his ankle was broken. It is said that he may be incapacitated eight weeks.

One hundred Purdue University students have purchased boxes for the performance of These Are My People for Wednesday evening, December 29.

The Fortune Hunter, which comes to the Olympic on December 26, will be staged by Winchell Smith, who is also author of the play, and Geo. L. Sargent will be the stage director. The company will include Thos. W. Ross, Shelby Hull, Bunsley Shaw, Avon Brewer, Edward Longman, John Mills, Tom Callahan, Leigh Potter, Alma Delwin, Mercedes Esmond and Catherine Marshall.

Harry H. Frazee recently went to New York, where he conferred with R. H. Burnside and A. Baldwin Sloan, who have written a musical comedy for the Cort Theatre. It however, is undecided what the next production of this house will be. It has been rumored that Noah's Ark will be revived, and others say that the Girl from Frisco will be produced.

The executive staff for Mr. Belasco's The Fighting Hope, now current at the Garrick, includes Tamas F. Dean, manager; J. Clarence Hyde, business manager; Wedgewood Nowell, stage manager; Matthew Purcell, property man; Gilbert Sausse, carpenter; John Walz, electrician, and Fletcher Brewer, assistant electrician.

The English comedy, Kitty Grey, which arrives at the Illinois Theatre on December 27, for a brief stay, will have Julia Sanderson in the title role, assisted by G. P. Huntley. Miss Sanderson was last seen here in The Dairy Maids.

It is said that Moses Samuels, who recently purchased the property on the northeast corner of Indiana avenue and Fifty-eighth street from Thies J. Lafens, will erect on it a theatre.

Willard Curtis is now being featured with Marie Flynn, who plays the title role in Mort H. Singer's The Tiddler Girl Company. Mr. Curtis is assuming the part of Cadet Jefferson Carter.

The following comprise the executive staff of Ruth St. Denis, now playing at the Colonial: James Forbes, general manager; Clarence Jacobson, acting manager, and John MacMahon, representative.

John C. Becker has recently added two new fifty-foot frames to his theatrical painting studio. Mr. Becker has been doing work for musical comedies and vaudeville acts exclusively. Several Eastern offers with some of the leading producers are tempting him, but, according to his experience and past prosperity in Chicago, he has not thought seriously of leaving.

Al. Brown dropped in at the Chicago office last week, to break the news of a most successful season. Mr. Brown carries several Sioux Indians and also a troupe of Cherokee, and presents war pictures as an attraction.

Florence Baines with an English company, will begin a season at Music Hall on December 24. Miss Baines will appear in Miss Lancaster, Limited, a two-act musical farce dealing with the subject of financial promotion. Imitations of Mme. Tetrazzini in some of her most difficult numbers is given by Miss Baines.

On Thursday evening, December 29, the musicians and patrons of music of Chicago will give a banquet in honor of John C. Sauter at the Auditorium banquet hall, in honor of his successful efforts to give Chicago permanent grand opera.

The Grand Opera House at Peoria, Ill., burned last week, and it is estimated that the loss will be about \$200,000.

Last week Judge Pettit, in the Circuit Court, denied Mrs. Hattie Newton a temporary injunction in order that she might interfere with the workmen who are remodeling the first floor of the building in which she is located for the construction of a theatre.

The A. H. Andrews Co. recently supplied the New Majestic Theatre, Evansville, Ind., with chairs amounting to 1,175 with 625 of them on the main floor. This house has not been open very long and is under the management of Ed. Raymond. Another house that contains chairs from this company is the American Theatre, Haverport, Iowa, managed by Mr. Chas. Berkell. This house seats 947 people and has been open to the public only a short time.

After a conference held at the Illinois Theatre recently, Will J. Davis, Harry Powers and Chas. Frohman report that they will use the Powers and Illinois Theatres next season for the premiere of twenty or thirty plays. However, when the Blackstone is completed this producing enterprise will be relegated to new playhouse.

(Continued on page 40)

# The VAUDEVILLE PROFESSION

## DARWINIAN THEORY IN VAUDEVILLE.

By CHRIS. O. BROWN.

The Darwinian theory of evolution has been employed in arguments concerning almost everything, from cabbage to caterpillars, consequently I may be permitted to use it in application to the growth of the vaudeville idea. When Adam delved and Eve spun, it is not improbable that Cain and Abel entertained themselves and their illustrious progenitors by doing primitive acrobatic stunts on a convenient tree bough. Working at a disadvantage, compared with the modern performer, inasmuch as they had no predecessors from whose routine they could filch a trick or two, it may be conjectured that this first brother act took an occasional fall on the grassy award.

Thus we have the nucleus of the comedy bump act.

When Cain took a tumble and Abel fell on his neck, it is safe to assume that Father Adam and Mother Eve contributed some laughs, just as the audience of to-day reward the wild wind collisions and suicidal falls of Marinette and Sylvester when this fin de siècle couple of comedy acrobats are feeling good and going strong. With an audience limited to father and mother, Cain and Abel got by without difficulty, but their successors through thousands of years, learned by experience that the largest type on program and poster is to be attained by doing it just a little bit better than the other fellow.

Idea are rare, and, on the assurance of a Biblical authority, we have it that there is nothing new under the sun, but through the process of evolution the not entirely original idea is taken in hand by the real artist, and published and dressed in new apparel and otherwise embellished so that the audience, recognizing an old friend in new clothing, is quick to applaud the ingenious and decorative artist.

The type of artist whose act, according to his own wording of his letterhead, is "always a hit," is riding in a way train, with his rival dashing by in an express on the other track. Nothing but accident will prevent the latter from landing first.

Fortunately for the vaudeville performer who has neither the versatility nor the energy to keep exactly up to the minute in his offerings, the process of evolution in the preferences and requirements of the audience is not so rapid that the "always a hit" will not serve for two or three seasons. But take a backward look into the programs of a decade. Review in your mind's eye the "hits" wherein the chief accessories were the large ear, the emphasized nose, the exaggerated foot, the Galway sluggers and the overworked slapstick.

You will say that the vaudeville boards of to-day are not entirely guiltless of these reminders of the halcyon days. Quite true, but you will not often find them in the two-day section. More often you will see the spot on the bill comfortably occupied by a presentable young man or woman with a green wig, wearing well-fitting street attire, and, with due consideration to the primary rules of grammar, extracting laughs by the palates method.

Believe that this, in vaudeville parlance, is called "class." Any way, it is the goal which the earnest and intelligent performer is ever trying to achieve with the wig and make-up manufacturers as the sole sufferers.

No profession nor calling is free from the blight of carelessness creeping in unobserved and growing into an acquired habit. But the shoemaker who sleeps over his work plucks but one set of toes at a time. The vaudeville performer who relaxes in a single performance grows careless or clumsy, commits instant assault and battery upon a thousand eyes and ears, more or less, according to the box-office sale.

These remarks are hastily set down for what they are worth, in response to an editorial request for a few lines on vaudeville. On this subject, many better authorities could have been appealed to, but the editor could have appealed to no one with greater affection and admiration of the bright and lovable qualities combined collectively in that great band of artists, the vaudeville entertainers of America.

## MARTIN BECK RETURNS.

After a flying trip through the South, Martin Beck, general manager of the Orpheum Circuit, has returned to New York. He visited Memphis, New Orleans, Birmingham, Atlanta and Charlotte, N. C.

Mr. Beck said that although he was not long gone, he accomplished much. He would not go into details, but said he had so perfected his Southern interests that he would feel safe in remaining in New York, knowing that his affairs were in such a shape that he need have no worry.

## NEW YORK VAUDEVILLE.

**Fifth Avenue Theatre.**—Otis Harlan, the popular musical comedy comedian, makes a successful Metropolitan vaudeville essay with a supporting company in An Accommodating Stranger, which is replete with comedy and catchy songs. Mlle. Eugenie Fougere returns to America after a five years' absence, with an extensive repertoire of new songs and an elaborate wardrobe. Her popularity has in no wise diminished. Michael Fitzgerald and his Eight Juggling Girls is a novel offering. Fred Gonnott's London comedy success, The Horse Dealer, introduces four well trained trick horses. The Howard and Collinson Trio offer another London novelty, A Piece of Dresden China. This makes three acts on the bill, making their American debut. Cooper and Robinson, the elbow-bowed comiques; the Olivetti Trombones; Bassing and Wilson, the Lamotts, and Light ning Hooper, the crayon artist, complete the bill.

**Colonial Theatre.**—Carrie DeMar, the "International Comedienne," heads the bill here with her new character songs and costumes.

The Process of Evolution in Vaudeville is Discussed from an Expert Point of View by Chris. Brown—Martin Beck Returns to New York After a Southern Trip—Otis Harlan, Carrie DeMar, Valeska Suratt and Julian Eltinge Head Bills.

CHRIS. O. BROWN



Booking Manager Sullivan Considine Circuit.

Jesse Lasky's big act, At the Waldorf, is back in New York with clever Knute Erickson and a supporting company of twenty. Daisy Bell's Comedies, with Percy Wendrich, the composer of Rainbow and other musical hits, offer a singing and pianologic specialty. Awake at the Swift's, a comedy sketch, presented by a capable company; Frank Stafford and Company in Hinting For Game; the Musical Frolics and the Kitamura Japs, make up the balance of the bill.

**Alhambra Theatre.**—Mlle. Dazie brings her pantomime company and her clever dancing to Harlem this week, where she is the feature. Jesse Lasky's Pianoplans, with his pretty girls and ladylike comedians, offer a new repertoire of popular melodies. Goldberg, the "over-acted" success as a cartoonist in Vaudeville; the Six Musical Cuties, Avery and Hart, Bowers, Walters and Crocker and McNish and Penfold comprise the balance of the offerings.

**Bronx Theatre.**—Louis Simon and Grace Gardner offer a new sketch, The New Coachman. Smith and Campbell are "Crumping Out" in the Bronx this week. Inna Fox has a number of new tricks. The Kellars, a new European sensation, makes its first appearance. Others on the bill are Porter J. White and Company in the dramatic playlet, The Visitor; Otto Brothers, German comedians; The Three Lions, comedy acrobats; Fred Watson, The Student and Lovine and Leonard.

**Hammerstein's Victoria.**—Valeska Suratt, with her act, The Belle of the Boulevard, is in her second week of capacity business in this house. Others on this week's bill are Barrows, Lancaster and Company in the farce, Tactics; Lillian Shaw, character comedienne; Steep, Melinger and King also. In their second week, Farrell Taylor Trio in The Minstrel Man; Will Rogers, lariat thrower; Hearn and Rutter, singers and dancers and Wallace Galvin.

**American Music Hall.**—Julian Eltinge returns to New York prior to his starring

venture in the new musical comedy being especially written for him. Grace Hazard returns and is on the same bill, from her recent starring venture. Cliff Gordon has a new monologue that is, as usual, a riot of laughs. Larola and Company, Merrow and Shellberg, Ladansense and others, complete the bill.

**Plaza Music Hall.**—Montgomery and Moore scored heavily at this house with their congratulation of nonenses. The Parisian Living Statues are well received. The Karno Company presents The Shuns of London, Jackson Family, Friend and Downing, Barlow's Dogs, Josephine Davis and the Ten Georgia Campers.

**Manhattan Theatre.**—Manning Bros., who act; Francis and Rogers, singers and dancers; Musical Mays, Captain Smith and Company, and Charles B. Dayton, the "Man with the Three Voices."

**Circles Theatre.**—Louis Granat, whistler; "Ubbese Johnny" Williams and Company, singer; Lola and Laird, Parsley, musical act; Palumbo Trio, operatic singers, and Anni Narone, com.ienne.

"On and Off" would be an excellent title for a vaudeville book, the editors devoted to descriptive stories of headliners and public favorites, "on and off" that is the difference or the sudden change in many of these favorites as soon as they are out of sight of their audiences, who they leave smiling, but what a difference behind the scenes. The stage hands, the members of their company and others in a position to see the social exhibitions of temper and the wonderful change from the smiling individual on the stage could tell stories that would shatter many a popular lid. The enlarged cranium that so frequently results from headline position and even extra feature or added attraction can be found prevalent in all kinds of acts whether they be flying, eccentric and cyclonic comedienne or theopatra dancers or merely ordinary acts of merit.

Harry Tighe and his company presented Boobs at the Alhambra last week. This is always a laugh-producer and the company is a good one, but Tighe is spoiling his performances by his constant "kidding," not satisfied with his accomplishments in this direction with the musical director and the members of his company, he talks to people off stage on Tuesday night reaching off and attempting to hit someone standing in the second entrance. The public is not paying to see performances of this kind and managers are paying salaries for what the public wants.

A new parlor set has been purchased for the Circle Theatre and now acts requiring an interior can be looked for the house. This new acquisition to the theatre was a long-looked-for event of importance and was appropriately celebrated. Sig. Wachter threatens to give the house all interior acts now not to save setting but to make up for the lost time when acts requiring such scenery could not be played here.

Hille Montgomery, of Montgomery and Moor-ghed to his reputation as a comedian and "kiddier" last week, at the American Music Hall, by giving an imitation of Toots Paka, the Hawaiian Hula dancer, who had preceded them on the bill. It was the funniest hit ever done by Montgomery and Moore and that is saying much.

Jack Terry and Mabel Lambert have returned from London and presented their new act, King Tunes, through American Eyes at the American Music Hall last week. The offerings should provide basis for a damage suit from the English people as the American eyes that saw them undoubtedly needs the attention of an oculist.

Edmund Stanley and Company offering The Garden of Songs, billed as an "Oriental Grand Operetta" inflicted it upon Harlemites at the Alhambra last week. Whoever is responsible for the billing evidently has ideas of "Oriental" limited to Chinese chop-see and the act reminded him of a similar conglomeration of "Guess what you are getting."

Hooley and Meely, a new act at the American Music Hall, is a clever and novel offering a stable and hay loft set is utilized with freak signs, a barrel elevator to the hay loft and other ridiculous though laugh-providing props supplemented with original acrobatic work and dancing.

Steep, Melinger and King is a trio of boys who have made a decided hit in New York within the past few weeks. It is a singing and pianologic act. They have scored heavily at the Colonial, Alhambra, Fifth Avenue, and are now in their second week at Hammerstein's.

Nora Bayes and Jack Norworth, now that they have parted contract, are settled, do not intend to return to vaudeville. It is said, but will be a feature of the new Lew Fields' show, The Jolly Bachelor.

Ted Marks tendered his resignation to William Morris last week for the Lander tour he was to handle. The reason given was that Ted refused to go ahead of the company, informing William Morris he was a manager, not an advance agent.

Hoey and Lee have a new monologue on the North Pole discovery that is one of the best things they ever offered. Their new parodies are also good, including Kings on Fingers, Carle Mary Harry and a melody of Harry Lander's favorites.

The Kemps, in opening position at the Alhambra last week, have a novel offering as "colored entertainers," working in one with a special drop. The act consists of good songs, dances and some meritorious gags.

Kirby and Houston have an entirely new act they have taken past the try-out stage. They open with the march song, I Have No Other Sweetheart But You, My Own Red, White and Blue and finish with their dancing specialty.

Johnston and Dean, the colored comedians, have sailed for England to all lengthy engagement. They will use the new song they recently tried out here, Come After Breakfast, Bring Your Lunch, Leave 'Eaw Supper Time.

Joe Edmonds, the "How de do Man," has added I Never Know How to Behave When in With Boys, to his repertoire of songs. He is using a male version, doing an eccentric dance to the last chorus.

Marie Lambert is giving an unusually clever rendition of a maid part in Julie McCree's act, The Man From Denver. Her work is undoubtedly by second to that of Julie McCree.

The lobby house in Baltimore will be added to the booking circuit of the Vaudeville and Music Picture Company of America (William Gann's Circuit) next week.

Little Gibson, who was looked for a return to New York at the American Music Hall last week, did not open. Failure of her voice was the announced reason.

A roof garden for summer shows will be provided for the Orpheum Theatre, Brooklyn, by Percy Williams, to be ready with a seating capacity of 1,200 by next summer.

The Hippodrome, Scranton, Pa., is now getting four acts playing full week, from the independent Booking Agency.

(Continued on page 40.)



# MUSIC AND THE STAGE

## SONGS THAT ARE HITS.

Julius P. Witmark, of M. Witmark & Sons, Gives His Views on the Subject.

You ask me to mention some of the songs which have either won their way to the "hit" status or leaped at a bound into the lap of popular favor. At the same time you wish me to give reasons for the success of these songs. To begin at the beginning, then, while I do not wish to appear more sanguine than is justifiable, appearances compel me to say that the present season promises to give the biggest and best, from a popular standpoint, in the history of our business.

There is an excellent reason for this—we have the goods, and, after all is said and done, that is the first essential qualification for any commercial success. But, of course, the success doesn't end there. That is merely the beginning.

Assuming that a publisher possesses the "essential" I have mentioned, the next thing for him to do is to acquaint the world with the merits of his commodities. In other words, to popularize his publications. The popularizing of a song is very much the same process as taking a tiny slip from a tree, plant or shrub and planting it in the richest soil you can possibly find. But even this will not make it grow. It must be watched continually, and receive the best and most carefully and regularly administered nourishment, just like any infant, in man or otherwise. And even after it has assumed what to the inexperienced eye would seem an excellent growth, that is the most critical period of its existence—the very time when it requires more care than ever.

Just so it is with a popular song. There are various kinds of popular songs, but in its general acceptance, the term "popular" is supposed to apply chiefly to songs of the cheaper, and often simpler class, so far, at least, as fancifulness is concerned. We will divide the popular song into three classes. The first we will term the song of the street. This may be a ballad, comic song, novelty song, ragtime ditty, or, in fact, any kind of song that pleases the masses.

Songs like these are popularized in many ways, principally by being sung throughout the land by talented vaudeville and minstrel performers and other vocalists. Quite a number of these performers—most of whom rank with the headliners—not only write but sing their own songs, thus helping to make them popular. Our house has a long list of such writers who are singing songs of their own composition, all of which are our publications. It is not infrequently happens that a popular success in the instrumental line has been cleverly and profitably turned into a song. Take, for example, a recent instrumental publication of ours, Temptation Rag, by Harry Armstrong, one of the greatest hits of its kind ever published. For this number, as well as Charmed (Amour (Love's Spell) by Edwin F. Kendall, we have caused appropriate words to be written, and they are now being sung, as the music is played, far and wide, thus doubling the popularity of the numbers.

As I have said before, when we speak of "popular" songs we do not always allude to those of the street. The word does not apply to any particular vocal success in any grade. Witness those found in our catalogue of high grade vocal numbers, for instance, which, while of far better grade than the average "popular" song, so called, have a popularity of their own and of a more enduring quality. In this class of popular songs belongs the famous Holy City, which although a high grade sacred song, has been both sung and played more in vaudeville theatres, as well as in concert, than any other number of its class with the possible exceptions of The Palms and The Lost Chord.

Popular songs of this class are introduced and made successful through their use on the concert platform and in the studios of vocal teachers. It is more difficult to popularize them than any other, but the success is longer lived, and this compensates for the extra time expended in the process. The third and last class into which my experience has taught me to divide those songs which have reached a pinnacle of unusual popularity are those which depend for their fame upon their introduction through the medium of musical productions of more or less importance. Such songs are known as comic opera successes, and are divided into those written expressly for musical comedies and those which are introduced in some special production and thus become permanently and prominently associated with it.

You now have a good idea of what a "popular" song is, and of the various channels through which it reaches the much coveted goal of universal favor. The subject is full of interest, and, having made it a life study, it has afforded me pleasure to give you this talk on "Songs that are Hits." I hope your many readers will derive equal enjoyment from its perusal.

## NEW SONG HITS.

Chorus Lyrics of Recent Successful Productions of the Leading Publishers.

### SOMEWHERE THERE'S SOMEONE.

Words by Mark Meredith; music by Alfred Solman; 9-8 waltz-like moderate.

Somewhere there's someone, who loves you so  
Somewhere there's someone,  
Someone you know,  
Some day, that someone,  
Someone will woo,  
Then none shall part, dear,  
Someone and you.

Copyrighted and published by Jos. W. Stern and Company.

Julius Witmark Explains the Exact Meaning of a Song Hit and How to Make Them—Ted Snyder Has a Bunch of Successes. Jerome Remick & Co., in New Chicago Quarters—Planning to Give John C. Shaffer a Banquet.

G. B. LOMBARDO



A talented musician who expects to fill an engagement at White City, Chicago, next season, with his band.

### I AM LONGING FOR TOMORROW WHEN I THINK OF YESTERDAY.

Words by Arthur Longbrake; music by Ed. Edwards; C. andante moderato.

I am longing for tomorrow  
When I think of yesterday  
All my life is filled with sorrow  
Just because you went away  
My poor heart is aching, breaking,  
Won't you please come back and stay?  
I am longing for tomorrow  
When I think of yesterday.

Copyrighted and published by Jos. Morris.

### YOU'RE JUST THE KIND OF GIRL I'D LIKE MY GIRL TO BE.

Words by Will D. Cobb; music by E. Ray Goetz; 3-4 waltz moderate.

You're just the kind of girl I'd like my girl to be,  
You're just the prize my hungry eyes have starved to see.  
Awake, asleep, I just can't keep this thought from me,  
You're just the kind of girl, I'd like my girl to be.

Copyrighted and published by Shapiro.

### I WONDER IF YOU'LL MEET ME.

Words by Jack Mahoney; music by Theodore Morse; C. andante moderato.

I wonder if you'll meet me by the same old stile,  
I wonder if you'll greet me with the same old smile,  
When stars above are gleaming,  
Will you remember then?  
I wonder if you'll meet me once again.

Copyrighted and published by Theodore Morse Music Company.

## NEW YORK MUSIC NOTES.

Julius Witmark, of M. Witmark and Sons, furnishes an interesting list of vaudeville artists who are singing their own compositions, these songs being published by his house. Ernest R. Ball and James Brockman, writers of

Love Me and the World is Mine, As Long as the World Rolls On. Wop, Wop, Wop, Marlan (na), and numerous other well-known songs, are using in vaudeville their own To the End of the World With You, in the Garden of My Heart, Love Wins Always, Ah! Take an Example from Your Father, My Angelote Chorus and If I Could Gain the World by Wishing. Armstrong and Clark, who wrote Sweet Adeline, I Love My Wife but Oh You Kid and Baby Doll, are now featuring their latest hits, Shaky Eyes, When You Have Won the Only Girl You Love and their instrumental numbers, Frisco Rag and Dewdrops. Nat D. Ayer and Seymour Brown, who wrote all the big hits in the music comedy success, The Newlyweds and Their Baby, including Can't You See I Love You and Boogie Woogie, are featuring The Girl Next Door. They all take off their hats to Mr. Murphy and Divorce. Ted S. Barron and Louis Westlyn, who wrote Billy, The Boy Who Struttered and all the numbers in the one-act musical comedy, Hotel Laughland, are now singing their marvellous hit, Every Day, Just a Weary For You, Down Where the Big Bananas Grow. There's Nothing Else in Life Like Love, Love, Love, Love and Dandelion Rag. Clay Smith, of the Melnotte-Twins, and Clay Smith is featuring Take Your Hands Away. This number is also being sung by John Hyams and Lella McIntyre. Pat Rooney, of Rooney and Bent, is using his song, Outside Toostle. Bert Fitzgibbons and the Fitzgibbons McCoy Trio, writer of You Can't Stop Your Heart From Beating for the Girl You Love, and Just Because He Couldn't Sing, is singing You Don't Know How Much You Have to Know. Will Dillon, the "Man with a Thousand Songs," has three numbers he is using that are published by Witmark; they are I'd Rather Have a Girlie Than an Automobile, Everbody's Good to Me and Hip, Hip, Hokey.

Ted Snyder still maintains his record of always having a hit. In fact, at the present time, he has several, among these being, If I Thought You Wouldn't Tell, Next to Your Mother Who Do You Love? I Wish That You Was My Girl, Molly and When He Sings the Songs My Mother Sang to Me.

Theodore Westman, the music publisher, formerly located at 1415 Broadway, the scene of the recent fire, has taken new offices at 143 Broadway. He has some excellent numbers in Laughing Fawn and Senorita.

Fred Fischer Music Publishing Company have some new numbers in press. Nat Stacy has acquired the interest of Fred Fischer in the business and will hereafter conduct it alone.

Frank Harding is adding to his catalogue, of late, and has a number of good instrumental and vocal numbers.

## CHICAGO MUSIC NOTES.

They Loved a Lassie, one of Chicago's best musical shows, has the following catchy numbers intermingled throughout the piece in a manner most pleasing to the public: Votes for Women, You're My Little Annie Laurie, The Cook Book of Love, Light of the World, Why I Married You, The Baushee, and Good Bye, People, Good Bye. In the second act, a very novel and artistic number is presented by native Scotch pipers and lassies, which pleases the audience, and shows up Gus Shilke at his best.

Music lovers of Chicago have planned to give a banquet to John C. Shaffer next week in honor of his success in establishing permanently a Chicago Grand Opera, and preserving the Auditorium. Among the invited speakers are Gov. Deneen, Senator Beveridge, of Indiana, Frank G. Blair, of Chicago; Andreas Dippel, director of the Metropolitan Grand Opera Company of New York; Hamlin Gailin, R. G. Cole, Emil Lehling, The Rev. F. W. Gunsaulus, E. S. Conway and H. C. Chatfield-Taylor.

The following people were callers at Rossiter's last week: Charlie Van, Kelly Lindsay and Kelly, Lee Barth, Alice Hamilton, Twu Blossoms, Jimmie Lucas, Pearl Barton, Pauline DeVerre, The Nightingales, Glass and Glass, The McCarvers, Bruce and Ellis Madison Sisters, Thalia Quartette Crescent City Four, Grace Faust, Margie O'Brien, Happy Jack Gardner, Eva Mandel, and many others, who have all used Rossiter's popular hits and speak favorably of them.

The new musical show, The Mousetrap Peddler, is replete with catchy, up-to-date song hits. The favorites of the production are That's a Simple Example, No Love Without Kissing, Once I Had a Sweetheart, I'm a Country Girl, Reun'drance, I Am a Viennese, When Two Love Dearly (which is the big waltz number of the opera), Quadrille, Song of the Hussars and the Comrade of Number 4.

MY, BUT I'M LONGING FOR LOVE. Words by Beth Slater Whitson; music by Leo Friedman.

My, but I'm longing for some one to love,  
Some one to care just for me,  
I can't be happy, I'm always blue,  
Longing for some one, you see,  
I want a sweetheart to love me alone,  
True as the stars above,  
Some one to kiss me, some one to kiss me,  
My, but I'm longing for love.

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Jerome H. Remick & Company announce the opening of their new spacious quarters in the Majestic Theatre Building, where they have taken the entire second floor. The addition of three new piano rooms and a number of other people to their staff seems to spell success. Billy Thompson, the Chicago manager, will be ably assisted by an excellent professional force.

The Irish Choral Society held its nineteenth semi-annual concert at the Orchestra Hall, last Wednesday. Among the talent presented were Mrs. Grace Brown Marsson, soprano; Mrs. Rose L. Gannon, contralto; John B. Miller, tenor; and Frank L. Flood, baritone. Sir Viller Stanford's The Voyage of Maaldea, accompanied by the Thomas Orchestra, was rendered.

The Boston Oyster House has secured for its music the famous ladies orchestra under the direction of Hugo Brunk. Among the members are Helen Brunlik, Edith Sissou Carter, Lenore White Robinson, Ida Knoll, Jessie Johnson, late of Dial's Navassar Band, Ingeborg Sylvia Hausset and Curt H. Apel.

According to Nat Mann, western representative for the Witmark Music Company, Dave, the breezy, battling "lift" impresario of the Schiller Building, has a bump of location that is decidedly misplaced. At least Mr. Mann contends that Dave's expression "Oh, Me Eye!" was exceedingly inappropriate.

An announcement of the Boston Grand Opera Company says that this organization in repertoire, which will open with the spectacular production of Aida, at the Auditorium, on January 10, has the greatest array of talent in the field and bids fair to create a great deal of favorable comment in this city.

Bessie Greenwood, a popular songster, who created a stir in musical circles some time ago, with her rendition of popular songs at the American Music Hall, is again to tour the West. She will feature Good Enough for Me, My Caroline, Helens and Fascinating Moon, of the Thompson Music House.

Clifford and Burke, Abel and Irwin, and many others, who are well known entertainers, find in Rossiter's That's a Plenty song a sure-fire encore winner. Bert Williams is another artist who finds occasion to praise this number.

Stewart and Marshall, the clever colored comedians, are featuring Leo Felst's great dialect song, Not Me.

(Continued on page 41.)



The majestic did a land-office business last week with Anna Eva Fay as the chief attraction. This week, Manager Bronson has another good bill.

Ten chorus girls of the Too Many Wives Company, who were stranded here, were given a benefit dance by the local T. M. A., and received enough money to buy tickets, Pullman berths and dining-car meals to Chicago. A nice little surplus was left to pay the hospital expenses of one of the girls, who was taken sick with typhoid fever, and sent to St. Luke's Hospital, here.

The bill at the Pantages' this week, is excellent.

The Curtis is enjoying another week of good business and is offering from thanks to Michels, which is making a big hit with the patrons.

JILLIAN HELDER.

SAN FRANCISCO, CAL.

Rainy Weather Interferes With Business and Reduces Revenues.

The Harry Lauder Concert Company is booked to appear here week of January 10, 1910. Los Angeles will have him January 7 and 8.

Alameda is up in arms against the posting of nude pictures on billboards, and action by the City Council prohibits the posting of the female figure without the amount of clothing considered necessary in modern society.

William Lester and Samuel Shannon are singing Pantages' eastern States Association for \$312.50, said to be due on a ten weeks' contract to appear at Pantages' playhouse. Eight weeks of the contract were filled, and the plaintiffs claim they were dropped.

The Three Vagrants played some ten extra weeks on the S. & C. time, and have gone toward the East.

D. J. Grauman, the vaudeville manager, returned after an extended trip East. Mr. Grauman is awaiting the completion of his big Class A theatre, located on Market street.

The Savoy, on the site of the former Colonial Theatre, on McAllister street, near Market, is to open next Sunday night with King Dodo. This is the new Curt theatre, and is a very cozy affair, with a seating capacity of 1,200.

Mr. F. W. Busby, a man of wide experience, will be the local manager. Admission prices will range from 25 cents to \$1.50. Special matinees will be given each Thursday.

William H. Crane will open the New Columbia Theatre with Father and the Boys, in January. Bayld Wardfield was intended for the event, but the house will not be ready when he reaches here.

Miss Carol Goebel Weston, daughter of Mr. and Mrs. William Weston, made her debut in a successful recital, as a violinist, at the Victoria Theatre, San Jose, Thursday evening, December 9. Miss Weston demonstrated that she was the mistress of the violin, and a successful career on the concert stage is in store for her.

Jack Hynes, of the William Morris, Inc., Western office, left for the East, to pilot the Harry Lauder Concert Company to the Coast.

E. Fontana, J. Carla and E. Crema, members of the Rusticiana Trio, who were here about two years ago, playing the Pantage Circuit, were pleasant Billboard callers. This time they are on the S. & C. Circuit, doing immensely well. Max Duffek, the musical contortionist, who is on a wager for a tour of the world, was also a caller. Lyndon and Wren also registered.

The Yankee Prince, with George Cohan and Company, played a second week's good business and established a record for the Van Ness Theatre, considering the several stormy nights.

Fritz Scheff in the Prima Donna comes next.

The Gay Musician, with its large and capable company, excellent costumes and wonderful effects, held its own for a second week, showing at the Valencia, and like the other houses, suffered for want of patronage, owing to several rainy nights.

The Garrick Theatre has Wright Lorimer and Company in The Shepherd King, on its second week, and will remain a third week. It is indeed a massive show and worthy the best patronage. It is one of those shows rarely seen on the road.

The Rich Mr. Hoggenheimer, with Kolb and Hill, in spite of the very hard opposition, is now on its fourth week at the Princess, and will be seen next week again. The company is rehearsing in Africa to follow.

A message from Mars is the bill at the Alcazar this week.

Wonderful business continues at the Orpheum, and the stormy weather throughout the week hurt this house but little, as the advance sale is always very large.

Era Taylor and Company, in a show called Mrs. Jones Smith Carey, taken from Mr. Turn Next, seen here long ago, in the above hands, received considerable laughter.

Florence Blindley, in her songs, impersonations, and her xylophone playing, appearing in pretty dresses, is a particular bright spot on the program.

The Four Floods, in their hilarious knock-about acrobatic act, which includes some very clever stunts, makes 'em all laugh.

Stella Morriani exhibits a clever animal show, comprised of ponies, hounds and a comedy monkey.

The Two Bobs, Quinlan and Mack, Mabel McCane and W. H. Thompson and Company, constitute the holdovers.

Josephine Gossman and her Pinks was the real hit at the National this week. Miss Gossman hails from this city, and has a host of friends here. Her turn is full of ginger and has real merit.

The Rusticiana Trio of singers and instrumentalists was another big card, taking into consideration that they followed The Three Vagrants of last week. They were roundly applauded and were forced to answer several curtain calls.

This act is very much liked here. Max Duffek is a real novelty musical contortionist, who, while in the most difficult positions, plays several different instruments.

Alex Von Mitzel and Miss Isis Maynard offered a prize playlet, called Cupid's Coincidence. They are very clever players.

W. C. Hooper and assistant are bound to draw with their eccentric bicycle act.

Tom Hinton and "In Jungle Girls was the big hit on the bill. In a good singing turn, with special scenery, Inza and Loretta are a pair of sensational comedy knock-about acrobats of the first class.

The Central, now called Pantages' Central Street, has some increase of patronage. Last Sunday four shows were given in corking good houses.

Laaky's Hoboes, Laughlin's Doss, Nina Nester and Co., Kennedy and Kennedy, and Deas, Reed and Deas, all good acts, were well received.

The house has been treated with opera chairs and other improvements are being made.

Good publicity is being given to this house, and it will be a winner.

At the American this week are Bud Ross, late of the Princess Theatre Co.; Spaulding and Dupree, The Labakana, Lorraine Buchanan and

# SWING AROUND THE CIRCLE

Cort's New Theatre Opens in San Francisco, Where Business is Exceptionally Good—The Lyric Reopens in Minneapolis—Belasco's Play, The Lily, Pleases Pittsburg—News From Columbus and Omaha.

Co., C. I. Norris' Monkey Circus, and Harry Bernard and Co. Good business is the rule there.

The Wigwam this week offered Mlle. Martha, Bell and Cron, Rosedale Four, Harry and Kate Jackson, Harry Thompson and Morris and Morton.

At the California Theatre, for its second week, The Stollings, clever hat manipulators, who were well liked by the North-Siders; Five Musical Lowlands, Dixie Trio, Robert Thomas, Ardell Brothers, James Polk and Gorrinne—seven good numbers, besides two reels of pictures.

The Portola Theatre offered, during the week, The Kadmos, Misdonly, Frank Clarke, Carroll and England, Armito Nicholis and moving pictures.

The Star and Grand both presented good vaudeville bills throughout the week.

IN OAKLAND.

The Man of the Hour kept the boards at the Macdonough Theatre throughout the week, and this interesting play suffered lack of patronage on account of the stormy weather. George Cohan, in The Yankee Prince, comes December 13-14.

Facing the Music, a very funny farce comedy, at Ye Liberty Theatre, entertained a goodly number of patrons. The Judge and the Jury, a new Western play, will be given its first local presentation next week.

John R. Hymer and Company, in The Devil and Tom Walker, is the headline act at the Orpheum. Ben Welch, Howard's Musical Pontic, Milt Wood, Katechen Lotset, De Haven Sextette, Edwin Stevens and last, but not least, Vittorio and Giorgetto, a pair of clever hand equilibrists, presented a most novel act, which accorded them rounds of hearty applause. They surely offered something brand new here.

The Malvern Troupe of clever acrobats, five in number, was the trump card at the Bell Theatre this week. The individuals in this clever troupe are the fastest workers seen here. Others on the bill are the Golewsky Troupe, John Borgansco, Bradlee Martin and Company and Billy Clark.

C. H. Inthan, the armless wonder, is the feature act at the Broadway. Mr. Inthan, not at all to his numerous accomplishments, now operates a typewriter with his feet.

Idora Park Skating Rink is doing an exceptionally good business these days.

RUBE COHEN.

COLUMBUS, O.

Interesting News From the Capital City, Briefly Told.

The most talked of bit of entertainment here the first part of this week was the production at the Great Southern Theatre on Tuesday and Wednesday evening, of Japplyland, which was given by local talent for the benefit of the Diet Kitchen Association. Japplyland proved to be a good vehicle for the use of local talent and it was conceded one of the cleverest amateur performances ever given in Columbus. There was nothing strikingly new about the production as it was made up of a number of song numbers heard in the musical comedy hits of the day, but these were given a new setting and made especially attractive by the appearance of local young people.

Under the management of E. H. Cortea, the director and of Miss Glinore, who also plays the leading part, the whole thing moved off with remarkable promptness and ease. There were over thirty song numbers in the piece and over 200 amateurs taking part.

Many of the Columbus people who took part in Japplyland have appeared in amateur performances and have a local reputation for clever work. Amor W. Sharp, Arthur Shannon, Mrs. Henry H'rrung, Miss Edith Diek and others have proved their skill before, and they made good their past reputations in the present instance, while other principals who appeared to good advantage are Allen Sells, Hazel Underwood, Hazel Winans, Harold Chamberlain, Karl Kampe, Mrs. Charles Orr, Mrs. Elena Rouse, Miss Hazel Tingel and Harry Helner. One of the features of the entertainment was the comedy work of young Allen Sells, whose comedy touches showed an inherent talent that may be prophetic of good results should he take up the line of work later.

Three Weeks, with Jeanne Towler and Robert E. O'Conner, had a successful run of six nights and two matinees at the Colonial (Shubert's) Theatre. If one may judge from box-office reports; yet we have found no one who could give an excuse for the dramatization of Ethel Lynn's notorious book, excepting, perhaps, the ones who collect the shekels.

Blanche Powers, in Havana, comes to the Colonial for Christmas week, while three days of the week following, this theatre will have grand opera.

Patrons of Kolth's enjoyed an excellent bill this week. Lady Betty, a well trained monkey, that does some remarkable human like things, was given the headline position on the bill. The Great, was the logical headliner. If his reception by the audience be taken as a criterion. He had the audacity to conclude his performance by singing a song without his dummy. It was a wonderfully brilliant finish to a matinee and Harry's bull dogs in a grotesque and clown stunts, opened the bill. Ryan and White, dancers, had many new tricks. Ekboff and Gordon repeated their act of last year. Sadie Jansel in caricatures of stage celebrities, is a winner. Hugh Loyd, the bounding rope expert, did the same stunts as last year. Lancelotti, Lucler and Company's act, A Post's in a madcap, mostly Theatrical, Only as the messenger boy. The Kinetograph showed motion pictures of the recent world championship series.

A good vaudeville turn was seen in the performance given by the Dalny Duchess Company at the Gayety. The act is entitled A Little Bit of Vaudeville, and is given by Jerge, Allen and Handover, who have been here before. Ward and Raynor, who were last seen in vaudeville here, are with Sam Howe's Rialto Rounders this season, doing their act in the olio and playing principal parts throughout the show.

They are here at the Gayety the last half of the week.

More About Paris is the subject of the closing travogue to be given at the Chamber of Commerce Auditorium Friday night by Wright Kramer.

Monte Cristo met with remarkable success at the High Street Theatre the first half of the week, as did The Queen of the Outlaws, the last half.

W. C. HUMPTON.

OMAHA, NEB.

Blanche Bates and Others Help Round Out the Week.

Blanche Bates, in The Fighting Hope, at the Boyd, 9-11, was another real dramatic success seen here. The play afforded an opportunity for the excellent emotional powers of the star, and every moment of her presence upon the stage is one of dramatic interest. Business was fair during the engagement.

Omaha likes the kind of shows the Columbia Amusement Co. is offering at the Gayety, evidenced by the large business at this house since it opened. The Rose Hill English Folly Company came 12 and week. The company presented Madame Ticken's Seminary, a musical comedy with pretty costumes, catchy songs and attractive scenery. Some good vaudeville features are included in the program. Van Brothers put on some good comedy work, and Harry Burns did some clever bag punching. The company and attraction would compare favorably with other musical shows seen here at a much higher price of admission.

Moutana was the Krug attraction, 9-11. The play is a melodrama, full of thrilling scenes, with a company of only average merit. Business was fair.

The bill at the Orpheum, week of 12, was only average. Circumstantial Evidence proved an interesting play, and something out of the ordinary for the vaudeville stage. Others who made up the bill were: Winona Winter, Alvern Troupe, Chas. Monstrell, Pauline Moran, Chas. Kenna, Marselles, and the Kiodrome.

As the Sun Went Down is a melodrama of the milder type. However, the play proved very entertaining to Krug audiences, 12-15, and drew fair business.

The American idea, with Trivie Friganza, played to excellent business at the Boyd, 12-15. The audiences seemed to like it very much, which is all that is necessary for the financial success of an attraction. Trivie Friganza proved herself an entertainer, and made a very favorable impression. The chorus was well costumed and was a very good singing and dancing organization.

H. J. ROOT.

MINNEAPOLIS, MINN.

All Branches of Amusement Business Are At High Tide.

After a week of darkness, the Lyric, home of Shubert attractions, reopened December 20, with Mary Mannering's A Man's World. The sale has been heavy and the production excellent. December 27 to January 1, Madame Nazimova will be the offering. Coming dates include Blanche Ring, Wilton Lackaye, Geo. Artiss and Wm. Hodge.

Marie Cahill is this week's attraction at the Metropolitan Opera House, where patronage has been above the average. December 23 to 25, Blanch Walsh will appear in The Text.

Harry Lauder will be seen on a tour of many of the Shubert's theatres, and local patrons are in hopes that he will be brought to this city.

St. Elmo, Vaughan Glaser and Company, are drawing heavy houses at the Bijou Opera House this week. Next week, Pierre of the Plains, to be followed by The House of a Thousand Candles, The Lion and the Mouse, The Clansmen and others of equal merit.

The Fay Foster Company, with Glode Eller, burlesque prima donna, is playing to capacity at the Dewey Theatre (Western Wheel). Next week's offering will be Wine, Women and Song. Manager Archie Miller returned last week from a trip to Milwaukee, where he has been in conference with officers of the Western Wheel.

Maudie Fealy, who was married November 28 to James Durkin, of The Barrier Company, which appeared at the Metropolitan Opera House, recently, spent her honeymoon in the Mill City, whither she came to join her husband.

The Nell Stock Company in this week offering The Jilt, at the Princess, with excellent results. Edythe Chapman does good work in the title role. Next week they will produce The Crisla.

Eight acts of standard vaudeville are at the Orpheum. The bill includes Circumstantial Evidence, Seldom's Venus, Mary Nohman, Panita, Henry Cline and Company, Kelly and Kent, Les Myosotis and the Kiodrome.

C. H. Miles, owner of the Miles Theatre, is starting many young couples in housekeeping by distributing one brass bed, each night in the week, to the honor of the Lucky number in a series of drawings which take place on the stage of the theatre between shows. The bill this week includes Ed. Foster's Wise Mike, the dog with the human mind; Espo, Leonard and Fair; Barr and Evans, Alva George, DeVelde and Zella, Garrity Sisters, and the Milescope.

The Montrose Troupe of acrobats headline the week's bill at the Lyric Theatre, sharing honors with another headliner, Augustus Neville and Company, appearing in Oliver White's comedy sketch, Politics and Petticoats. Others are Abbey Mitchell, high-class singing; Les

Theodors, Miller and Meck, Billy Baker; Arthur Percy, and the Kinescope.

Black Ferris is in Los Angeles, engineering plans for Arlington Week, to occur the middle of January. It is also said that he is the head of a scheme to erect an actors' club-house.

The Rose Hill English Folly Company is playing this week at the Gayety Theatre (Eastern Wheel).

Manager A. C. Kesch, of the Casino Roller Rink, reports heavy pressure of business at the rink, continuously. The Casino, in addition to roller skating, masquerades, skating parties, etc., intersperses wrestling matches between all-star wrestlers.

Manager L. E. Lund is keeping the Isis Theatre well filled with special vaudeville features, new motion pictures and high-class songs.

The motion picture industry is at the zenith. The theatres contributing this form of entertainment are the Seenic, Novelty, Wonderland, Gem Family, Majestic, Crystal, Lyndale, People's and Royal and all report good returns.

RODERIC STE. FLEURE.

PITTSBURG, PA.

Belasco's New Play, The Lily, Pleases Large Audience.

The Lily, heralded as David Belasco's crowning effort, proved all that was promised. The Lily has a cast that can not be improved upon, and The Lily is a drama that will live and be enjoyed by thousands. The applause that greeted each climax grew as the plot thickened, and after the third act, Monday night, nothing but the appearance of Mr. Belasco would satisfy the enthusiastic audience. The latter appeared and was so affected by the hearty welcome that he confessed himself unequal to the occasion, but, however, managed to say: "I thank you, we all thank you," and with this effort (although his actions, appearance and attempts to express his feelings spoke louder than words) bowed himself from the stage.

Anna Field, in Miss Innocence, in the Nixon attraction, Business here, this week, is above the average, which speaks well for the performance.

The Grand is featuring, this week, Chevalier, and a great headliner he is. Others on the bill are Edwards, Davis and Co., Tom Edwards, Lillian Shaw, Five Movatts, The Neapolitans, Raymond and Caverly, Howard Colston Trio, Hattie Gloub, and moving pictures. No fault can be found with business here.

At the Duquesne, where stock is playing, Secret Service is the offering. This company is capable of handling any production with the same ability as any company en route, and that Secret Service is being produced equal to Gillette's best efforts. The house is comfortably filled daily and Christmas is having little effect.

Buster Brown, again with us, is appearing at the Lyceum and meeting with good business.

At the Empire the bill is advertised as Charlotte Temple, a play for girls. A case of misleading and inappropriate title couldn't have been foisted on a gullible public. The city authorities forced the management to cut out large portions from the last two acts. The advertising had the effect of drawing certain patrons, who relish vulgarity, but patronage was lost that would have attended hadn't the censoring been enforced.

The bills at the burlesque houses continue to keep up their reputations for merit. The Gayety has Vandy Fair and Billie Ritchie, a good show, and the Academy has Thel's new play, Morning, Noon and Night, its first appearance here. Business continues good at both houses.

The outlook is more than favorable for grand opera at the Alvin next week. In fact, the advance sale has exceeded expectations. The house is already sold out for the opening night and the outlook for the remainder of the week is good.

During the week the special charity matinee at The Alvin for the Sunshine Home for Children will be given. The house is practically sold out and success is assured.

The Theatrical Mechanical Association will again pull off one of their master entertainments New Year's Eve. Already many of the leading lights of the profession have given assurance of participation. The Gayety has been secured for the performance, and the same will be put on at midnight of New Year's Eve.

George W. Lowrey, of the Lyceum Theatre, and a hustler in the L. B. P. & B. of A., carried off the high honors at the meeting a few weeks ago, at Indianapolis, by being elected president.

LOUIS L. KAUFMAN.

HAZEL JOSSELYN MARRIED.

Miss Hazel Josselyn, ingenue with Miss Blanche Ring in The Yankee Girl, now playing at the Garrick Theatre, Chicago, has gone and got married.

The lucky man is "Checkers" Von Hampton, now playing in vaudeville.

It was an elopement, and the date was December 8.

It was a great surprise to the friends of both, but when the young people announced their marriage it seemed as if folks never would stop congratulating them.

Miss Josselyn, or Mrs. Von Hampton, will be remembered as the successor of Marguerite Clark with DeWolf Hopper in Happily Ever After. She was also the prima donna in Gus Sokhl's act, Western Life.

Mr. Von Hampton has been seen in many musical comedies, and is at present appearing in Richmond Keat's act with The Four Dancing Sunbeams. His wife will join him shortly.

# Paris Week By Week

Paris Bureau The Billboard, 121 Rue Montmartre

### S. Lubin in City, Looking Over Ground with Big Deal in View. New Plays and What is Said of Them—Theodora Girard Continues the Big Hit at Olympia—Cyril Maude Listens to Reading of Papillon, a New Play—Motion Picture News—Roller Skating.

**T**WO strong plays, plays which will very probably find their way to the United States, have come to us during the past week. There were two or three other pieces of more or less importance, but two stand out distinctly above the rest.

Perhaps the first in importance is the new play of Sarah Bernhardt's, *Le Procès de Jeanne d'Arc* (The Trial of Joan of Arc). It is not a gold of faults, few play as that, but it has a second act which permits the great tragedienne to do some of her most wonderful acting. She has been Jeanne d'Arc before, a good many years ago, and there seems every promise of her being a good Jeanne d'Arc ten years hence.

"Your age?" the vindictive prelates ask of the Maid of Orleans. And the reply seems quite plausible. The almost sixty-six years of the marvelous actress seem to have dropped away, and the young girl of Bourneuf seems standing in plain view.

The play is in four scenes and deals, as the name implies, only with the tragic end of the recently sainted maid. Before the boy king, Henry VI., and his mother, Catherine of France, the Duke of Warwick argues with Bedford over the fate of the girl. Bishop Cauchon trembles, because it is foretold that the fate of Jeanne d'Arc will be his fate, and naturally talk of burning her at the stake unless she consents to become a nun. Bedford, who has been bewitched by her into believing her worthy of salvation, orders her put out of the way as speedily as possible. This is Act I., and Bernhardt does not appear at all.

Act II. is her act. She fills it to the brim. The text is taken almost literally from the records of the trial. Why shouldn't it be? It would be hard for a dramatist to imagine more fitting answers to questions than were made by Jeanne herself—short, wary, almost unvarying in their directness.

"Are you trying to frighten us?" the English prelate asks, a bullying sneer on his lips. "It would not be the first time I've frightened you," is the quick reply.

The third act takes place in the cell of the girl. Bedford again wishes to save her and Cauchon, for his own skin, wishes the same thing. A young cleric, a touching figure, in tears, presents a paper to her, begging her merely to put a cross to it. It will save her, she does. Then, the voices, Jeanne's voices, which have been dumb for some time now, speak in her ears, and she snatches the paper, her presentation, away from the youth and tears it to bits. She is transfigured.

Now is all the world of actresses, few can wear the look of transfiguration as can Bernhardt. Light seems to radiate from her very flesh. Her face truly changes, its every line until nothing of the earth seems to cling to it. She is a being of the skies, an angel whose swinging sword has done its work, and who, though with the world, is ready for the four o'clock home. Act IV., like Act I., is without scenes. The burning at the stake takes place of the stage. Prelates and knights, the scowling Cauchon, whom Bedford prevents from escaping the sight, and Warwick, gloating and victorious, watch the spectacle from the Cathedral. Even the little King is there, but the hands of his mother are placed over his eyes, to shut out the vision. These spectators tell the story of the end. De Mox, as Bedford, with his deep well voice, is a good foil for Bernhardt, if such a term may here be used.

Emile Moreau, a former collaborator of Victorien Sardou, is the author of the piece. To handle a Jeanne d'Arc play in an original fashion would be a hard job for any one, so many plays have been built about her, but Moreau has not done badly. The play, of course, was produced at the Theatre Bernhardt.

#### LIKE THE LEAVES.

A very interesting play has been brought out at the Odéon. It is called *Comme les Feuilles*

#### MLLE. CHENAL



Of the Opera Comique, who became quite a favorite of King Mameuil's, while that monarch was visiting Paris.

(like the Leaves). The play is not altogether new, for as long as two years ago, an Italian author, Signor Giacosa, had produced a play called *Come le Foglie Cadono* (As the Leaves Fall), and it is a French version of this which was produced at the Odéon. Mlle. Darsenne is the author.

An ordinary, every-day, middle-class family, father, son, daughter, stepmother, drop away "as the leaves fall," through the acidity of hard luck. Some are true gold and stand the test. Others are tarnished by it; some are destroyed. The great merit of the play is that it is natural, and the inevitable works itself out in a natural way.

It suggests to a marked degree some of the works of Ibsen, and of the younger Dumas. There isn't a very murky plot—it isn't necessary. One sees a great deal, and knows a great deal more, without having to be told in everyday words.

The *Roselles*, who were quite wealthy, lose everything they have. The father, a popular man while his money lasted, and one of the first men of his community, finds himself a toll er among tollers, not more liked than they, no whit different. He gets a job at \$50 a month as an ordinary clerk, and bumps along uncomplainingly. Steadily the family sinks lower and lower. The stepmother tries painting, but her dabs are so poor no sale is found for them—that is, save with one man, an adventurer, who merely is generous because he wishes to become her lover. The son takes a long distance look at work and does in the other direction. He meets an elderly lady of somewhat shady reputation—but with money—and marries her. The daughter, like a frightened, bound-hunted fawn, looks this way, then that, finally making her way one dark night to the river. As she swims, bent upon self-destruction, she sees through a window, her patient father trudging away over his books, and this makes her think. She hesitates, and, out of the night, comes Maxime, her cousin, a wealthy man, self-made and noble. Her pride makes a struggle against his love for her, but in the end she yields.

Josephine, as the father, is splendid. As the daughter, Mlle. Sylvia makes a strong appeal to the heart. Vargas appears as Maxime with much credit to himself. Others are well cast.

#### A NEW FARCE.

George Inval is the author of the three-act farce called *Article 301*. Just produced at the Nouveautés, replacing *Theodore & Co.*, this letter to be produced in America, by the way, by Henry Savage. It—the former play—is based upon the provision of French law (Article 301), whereby a man may be compelled to pay alimony to his wife, even though a divorce has been granted in his favor.

Oscar Champeaud has been forced by a rich uncle to marry the good looking but ill-tempered Yvonne. The couple quarrel incessantly and Oscar yearns for the time when he can throw off the Yvonne yoke and return to his anti-natural friend, a certain Zizette. A chum of Oscar's is constantly at Oscar's house, but for our reasons and another, the chum has never brought the wife there to be introduced. The chum, discovering that Oscar is very desirous of gaining a divorce, admits to him that he, the chum, is the lover of Yvonne. The chum's wife discovers this intrigue with Yvonne and almost simultaneously learns that Yvonne's husband confesses to the name Oscar Champeaud. She, herself, is none other than the missing Zizette. The affair is now settled comfortably all around. As to alimony, it is shown that according to law, this ceases with the remarriage of the parties. Where there is a will there's a way, and well—

Blanche Tontain, Marguerite Caron and others of the cast are very clever in the farce.

#### S. LUBIN HERE.

I met S. Lubin on the Boulevard the other day—or to be quite precise, I first saw him at the Cafe des Variétés, Boulevard Montmartre. He was eating away at a platter or hors-d'oeuvres, which took up quite three-quarter of his table. Now and then a waiter would approach and ask in polite French to be allowed to remove the tray. In equally polite English the motion picture man would lay his hand decidedly on the edge, in quite a way, nay manner. The waiter got reinforcements. Again he was defeated. Lubin kept eating away. More reinforcements. More defeat. Finally the American yielded—he had eaten all he wanted—and the perspiring waiters hustled the platter away.

By this time a Frenchman, sitting at the side of Lubin, saw that the theatrical man's French wasn't quite equal to the occasion. He, himself, knew no English. But with pantomimic signs (which the employer of pantomime actors, would have paid dearly for in a motion picture) Lubin, he signified that he would order for Lubin, if Lubin were willing. He wasn't willing, but he didn't know how to say it without hurting the Frenchman's feelings. So he said yes. He confessed afterwards that he never ate a meal in his life which he disliked worse, but to be a good fellow he had to make good. There were snails, and he detested the very sight of them. There were chops, and he hadn't touched one in twenty years. A queer kind of pudding that simply gagged him—and coffee—when he got to coffee he was so relieved that he drank three cups from sheer joy.

I'm writing these things because I know the picture man can take a joke. (The story, however, is no joke. It is as true as gospel.) "Not on their lives would I have given up that platter of good hors d'oeuvres!" Lubin exclaimed in the chat we had after we shook hands. "I knew what I had before my eyes, and was eating, and I did not know what was coming later on I determined to make a meal of those things—I was sure of, and if the worst came to worse—as it did with that Frenchman

ordering for me—I would at least have a stomach full to keep me going the rest of the day." Lubin is in Paris on a big business deal I'm not at liberty to go into details. It concerns the running of a popular-priced motion picture and vaudeville theatre facing Paris boulevards. I believe there is big business to be had in this field, for, as I have remarked more than once, the man of moderate means has few theatres catering to him here.

#### ROSTAND'S WAY

Edmond Rostand, author of *Cyrano de Bergerac*, *L'Aiglon*, and other plays, has made some interesting statements in regard to his latest play, *Chantecler*, and as to his method of working out a play. *Chantecler* is to be produced soon at the Porte Saint Martin, the playhouse of the late Coquelin.

The poet-playwright lives in Cambu, some distance out of Paris, and while walking in his barnyard he occasionally noticed that when the cock appeared, the other birds and animals seemed to pick up interest. They cringed about, and seemed to be conversing among themselves, talking of the rooster who strutted about, lord of his domain. They behaved so much like characters in a play, the idea suggested itself to the writer. He thought out the plot immediately and was to have named the piece *Le Petit Coin du Monde* (A Little Corner of the World), but a novel then about completed was found to have that title. *Chantecler* was decided upon.

Rostand says he never works on a scenario. To draw up such a plan of work, he declares, would be more like a schoolboy writing a composition than a poet composing a play. He gets every character, every scene firmly fixed in his mind, when arranging the sequence of scenes, he practically composes the play in his head. He then waits for the "star of grace," as he expresses, before writing. When this comes, he works. Sometimes he confesses he gets a false start, and his only remedy for this is to destroy what he has written and commence all over again. He denies the story that he rewrote several times the entire play, though upon suggestions from Coquelin, he made some changes in the action of the piece, for mechanical reasons. The work from first to last took about a year, or the same as for his other plays.

#### THEATRICAL LAW SUIT

Judgment has just been rendered in the Paris courts in the case of Henry Batteille and Sylvio Lazzari, against Albert Carre, manager of the Opera Comique. The authors of the piece, named *L'Espérance*, asked \$20,000 for its non-production, after Carre contracted to do it. It was proved that the manuscript was definitely accepted by the Opera Comique management, and, after keeping it for a time they returned it to the author. He offered to pay the \$1,200 stipulated by the Society of Authors in such cases, and, as evidence of good faith, deposited this amount to their credit. Lazzari, at that time, not being a member of the Society of Authors, it was contended that its ruling would not hold in this case. The Court decided that it did, and ordered judgment accordingly.

#### SUCCESS IN GERMANY.

Mme. Jeanne Granier, whose name is well known to readers of this column, has just had a phenomenal success before Kaiser Wilhelm at the Castle of Nendeeck, Silesia, where the Emperor is the guest of the multi-millionaire industrial magnate, Prince Henckel von Donnersmarck. She presented several plays, with her company supporting her, and the Kaiser is undoubtedly over with enthusiasm, saying he wished to see her play at Berlin. Mme. Granier will probably do this. She was presented with a gold bracelet studded with diamonds, these forming the Imperial monogram.

#### SOME NOTES.

The beautiful Theodora Girard, now at the Olympia has all Paris talking about her *Vain Pipe Dance*.

The new bill at the Alhambra is one of the best of the season. There are several headline acts.

P. A. Brown has been appointed floor manager of the rink at Nice, and has left Paris for that city. Others who have migrated to the Sunny South are Ellison, Hall, Taylor, Plummer and Fox.

The Luna Park Roller Rink, which opens within the next few days, will have one of the best floors to be seen on the Continent. It is made of maple blocks cut from the heart of the tree.

Week before last, an announcement was sent to the Paris office of The Billboard, saying that Miss Towers had been appointed one of the instructors at Crayford and Wilkins' Rink at Nice. A second announcement does this, saying Mrs. Eugene is the instructor for that rink. The correction is willfully made.

Cyril Maude, the English actor-manager, is in Paris to hear the English version of *Papillon*, a new piece just produced here. He proposes taking it to London.

I understand from a Berlin manager that 200,000 people are expected at the Passion Play at Oberammergau next summer. By decree, all the males of this picturesque place have been compelled to let their hair grow until after the performance.

According to the news from Nice, the roller skating craze has hit that city mightily hard.

#### HEIRESS TO QUIT STAGE.

Miss Frances Sayre, the heiress actress, who made such a hit with the Concess and Edwards Stock Company, at the Avenue Theatre, Wilmington, Del., has resigned from the company. Her mother for weeks past has been endeavoring to accomplish this purpose, and the wealthy young actress very reluctantly acceded to her mother's desire. She will sail Christmas week for Europe, spending the winter in Southern France.

#### H. D. BARNES WANTED.

T. J. Barnes, Lock Box 155, Zanesville, O., wants to know the company H. D. Barnes, a musician, is now connected with and his present whereabouts. A communication from the latter is of importance.

# Berlin

### Performances of Wagner and Mozart Operas to be Given at a Festival in Munich. Dramas in Berlin Schools.

**W**AGNER AND MOZART FESTIVALS will be given in Munich in 1910. The general intendant of the Royal Opera has decided upon 22 performances of Wagner's operas and music dramas and seven of Mozart's operas. Wagner's youthful work, *Die Feen*, and Mozart's *Bastien and Bastienne*, and also his *Titus*, will cause much interest among the musicians.

On December 16, the twenty-fifth anniversary of the existence of the Leipzig Gewandhaus was celebrated. The Gewandhaus is a music hall of international fame.

In Koblenz, a voluminous symphony, Zepelin's *erste Fahrt*, by August Bungert, was played with brilliant success. Professor Wilhelm Kes conducted the performance.

Lugne Poo was recently in Berlin, and there discussed with Max Reinhardt, manager of the Deutsches Theatre, the proposed visit of his company in Paris. In all probability the visit will take place in May, 1910, and the German guests will play in the Galle Theatre.

The Berlin association, *Klassisches Theatre*, which intends to arrange performances of classic dramas for pupils of the Berlin high schools and colleges, has at present 6,000 members, and will soon be able to carry out its ideas. The association made arrangements with the Neues Schauspielhaus, the Berliner Theatre, and the Friedrich Wilhelmstadtische Theatre. These playhouses have to furnish high grade performances for a stipulated price. There will be at least 35 performances during the season. The first on the program are *Tram*, *ein Leben*, *Albin von Barnhelm*, *Julius Caesar*, *Die Nibelungen* and *Der Prinz von Homburg*. The performances will be on Wednesday and Saturday afternoons.

The Berlin Royal Opera will bring out the American composer, Arthur Nevin's, much-talked-of opera, *Pola*, about February 1, 1910. As Nevin is the first American composer to get a work produced by the Royal Opera, the premiere of *Pola* is awaited with keen interest. Mr. Nevin is at present in Weimar, working upon a new opera.

The Russian novelist and playwright, Maxim Gorki, is at present in Prague. It is reported that Gorki intends to settle somewhere in Bohemia.

The marriage of Countess Robert Philipp and Marie Dietrich took place December 1.

Margarethe Boehme, author of the very popular novel, *Tagebuch einer Verlorenen*, has brought action against the author, Maltesch Schilbach. He has dramatized the novel, and it is reported that during a performance of the play, in Halle, he told a critic, that Miss Boehme herself belonged to the miller she describes in her novel. The case was tried in Berlin, and Maltesch Schilbach was sentenced to pay a fine of 200 marks.

The rumor about Dr. Schlenker's dismissal from the management of the Vienna Hofburg Theatre will not do. It is reported that the Hofmarschallamt is still waiting for his resignation, as his successor, Baron Berger, is considered. If Stella von Hohenfels decides to resign; otherwise Josef Kalin might become director of this most prominent German play house.

(Continued on page 40.)

#### MLLE. GILBERTE



Of the Varietes Theatre, Paris.

# FILM ORDER BREAKS ALL PREVIOUS RECORDS

## Contracts Made With Film Import and Trading Company Involve an Expenditure of Two Million Dollars—Entire Western Territory is Taken Over by St. Louis Capitalists

### MARK L. STONE ENGINEERED BIG DEAL

Very quietly two western gentlemen slipped into New York last week and just as quietly they signed a contract for film supply closely approximating two million dollars, and very quietly then they slipped out of town.

Frank Talbot, represented by Mark L. Stone, made the dicker with the Film Import and Trading Co., whereby the latter relinquished all territory west of the Mississippi river, and this simply means another change in the independent film map.

It means, too, that with the influx of big money, and such men as Talbot, Mearkie and their mouled associates in St. Louis, the biggest impetus in the right direction that the independent situation ever had, and more than that it would appear as though the independents are at last on a basis where sound commercial tactics will bring positive results.

By the terms of the contract made, the Film Import agrees to deliver so many reels a week. Of these, some will come under contracts they hold direct with the manufacturers, and others under contracts which the European makers hold that Raleigh and Roberts. Among the later, it is claimed, are Ambrosio, Eclair and Itala. Mark L. Stone, who engineered the deal for the St. Louis capitalists, makes the following statement:

"It's a big deal, and one that will have a vital effect for good on the independent situation. The field will be divided, and concerted efforts with the best of service and fair dealings will make the independents the masters of the situation. The new concern have placed an order with the Film Import Co. for 108 reels a week, approximating in cost value about \$12,000. The contract runs for three years, from January 1, 1910, to September 14, 1912. Frank Talbot, who promoted the enterprise, is one of the best known showmen in the Middle West. He has had years of experience in the amusement game, knows it from A to Z, controls an unlimited amount of backing, and owns the three finest moving picture houses in St. Louis.

The intention of the company is to work in harmony with the exchanges. In fact, the exchanges will welcome the new concern, as its policy will mean exclusive service to each theatre. This may sound amazing, but the problem has been worked out and will go into immediate effect on January 1, 1910. During the past five days Talbot has opened negotiations with nearly 300 theatres for exclusive booking of the independent pictures. I look for a vital change in the film map—this contract will divide the country as it should be, we will cooperate with the Film Import and Trading Company, and I expect to see a sudden and lasting impetus given the independent side. The talk of a fight with any other concern here, my clients are not scepticists, they are business men, who are investing at the start about two million dollars in the enterprise—they don't figure on opposition, nor do they fear it; they plan to give their exchanges and theatres dollar for dollar value and build up the business on this basis.

With Mr. Talbot in the enterprise is Wm. McLaren and several other St. Louis men of money. There will be a meeting of those interested in St. Louis within a few days, when further plans will be announced. Mark L. Stone has been offered an interest to assume the general management of the Talbot-McLaren company, which is called "The Two Million Dollar Film Association."

Choster M. Freeman did the negotiating for the Film Import and Trading Company, and Freeman has been busy in lining up new continental contracts. It is generally conceded that Freeman is one of the big powers in the moving picture business to day, and the independent movement owes a certainty of its success to the untiring efforts of Freeman.

It was largely through Freeman's efforts that the middle order contracts with the European manufacturers became straightened out. Not satisfied with the contracts it now holds, the Film Import and Trading Company are in a fair way to gather in at least ten more of the continental and other makers. Calde negotiations have been carried on for some time, and the desired outcome seems assured. Mr. Moshelav, representing the Import Company, sailed for London early this week, for the purpose of personally signing the contracts that await him. Mr. Freeman makes the following statement: "The deal just closed is the biggest single order ever given in film circles. It will reach at least two million dollars. By dividing the country we can give our theatres far better service. I think the general public will realize now that independent film will be had at a fair price and unsurpassable in quality."

### THE EXCLUSIVE FILM COMPANY

#### Find it Inconsistent to do Business as Exchange Operators and Importers.

The Exclusive Film Company, of Chicago, in explanation of recent changes made in its business has sent out a circular letter, in which they say that they have abandoned the film exchange and hereafter will devote themselves to the importation of the highest grade of European film and will enter the field with at least one release a week of American-made American subjects, all of which will be exclusive.

### CHANGE OF OWNERSHIP.

Roscoe C. Cuneo, newspaper man connected with the Union Republican of Upper Sandusky, O., has purchased the Star Theatre in that city

and will personally manage the same. Mr. Cuneo states that he has arranged a series of first class motion picture productions.

The Star is one of the prettiest and best equipped little theatres in Northern Ohio. It has its own electric plant and all the realiam producing properties obtainable.

### NASHVILLE BRANCH IN NEW HANDS.

An announcement made under date of December 11 indicates that the Nashville branch of the Chicago Film Exchange has been purchased by the Warlow Film Co. C. H. Humberg, who has personally managed the branch for the Chicago Film Exchange for nearly two years, becomes the owner and general manager of the new company.

not as large as was desired, it, at the same time, contains many more square feet of floor space than does their temporary quarters at 120 E. Randolph st., and has decidedly better facilities, which have been utilized to their fullest extent in the plans which Mr. Van Runkle has outlined. By these arrangements the new offices of the American Film Service will be equipped with every aid to the business and will even tend to better their class of service. The firm will be so protected against fire as to minimize the danger from that source.

The Chicago Stereopticon Company, with quarters at 56 Fifth avenue, Chicago, recently consolidated with Moore Bond & Co. Although this alliance has been formed, they operate separately and will continue to do so for some time. Under the new arrangement George W. Bond is president, and will have headquarters at the Chicago Stereopticon Company's offices. Mr. Campbell will continue to act as manager. Jns. W. Booth, former president, is now on the road with the Ben Hur show.

Mr. Carsted, of the Imperial Seating Company, says that, in addition to the many moving-picture houses this firm has recently equipped, they have supplied seats for the Bloomington Opera House at Bloomington, Ill.; the Walnut Street Opera House at Louisville; George Lancaester's new theatre at Georgetown, Ky., and the house erected by the Happy Hour Amusement Company at Elmira, N. Y.

Maurice Fleckle, of the Carl Laemmle Company, has plans under way which are expected to materialize in a theatre at Waukegan, about March 1. The new house will be called the Waukegan Theatre, and will have a seating capacity of from 600 to 900. Vandeville and moving pictures will be the styles of entertainment offered. F. O. DeMoney is the architect.

A new film exchange has entered the Chicago field, and is now in operation at 225 Dearborn

MARK L. STONE



WM. McLAREN

FRANK TALBOT

### THE SELIG CO. DENIES.

In a recent issue a statement appeared in these columns, announcing that the Selig Polyscope Company had become the successful bidder for, and would make the films of the coming Johnson-Jeffries fight.

Our informant was in error, as that company denies that they have any connection with the affair.

### ALLIANCE MEETING.

A meeting of the Executive Committee of the National Independent Moving Picture Alliance was held at the Imperial Hotel, New York City, beginning Friday, December 21, at which were considered matters of importance, a report of which will be found in these columns next week.

### KESSELL CLAIMS CONTRACTS.

Despite all statements to the contrary, Adam Kessell, speaking for the interests he represents, lays full claim to contracts with Ambrosio and Chienlungo. Releases will be made, according to Kessell, through the Empire Film Co. for these concerns early in the New Year.

### CHICAGO FILM NOTES.

Mr. J. Van Runkle says that he has finally completed arrangements whereby the American Film Service will move from its temporary quarters at 120 E. Randolph st., and occupy larger space at 77 South Clark street, which is just around the corner from their present location. According to the expressed plans, the new quarters will be occupied on January 1. Since the time that circumstances forced the American Film Service to accept a temporary place, Mr. Van Runkle has been searching the town for a site that would be conveniently situated and, at the same time, allow him the room necessary for the handling of his immense stock of films. Several times he has seemingly secured a place such as he desired, and each time the later forcing of the fire underwriters has been the stumbling block in the way of the lease. While the location at 77 South Clark street in

street, under the name of the Illinois Film Exchange. The new concern has every modern facility and is completely equipped for handling a big volume of business with satisfactory dispatch. The offices are well arranged, and the fireproof vaults are ample and protective.

Mr. F. Tracy, of the Exclusive American Film Company, was in New York last week on business pertaining to the production of American subjects, which his firm will manufacture and exhibit.

The Chicago Fight Picture Company report that all their fight films are working and that the exhibitors showing these pictures are getting the money.

Mr. Carl Laemmle was in New York City last week on matters of importance.

### CINCINNATI NEW THEATRE.

#### The Orpheum, Booked by William Morris Opens Its Doors.

The Orpheum Theatre, Cincinnati, was dedicated Monday, December 20. After opening the previous Sunday with a fine vanderbille bill, representatives from nearly every civic organization in Hamilton County were present at the dedication and George W. Tibbles stated that forty organizations took part in the exercises. The decorations were elaborate.

The delegates assembled at the Walnut Hills Business Men's Club Monday evening at 7:15 prompt and the following program was carried out before the regular theatrical performance: 7:30—Flowers display from roof garden of Orpheum Theatre, at which time the civic organizations marched to the theatre in a body. 7:45—Overture march, Orpheum Theatre. Albert Wiegand; dedicated to Colonel I. M. Martin. 8:00—Addresses by Charles H. Urban, President W. H. B. M. C.; Charles E. Roth, President Chamber of Commerce; William Morris, President William Morris Vandeville Circuit Dr. Louis Schwab, Mayor-elect and Mayor Galvin.

# IN HONOR OF WM. WRIGHT

## Film Men of Chicago Plan Surprise and Speed Their Parting Co-Laborer

### SPREAD AND LOVING CUP

A delightful compliment was given Mr. Wm. Wright, the western representative of the Kalem Company, by the film men of Chicago, who arranged a unique surprise from him as a token of their friendship and esteem and as a material evidence of their approval of his business methods, which has made for him such a host of staunch personal friends in the territory in which he operated. Mr. Wright recently made the announcement that the Kalem Company had promoted him to the position of general manager of their sales department, and that consequently his headquarters would of necessity be shifted from Chicago to New York City. It was on the heels of this announcement that the licensed moving picture men of this city formulated plans which resulted in a farewell banquet at the LaSalle Hotel, on Wednesday evening, December 15. It came entirely in the nature of a surprise to Mr. Wright, for he was purposely given to understand that the meeting was called solely that the licensed exchange men and the licensed manufacturers' representatives would meet with the Western Committee of the M. I. P. Co., to discuss matters of mutual interest. The idea worked famously, and it was not until the meeting adjourned to the scene of the festive board and his associates told him of its import that he was brought to a realization of the honor that had been bestowed upon him. The mention of the fact that Mr. George Klein was toastmaster, and that the following well-known business men, namely: W. N. Selig, Jos. Hopp, I. Van Runkle, John Rock, C. J. Hite, John Hardin, Geo. K. Spoor, Fred Alken and Messrs. Montague, Flinton, Soery, Kennedy, McQuade and Kennedy, were present, presages the necessity of mentioning that the affair was a huge success from every standpoint. About the time that the coffee was being served, Mr. Wright was presented with a beautiful loving cup, on which was inscribed a suitable and significant sentiment. Mr. Wright responded gracefully and expressed his deep and sincere appreciation.

Mr. Klein then called on all those present for a few words and the gathering assumed a phase of cordial informality that was pleasant, indeed. Anecdotes were related, laughing reference made to a number of rumors which had been current in Chicago film circles, and a general exchange of extemporaneous pleasant remarks indulged in. The banquet concluded with the announcement that the banquet was given in honor of Wm. Wright by the licensed renters and manufacturers of the M. I. P. Co. Under this announcement was a list of epicurean selection of ample proportions, such as was in itself an assurance of every delight for the inner man, in a promise that was more than realized by those who were among those present. The affair was still in progress at midnight, and when it broke up, and the various guests went on their respective ways, it was with a feeling of a thing well done and a satisfaction that must come from appreciation given where appreciation is due.

### MOVING PICTURE NOTES.

Incident to a series of recent petty robberies, the Home Theatre, Zanesville, O., was robbed of two films, the property of the Dupresne Supply Co., Pittsburg. The safes are the Light that Failed and Sandy, the Poacher. It is anticipated that they will not turn up in the district of Zanesville, but will be offered at some distant point.

J. Bernard Riley has purchased the Star Theatre, Marion, Ill. The executive staff consists of J. Bernard Riley, manager; Arthur L. Sizemore, pianist; Al. Barnard, vocalist; J. B. Reilly, soloist; J. Furlong, electrician.

The Dixie Theatre, of Charlotte, N. C., is being enlarged. New chairs and scenery are being installed, and a new stage constructed. Four to six vanderbille acts will be booked weekly in conjunction with pictures.

On account of increasing business, the Majestic Theatre, Red Oak, Ia., has been moved to 403 Reed street, where more commodious quarters are to be had. The seating capacity is now 400.

The Crescent Theatre, Bonham, Texas, was closed December 16, and Manager M. R. Heron has moved to Honey Grove, where he will open up a moving picture and vanderbille house.

Mr. Oscar Manns, proprietor of Wonderland Nickelodeon at Mountville, W. Va., was married to a Wagners, Pa., lady, December 15. The ceremony took place at Steubenville, O.

Messrs. Sands and Hillenbrand, of Wheeling, W. Va., have purchased and taken possession of the Nickelodeon at St. Charlesville, O., heretofore owned by Paul Zampous.

The Sho-Sting Theatre, Boise, Idaho, which has changed hands many times within the past few months, has been purchased by W. E. Everett.

Quinn Brothers have completed their new theatre, The Alrdome, in Bisbee, Ariz. It is used for pictures and songs.

J. Bernard Reilly, of Kankakee, Ill., has purchased the Star Theatre, Marion, Ill., from Gent and Young.

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## EDITORIAL

### So This Is Christmas

So this is Christmas, old scout! Good, old Christmas. I wonder what the folks are doing now—must be about dinner time—Christmas dinner time, down there. Isn't it tough, old man, just to have a letter at your plate, in the place saved for you; a letter that must speak for you in our old, inadequate English, all the dear thoughts you'd like to tell—eye to eye? Say, old scout, what are you batting your eyes for—me? Why no—my eyes have been bad for years—always worse in cold weather, too. Say, I can just see, as plain as if I were there, the girl—you know she's still a girl to me—I can see her just looking over to my place and my letter—always a few bars behind in her talk to the folks. I wonder if she feels just like I do to-day. Do you know, old man, I'm kind of mean about it? I want her to suffer and feel blue and lonesome, just like I do, and at the same time I'd like to have her happy and smiling. Funny, isn't it, this sort of Jekyll and Hyde trick of your emotions? I wish she would know without my telling her that I'm pretty lonesome. Guess you are, too, old man. But never mind; the good, old summer time will play a return date. You're kind of quiet, old boy—feel bad? Yes; I feel a bit down, too. Well, Merry Christmas, to you and all the folks.

### The Little Church Around the Corner

Even in this simple phrase, in this simple name, devoid of apostolic significance, free from ecclesiastical title, just a homely designation of its character and its location, is reflected the peace and calm found within its portals. Majestically modest, teeming in its very wealth with the sublime humility that consecrates, breathing, despite its aristocracy in the simplicity of its practices a spirit of veneration, this church edifice most appropriately forms the cover illustration of this issue.

Here, within its sacred precincts, the actor or showman is the peer of his fellow worshipper; here his sorrows are equally respected; here his spiritual requirements receive equal consideration. Here the music of humanity chimes in unison with sacerdotal chant; here its Christianity compromises not with the bigotry of narrow creeds. Here the essentials are not measured by Bradstreet standards; its lights guide banker and commoner alike. Here the spiritual balm for wounded hearts is dispensed with equal liberality; here the stranded actor never finds that intolerance has suspended the free list. Here the showman learns that prejudice has not beclouded the rainbow of eternal promise; here in quietude and ethereal tranquillity his soul may find peace. Here are understood his motives, his acts, his emotions; here he is judged justly; here is sought truth, not verification of prejudices. In thought-pilgrimages, this is his Mecca; here he knows he will find spiritual shelter. In his sorrows, his heart-hunger for sympathy and consolation is stilled, his joys find churchly benediction. Here ecclesiastical severity brands not with incompetence its rectors; here the Golden Rule, amplified and simplified, wins inspiring reverence for "the little church around the corner."

### The Injustice of Success

From far away Missoula, Montana, where the atmosphere breathes of cows and stony-eyed cow-punchers, where art is allegedly a stranger, where human sympathy and understanding are, presumably, Greek mysteries, where the world is supposed to be all unresponsive, where is pretended, practically seeks its maximum hardness, comes, as a breath of chastening sympathism that tightens the heart cords and glorifies, with a celestial halo, brawny Montana men, bigger men for all their tender sentiments. It is the story—just the old story of deceit for deceit's sake; just the old, old tale of the poison of success and vanity, perverting the honor, the manhood of a male creature. Just the old story of an indulging public, of the blindness of the god of success, crowning where scourging would be the just due.

Go out to Missoula, speak of May Durfee, and you will witness the dramatic struggle between hate and sympathy, the distorting of the features of the men who know the story. And perhaps, too, a tear will peep from the corner of honest eyes—a tear that would signalize a terrible vengeance if taunted by the presence of the offender.

May Durfee was a kid—a tiny mite of a girl who believed the stage her destiny, that education and talent could not mislead—she's buried now in Missoula's Potter's Field. And an actor, with heart enameled in hell—a great actor—smiled in unfeeling insinuating hardness over his four-flush—gave not even the welching gamblers cheap sympathy that human beings extend to stray animals. But the story has been told to hearts that would listen, and the impossible—the stranger cow-puncher, was moved, and nurses, tenderly, a store of compassion. They will mark the grave—by subscription—but the tombstone will also serve as a branding post for a great (?) actor.

We tender you, men of Missoula, the use of the space requested and add our little mite—in recognition of your humanity.

### The Girl From Rector's

Recently, in these columns, we gave rather free rein to our lack of veneration for the hippodroming cleric who condemned—vividly, it is true—the stage, and decried in brimstone language its deleterious effect. But a faint suspicion clouds the horizon of our thoughts, perhaps provocation may have sought vicious expression, but provocation nevertheless existing. Perhaps the clergyman in question—influenced by the criticism (?) of the critic, a caudal appendage to the advertising department of the newspaper from which he draws a salary for stultifying himself, attended a performance of The Girl From Rector's.

If this is admitted, herewith our open public retraction. The only amendment to his tirade, which we beg leave to offer, is to strike out the words "the stage"—third explosion, eleventh concussion—and, in lieu thereof, insert the title of the play the name of which desecrates these columns. That this production has ever been permitted to wander from the atmosphere of beer and stogies, into the theatre where dramatic art is wont to flourish, is beyond the range of comprehension. It finds excuse neither in that it pays nor that histrionic ability is required in the portrayal of its venomous depravity. The so-called Red-Light plays may perhaps have their uses, even though it may be necessary to fumigate the house after. And as disintegrators of theatrical business they have no equal. Witness the short-sightedness—the fallacy of the cry "It pays." No one feature has cut so important a figure in producing chaos as has the suggestive play. No single element alienates the regular patronage more quickly. Producers, in some instances—in their minimum is found cause for congratulation—have mistaken the clamor of an irresponsible mob for public demand, and have complacently justified their nasty products, jeopardized the financial interests of the stage and theatre in general, because it paid at the box office—temporarily.

But long-sighted men, moved by sound financial judgment, have noted the inevitable reaction, and have endeavored to discourage these parasitical creations. Others, in even better judgment, have endeavored to place clean, honest productions, the situations of which—problem play, melodrama or comedy—aim either to teach their lesson, inculcate loftier sentiments or furnish clean amusement. Running counter to public morality brings its penalty. Yes! It pays—pays just as the fates pay the gamblers—who win in one sitting, only to lose in many others, leaving the wreck.

In the spirit of fair play, a trait said to be predominant among showmen, these demoralizing stage productions ought to cease. Any one conversant with present theatrical conditions knows how the game has been shot to pieces, and, we believe, shot in the house of "its" professed friends. It is a matter of current history that burlesque, long the butt of moralists, has sensed the call for decency, and is, in its way, cleaning house. Shall the legitimate be backward in purifying itself?

### Two Thousand Years Hence

Far be it from us to burden posterity thoughtlessly with controversies which would agitate the minds of the leading universities and other concatenations two thousand years hence. Nor are we unmindful of the responsibility we assume by placing upon women's literary clubs the burden of debating, still two thousand years hence, the issue as to the authorship of certain letters which, if a thousand other things do not happen, may or may not become famous. We are so seriously impressed with the issue that this shall be given space in these columns.

Picture unto yourself, still two thousand years hence, a long, lean, lanky, cadaverous professor of archaeology in the international university of Tokyo, reading a paper giving the result of having delved amongst the pre-historical ruins of New York and Cincinnati and discovered evidence that involves the authorship of certain famous letters, or develops that that age had witnessed the unusual spectacle of two authors, identical in name, identical in appearance, identical in habits, identical in style of diction. Just picture again this historical excavator describing how this famous theatrical writer was producing within the period of a week, by which it was their custom to measure the periods between pay-rolls, producing two dramatic reviews, each, in turn, covering most theatrical conditions in the same metropolitan center.

Factions will arise—two thousand years hence—each advocate contending for or against the question of plagiarism; other factions will again contend that this prehistoric writer was the author of both creations; other factions again will seek refuge in the Allotte theory, which will probably be advanced by rival educational institutions—two thousand years hence. The issue, Did Shakespeare Write Shakespeare or did Bacon "Hogit"? will be a dim recollection. This same society of research, two thousand years hence, will perhaps also discover that this controversy found its birth in the fact that by the process of mixing paper, type and brains, a printed booklet was placed in general circulation and classified as a newspaper and identified by the name of The Player. This newspaper, or publication, as it was called during that period, it appears, laid claim to having in custody or under contract, this famous writer of big city letters. The records also developed that this said writer had, long prior to that period, engraved his name with a cold chisel on the pay-roll of The Billboard, another publication produced by the same process, and that it was his playful wont to accept a mysterious brown-paper receptacle, approximately at 4 p. m. on Saturday, the latter title applying to the day on which these ceremonies were performed by some high priest, we believe, called pay-roll master. Also some very rude appellations, such as plagiarisms, some form of editorial tomahawk used in that period, were hurled at the new creation which was called The Player.

Just imagine the confusion that would surround this issue if a second expedition sent out by this international university discovered the fact that the junior publication, evidently seeking naught but reliable news, was absolutely welcome to use anything which appeared in The Billboard. This welcome or privilege being granted without reserve, with its kindest wishes absent the appearance of the lucky vaudeville standard bearer and the people it represented.

# EDWARD ABELES STARS IN GODDESS OF LIBERTY

Weber's Theatre Harks Back to the Halcyon Days when it Was the Real Home of Musical Comedy, Introducing a Wealth of Melody and Clean Comedy in an Interesting Entertainment

## MAY DE SOUSA IS WARMLY WELCOMED

The initial presentation of Joseph E. Howard's musical comedy, The Goddess of Liberty, at Weber's Theatre, Wednesday evening, Dec. 22, was an event of more than ordinary interest to New York theatre-goers. First of all, it marks the return of America's most famous musical comedy theatre to the type of entertainment which originally made it celebrated. At the same time, Edward Abeles, for the last ten years a well-known dramatic actor and for three years the original star in Brewster's Millions, will become a star in musical comedy, in which he was a conspicuous player in the days of My Friend from India and The Telephone Girl.

The production of The Goddess of Liberty introduces to New Yorkers a new leading lady in the person of Miss May de Sousa, a young American girl who, for the last three seasons has been one of the most popular comic opera stars in London and Paris.

The composer and producer of the play, Joseph E. Howard, is practically unknown to metropolitan playgoers, save by reputation and the familiar melodies of his many famous songs. The Goddess of Liberty is a musical entertainment with as good a story as is generally furnished in musical comedy, a cast of principals which has been carefully selected from the best artists available and a beauty chorus which compares favorably with any ever seen at Weber's in the days when Lew Fields, Joe Weber, David Warfield, Lillian Russell, William Collier, Peter F. Daly, Charles Bigelow and Charles Hays were the principal entertainers. The locale of the piece is a country place in the Berkshire Hills and apartments in New York City. The piece is in three acts and four scenes, and tells the story of a gay young English lord, who has been betrothed to the athletic daughter of an American millionaire, at whose country place the first act is laid. Mr. Horace Butterworth believes in athletics of the most strenuous sort, and has brought up his family, his two sons, two daughters, and a niece, in the same way that he has brought up himself. Young Lord Jack meets his bride-to-be on the day previous to the wedding and, not unnaturally, succeeds in falling desperately in love with her pretty cousin, Phyllis Crane, rather than with the athletic and statuesque Miss Hope Butterworth. Realizing what a horrible mistake it would be to marry some one whom he did not love, he resorts to a subterfuge whereby his fiancée's family are brought to believe that he is not the real lord, but a second son, and therefore not heir to the title. The ruse succeeds, the indignant mother of the athletic family denounces her expected son-in-law as an impostor, and ultimately Lord Jack finds that Phyllis Crane loves him quite as much as he loves her.

The Goddess of Liberty contains a number of extraordinary scenes, a collection of songs, and a score quite different from those to which theatre-goers have been accustomed this season. Besides Mr. Abeles, who plays the part of the young English nobleman, and Miss de Sousa, who impersonates Phyllis, there are, in the cast, a number of well-known players. Among them are Louis Cassavant, Francis Demarest, Stella Tracey, Florence Gerald, Mary Richmond, Charles Avelling, Myles McCarthy, Joseph Clark, Wilbur Taylor, H. T. Pinkham, Bert Smith, Charles Fletcher, Herbert Leonard, C. H. Kittidge, Edward Noble and three young men known as the Grey Trio. Not only is Joseph Howard producer of The Goddess of Liberty, but he is also the composer of the entire musical score, and the man directly responsible for the staging of the piece.

### H. B. WARNER'S NEW PLAY.

On account of the fact that Liebler and Company desire to give the new play they have secured for H. B. Warner an immediate production, Mr. Warner's present vehicle, These Are My People, was given its last local performance at the Studebaker, Saturday night, December 18. The theatre was closed until Saturday night, when Paul Armstrong's dramatization of D. Henry's story, Aliss-Jimmy Valentine was given its first production. Closing the Studebaker for this period was made necessary owing to the necessity of immediate production of the new play. The latest offering in which Mr. Warner will star was disclosed for the first time on any stage on Christmas evening. Its story has somewhat of a local touch inasmuch as two of the scenes are laid in Springfield, Ill. The first act transpires in the warden's office of Sing Sing prison and the second in an Albany hotel. The two succeeding acts are pictured in the cashier's office of the Springfield National Bank.

It is not the intention of Mr. Warner to give up These Are My People as a starring vehicle and he will use it in conjunction with his new play after leaving Chicago.

### DICK WHITTINGTON,

Musical Comedy Extravaganza, to Open in New Haven.

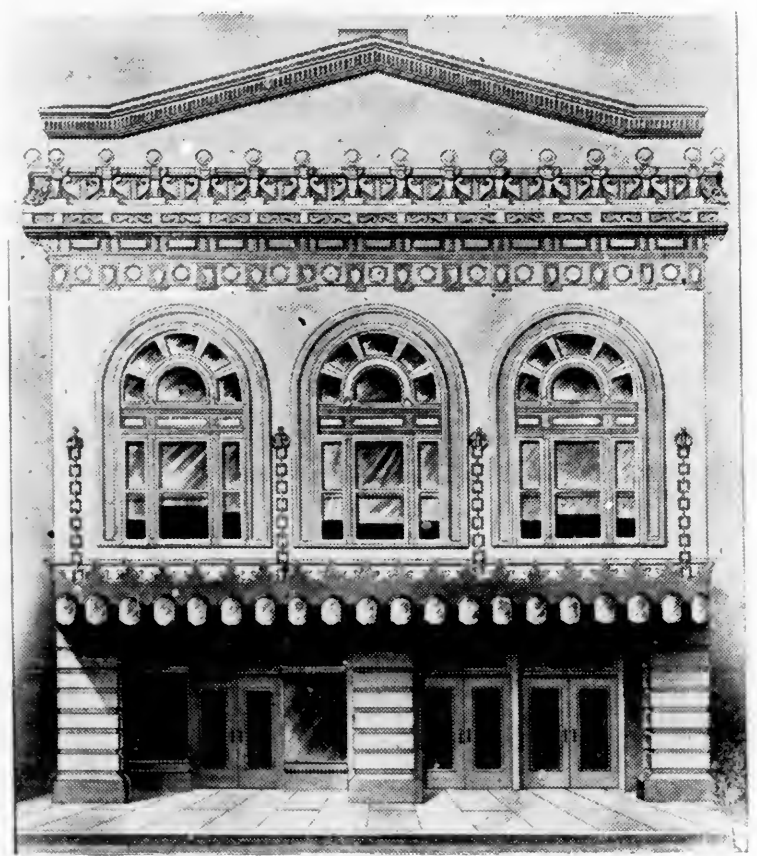
Elaborate arrangements are being made by the Shuberts for the forthcoming production of Dick Whittington, which it is now assumed will have its first hearing in New Haven, New Year's week, after which the enormous production will be moved to the Globe Theatre, Boston, for an extended engagement.

Dick Whittington was originally produced on a large scale at the Drury Lane Theatre, London, last year. It was then classed as a pantomime. This form of entertainment has not proven profitable in America, with the result that the Shuberts have caused the book to be entirely changed. They will present Dick Whittington as a "musical comedy extravaganza."

In point of scenic equipment, mechanical effects and other things that add to the brilliancy of a stage performance, it is said that Dick Whittington will be one of the largest productions ever made. Three acts of three scenes each are required to tell the story. The scenes are: East Cheap London, the "Professional Department" of Fitzwarren's Store, the "Fancy Department," a Square in Old London, Highgate Hill, London; ten visions of Phyllis; Phantasia, the basement of Fitzwarren's Establishment, and a field outside of London, where is shown the triumphal entry of Whittington as Lord Mayor.

As previously announced, Louise Dresser will head the large cast of principals. The part

### THE NEW ORPHEUM THEATRE AT CINCINNATI.



The Queen City's new hilltop playhouse, managed by I. M. Martin and playing Wm. Morris bookings. In architectural beauty, completeness of stage equipment and commodiousness for patrons it is surpassingly perfect.

allotted to her is Katrina, a Dutch girl, who finally rises to the position of cloak model in Fitzwarren's store, which is the establishment, by the way, where Whittington is employed. More than usual attention—especially for a spectacular play—has been paid to the complement of comedians.

The list includes Eddie Garvie, Alexandra Clarke, Post and Russell, Al. Grady, Al. Lamar, the Three Keatons and Kate Elinor. The ensemble will number 150 persons. For the rehearsals of this large company in New York, the Shuberts have found it necessary to utilize the stages of two theatres, as well as a hall where the principals meet daily.

### MARGUERITE CLARK A HIT.

She is Making The King of Cadonia a Real Success.

The action of the Shuberts in transferring Marguerite Clark from The Whirling Ring to The King of Cadonia seems to have been a move in the right direction. The clever little comedienne promises to make the musical play a success. The Rochester Times says: "If every audience insists, as did the first-night crowd at the New National Theatre last night, on giving Marguerite Clark and her company seven or eight curtain calls at the end of the first act in The King of Cadonia, and on corea for all the chorus and vocal numbers, the play will have to be considerably shortened. That England's diction in commendation of this play has been correct, and that the play is a good one, was evidenced last night by the fact that although it was nearly midnight when the final curtain fell, very few of the audience were not in their seats to the end. Those who were

forced to go missed the most spectacular part of the play, which is the coronation scene, a magnificent bit of costuming, making one grand stage picture. There is much to be done in the picture. There is much to be done in the way of changing minor details and business, and softening the play, before it is taken to New York, but that the play will 'go' seemed to be the unanimous opinion of those who saw it last night."

### MARIE DORO RETURNS.

To Study The Climax in Which She Will Appear in London.

Marie Doro has returned from England after a rest lasting more than two months and spent mostly in London and Paris.

"To the group that met her at the dock Miss Doro said: 'I have come home to New York to acquaint myself with the music, and especially the singing portion, of the play, The Climax, in which I am to act in London. I understand there is a great deal to be done in a musical way for the proper performance of The Climax, and what I want to know first of all is whether or not I can do it. I can tell easily directly I see the play.'

"I am more delighted than I can say at the thought of playing this role in London. Before I left Paris Messrs. Callavet and De Flers read me a considerable portion of the manuscript of their new play which is to be ready for me next season. I understand that Mr. Frohman also has a play in view for me by an American author, and in all probability I will appear in that first."

# IN DEFENSE OF THE STAGE

Club Women of Des Moines Denounce the Position Assumed by Certain Ministers

## THE PEOPLE CAN JUDGE

"There is just as much immorality in the churches to-day as there is in the theatre. Unless the ministers attend all of the theatres they should not be the judges for the people."

These were the startling statements of Mrs. Carrie M. Ogilvie, of Des Moines, Iowa, before the Chaucery Debut Club. "Nor was Mrs. Ogilvie alone in her contention for the club women, excepting one, rallied bravely to her aid and denounced in no uncertain tones the position taken by several ministers of Des Moines recently in excoriating the theatres as immoral and a menace to public morals. When the heat of the verbal battle had died down, it was the consensus of the club members that the theatre should not be closed until the people demanded it. That the heart of the people is right and the independent thinkers have as many rights and privileges as the staid churchgoers who look askance at the stage, was the general sentiment of the women.

Mrs. William Carlton, the only dissenter, held her ground against the other members of the club and insisted that the vandeville is a waste of time and that no sensible person would throw away time by watching the antics of the specialty team. Her argument was drowned down by the feminine expressions of disapproval. Mrs. Herman Cook took a middle-ground attitude on the entire question and argued that while there should be no immorality on the stage, it is the right of the people to decide if the theatre should stay. The non-churchgoer has a right, she said, to express his preference for the stage and it is an excess of privilege for the churchgoer to dictate the character of the amusements.

Mrs. M. Strauss was the theatre's strongest ally. She has a greater influence on the lives of the people than has the church," was her statement, and the club women softly applauded her to show her their approval of the sentiment. After all had been heard it was agreed that, after all, the people should be the theatre's moral censor for Des Moines. "The heart of the people is always right," said Mrs. Ogilvie, who made the closing talk in defence of the theatre, "and the people are the rightful judges."

The club, which was organized for plain speech and fearlessness of statement on any question, includes in its membership many brilliant club women of the city.

### TO ERECT MONUMENT.

The following letter explains itself: The Missouri, Mont., Jan. 12, 1909

Publisher The Billboard, Cincinnati, O.  
Dear Sir:—Enclosed please find clipping of this morning's Missouriian. It tells the truth I am going to erect a suitable monument over the grave of this unfortunate girl to mark her last resting place. I have started a list and believe that every actor who can spare anything should help. I will be pleased to receive anything from any one who may be interested and will thank you to mention the same in your valuable publication.

Yours very respectfully,  
C. A. HARNOLD  
C. A. HARNOLD ..... \$10.00  
Dick P. Sutton ..... 10.00  
The Billboard ..... 10.00

The clipping referred to deals with the story of a girl—an actress—who was abandoned, strangled, and died at Missouri, Montana. Her story is known to many in the profession and is full of all the elements that command sympathy.

### W. H. THOMPSON AS PANTALON.

He May Play the Part; as Chevalier Will Return Home in February.

Downcast and disheartened on account of the death of his son, Albert Chevalier will return home about the middle of February. Young Chevalier was just 19 years old and the closest attachment existed between father and son. The young man died suddenly and it was a great shock to the father, so he will close his American tour at the expiration of his contract with Percy Williams on February 14.

This means that Chevalier and Dazie will not star together in J. M. Barrie's Pantaloon, as planned, in the early spring. But this will not cause the dancer to abandon her plan of playing Columbine in the Barrie playlet. It is thought that William H. Thompson will now take the part of Pantaloon, replacing Chevalier although he has not yet accepted the offer made him. Mr. Thompson is now playing on the Orpheum Circuit. No one has yet been suggested to play either the clown or the harlequin in Pantaloon both are important parts.

### T. M. B. A. ANNIVERSARY.

A very enjoyable affair was the annual banquet of the Philadelphia Theatrical Mechanical Beneficial Association, Sunday evening, December 12, at Togg's Macomber Hotel, Franklin and Fairmont avenues, Philadelphia. It marked the twenty-sixth anniversary of the founding of the Association.

Covers were laid for one hundred and fifty members and invited guests. An elaborate menu was served, following which a splendid entertainment was given. Prominent among the volunteers were Vic Richards, Harry C. Shunk and Master Egan of Dumont's Minstrels; Mrs. W. W. Wilson, Harlow, instructor; Agoston, the man with the cards; John C. Klump, ventriloquist; Joe Hamilton, parodist; Jack Berry's or light pictures, and Frank Calloun, pianist.

"Through the influence of Messrs. Callavet and De Flers I became thoroughly acquainted with the workings of the Comedie Francaise in Paris. It was in the study of that institution, in hearing plays read and in snatching what time I could for myself to rest that I occupied my little holiday."

### B. F. KEITH GOES SOUTH.

B. F. Keith left Thursday for Florida on his yacht, the Courier, on her way to the West Indies. The Courier will meet Mr. Keith in Florida and proceed to Nassau and New Providence, W. I.

The little steamer has been three days trying to get started on the trip, having to turn back each time on account of rough weather on Long Island Sound. About a month ago the Courier lost her rudder and proceeded off the Cape Cod Lightship on a route from New York to Providence and has been here undergoing repairs at the New London Marine Iron Works Company's ship yard.

### OPERA COMPANY HAS TROUBLE.

Five members of the orchestra with the English Opera Company, which presented Verdi's Aida at the Weller Theatre, Zanesville, O., Tuesday, December 14, struck at the conclusion of the third act refusing to play out the show unless Manager W. J. Benedict restored their scale from that paid musical comedy to grand opera rates. Musical Director Baron Gus gave Bonfort at the piano closed the last act. Mme. Adelaide Norman, prima donna, sang remarkably well. The company is short handed and went to Coshocton after a bad business in Zanesville.

# CONSIDINE'S NEW THEATRES

The Houses Being Erected Will All Bear the Title of The Empress

## CHANGES IN MANAGERS

John Considine, William D'Brain and H. C. Robertson, the latter general manager of the Sullivan-Considine Circuit, were in Milwaukee last week looking over their new theatre, which is under construction there.

Mr. Considine announced while there that his house there would be known as the Empress, as well as other houses which were now building. The emphatic name of the Empress will be attached to all of his new houses. He also stated that the opening of the house there would be later than at first announced, owing to the fact that his architect thought best to place new walls, instead of using the old ones that occupied the site.

He stated that his new house in Clevelândia would be opened December 27, and the syndicate has just closed negotiations for a site in Kansas City. It was also stated that he will construct houses in St. Paul and other western cities not already entered. Jack Elliott, now managing the Unique at Minneapolis, is the man named for the management of the new Empress here. Mr. Elliott was a large number of friends in the profession who will no doubt be pleased to hear that he will be located in the Cream City. It is thought that Mr. Elliott will have a local man as an assistant, owing to the strong vaudeville opposition here, the new Empress making six houses in Milwaukee playing high class vaudeville: Crystal, Majestic, Gem, Columbia, Empire; three being booked by Walter Keefe, Chicago; one by W. V. McGr. Assn., and one independent.

## TORONTO PREACHERS ON THE STAGE.

As far apart as the poles are the pronouncements made during the past week by two Toronto clergymen on the subject of the stage. Rev. C. Jeff McCombe, the Methodist evangelist, is one of those who cannot see "books in the running brooks," sermons in stones, and good in every thing." He does not discriminate between the good and the bad. He condemns the stage wholly and unreservedly. He says: "Neither history nor present day experience offers any hope of its redemption. It is and has been the seminary of vice. In vain good men have tried to turn the theatre into a school of morals. In vain they have tried to popularize Shakespeare. Shakespeare doesn't take; send us down some seventh commandment play. The theatre's chief appeal is to the baser passions."

The other pastor is Rev. Byron H. Stauffer, of Bond street Congregational church. He went to see in the Bishop's Carriage, a play picturing the regeneration of a fallen woman, at the Grand East week, and the other day Manager James W. Cowan got the following terse note from him:

"I enjoyed in the Bishop's Carriage very much. I think that the play is one of the kind that should be encouraged."

If the good people of Canada wanted to do it—and went about it in the proper way—they could soon cleanse the Canadian stage. They could show the managers that it pays to produce clean plays, and the most persuasive argument you can use with a manager is your coin at the box office window.

## ENTERTAINMENT FOR PLAYERS.

### Beauty Spot Members Have Night in Bohemia.

Members of "The Beauty Spot" company, while at the Lyric Theatre, Philadelphia were entertained by the Pen and Pencil Club at a "Night in Bohemia." The members met the company at the stage door, and conveyed them to the club house on Walnut street, where after an entertainment by the members of the club a mid-night lunch was served.

During the intermission between the first and second acts of "The Beauty Spot" Saturday afternoon, Jefferson B. Anselmi, the star of that musical play, was presented with an automobile. Constable and Gest, owners of the production, conceived the idea of giving the star this substantial Christmas gift and contributed a greater portion of the funds to purchase it, though the members of the company demanded that they be allowed to contribute a share of the cost and their request was granted.

## SULLIVAN & CONSIDINE BOOKINGS.

The Marlowe and People's Theatres, Chicago, two houses under the direction of Chas. E. Marvin, which formerly housed two of his stock companies, but later in the season took to vaudeville and booked by Wm. Morris' local offices, are the two houses which in the future will be included in the Sullivan and Considine Circuit and will play their bookings. Mr. Marvin retains the lease on the properties, but Sullivan & Considine will direct the active operations, installing their own manager. It is said that Mr. Shields will be the next executive.

## ARTISTS' GENEROSITY.

To add to the Bell and Toy Fund, started by a New Orleans newspaper for the city's poor, Miss Sophie Tucker, Irving Cooper, Harry Cooper, Lew Rose, the Empire City Quartet, and Volinsky, donated their services, and succeeded in boosting the fund to the amount of \$700. The artists mentioned above were on the bill at the American Music Hall, New Orleans, and took part in a series of concerts for the benefit of the fund.

# Actors of Today and Yesterday

## PERTINENT HISTORIES OF FAMOUS STARS

A Series of Forty Articles, of Which "The Stage One Hundred Years Ago" was the First, "David Garrick" the Second, "Edwin Forrest" the Third, "Sol Smith" the Fourth, and "Junius Brutus Booth" the Fifth

### EDMUND KEAN

By FRANK WINCH.

"His memory stands, like a blasted monument, to warn the unwary of the path he which he fell."—Ireland.

Oscar Wilde said: "Style is the great anti-septic of time. Possibly, Kean inspired the thought—to no man is it more applicable. Historians have profusely rummaged through this tragedian's art. He has been made the keystone to support the dramatic arch, poets, critics, and the nation fell in humble worship at the shrine of his talent. There was never a Kean before his time, nor one since; never such a derelict fountained on the thespic sea. He rounded out his cycle of nothing to nothing with intermittent ascensions to the highest

he appeared at Drury Lane in Shylock and was then called upon to dissolve the association of Garrick's name with Richard III., following this with masterly portrayals of Othello and Lear. He soon became the lion of the day. Celebrities of all kinds showered him with favors; he reigned the undisputed monarch of the English stage. As a critic said, "the fire of his genius and the seemingly unbridled impulses of nature lending a charm to his acting, that swept the formal attitudes and stilted declamation of the Kemble school into oblivion."

He first came to America in 1820, and played in New York and Boston with wonderful success. A year later he returned to London, but conditions were against him, his first house was

EDMUND KEAN



As he appeared in Richard III.

heights of achievement. A man that inspired Byron to these unsteady lines:

"Thou art the Sun's bright child! Caught all its purity and light from Heaven. Thine is the task with Mastery most perfect. To bind the passions captive in thy train! Each crystal tear that slumbers in the depth, Of frelluge's fountain, cloth obey thy call! There's not a joy or sorrow mortals prove, Or passion to humanity allied, But tribute of allegiance owes to thee. The shrine thou worshipst is Nature's self—The only altar Goities deigns to seek. Thine offering—a bold and burning mind, Whose impulses guide thee to the realms of fame. Where, crowned with well-earned laurels, all thine own, I herald thee to immortality."

And yet, to the friendship of Byron, Kean gave preference to low society and philistines. He was a profligate by intent, a dissipated wretch by inclination.

Never knowing who his father was, and nothing more definite than that his mother was one of two actresses, Kean was abandoned when about three years old. And at that age began his stage career as a Cypid in the ballet at the London Opera House. At the age of five, he was an imp in the witch scene of Macbeth. He was weak and sickly, his legs being saved from deformity by the use of iron. At about the age of twenty-five, in 1813, Kean appeared at Guernsey as Hamlet. On January 22, 1814

small, the second smaller and he refused to appear for the third, an insult that exasperated Bostonians to an unforgettable indignation. On December 14, 1825, he appeared at the Park Theatre, New York, as Richard. Never, to this day, has such a scene been repeated as occurred then. Kean had a liaison with the wife of an alderman, the resultant publicity ruined Kean, both as an actor and as a man. When he appeared the audience was against him and manifested its displeasure by groans and the throwing of missiles on the stage. Withal, he held his ground and the season eventuated in a near triumph. Returning to Boston on December 25, he was driven from the stage. A mob filled the building and wrecked it. Kean never showed in Boston again. His last appearance in America was on December 7, 1825, at the Park, in New York. He returned to England, and in 1831 reappeared for the last time.

Those of his day select Richard III. as one of Kean's masterpieces. Example, Byron, in a letter to Moore: "Just returned from seeing Kean in Richard. By Jove, he is a soul! Effulgent truth without exaggeration or dimination. Richard is a man, and Kean is Richard." John Fawcett once said that in the brilliancy of Kean's Richard he almost "forgot his old master, David."

George Henry Lewis wrote: "He had no gaiety, he could not laugh, he had no playfulness that was not as the playfulness of a pouter, showing her claws every moment. Of this kind was the gaiety of his Richard III."

(Continued on page 25.)

# MORE TAX ON AMUSEMENTS

Chicago City Fathers Get Together and Increase License Wherever There is a Chance

## PLAN TO GET THE COIN

Chicago's new amusement ordinance fixing the license to be paid by theatres, amusement parks, baseball parks and other enterprises was passed by the city council at a special meeting yesterday, but it is to be reconsidered.

Already spirited protests are piling up on the various aldermen, and the Theatre Managers' Association of Chicago threatens to combat the ordinance in the courts unless the theatre license fee is cut down. In addition to the theatre managers the owners of riding devices at amusement parks threaten to go after the ordinance in the courts, and after it had been passed several aldermen declared that they were in favor of reopening the entire matter.

Alderman Cermak, of the Tenth ward, who voted "no" on roll call and who afterward changed his vote, is one of those in favor of reconsideration. "There are many things that ought to be reconsidered in it," he said, "and I believe that it will be reopened and the matter thrashed out again."

The council was in an uproar when the measure was adopted and, although the final vote was 44 yeas against 21 nays, it is declared that many voted yeas in order to have the privilege of asking for reconsideration.

The ordinance increases the license rates all along the line. The big downtown theatres and many outside of the loop district will be forced under its provisions to pay a license fee of \$1,000 per year. At present the theatres are paying only \$200 per year, and the managers' association declares that the increase of \$800 is exorbitant and unconstitutional.

"Our general counsel, Levy Mayer, has given us an opinion that the ordinance will not hold in the courts," said a member of the association after the council meeting, and we are going to fight it to the bitter end. It is a gross imposition to tax us \$1,000 per year, and we won't stand it."

The ordinance provides that all theatres charging a maximum of \$1 or more for admission must pay the increased license, and it is declared that such places as the College Theatre on the North Side, which only occasionally has higher priced attractions, will be shut out of business by the ordinance. The scale of fees adopted is graded in many instances according to the prices charged and the seating capacity of theatres and halls.

### OLD AND NEW RATES.

The rates, as compared with those now in force, are as follows for class 1—theatres and opera houses licensed by the year:

	Old	New
Admission \$1 or over	\$500	\$1,000
Over 50 cents	300	400
Over 30 cents	200	300
Over 20 cents	100	250
Under 20 cents	200	200

For class 2—lecture halls, the old rate of \$200 a year is unchanged, but the classification is made to include stereopticon views, living pictures, panoramas, museums, panoramas and electrical and mechanical shows, which are not now licensed.

For other classes the old and new rates are as follows:

Class 3—Concerts or musical entertainments, solely of vocal or instrumental music	\$100	\$100
Class 4—Penny arcades or moving picture devices	200	200
Class 5—Dances, amateur theatricals, bazaars, etc.		
Seating 300 or having 2,400 square feet area	25	25
Seating 500 or having 4,600 square feet area	50	50
Seating 800 or having 6,400 square feet area	75	75
Seating more or larger	100	100
Class 6—Summer gardens with a musical entertainment, remain the same as last year, the license being \$20 per week, the only garden of this character being the Hilsenrath Garden on the North Side.		
Class 7—Amusement parks, for which the present rate is \$50 a week, must pay \$340, besides an additional license for every concession inside the grounds.		
Class 8—Picnic grounds, not heretofore licensed, must pay \$10 per year.		
Class 9—Roller and ice skating rinks, now paying \$2 per day, must pay \$200 per year.		
Class 10—Baseball, football, track, or other athletic fields, is provided for as follows:		

	Old	New
Seating 15,000 or more	\$300	\$1,000
Seating 10,000 or more	300	700
Seating 4,000 or more	300	300
Seating 4,000 or less	300	75
Seating 3,000 or less	100	75
Single game on unlicensed field	50	...

### CUBS ARE AFFECTED.

The parks most affected by the new ordinance are the Cubs park and Marshall field, which both come under the \$1,000 provision. The Sox park comes under the \$700 rate, while the semi-pro parks come in under the \$75 rate. Class 11, which includes wrestling matches, provides license by the day, as follows:

	Old	New
Seating less than fifty	\$10	\$5
Seating more than 1,000	10	20
Seating more than 1,500	10	20
Seating more than 2,000	50	30
Seating more than 2,500	50	40
Seating more than 3,000	50	50
Seating more than 4,000	50	60
Seating more than 5,000	50	60

Class 12, poultry, horse, stock, flower, automobile, business and drudge shows and balloon contests, calls for daily licenses, as follows:

(Continued on page 24)



# BURLESQUE

The Shows, Where They Are and What They Are Doing—Fads and Follies, Playing Murray Hill Theatre, New York, Passes Inspection of Censoring Committee—Burlesque News and Jottings From Metropolitan and Other Centers—Current Reviews.

## NEW YORK BURLESQUE.

The Censor Committee of the Eastern Wheel is undoubtedly satisfied with the present Fads and Follies show, which was one of the victims of the Committee's recent inspection trip, but which, as presented at the Murray Hill Theatre here, proved a good, clean, well staged and costumed production. Roger Imhoff is always good, and his work in both the burlesques and the olio is no exception to his rule. He can almost be forgiven for their ancient farcical act, Dr. Louder, in the olio, with Conn and Corlino supporting him as they recently did one in vaudeville in the same act. May Walsh is an easy second to Imhoff for all-round honors. She has the unusual combination of good looks and voice, with a stage presence and acting ability not often seen in burlesque. Though lacking a pony ballet the show has an excellent chorus of mediums and show girls who make good in looks, form, voice and general work. The Great Golden Troupe, one of the strongest olio acts in burlesque this season, is now a feature with this show.

The shows at the local houses this week are: Bowery Theatre, Fashion Picnic, Eighth Avenue, Star Show Girls; Hurlie & Seamon's, Irwin's Majesties; Murray Hill, Ltd. Lifters; Metropolitan, Queens of the Jardin de Paris, and Olympic, Reutz Smitley.

Next week's attractions (Dec. 27th) will be: Bowery Theatre, Lady Buccaneers, Eighth Avenue, Washington Society Girls; Hurlie & Seamon's, Irwin's Big Show; Murray Hill, Golden Crooks; Metropolitan, Cracker Jacks, and Olympic, Serenaders.

On the heels of the opening announcement of the new Columbia Theatre, at Broadway and 47th street, the house that is to bring burlesque to the Eastern Wheel to Broadway comes the news that a new subway station is to be built at this corner, which will materially increase the value of this theatre property. The new house opens January 3, as previously stated in these columns, with J. Herbert Mack as manager, and with the Follies of the Moulin Rouge as the christening attraction.

Ida Emerson, in the Follies of the Moulin Rouge, will introduce several new songs in the opening week of the new Columbia Theatre, among these being Cowboy Nowboy, I'm Not That Kind of a Girl, and George Took Me Walking in the Park.

"Columbia Burlesque" will now become a trade-mark title, to be uniform and official, on all paper of the Eastern Wheel shows and to be printed immediately after the title of the show.

## CHICAGO BURLESQUE.

The Treaders Company of high-class burlesquers will be housed at the Star and Garter Theatre this week in two very funny burlesques, entitled Sweeney's Flirt and the Land of Nowhere. Much elaborate scenery and many beautiful costumes are carried with this troupe and a wonder beauty chorus add to the attractiveness of this show under the management of Charles H. Waldron. Prominent names appearing on the cast are: Frank Finney, George Wyman, Harry Buckley, Charles Hudson, Frank Ross, Olga Orloff, Lillian Waters, Minnie Burke, Tillie Cohen and a chorus who partake in such specialties as The Japanese Girls, The Baseball Girls and The Rough Rider Girls. The olio consists of such vaudeville talent as Frank Finney and Company, in a racing comedy; Elliott, Belair and Elliott, in an acrobatic exhibition; Frank Ross, who is a clever character comedian and the old favorites, Midgley and Carlisle.

The Alhambra Theatre will, this week, extend to its many patrons a high class burlesque attraction that approaches a comic opera organization. The Mardi Gras Beauties composed of a large company where in a number of talented burlesque entertainers' names appear. In the cast are Andy Lewis, Fox and Drew, Virginia Gordon, Lester Pike, Maybelle Morrison, Blanche Martin, Sidmore Dixon, Dolly Gale, Erma Williams and this array backed by an able chorus bids fair to take hold in Chicago and bring a smile upon the faces of the managers. The olio contains acts by the Alcega Zoella Trio, Bates and Ernest, Harry Clinton Sawyer, Arthur Delmore and the Novelty Parisian Fantomine Dance, introducing a company of fifteen in a theme, entitled Fossilus, which was staged by Signor Novicela from Paris.

Ed J. Enson will house a notable company this week in his popular burlesque house in Rose Swell and her London Belles. Miss Swell makes a fine appearance on the stage and her singing typifies the burlesque songster. She is well backed by an able company and a lively chorus whose work is snappy and singing good. The olio consists of Ed Wright, eccentric comedian; Campbell and Weber, who introduce living art models in their novel comedy sketch. The variety comedy Four, who present a clever quartette which is brim full of mirth; Susie Fisher, a female baritone of some note, and Klein, Ott Brothers and Nicholson.

Sam T. Jack's Famous Burlesquers come to the Folly Theatre this week.

The Empire Theatre will house The Yankee Doodle Girls this week.

## PHILADELPHIA BURLESQUE.

Franchise was the chief burlesque given by The Gibson Girls at the Casino Theatre. It is in four scenes—the Palace of Art, the Red Tiger Cafe, the Bath of Venus and on Mont-Rouge. In these men, song, dance, a band and chorus in pretty costumes and novel stage effects to make the occasion of the merriest. The story centers about a princess reduced to poverty, and who lives as a street singer.

Burlesque and vaudeville made up the program of The Cozy Corner Girls at the Bijou. The company is a good one in its chorus of attractive extravaganza, called Room 6, that introduced the entire organization in a series of funny happenings, intermingled with tuneful songs and dances. Another sketch also built on lively lines, from Broadway to Atlantic City, had its full share of entertaining qualities. Among the principal performers were the Yale Sisters, R. W. Craig, Mario and Hunter and Sadie De Forrest.

## DUNCAN CLARK AMUSEMENT CO.

The Faunt Ill English Blondes are in the English provinces, and have been doing a nice business everywhere, will continue in same territory for the rest of the season. This show is under the able management of Billy Williams, and has the following people with it: The Inimitable wonder, Nina, the high kicker; Five Menor Family, Daryl Sisters, Lettie Moore, Daisy Dean, Comie Mason, Billie North, Harold Ward, Fanny Stone, Rogers and Ingalls, comedians; Bert Hart, advance agent. The Duncan Clark Female Minstrels have played to packed houses everywhere since closing their four months' engagement at Riverview Exposition, Chicago. This company travels in its own Pullman car, carrying 25 people. Burton Thompson, manager. The troupe consists of the following people: Ada Ward, Mame Collins, Ida Hill, Jennie Smith, Cora

## COLUMBIA THEATRE, NEW YORK.



The new Columbia Theatre, at Forty-seventh street and Long Acre Square, New York City, to be devoted to high-class burlesque attractions, will open January 3. This is the new Columbia Amusement Company's important venture, intended to represent in its operation the best in modern burlesque and stand as the foremost house on the Eastern Wheel. The Eastern Wheel shows will all be seen at this theatre with added features. Moderate prices will prevail, therefore it is not doubted that great success will attend the enterprise of the burlesque magnates who conceived and are carrying out the plans.

Searching for her brides around many amusing complications. In the vaudeville part of the show, Joan and Mae Burke won a success in their musical comedietta, How Patsy Went to the War.

In musical extravaganza, with a lot of capable comedians attending to its fun needs, and some good singers, in addition to the natty attired chorus providing it with attractiveness in other ways. The Kentucky Belle Company furnished a lively time at the Treaders. A Girl from Albany was one of the leading sketches, and a funny reproduction of cowboy life in the West, called A Texas Desperado, was the other. In the course of these burlesques and the accompanying vaudeville, good work was done by Frank Graham, Edith Randall, Le Belle Helene, Joe Opp, Doery and Daniels and Nellie Sweet.

Jack Johnson, the pugilist, was one of the features that kept the audience at the Gayety thoroughly interested with his fine display of boxing ability. At the same time The Meritons Girls gave a burlesque and specialty that was full of merit from start to finish. In the list of novelties on the program were the Hula Hula dance, the Arabian Whirlwinds, Athens Comedy Four, the Irish Colleens, Babette and Company in a sketch, The Wrong Mr. Souse, besides several musical burlesques, that enlivened the service of the corps of comedians and a large chorus.

Smith, Nellie Burns, Winde Dunn, Bell Collins, Irene Gibson Pearl Tanquay, Anna Jones, Annie Pearsell, May Turner, Hattie Lake, Lulu Young, Sadie Hart, Mary Murphy, Angelina Mack, J. F. Kilbo, Harry Foster, Kid Terry, Wm. Clark, Lew Gibson, Henry Ward, business manager.

The Honey-mooners Burlesquers have no cause to complain as business is very fair. W. H. Murphy reports standing room once or twice a week. This show gives a three-act musical comedy with specialties: Four Grant Sisters, Bessie Moore, Collins Sisters, Violet Dare, Mabel La Belle, Bonnie Detronest, The Great LaSalle, Little Lew Gleason, Chas. Doyle and Billy Ferris, business manager.

## THE RUNAWAY GIRLS,

(Eastern Wheel), Standard Theatre, Cincinnati, O.

The show put on by Clark's Runaway Girls does not quite come up to the standard. There are a couple of reasons for this. First, the material is at fault. In The Man from Mayo, a two-act musical affair, the author, Theo T. Bailey, has failed to turn out a piece with enough laughs. They are distributed too far apart. Lack of action is another drawback. A second reason is the weakness of the cast. In several instances it needs bolstering, and badly, too.

Jack Reid is the principal comedian with the show. His Irishman is as natural as played by any one seen here this season. No red whiskers and wig, no clothes to make one believe that there are no good tailors, are worn by Reid. His make-up is sensible. Besides, he gets just as many laughs out of his part as any one else equipped with the above named adornments. His appearance is a big improvement over the usual exaggerated specimen of an Irishman. Reid has a dandy Irish brogue, another asset, and he doesn't forget to use it. He works hard and conscientiously, and his efforts form a goodly portion of the show.

Next in importance comes Frank L. Wakefield, in a cleverly done "dope fiend" role. With it goes a line of race track slang, handled effectively by Wakefield, affording an amusing incident. Jack Reid has written a recitation called The Information Kid which, Wakefield gets over in first rate order. A fact about this part of Wakefield's is that it is not overdone, the paper bounds being closely observed.

Ed. Manny's German is bad and his manner is altogether too theatrical.

Joe Perry, as an astronomer and planet hunter, has a part from which no comedy is derived. Perry's handling of it is below the mark.

The "straight" is played by Jack Elliott in fairly good style. His dressing is also well up to the mark.

There are three women principals—Ella Reid Gilbert, Estelle Rose and Pauline LaConda. Each holds her own.

Ella Reid Gilbert (Mrs. Jack Reid) has her name emblazoned in large type on the program. Her work is good but not of merit to warrant her being one of the features. Her singing voice is not of the very best. The wardrobe doesn't include anything out of the usual.

A pleasing personality assists Pauline LaConda to an appreciable degree. On the whole, she does exceedingly well. Although not equipped with an over-strong voice, she pleasingly handles her numbers. Miss LaConda changes from either of the other two women principals. Especially pretty and becoming is the pink ankle dress worn during the major portion of the last half.

One of the biggest hits of the entire show is an acrobatic waltz, done by Miss LaConda and Ed. Baxter. The program calls it an original acrobatic waltz, and as far as burlesque is concerned this statement is about right. The offering is excellent and was so well liked that the applause was continued after the burlesque was resumed, and Jack Reid attempted to quiet some of the auditors in the first few rows.

From the work of Estelle Rose, during a brief period in the closing piece, the only time she is in evidence, one wonders why she is not given more to do. A very pretty girl, with an inclination to adopt the French accent, and a winning manner, Miss Rose attracted more than a little attention. Singing her only number, Down Beside the Sea, which, by the way, is well staged, she earned about five recalls.

The olio is very, very weak, the only thing saving it from falling completely flat was the work of Miss Rose in character changes.

The opener is provided by Perry and Elliott, programmed as the "comical duet." Perry works as a Hebrew and Elliott straight. As for being comical, the program is mistaken. There isn't a good laugh throughout their entire act. The stuff is old and if memory doesn't fail, the boys used the same lines last season. At any rate, they are using the same old drop, showing the boardwalk at Atlantic City. The drop seems to have come in contact with no little amount of water, and the result can readily be imagined.

Miss Estelle Rose, in characterizations of four different varieties, easily leads the olio in point of merit. Her first is that of a Jewish woman; the second of an English woman; the third that of a French woman, and last of an Italian. Especially well done were the last two.

Blair and Manny do a comedy musical act, Blair attending to the straight end of it, and Manny, as in the show, is a "Dutchman." The cornet and trombone are brought into action, but the two do not attempt anything comedy, very little of it, amounts practically to nothing.

Selections are rendered during the show by The National Quartet, comprising Cullen, Welch, Moran and Elcher. Their voices are ordinary.

The musical program includes one or two tuneful numbers, and one of these, called Kiss, Kiss (program credits Jack Reid with the authorship of the lyrics) sung by May Maryland, caught on so well that the chorus had to be repeated a half dozen times. Incidentally May endeavors to kiss the men in the orchestra.

In the chorus there are fifteen girls, some good-looking, and vice versa. Some are sprightly maidens, and there are perhaps three or four others just the opposite.

The singing is average. The costuming shows up in pretty good style.

## ACTORS HONOR O'CONNOR.

Special Performance is Given at the Amsterdam Theatre.

Adeline Genee, the star of The Silver Star, was one of a score of eminent artists to take part in last Tuesday afternoon's entertainment, in the New Amsterdam Theatre, in aid of the Irish Parliamentary Party Fund.

The entertainment was a tribute by the theatrical managers and the players now in New York City to the distinguished Irish Member of Parliament and Home Rule advocate the Hon. T. P. O'Connor who is now in this country in the interests of his propaganda. Messrs. Klaw and Erlanger gave the use of the New Amsterdam for the purpose, and Miss Genee was prompt to offer her services, although this was the first time, either here or abroad, that she ever consented to take part in a special performance of this kind.

Another feature was Thomas A. Wise's witty sketch, On a One-Night Stand, with the genial Wise himself and Douglas Fairbanks in the roles they originated when the play was first given by them last season.

The entertainment was under the auspices of Archbishop Farley.

## CLOSE TEMPORARILY.

A Pair of Country Kids (Western) managed by H. W. Link, closed December 18, at Corbridge, Mo., for two weeks during the holidays. They reopen December 31 at Hutchinson, Kan.

# TENT SHOWS

Sig. Sautelle Tells of Some Interesting Experiences in the Days of Long Ago—John Carey Will Be With 101 Ranch Show. Foster Burns Is Now a Married Man—The New Wage Scale. R. M. Harvey Buys a Printing Plant.

## OLD SHOWMAN'S REMINISCENCES

Sig. Sautelle Tells of the Circus Business in Days Gone By.

Most of the old timers in the circus business either know or have often heard of Sig. Sautelle. Never one of the big magnates in the game, he was not unknown to fame and at least has the distinction of having made money in a business that requires ability of a peculiar kind, foresight and energy. Sautelle traveled

Sautelle then secured a license to show in Buffalo for a month, and the first day secured \$20 and from that time business began to pick up. "I showed on this vacant lot until I had money enough to buy cloth, thread and other material for a tent. Then we took our show on the road, my wife and I, and spent all our spare time making a tent. By the time we reached Tonawanda it was completed," said Sautelle.

"We rented a freight car on the Rome, Watertown & Ogdensburg road and made a tour of

ED. C. WARNER



Popular Traffic Manager Sells-Floto Shows.

rough roads to success and his experience along the route was interesting although hard. He is now retired and living at ease on a fine farm near Cortland, N. Y.

Growing reminiscent recently he spoke of the time when he and his wife started out with a Punch and Judy show. The entire outfit consisted of one blind horse, value \$12, one second-hand wagon, \$8, and one set of harness, \$3, a total value of just \$23. This was in 1875. In each town a free show was given, during which Sautelle would sell cakes of soap, whistles, rings, chains and shirt studs all for 25 cents, and he did a land-office business. After the show they would drive out in the country and camp over night to save hotel bills. In the winter, birds, snakes and monkeys were added to the outfit and "store" shows were given.

Then Sautelle joined various larger shows, doing a juggling act and adding ventriloquism to his list of accomplishments while with the Forepaugh Shows. Sautelle and his wife went to South America with Cooper & Bailey and returning bought a pair of horses from the Bowell show and again took to the road on their own account. In 1885, enough money was saved to buy a good-sized canvas and then a man named Schreiber, who owned some performing horses, was taken into partnership. This venture was not a success, the horses were sold and Sautelle found himself in debt. Frank Matry and "Red" Henderson backed Sautelle in a side show at the Quondara fair and the following year he had a contract with Irwin Brothers which ended in a disagreement.

the line, stopping two or three days in each town. The freight car easily carried our whole show. We charged 10 and 20 cents admission and drew big crowds. In just nine weeks from the time I had broken with the Irwin Brothers I had a brand new tent, a show of my own and about \$500 in cash.

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Frank's Monster Snakes (Chameleons). PUT NAM'S WILD ANIMAL STORE, 490 Wash Union Street, Buffalo, N. Y.

**WANT FERRIS WHEEL**  
Must be in good condition. Write, giving low est price. Roy S. Frederick, St. Paul, Nebr



AN ANSWER TO 101 RANCH NOTES OF LAST WEEK.

By FRITZ THAYER—War Correspondent.

To the Editor of The Billboard: After our very pleasant association in a business way for so long, and you knowing me and my associations in my field of labor, it hardly seems necessary to justify that little "What is" query in your last week's issue—save to say that to those who do not know "the star writer?" Guy Weadick—who had the impudence to sign the story and attach his name with other reputable showmen a little bit of his own history may interest him, also the great clientele that uses The Billboard as their Bible—in their line of work and endeavor.

Jim Gabriel (who had a pair of Elk horns thrown over his shoulders in No. 1 Lodge, New York, last Sunday night, and the lodge of his life at Joe Schmidt's, Fourteenth street and Fourth avenue, when that issue of The Billboard reached himself, Major Burke, Fritz Thayer, Carter Conner, Tommie Baker, Billie Sweney and many other members that can afford to travel The Great White Way—and with a clear conscience at all times—while many others are glad to seek the "tall grass"—Well anyway they can well afford to Guy Weadick because when he tries to steal the title of "Cheyenne Bill" through his association with a cheap melodrama called Billy the Kid—that's all.

Billy the Kid is not on the road any more and they can all Guy Weadick all they wish as Uncle Sam's mail still continues to reach Jim Gabriel here in New York at The Billboard office. Jim Gabriel says: "As far as I can remember this young member of 'Guyslip' applied to me for a position as a reporter, but as I have always stood by the old school of the bunch, I failed to notice him or be able to place him in any of the outfits that I have ever been connected with."

When I first knew Jim Gabriel he was ranging horses for F. E. Warren on Crow Creek. Warren afterwards became the Governor of Wyoming and is now a member of the United States Senate. It was the real range and cow-punchers in those days when Buck Taylor, Jim Kid, Cherokee Bill, Tom Duffy and a number more of the real 'Simon pure' and when no cattle were west of the Platte River. Gabriel was called 'Cheyenne Bill' when he won the 'Cheyenne Kid,' or Jim Kid, the star rider for Buffalo Bill back in the early eighties. In 1890 Gabriel left the ranch to carry dispatches for General Nelson A. Miles during the Sioux Indian campaign and in the spring of 1893 through General Miles, Gabriel joined the Buffalo Bill aggregation at Chicago during the World's Fair as a bronco buster and took the handle to his name back there in the foothills. "After ten years with the Buffalo Bill Show and Col. Cody, Gabriel went in to handling his own shows and productions but the old name still clung to him and this year when he took his riders and Indians to the A. Y. P. Exposition at Seattle, and as Cheyenne riders have always set the pace for the world every frontier day, he naturally went back to the name as the Indian goes to the blanket. Through the courtesy and kindness of The Billboard, Jim Gabriel should need no further introduction but takes the opportunity of wishing all the boys a most happy and prosperous New Year."

BREEDING PURE BUFFALOS.

Fine Specimens Being Produced by Major Gordon W. Lillie (Pawnee Bill).

Last week Major Gordon W. Lillie (Pawnee Bill) sold to G. C. Bolton a yearling buffalo stag calf, which had been fed for 130 days and weighs 1,050 pounds, and which Mr. Bolton bought for butchering purposes. The disposing of a buffalo calf to a butcher is of no great consequence, but it calls attention to a side of Major Lillie's life and interests not generally known to the public—that of propagating and perpetuating the pure-bred buffalo, and also his experiments in crossing the buffalo with the domestic cow, says the Pawnee (Ola.) Times-Democrat.

Most of Major Lillie's time is necessarily occupied in attending to his large show interests, his winter months popularly supposed to be devoted to recuperation, taxing his strength and activities almost as completely as do the spring, summer and fall seasons, when sleep and nourishment are simply incidents in a life that is given to the amusement-loving public. Yet here among his home folk, he finds time to study and work out a problem that is of vital interest to those concerned in perpetuating a noble animal rapidly becoming extinct, and his park adjoining Pawnee affords an ideal place for the development of this branch of his work.

Major Lillie began some years ago to propagate the buffalo, carefully selecting the finest specimens of either sex to be found for breeding purposes, until now he has some thirty-five or forty head in his park, where they can be seen any day wandering from knoll to knoll, grazing as contentedly as did their shaggy ancestors on their native mountain and prairie ranges, heedless of the blight of approaching civilization, great care is taken in breeding and raising, Major Lillie, during his annual home coming, closely inspecting his pets, and whenever an imperfect calf is found—one not true to color or hair—it is taken from the herd while young and sold. Usually such specimens find their way to the New York and Boston markets, where fancy prices are always ready for something out of the ordinary.

For some unknown reason, experience has demonstrated that 75 per cent. of the buffalo calves born in captivity, or subject to the restrictive range of Major Lillie's large park, are males, and as this fact became more apparent, the idea of crossing a pure bred buffalo with a domestic cow suggested itself to Mr. Lillie. He has not demonstrated his theory sufficiently to determine whether the equality in sex can be preserved by crossing in this manner, but he believes an animal with finer hair and better flavored meat can be produced, which will be in great demand as an article of food. These experiments in crossing, however, are not allowed to interfere with his work of breeding the pure-bred buffalo. New females are purchased and shipped here whenever they can be obtained, provided they measure up to the required standard, and as a result many fine specimens of the perfect bison can be seen in Buffalo Park, Pawnee.

Major Lillie is exceedingly anxious to interest and co-operate with the Government in preserving and propagating the buffalo, and is in

receipt of many inquiries and requests for reports on his success in crossing and inter-breeding the buffalo with domestic cows.

CALIFORNIA FRANK'S WILD WEST

After a very successful season of hippodromes and state fairs, California Frank's All-star Wild West closed at Georgia-Carolina Fair at Augusta, Ga., week of November 19, where stock, canvas, etc., will be wintered.

The principal performers with the show were Miss Mamie Francis and Dare Devil Horses, Mlle. Somerville and Dancing Horses, Columbus and Davilo, Princess Wenona, Champion Ride Shot, Bee-Ho-Gray, Champion Roper, Clown Lorette and herd of bucking donkeys, Miss Julia Allen, the cowgirl solo cornetist; Wayne Basley, chief of cowboys, and Eagle Eye and band of Sioux Indians.

All the people except the Indians are still in winter quarters, hunting and resting but will go into vaudeville in a short time, under the management of California Frank.

Mr. Hately, 'California Frank,' says he is now commencing to organize a show for next season, not any stronger but larger and is negotiating with some of the best western talent in the United States. He says that this season has proven to him that quality not quantity is what the people want.

KINGMAN-BERRIS MARRIAGE.

Miss Isabella Berris, daughter of Jos. Berris, equestrian director of Cole Bros.' Show, was united in marriage to Frank Kingman, a business man of Geneva, O., December 14.

The ceremony took place at the home of the bride's parents. It was a very quiet affair, only relatives of the bride and bridegroom being present. After a short honeymoon they will return to Geneva, where they will reside with the bride's parents.

MIDWAY COMPANIES.

(Received too late for classification.)

- Blue Ribbon Amusement Co.: Correction-Bronckley, Ark., 20 25; Clarendon 27 Jan. 1. Brown United Shows: Athens, Tex., 20 25. Danville Carnival Co.: Lake Charles, La. 20 25; Port Arthur, Tex., 27 Jan. 1. Goodell Shows, C. M. Goodell, mgr.: Boswell, Okla., 20 25. Lachman Shows: Calvert, Tex., 20 25. St. Louis Amusement Co.: Tallahassee, Fla., 20 25. Smith Greater Shows: Selma, Ala., 20 25.

H. D. BARNES—NOTICE.

H. D. Barnes, of the Poyer Jesse James Co., is requested to communicate with his father immediately, owing to sickness in the family and other important matters. Address T. J. Barnes, Box 157, Zanesville, O.

TINNEY LEAVES COLE SHOW.

Class H. Tinney, who has handled the musical department of the Cole Bros.' Shows the past five years, has been especially engaged in the same capacity with the Greater Norris and Rowe Show for the coming season.

WRITE TO YOUR MOTHER, BOY.

Will Byron, at one time with Sells Bros. Show, should write to his mother, who has not heard from him for eight years. Address Mary C. Lynum, Wood Lake, Franklin Co., Ky.

TOM NORTH WITH CIRCUS.

The genial Tom North, the bustling press agent, will be the advance press man and story man with the Hagenbeck-Wallace Shows the coming season. He has had much experience both with circuses and theatrical attractions and with his ability and wide acquaintance ought to be able to make good with the publicity end of the big circus he is to represent.

CIRCUS GOSSIP.

"Kid" Wolf of Buffalo, has been given the title of "King of Card Tackers," by the sporting editor of the Buffalo Courier. There is one thing that Wolf must be given credit for and that is he started an uphill game in Buffalo, and has succeeded in reaching the top and building up a profitable advertising business. He is one of the few conscientious givers of publicity who will go the limit for a showing and who will not be influenced to resort to anything dishonest. He fills all the big ones and the letters he has received expressing the satisfaction that his work has given would fill a book.

The Rhoda Royal winter circus is trying to make arrangements to get in Buffalo this winter. It is possible that some arrangements will be made whereby this circus will be seen there although Buffalo has had a surfeit of indoor exhibitions.

Ernest Albright, calliope player, closed his sixth season with Gentry Brothers' Show No. 1 on November 8, and is now in vaudeville presenting his monologue and piano impersonations.

If Bert Wheeler, who was with the Cole Brothers' Shows last season, will send his present address to John D. Carey, care of The Billboard, he may hear of something to his advantage.

Jim H. Rutherford, clown with the Hagenbeck-Wallace Show the past season, opened on the Sullivan-Conside Circuit on December 6, playing his college comedy, Half Back Hank.

Jim Kennedy and wife joined Ben Holmes' Wild West Show at Douglas, Ga., now making twenty people riding in the arena.

Jess Prendergast will be with the Mighty Haag Show the coming season.

RISING FROM ITS ASHES.

Buffalo's Luna Park Being Rebuilt; Name Changed to Carnival Court.

Carnival Court is the name given to Buffalo's (N. Y.) new amusement park. Out of the ashes of old Luna Park will arise a magnificent place of recreation, fun and amusement. All that the fire of July 17 left on the grounds has been cleared off. The old grandstand is being torn down, leaving a clear piece of ground of almost ten acres, on which, during the next six months, will be built one of the most perfect carnivals of amusement in the United States.

The L. A. Thompson Seaside Railway Company will erect a scenic railway 500 feet long. A carousel is being especially constructed. A magnificent dancing pavilion is being prepared, and many other attractions and improvements over the former Luna Park will be made. Arthur C. Willats will have charge of the amusement end. He was formerly identified with Capt. Paul Boynton's interests. The admission price next season will be five cents. Offices of the company in charge of the new park have been opened in the Mutual Life Building, Buffalo.

CANADIAN EXPOSITION.

Dr. J. O. Orr, manager of the Canadian National Exhibition, has returned from a trip to Europe, where he went in quest of exhibits for the great fair.

"The most successful trip I have ever had," he said. "I have been interviewing leading British manufacturers and Boards of Trade with a view to having them exhibit," he said, "and in addition to taking space in the Exhibition, several of the most prominent British firms have decided to open branch factories here. Among the concerns are Boulton & Company, makers of the famous Boulton ware; Blaw & Company, one of the largest makers of fancy tiles; and Hope & Company, of Birmingham, manufacturers of locks and ornamental iron work. I saw many leading manufacturers, and all professed the keenest interest in Canada. They have come to realize that they must follow the example of the United States manufacturers and establish factories in Canada.

Regarding the proposal to bring out a squadron of torpedo boats and cruisers, Manager Orr said:

"I have been joked a lot about it and at New York I was besieged by reporters anxious to know if international complications might result. All I can say is that I am trying to arrange it, and believe that if it can be brought about it will be a splendid thing for Canada and the Empire."

COSMOPOLITAN AMUSEMENT CO.

In the December 11 issue of The Billboard, appeared an article relative to the Cosmopolitan Shows, stating that at Florence, Ala., it encountered an electrical storm, wrecking the equipment and killing several people, making it necessary for it to close.

Subsequent information proved that our information was incorrect, and that the story was fabricated by our informant out of whole cloth. We hasten to correct this error, and are pleased to know that no such storm was encountered, but on the contrary, the show closed a good season at Florence, following with a good week early in December at Cullman, Ala., and the shows are now at Birmingham, Ala., and will remain there until December 25. The Birmingham Carnival is being given under the auspices of the Beavers, for the benefit of the Poor Children's Fund. Ensey and Besemer dates follow, and from the latter place a big jump will be made into Southern Georgia, where it is looked for the greater part of the winter season.

MAY CLOSE OSTRICH FARM.

Indications are that unless the agitation of the Sunday closing question is stopped, the Florida Ostrich Farm and Zoo, one of Jacksonville's distinct feature attractions, will seek another city for permanent location. The ostrich farm and zoo depends largely upon the Sunday attendance of visitors for its maintenance, and there are few in the city who will believe that the innocent amusement provided by the resort is a desecration of the Sabbath. The resort offers such means of diversion from the daily routine of life as will insure the surest and most substantial recreation to those who seek the same on the day of rest, and that means almost everybody. The ostrich farm and zoo claims many patrons and friends who believe that the resort should be entirely eliminated from the discussion now going on regarding Sunday closing.

Advertisement for IMP film 'THE AWAKENING OF BESS'. Includes the IMP logo, the title 'THE AWAKENING OF BESS', and promotional text: 'RELEASED MONDAY, DECEMBER 27. It's a love story, not mushy, but powerful and convincing. This kind of picture helps build up a reputation for your theatre, not only with the matinee crowds but the evening ones as well. Your competitor will have a sinking sensation in the pit of his stomach when he sees this film, because he will realize, as never before, the marvelous improvement in Independent films. Now then, if you really want "Imp" films, WRITE TO YOUR EXCHANGE UNTIL YOU GET THEM! Lots of exchanges are not buying new stuff. If yours is not, you are entitled to know it. Any reputable Independent film manufacturer will give you the information upon request. The film exchanges that ARE buying new films every week are the only ones entitled to YOUR consideration. We'll be only too glad to tell you who they are. Don't buy a pig in a poke!!!' Contact information: 111 East 14th Street, New York, Carl Laemmle, President. Also mentions other IMP films: 'THE TWO SONS' and 'LEST WE FORGET'.

# New Films Reviewed

Film Releases are of Best Quality, the Christmas and New Year Holiday Season Not Being Forgotten in the Array Presented. The Year Just Closing Marks an Era of Wonderful Strides in the Art of Film Making.

### SELIG POLYSCOPE CO.

**BURIED ALIVE.**—Two old prospectors, John Hanford and Jim Rowe, are doing their best to accumulate a fortune by digging for gold. Rowe's son, Simon, is in love with Lucy, daughter of Hanford. The old partners finally strike a rich claim. Two men of dissolute habits, named Pete Horner and James Rooney, hear of this "strike" and scheme to secure some title to it. Horner makes violent love to Lucy and she almost reciprocates.

Then the scene changes. Horner and Rooney follow the two miners. On their way they meet a Chinaman "washing gold." A fight ensues, the Chinaman is beaten and they take his gold. The two proceed further and come to the entrance of the mine. They set a dynamite mine in the hope of entombing the men within. This done, they turn to leave, but find the Chinaman has followed them. Another struggle and the Chinaman is thrown over the cliff. The next day Horner goes to the cabin of the two miners. He meets Lucy, and while endeavoring to assure her of his love, is confronted by the Chinaman, ax in hand. Lucy then learns of the treachery and deceit of her pretended lover, and while the Chinaman hurls Horner at his mercy, Lucy speeds to rescue her father. She goes to a nearby camp and explains the matter and the campers go with her to rescue the two miners. Proceeding back to the cabin, they find Horner still subjugated by the Chinaman. A Deputy United States Marshal who has been searching for Horner and Rooney, comes upon the scene and the two men are made prisoners. The Chinaman is given a small interest in the mine, and Lucy, made wiser by the experience, gives her hand and heart to Simon.

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**A DAUGHTER OF THE SIOUX.**—Col. David Webb is sent West by the government to subdue a warlike band of Sioux Indians. A battle takes place in which the Redskins suffer defeat. On the battle field the army surgeon is administering to the wants of the injured. He comes across Naoma, the wife of Two Lance, a brave who led the attack against Col. Webb's forces. The squaw is beyond human aid. The colonel stops beside her and reads the sympathetic look in her eyes. By signs she begs the colonel to take charge of her children—a baby girl of three and a boy of six—who sit stoically by her side. The colonel is a bachelor and consents. Thus Lorna and Phillip become wards of Col. David Webb.

At C. C. Fifteen years later, a reception given by Colonel Webb to the Colonel's wards, who have graduated from the government school at Carlisle. Lorna is a beautiful Indian girl, tall, statuesque, and as graceful as a fawn. Young Beverly Graham, just out of West Point, has fallen madly in love with this dark-skinned princess. Their courtship is interrupted by the arrival of a messenger from army headquarters with a message for the Colonel. It proves to be an order for him to join his regiment at Fort Frayne and put down an uprising of the Sioux, led by no less a personage than the redoubtable "White Eagle." Lorna and Phillip stand spellbound as they realize the purpose of this message. They must accompany their adopted father while he goes to subdue, and perhaps destroy the people of their race, and Phillip, who has enlisted, must fight against them. A few months later we are at Fort Frayne, in the heart of the Indian country; the Sioux rebellion has become most formidable. Colonel Webb decides to send for more troops, and in order to convince the General in command of this necessity, he humbly states that his force is too weak to cope with the situation.

"The Call of the Blood."—Lorna steals a copy of this dispatch and Phillip deserts. An Indian spy, captured a few days before, is released by Lorna, and instructed to join "White Eagle" and to report the news of the fort's weakness at once. Beverly witnesses this act of ingratitude and is forced to arrest the woman he loves. She is brought before the Colonel. The defiant girl is locked up, escapes, and joins the band, and leads them to attack the weakened garrison. The Colonel's messenger gets back with help, however, and "White Eagle" is again defeated. The remnant of his war party, together with Lorna and Phillip, are placed under guard and brought to the fort. Lorna pleads forgiveness from the Colonel, but he orders her into close confinement, awaiting trial for her defection. As Beverly steps forward to lead the misguided girl away, Phillip, in a frenzy of hatred, jerks a revolver from the holster of a nearby officer, and turning, fires point blank at Beverly. Lorna has read his intention, however, and by a quick turn, shields the officer and receives the bullet in her own breast.

### KALEM.

**A SLAVE TO DRINK.**—Grant has broken his pledge to Jenny. The inherited love for drink overcomes Grant's love for Jenny. Jenny witnesses Grant's downfall. Grant determines to forswear love. Grant resists the tempter. The fall. Grant decides to end it all. At death's threshold. Grant departs for the struggle. The victory won. Five years later.

### \*

**THE DRAGON'S DAUGHTER.**—The minister's dissatisfied child meets Morton, the stranger. The villain winning his way. Estelle determines to marry Morton. The elopement. One year later. Estelle, the queen of the midnight revelers. The curate finds his soul mate. Two years later. The young wife deserted. Estelle's home coming.

### VITAGRAPH.

**THE FORGOTTEN WATCH.**—Police-Commissioner Forogtry leaves his home to keep an appointment, but forgets his watch on the bureau, which his wife discovers after he is gone and

places it in a drawer for safe keeping. Forogtry boards a crowded trolley, and when he alights at his destination he feels for his watch. Watch and chain are gone, he jumps at the conclusion that he has been robbed, and as a young man who has also gotten off the car at the same time rushes away in a hurry. Forogtry thinks this must be the thief. After a hot chase and a fight, in which Forogtry gets decidedly the worst of it, he has the young man arrested and at the police station excitedly identifies the watch. Forogtry is too mused up after his chase to keep his appointment, so he goes home and explains to his wife the cause of his disordered appearance. She goes to the bureau drawer and produces her husband's watch and he is ecstatically recovering from his surprise, calls up the police sergeant at the station, the young man is discharged and sent to Forogtry's home, where apologies are made. Forogtry takes the young man to the door, offers him a cigar, strikes a match for him and while he is lighting the cigar the young man deftly helps himself to Forogtry's watch and departs. Forogtry goes inside and his wife, missing the watch, asks where is the watch. Imagine the expression on Forogtry's face as he finds he has been "stung." He collapses in a chair.

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**THE COOK MAKES MADEIRA SAUCE.**—The manager of a large hotel, having to prepare a banquet for a distinguished party, sends for the chef and gives him directions, amongst which is to prepare a Madeira sauce. We next see the chef coming up out of the cellar with three bottles of Madeira under each arm. As he enters the kitchen the three or four cooks are electrified by the appearance of half a dozen bottles of wine and asks what they are for as they crowd around. The chef points to the menu and all laugh, with sidelong glances at the bottles, while the chief cook agrees that they will drink to the success of the sauce with one bottle. One by one they are emptied.

The chef is now at a loss how to prepare his sauce, but spies a bottle of Worcestershire sauce and gets an idea. He empties it into a saucepan, helped by the other cooks who, by this time, are scarcely able to stand.

Meanwhile the diners are seated at the table and the waiters begin to bring out the dishes. A young lady tastes one of the dishes and puts her handkerchief to her mouth; others taste their dishes and get their mouths hurled. General disorder. The manager is called and, picking up a dish, enters the kitchen and asks what it means. "This sauce is no good." "No good!" cries the inebricated cook. "Call my cooking no good! Take that—and that!" as he dashes the contents of the dishes over the manager. The waiters rush in and a general melee follows, ending with the fireman being called and a stream of water being played on the drunken cooks to drive them from the kitchen.

### ESSANAY.

**A WESTERN MAID.**—Nell Hargrave, our heroine, is the daughter of the general store keeper at Dobson's Grove, Texas. Thirty miles from the nearest railroad, the settlements few and far between, Hargrave's Emporium is the hub of the surrounding territory. Uncle Sam has installed a post office and the Great Western Express Company has made Hargrave its agent, while the stage coach, arriving at noon each day, changes horses, leaves the mail and whatever express matter there may be.

On the day that our story opens the stage driver leaves in Hargrave's care a small, heavy box, addressed to the Southwestern Mining Company, and containing several thousand dollars in gold—pay for the mining company's employees. Word has leaked out, however, that the money is to be sent on this day, and as the coach drops the box and continues its journey, a horseman, dodging behind a clump of trees farther down the road, wheels suddenly about and gallops off in the opposite direction.

An hour later the horseman pulls his rein at an isolated "dobe," whistles, and is joined by his two accomplices. A hurried word of explanation and the other two leap into their saddles and follow their leader back to the general store at Dobson's Corners.

They arrive at Hargrave's store and find the old gentleman alone. He is overpowered in a moment, dragged from the place and forced to tell them where the express box is secreted.

Nell arrives on the scene, peers through the window and sees her father struggling with the thieves. She resolves to summon help and, springing into the saddle of one of the highwaymen's horses, catches the bridle reins of the others and rides away.

When the thieves, having secured their booty, leave the store they find their mounts gone, but confident of making their escape, hurry away on foot.

Nell, in the meantime, has arrived at the Trumhill ranch, told her story and enlisted half a dozen cowboys to aid her in capturing the bandits. They ride back to the store, the father is released and then the cowboys, headed by Nell, dash away in pursuit of the thieves.

Finally they strike their trail and are soon upon them. Leaving their horses behind, the cowboy posse and the girl follow the bandits through the timber, exchanging shots. Driving the robbers into the open two of them are shot and wounded, but the chap with the money eludes them.

The fight in the timber is renewed. The last bandit, concealing himself behind a clump of bushes, refuses to surrender and holds them all at bay. He proves himself to be a most able defender, for every shot he fires takes deadly effect.

The cowboys are about ready to give up in despair and look about for Nell to ask her advice. She has disappeared. They are panic-stricken when they come to the conclusion that she must have met her death from one of the

bandit's bullets, but a moment later they hear a feminine yell of triumph and Nell appears from behind the bush with the thief before her, his hands above his head. She had come upon him from behind and cleverly surprised him.

The last of the bandits is captured and Nell is the hero of the hour. She is given a hearty cheer for her courage and diplomacy, even the thief smiling to think that it took a woman to beat him.

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**THE POLICEMAN'S REVOLVER.**—The story concerns Policeman O'Toole, of the city police, and his sweetheart, Kathleen. Officer O'Toole, on his rounds, has stopped at Kathleen's house to bid her "the top o' the mornin'." They chat a while and then the big policeman bids his sweetheart good-bye.

He has been gone but a few minutes when Kathleen discovers her sweetheart's revolver on the front step, having slipped from his pocket unnoticed by either of them.

Kathleen, brandishing the weapon, starts down the street at a run, throwing the passersby into a panic, upsetting many, and generally disturbing the peace and quiet of the neighborhood. By the time she has covered a few blocks she has quite a following of excited citizens, who either think her mad or intent on murdering some one.

In the meanwhile, the arm of the law has walked his beat, unconscious of having lost his pistol. He enters a park and is startled by the screams of a woman in distress. Hurrying to the scene of the outcry he finds a woman struggling with a sneak thief, who is endeavoring to snatch her handbag.

He grapples with the thief and they roll over and over on the ground. Policeman O'Toole reaches for his revolver and finds it gone. The thief finally gets the best of the fight and is about to make short work of the officer when Kathleen comes up, pulls the thief off and hands the revolver to her fiancé.

Kathleen has arrived in time to save her sweetheart's life and when the amazed citizens who suffered indignities through her unseasonably hasty learn the cause of her hurry, shower congratulations upon her.

### BIOGRAPH.

**A TRAP FOR SANTA CLAUS.**—Two little children, determined to catch old Santa, bring peace and happiness to the home of sorrow. Arthur Rogers had been in the worst of luck for some time. Honest and industrious by nature, he was in the depths of despair at the sight of the misery his little family of a wife and two small children were subjected to. With a crushed spirit he seeks solace in drink, and in a drunken condition feels his wife would be better off without him, so he leaves. Immediately after his departure a lawyer calls to apprise Mrs. Rogers that her aunt's estate, long in litigation, has been settled, leaving her a moderate fortune. This indeed is pleasant news, but if it had only come before her husband's rash act. However, they remove to new quarters, and the children, at least, are happy. It is the night before Christmas and they are ready for bed. They want to wait for Santa Claus, but mama tells them if they don't go to sleep he will not come, for, as there is no chimney, he must come in through the window. They tinkle their bed and mama goes to prepare to play Santa—how different would be the day if Arthur was home. Meanwhile, the children plan to catch Santa, and creeping from bed they place a tub in front of the window and tie a string to the window sash with the other end fastened to one of their feet, so that when the window is closed the string will awaken them and they will catch him for he will have fallen into the tub. The scheme works fine. The window is raised and a form is seen to enter through the window, but the crash brings the mother, who sees there Arthur, whom grim fortune has forced to desperate deeds, and he has broken into the house not knowing it occupies.

The wife realizes at once his sad plight, and with a hurried explanation, smuggles him into the side room, where he dons the Santa Claus suit she intended to wear, so when the children appear he pretends to be caught by their trap, and they are simply wild with delight.

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**IN LITTLE ITALY.**—Marie Cadrona, a widowed mother of two small children, is sought in marriage by Victor Ratazzi, a barber, and Tony Gallotto, a laborer. Marie rejects Tony's suit, but harkens to the love songs of Victor, who serenades the pretty widow, accompanied by the accordion. Tony, upon learning of Victor's acceptance, is determined to be revenged. He decides to wait, surprise him and strike him down.

Several times the opportunity seems to present itself, but just as the fatal blow is about to be given some one appears on the scene to prevent it. Meanwhile, Victor is total ignorant of the threatening danger, for Tony plays well the serpent. An Italian ball is held, and Victor escorts Marie there. Tony is present and feels now is his chance. Victor and Marie are dancing and as they pass Tony Victor drops from a stab wound in the side—of course, inflicted by Tony, who gets away unnoticed. The next morning he visits at the corner saloon with an expression of satisfaction upon his countenance, only to learn that his deed was not fatal, and his victim is being cared for at the home of the widow. Enraged beyond measure, he makes his way to the house and tries to get into the room where Victor lies on a cot, wounded. The door being barricaded, he tries to effect an entrance through the window, but a portable cupboard placed in front prevents him, so kicking in the cellar door he climbs up a ladder to a trap in the floor; on this trap the widow places a heavy trunk and she and one of the children sit on it to increase the weight, while she dispatches the other child for the constable. Tony soon overcomes this resistance and forcing his way through the trap, is just about to finish the destruction of Victor, when a well-directed shot from the constable's gun, who has just arrived, causes the stiletto to fall from his hand. Tony is taken into custody, and Marie, unmolested attends Victor, looking forward to the day when he will be well enough to make her his wife.

### LUBIN.

**THE POLICEMAN'S CHRISTMAS EVE.**—John Barkman, a policeman, invests heavily in toys for his little ones. He has no time to help trim the Christmas tree, for he must hurry to go on duty, but his beat takes him past the home and he promises the little wife to peep in later and see the results of her efforts. Things are different in the Carter home, for Robert Carter has been out of work for several weeks and there is little food and no money for presents. He goes out upon the street to see if

(Continued on page 32)

# GONE INDEPENDENT?

The Fourteenth Street Theatre, New York, one of the top notch moving picture theatres, has been convinced that OUR PROGRAM will increase the receipts of that house. They're right; it will. Why? Because there is QUALITY to our program. You, too, need it if you would increase your profits.

## Program Week of December 20

### PRISONER'S STRATEGY

(Drama by Eclair.) A very powerful story beautifully told.

### LATEST FASHION

(Comedy by Aquila.) The large hat, woman's latest creation in headgear caused considerable confusion.

### ADMIRAL NELSON'S SON

Full sheet four-colored poster goes with this. (Drama by Itala.) A dramatic incident in the life of the great admiral depicted to good advantage.

### MOTHER-IN-LAW MUST FLY

(Comedy by Meester.) An original subject having strictly novel ideas and showing a new kind of airship. A scream.

### A DRUNKARD'S CHRISTMAS

(Drama by Carson.) The story of a drunkard's reformation.

### EXPLORER'S DREAM

(Comedy by Raleigh & Robert.) The toning in this picture in some scenes are the best ever made and the story is complete and conclusive.

### LORENZI DE MEDICA

(Drama by Comerio.) A real sensation subject having many strong points of great intensity.

### LITTLE DISAGREEMENT

(Comedy by Itala.) Some comedies make you smile, others make you laugh, but this will make you roar.

### GRANNY'S DARLING

(Drama by Raleigh & Robert.) Hypnotism is put to the test for locating a child that has been stolen by gypsies.

### Mac NABB WANTS TO GET ARRESTED

(Comedy by Raleigh & Robert.) Pretty hard on a fellow when he commits many felonies with the object of getting arrested, but meets sympathetic people to his disappointment that refuse to press a charge against him. He is arrested when he does honest work.

## Don't Make Any Mistake

No matter whether certain groups of exchanges and makers are called "independent" or "licensed," neither the one nor the other makes a picture any better because of the NAME.

If you think so-called "licensed profits" will give you better and bigger profits—use them.

If you think the so-called "independent pictures" will give you better results—use them.

No matter what you CALL the pictures—it's QUALITY and only QUALITY that will ever get you the right sort of returns—and

## Our Program Is a Strictly Quality Program

It is the best selection of all the pictures made by the best foreign makers. It is a program so made up of comedy, drama and tragedy that it is a COMPLETE SHOW—a S. R. O. show, and needs no bolstering up with anything else to make profits. But don't forget—you need our COMPLETE PROGRAM to obtain the best results.

If your exchange won't supply you with it go elsewhere. Don't trade with a ragman or

## A SON OF A RIP VAN WINKLE

## FILM IMPORT AND TRADING COMPANY

127 E. 23rd Street, New York

## Skating Rink News

Earle Reynolds Dilates Upon the Skating News of Three Continents and Demonstrates Beyond Doubt the Substantial Revival of a Sport Which Could Not Long Remain Dormant—Events and Other News in All Quarters.

### SKATING NEWS OF THE WORLD.

By EARLE REYNOLDS.

When eight thousand people packed into a large exhibition hall rink in Australia, a few weeks ago, to witness a contest between two of its most famous skating champions, at figure skating on rollers, one would be led to believe that this progressive country in the far off part of the world is right in for a big skating boom. While Australia has had a number of skating teams in the past, everything points to the coming season as being the banner one. The Winslow Skate Co., of Worcester, Mass., has a representative in the field, and those progressive promoters, Crawford, Wilkins and Winslow, have a man on the boat now for the antipodes to look over the situation. If the prospects look good, another chain of rinks will be built, even as far off as Australia. In the large cities of Melbourne, Sydney, Adelaide, Queensland, Perth, while in New Zealand, Auckland, Dunedin, Christ Church, and one or two more cities will be visited by the representative, and in all probability, America roller rinks will be built before many months roll by.

At Sydney, Australia, Athos won the championship of a fancy trick and figure skating championship of Australia, and was presented with an elegant medal bearing the inscription, "Champion of Australia." The tournament created a great deal of interest throughout the antipodes, and during the last night of the series eight thousand people witnessed the finish of the figure skating contest. Dr. Kirkman was second.

W. Eckard, the South African skater, who has been in Australia for the past year, skated 61 hours at Bathurst, Australia, covering 405 miles during the week of Nov. 6.

Percy Freeman, who has won the majority of the long distance roller races of Australia, has been challenged by W. Eckard, the South African skater, for a match at 250 pounds (\$1,250), a sible race to be skated at Sydney and the time to be anything under eighty hours.

Jack Lewis, the professional skater, is showing his skill in the rinks of Australia, and reports that business is capacity at every place he appears.

The Referee states that Frank Roid, who skated 50 hours, 5 minutes at the Bondi Rink, is also ready to accept the challenge of Eckard for a long distance race.

A letter from Jack Lewis, of the Sydney Skating Club, states that Australia has some very fast skaters, and that racing as well as fancy skating is a big drawing card at all the rinks.

Eckard, the South African long distance speed skater, states that he can skate sixty hours without any assistance—not even a rub-down or any one to oil his skates.

Great Olympia and Holland Park Rinks, London, England, will open, possibly, by the time the readers of The Billboard glance at these few notes, and then all London will be skating. A communication received a few days

ago states that around the cafes, hotels on the Strand and throughout the society portion of London, the chief topic of conversation is "Are you going to be at the Olympia opening night, and what are you going to wear?" Many of the skaters Crawford and Wilkins have prevailed upon Col. Winslow to remain in London for the opening, so he will have the opportunity of seeing six or seven thousand skaters merry rolling to the strains of two large fifty piece bands on his famous ball-bearing roller skates, an American product.

Mr. Tuttle, who formerly managed the American roller rink at Hull, with such splendid success, has been appointed manager of the Olympia Rink, London. Manager Tuttle has been with the Crawford and Wilkins Co. for

The El Boys, the juvenile team of girl skaters, who have been meeting with such great success in all the American rinks, played their third return engagement at Hamilton, Ont., last week.

Jack Fitch seems to be a busy man all the time. This comely skater is on a Western trip again this winter, playing over the same route he played last season, and is meeting with still greater success.

Gracie Ayer, the Chicago lady skater, is playing vaudeville and also rinks. She has a big act, and is in demand at all times.

Babe and Bill, the Chicago team experts, pay a visit now and then to the Edgewater Rink, and show the society what really can be done on the small wheels.

The Chicago Ice Rink is going along toward completion, but it looks as if the cold weather will prevent this beautiful rink from being finished for this season's skating. The walls are of brick and nearly completed, but the roof and iron work under the bridges will probably take some two months to finish. Then there is the plating for the skating surface, etc. I was in hope that they would open at the time announced, so I could show "Kid" Blanchard a few new figures I have dug up on the ice, which might be new to him.

The family tree of the Winslows, who have been started soon after born in roller and ice skating, dates back to the year 1690, when here in America bones were used as ice skates. The Winslow museum of every kind of skate made

tractions, which are on their way to the Coast, or in that vicinity.

Horan, Ware and Weeks, of Barry, Ill., writes that they can use attractions up to Xmas.

Harry Simmons, who played the majority of last season over in England, and who returned last spring after a successful season, is kept filling dates in the vicinity of New York, and is meeting with splendid success.

The Taylor Sisters have been offered some fine inducements to go to Pauama and Central America, also Chili and Peru. I have not been advised whether the team have accepted or not. The Taylor Sisters have played these countries before, and met with great success.

### N. S. A. OF GREAT BRITAIN CRITICIZED.

By EARLE REYNOLDS.

At a dinner a few evenings ago, at Rector's, Chicago, given in honor of Earle Reynolds and Nellie Donegan, who are the last word in skating in America, when it comes to skill and grace, the subject of an article which appeared in the London Era, on Dec. 4 was commented upon by all present quite freely. The article referred to was as follows:

"Mr. Walter Stanton, Hon. Secretary of the roller department of the National Skating Association, has given notice to all whom it may concern that in two months from now the figure skating championship of Great Britain will be held. The winner will be entitled to hold the American Manufacturers' Cup, and goes on to give a routine of international figures, or, I might say, European figures."

Byron Zimmerman and Richard Nichols, both experts in ice figure skating, and many more, all voice the opinion that from the above article the National Skating Association of Great Britain was a very weak association, when it was compelled to call on the manufacturers for its prizes in promoting amateur skating contests of championship order and with which goes the title of Great Britain. It was the general opinion that the Hon. Secretary was very well acquainted with the American manufacturer or if not, his constituents are, or vice versa, and that the National Skating Association of Great Britain, in advertising a contest whereby the title of Great Britain goes with it, a prize given by an individual impresses the general skating associations not only here in America, but all over the world, that the secretary has adopted a plan by which an American manufacturer is being given a chance to advertise and boost his stock at the expense of a body of gentlemen who were promoting skating for the pure sport, and who should be able financially to purchase and present prizes of the championship order as the property of the National Skating Association of Great Britain for presentation.

Earle Reynolds, in speaking of the above article, had this to say: "Ladies and Gentlemen—I thank you for this evening's pleasure, in having the opportunity of being with you, and enjoying a fine dinner, and your company. My wife thanks you, and I thank you; in fact, we both thank you."

"Now, relative to the article referred to in the Era, I have sat here and listened to eloquent arguments on the subject, and I hardly think I can say anything. I agree that from what I have read, as a body, the National Skating Club is not aware of their Hon. Secretary's plans. I hardly think that the National Skating Association of Great Britain, if they know it in time, will stand for any skate manufacturer or any other individual presenting a prize of any kind for a competition of skating, whereby the title of Great Britain goes with it. The National Skating Association of Great Britain is financially well fixed and able to present cups or gold medals themselves, and I am sure that the Hon. Secretary of the roller skating department of this organization has overstepped his authority to such an extent that the National Skating Association of Great Britain will quickly stop any such dole by which the association would be used as an ad-

### OLYMPIA SKATING RINK, LONDON



This rink, controlled by the Winslow Skate Manufacturing Company, is the biggest in the world.

some time, and it goes without saying that they could not have appointed a better man than the live and up-to-date Mr. Tuttle.

Frank Rostock and Fred Ginnott have recently opened up a rink at Reading, England. Both of these gentlemen are also moving spirits in the show business in America and Europe.

The American Roller Rink Co. hopes to open their huge Berlin skating palace during New Year's week; also the other large rink, when they have about ready at Rue St. Didier, Paris, Xmas week.

The Continental rinks which the American Roller Rink Co. have opened throughout Continental Europe, have been doing an enormous business in every city. The Parisians, particularly, have caught the rolling fever for fair.

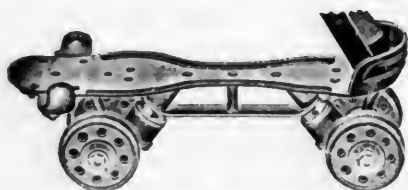
for years and years, is one of the most interesting places in Worcester, Mass. Here are shown skates from the olden time handy and shabby skates, of bone, up to the present-day modern steel and aluminum skates.

Never strap your skates on so the back rolls will be directly under the heel. If you do, look out! A backward fall on your koko will make you lose your taste for rinking.—Kelly.

The Harshes are playing this week at the Adelphi Theatre, Dallas, Texas, and going fine.

Earle Reynolds and Nellie Donegan are playing Sioux City, Ia., this week after which the team goes to Minneapolis and St. Paul for two weeks on the Orpheum time.

Manager A. W. Harber, of the Millon City (Mont.) Rink, is playing P. E. R. S. A. at

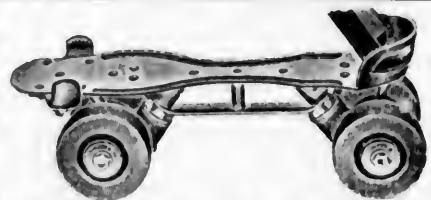


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Our new Model "I" Skate equipped with 2 1/4 in. red fiber wheels is the best rink skate that has ever been manufactured. Its strength will withstand the combined weight of two men standing in the center of it.

Write for catalog. Tells how to operate rinks. We carry a full line of rink supplies. We are the largest manufacturers of rink and sidewalk skates in the West

CHICAGO ROLLER SKATE CO., - 1123 Washington Blvd., CHICAGO, ILL.



vertising medium for a skate manufacturing company. Gentlemen, it is below English dignity to even think they will allow such injurious act imperilling their honor, and have known that an association of the class and reputation of the National Skating Association of Great Britain was not able to promote and present prizes bearing the inscription presented by them.

"No, sir. If the National Skating Association of Great Britain is controlled by the same officials that managed the great figure skating tournaments at the Princess Rink and other places, there will be no championship prize presented to the winners, other than those prizes presented by the National Skating Association themselves. Again I will say that I am of the opinion that Hon. Secretary Stanton has not realized what a peculiar and embarrassing position he would place his Association in by accepting cups or medals presented by individuals or merchants, nor would he allow the use of his association for advertising purposes. The billboard and the press are the places for merchants and individuals to advertise a market for their goods, not the use of the name and influence of an association of honorable gentlemen, who are in the game for pure sport, to boost their wares. Thanking you for allowing me to take up so much of your time, from what I have said, you can see our opinions are the same."

Many members of the Western Skating Association and Eastern Skating Association of America were interviewed on the same subject, and it was the consensus of opinion that the National Skating Association would err if they allowed an individual or merchant to present title prizes for championship events anywhere. All prizes in championship events carrying the title of the country, are presented by the Association which promotes the events.

RACE MEETS IN DETROIT.

Manager Pete Shea, of the Wayne Roller Rink, Detroit, Mich., has arranged a big skating meet at the rink for next month, January 13, 14 and 15. Fast lady skaters of the middle West will skate for the championship. Mr. Shea has acted as manager for the past year for three of the fastest and well known skaters of Michigan and Ohio, including Ethel Welsh, the champion of Michigan, who has appeared in a number of rinks in Michigan and Illinois the past season and has never been defeated. Miss Thillie Diehall, champion of Ohio, formerly of Columbus, who won the championship by defeating all the fast skaters of Ohio, and Miss Gertrude Forman, of Detroit, who has appeared in a number of races and has a record—three minutes and four seconds for a mile.

Miss Nellie Stevens, who has skated in England and Scotland, will make her first appearance in Detroit in one of the contests. The young ladies will race one mile each night and Saturday afternoon. The winner of each contest will race the final Saturday night for the championship and a purse of \$150. On February 3, 4 and 5 Mr. Shea will also hold championship races for all the fast professional men skaters of the country; \$200 in prizes will be given. Up-to-date such well-known skaters as Oscar Norman, Worthington Kemp, considered to be the fastest skater in Pennsylvania, and Wm. Phillips, champion of Canada, are among the entries.

SMITH'S RINK, COLUMBUS, OHIO.

Proprietor and Manager G. W. Smith, of Smith's Roller Skating Rink, Columbus, O., writes The Billboard:

"My rink has now been open this season for seven weeks and business has been far in excess of what I expected. With several races and other local attractions, it has been a paying venture.

"On Thursday night, December 2, with a magnificent skating carnival, we had an attendance of 1,400, and gave most excellent satisfaction. I had, December 9, 10, 11 and 12, as a special attraction, E. Frank Vernon, who drew excellent business and his many novelties scored a big hit. His is the best skating attraction that has ever played this rink. His act is a novelty, and finished in every respect. His performance is truly marvelous, and look for business to continue this way all the season, and, with the many added improvements which I have made, skating has taken a new lease of life here, and has proven as popular as ever."

AT METROPOLITAN RINK, DOXSEY WINS.

Two disqualifications gave first place to Wm. Doxsey, last week, in the two-mile roller skating race decided at the Metropolitan Roller Rink, Broadway and Fifty-second street. The victory was practically a gift to Doxsey, as at the finish, he was almost a half lap behind S. Kirkbride and Harry Macdonald, who were both disqualified for shoving. In their efforts to pass one another, Macdonald was the leader for the first mile, when he was passed by Kirkbride, who set the pace for the remaining distance. On the last lap he was challenged by Macdonald, and in their fight for the lead, both committed fouls, and were disqualified, thus giving the race to Doxsey, the Metropolitan Rink champion, who up to that time was trailing along a bad third. Macdonald squeezed in for second place, with M. Sweeney third. The time for the race was 6:36-3:5.

OPEN POUGHKEEPSIE RINK.

S. M. Spohn and T. A. Clark have opened Kirchner Hall Rink, Poughkeepsie, N. Y. The rink is located in Kirchner Hall, formerly used as an armory.

The rink is represented in the Empire State Roller Polo League, with a good team, which has won five out of the last six games played. Home games are played every Tuesday and Friday evenings. The league is made up of Albany, Schenectady, Amsterdam, Newburg and Poughkeepsie, with a prospect of Troy and Hudson coming in.

The managers of the Kirchner Spohn and Clark are known as the former directors of Bolton Hall Rink, Troy, N. Y., in 1904.

TYRELL DEFEATS DRISCOLL.

At the Roller Rink, Waukegan, Ill., last week, Fred Tyrell, formerly of Waukegan, defeated Driscoll, of White City Rink, Chicago, in a mile race.

FITZGERALD'S LETTER.

BOARD OF CONTROL MEETS.

The newly elected board of control of the W. S. A., composed of business men who have had years of experience in the game, met for the first time Thursday last. The following compose the board: Phil Lauth, Dr. Geo. K. Herman, E. Norman Clusen, Frank Kalmann, Ell G. Sturm, Nester Johnson, Jos. Marshall, S. Huseby, Stuart Garner, Frank Welch and W. H. Futerson.

Phil Lauth was re-elected chairman. President Ell G. Westlake was appointed delegate to the I. S. U. of America. The appointments of the Ohio Skating Association, a state organization of the W. S. A., were received by the board and accepted. The appointments sent in by the Wisconsin Skating Association were ordered to be investigated by the secretary to inquire if all of the Wisconsin members had been notified of the meeting. A motion prevailed to change article three of the by-laws and constitution to read: "The officers of the Western Skating Association shall consist of the president, first vice-president, second vice-president and secretary-treasurer, who shall compose the executive committee, and a board of control of eleven members, and said board of control to be elected by members, at their annual election, and to contain the name of no person actively engaged in the management of any rink, either ice or roller, and that said board at their first meeting after election shall be empowered to appoint three rink managers as an auxiliary committee to the board of control." It was the sense of annual meeting that

It was the sense of the annual meeting that the board of control appoint, for the ensuing year, five rink managers or those interested in rinks to act as an auxiliary to the board.

The following names were presented as members to the auxiliary to the board: Miles E. Freid, Sans Souci; Thos. W. Prior, Ice Palace; Patrick T. Harmon, Riverview Rink; F. A. Benson, Edgewater, and Chas. McCormick of Madison Gardens.

The dues, increased from fifty cents to one dollar, by a referendum vote, will take effect at once and all members will be notified. The increase to \$1.00 applies to skaters residing in Chicago, and due to a demand to hold monthly meetings so that all members and those interested in all ice and roller games could congregate and discuss anything which would be of benefit.

A letter charging professionalism against Frank Neul and Chris. Driscoll was received, stating that these two skaters had skated against two professionals, and the board recommended that the skaters in question be suspended, pending a hearing.

STANDING OF THE POINT WINNERS OF THE SANS SOUCI LOVING CUP.

Interest in the present cup race at Sans Souci Rink is on the increase due to the fact that Howarth Beaumont, who is leading with a total of nineteen points is closely pursued by Harry Palmer, who has a total of eleven points. The other skaters who are fighting to overcome the lead of the leaders are W. Garner, Charles Hillekson and Keene Palmer, each with five points; Edward Hiltweil, six; Bruno Angellica, four and R. Jakes and B. Proctor each tied with one point.

As the cup race will not be decided soon, it is thought that several of the tail-enders will have a good chance to catch the leaders. The two Palmer boys entered the cup series when it had already been running over a month, which will account for Beaumont having such a lead. Much credit is due the Manager Miles E. Freid for promoting the race.

SKATING WAR IN MILWAUKEE.

The long brewing outbreak between rival factions in the Wisconsin Skating Association came to a climax this week when a delegation of seven members representing, they say, a majority of the board of control of the association, met at 419 Broadway and issued a formal statement asking the recently elected president, C. A. Busch, to resign. A resolution asking President Edw. G. Westlake of the Western Skating Association to issue a notice that there will be a general meeting of all members of the Wisconsin body Friday, December 17 to reorganize, also was adopted. A committee of E. G. Kuechenmeister, Norval Parkdell, Hernan Kuechenmeister and Edward Schillock was appointed to select a meeting place, and to acquaint the public, through the newspapers, with their views regarding the situation.

These gentlemen believe that they have been misrepresented in the stories published. They claim that C. A. Busch has attempted to dictate the policies without paying due heed to the wishes of a majority of the members. It is claimed that Mr. Busch frequently has called meetings of members, stipulating a certain time for a gathering; he has failed to show up at the time appointed, it is alleged, generally arriving from one to two hours late, by which time a majority of the members had left for home, believing that no meeting was to be held. Mr. Busch is further charged with calling meetings of the few members remaining and issuing statements of the business transacted, thereby giving the impression that the action taken, represented the wishes of a majority. This policy is claimed by the revolutionists to have been responsible for the present outbreak.

It is the wish of Mr. Kuechenmeister and his associates to bring about a harmonious adjustment of the trouble. It is said that if Mr. Busch really is interested in the welfare and advancement of skaters he should be willing to submit his side of the affair to a general meeting of the Wisconsin members. He will be welcomed. It was stated that Mr. Busch was invited to the last meeting and had he been present the records he has sought for would have been read at the conference. The following statement of conditions was issued by the original board of control at a meeting held this week:

FOR SALE OR LEASE

Skating Rink, full equipped, doing good business. Only one in town of 20,000 people. Good reasons for selling or leasing. N. E. YOST, Mgr., 7th St. Skating Rink, Parkersburg, W. Va.

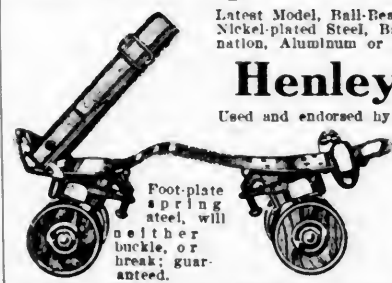
CAROUSELS

And single animals. The finest work in the market for (at low price.) Send for catalogue. STEIN & GOLDSTEIN, 66 Gerry St., Brooklyn, New York.

BUY—ROLLER SKATES—SELL

All makes; also rink floor powder. RINK FLOOR POWDER CO., Sandusky, Ohio.

Henley Roller Skates



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

Henley Racing Skates

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

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Send for Skate Catalogue, FREE. Official Polo Guide ..... 10c.

M. C. HENLEY, RICHMOND, INDIANA.

WINSLOW'S Skates

THE BEST ICE AND ROLLER SKATES

They are the best Rink Skates manufactured. They have been consistently sold on their merits for more than fifty years. Write for new catalogue and full information regarding rink management.

THE SAMUEL WINSLOW SKATE MFG. CO.

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For Roller Rinks, Amusement Companies, Concessions and Builders in the United States, England and other countries. Will surface from 5,000 to 7,000 square feet of old or new flooring once over in eight hours. Two or four times over will make it smooth and level. We give free trial of machine in America, England and other countries. Send for our FREE TRIAL PROPOSITION.

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Professional Roller Skaters' ASSOCIATION

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

Address SECY EARLE REYNOLDS, 1440 Broadway, N. Y. City, care The Billboard.

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DONEGAN SISTERS

MAUDIE AND QUEENIE

Booking in conjunction with the DUNDIN TRUOPPE, featuring Novelty Acrobatic and Eccentric Dances on ball-bearing rollers. Address James E. Donegan, Manager, BILLBOARD, 1440 Broadway, New York City.

EDWARD W. BASSETT

America's Greatest Figure Ice Skater. Skating on real ice on the stage. Now playing the Keith & Proctor Circuit. Add. Billboard, 1440 Broadway, New York City.

JACK G. McLALLEN and MAY A. CARSON

PRESENT Their gorgeously Artistic Scenic Novelty, A SCENE FROM TOYLAND Wm. Morris Circuit.

DAINTY GLADYS LAMB

THE JUVENILE WONDER, In Artistic and Graceful Fancy and Trick Skating, presenting many new, original feats. Address RICHARDSON SKATE CO., 501 Wells St., Chicago, Ill.

H. A. SIMMONS

Greatest living exponent of the art of Patinage—Superior Artistic Trick and Figure Skating—Astonishing Skill Skating—Marvelous Skating on toy wagons. The only real FANCY SKATING BURLESQUE performer. Managers will kindly write early for booking. Address 73 Broad Street, New York City.

MISS ADELAIDE E. D'VORAK

THE GIRL WONDER, In her marvelous Fancy and Trick Skating Exhibition, concluding each night with a race against any man in the rink. Address 3347 E. 65th St., Cleveland, O.

V. M. FRANK

THE NOVELTY SKATER

Featuring 21-inch one-wheel cycle skates, in addition to Up-to-date Fancy and Trick specialties on rollers. Furnish own lites. Something new in rinkdom. Address 320 East Washington Street Indianapolis, Indiana.

PROF. A. P. DEMERS

Endorsed by ALL the LEADING RINK MANAGERS as the biggest headline act which has ever played their rinks. The artist WHO plays return engagements continually. Rink Managers who want an absolutely high-class attraction, write at once for open time. Address 618, Columbus Avenue, Boston, Mass.

BERTHA DOUD MACK

The original Anna Held premiere skate dancer, featuring buck and wing and all the dancing steps familiar to musical comedy. Act original and up-to-date, beautifully costumed. Home address 73 State St., Seneca Falls, N. Y.

THE HARRAHS

Presenting their latest success

--RINKLAND--

With Special Scenery.

ON THE INTER-STATE CIRCUIT

MISS GRACIE AYER

QUEEN OF THE HIGH ROLLERS.

Featuring her Giant Skates weighing 12 lbs. with 8 1/2 wheels, doing the most difficult steps known. Spinning on heels, one toe and two toes, etc. Also many novelties on the regular size skates known as the Girl Top playing Rinks and Vanderville. O. L. AYER, 140 Eugene St., Chicago.

JACK FOTCH

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

"All rumors to the effect that the records and funds of the association have disappeared are entirely without foundation. That there is no controversy, but harmony among the officials and directors, with the exception of the president, is substantiated by the united efforts of all to rectify the misleading information, recently published. It is the opinion of at least a large majority of the skaters that C. A. Rusch cannot be condemned too severely for attempting to obtain his reelection by calling a meeting without authority. Signed—E. G. Knechenmeister, Herman Knechenmeister, Edward Stallock, Norvall Barkhoff, vice-president, W. S. A."

The revolutionists further stated that they do not believe that Mr. Rusch was legally elected president of the Wisconsin Association. The meeting at which he was elected president was not sanctioned by the board of control and in addition a quorum was not present, they say.

EDMUND LAMY REINSTATED.

Edmund Lamy was, last week, reinstated as amateur skating champion of the United States and Canada, at the annual meeting of the International Skating Union of America held at the Grand Pacific Hotel, Chicago, December 11. Lamy's appeal from the edict of expulsion, issued by the Eastern Amateur Skating Association, March 1, 1909, for an alleged failure to register before he entered the national competitions at Cleveland, January 26, not only was favorably acted upon by the I. S. U., but the international body adopted the drastic resolution that Secretary E. H. Coupe, of the Eastern Amateur Skating Association and the official upon whom the blame for an unjust action in the Lamy case was placed, be removed from his office within fifteen days from date, for conduct on his part prejudicial to the interest of skating. With the penalty of the forfeiture of membership in the F. A. S. A. in the international body.

Evidence was introduced by the Western Skating Association delegates (President Edward G. Westlake and Aben I. Blanchard, the latter having been the referee at the Cleveland meet) that Lamy's membership fee had been accepted by Referee Blanchard, who had given him a card as a receipt. The referee used a Western Skating Association membership card for the occasion, scratching out the word Western and interchanging the word Eastern and that subsequently President Slackback of Vernon, N. Y., executive of the Eastern Amateur Skating Association, had brought the matter officially before Secretary Coupe. Upon the declaration of the Eastern body that Lamy had professionalized himself, President Slackback resigned as a rebuke to the organization.

Among those who attended the international meeting were President Louis Rubenstein, Montreal, Can.; Alton I. Blanchard, vice-president, Chicago; John Harding, Saranac Lake, N. Y., second vice-president; D. H. Slackback, E. I. Westlake, Chicago, D. S. Humphreys, Harris Shannou, Cleveland, O.; James Boswell, Winnipeg, Canada, and Fred H. Tucker, Brooklyn, N. Y.

International championships were allotted by the governing body, the Chicago Ice Palace, under construction, having been given a sanction for an indoor championship meet at a date to be arranged later. Following is the schedule of sanctioned and tentative dates:

Saranac Amateur Skating Association, Saranac Lake, N. Y., outdoor meet; Chicago Ice Palace, indoor meet; Pittsburgh Rink, indoor meet; Cleveland Rink, indoor meet; Montreal International carnival, to start about January 25, and continue until February 15.

Boston Toronto, St. Paul and other cities were considered and upon application for dates, a schedule will be arranged by the board of directors so that skaters will be able to economize time and expenses in making the circuit.

PREPARING FOR WINTER COMPETITION.

The calling of a meeting of the Ohio Skating Association at County Clerk's office last week is an indication that the skating game will be popular this winter in Cleveland. This organization has conducted many of the most successful winter outdoor as well as indoor races ever held in the country. Cleveland has many skaters, amateur and professional, who have acquired more than a local reputation and it is the hope of the officers of the association to bring out all the talent there is in this section of the state. With the advent of hockey as the most promising of winter sports, more people than ever are getting into the game. Rankin, the national amateur champion at 50, 100 and 220 yards, is now a resident of the Forest City and will no doubt compete in both local and state championships. During the coming winter, Robina Leonard, last season, acquired the title of lady champion of America at the Elvinston Rink and will again be heard from.

MONEY FOR HOCKEY STARS IN CANADA.

Unprecedented salaries are being offered for hockey players in Canada, this season. It is reported that the Renfrew Club of the National Hockey League, is after Fred Lake of the Ot-

tawa Club, who has been offered \$1,000 to play ten weeks with Renfrew. The Ottawa officials say that Renfrew offered \$7,000 for Lake, Kerr and Walsh of the Ottawa team. M. J. O'Brien, a millionaire, agreed to deposit \$5,000 cash to the credit of Walsh and Kerr, each to draw \$2,500 for two years.

MASSILLON, OHIO, HOCKEY TEAM.

News from Massillon is that that town will be represented by a hockey team, the first one in many years. The name of the team will be the Kendall Tigers, and Sunday games will be played on the reservoir. The first game was played Sunday, December 12, and served as a good workout.

FRANK M. KALTZEK ASSISTANT TO SECRETARY.

Frank M. Kaltzek, newly elected member to the board of control of the Western Skating Association at the annual election, defeated some of the older members by a large majority. He has been a follower of the skating game, indoor and outdoor roller and ice skating for several years and is well known among the skating public in Chicago.

He is well qualified for the position he was appointed to, having a thorough knowledge of all the rules governing skating, hockey and all ice sports. He is at present secretary of the Western Speed Skaters' Club and by his enterprising efforts has made that organization the strongest roller skating club in the state of Illinois.

RIVERVIEW CHRISTMAS HANDICAP.

A race to be skated in three heats and a final, will take place at Riverview Rink Chicago, Christmas week, for three silver cups, donated by Manager Harmon, and should act as a great drawing card for some of the best roller races in this part of the state. As Manager Harmon is now a member of the board of control of the Western Skating Association, the race will be taken charge of by those officials, and as a result, the Western Speed Skaters' Club have sent in the following entries: H. H. nassy, Becker, Mikkelsen, Koch, Baldeman, Galligan, Funk, Hengst, Magedessell and Selowitz.

Manager Miles E. Fried, of Sans Souci, has billed a one-hour team race for December 17 and as the best skaters in Illinois are entered the spectators who attend that night will live in a state of excitement for one hour. Every skater has a large following and great rivalry exists. This race will serve as a great workout for the boys who are trying to get into condition for the gruelling championship meet which will be pulled off about February. Never before in the history of roller skating has a manager had such talent representing him as Manager Fried has. The skaters who will take part in the above named race are the following: Palmer boys, Mikkelsen, Beaumont, Angelica, Hillweil, Hennessy, Becker, Carlson, Melzer, Newfield and Funk. These skaters are without doubt the fastest roller skaters in Illinois.

Fred Tyrrell, member of the Western Speed Skaters' Club, journeyed to Waukegan, Saturday, December 11, where he defeated some local skater. Tyrrell is still working out and keeping himself in condition. In hope of getting out with Midge Sherman of Kansas City.

Referring to Al. Flath's challenge, in The Billboard of two weeks ago, Fred Tyrrell, of Chicago, states that he will secure a partner and skate the team of Milwaukee professionals who represent the Hippodrome Rink. Tyrrell returned from Waukegan, where he defeated a local professional by the name of Jim Frelton, who claims the Northern Illinois championship by his many victories. Mr. Flath will answer through The Billboard or write to Secretary Fitzgerald the details of the race; it can be arranged at an early date.

SKATERS AWAIT RACES.

Indoor skating races will have their inning at the St. Nicholas Rink this week. The contest will open the skating race season for the year and some of the best amateurs have signified their intention of competing in the events. Three events are on the program, and some good racing is anticipated. The feature of the program will be the mile handicap for the more experienced skaters. Clarence Granger, last year's champion, will be on scratch. In the event, and the best skaters of New York A. C. and the various skating and hockey clubs in the city will start. It is thought that there will be a good-sized field to face the starter and Granger will have his work cut out for him to overtake some of the handicap men.

There will also be a race in which the novices will have an opportunity of showing their ability. The novices will race a quarter of a mile. It is rumored in skating circles that several fast youngsters will be uncovered in the novice events. Skaters who start at fifty-five

yards or more will compete in the half-mile race, Class B. No skaters are eligible to start in the event. In preparation for the races the skaters who expect to start in any of the events are training hard. Two afternoons and two evenings each week are allotted the speed merchants, at the rink, to do their preliminary practice. They are taking advantage of the time and some fast trials have been made around the rink turns. Naturally all the novices are confident of winning the quarter mile race. Clarence Granger is skating in his best form this year and there are many who believe he will make a clean sweep of the championship skating events indoors and outdoors, this season. Granger has been improving steadily and he expects to enter in the season with a victory in his first race.

Yale University has been given permission to take a hockey trip, during the Christmas vacation, to Cleveland and Pittsburgh, meeting Cornell at Cleveland and Princeton at Pittsburgh, playing seven games in all. The schedule is: December 28, University of Pittsburgh or Carnegie Technical, at Pittsburgh; December 29, Princeton at Pittsburgh; December 30, Princeton at Pittsburgh; December 31, Princeton at Pittsburgh; January 1, Cornell at Cleveland, and January 4, Cornell at Cleveland.

TYRRELL'S ANSWER TO LEE JONES.

Fred Tyrrell visited the office of the Western Skating Association one evening last week and wearing the challenge of Lee Jones, of St. Louis. In the last issue of The Billboard, stated that he would be willing to travel to St. Louis or Kansas City and take him out in a scratch or pursuit race at any distance, providing some rink manager would offer some inducement in the line of traveling expenses and a purse. Tyrrell is willing to skate, winner take all, and can arrange to leave at once as he is in good condition.

JACK FOTCH OUT WEST.

At Trinidad, Col., Jack Fotch scored a success in his trick and fancy skating act. During his engagement there he competed in a long distance race with a local skater in which Fotch was defeated by a margin of three feet. Fotch has his time pretty well filled, his immediate bookings taking him to Dodge City, Kan., December 23-25, with other western rinks still to be played.

NEW HOUSES FOR BIRMINGHAM.

The Princess Amusement Co. organized in Birmingham, Ala., will open in that city two new vaudeville theatres, to which an admission price of ten and five cents, respectively, will be charged. Options on two places have already been secured. The officers of the company are Al. E. Campbell and M. J. D. Cooper.

MORE TAX ON AMUSEMENTS.

(Continued from page 16)

Admission exceeding 75 cents.....	Old \$10	New \$25
Exceeding 50 cents.....	10	15
Exceeding 10 cents.....	10	10
Ten cents or less.....	10	1

Class 13, circuses, menageries, or both combined, calls for license by the day, as follows:

Seating more than 6,000.....	Old \$150	New \$150
Seating more than 3,000.....	100	50
Seating more than 1,500.....	100	35
Seating more than 750.....	100	25
Seating more than 400.....	100	10
Less than 400, by the month.....	100	10

COLISEUM TO PAY \$50.

The Coliseum, in which the Ringling Brothers open their circus every spring, comes under the \$50 fee in the new schedule.

Other classes are licensed as follows:

Class 14—Open air shows, slide shows, concerts and the like, known as "airdomes", are licensed at \$10 per day, except if maintained longer than two weeks, when they come under the provisions affecting the theatres in class 1.

Class 15—Aquatic shows, swimming and diving exhibitions, not heretofore licensed, are called upon to pay a fee of \$2 per week.

Class 16—Entertainments where no seats are provided, known as "walk around shows", are also brought in under a \$2 per week fee.

Class 17—Skill and strength testing devices which heretofore have paid \$10 per month, are changed to 50 cents per week.

Class 18—Riding devices, such as merry-go-rounds, roller coasters and so forth, which heretofore have paid \$2 per day, are changed to a weekly basis as follows:

Admission 5 cents or less.....	\$ 2
Admission 5 to 10 cents.....	5
Admission over 10 cents.....	10

Class 19, pony riding attractions, which here-

before have not paid any license, are put in at 50 cents per week. For fireworks shows the license remains the same as before, \$50 per day.

All other shows, which are not specially classified and now pay \$2 per day, are required to pay \$5 per day.

When the ordinance was presented to the council by Alderman Dunn, chairman of the license committee, Alderman Fowell introduced an amendment, making it clear that in the first eleven classes the places were licensed, while in the remaining classes the entertainments were licensed. It was adopted without debate. The aldermen were in a genial mood, however, and all seemed in favor of stirring up things.

CULLERTON RAISES FIGURE.

Alderman Cullerton started the ball rolling by moving that the committee's recommendation that the theatres charging more than \$1 pay a license of \$700 a year, be amended to read \$1,000. Alderman Conghlin objected, but the amendment was adopted.

Alderman Thomson wanted all theatres that charged 75 cents or more to pay \$1,000 per year, but this motion was lost.

Alderman Cullerton tried to bring about an increase in circus licenses and nearly succeeded.

"It is all bosh to say that circuses can't pay a larger license," he said. "If we charged them \$1,000 a day for showing here you couldn't keep them out of Chicago. I move that we place the fee at \$300 per day."

The motion carried, but Assistant Corporation Counsel Hayes told the council that it had better be reconsidered, owing to the fact that the courts would hold it an illegal provision, in that it was exorbitant, and throw the entire ordinance out.

Another change, proposed by Alderman Snow, was the elimination of the minimum penalty of \$50 a day for violation of the ordinance. Alderman Snow suggested that this be left to the discretion of the courts.

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### Theatres Suffering Because of Politics, in Opposition—Discussion of the Christmas Pantomimes Now in Preparation.



If theatres just now are suffering from the political fever which is everywhere so prevalent in this village, people at the moment seem greatly to prefer the entertainment provided free at the public meetings to that for which they have to pay at the playhouses. Consequently, with about three exceptions, theatres are just about as empty as they can be and, judging from all appearances they will remain so for the next six weeks.

Despite this, preparations for the Christmas plays and pantomimes are proceeding as merrily as ever. It is already evident that we are to be deluged this year with plays of the fairy order. Peter Pan is already on its way and I suppose will be crowded the same as usual. All the same I am rather of the opinion that it might conceivably be good business to give it a rest for a year or two.

But I rather hesitate to express any opinion for I happen to be one of those unbelievers who has frankly to confess himself bored to death by this show. I know it is rank heresy to open one's mouth against the Barrie cult, but all the same I shouldn't be surprised if there were quite a number of unbelievers like myself who have had to sit it out because of the children one has taken to see it and have suffered accordingly; and I've not always been certain that even the children have been sent into that state of ecstasy at which it was there bounden duty to arrive.

There is again putting on Pinkie and the Fairies which, as plays of this kind go, is far and away the best that has ever been staged here. This week has also seen the production of Maeterlinck's The Blue Bird, which I can unhesitatingly recommend.

It is a play that contains beautiful scenes, beautiful dances, beautiful music and beautiful children. I think just as a spectacle, Londoners will be drawn to this play and will enjoy it.

The Blue Bird really signifies happiness, and is never seen, but the two children, Tyltyl and Mytyl start out to see it, accompanied by the dog Tylu and encounter all kinds of strange adventures, which really represent phases of life's existence. The play passes as extravagant, but, throughout, there is a good deal of food for thought and much deep pathos. I doubt whether children will understand all of it, but adults will appreciate it to the full, even though here and there they may be caused something in the way of a heartache.

The scenery is very pretty and quaint and extraordinarily well adapted to a small stage like the Haymarket. Although the play is only part of the repertoire scheme of the Haymarket yet it is good enough to enjoy quite a good run all to itself. Its predecessor, Don, by the way, is still in such demand from the London public that it has had to be transferred to the Criterion Theatre, where it is going as strong as ever.

H. B. Irving seems to have made an entirely new departure in his new play, The House Opposite. At last he seems really to have joined in the fray of London management. All the Irving tradition is dropped and the son has launched out on his own account for the first time without being hampered by the overpowering influence of the personality of the father.

Not that the play is in itself up to much. In The House Opposite, a brutal murder has been committed. Richard Cardyne, the horrified witness thereof, cannot speak, because he is in the boudoir of his mistress, the wife of the Right Honorable Henry Rivers, an ex-Cabinet Minister. The suggestion that he should say that he watched the murder, not from the windows of Mrs. Rivers' room, but from her maid's is dismissed as useless. It becomes an alternative of speaking the truth and so damning the distinguished reputation of a distinguished lady; or of keeping silence and allowing an innocent person to suffer the penalty of murder. Cardyne, scamp though he is, is horrified and would speak out. The woman is obdurate—she will not let her good name go. At length she is brought to the point of confession, but just then the murder comes out by a natural process, so the sufferers are taught nothing beyond a sharp lesson on illicit amorousness. The play is not at all great, but still Irving as Cardyne, Eva More as his mistress, and Herbert Waring as the absorbed, political husband are all good.

George Alexander, in the intervals which he can spare from his political interests, seems to be making a good thing out of what is practically a repertoire theatre scheme, which he is now running. This week he has revived Oscar Wilde's The Importance of Being Earnest for the second time, and it has received such a welcome as is usually reserved for the production of a new and successful play. Despite its being fifteen years old, the play goes just as well as ever it did and the audience obviously enjoyed it immensely.

Britannia is to follow the Wilde masterpiece and, after that, Old Heidelberg and Mrs. Craigie—John Oliver Hobbes—are all to have a turn. Later on, The Critic and the Ambassador will also be seen.

Of new plays, four or five by Haddon Chambers will shortly be forthcoming, and Cosmo Gordon Lennox also has a play on hand. So Alexander's future therefore seems to be fairly well mapped out.

The strange scene of a properly constituted school going on behind the scenes of an ordinary theatre is a common sight in London just now. Whenever you find a pantomime or a fairy play to be produced, there also you will find the children who are to take part in it are busy at school for several hours a day. This is a solution of the dilemma that managers found themselves in a short time ago. They were obliged to get children for their plays, but on the other hand, the educational authorities would not release them from their attendance at school. The only thing to do was,

therefore, to set up schools in the theatres. Properly qualified teachers, holding Government certificates, are engaged, and Government inspectors examine the pupils. As might almost be expected, the teachers report that the children seem to take far more interest in their work and get along much faster in these novel circumstances than they would do in the ordinary way. Whether it is that they have so many reliefs in the way of recitals, or owing to the fact that the theatre atmosphere sharpens their wits, it is impossible to say, but at any rate it is reported that the progress made by some of the children is almost phenomenal. A great change has taken place here in recent years in regard to the conditions under which children are employed in the theatres. Formerly it was unpostulably the fact that sufficient care was not given to them. But all this has changed. Before a young child can appear, a license has to be obtained from a magistrate, who will not grant it until he is satisfied that a considerable portion of the child's earnings are invested for its benefit. Then again, a matron is employed at the theatre to look after the children, and taxicabs are employed to send them home at night. During the day, also, comfortable meals are provided. In short, in these times, any parent could let a child be employed at a theatre, without suffering from the slightest apprehensions.

### ACTORS OF TODAY AND YESTER DAY.

(Continued from page 10.)

Whoever can forget the grace with which he leaned against the side scene while Anne was sitting at him, and the clucking of his "Poor fool! What pains she takes to damn herself." It was thoroughly felicitous—terrible, beautiful!

But it was as Othello that Kean won greatest renown. Lewis did not agree, but Hazlitt, Alger, Troctor and Lamb said that "there must have been something supernaturally sweet and sorrowful and unearthly in the quality of plaintive and majestic pathos in the manner in which Kean delivered the 'Farewell.'" Of his Richard, Mrs. Richard Trench wrote: "He gave probability to the drama by throwing the favorable light of Richard's higher qualities on the character," and Hawkins said: "Kean's love-making with Lady Anne was confident, easy and unaffected, earnest and expressive." Hazlitt believes "it was an admirable exhibition of smooth and smiling villainy."

"Funch," speaking of his Shylock, said: "We don't like the acting of Mr. Kean, but we must acknowledge his antiquarian researches into the private habits of Shakespeare's Jew." Murdock writes: "Kean flashed upon the stage like a meteor; he scorned all restrictive rules or professional formulas, except those with in his own practical experiences."

John Taylor sums Kean up as being an actor of energy. John Kemble said of Kean's Othello: "If the justness of its conception had been equal to the brilliancy of its execution, it would have been perfect. But the whole thing is a mistake, the fact being that the Moor was a show man."

Kean was always terribly in earnest. He feared not of criticism. He regarded the stage "merely as a platform upon which to exhibit the powers of an impetuous nature that required fitting opportunity of audible expression to give vent to turbulent emotions which, unuttered, prey upon themselves."

Thus, we have the diverging opinions of men who lived in Kean's era and knew him. I find a general summary that seems to do justice to the great actor; at least, it seems to fuse the different critical metals to a tangible bar. Ludwig Tieck, the noted German dramatic poet and writer, said, in 1814:

"He is the stage hero of the present day. Those who are ready enough to join in the censure of Kemble and the mannerisms of his school start with the assumption that the favorite of their idolatry is far above criticism. Kean is a little, slightly-built man, quick in his movements, and with brown, clever, expressive eyes. Many who remember Garrick claim that Kean is like him; even Garrick's widow, who is still alive, is said to concur in this opinion; but she will hardly agree with the many admirers of Kean who hold that he acts in Garrick's manner, and even surpasses him in many of his parts."

"In Hamlet, all the playful, humorous speeches, all the bitter, cutting passages, were given in the best style of comedy. But he could not touch the tragic side of the character. His mode of delivery is the opposite of Kemble's. He speaks quickly, often with a rapidity that injures the effect of what he has to say. His pauses and excess of emphasis are even more capricious and violent than Kemble's; added to which, by dumb show or sudden stops, and such like artifices, he frequently imports into the verse a meaning which, in a general way, is not to be found in it. He stares, starts, wheels around, drops his voice, and then raises it suddenly to the highest pitch, goes off hurriedly, then comes back slowly, when one does not expect him; by all these epigrammatic surprises crowding his impersonation with movement, showing an inexhaustible invention, breaking up his part into a thousand little frequent bon mots, tragical or comic, as it may happen; and it is by this clever way of, as it were, entirely recasting the characters allotted to him that he has won the favor of the general public, especially of the women. If he does not weary the attention, as Kemble does, one is being constantly circumvented by him, and defrauded, as by a skilful juggler, of the impression, the emotion, which we have a right to expect. Now, on the artist's part, all this is done in mere caprice, with the deliberate purpose of giving a great variety of light and shade to his speeches, and of introducing turns and sudden alternations, of which neither the part nor the author has for the most part afforded the most remote suggestion. This is, therefore, playing with playing, and more violence is done to an author—especially if that author be Shakespeare—by this mode of treatment than by the declamatory manner of the Kembles."

There had been a quarrel between Kean and his son Charles. In 1833 he appeared in Othello with the younger Kean as Iago. This was their reconciliation. The house that night was packed, excitement ran high. As he spoke the lines: "Othello's occupation is gone," Kean sank into his son's arms, dying. "Speak to them for me," he moaned. The curtain rang down on his life a few weeks later, at the age of forty-six.

"To-morrow, and to-morrow, and to-morrow, Creep in this petty pace from day to day, To the last syllable of recorded time; And all our yesterday have lighted fools

The way to dusky death. Out, out, brief candle! Life's but a walking shadow! A poor player That struts and frets his hour upon the stage And then is heard no more; It is a tale Told by an idiot, full of sound and fury Signifying nothing."—Macbeth.

### STAR ILL; NO SHOW.

Miss Vivian Prescott, leading lady with Sad the Circus Girl, was taken suddenly ill just before the last performance of the engagement was to begin in the Virginia at Wheeling, W. Va., December 15, and as there was no understudy the audience had to be dismissed.

### MRS. MONTGOMERY'S FUNERAL.

A score of theatrical people paid a final tribute in Boston to Mrs. Annie F. Montgomery, whose funeral took place at her late home in Newtonville, Mass., Wednesday morning. Mrs. Montgomery was the wife of James A. Montgomery, well known in theatrical circles as stage manager for the Bostonians. The Rev. R. T. Loring, of St. John Church, Newtonville, conducted the Episcopal funeral services. The body was cremated in Mount Auburn. The deceased was 55 years old. Many of her husband's associates in the now famous company also attended the services.

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"All rumors to the effect that the records and funds of the association have disappeared are entirely without foundation. That there is no controversy, but harmony among the officials and directors, with the exception of the president, is substantiated by the united efforts of all to rectify the misleading information, recently published. It is the opinion of at least a large majority of the skaters that C. A. Rnoch cannot be condemned too severely for attempting to obtain his reelection by calling a meeting without authority. Signed—E. G. Knechenmeister, Herman Knechenmeister, Edward S. Mallock, Naval Barkdoll, vice-president, W. S. A."

The revolutionists further stated that they do not believe that Mr. Rnoch was legally elected president of the Wisconsin Association. The meeting at which he was elected president was not sanctioned by the board of control and in addition a quorum was not present, they say.

**EDWARD LAMY REINSTATED.**

Edward Lamy was, last week, reinstated as amateur skating champion of the United States and Canada, at the annual meeting of the International Skating Union of America, held at the Grand Pacific Hotel, Chicago, December 11. Lamy's appeal from the edict of expulsion, issued by the Eastern Amateur Skating Association, March 1, 1909, for an alleged failure to register before he entered the national competitions at Cleveland, January 25, not only was favorably acted upon by the I. S. U., but the international body adopted the drastic resolution that Secretary F. H. Coupe, of the Eastern Amateur Skating Association and the official upon whom the blame for an unjust action in the Lamy case was placed, be removed from his office within fifteen days from date, for conduct on his part prejudicial to the interest of skating, with the penalty of forfeiture of membership in the F. A. S. A. in the international body.

Evidence was introduced by the Western Skating Association delegates (President Edward G. Westlake and Alen I. Blanchard, the latter having been the referee at the Cleveland meet) that Lamy's membership fee had been accepted by referee Blanchard, who had given him a card as a receipt. The referee used a Western Skating Association membership card for the occasion, scratching out the word Western and interpolating the word Eastern and that subsequently President Slayback of Vernon, N. Y., executive of the Eastern Amateur Skating Association, had brought the matter officially before Secretary Coupe. Upon the declaration of the Eastern body that Lamy had professionalized himself, President Slayback resigned as a rebuke to the organization.

Among those who attended the international meeting were President Louis Rubenstein, Montreal, Can.; Allen I. Blanchard, vice-president, Chicago; John Harding, Saranac Lake, N. Y., second vice-president; D. H. Slayback, E. G. Westlake, Chicago; D. S. Humphreys, Harris Shannan, Cleveland, O.; James Boswell, Winnipeg, Canada, and Fred H. Tucker, Brooklyn, N. Y.

International championships were allotted by the governing body to the Chicago Ice Palace, under construction, having been given a sanction for an indoor championship meet at a date to be arranged later. Following is the schedule of sanctions and tentative dates:

Saranac Amateur Skating Association, Saranac Lake, N. Y., outdoor meet; Chicago Ice Palace, indoor meet; Pittsburgh Rink, indoor meet; Cleveland Rink, indoor meet; Montreal International carnival, to start about January 25, and continue until February 15.

Boston, Toronto, St. Paul and other cities were considered and upon application for dates, a schedule will be arranged by the board of directors so that skaters will be able to economize in time and expenses in making the circuit.

**PREPARING FOR WINTER COMPETITION.**

The calling of a meeting of the Ohio Skating Association at County Clerk's office last week is an indication that the skating game will be popular this winter in Cleveland. This organization has conducted many of the most successful winter outdoor as well as indoor races ever held in the country. Cleveland has many skaters, amateur and professional, who have acquired more than a local reputation and it is the hope of the officers of the association to bring out all the talent there is in this section of the state. With the advent of hockey as the most promising of winter sports, more people than ever are getting into the game. Rankin, the national amateur champion at 50, 100 and 220 yards, is now a resident of the Forest City and will no doubt compete in both local and state championships, during the coming winter. Robins Leonard, last season, acquired the title of lady champion of America at the Elvish Rink and will again be heard from.

**MONEY FOR HOCKEY STARS IN CANADA.**

Unprecedented salaries are being offered for hockey players in Canada this season. It is reported that the Renfrew Club of the National Hockey League, is after Fred. Lake of the Ot-

tawa Club, who has been offered \$3,000 to play ten weeks with Renfrew. The Ottawa officials say that Renfrew offered \$7,000 for Lake, Kerr and Walsh of the Ottawa team. M. J. O'Brien, a millionaire, agreed to deposit \$5,000 cash to the credit of Walsh and Kerr, each to draw \$2,500 for two years.

**MASSILLON, OHIO, MONKEY TEAM.**

News from Massillon is that that town will be represented by a hockey team, the first one in many years. The name of the team will be the Kendall Tigers, and Sunday games will be played on the reservoir. The first game was played Sunday, December 12, and served as a good workout.

**FRANK M. KALTEUX ASSISTANT TO SECRETARY.**

Frank M. Kalteux, newly elected member to the board of control of the Western Skating Association at the annual election, defeated some of the older members by a large majority. He has been a follower of the skating game, indoor and outdoor roller and ice skating for several years and is well known among the skating public in Chicago.

He is well qualified for the position he was appointed to, having a thorough knowledge of all the rules governing skating, hockey and all ice sports. He is at present secretary of the Western Speed Skaters' Club and by his entering efforts has made that organization the strongest roller skating club in the state of Illinois.

**RIVERVIEW CHRISTMAS HANDICAP.**

A race to be skated in three heats and a final, will take place at Riverview Rink Chicago, Christmas week, for three silver cups, donated by Manager Harmon, and should act as a great drawing card for some of the best roller skaters in this part of the state. As Manager Harmon is now a member of the board of control of the Western Skating Association, the race will be taken charge of by those officials and, as a result, the Western Speed Skaters' Club have sent in the following entries: Honesty, Becker, Mikkelsen, Koch, Baldernan, Galligan, Funk, Hengst, Magiefessel and Schwartz.

Manager Miles E. Fried, of Sams Social, has killed a one-four team race for December 17 and as the best skaters in Illinois are entered the spectators who attend that night will live in a state of excitement for one hour. Every skater has a large following and great rivalry exists. This race will serve as a great workout for the boys who are trying to get into condition for the grueling championship meet which will be pulled off about February. Never before in the history of roller skating has a manager had such talent representing him as Manager Fried has. The skaters who will take part in the one-hour team race are the Two Palmer boys, Mikkelsen, Beaumont, Angelica, Hillweil, Hennessy, Becker, Carlson, Meizer, Newfield and Funk. These skaters are without doubt the fastest roller skaters in Illinois.

Fred Tyrrell, member of the Western Speed Skaters' Club, journeyed to Waukegan, Saturday December 11, where he defeated some local skater. Tyrrell is still working out and keeping himself in condition in hope of getting on with Blidge Sherman of Kansas City.

Referring to Al. Flath's challenge, in The Billboard of two weeks ago, Fred Tyrrell, of Chicago, states that he will secure a partner and skate the team of Milwaukee professionals who represent the Hippodrome Rink. Tyrrell returned from Waukegan, where he defeated a local professional by the name of Jim Fallon, who claims the Northern Illinois championship by his many victories. Mr. Flath will answer through The Billboard or write to Secretary Fitzgerald the details of the race: it can be arranged at an early date.

**SKATERS AWAIT RACES.**

Indoor skating races will have their inning at the St. Nicholas Rink this week. The contest will open the skating race season for the year and some of the best amateurs have signified their intention of competing in the events. Three events are on the program, and some good racing is anticipated. The feature of the program will be the mile handicap for the more experienced skaters. Clarence Granger, last year's champion, will be on scratch in the event, and the best skaters of New York A. C. and the various skating and hockey clubs in the city will start. It is thought that there will be a good-sized field to face the starter and Granger will have his work cut out for him to overtake some of the handicap men. There will also be a race in which the novices will have an opportunity of showing their ability. The novices will race a quarter of a mile. It is rumored in skating circles that several fast youngsters will be uncovered in the novice events. Skaters who start at fifty-five

yards or more will compete in the half-mile race, Class B. No skaters are eligible to start in the event. In preparation for the races the skaters who expect to start in any of the events are trawling hard. Two afternoons and two evenings each week are allotted the special merchants, at the rink, to do their preliminary practice. They are taking advantage of the time and some fast trials have been made around the rink turns. Naturally all the novices are confident of winning the quarter mile race. Clarence Granger is skating in his best form this year and there are many who believe he will make a clean sweep of the championship skating events indoors and outdoors, this season. Granger has been improving steadily and he expects to meet in the winter with a victory in his first race.

Yale University has been given permission to take a hockey trip, during the Christmas vacation, to Cleveland and Pittsburgh, meeting Cornell at Cleveland and Princeton at Pittsburgh, playing seven games in all. The schedule is, December 28, University of Pittsburgh or Carnegie Technical, at Pittsburgh; December 29, Princeton at Pittsburgh; December 30, Princeton at Pittsburgh; December 31, Princeton at Pittsburgh; January 1, Cornell at Cleveland, and January 4, Cornell at Cleveland.

**TYRRELL'S ANSWER TO LEE JONES.**

Fred Tyrrell visited the office of the Western Skating Association one evening last week and bearing the challenge of Lee Jones, of St. Louis, in the last issue of The Billboard, stated that he would be willing to travel to St. Louis or Kansas City and take him on in a scratch or pursuit race at any distance, provided some rink manager would offer some inducement in the line of traveling expenses and a purse. Tyrrell is willing to skate, winner take all, and can arrange to leave at once as he is in good condition.

**JACK FOTCH OUT WEST.**

At Trinidad, Col., Jack Fitch scored a success in his trick and fancy skating act. During his engagement there he competed in a long distance race with a local skater in which Fitch was defeated by a margin of two feet. Fitch has his time pretty well filled, his immediate bookings taking him to Dodge City, Kan., December 23-25, with other western rinks still to be played.

**NEW HOUSES FOR BIRMINGHAM.**

The Princess Amusement Co. organized in Birmingham, Ala., will open in that city two new vaudeville theatres, to which an admission price of ten and five cents, respectively, will be charged. Options on two places have already been secured. The officers of the company are Al. E. Campbell and M. J. D. Cooper.

**MORE TAX ON AMUSEMENTS.**

(Continued from page 16)

	Old	New
Admission exceeding 75 cents.....	\$10	\$25
Exceeding 50 cents.....	10	15
Exceeding 10 cents.....	10	10
Ten cents or less.....	10	1

	Old	New
Seating more than 6,000.....	\$150	\$170
Seating more than 3,000.....	100	50
Seating more than 1,500.....	100	35
Seating more than 750.....	100	25
Seating more than 400.....	100	10
Less than 400, by the month.....	10	10

**COLISEUM TO PAY \$50.**

The Coliseum, in which the Ringling Brothers open their circus every spring, comes under the \$50 fee in the new schedule. Other classes are licensed as follows: Class 14—Open air shows, slide shows, concerts and the like, known as "airdomes," are licensed at \$10 per day, except if maintained longer than two weeks, when they come under the provisions affecting the theatres in class 1. Class 15—Aquatic shows, swimming and diving exhibitions, not heretofore licensed, are called upon to pay a fee of \$2 per week. Class 16—Entertainments where no seats are provided, known as "walk around shows," are also brought in under a \$2 per week fee. Class 17—Skill and strength testing devices which heretofore have paid \$10 per month, are changed to 50 cents per week. Class 18—Riding devices, such as merry-go-rounds, roller coasters and so forth, which heretofore have paid \$2 per day, are changed to a weekly basis as follows: Admission 5 cents or less.....\$ 2 Admission 5 to 10 cents..... 5 Admission over 10 cents..... 10 Class 19, pony riding attractions, which heretofore have not paid any license, are put in at 50 cents per week. For fireworks shows the license remains the same as before, \$50 per day. All other shows, which are not specially classified and now pay \$2 per day, are required to pay \$5 per day. When the ordinance was presented to the council by Alderman Dunn, chairman of the license committee, Alderman Foell introduced an amendment, making it clear that in the first eleven classes the places were licensed, while in the remaining classes the entertainments were licensed. It was adopted without debate. The aldermen were in a genial mood, however, and all seemed in favor of sitting up things. **CILBERTON RAISES FEE.** Alderman Cullerton started the ball rolling by moving that the committee's recommendation that the theatres charging more than \$1 pay a license of \$700 a year, be amended to read \$1,000. Alderman Coughlin objected, but the amendment was adopted. Alderman Thompson wanted all theatres that charged 75 cents or more to pay \$1,000 per year, but this motion was lost. Alderman Cullerton tried to bring about an increase in circus licenses and nearly succeeded. "It is all bosh to say that circuses can't pay a larger license," he said. "If we charged them \$1,000 in a day for showing here you couldn't keep them out of Chicago. I move that we place the fee at \$500 per day." The motion carried, but Assistant Corporation Counsel Hayes told the council that it had better be reconsidered, owing to the fact that the courts would hold it an illegal provision, in that it was exorbitant, and throw the entire ordinance out. Another change, proposed by Alderman Snow, was the elimination of the minimum penalty of \$50 a day for violation of the ordinance. Alderman Snow suggested that this be left to the discretion of the courts.

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# London

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

### Theatres Suffering Because of Politics, in Opposition—Discussion of the Christmas Pantomimes Now in Preparation.



All theatres just now are suffering from the political fever which is everywhere so prevalent in this village. People at the moment seem greatly to prefer the entertainment provided free at the public meetings to that for which they have to pay at the play-houses. Consequently, with about three or ceptious, theatres are just about as empty as they can be and, judging from all appearances they will remain so for the next six weeks.

Despite this, preparations for the Christmas plays and pantomimes are proceeding as merrily as ever. It is already evident that we are to be deluged this year with plays of the fairy order. Peter Pan is already on its way and I suppose will be crowded the same as usual. All the same I am rather of the opinion that it might conceivably be good business to give it a rest for a year or two.

But I rather hesitate to express any opinion for I happen to be one of those unbelievers who has frankly to confess himself bored to death by this show. I know it is rank heresy to open one's mouth against the barrie cult, but all the same I shouldn't be surprised if there were quite a number of unbelievers like myself who have had to sit it out because of the children one has taken to see it and have suffered accordingly; and I've not always been certain that even the children have been sent into that state of ecstasy at which it was their bounden duty to arrive.

Tree is again putting on Pinkie and the Fairies which, as plays of this kind go, is far and away the best that has ever been staged here. This week has also seen the production of Masefield's The Blue Bird, which I can unhesitatingly recommend.

It is a play that contains beautiful scenes, beautiful dances, beautiful music and beautiful children. I think just as a spectacle, Londoners will be drawn to this play and will enjoy it.

The Blue Bird really signifies happiness, and is never seen, but the two children, Tytyl and Mytyl start out to see it, accompanied by the dog Tylu and encounter all kinds of strange adventures, which really represent phases of life's existence. The play passes as extravaganza, but, throughout, there is a good deal of food for thought and much deep pathos. I doubt whether children will understand all of it, but adults will appreciate it to the full, even though here and there they may be caused something in the way of a heartache.

The scenery is very pretty and quaint and extraordinarily well adapted to a small stage like the Haymarket. Although the play is only part of the repertoire scheme of the Haymarket yet it is good enough to enjoy quite a good run all to itself. Its predecessor, Don, by the way, is still in such demand from the London public that it has had to be transferred to the Criterion Theatre, where it is going as strong as ever.

H. B. Irving seems to have made an entirely new departure in his new play, The House Opposite. At last he seems really to have joined in the fray of London management. All the Irving tradition is dropped and the son has launched out on his own account for the first time without being hampered by the overpowering influence of the personality of the father.

Not that the play is in itself in much. In The House Opposite, a brutal murder has been committed. Richard Cardyne, the horrified witness thereof, cannot speak, because he is in the bond of his mistress, the wife of the Right Honorable Henry Rivers, an ex-Cabinet Minister. The suggestion that he should say that he watched the murder, not from the window of Mrs. Rivers' room, but from her maid's is dismissed as useless. It becomes an alternative of speaking the truth and so damning the distinguished reputation of a distinguished lady; or of keeping silence and allowing an innocent person to suffer the penalty of murder. Cardyne, scamp though he is, is horrified and would speak out. The woman is obdurate—she will not let her good name go. At length she is brought to the point of confession, but just then the murder comes out by a natural process, so the sufferers are taught nothing beyond a sharp lesson on illicit amoroseness. The play is not at all great, but still Irving as Cardyne, Eva More as his mistress, and Herbert Waring as the absorbed, political husband are all good.

George Alexander, in the intervals which he can spare from his political interests, seems to be making a good thing out of what is practically a repertoire theatre scheme, which he is now running. This week he has revived Oscar Wilde's The Importance of Being Earnest for the second time, and it has received such a welcome as is usually reserved for the production of a new and successful play. Despite its being fifteen years old, the play goes just as well as ever it did and the audience obviously enjoyed it immensely.

Ruritania is to follow the Wilde masterpiece and, after that, Old Heidelberg and Mrs. Creggie—John Oliver Hobbes—are all to have a turn. Later on, The Critic and the Ambassador will also be seen.

Of new plays, a four-act piece by Haddon Chambers will shortly be forthcoming, and Cosmo Gordon Lennox also has a play on hand. So Alexander's future therefore seems to be fairly well mapped out.

The strange scene of a properly constituted school going on behind the scenes of an ordinary theatre is a common sight in London just now. Wherever you find a pantomime or a fairy play is to be produced, there also you will find the children who are to take part in it, are busy at school for several hours a day. This is a solution of the dilemma that managers found themselves in a short time ago. They were obliged to get children for their plays, but on the other hand, the educational authorities would not release them from their attendance at school. The only thing to do was,

therefore, to set up schools in the theatres. Properly qualified teachers, holding Government certificates, are engaged, and Government inspectors examine the pupils. As might almost be expected, the teachers report that the children seem to take far more interest in their work, and get along much faster in these novel circumstances than they would do in the ordinary way. Whether it is that they have so many reliefs in the way of rehearsals, or owing to the fact that the theatre atmosphere sharpens their wits, it is impossible to say, but at any rate it is reported that the progress made by some of the children is almost phenomenal.

A great change has taken place here in recent years in regard to the conditions under which children are employed in the theatres. Formerly it was unquestionably the fact that sufficient care was not given to them. But all this has changed. Before a young child can appear, a license has to be obtained from a magistrate, who will not grant it until he is satisfied that a considerable portion of the child's earnings are invested for its benefit. Then again, a matron is employed at the theatre to look after the children, and taxicabs are employed to send them home at night. During the day, also, comfortable meals are provided. In short, in these matters, any parent could let a child be employed at a theatre, without suffering from the slightest apprehensions.

### ACTORS OF TODAY AND YESTER DAY.

(Continued from page 16.)

Whoever can forget the grace with which he leaned against the side scene while Anne was railing at him, and the chuckling air with which "Poor Fool" Woot takes his talons to damn himself. It was thoroughly felicitous—terrible, beautiful!

But it was as Othello that Kean won greatest renown. Lewes did not agree, but Hazlitt, Alger, Proctor and Lamb say that "there must have been something supernaturally sweet and sorrowful and unearthly in the quality of his voice and majestic majesty in the manner in which Kean delivered the 'Farewell.'" Of his Richard, Mrs. Richard Trench wrote: "He gave probability to the drama by throwing the favorable light of Richard's higher qualities on the character," and Hawkins said: "Kean's love-making with Lady Anne was confident, easy and unaffected, earnest and expressive"; Hazlitt believes "it was an admirable exhibition of smooth and smiling villainy."

"Punch," speaking of his Shylock, said: "We don't like the acting of Mr. Kean, but we must acknowledge his antiquarian researches into the private habits of Shakespeare's Jew." Murdock writes: "Kean flashed upon the stage like a meteor; he scorned all restrictive rules or professional formulas except those which in his own practical experiences."

John Taylor says Kean up as being an actor of energy. John Kemble said of Kean's Othello: "If the justness of his conception had been equal to the brilliancy of its execution, it would have been perfect. But the whole thing is a mistake, the fact being that the Moor was a show man."

Kean was always terribly in earnest. He feared not of criticism. He regarded the stage "merely as a platform upon which to exhibit the powers of an impetuous nature that required fitting opportunity of audible expression to give vent to turbulent emotions which, unuttered, prey upon themselves."

Thus, we have the diverging opinions of men who lived in Kean's era and knew him. I find a general summary that seems to do justice to the great actor; at least, it seems to fuse the different critical metals to a tangible bar. Ludwig Tieck, the noted German dramatic poet and writer, said, in 1814:

"He is the stage hero of the present day. Those who are ready enough to join in the censure of Kemble and the mania of his school start with the assumption that the favorite of their idolatry is far above criticism. Kean is a little, slightly-built man, quick in his movements, and with brown, clever, expressive eyes. Many who remember Garrick claim that Kean is like him; even Garrick's widow, who is still alive, is said to concur in this opinion; but she will hardly agree with the many admirers of Kean who hold that he acts in Garrick's manner, and even surpasses him in many of his parts."

"In Hamlet, all the playful, humorous speeches, all the bitter, cutting passages, were given in the best style of comedy. But he could not touch the tragic side of the character. His mode of delivery in the opposite of Kemble's. He speaks quickly, often with a rapidity that injures the effect of what he has to say. His pauses and excess of emphasis are even more capricious and violent than Kemble's; added to which, by dumb show or sudden stops, and such like artifices, he frequently imports into the verse a meaning which, in a general way, is not to be found in it. He stares, starts, wheels around, drops his voice, and then raises it suddenly to the highest pitch, goes off hurriedly, then comes back slowly, when one does not expect him; by all these epigrammatic surprises crowding his impersonation with movement, showing an inexhaustible invention, breaking up his part into a thousand little frequent bon mots, tragical or comic, as it may happen; and it is by this clever way of, as it were, entirely recasting the characters allotted to him that he has won the favor of the general public, especially of the women. If he does not weary the attention, as Kemble does, one is being constantly circumvented by him, and defrauded, as by a skillful juggler, of the impression, the emotion, which we have a right to expect. Now, on the artist's part, all this is done in mere caprice, with the deliberate purpose of giving a great variety of light and shade to his speeches, and of introducing turns and sudden alternations, of which neither the part nor the author has for the most part afforded the most remote suggestion. This is, therefore, playing with playing, and more violence is done to an author—especially if that author be Shakespeare—by this mode of treatment than by the declamatory manner of the Kembles."

There had been a quarrel between Kean and his son Charles. In 1833 he appeared in Othello with the younger Kean as Iago. This was their reconciliation. The house that night was packed, excitement ran high. As he spoke the lines: "Othello's occupation is gone," he sank into his son's arms lying. "Speak to them for me," he moaned. The curtain rang down on his life a few weeks later, at the age of forty-six.

"To-morrow, and to-morrow, and to-morrow, Creep in this petty pace from day to day, To the last syllable of recorded time; And all our yesterdays have lighted fools

The way to dusky death. Out, out, brief candle!

Life's but a walking shadow! A poor player That struts and frets his hour upon the stage And then is heard no more; it is a tale Told by an idiot, full of sound and fury Signifying nothing."—Macbeth.

### STAR ILL; NO SHOW.

Miss Vivian Prescott, leading lady with Sal the Circus Girl, was taken suddenly ill just before the last performance of the engagement was to begin in the Virginia at Wheeling, W. Va., December 15, and as there was no understudy the audience had to be dismissed.

### MRS. MONTGOMERY'S FUNERAL.

A score of theatrical people paid a final tribute in Boston to Mrs. Annie F. Montgomery, whose funeral took place at her late home in Newtonville, Mass., Wednesday morning. Mrs. Montgomery was the wife of James A. Montgomery, well known in theatrical circles as stage manager for the Bostonians.

The Rev. R. T. Loring, of St. John Church, Newtonville, conducted the Episcopal burial services. The body was cremated in Mount Auburn. The deceased was 55 years old. Many of her husband's associates in the now famous company also attended the services.

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 Fenton, Billy (Star) Charlotte, Va.  
 Fielding, Albert (Fairland) Montreal.  
 Fry, Twins Co. (Weber's) N. Y. C.  
 Ferguson, A. J. (Majestic) Scottsburg, Ind., 20-22; (Sambol) Shellburn 23-25; (People's) Winamac 27-29; (Nickelodeon) Minister, O., 30-Jan. 1.  
 Figaro, Great (American) New Orleans.  
 Fiechli's, Otto, Tyrolean Sextette (Pantages) Sacramento, Cal.; (Pantages) San Francisco, 29-Jan. 1.  
 Fields & Coco (Grand) Augusta, Ga.  
 Fields, Will H. (Schindler's) Chicago.  
 Felsman & Arthur (Theatrolum) Fort Williams, Can.  
 Fantas, Two (Academy) Suffolk, Va.  
 Folsom, Miss Gertrude Lee (Lyric) Mobile, Ala.; (Majestic) Montgomery 27-Jan. 1.  
 Fairchild's, Mr. & Mrs. Frank (Family) Carbon-dale, Pa.  
 Fields & Hanson (Grand) Chester, Pa.  
 Frobel & Ruge (Salt Lake) Salt Lake City, U.; (Majestic) Denver, 27-Jan. 1.  
 Fenton, Jimmie & Gertrude: Ironwood, Mich.  
 Felix & Barry (Grand) Indianapolis; (Keith's) Cleveland, 27-Jan. 1.  
 Fisher, Mr. & Mrs. Perkins (Poll's) Wilkes-Barre, Pa.; (Proctor's) Newark, N. J., 27-Jan. 1.  
 Fields, W. C. (Proctor's) Newark, N. J.; (Hammerstein's) N. Y. C., 27-Jan. 1.  
 Follette & Wicka: Erie, Pa.  
 Futurity Winner, Joe, Hart's (Poll's) Scranton, Pa.; (Poll's) Wilkes-Barre 27-Jan. 1.  
 Fay, Two Colors & Fay (Orpheum) San Francisco; (Orpheum) Omaha 28-Jan. 8.  
 Friendly & Jordan (Orpheum) Sidney, O., 20-22; (Orpheum) Xenia 23-25; (Rifon) Piqua 27-29; (Broadway) Middletown 30-Jan. 1.  
 Friend & Downing (Plaza) N. Y. C.  
 Fougere, Eugenie (Proctor's 5th Ave.) N. Y. C.  
 Fitzgerald, Michael (Proctor's 5th Ave.) N. Y. C.  
 Fredericks, Musical (Colonial) N. Y. C.  
 French, Henri (Keith's) Boston.  
 Fox, Imro (Bronx) N. Y. C.  
 Farrell-Taylor, Trio (Hammerstein's) N. Y. C.  
 Foster, Ed., & Doc Mike (Miles) Minneapolis.  
 Fagan & Byron (Majestic) Denver.  
 Felix & Calre (Orpheum) Cincinnati.  
 Finney, Mand & Gladys (Proctor's 5th Ave.) N. Y. C.; (Keith's) Phila., Pa., 27-Jan. 1.  
 Fraser Trio (Orpheum) Lima, O.  
 Gardner & Stoddard (Alhambra) London, Eng., Dec. 6-Feb. 12.  
 Glick, Lew (Hippodrome) Lexington, Ky.; (O. H.) Richmond 27-Jan. 1.  
 Gillen Sisters, Three (Hathaway's) Brockton, Mass.  
 Gylleck (Star) Sault Ste. Marie, Mich., 20-22; (Lyceum) Sault Ste. Marie, Ont., Can., 23-25.  
 Granville & Rogers (Poll's) Wilkes-Barre, Pa.; (Poll's) Bridgeport, Conn., 27-Jan. 1.  
 Gonzales, A. (Monarch) Lawton, Okla., 20-Jan. 1.  
 Gerlin, Louis (Keith's) Cleveland, 27-Jan. 1.  
 Greno, Jacques (Pantages) Pueblo, Colo.; (Pantages) St. Joseph, Mo., 26-Jan. 1.  
 Gordon & Marx (Orpheum) So. Chicago, Ill.; (Temple) Grand Rapids, Mich., 27-Jan. 1.  
 Gullfoyle & Charlton (Fairland) Hinton, W. Va.  
 Gilroy, Haynes & Montgomery (Lyric) Terre Haute, Ind.; (Temple) Ft. Wayne 27-Jan. 1.  
 Girard & Gardner (Main St.) Peoria, Ill.; (Family) Lafayette, Ind., 27-Jan. 1.  
 Goy Trio (American) New Orleans, 26-Jan. 1.  
 Gerlach, Mr. & Mrs. Carl (Rifon) Escanaba, Mich.  
 Galitt's Baboons (Hathaway) Lowell, Mass.  
 Gath, Karl & Erma (Majestic) Dallas, Tex.; (Majestic) Houston 27-Jan. 1.  
 Glose, Augusta (Temple) Rochester, N. Y.; (Grand) Syracuse 27-Jan. 1.  
 Goolmans, Musical (Majestic) Dallas, Tex.; (Majestic) Houston 27-Jan. 1.  
 Gordon, Ed. (Grand) Nashville, Tenn.  
 Gruber's, Max, Animals (Trent) Trenton, N. J.; (Poll's) Scranton, Pa., 27-Jan. 1.  
 Grigolati's Aerial Ballet (Maryland) Baltimore; (Proctor's 5th Ave.) N. Y. C., 27-Jan. 1.  
 Gennaro's Venetian Gondollers Band (Family) Clinton, Ia.; (Majestic) Cedar Rapids 27-Jan. 1.  
 Gordon, Cliff (American) N. Y. C.  
 Georgia Campers (Plaza) N. Y. C.  
 Ginnett, Fred, & Co. (Proctor's 5th Ave.) N. Y. C.  
 Gavin, Platt & Peaches (Orpheum) New Orleans.  
 Goldberg (Alhambra) N. Y. C.  
 Galvin, Wallace (Hammerstein's) N. Y. C.  
 Cliff (Columbia) Cincinnati.  
 George, Alva (Miles) Minneapolis.  
 Garrily Sisters (Miles) Minneapolis.  
 Grimm & Davis (Orpheum) Zanesville, O.  
 Gordon & Plokens (Poll's) Scranton, Pa.; (Poll's) New Haven Conn., 27-Jan. 1.  
 Halling, Edward C. (Red Mill) Columbia City, Ind.  
 Hutchison, Louise, Co. (Lyric) Springfield, Mo.  
 Harmonius Four (Gem) St. Louis, Mo.  
 Harria & Peck (Blion) Lawrenceville, Ill., 20-22; (Vandette) Olney 23-25.  
 Harraha, The (Majestic) Houston, Tex.; (Majestic) Galveston 27-Jan. 1.  
 Harrison & Miffin (Pastime) Wash., D. C.; (Theater) Richmond, Va., 27-Jan. 1.  
 Hopper, Lightning (Proctor's 5th Ave.) N. Y. C.; (Empire) Hoboken, N. J., 27-Jan. 1.  
 Hardeen (Majestic) Toronto; (American) N. Y. C., 27-Jan. 1.  
 Hodges, Four Musical (Blion) Jackson, Mich., 20-22; (Majestic) Ann Arbor 23-25; (Jeffers) Saginaw 26-Jan. 1.  
 Hillvers, Three (Colonial) Greenville, S. C.; (Grand) Columbia 27-Jan. 1.  
 Hunt & Burton (Comoue) Detroit.  
 Hufford & Chaine (Orpheum) Canton, O.; (Orpheum) Alliance 27-Jan. 1.  
 Hunter, Ethel (Winter Garden) New Orleans.  
 Hussay & Lorraine (Gem) Monongahela, Pa., 20-22; (Star) Charleroi 23-25; (Crescent) Homestead 27-29; (Vestry) Allentown 30-Jan. 1.  
 Hearn & Ritter (Hammerstein's) N. Y. C.  
 Haywood Sisters (Majestic) Paris, Ill.; (Lyric) Robinson 27-Jan. 1.  
 Hurley, Frank J. (Proctor's) Elizabeth, N. J.  
 Herbert, The Frogman (Majestic) Butte, Mont., 25-Jan. 1.  
 Hood, Sam (Family) Moline, Ill.; (Garrick) Ottumwa, Ia., 27-Jan. 1.  
 Held, Jules, & Co. (Orpheum) Marlon, O.  
 Horton & La Triska (Auditorium) Lynn, Mass.; (Keith's) Lewiston, Me., 27-Jan. 1.

(Continued on page 30.)

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50 pairs Richardson Skates, (\$1.00) per pair; 500 new Steel Wheels, 90c per set; used Steel Wheels, 40c per set. All skate parts at half price. Emerson 1/2 h. p. motor, good as new, direct current, cheap. Also will lease my rink May 1st. Good chance for vaudeville; none in city of 15,000. RAINBOW SOCIETY HALL, Corning, N. Y.

**ELECTRIC SIGN FOR SALE**, 4 1/2 x 9 feet, reading The Grand, in raised letters, 15x19x17x21 inches. Letters 4 and 5 lamp high. Working on opposite side painted, white letters, blue background. Sign never used. Address JOHN L. FRIEDEL, Tiffin, Ohio.

**WANTED**—For the Great Wagner Show. Circus performers of all descriptions (except riders); those doing two acts given preference. Also piano player. State lowest salary and all you'll do in first letter. Address GREAT WAGNER SHOW, Germantown, O.

# FAIRS AND CARNIVALS

United States Agricultural and Industrial Exposition Organized to Hold Annual National Exhibition—Tidings from Carnival Companies Now Touring the South Show Success is Attending Them. Well-known Midget Dies Leaving Giant Husband.

### ANNUAL AMERICAN EXPOSITION.

#### Million Dollar Corporation Formed To Hold Permanent United States Exposition.

Articles of Association have been filed with the State of Delaware, incorporating The United States Agricultural and Industrial Exposition Co., capitalized at \$1,000,000. The purpose of the corporation is to hold an annual national exposition in one of the western or southwestern states, as near the center of trade and population as possible, the location not yet having been decided upon. A number of cities of the West are in correspondence with the manager, offering inducements to locate the exposition with them. The originator of the United States permanent exposition idea is Mr. E. Alexis Taylor, of Hartford, Conn., who has been chosen director-general.

#### OBJECTS OF THE COMPANY.

The objects of the company are: to organize, and to hold the United States Agricultural and Industrial Exposition, fairs and hold exhibitions, fairs, exhibitions, and meetings for the promotion, improvement of and education in the arts, manufactures and products of the soil and mines, and by exhibiting displays of agriculture, horticulture, floriculture, forestry, animal husbandry, mechanical and domestic arts, to illustrate the general development, resources, products and advantages of the United States, Territories and Insular Possessions.

#### BOARD OF DIRECTORS.

- The Board of Directors, numbering nine, is made up as follows:
  - Hon. Albert E. Brown, Treasurer New York State Fair and Secretary New York State Breeders' Association, Syracuse, N. Y.
  - I. D. Graham, Editor the Kansas Farmer and Secretary of the Kansas Improved Stock Breeders' Association, Topeka, Kansas.
  - George S. Walker, Secretary of the National Wool Growers' Association and Secretary of the State Board of Sheep Commissioners, Cheyenne, Wyoming.
  - Joseph E. Wing, Agronomist, and Secretary of the Dorset Horn Association, Mechanicsburg, Ohio.
  - Mr. R. F. Dixon, Auditor for the State of North Carolina, Raleigh, N. C.
  - Charles W. Bush, Counselor-at-Law, Wilmington, Del.
  - James Handly, Horticulturist, and Publisher, Quincy, Ill.
  - Robert P. Lyon, Treasurer, Hartford, Conn.
  - E. Alexis Taylor, Director General of the Company.

#### THE ADVISORY BOARD.

- Every member of the Advisory Board, numbering over two hundred, have been selected for their special fitness and knowledge of the respective department for which they have been chosen.
- Appended are a few of the gentlemen constituting the Board, representing all branches of agricultural and industrial interests:
  - Hon. James Wilson, Secretary United States Department of Agriculture.
  - Edwin A. Straut, Secretary American Forestry Association.
  - Prof. John Craig, Secretary American Pomological Society.
  - Prof. L. H. Hallett, Cornell.
  - William P. Brooks, Director Massachusetts Agricultural Experiment Station.
  - Comfort A. Tyler, Secretary Hampshire Sheep Association.

### ERNEST BRINKMAN.



Australia's character singer, just concluded lengthy and successful seasons in India, Manila, Burnah, Straits Settlements, China, and Japan. Mr. Brinkman is now making his first American appearance over the S. & C. Circuit, meeting with big success. Address care The Billboard, Cincinnati, Ohio.

- C. H. Thomas, American Hereford Cattle Breeders' Association.
- W. H. Knight, Secretary Percheron Society of America.
- L. R. Nall, Secretary American Saddle Horse Association.
- A. P. Vreelburgh, Secretary-Treasurer American Kennel Club.
- Duncan S. Johnson, Secretary Botanical Society of America, Johns Hopkins University.
- Hon. I. A. Naudan, Ex-Director-General the Alaska-Yukon-Pacific Exposition, Honorary Member.
- Frank E. Gorrell, Secretary National Canners' Association.
- D. M. Parry, President the Parry Manufacturing Company.
- W. E. Small, President the A. H. Small Company.
- Ludwig Nissen, President Ludwig Nissen & Company.

#### FEATURES OF AMUSEMENT.

The exposition realizes fully that the public demands (and the demand is annually growing) a large amount of diversified amusement at the annual fair. That the public not only demands and looks for it, but is willing to pay for it. The annual fair is no longer a place simply to exhibit the biggest vegetables and best fruit, but it is a place for relaxation and enjoyment. The exhibits, while holding the very first place in the conduct of the exposition, does not longer fill the bill. The amusements will be in proportion to the magnitude of the other departments of the exposition. Already the corporation is in touch with some of the greatest American and European novelties and attractions, having already booked a number, with many others waiting dates. It is the intention of the corporation to eclipse all former attempts at outdoor free attractions. They will make this matter of amusement selection a personal one and applications should be made direct.

The temporary offices of the corporation, pending the selection of a location, are at Hartford, Conn., Room 505, Conn. Mut. Bldg.

#### GREAT METROPOLITAN SHOWS.

The Great Metropolitan Shows, under the management of Velare and Coleman, will bid adieu to the State of Georgia after Christmas, at Quitman, Ga., that being their last stand in the "Cracker State." They have enjoyed a most prosperous season up to date, and a continuance of business such as Georgia has produced for their shows will leave a handsome balance at the right side of the ledger at the end of the Southern tour. General Agent G. H. Coleman, who has been so successful in piloting these shows in such good towns and for so far through the South, has already mapped out and started booking for the Northern tour, which will open at Chattanooga, Tenn., early in April.

There has been little change in the company since the Southern tour opened. Mr. Velare still has charge of the business behind, ably assisted by W. L. Wyatt, who has been treasurer of the J. Frank Hatch Shows for the past seven years. Mr. Coleman is ahead of the shows. He has also been with Mr. Hatch several years, and with Col. H. C. Swenson and John Payne, who recently succeeded Jas. M. Benson as promoters. In advance, the executive staff could not be improved upon, and with Antonio Passafiume's Royal Italian Band of sixteen, and Dare Devil Jack Velare in his sensational free outdoor exhibitions, places this show in the front row as a crowd drawer. Doc Oiler's Old Plantation Show, as usual, gets top money. Determination Phillips' Talking Pictures are getting their share every day. Victor the fat girl, closed at Montezuma, Ga., but was replaced by a troupe of Spanish Vaudeville Singers and Dancers, who are making them talk. The show now has nine paid attractions. At Quitman, Ga., Christmas week will be celebrated, the management having made arrangements for the feast, and a most pleasant time is looked forward to by the members of this show.

### GIANT'S MIDGET WIFE DEAD.

#### Princess Nouma Dies Shortly After Becoming a Mother.

Weeping out his heart's sorrow over a tiny bit of a lily so small that it could be hidden by a bouquet of ordinary size tossed across the footlights in a first-night performance, Maurice A. Growdy, a trouper, Friday enacted an unusual role in Hot Springs, Ark. Within the little basket before him is the body of his wife, known to the stage as Princess Nouma, a midget of but 20 pounds.

Growdy is a seven-foot giant. Four years ago these extremely contrasted persons, after having traveled together in side shows and vaudeville, were married.

Friday morning at 8:30 o'clock, after a Caesarian operation, the little wife became a mother. Three hours after the operation she fondled the dimpled little six-pound child at her side. Then the infant was placed in a hot incubator for its future development. At 3 o'clock the hospital nurse noted a restlessness in the little mother. Five minutes later she died.

Maurice A. Growdy, the husband, is 25 years of age, and from Shelbyville, Ind. His unusual size and height caused him to be attracted to the stage.

Princess Nouma was Mathilda Gadjos, of Radot, Hungary, before she took to the stage. She was 26 years of age. She was highly educated, speaking French, Hungarian, Italian and English fluently.

Physicians say the child will live.

# HOLIDAY GOODS

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## I MADE \$140 IN ONE WEEK

Operating your Wonder Cannon. This beats working all hollow, writes Mr. Jack Morris, of 813 S. Kenilworth ave., Oak Park, Ill. Machine makes 8 finished photo buttons in one minute, ready to wear.

No experience nor dark room required. Starts you in this big money-making business. This includes complete outfit, consisting of WONDER CANNON, tripod and supplies for making 400 finished photo buttons. A gold mine for fairs, carnivals and all outdoor occasions. Send \$5.00 with order, balance C. O. D.

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PLAIN				RED, WHITE AND BLUE.			
No.	Size	Gro.	Doz.	No.	Size	Gro.	Doz.
83	12 in.	\$2.75	.24	154	14 in.	\$4.00	.33
85	14 in.	3.60	.31	185	16 in.	5.50	.50
89	20 in.	6.75	.58	199	20 in.	7.50	.65
				820	24 in.	9.00	.80
				830	30 in.	11.00	1.00

We also have a complete assortment of paper red, white and blue horns.

Singer, Schaffer & Co., - - 1429 S. Halsted St., Chicago

### Greetings from South Africa—Bertram Willison and Mme. Frederica Willison

SOLE OWNERS: WILLISON'S AMERICAN CIRCUS; WILLISON'S VAUDEVILLE SHOWS; WILLISON'S WILD WEST WONDERS. Controlling the centres of civilization. Permanently located, Willison's Headquarters & Stock Farm, Bloemfontein, D. R. C. The epitome of excellence in all that pertains to tented aggregations. 100 trained horses and ponies, 200 educated men, triplicated tents, seats, lights and decorations, tons of special printing for every act in the business. Always prepared to finance any legitimate amusement enterprise new to South America. Paying Passages, Arranging Tours, Hall, Theatre or Tent. ADVANCING FROM £1000 TO £5000. Nothing too big for us to handle in this or any other country. Bert Willison now on tour as Director General, Madame Filia's Continental Circus; the Greatest Show in Africa to-day. Cables and Telegrams, Willison, Bloemfontein, D. R. C., South Africa. Direct letters to Lock Box 449, Bloemfontein. CORRESPONDENCE INVITED.

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## Musicians Wanted for the Great Sells-Floto Circus

Season 1910. Open early in March at Denver, Colo. Circus musicians on all instruments write, stating lowest salary. Best accommodations in circus business. All last season's men write. Address PARK B. PRENTISS, Band Leader, fifth season, en route, Rhoda Royal Indoor Circus, week Dec. 20-25, Atlanta, Ga.; Dec. 27-Jan. 8, Richmond, Va. P. S.—Can place a few good musicians immediately; all week stands, city time. Join, Richmond, not later than Jan. 2.

## VAUDEVILLE ACTS THE GRIFFIN CIRCUIT

Has Plenty of Time with Short Jumps. Booking Office, Variety Theatre Bldg., Toronto, Can.

## For Sale—Merry-Go-Round

Consisting of four double seats, twenty-four wooden horses; one 10 H. P. Engine and Boiler; price \$760. Apply to T. J. FOWELL, Purchasing Agent, C. & E. I. R. R., Chicago.

### MONKEYS, PARROTS,

And all kinds of Pet Stock and Song Birds for sale. Write for further particulars. ATLANTIC AND PACIFIC BIRD STORE, 236 1/2 E. Madison St., Chicago.

Send your Route to The Billboard to-day.

LETS GET TOGETHER.

December 13, 1909.

To The Billboard.

(Continued.)  
There is a problem that is confronting the "old time" fiddler, and I want to put the subject before the "drifters."  
What I say may make no material difference, but it may start others thinking along the same line.

Carnivals, fairs, etc., are gradually, year after year, becoming so thickly filled up by those amateurs who "flit" the business in so many ways that many of the "big boys" have to quit the road.

The "old time lunch" would stick to one another through adversity and fortune. How different everything is now! There is no longer the fascination or money in the business. What is the cause? There are so many "runners" out now who are "killing" everything in the business that they are "wise" to. They are a selfish, unaccommodating, know-it-all aggregation. What can be done? You all know the condition of affairs as well as I.

Can't we combine somehow, form some association by which we may exclude these "house guards"?

Drummers, actors, in fact every craft, but ours, has an organization.  
"United we stand, divided we fall." Let us get together and act.

Yours very truly,  
C. A. HODGES,  
Benton Harbor, Mich.

ELECT DIRECTORS.

The meeting of stockholders of the West Virginia Exposition and State Fair Association was held at Wheeling, W. Va., December 13, and the following directors elected for the coming year: Anton Reymann, United States Senator Nathan B. Scott, Mayor Chas. C. Schmidt, Hon. J. C. Brady, L. A. Reymann, G. Ed. Mendel, Paul O. Reymann, August Rolf, Geo. Hook, H. W. Melare and F. C. H. Scherffinger. The new board of directors will hold a meeting about the first of the year to elect officers.

The dates selected for the fair of 1910 are September 12-16, being a week later than the 1909 fair. The Association intends to make this, the thirtieth annual fair, a record-breaker, and will endeavor to have an aeroplane as the chief feature.

STATE FAIR OF LOUISIANA.

At a meeting of the stockholders of the State Fair of Louisiana, held in Shreveport, the following officers were elected for the year 1910: S. H. Billinger, president; Dr. O. Dowling, first vice-president; Andrew Querles, treasurer; Dr. C. C. McCloud, second vice-president, and L. N. Brueggerhoff, secretary.

The Fourth Annual Fair proved a financial success in every way, and the directors were so encouraged by same, that they decided to hold a ten-day fair next year, the dates to be November 2 to 11, 1910. The opening date was selected for November 2, being on Wednesday, in order that all shows, concessions and ex-

hibits can make Shreveport direct from Dallas, and have everything in readiness for the opening day of the fair.

The Great Patterson Carnival Company is now wintering on the state fair grounds, with eighteen cars, and will start out in the spring with a big spring carnival for the benefit of the state fair.

The outlook for the fifth annual fair is very promising indeed, and contracts will be entered into after the first of January.

NEEL'S BIRTHDAY GIFT.

Bandmaster Carl Neel is the recipient of a fine Micro-gram tube, with gold trimmings, the gift of members of his concert band, the present being a token of their friendship and esteem. The occasion was Neel's forty-first birthday.

DEFIANCE POULTRY SHOW.

The third annual show of the Defiance Poultry and Pet Stock Association will be held at Defiance, Ohio, January 10-15. This will be a thousand-bird show. J. C. Long will be the judge. Edward S. Bronson is the secretary.

CARNIVAL NOTES.

Millie Christine will again go out after the holidays for a trip through Florida and Cuba. The Little Russian Prince, who is under the same management, will not go out until spring.

The Wright-Turner Shows are playing Florida, carrying eight shows, a roulette and merry-go-round.

Mr. and Mrs. David Sklower have just finished a season of state fairs and are wintering in Nashville, Tenn.

Aeronaut Homer Hazard is spending the winter at his home near Shepherd, Mich.



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ROUTES

(Continued from page 27.)

PERFORMERS.

Helm Children (Keith's) Phila.; (Garrick) Wil-
ington, Ill., 27 Jan. 1.
Howley & Leslie (Majestic) Little Rock, Ark.;
(Majestic) Ft. Worth, Tex., 27 Jan. 1.
Honey, Edith (Majestic) Denver, 25 Jan. 1.
Hofmann & Holores (Arcade) Sault Ste. Marie,
Can.; (Dreamland) Salt Ste. Marie, Mich.,
23-25.
Hawkins, Siddons & Carey (Majestic) Houston,
Tex.; (Majestic) Galveston 27 Jan. 1.
Harris & Robinson (Majestic) Denver;
Hastings & Wilson (Proctor's 5th Ave.) N. Y.
C.; (Keith's) Phila., 27 Jan. 1.
Howard Bros. Flying Banjos (Majestic) John-
stown, Pa., 27 Jan. 1.
Hosale, Al. (Grand) Maassillon, O.
Hall Bros. (Auditorium) Lynn, Mass.
Herrmann, Adelaide (Shea's) Toronto; (Tem-
ple) Detroit, 26 Jan. 1.
Hoy & Mozar (National) San Francisco.
Holl, Edwin (Columbia) Cincinnati; (Mary An-
derson) Louisville, 26 Jan. 1.
Hill, Cherry & Hill (Poll's) Hartford, Conn.;
(Trent) Trenton, N. J., 27 Jan. 1.
Hatfield, Fanny, & Co. (Dreamland) Olean,
N. Y.
Hynes & McIntyre (Orpheum) Memphis, Tenn.;
(Orpheum) New Orleans, 27 Jan. 1.
Holman, Harry (Grand) St. Paul; (Lyric) Minn-
neapolis, 27 Jan. 1.
Hardis, Two (Bijou) Racine, Wis.; (Majestic)
Madison 27 Jan. 1.
Howard & Collinson Trio (Proctor's 5th Ave.)
N. Y. C.; (Keith's) Phila., 27 Jan. 1.
Houston, Fritz Ryan, & Nine Napanoes (Main
St.) Peoria, Ill.; (Family) Lafayette, Ind.,
27 Jan. 1.
Heffron, Tom (Gaiety) Springfield, Ill.; (Bi-
jou) Quincy 27 Jan. 1.
Hermon, Lee (American) San Francisco.
Hay, Inleyeyle, & Wheelock (Alhambra) N. Y.
C.; (Plaza) 27 Jan. 1.
Harddig Bros., Three (Family) Hazleton, Pa.
Hill & Whitaker (Argyle) Birkenhead, Eng.,
27 Jan. 1; (Empire) Manchester, 3-8; (Em-
pire) Hackney 10-15; (Coliseum) London 17-
22.
Hayward & Hayward (Proctor's) Albany, N.
Y., 27 Jan. 1.
Harrison-West Trio (Empire) Hoboken, N. J.
Hazard, Grace (American) N. Y. C.
Heely & Mosely (Fulton) Brooklyn.
Harlan, Otis, & Co. (Proctor's 5th Ave.) N. Y.
C.
Howard & North (Keith's) Boston.
Hantons, Three (Bronx) N. Y. C.
Hoy & Lee (Greenpoint) Brooklyn.
Howard & Lawrence (Greenpoint) Brooklyn.
Herbert & Willing (Columbia) Cincinnati.
Hawkins, Low (Poll's) Wilkes-Barre, Pa.
Hillman, Geo., & Napanoes (Majestic) Houston,
Tex.
Hopkins & Axtell (Orpheum) Seattle, 26 Jan. 1.
Hodge, John, & Wrestling Ponies (Pantages')
St. Joseph, Mo., 19 Jan. 1.
Hullinger, Dillon: Terre Haute, Ind.; New Al-
bany 27 Jan. 1.
Huntress (Temple) Charlton, Ia.; (Metropoli-
tan) Oklahoma City, Okla., 27 Jan. 1.
Hansone (Academy) Lowell, Mass.; (Scenic)
Waltham 27 Jan. 1.
Hays, Ed. & Clarence (Bijou) Salisbury, N. C.
Hylands, Three (Crystal) Galveston, Tex.;
(Lyric) Houston 27 Jan. 1.
Hornmann, Magellan (Temple) Grand Rapids,
Mich.; (Majestic) Kalamazoo 27 Jan. 1.
Honey & Long (Bijou) Scranton, Va.
Harger, Polly: Denver, 20 Jan. 1.

Harris & Earle (Diamond) Council Bluffs, Ia.,
19-22; (Temple) Omaha, Neb., 23-25; (Mich-
elson) Grand Island 27-29; (Gay) Hastings
30 Jan. 1.
Harvel's Marionettes (Vaudeville) Eganston,
Ill., 20-22; (Empress) Chicago 23-25.
Ingram Two (Pastime) Jacksonville, Fla.
Ita, Girl Mentalist (Lyric) Odessa, Ia.
Isbukawa Bros. (Bijou) Port h Ambor, N. J.;
(Bijou) Orange 27 Jan. 1.
Italian Trio (Poll's) Scranton, Pa.; (G. O. H.)
Pittsburg 27 Jan. 1.
Ito, Mrs. K., Japanese (London) London, O.
Ingram, Beatrice (Keith's) Phila.; (Poll's)
Wilkes-Barre 27 Jan. 1.
Jordan, Floyd (Agricultural Hall) London,
Eng., Dec. 13 Jan. 22.
Jones, Williams & Co. (Pantages) Spokane;
(Pantages) Seattle 27 Jan. 1.
Jackson, Alfred (Washington) Spokane, 27 Jan.
1.
Johnston, L. T. (Majestic) Little Rock, Ark.;
(Majestic) Ft. Worth, Tex., 27 Jan. 1.
Jolly, Will & Co. (Lyric) Ft. Wayne, Ind.
Jennings, Jewell & Barlowe (Orpheum) Man-
assas, O.
Jarvis & Martyn (Majestic) Dallas, Tex.; (Ma-
jestic) Houston 27 Jan. 1.
Jacobs & Sordel (Pantages) Tacoma, Wash.;
(Pantages) Portland, Ore., 27 Jan. 1.
Johnson, Maryelle & Mike (Main St.) Peoria,
Ill.; (Majestic) Cedar Rapids, Ia., 27 Jan. 1.
Jarrall Co. (Temple) Muskegon, Mich., 20-22;
(Bijou) Benton Harbor 23-25.
Johnstons, Musical (Orpheum) Evansville, Ind.;
(Orpheum) Memphis, Tenn., 27 Jan. 1.
Jackson Family (Plaza) N. Y. C.
Jones & Grant (Fulton) Brooklyn.
Juliet (American) Chicago.
Johnson, Harry (American) New Orleans.
Julian & Byer (Grand) St. Louis, Mo.; (Cry-
stal) Manitowoc, Wis., 27 Jan. 1.
Jordan, Earl (Lyric) Robinson, Ill.
Kauffman, Reba & Inez (Apollo) Berlin, Ger.,
Dec. 1-31; (Orpheum) Budapest, Hungary,
Jan. 1-31.
Kelly & Rio (Orpheum) McKeesport, Pa.
Kiralfo Bros. (Portola) San Francisco; (Broad-
way) Oakland 26 Jan. 1.
Knight, Harlan E., & Co. (Proctor's) Albany,
N. Y.; (Empire) Pittsfield, Mass., 27 Jan. 1.
Keane, J., Warren, & Co. (Hudson) Union Hill,
N. J.
Keatons, Three (Proctor's) Albany, N. Y.
Kennedy, Joe: Knoxville, Tenn.
Kramo Bros. (Gay) Hastings, Neb., 20-22;
(Lyric) Beatrice 23-25; (Lyric) Concordia,
Kans., 27-29; (Lyric) Junction City 30-Jan. 1.
Kramer & Ross (Orpheum) Spokane; (Orph-
eum) Seattle 27 Jan. 1.
Kaufmann & Kellworth (Majestic) Dallas,
Tex.; (Majestic) Houston 27 Jan. 1.
Killton, Frank, & Dick Moore (Garrick) Stock-
ton, Cal.; (Grand) Los Angeles 27 Jan. 1.
Kelcey Sisters, Three (Orpheum) Chillumthe,
O.; (Orpheum) Portsmouth 27 Jan. 1.
Killett Bros. (Bijou) Decatur, Ill.; (Gaiety)
Springfield 27 Jan. 1.
Kennedy & Lee (Hipp) Huntington, W. Va.;
(Hipp) Charleston 27 Jan. 1.
Kelley & Sattin (Criterion) Chicago.
Kenna, Chas. (Orpheum) Sioux City, Ia.; (Or-
pheum) Minneapolis 26 Jan. 1.
Koklin, Agonette (Hathaway's) Lowell, Mass.
Kramer, Annie & Maude (Empire) Leeds, Eng.,
27 Jan. 1; (Empire) Nottingham 3-8; (Her
Majesty's) Walsall 10-15; (Grand) Birming-
ham 17-22.
Konerz Bros., Four (Trent) Trenton, N. J.;
(Greenpoint) Brooklyn, 27 Jan. 1.
Knight & Sisson (Electric) Pittsburg, Kans.,
21-22; (Dolphus) Carthage, Mo., 23-25; (Del-
phus) Webb City 27-29.

Kelfe, Zena (Gaiety) Springfield, Ill., 20-22;
(Bijou) Decatur 23-25; (Lyric) Danville 27-
29; (Orpheum) Champaign 30 Jan. 1.
Klinebaw & Klara: Waterloo, N. Y., 20-22;
Penn Yan 23-25; Fifea 27 Jan. 1.
Kallnowski Bros. (Metropolitan) Oklahoma City,
Okla., 27 Jan. 1.
Karno Comedy Co. (Plaza) N. Y. C.
Klanoura Japs (London) N. Y. C.
Kollinos, The (Bronx) N. Y. C.
King, Betty (Orpheum) Brooklyn.
Kennedy & Rooney (American) New Orleans.
Kelly, Walter C. (Columbia) Cincinnati.
Kramer & Schack (Orpheum) Denver.
Kizbanzal Jap Troupe (Majestic) Denver.
Kelly & Kent (Orpheum) Minneapolis.
Kob & Miller (Orpheum) Jacksonville, Fla.;
(Atheneum) Savannah, Ga., 27 Jan. 1.
Karrall, Great (Pictorium) Mobile, Ala.
Kirk, F. E. Pearson (Ideal) Monongahela City,
Pa., 20-22; (Nixon) Youngstown, O., 23-25;
(Lyric) Mobile, Ala., 27 Jan. 1.
Keli & DeMour (Family) Williamsport, Pa.;
(Family) Shamokin 27 Jan. 1.
Lawrence, Walker (Alden) Mansfield, O.
Lenora, Labels (Scenic Temple) Williamsport,
Conn.
LaMont, Frank (Star) Trenton, N. J.
Loesch Family (N. Y. Hippodrome) N. Y. C.
Luhns, Four (Grand) Massillon, O.
Leslie, Geo. W. (Royal) Chicago; (Palace)
Chicago 27 Jan. 1.
La Blanche, Miss, & Baby Lorraine (O. H.) Cor-
vington, Ga.; (O. H.) Binkley 27 Jan. 1.
La Raub & Scottle (Globe) Johnstown, Pa.
Lanont & Milham (Majestic) Houston, Tex.
Lanont's Coskatoos (Poll's) Springfield, Mass.
Leonard & Phillips (Alpha) Erie, Pa.; (Globe)
Cleveland, O., 27 Jan. 1.
Lewis & Chapin (Orpheum) Savannah, Ga.; (Al-
dome) Chattanooga, Tenn., 27 Jan. 1.
La Bord & Ryerson (Hippodrome) Fifea, N. Y.
Lafina, Mlle. (Family) Moline, Ill.; (Lyric)
Danville 27 Jan. 1.
La Dellean Trio (Grand) Cody, Wyo.; (Pee-
ple) Red Road 27 Jan. 1.
La Molna, Musical (Majestic) Madison, Wis.
Lamont, Harry H. (Shea's) Toronto; (Shea's)
Buffalo, 27 Jan. 1.
Lohse & Sterling (New Murray) Richmond, Ind.;
(Star) Muncie 27 Jan. 1.
Lambor, George S. (Crystal) Trinidad, Colo.
La Mera, Paul (Star) Charleroi, Pa.
La Grandall (Crystal) Milwaukee.
Luca, Luciana (Orpheum) Memphis, Tenn.;
(Orpheum) New Orleans, 27 Jan. 1.
La Petite Revue (Grand) Indianapolis; (Ma-
jestic) Milwaukee, 27 Jan. 1.
La Belle, Juggling (Bijou) Quincy, Ill., 27-
Jan. 1.
Lee, Sing Fong (Bijou) Salisbury, N. C.
Lovenberg's, Chas., Neopolitana, Marion Little-
field, mgr. (Shubert) Utica, N. Y.; (Grand)
Syracuse 27 Jan. 1.
Lloyd, Hugh (Temple) Detroit.
Lukena Harry, Bears (Scenic Temple) Wal-
tham, Mass.
La Vigne, General Edward (Orpheum) Ogden,
Ut.; (Orpheum) Denver, 27 Jan. 1.
Laveen, Cross & Co. (Columbia) Cincinnati;
(Mary Anderson) Louisville, 27 Jan. 1.
Lind, Homer, & Co. (Poll's) Worcester, Mass.;
(Auditorium) Lynn 27 Jan. 1.
Leonard, Eddie, Mabel Russell & Co. (Colum-
bia) St. Louis; (Majestic) Chicago, 27 Jan. 1.
Lee, Jolly (St. Park) Phila.
Leslie, Bert, & Co. (Orpheum) Omaha; (Orph-
eum) Kansas City, Mo., 26 Jan. 1.
Lorraine, Oscar (Grand) Pittsburg, Pa.; (Pro-
ctor's 5th Ave.) N. Y. C., 26 Jan. 1.
Lane & O'Donnell (Keith's) Boston, Mass.;
(Chase's) Wash., D. C., 27 Jan. 1.
Lorala & Co. (American) N. Y. C.
Lashwood, Geo. (Fulton) Brooklyn.
Laughlin, Anna (Orpheum) New Orleans.
Lance, Jimmie (Orpheum) New Orleans.
Laxine & Leonard (Bronx) N. Y. C.
Long Acre Quartette (Orpheum) Brooklyn.
LaCroix, Paul (Orpheum) Brooklyn.
Louise's Monkeys (American) Chicago.
Lena, Lily (Columbia) Cincinnati.
LaMaze Bros. (Family) Lancaster, Pa.
Leightner, Theo. (Family) Lancaster, Pa.
Lamb's Mankins (Orpheum) Cincinnati.
Lowe, Musical (Orpheum) Cincinnati.
LaVine-Camaron Trio (Keith's) Phila.
LaClare, Lottie (Vandette) Gulfport, Miss.
Lawrence & Wright (Grand) Nashville, Tenn.
Lawrence & Carroll (Gem) Bismarck, N. D.
Laughing Horse (Proctor's) Troy, N. Y.
Lasky's Imperial Musicians (Orpheum) Brook-
lyn; (Alhambra) N. Y. C., 27 Jan. 1.
Levolos, The (Pantages') Pueblo, Col.
McSorley & Eleanor (Fritz's) Portland, Ore.
Marnitz-Marcello Troupe (N. Y. Hippodrome) N.
Y. C.
Montagne, Moya (Midway) San Francisco.
Mar Tina (Valada) Evansville, Ind.
Miller, George (Bijou) Atlanta, Ga.;
(Grand) Augusta 27 Jan. 1.
Mullers, Four (Bijou) Dubuque, Ia.
Mozart Musical Trio (Orpheum) Chillumthe, O.;
(Orpheum) Cambridge 27 Jan. 1.
Melrose & Kennedy (Bijou) Waterloo, Ia.; (Fam-
ily) Moline, Ill., 27 Jan. 1.
Melville & Higgins (Orpheum) San Francisco
20 Jan. 1.
Murphy, Mr and Mrs. Mark (Keith's) Utica, N.
Y.; (Keith's) Columbus, O., 27 Jan. 1.
McNamee (Chase's) Wash., D. C.
Miller Mad (Circle) Chicago; (Star) Chicago
27 Jan. 1.
Moore, Tom & Stasia (Wigwam) San Francisco;
(Globe) San Jose, Cal., 26 Jan. 1.
Murray, Elizabeth M. (Orpheum) Utica, N. Y.,
26 Jan. 1.
Morlehill, Marjoleia (Grand) Indianapolis; (Ma-
jestic) Chicago 27 Jan. 1.
Marabul, Great (Keith's) Columbus, O.; (Or-
pheum) Atlanta, Ga., 27 Jan. 1.
Myrosola Sisters (Orpheum) Minneapolis.
Moffet, Jack, & Elsie (Clare) Orpheum) St. Paul
26 Jan. 1.
Maugens Troupe (Grand) Pittsburg, Pa.; (Hip-
podrome) Cleveland 26 Jan. 1.
McBurn, Bert (Orpheum) Canton, O.; (Grand)
Wilona, Minn., 27 Jan. 1.
Mullen & Correll (Orpheum) Harrisburg, Pa.
Miller, Harry (Majestic) Dallas, Tex.; (Majestic)
Houston 26 an. 1.
McFar, Margaret, & Co. (Mary Anderson) Louis-
ville.
Meredith & Fenott (Lyric) Ft. Wayne, Ind.;
(Temple) Grand Rapids, Mich., 27 Jan. 1.
Myers, Leo (Academy) Birmingham, Ala.
Maxim's Models Maurice Kaplan, mgr.; (Bi-
jou) Quincy, Ill.
Malarenko Troupe (Grand) Syracuse, N. Y.;
(Cook's) Rochester 27 Jan. 1.
McGidre, Miss Tutz (Majestic) Houston, Tex.;
(Majestic) Galveston 27 Jan. 1.

MR. SANFORD DODGE



Mr. Sanford Dodge, whose likeness appears above, is meeting with remarkable success this season. The theatres where he is playing are crowded nightly. This fact disproves the oft repeated assertion that the public does not appreciate and support the higher forms of the drama. Mr. Sanford Dodge is one of the few men in America to whom the people must look in the near future for the presentation of the classic and Shakespearean drama, and no one is better fitted to do this work than he, for he has made it a life study. The following are a few abbreviated press comments of Mr. Dodge and his work:
"Mr. Dodge, as Mephisto, establishes himself as an actor worthy of consideration. His voice is a strong, melodious baritone; his laugh sardonic, and he arises to dramatic heights."—Phoenix, (Arizona) Press.
"He is steadily advancing in his art and is very convincing."—Daily Journal, Logan, Utah, October 29, 1909.
"Mr. Sanford Dodge is one of the great actors of the present time, and gave us a splendid performance last night."—Pocatello Daily Tribune, October 21, 1909.
"The best Shakespeare that has been given in our city for years."—Mr. Frank Arnold in Logan, (Utah) Daily Republican, November 3.
"The 'Voice' is not given to effusive editorial laudation, but candor compels a tribute to Mr. Sanford Dodge. He is one of our really great actors."—Buffalo, (Wyoming) Voice, (Editorial).
"An actor who has high ideals and lives up to them."—Logan Republican, November 3.

Theatrical Managers and Agents:

Beginning with the issue of January 1, 1910

The Billboard will publish a List of Theatres throughout the United States and Canada

This list has been prepared with much care and at a great expense, and the data it contains is absolutely authentic. The first installment will cover several States, beginning with Alabama and continuing in alphabetical order for six consecutive weeks until the entire list has been published.

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Films Reviewed

(Continued from page 21)

he can not earn a little money in the bustle of Christmas Eve carrying packages, but his way to the shopping district leads him past the policeman's house. He peeps in and temptation overcomes him. The window is slightly raised and he climbs in. Barkman, patrolling his beat, glances into the window and is surprised to see a burglar making away with the toys he bought for his little ones. He slips into the house, but before he can make an arrest Carter discovers the toy stockings hanging from the mantelpiece. He can not rob other children to make a happy home for his own little ones and he puts the toys back just as Barkman steps out to arrest him. His eloquent tale of poverty and misery touches the heart of the officer, and, with the toys in his arms, they set out to verify the story. The story is easily learned and not only the toys, but a generous gift of money gladdens the hearts of the unfortunate.

THREE CHRISTMAS DINNERS.—Three small boys whose ambitions are greater than their appetites, hit upon a clever scheme for prolonging the Christmas feasting. They find that different dinner hours make it possible to attend three functions. They set out to perfect their plans and each, in turn, introduces his playfellow to his mother, with the delightful tale that they are to have no Christmas dinner at their homes and that the request that they be permitted to share the home dinner. Each of the boys, in turn, turns a ready answer and presently we see them happily enjoying the first of the feasts. The board groans with the weight of good things which rapidly disappear under the valiant attack of the youthful trio and they hurry off to the second dinner with joyous anticipation. But, somehow, the second dinner does not taste as good as the first; they stop with the second helping of turkey and only have to cream three times. Still worse is the third dinner. The hospitable hostess is alarmed at their lack of appetite and anxiously urges them to eat, but they push their plates listlessly aside and are glad when they are excused from the table. You can guess the rest, a lively climax to a most attractive story.

BLISSVILLE THE BEAUTIFUL.—The Booths, a young married couple, envy a friend who recently moved to the country. They learn that she located the home in the newspapers and Mrs. Booth urges her husband to get all of the Sunday newspapers that they may find a home of their own, where beautiful breezes blow and city nuisances do not exist. Blissville, the beautiful, seems the most attractive name and they decide to investigate. The city agency of the new suburb is visited, but they want to see the place first and just upon going down. Accompanied by a man from the agent's, they arrive at Blissville, a tiny flag station, and their hopes are rudely dashed, but they are still under the thrall of the persuasive talker, and they permit him to take them over the land. They fall into mud holes and they lakes, they suffer all sorts of mishaps, not the least of which is getting caught in a heavy shower. When they sicken clear they find that they have a long wait for a train and in their hurry to get back to town they borrow a handcar and escape from the still eager agent.

GAUMONT. (George Kiebel)

THE STRANGER.—The scene depicts the home of a countryman, a widower, who has one little daughter. The father's love is all centered in his child and everything goes smoothly and happily until an attractive peasant woman, a stranger from other parts, comes across their pathway. The countryman falls in love with this fascinating creature, whom he marries and brings to share his home with his little daughter.

Autogonism soon manifests itself between the step-mother and daughter. Finally there is a quarrel and the little girl goes voluntarily away to stay with strangers in a distant town. These people treat her kindly, but homesickness has such an effect on the poor child's health that she writes piteous letters to the father, begging him to take her home again.

The deceitful step-mother intercepts this and subsequent letters and reads them to the father in such a manner that he is led to suppose that all is well with his child.

Finally the poor little girl gets so sick with grieving that her guardians become alarmed and take her home.

Then all is explained and the deceitfulness of the treacherous step-mother is exposed. She is expelled by the angry father and the countryman and his little girl are left together in peace. The daughter now teaches the father to read so that he may never be deceived again in the same manner.

THE GREEK SLAVE'S PASSION.—Amidst the most beautiful natural surroundings a young shepherd meets a beautiful slave girl and they pledge their love to one another before the statue of the great god Pan, to whom they make an offering of wreaths of flowers.

Unhappily, the poor girl is sold by her master in the slave market of Alexandria, to a rich merchant who intends to marry her.

The shepherd lover is in despair and after making careful inquiries he learns of her whereabouts.

He joins a troupe of musicians and dancers and so gets into the palace of the merchant, where his sweetheart is. He recognizes her at once and notices how sad she looks. In order to cheer her he plays a tune with which she is familiar and so makes himself known to her. She throws herself into his arms and evinces the deepest emotion.

As soon as the good merchant sees the condition of affairs he gives up his slave and permits her to go free with her shepherd lover.

FILM IMPORT AND TRADING COMPANY. (Raleigh & Robert)

A TRIP TO THE ARCTIC.—This trip through the arctic regions, of which the Esquimaux, the white bear, the musk oxen, and the reindeer form the most characteristic items, affords a most interesting glimpse into that part of the globe.

Many hercule attempts have been made to overcome the difficulties of navigation in the Far North, and the subject has become a universal topic of later days.

From the land of that brilliant phenomenon, the Aurora Borealis, which spreads its variegated illumination to lighten the gloom of the long

arctic nights, the spectator is taken to scenes where congregations of ice-floes add an indescribable beauty to the surroundings.

The formidable ice barriers by which the ship's progress is stopped, form a striking illustration of the explorer's difficulties, then some interesting pictures of a school of whales, and the whaling station at Green Harbor, Spitzbergen. Following this, some massive mountains in ice fill the view as they pass onward with an imposing grandeur, characteristic of the scenery which, as the final title proclaims, lies 'midst Greenland's icy Mountains.

(Carlson)

COMRADES UNDER GRANT.—In the year 1848, we find two young lads playing together. At the call of President Lincoln for recruits, the two friends, now young men, enlist and fight under General Grant. After a skirmish in which one is dangerously wounded the other friend comes to his aid. He gives him water to quench his thirst, and also sees to it that his wounds are properly dressed.

Thus, while one is on picket duty, he is caught asleep at the post by an officer. He is immediately placed under arrest and brought before a court martial. When he is sentenced to be shot the other friend intercedes for him, but the judge-advocate can not be moved. Not to be thwarted, he goes to the headquarters of General Grant and relates the friendship that exists between them and asks for a pardon for his friend. At first the General refuses to acquiesce, but after entreating him for a long time he wins the heart of the great general and grants him the life of his friend. The young man robes back very quickly and comes a time to save the life of his chum.

(Leland)

BEETHOVEN.—The concise film story of the great composer's tragic fate, shows his conclusion of his concert at the Augusten, the recipient of praise and hero worship which he receives with the coolness so characteristic of his nature. On his way home he is ill with an inspiration, and, reclining on a slope by the roadside, he becomes absorbed in noting down the theme of his brain. Having rid himself of his coat, one of Beethoven's marked peculiarities, he makes his way home without this article of apparel. Arriving home he meets Gullietta, and the scene illustrates the disappointment of the man when forced to recognize that this girl, upon whom he had set his affections, valued him for nothing more than the money she could draw from time to time abstract from him.

The period at which, in after years, he is aroused to the sense of a defect in his hearing is strikingly portrayed, and the sight of his horror-stricken face as he forces from the piano chords of which he is destined to never know the sound, is an impressive one.

He has no doubt about his affliction, when conducting one of his masterpieces, he has to relinquish his office, stunned, almost, by the blow of his misfortune. Later he is depicted in a heated argument with his brother Nicholas over his nephew, Karl. Despite the fact that Karl has plundered him right and left, Beethoven still loves the youth and stoutly defends him. The quarrel ends in Beethoven leaving his brother's roof and wandering heedlessly in the chilly air, he contracts a chill from which he collapses and eventually is carried back to the home of Nicholas.

The illness proves fatal, and in his last moments a vision appears to Beethoven in the form of a band of beautiful women, each one representing one of his nine famous symphonies.

(Duskes)

DOTTYNOB'S DOUBLE.—Dottynob, becoming subject to strange feelings in the head, has a presentiment that all is not well with his "upper story" and determines to seek medical advice.

But before the physician arrives, Dottynob undergoes some very peculiar experiences. At meal times his double faces him and performs

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identical actions with irritating exactness, only to disappear as soon as the bewildered Dottynob attempts to rid himself of his extraordinary visitor. Out of windows, into cellars, over roofs, down chimneys, Dottynob flies in his endeavors to lose Dottynob the second, but to no purpose. His actions at last become so strange that it is necessary to put him under restraint, and at the finish he is seen to be undergoing a course of treatment which causes his flexible countenance to freeze itself into grotesque forms.

(Raleigh & Robert)

SURPRISE OF PROFESSOR SHORTSIGHT.—The professor purchases an ape from a dealer. The fun commences when the animal makes its escape and its place is taken by a misquorator, whose antics more than surprise the professor.

(Ambrosio)

THE BEGGAR MAN'S GRATITUDE.—A poor, old beggar, ill treated and hounded about by a gang of mischievous boys, is rescued from his tormentors and in pity is given a position as a gardener at the instigation of the little girl who has taken compassion on him.

One day the girl is stolen by gypsies and the distracted parents' search proves futile, until the old gardener undertakes to trace the child-stealers. Finding the gypsy encampment, he steals into one of the tents at night and saves the child in resulting the child. Before he gets beyond the outskirts of the forest, he is over taken by the gypsies, who handle him very roughly in their attempt to regain possession of the child.

Mustering all his strength he is able to stum the fellow, who would overpower him, and eventually brings the little girl back to her parents in safety. But the tax upon his frail store of energy exhausts him, and the old man pays his debt of gratitude with his life soon after being helped into the house of his benefactors.

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COMEDY—"The Essanay Kind."

"Jack's Birthday" (Length, approx. 728 feet.)

—and— "A Policeman's Revolver" (Length, approx. 281 feet.)

Our New Year's Day Release A Western Feature Film Release of Saturday, Jan. 1.

"A Western Maid" (Length, approx. 785 feet.)

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URBAN ECLIPSE. (George Kleine.)

FIORILLA, THE BANDIT'S DAUGHTER.—Fiorilla, the daughter of the robber chief, is secretly in love with the noble lord of the manor, who, of course, does not know that her father is a brigand.

She steals away from the bandits' camp to meet her lover. During her absence and after she has left him, he falls into the hands of the robbers. The girl liberates him. His escape is discovered.

The bandits determine to capture him at his castle gates. Fiorilla warns her lover, who, with his retainers, overpowers the brigands and brings them into the castle for trial.

The lord of the manor is about to sentence them all to death when the girl reveals her identity and pleads for her father and his associates. Then upon her obtaining their pardon, she has to decide whether she will desert her own parent to be married to her lover or whether she should give up the noble lord altogether and return with her father. She finally decides on the latter course of action and the scene closes as she bids her lover farewell and leaves with her father and his band of brigands.

FROM THE FIGHTING TOP OF A BATTLE-SHIP OF ACTION.—This picture takes one right into the great turret of a "Dreadnaught," with twin twelve-inch, quick firing guns.

Every detail can be closely inspected, so perfect is the photography. The guns are raised automatically and alternately, loaded, sighted and fired.

Everything is hidden in tremendous clouds of smoke. Then, after the smoke has cleared away, the targets are brought aboard and we see how perfect has been the marksmanship.

BATTLE IN THE CLOUDS.—This film shows with terrible reality what we may expect in the near future should the great nations go to war. Aerial torpedoes fly on their missions of destruction.

Military shells are dropped from aeroplanes onto the peaceful villages below. Armour-clad automobiles, carrying powerful guns, fire into the air at the flying machines overhead and soon we see entire towns in flames.

EDISON.

THE FALLEN IDOL.—Two young maiden girls worship this tenor from afar off, and when one of them reads an ad in the paper for a maid in his household, she applies for the position in order to be constantly in attendance upon the idol of her dreams, whose home life she is positive must be ideal. She secures the position very easily, but doesn't remain long, as the tenor in his home-life has a terrible temper and is not afraid to show it to either his wife or his servants. He is exactly the reverse of all that she had fondly pictured him to be and in making is both rude and unkind, as well as humiliating, for she is compelled to perform all kinds of the most menial offices for him. He is a perfect tyrant in the amount of attention and despatch that he demands.

When, indignant at his over-bearing manner, the maid leaves she accuses the household of visiting retribution, swift and plenty, upon her "idol" to such an extent that he is unable to appear at the concert that evening, but is compelled to stay at home for repairs.

THE CAP OF FORTUNE.—An old woman was walking through the woods one day, extremely hungry she could hardly stand. A gentleman (that is, in appearance) passed by, refusing her plea for alms. Shortly afterwards, a poor man, while gathering nuts for his own starving family, found her lying in a faint by the roadside. He hastened to a pool and, filling his hat with water, carried it to where she was lying and revived her. When he heard her hunger he immediately gave her all the nuts he had gathered. The old woman was a fairy who, as a reward for his kindness, gave him a cap, the wearer of which would always have in his pocket one golden crown, no more and no less.

Naturally, the good man was overjoyed at his good fortune and, after testing the power of the cap until assured that its magic was un-failing, he hastened toward home to tell his wife. On the way he was attacked and robbed of his cap by two robbers. They did not retain possession of it very long, however, for the old fairy changed herself into a black bear and frightened them so badly that they ran away, leaving the cap on the ground. The old fairy then changed herself to a young fairy, and, finding the two little children of the man to whom she had given the cap originally, she led them to where the cap lay and hurried the home with it. The poor man had arrived at his home heartbroken at his loss, and his good wife was doing her best to console him when the children arrived with the cap. Imagine, if you can, his joy at the recovery, for, of course, as long as he had this cap, he need never want for anything.

FISHING INDUSTRY AT GLOUCESTER, MASS.—An educational film showing how fish are caught and prepared for the market. Gloucester, Mass., is the largest and greatest fishing port in the world.

LATEST FILM RELEASES

BIOGRAPH.

Table listing film releases from Biograph with titles and foot lengths.

EDISON MANUFACTURING COMPANY.

Table listing film releases from Edison Manufacturing Company with titles and foot lengths.

Table listing film releases from November with titles and foot lengths.

Table listing film releases from December with titles and foot lengths.

Table listing film releases from November (continued) with titles and foot lengths.

Table listing film releases from December (continued) with titles and foot lengths.

Table listing film releases from January with titles and foot lengths.

GAUMONT. (George Kleine.)

Table listing film releases from October with titles and foot lengths.

Table listing film releases from November with titles and foot lengths.

Table listing film releases from November (continued) with titles and foot lengths.

(Continued on page 44.)

Wurlitzer 33 YEARS LEADERS IN MUSIC

Advertisement for Wurlitzer PianOrchestra, featuring an image of the instrument and text describing its features.

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ROUTES PERFORMERS.

(Continued from page 31.)

Walker, Musical (Arcade) Hoquiam, Wash., 20-22; (Hijou) Aberdeen 23-25; (Rose) Centralia 27-29; (Acme) Olympia 30-Jan. 1.
Wormwood's, J. R. Animals (Gaiety) Galesburg, Ill., 22; (Variety) Canton 23-25; (Orpheum) Champaign 27-29; (Lyric) Danville 30-Jan. 1.
Wilson, Charles (Majestic) Montgomery, Ala.; (Majestic) Little Rock, Ark., 27-Jan. 1.
Wool, John (Columbia) St. Louis; (Orpheum) Lincoln, Neb., 27-Jan. 1.
Ward, Billy (Grand) Chicago; (Lincoln) Springfield 27-Jan. 1.
Wells, Leo (Columbia) St. Louis; (Majestic) Chicago 27-Jan. 1.
World's Comedy Four (Majestic) Kalamazoo, Mich.; (Hijou) Battle Creek 27-Jan. 1.
Wilson, Great (Poll's) Worcester, Mass.
Wilson Bros. (Poll's) Hartford, Conn., (Poll's) Springfield, Mass., 27-Jan. 1.
Wainworth, Vesta & Teddy (Greenpoint) Brooklyn; (Poll's) Springfield, Mass., 27-Jan. 1.
Wilson, George N. (National) San Francisco 26-Jan. 1.
White & Simons (Bennett's) Ottawa, Can.; (Bennett's) Hamilton 27-Jan. 1.
Wormwood's Monkeys (Keith's) Phila.; (Trent) Trenton, N. J., 27-Jan. 1.
World, John & Mindell Klugston (Orpheum) Evansville, Ind., 26-Jan. 1.
Walsh, Lynch & Co. (Orpheum) Evansville, Ind.; (Orpheum) Memphis, Tenn., 27-Jan. 1.
Wells, Mr. & Mrs. Wm. (Majestic) Winterset, Ia.; (Auditorium) Excelsior Springs, Mo., 27-Jan. 1.
White's, Al., Daneling Rings (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans, 26-Jan. 1.
Wallace's Cockatoos (Lyric) Concordia, Kans., 20-22; (Lyric) Junction City 23-25; (Yale) Kansas City, Mo., 26-Jan. 1.
Whitman Bros. (Star) Seattle; (Grand) Tacoma, Wash., 27-Jan. 1.
Waters, Tom (Orpheum) Des Moines, Ia.; (Olympic) Chicago 27-Jan. 1.
Winter's Comedy Four (Majestic) Wash., D. C.
Walton, Fred, & Co. (Majestic) Chicago; (Keith's) Cleveland, O., 27-Jan. 1.
Warron & Blanchard (Majestic) Chicago.
White, Porter Z. (Bronx) N. Y. C.
Watson, Fred (Bronx) N. Y. C.
Wallace, Nellie (American) Chicago.
Willton Bros. (American) New Orleans.
Walker, Walter (American) Boston.
Theaters, Les (Palme) Minneapolis.
Winter, Winona (Orpheum) Sioux City, Ia.
Wren, John (Orpheum) Pensacola, Fla.
York, Charley, Musical (Grand) Nashville, Tenn.
Young, Frank A.; Comanche, Okla.; Lawton 27-Jan. 1.
Yaw, Don Tin (Orpheum) Canton, O.; (Coquer) Mt. Vernon 27-Jan. 1.
Zappell & Vernon Co. (Apollo) Berlin, tier., Dec. 15-31.
Zeno, Karl (Ewing's) Wellsville, O., 21-22; (New Alpha) Sharon, Pa., 23-25.
Zollars, Two (Hijou) Lansing, Mich.; (Hijou) Bay City 27-Jan. 1.
Zara-Carmon Troupe (Poll's) Wilkes-Barre, Pa.

MIDWAY COMPANIES

Bauscher Carnival Co.; Shelly, Miss., 20-25.
Barkost Amusement Co., No. 1, K. G. Barkost, mgr.; Covington, Ga., 20-25; Baludridge 27-Jan. 1.
Barkost Amusement Co. No. 2, J. C. Simpson, mgr.; Titon, Ga., 20-25; Bickley 27-Jan. 1.
Blue-Ribbon Amusement Co., C. F. Sturm, mgr.; Clarendon, Ark., 20-25.
Caroline Amusement Co., C. J. Soderkirk, mgr.; Jackson, Ga., 20-25.
Coneyway Amusement Co.; Carrizozo, N. Mex., 27-Jan. 1.
Cosmopolitan Shows, No. 3, Wilber & Avery, mgrs.; Bossmer, Ala., 20-25.
Davis, Aza, Shows, W. H. Davis, mgr.; Thibodaux, La., 20-25.
Davis Amusement Co., Geo. C. Davis, mgr.; Atmore, Ala., 21-25.
Dixie United Shows, Evans & Small, mgrs.; Philadelphia, Miss., 20-25.
Fairlyland Indoor Carnival Co., C. H. Ettenger, mgr.; Bowling, N. Y., Dec. 21, indef.
Fresman Carnival Co., W. H. Fresman, mgr.; Howe, Okla., 20-25.
Great London Shows, J. E. Murray, mgr.; Margulou, La., 20-25.
Hampton's Southern Shows; Brunswick, Ga., 20-25.
Jones', Johnny J. Exposition Shows, Cordele, Ga., 24-25.
Juvenal's Stadium Shows, J. M. Juvenal, mgr.; Cottonport, La., 20-25.
Kingsley's Up-to-date Amusement Co., J. R. Kingsley, mgr.; San Marcos, Tex., 20-25.
K-komo Amusement Co.; Augusta, Ga., 20-25.
Medallion, Great Shows, Velare & Coleman, mgrs.; Quitman, Ga., 20-25; Healdland, Ala., 27-Jan. 1.
Nader's Combined Shows, Wm. P. Duke, mgr.; Augusta, Ga., 20-25; Laurens, S. C., 27-Jan. 1.
Robinson Amusement Co.; Birmingham, Ala., 20-25.
Ross, Nat. Carnival Co.; Globe, Ariz., 20-25.
Smith, John R. Shows, John R. Smith, mgr.; Mullins, S. C., 20-25.
Sudover Amusement Co., C. E. Boyd, mgr.; Leke Charles, Ia., 20-25; DeHider 26-Jan. 1.
Wright Turner Shows; Ocala, Fla., 20-25; Sanford 27-Jan. 1.
Wood's, J. L. Shows; Gibson, Ga., 20-25.
Ye Old English Pleasure Fair Co.; Chatita George, Tenn., 20-25; Birmingham, Ala., 27-Jan. 1.
Young Bros. United Attractions; Warren, Ark., 20-25.

MINSTREL

Cohan & Harris'; Birmingham, Ala., 22; Columbia, Ga., 23; Savannah 24; Charleston, S. C., 25.
DeRue Bros.'; Pocomoke City, Md., 22; Caisfield 25.
Dumont's, Frank Dumont, mgr.; Phila., Oct. 16, indef.
Field's, Al. G., Doc Quigley, mgr.; Columbia, O., 19-23; Coshocton 24; Zanesville 25; New Philadelphia 27; Parkersburg, W. Va., 28; Clarksburg 29; Fairmont 30; Washington, Pa., 31; Wheeling, W. Va., Jan. 1.
Guy's, Arthur L., Novelty, Mrs. Arthur L. Guy, mgr.; Portsmouth, O., 20-22; Huntington, W. Va., 23-25; Charleston 27-Jan. 1.
Mahara's; Bonne Terre, Mo., 30.
Primrose's, Geo., Wm. Warrington, mgr.; Aberdeen, Wash., 25; Portland, Ore., 26-Jan. 1.
Richard & Pringle's, Holland & Pilkins, mgrs.; Memphis, Tenn., 25; Holly Springs, Miss., 27; Tupelo 28; Columbus 29; Aberdeen 30; Corinth 31.
Reinfield's, Sig., Lady Minstrels (Orpheum) Tampa, Fla., 20-25; (San Carlos) Key West 27-Jan. 1.

BURLESQUE

Americans, Teddy Simons, mgr.; Phila., 20-25; Seranton 27-29; Wilkes-Barre 30-Jan. 1.
Avenue Girls, Day Seuffer, mgr.; Schenectady 20-22; Albany 21-23; Montreal 27-Jan. 1.
Belman Show, Jack Singer, mgr.; Milwaukee 20-25; Chicago 27-Jan. 1.
Big Revue, Henry P. Dixon, mgr.; Indianapolis 20-25; Louisville 27-Jan. 1.

Bohemians, Al. Lubin, mgr.; St. Paul 20-25; Des Moines 27-29; St. Joseph 30-Jan. 1.
Bon Tons, Weber & Rush, mgrs.; Rochester, 20-25; Schenectady 27-29; Albany 30-Jan. 1.
Bovary Burlesquers, E. M. Rosenthal, mgr.; Toronto 20-25; Rochester 27-Jan. 1.
Brigitte, Wash, Martin, mgr.; Montreal 20-25; Toronto 27-Jan. 1.
Broadway Gaiety Girls, Louis Oberwarth, mgr.; Albany 20-22; Schenectady 23-25; Jersey City 27-29; Paterson 30-Jan. 1.
Century Girls, John J. Moylan, mgr.; Boston 13-25; Schenectady, 27-29; Albany 30-Jan. 1.
Cherry Blossoms, Maurice Jacobs, mgr.; Pittsburg 20-25; Wash., D. C., 27-Jan. 1.
College Girls, Spiegel Amme, Co., mgrs.; Cleveland 20-25; Columbus 27-29; Wheeling 30-Jan. 1.
Columbia Burlesquers, J. Herbert Mack, mgr.; Columbus 20-22; Wheeling 23-25; Pittsburg 27-Jan. 1.
Cory Corner Girls, Sam Robinson, mgr.; Wilkes-Barre 20-22; Seranton 23-25; Albany 27-29; Schenectady 30-Jan. 1.
Cracker Jacks, Harry Leon, mgr.; Schenectady 20-22; Albany 23-25; N. Y. C., 27-Jan. 1.
Debuty Debutess, Weber & Rush, mgrs.; Pittsburg 20-25; Buffalo 27-Jan. 1.
Diamond Burlesquers, Jess Grodz, mgr.; Buffalo 20-25; Detroit 27-Jan. 1.
Ducklines, Frank Calder, mgr.; Cleveland 20-25; Pittsburg 27-Jan. 1.
Empire Burlesquers, Jesse Burns, mgr.; Newark 20-25.
Fads & Follies, Chas. B. Arnold, mgr.; Phila., 20-25; Newark 27-Jan. 1.
Faded Plates, Harry Montagne, mgr.; N. Y. C., 20-25; Newark 27-Jan. 1.
Fay Foster, John Grievess, mgr.; Minneapolis 20-25; St. Paul 27-Jan. 1.
Follies of the Day, Barney Gerard, mgr.; Paterson, 20-22; Jersey City 23-25; Boston 27-Jan. 1.
Follies of the Moulin Rouge, Joe Hartig, mgr.; Providence, R. I., 20-23; Boston 27-Jan. 1.
Frolics, Lambis, I. E. Block, mgr.; Detroit, 20-25; Chicago 27-Jan. 1.
Gay Masquadrades, Harry Hill, mgr.; Omaha, 19-21; Minneapolis 26-Jan. 1.
Girls from Happyland, Lon Hartig, mgr.; Brooklyn 20-Jan. 1.
Golden Crook, Jacobs & Jorman, mgrs.; Springfield 20-22; Holyoke 23-25; N. Y. C., 22-Jan. 1.
Hastings, Harry, Show; Brooklyn, 13-15; Phila., 27-Jan. 1.
Imperial, Slim Williams, mgr.; Phila., 27-Jan. 1.
Irwins Big Show; Hoboken 20-25; N. Y. C., 27-Jan. 1.
Irwins Gibson Girls; Newark 20-25; Hoboken 27-Jan. 1.
Jardin de Paris Girls, Clarence Burdick, mgr.; Toronto 20-25; Buffalo 27-Jan. 1.
Jersey Lilies, Wm. S. Clark, mgr.; Detroit, 20-25; Chicago 27-Jan. 1.
Jolly Girls Richard Patton, mgr.; Philadelphia 20-25; Wilkes-Barre 27-29; Seranton 30-Jan. 1.
Kentucky Belles, Robert Gordon, mgr.; Seranton 20-22; Wilkes-Barre 23-25; Paterson 27-29; Jersey City 30-Jan. 1.
Knickerbockers, Louis Roble, mgr.; Cincinnati 20-25; Louisville 27-Jan. 1.
Lady Buccaneers, Harry Strauss, mgr.; Brooklyn, 13-25; N. Y. C., 27-Jan. 1.
Lid Lifters, H. S. Woodhull, mgr.; N. Y. C., 20-23; Phila., 27-Jan. 1.
Majestics, Fred Irwin's; N. Y. C., 20-25; Providence 27-Jan. 1.
Marathon Girls, Phil. Sheridan, mgr.; Baltimore 20-25; Washington, D. C., 27-Jan. 1.
Mardi Gras Beauties, Andy Lewis, mgr.; Chicago 20-Jan. 1.
Merry Burlesquers; Toronto 20-25; Buffalo 27-Jan. 1.
Morry Maldons, Harry Hedges, mgr.; Boston 20-Jan. 1.
Morry Whirl, Louis Epstein, mgr.; Wheeling 20-22; Columbus 23-25; Toledo 27-Jan. 1.
Miss New York, Jr., Ed. Schappan, mgr.; St. Louis 20-25; Indianapolis 27-Jan. 1.
Morning, Noon and Night, Walter Remberg, mgr.; Wash., D. C., 20-25; Baltimore 27-Jan. 1.
Moulin Rouge, Chas. Edwards, mgr.; Baltimore 20-25; Phila., 27-Jan. 1.
Paisan Whirls, Weber & Rush, mgrs.; Phila., 20-25; Baltimore 27-Jan. 1.
Pat White's Gaiety Girls, Walter Groves, mgr.; Kansas City, 20-25; St. Louis 27-Jan. 1.
Queens of Jardin de Paris, Jos. M. Howard, mgr.; N. Y. C., 20-25; Albany 27-29; Schenectady 30-Jan. 1.
Rever's Peppy Show, Al. Reeves, mgr.; Louisville 20-25; St. Louis 27-Jan. 1.
Reniz Santley, Abe Levitt, mgr.; N. Y. C., 20-25; Brooklyn 27-Jan. 1.
Rialto Rompers, Dave Kraus, mgr.; Toledo 20-25; Detroit 27-Jan. 1.
Rice & Barton's Gaiety Co., Chas. Barton, mgr.; Kansas City 20-25; Omaha 26-31.
Rose Hill's English Folly, Rice & Barton, mgrs.; Minneapolis 20-25; Milwaukee 27-Jan. 1.
Runway Girls, P. S. Clark, mgr.; St. Louis, 20-25; Kansas City, 27-Jan. 1.

Rose Sydell's London Belles, W. S. Campbell, mgr.; Chicago 13-25; Cleveland 27-Jan. 1.
Sam Ivers's Burlesquers, Louis Storke, mgr.; Louisville 20-25; Cincinnati 27-Jan. 1.
Sam T. Jack's Show, Will Hochum, mgr.; Chicago 20-25; Milwaukee 27-Jan. 1.
Scrubber's Show, Morris Weststock, mgr.; Boston 20-25; Springfield 27-29; Holyoke 30-Jan. 1.
Serenaders, Chas. B. Arnold, mgr.; Albany 20-22; Schenectady 23-25; N. Y. C., 27-Jan. 1.
Star & Garter Show, Frank Weisberg, mgr.; Wash., D. C., 20-25; Wheeling 27-29; Columbus 30-Jan. 1.
Star Show Girls, Wm. Fennessy, mgr.; N. Y. C., 20-25; Brooklyn 27-Jan. 1.
Talk of the Town, Gus Leiding, mgr.; Cincinnati 20-25; Chicago 27-Jan. 1.
Tiger Lilies, W. N. Drew, mgr.; Des Moines, 20-22; St. Joseph 23-25; Kansas City 27-Jan. 1.
Tuscaners, Chas. H. Waldron, mgr.; Chicago, 19-25; Cincinnati 27-Jan. 1.
Uncle, Thos. Chas. Donohue, mgr.; Brooklyn, 20-Jan. 1.
Vandy Fair, Robert Manchester, mgr.; Buffalo 20-25; Toronto 27-Jan. 1.
Washington Society Girls, Lew Watson, mgr.; Jersey City 20-22; Paterson 23-25; N. Y. C., 27-Jan. 1.
Western Burlesquers, W. B. Watson, mgr.; Cleveland 27-Jan. 1.
Wine, Woman & Song, Alex. Gorham, mgr.; Milwaukee 20-25; Minneapolis 27-Jan. 1.
Yankee Doodle Girls, Sol Myers, mgr.; Chicago 20-25.

BANDS & ORCHESTRAS.

Bradley & Nee Ladies Orchestra, Winifred Nee, mgr.; (Lyric) Oklahoma City, Okla., 19-Jan. 1.
Gregory's, Frank, Band; Ocean Park, Cal., indef.
Nee's, Carl, Concert Band; Brunswick, Ga., 20-25.
Souza and his Band; N. Y. C., 26.

MUSICAL

American Idea, Cohan & Harris, mgrs.; Duluth, Minn., 24-25; Minneapolis 26-29; St. Paul 30-Jan. 1.
Alaskan, The, Wm. P. Cullen, mgr.; Seattle, Wash., 19-22; Everett 23; Westminster, B. C., Can., 24; Vancouver 25; Wellington, Wash., 26; Portland, Ore., 27-29; Pendleton 30; Baker City 31; Boise, Ida., Jan. 1.
Bernard, Sam; See the Girl and the Wizard.
Belle of Brittany, with Frank Daniels, Sam S. & Leo Shubert, Inc., mgrs.; N. Y. C., Nov. 8, indef.
Boston Opera Co., Henry Russell, mgr.; Boston, Mass., Nov. 8, indef.
Belle of Japan, Wm. Wamsher, mgr.; Prenton, Ida., 22.
Bogart Prince, W. C. Downs, mgr.; Yazoo City, Miss., 22; Natchez 23; Jackson 24; Hattiesburg 25.
Brezy Time, John R. Andrew, mgr.; Bonne Terre, Mo., 22; Fredericktown 23; Dea Loge 24; St. Genevieve 25; St. Marys 26; Cape Girardeau 27; Charleston 28; Dexter 29; Malden 30; Campbell 31.
Black Patti Musical Comedy Co., R. Voelckel, mgr.; Tallahassee, Ala., 22; Tuscaloosa 23; Meridian, Miss., 24; Denopolis, Ala., 25; Selma 27; Montgomery 28; Opelika 29; Columbus, Ga., 30; Albany 31; Quincy, Fla., Jan. 1.
Pales in Toyland; Austin, Tex., 25.
Ruster Brown; Wash., D. C., 20-25.
Boston Ideal Opera Co.; York, Neb., 25.
Bright Eyes, Jos. M. Gaites, mgr.; Philadelphia 13-25.
Beauty Spot, with Jefferson DeAngell, F. Ray Constock, mgr.; Phila., 13-25.
Cahill, Marie; See The Boy and Betty.
Carle, Richard; See Mary's Lamb.
Cawthorn, Joseph; See Little Nemo.
Cohan, Geo. M.; See the Yankee Prince.
Chocolate Soldier, F. C. Whitney, mgr.; N. Y. C., Sept. 13, indef.
Curtis Musical Comedy Co., Allen Curtis, mgr.; Los Angeles, indef.
College Boy; Columbia, Tenn., 25.
Cushman, Wm. C., Musical Comedy Co.; Vincennes, Ind., 20-25; Princeton 27-29; Olney, Ill., 30-Jan. 1.
Cole & Johnson, In The Red Moon, Stair, Wilbur & Nicolai, mgrs.; Cincinnati 19-25.
Tandy Show; Springfield, Mass., 25.
Daniels, Frank; See the Belle of Brittany.
DeAngell, Jefferson; See the Beauty Spot.
Dollar Princess, Chas. Frohman, mgr.; N. Y. C., Sept. 5, indef.
Dare Deell Dan (W. F. Mann's), Harry J. Jackson, mgr.; Richmond, Va., 20-25.
District Leader; Cedar Rapids, Ia., 25.
English Opera Co.; Charleston, W. Va., 25; Elkins 27; Fairmont 28; Morgantown 29; Clarksburg 30; Cumberland, Md., 31; Harrisburg, Pa., Jan. 1.
Of International Fame has just returned from a big London success. Open for 1910. Read some of the excerpts of the London press. Managers having open time, address
MANAGER, JAMES FOWLER, 63 West 106th Street, NEW YORK CITY.
Mr. J. Banister Howard, ever on the alert for novelty, brought the American Band, under the conductorship of John Coughlin, consisting of 50 performers, to Crystal Palace last Wednesday, which proved a very interesting concert.—Norwood Review, London, Oct. 16, 1909.
Coughlin's American Band is receiving high praises from the patrons of the American Exhibition at Earl's Court.—Sporting Life, June 20, 1909.
One of the leading attractions in the American Exhibition is Coughlin's American Band.—Anglo-American Times, London, June 26, 1909.
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The American Band, Director John Coughlin, proved a capital one. It played splendidly, competent, and well in hand, tackling anything from an Indian war dance to the great Overture 1812, by Tchaikowsky.—London Daily Mail, Oct. 5, 1909.
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The American Band indicates advanced musicianship. The American popular melodies proved as exhilarating as the heavier works. Mr. J. Coughlin, the conductor, gains his effect with a minimum of effort which is always graceful circumstance.—London Daily Telegraph, Oct. 9, 1909.
The popularity that Coughlin's Band has achieved in London, ranks him among the first-class American bandmasters, compiling his name with Patrick Gilmore and John Philip Sousa.—American Register, London, Aug. 12, 1909.
The American Band, conducted by John Coughlin, now playing at the Aldwych Theatre, is in every way a most remarkable combination of musicians.—Star, London, Oct. 8, 1909.
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TENT SHOWS

Christy's, G. W., Railroad Shows; Birmingham, Ala., 20-23.
Diamond Four Wild West & Indian Village, Col. H. L. Munim, mgr.; (Ostrich Farm) Jacksonville, Fla., Nov. 29-Dec. 26.
Holmes', Ben Will West; Brunswick, Ga., 20-25.
Humphries Bros.'; Berclair, Tex., 25; Gotland 26.
I. X. L. Ranch Wild West, Roy Chandler, mgr.; Buenos Aires, S. A., Dec. 18-Jan. 16; Rosario 17-23; Mar del Plata 25-31.
Lalickiger's, Gus, Animal Show; Mobile, Ala., Dec. 6-Jan. 1.
Royal's, Rheda, Indoor Circus; Atlanta, Ga., 19-25.
Sun Bros.'; New Smyrna, Fla., 22; Melbourne 23; West Palm Beach 24; Miami 25.

MISCELLANEOUS.

Aer-Naut Ed. R. Hutchison; Jacksonville, Fla., Nov. 22-Dec. 25.
Abraham's, Chas. M., Platform Shows; Los Angeles, Cal., 18-Jan. 1.
Bonnell's Big City Show, Jas. Bonnell, mgr.; Owensboro, Ky., 20-25.
Burkhart, Great, Show, O. J. Mason, mgr.; Elizabeth, Pa., 20-25.
Commonwealth Ladies Orchestra; Brookville, Pa., 22; Elensburg 23.
Commonwealth Concert Co.; Lock Haven, Pa., 22; Butler 23; Millerstown 24; Pocomoke City, Md., 25.
Harlo, Sonor, Co., W. W. Shuttleworth, mgr.; Tusculum, Pa., 22-23; Ashtabula, O., 24-25.
Duncan Hypnotic Comedy Co.; Coshocton, O., 20-25; Bellair 27-Jan. 1.
Edwards', J. S., Zoo; Detroit, Mich., indef.
Griffith Hypnotic Comedy Co., O. B. Griffith, mgr.; Memphis, Tenn., 20-25; Nashville 26-Jan. 1.
Georgia Troubadours, Wm. McCabe, mgr.; Beverly, S. D., 20-21; Marietta, Minn., 22-23; Madison 24-26; Boyd 27-28; Hazel Run 29-30; Woodlake 31.
Gilpins, The, Hypnotic Comedy Co., J. H. Gilpin, mgr.; Salem, Ill., 20-25; Herrin 27-Jan. 1.
Herr, Hypnotist, Edward E. Herr, mgr.; Ft. Dodge, Ia., 20-25.
Lucy, Thos., Elmore; Jameson, Mo., 23.
Masco, Educated Horse, H. S. Maguire, mgr.; Mobile, Ala., 13-25; Pensacola, Fla., 26-Jan. 1.
Metropolitan Hypnotic Comedy Co., J. E. McGriffis, mgr.; Mt. Vernon, Ind., 20-25; Herrin, Ill., 27-Jan. 1.
Melby's Mysterions, Palace of Mystery, C. B. Rice, mgr.; Warren, Ark., 19-25.
Newmann the Great, Victor Norman, mgr.; Seattle, Wash., 19-25; Tacoma 26-Jan. 1.
Norwoods, The, Hypnotists, M. H. Norwood, mgr.; Ottumwa, Ia., 20-25; Grand Island, Neb., 27-Jan. 1.
Nelson, Melvanes; Mill Hall, Pa., 22; Pittsburg 23-27; McArthur, O., 28; Pittsburg, Pa., 29-Jan. 1.
Powers' Hypnotic Show, Frank J. Powers, mgr.; Chicago, 12-Jan. 1.
Palace Amusement Co., J. H. Ware, mgr.; Scott City, Kan., 21-31.
Roe's Minstrel Comedy Co.; Trout Run, Pa., 20-25.

Fields, Lew: See Old Dutch.  
 Foy, Eddie: See Mr. Hamlet of Broadway.  
 Filhring Princess, Mort H. Singer, mgr.: Chicago, Oct. 31, Indef.  
 French Grand Opera Co., J. Layole, mgr.: New Orleans, Oct. 26, Indef.  
 Fifty Miles from Boston, Cohan & Harris, mgrs.: St. Louis, Mo., 19-25; Peoria, Ill., 26-29; Springfield 30-Jan. 1.  
 Forty five Minutes from Broadway, Cohan & Harris, mgrs.: San Francisco 19-25; San Jose 26; Santa Cruz 27; Watsonville 28; Stockton 29; Fresno 30; Hanford 31; Bakersfield Jan. 1.  
 Sister of the Ranch, Fred E. LeComte, mgr.: Montgomery, Ala., 22; Mobile 23; Gulfport, Miss., 24; Jackson 25; Yazoo City 27; Brookhaven 28; Natchez 29; Vicksburg 30; Monroe, La., 31; Shreveport Jan. 1.  
 Fair to Hell, with Elsie Janis, Chas. Dillingham, mgr.: Springfield, Mass., 25; N. Y. C., 26-Jan. 1.  
 Follies of 1909, F. Ziegfeld, Jr., mgr.: Boston, 13-25.  
 Genee, Adeline: See the Silver Star.  
 Girl and the Wizard, with Sam Bernard, Sam S. & Co. Shubert, Inc., mgrs.: N. Y. C., Sept. 27-Dec. 25.  
 Goddess of Liberty, Mort H. Singer, mgr.: Chicago, Aug. 9, Indef.  
 Goddess of Liberty, Howard & Woods, mgrs.: N. Y. C., Dec. 22, Indef.  
 Grand Opera Co., Oscar Hammerstein, mgr.: N. Y. C., Nov. 8, Indef.  
 Grand Opera Co., Oscar Hammerstein, mgr.: Phila., Oct. 9, Indef.  
 Grand Opera Co., Metropolitan Opera Co., mgrs.: N. Y. C., Nov. 15, Indef.  
 Grand Opera Co., Metropolitan Opera Co., mgrs.: Baltimore, Nov. 12, Indef.  
 Grand Opera Co., Metropolitan Opera Co., mgrs.: Phila., Nov. 9, Indef.  
 Girl That's All the Candy, B. M. Garfield, mgr.: Sioux City, Ia., 22; Atlantic 23; Red Oak 24; Council Bluffs 25-26; Columbus, Neb., 27; Norfolk 28; Sioux City, Ia., 29; Yankton, S. D., 30; Mitchell 31.  
 Golden Butterfly, with Grace Van Studtford, Harry C. Middleton, mgr.: Youngstown, O., 25; Zanesville 27; Newark 28; Louisville, Ky., 30-Jan. 1.  
 Golden Girl (Princess Am. Co.'s), Mort H. Singer, mgr.: Meridian, Miss., 22; Selma, Ala., 23; Atlanta, Ga., 24-25; Columbus 27; Union Springs, Ala., 28; Troy 29; Montgomery 30; Mobile 31-Jan. 1.  
 Gay Musician, John P. Slocum, mgr.: Minneapolis, Minn., 19-25; Milwaukee, Wis., 26-Jan. 1.  
 Girl at the Helm, H. H. Frazee, prop.: Portland, Ore., 19-25; Pendleton 26; LaGrande 27; Baker City 28; Welsch, Ida., 29; Boise 30; Pocatello 31.  
 Girl Question (Eastern), H. H. Frazee, prop.: Dayton, O., 20-22; Wilmington 23; Urbana 24; Lima 25; Youngstown 27-29; Wheeling, W. Va., 30-Jan. 1.  
 Girl Question (Western), H. H. Frazee, prop.: Hutchinson, Kan., 22; Arkansas City 23; Anthony 24; Wichita 25; Guthrie, Okla., 26; Oklahoma City 27; El Reno 28; Wichita Falls, Tex., 29; Ft. Worth 30; Dallas 31-Jan. 1.  
 Girl from U. S. A. (Eastern), Harry Scott, mgr.: Hamilton, O., 25; Liberty, Ind., 27; Eaton, O., 28; Middletown 29; Wilmington 30; Murray City 31.  
 Girl from U. S. A. (Central), Harry Scott, mgr.: Fairmont, Neb., 25; Pender 27; Wayne 28; Stanton 29; Norfolk 30; Columbus 31.  
 Girl from U. S. A. (Western), Harry Scott, mgr.: Fairbury, Neb., 25; Falls City 27; Auburn 28; Nebraska City 29; Plattsmouth 30; Corning 31.  
 Girls will be Girls, A. G. Delamater, mgr.: Cheboygan, Mich., 22; Alpena 23; Bay City 24; Port Huron 25; Saginaw 26; Flint 27.  
 Held, Anna: See Miss Innocence.  
 Hitchcock, Raymond: See the Man Who Owns Broadway.  
 Hopper, DeWolf: See the Matinee Idol.  
 Huntley, G. P.: See Kitty Grey.  
 Honeyman Trill (Princess Am. Co.'s), Mort H. Singer, mgr.: Duluth, Minn., 20-22; Superior, Wis., 23; Eau Claire 24; Madison 25; Kenosha 26; Rockford, Ill., 27; Elgin 28; Belvidere 29; Beloit, Wis., 30; Waukegan, Ill., 31.  
 Isle of Spies, F. A. Wade, mgr.: Americus, Ga., 22; Eufaula, Ala., 23; Montgomery 24; Mobile 25; Meridian, Miss., 27; Selma, Ala., 28; Tuscaloosa 29; Anniston 30; Rome, Ga., 31.  
 In Panama Al. Rich, mgr.: Nashville, Tenn., 20-25; Memphis, Tenn., 27-Jan. 1.  
 In Hayti, with McIntyre & Heath, Klaw & Erlanger, mgrs.: Louisville, Ky., 20-22; Lafayette, Ind., 23; Marion 24-25.  
 Janis, Elsie: See the Fair to Hell.  
 Juvenile Boctonian Opera Co., B. E. Lang, mgr.: Battleford, Can., 22; North Battleford 23; Prince Albert 25; Saskatoon 27-28; Rosetown 29; Dundurn 30; Hanley 31; Lumsden Jan. 1.  
 Jolly Bachelors, Lew Fields, mgr.: Boston, 13-25.  
 Klasing Girl, Cort Theatre Co., mgrs.: Chicago, Dec. 25, Indef.  
 Kohl & Hill: See San Francisco, Oct. 4, Indef.  
 Knight for a Day, H. H. Frazee, prop.: Hoopston, Ill., 22; LaFayette, Ind., 23; Muncie 25; Chicago, Ill., 26-Jan. 1.  
 King Dodo, John Cort, mgr.: San Francisco, 12-14; Santa Rosa 25; Sacramento 26-27; Oakland 28-Jan. 1.  
 Knight for a Day (B. C. Whitney's), Ben Falk, mgr.: Americus, Ga., 27; Albany 28; Brunswick 29; Waycross 30; Jacksonville, Fla., 31.  
 Kitty Grey, with G. P. Huntley, Chas. Frohman, mgr.: South Bend, Ind., 25; Chicago, Ill., 26-Jan. 1.  
 Lacey Musical Comedy Co., J. A. Lacey, mgr.: Chicago, Indef.  
 Love Cure, Henry W. Savage, mgr.: Wash., D. C., 20-25; Brooklyn 27-Jan. 1.  
 Land of Nod, S. E. Rork, mgr.: Seattle, Wash., 20-25; Victoria, B. C., Can., 27; Vancouver 28-29; Bellingham, Wash., 30; Everett 31; Tacoma Jan. 1.  
 Little Johnny Jones, Chas. L. Crane, mgr.: Amarillo, Tex., 22; Balldad 23; Trinidad Cl., 24; Pueblo 25; Victor 26; Colorado Springs 27; Canyon City 28; Sallida 29; Leadville 30; Grand Junction 31; Provo, Utah, Jan. 1.  
 Little Nemo, with Jos. Cawthorn, Klaw & Erlanger, mgrs.: Chicago 29-Jan. 1.  
 McIntyre & Heath: See In Hayti.  
 Montgomery & Stone: See the Old Dutch.  
 Moore, Victor: See the Talk of New York.  
 Man Who Owns Broadway, with Raymond Hitchcock, Cohan & Harris, mgrs.: N. Y. C., Oct. 11, Indef.  
 Matinee Idol, with DeWolf Hopper, Daniel V. Arthur, mgr.: Chicago, Nov. 22-Jan. 8.  
 Midnight Song, Shubert & Fields, mgrs.: N. Y. C., May 22, Indef.  
 Morocco Musical Comedy Co.: Los Angeles, July 4, Indef.

Merry Widow (Eastern), Henry W. Savage, mgr.: San Antonio, Tex., 22; Houston 23; Galveston 24; Beaumont 25; New Orleans, La., 26-Jan. 1.  
 Merry Widow (Western), Henry W. Savage, mgr.: Kansas City, Mo., 19-25; Omaha, Neb., 27-Jan. 1.  
 McFadden's Flats, Barton & Wiswell, mgrs.: Memphis, Tenn., 20-25; Knoxville 27-Jan. 1.  
 Mary's Lamb, with Richard Carle, Carle & Marks, mgrs.: Cincinnati, O., 20-25; Lexington, Ky., 27; Hamilton, O., 28; Springfield 29; Mansfield 30; Toledo 31-Jan. 1.  
 Ma's New Husband, Harry Scott, mgr.: Fairmont, W. Va., 25; Morgantown 27; Mannington 28; Sistersville 30; St. Marys 31.  
 Miss Innocence, with Anna Held, E. Ziegfeld, Jr., mgr.: Detroit, Mich., 20-25; Chicago 26-Feb. 5.  
 Mr. Hamlet of Broadway, with Eddie Foy, Sam S. & Lee Shubert, Inc., mgrs.: Chicago, 13-Jan. 1.  
 Merry Widow and the Devil, J. D. Barton & Co., mgrs.: Wash., D. C., 20-25.  
 Miss Molly May, Alfred E. Aarous, mgr.: Boston 13-25.  
 Manhattan Grand Opera Co., Oscar Hammerstein, mgr.: Pittsburg, Pa., 20-25.  
 New Humpty Dumpty, L. D. Ellsworth, mgr.: Akron, Ia., 22; Canton, S. D., 23; Sioux Falls 27; Rock Rapids, Ia., 27; Lennox, S. D., 28; Kimball 30; Mitchell Jan. 1.  
 Old Dutch, with Lew Fields, Lew Fields, mgr.: N. Y. C., Nov. 23, Indef.  
 Old Town, with Montague & Stone, Chas. Dillingham, mgr.: Phila., 13-25.  
 Princess Opera Co., Lovrich & Campbell, mgrs.: San Francisco, Indef.  
 Prince of To-Night (Princess Am. Co.'s), Mort H. Singer, mgr.: Terre Haute, Ind., 23-28; Robinson, Ill., 27; Mattoon 28; Peoria 29; Clinton, Ia., 30; Dubuque 31; Cedar Rapids Jan. 1.  
 Powell & Cohan's Musical Comedy Co., I. Kent Cohan, mgr.: Centralia, Ill., 20-25; Collinsville 26; Marshall 27-29; Vincennes, Ind., 30-Jan. 1.  
 Parsifal: Pensacola, Fla., 25.  
 Prima Donna, with Fritz Scher, Chas. Dillingham, mgr.: San Francisco 13-25; Oakland 27; Stockton 28; Sacramento 29; Salt Lake City, Utah, 31-Jan. 1.  
 Ring, Blanche: See the Yankee Girl.  
 Robinson Opera Co., C. L. Robinson, mgr.: St. Johns, Newfoundland, Can., Nov. 5, Indef.  
 Royal Chef (F. A. Wade's), F. F. Sturgis, mgr.: Albany, Ga., 22; Thomasville 23; Jacksonville, Fla., 24; St. Augustine 25; Waycross, Ga., 27; Brunswick 28; Savannah 29; Augusta 30; Charleston, S. C., 31.  
 Raza, The, la King Casey, E. D. Stair, mgr.: Norfolk, Va., 20-25; Wash., D. C., 27-Jan. 1.  
 Red Mill, H. B. Emery, mgr.: Athens, Ga., 22; Macon 23; Anniston, Ala., 24; Birmingham 25; Hattiesburg, Miss., 30.  
 Royal Comic Opera Co., Chas. Van Dyne, mgr.: Worcester, Mass., 20-22; Lowell 25-Jan. 1.  
 Rose of Algeria, Lew Fields, mgr.: Buffalo, N. Y., 20-25.  
 Scheff, Fritz: See the Prima Donna.  
 Silver Star, with Adeline Genee, Klaw & Erlanger, mgrs.: N. Y. C., Nov. 1, Indef.  
 Stubbhorn Cinderella (Princess Amuse. Co.'s Eastern), Mort H. Singer, mgr.: Norristown, Pa., 25; Annapolis, Md., 27; Norfolk, Va., 28-29; Newport News 30; Richmond 31; Danville Jan. 1.  
 Stubbhorn Cinderella (Princess Amuse. Co.'s Western), Mort H. Singer, mgr.: Hancock, Mich., 22; Marquette 23; Escanaba 24; Appleton, Wis., 25; Kalamazoo, Mich., 27; Battle Creek 28; Jackson 29; Adrian 30; Grand Rapids 31-Jan. 1.  
 Show Girl (B. C. Whitney's), Phila., 20-25.  
 Sunny Side of Broadway, Boyle Woolfolk, prop.: W. C. Malone, mgr.: Akron, O., 20-22; Toledo 23-25; Dayton 27-29.  
 Superba, Edwin Warner, mgr.: Wheeling, W. Va., 20-25; Pittsburg, Pa., 27-Jan. 1.  
 Smart Set, Barton & Wiswell, mgrs.: Detroit, Mich., 19-25; Chicago 25-Jan. 1.  
 Smart Set: Clarksdale, Miss., 24.  
 School Days, Stair & Havlin, mgrs.: St. Louis, Mo., 27-Jan. 1.  
 Sdney, George, in The Joy Rlder, E. D. Stair, mgr.: Montgomery, Ala., 25.  
 Soul Kiss (Western), Mittenthal Bros., mgrs.: Victoria, B. C., Can., 22; Vancouver 23-24; Tacoma, Wash., 25-26; Olympia 27; Ellensburg 28; Spokane 29.  
 Sunny South (J. C. Rockwell's), Walton, N. Y., 22; Delhi 23; Liberty 24; Middletown 25; Newbury 31.  
 They Loved a Lassie, B. C. Whitney, mgr.: Chicago, Oct. 31, Indef.  
 Talk of New York, with Victor Moore, Cohan & Harris, mgrs.: Omaha, Neb., 24-25; Lincoln 27; St. Joseph, Mo., 28; Topeka, Kan., 29-Jan. 1.  
 Three Twins (Central), Jos. M. Galtes, mgr.: Conneville, Pa., 22; Fairmont, W. Va., 23; Clarksburg 24; Morgantown 25.  
 Time the Place and the Girl (Eastern), H. H. Frazee, prop.: Belleville, Can., 22; Kingston 23; Brockville 24; Ottawa 25; Montreal 27-Jan. 1.  
 Time the Place and the Girl (Western), H. H. Frazee, prop.: Dallas, Tex., 22-23; McKinney 24; Ft. Worth 25; Silverport, La., 26; Greenville, Tex., 27; Paris 28; Texasana 29; Hot Springs, Ark., 30; Pine Bluff 31.  
 The Boys and Betty, with Marie Cahill, Daniel V. Arthur, mgr.: Minneapolis, Minn., 19-22; St. Paul 23-25.  
 Three Twins (Western), Jos. M. Galtes, mgr.: San Diego, Cal., 25; Prescott, Ariz., 27; Phoenix 28; Tucson 29; Bisbee 30; Douglas 31.  
 Too Many Wives, with Joe Morris, Mittenthal Bros., mgrs.: San Bernardino, Cal., 25; Los Angeles 27-Jan. 1.  
 Three Twins (Western), Jos. M. Galtes, mgr.: Brooklyn 20-25.  
 Two Married Men, Maxwell & Harper, mgrs.: Hinton, W. Va., 22; Richmond, Va., 24-25.  
 Top of the World, Los Angeles 20-25.  
 Van Studtford, Grace: See the Golden Butterfly.  
 Viennese Opera Co., Emil Berla, mgr.: Chicago, Nov. 21, Indef.  
 Willis' Musical Comedy Co., John B. Willis, mgr.: Durham, N. C., 20-25.  
 Wizard of Wiseland, Harry Scott, mgr.: Parkersburg, W. Va., 25; Clarksburg 27; Weston 28; Grafton 29; Morgantown 30; Fairmont 31.  
 Ward & Vokes, in The Promoters, E. D. Stair, mgr.: Birmingham, Ala., 20-25; New Orleans, La., 26-Jan. 1.

(Continued on page 38.)



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\*Johnson, Chas. W.  
Johnson, J. W.  
Johnstone, J.  
Johnstone, Hallie  
Jones, Augustus  
Jones, Sherman L.  
Jones, Johnny J.  
Jones, Kay C.  
Jones, A. F.  
Jordan & Curran  
Judge, John  
\*Julie, Mr.  
Kaltwasser, Ludwig  
Kare, Robert E.  
Karlo, King  
Karnatz, Mr. J. F.  
Kashima, E.  
\*Keallilhue, Joseph  
Kearney, Pat J.  
\*Kearney, Lawrence  
\*Keaton, Joseph  
\*Keely & Parks  
Keltch Hippisrome  
\*Keltch, Kenneth  
Kellegher, James  
Keller, H. H.  
Keller, G. G.  
Kelly, Mr. E. J.  
Kelly, Mr. Roy  
Kelly, Mr. Lawrence  
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Kelly & Martin  
Kennedy, Mr. E. F.  
Kennedy Bros.' Shows  
Kennedy, Mr. Jimmie  
Kennedy, Joe  
\*Kennedy, Joe  
Kent, Mr. Arnold  
Kerr, G. C.  
Ketzlers, The  
Keyes Comedy Co.  
Kiffie, Wm.  
Kilpatrick, Chas.  
Kimbrell, Mr. Julius  
\*King, Lawrence B.  
King Bros.' Shows  
King, Jack W.  
King, J. F.  
King, C. L.  
Kingsbury, George  
\*Kinging, Frank T.  
\*Kirk, W. W.  
\*Kirk and Stone  
Kirslake, Lil

Klass, Mr. Fred  
Kleefeld, Mr. Otto  
Kleib, John  
Kline, Chas. E.  
Klub, Karl  
\*Knauber, Carl  
Knight, Mr.  
Knight & Seaton  
Knights, Russell  
Knupp, Ed. C.  
\*Kropke, Chas.  
Kolw, Mr. Julius  
Kolby, Aurtier J.  
Kotaro, Frank  
Kouns, C. A.  
Kramer, Mr. Nathan  
Kramo, Mr. Joe  
Krause, Simon  
Krause, Ben  
Krickloff, Billie  
Krotaski, Walter  
Kunkely, Mr. E. Cooke  
Kunz, Wendell  
La Don, Fred  
Ladew, Lorraine  
\*LaFayette, Great  
LaGrange & Gordon  
LaMar, L. B.  
La Marr, L. B.  
\*La Mon, Jas. H.  
\*LaPearl, Harry  
LaPearle, Harry  
Lalace, Great  
LaRouche, Mr. D. P.  
\*La Teil, Wm.  
LaDrew, Loralin  
LeRoy, Wm. E.  
LeRoy Comedy Co.  
LeRoy & May  
LeRoy, Roy and May  
Lacy, Jake  
Lachman, D.  
Lafayette, Mr. Chas.  
Lamas, Mr. Ed.  
Lamer, Mr. Frank  
\*Lambert, Harry  
Lamont, Mr. Fred  
Landon, Mr. Ed.  
Lanham, Mr. O. F.  
Launing, Prof. I.  
\*Launing, Prof. I.  
Larke, Mr. Leonard  
Larkins, Jolly John  
Lasselle, The  
Lashley, Mr. Hugh  
Lashley, Art  
\*Lavall, James  
Lavelle, Johnny  
Lavin, J. F.  
Lawrence, H. L.  
Lawson, Mr. E. C.  
Leagle, Mr. Archie  
Leddus, L. L.  
Lee, Fitzhugh and  
Oncida  
Lee, David  
Lemmon, Mr. Ray  
\*Lennon, Nestor  
Leo Humm Show  
Leonard, Mr. Edward  
Leonard & Fulton  
Leonard, Sam  
Leonard, J. S.  
Leroy & Eloise  
Leslie, D. W.  
Leuders, Mr. Henry  
Levina, Walter  
Lewis, Wm. F.  
Lewis & Lessington  
Lewis & Carr  
Lewis, Mr. Chas. L.  
Lewis, Doc  
Lewis, Wm. E.  
Lewis, M. C.  
Lewis, Thomas A.  
Lichman, Mr. Walter  
R.  
Lilbit, Mr. Chas.  
\*Lind, Homer  
\*Link, Barney  
Linsley, Walter S.  
Linton, E. W.  
\*Lisette  
Liss, Mr. Tom  
Livingston, C. R.  
Loard, Wesley F.  
Loeber, Fred A.  
Logan, J. E.  
\*Long, H. Tom  
ong, Doc  
\*Long, H. Tom  
Loomla, Mr. G. C.  
Loos Shows, Geo. J.  
Loos, J. Geo.  
Lorenzo, Prof. Chick  
Loretta, Four  
Lottin, William  
Lovelya, The  
\*Love, Oscar  
Ludvig, Mr. Hans  
Luzar Shows, Great  
Luzig, Mr. Geo.  
Luttringer, Wm. Pop.  
Lynn, D. H.  
Lyon, Bnd  
Lyman Twins  
Lynan, Ed.  
Lynch, Mr. Irish Jack  
Lynn, Harry  
\*MacNeill, Wm.  
McAber, Lly  
\*McAllister, J. A.  
McBreen, Billy  
McBuck, Capt. Geo.  
McCamsmond, James  
McCloud, Scotty  
McComb, Clarence  
McCra, Emile  
\*McDonald, Hubert  
McDonald, C. L.  
McDonald, John  
\*McDonnell, William  
McFarland, A. J.  
McGeary, Capt. H. W.  
McGee, Curley  
McGinnis, Chas. H.  
\*McGlynn, John B.  
McIntosh, M. C.  
McHale, W. J.  
\*McIngh, Ed. A.  
McIntosh, Robert L.  
McIntyre, B. H.  
McKinney, James  
McKnight, Geo. E.  
McLain, Clate  
McLellan & Carson  
McLellan, John  
McLaughlin, Jas. S.  
McLellan, H. A.  
McNally, Pat  
McNelek Amuse. Co.  
McQuarrie, Frank  
McQuigg  
Mack, Nell

Office, James  
Offord, A. H.  
Ogden, J. E.  
\*Oilers, James  
Oldstein, Morris  
Olfan, Al.  
Oliver, B. J.  
Onella, Sam  
Orday, Eugene  
Owens, Al. W.  
Owens, Harry  
\*Pacheco, Louis  
\*Pacheco, Louis  
\*Painter, Alfred  
Palematler, Ralph B.  
Palmer, E. F.  
Palmer, G. A.  
Palmer, Frank  
\*Palmer, Thomas  
Parker & Palmer Co.  
Parker, R. S.  
Parmales, Leo  
Parson, Chas.  
\*Partello, Samuel S.  
Partello, Frank  
Parter, W.  
\*Parvin, Lee  
Paschal, W. M.  
Paschallina  
Patterson, Mr. and  
Mrs.  
Patterson, George  
Patterson, Chas.  
\*Patnande, Albert  
Paul, Mr.  
Payne, Oliver  
Payton, Walter  
\*Pearce, G.  
Penard, Wm.  
Penn Amuse. Co.  
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Peptide, Mr. T. Dwight  
Pequana, Princes  
Perry, J. L.  
\*Perrins, Walter E.  
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Peterson, Otto A.  
Peterson, H. W.  
Peterson, Jno. A.  
\*Pharaoh, King, Mgr.  
Phillips, Chas.  
Phillips, W. A.  
\*Picaro, Wm. L.  
Pickens, Sam H.  
Pickler, Chas. F.  
Pickler, Karl  
Pierce, Kinzel  
Pierce, Harry F.  
Pike, Floyd J.  
Pikman, A. A.  
\*Pigram, Joseph  
Pilson, Sidney E.  
Pindar, Al.  
Pindar, Al.  
\*Piper, Harry D.  
Pitney, Billy  
Pitney, Sh. A.  
\*Pitney, The  
Poole, Mr. Roy A.  
\*Porter, Geo. W.  
Potter, Fred M.  
\*Powell, A. H.  
Powers, E. J.  
Powers, F. A.  
Prentice, Lee  
Pressey Bros.  
Pretzman, Joe M.  
Prevost & Brown  
Price, Capt. E. A.  
Price, Steve  
\*Prickett, Jul  
\*Privel, Max  
\*Proctor, George H.  
Proffit, Emory  
Pulard, Billy  
Quaglia, Prof. Luigi  
Quaggle, E. Young  
Queer, Frank  
\*Quintard, C. G.  
Race, Fred E.  
Radcliff, J. R.  
Rafopoulos, R.  
Rallinson, J. S.  
Ramsay, Arthur  
Rankin, Chas. B.  
\*Rankin, Tom  
Rankin and Lawrence  
Rapaport, Nathan  
Rattall, H.  
Ratsh, Walter W.  
Ray, Joe J.  
Raymond, F. J.  
Reactor, Walter L.  
Red, John  
Redman, Nelson Play-  
ers  
\*Reed, C. E.  
Reed, J. W.  
Reh, John L.  
Reid, W. H.  
Reiss, Nat  
Reisinger, Herman  
Revere & Revere  
Reynolds, Earle  
Reynolds, Fred  
\*Rice, Prim  
Richard and Pringle  
\*Richardson, H. S.  
Richardson, A. E.  
Richardson, Frank  
\*Richardson, Frank  
Riddle & Rhye  
\*Riel, Al.  
Riggs, Albert B.  
Riley, Dan  
\*Ritter, Chas. E.  
Rivado, R. H.  
Rivado & Willis  
Robbins, Frank A.  
Roberts, Fred H.  
Roberts, Jipper  
\*Roberts, Ashley  
\*Roberts, F. H.  
Robertson, George H.  
\*Robbins, Frank A.  
\*Robbins, Chas. A.  
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\*Robins & Childress  
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Rock, Frank  
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Rogers, Billie  
Rogers, "Bill"  
Rogers, David  
Rogers, E. D. and  
\*Roths, George  
Rollins, Williams G.  
Rollo, The Limit  
Rongo, Robert  
Rooden, John  
\*Rorke, S. E.  
Rorborn, R.  
Role, M. M.

Rosenthal, Henry  
Lefepha  
Rouclere, Harry  
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Royce, Bert J.  
Rozell Am. Co.  
Rundue, Ben W.  
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Russell, Misk & Lida  
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Russell, James  
Russell, Sam  
Russell, Jan W.  
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\*Salty, Chas.  
\*Salvail, A. L.  
Salvatore, Battato  
\*Samons, Heph  
Sampson, Jack  
Santoni, Walter  
Sargist, Thomas  
Sassaman, W. A.  
Savage, Dennis  
Savall, Al.  
Savell & Taylor  
\*Schaefers, Three Fa-  
mous  
Schaefer, Bot  
Schaefer, Junia  
Schelck, G. N.  
Schlossberg, L. H.  
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Schofield, C. E.  
Schonman, Harry  
Schwartz, J. C.  
\*Scott, Fd. H.  
Sears, Lou A.  
\*Seath, Francis  
\*Season, W. B.  
Seigwick, Ned  
Seeman, Adolph  
Sells, Harry  
Senne, Earl J.  
Senter, Wm.  
Seymour and Burdell  
Sezzell Bros.  
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Shaw, Silvia  
Shedder, Louisa  
Sheehan, Joseph  
Shelvey, Matt  
Shelvey, Frank  
Shelvey, Chas.  
Shepard, James C.  
Shepherd, E. E.  
Shepherd, E. C.  
Sheridan, Rian G.  
\*Sheridan, Fil  
Sheridan, R. G.  
\*Sheridan, Ross G.  
Shice, James A.  
Shields, J. H.  
Shipman, Walter V.  
\*Shierwood, George  
Shultz, Wm.  
Shubon, L. E.  
\*Sidney, Lee  
Siegrist, Toto  
\*Silver, Edw. F.  
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Simon, Al.  
Sinclair, Chas. (Mu-  
sic)  
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Skiver, Charles  
\*Skovgaard Concert  
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Slon, H. F.  
Sloane, John  
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Smith, Henderson  
Smith, Albert E.  
Smith, C. W. Esq.  
Smith J. Potter  
Sinnell, Walcott  
Snyder, Charlie  
Snyder, F. P.  
Soane's Musical Fam-  
ily  
Southern Shows Com-  
bined  
Spaulding, Leo  
Spanish Wonders Tric  
\*Sparks, Wm. K.  
Spearing, Paul  
"Cincy"  
Spencer, Anderson E.  
Spencer, Chas.  
Spessard, Paul  
\*Spinks, Monsieur  
Spurr, Joe C.  
Reh, John L.  
Reid, W. H.  
Reiss, Nat  
Reisinger, Herman  
Revere & Revere  
Reynolds, Earle  
Reynolds, Fred  
\*Rice, Prim  
Richard and Pringle  
\*Richardson, H. S.  
Richardson, A. E.  
Richardson, Frank  
\*Richardson, Frank  
Riddle & Rhye  
\*Riel, Al.  
Riggs, Albert B.  
Riley, Dan  
\*Ritter, Chas. E.  
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Rivado & Willis  
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Roberts, Fred H.  
Roberts, Jipper  
\*Roberts, Ashley  
\*Roberts, F. H.  
Robertson, George H.  
\*Robbins, Frank A.  
\*Robbins, Chas. A.  
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Rock, Frank  
\*Rogally, Bert  
Rogers, Billie  
Rogers, "Bill"  
Rogers, David  
Rogers, E. D. and  
\*Roths, George  
Rollins, Williams G.  
Rollo, The Limit  
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ROUTES

MUSICAL.

(Continued from page 35.)

Williams, Bert A., Jack Shoemaker, mgr.: Philadelphia, 13 25.
Yankee Prince, with Geo. M. Cohan, Cohan & Harris, mgrs.: Tacoma, Wash., 22; Seattle 23 25; Spokane 26 28; Missoula, Mont., 29; Helena 30; Anaconda 31.
Yankee Girl, with Blanche Ring, Lew Fields, mgr.: Milwaukee 19 25; Kansas City, Mo., 26 Jan 1.

DRAMATIC

Adams, Maud: See What Every Woman Knows. Anglin, Margaret: See the Awakening of Helena Ritchie.
Arbuckle, Maud: See the Circus Man.
Academy of Music Stock Co. Kilm & Gazzo lo, mgrs.: Chicago, July 25, indef.
Acme Stock Co., Joe A. St. Peter, mgr.: Everett, Wash., indef.
Alcator Stock Co., Helasco & Mayor, mgrs.: San Francisco, Aug. 23, indef.
Arsene Lupin, Chas. Frohman, mgr.: N. Y. C., Aug. 29, indef.
Arvine-Heiton Stock Co.: Memphis, Tenn., indef.
Athon Stock Co.: Portland, Ore., Aug. 9, indef.
Awakening of Helena Ritchie, with Margaret Anglin, Louis Netherole, mgr.: N. Y. C., Sept. 26 Dec. 25.
As Told in the Hills (W. F. Mann's), Alex. Story, mgr.: Cambridge, N. Y., 23; Greenville 25; Troy 27; Catskill 28.
A Fool There Was, with Robert Hillard, Fred orle Thompson, mgr.: Boston, 14 Jan. 1.
Amsden Stock Co.: LaPorte, Ind., 23 25; Elwood 30 Jan. 1.
Allyn, Estelle, Co., Jos. King, mgr.: St. Louis, 20 25.
As the Sun Went Down, Arthur C. Alston, mgr.: Kansas City, Mo., 19 25; St. Joseph 27 29; Ft. Scott, Kan., 30; Springfield, Mo., 31; Pittsburg, Kan., Jan. 1.
Arborea, Gus Hill, mgr.: Jersey City, N. J., 20 25; Paterson 27 29; Camden 30 Jan. 1.
Bates, Blanche: See the Fighting Hope.
Bellw, Kyrie: See the Builder of Bridges.
Besse, Edmund: See the Earth.
Burke, Billie: See Love Watches.
Baldwin McVillie Stock Co.: Jacksonville, Fla., Nov. 2, indef.
Bayonne Stock Co. W. E. Nealand, mgr.: Bayonne, N. J., Dec. 6, indef.
Beck Theatre Stock Co., S. H. Friedlander, mgr.: Birmingham, Wash., Dec. 6, indef.
Belasco & Stone Stock Co., Belasco & Stone, mgrs.: Los Angeles, indef.
Belmar Stock Co., Harry Belmar, mgr.: Cleveland, Nov. 1, indef.
Bijou Sto. Co., David R. Balfinton, mgr.: Pawmockett, R. I., Nov. 8, indef.
Bijou Theatre Stock Co., Corie Payton, mgr.: Brooklyn, Oct. 11, indef.
Bishop's Players, H. W. Bishop, mgr.: Oakland, Cal., indef.
Bowling Square Theatre Stock Co., Jay Hunt, mgr.: Boston, indef.
Burbank Stock Co., Oliver Morosco, mgr.: Los Angeles, indef.

Banker's Child, Harry Shannon, mgr.: Barnesboro, Pa., 22; Altoona 23; Houtzdale 27; Phillipsburg 28; Clearfield 29; Renova 30; Breefonte 31; Milton Jan. 1.
Breton Hunkle Stock Co.: Charlotteville, Va., 20 25.
Brown, Kirk, J. T. Macanley, mgr.: Erie, Pa., 20 Jan. 1.
Boulton, Emma, Co., H. S. Roly, mgr.: Carthage, Mo., 20 25; Webb City 27 Jan. 1.
Bersford, Harry, D. G. Hartman, mgr.: Paducah, Ky., 20 25; Evansville, Ind., 26; Hopkinsville, Ky., 27; Jackson, Tenn., 28; Union City 29; Princeton, Ky., 30; Madisonville 31; Henderson Jan. 1.
Big Jim, Goodliner Bros., mgrs.: Alexandria, Neb., 27; Oak 28; Fairfield 24; Hastings 25; Blue Hill 27; Guide Rock 28; Superior 29; Wymore 30; O'Neill 31.
Brand of a Tale, J. P. Eckhardt, mgr.: Cleveland 27 Jan. 1.
Broadway After Dark, A. H. Woods, mgr.: Baltimore 20 25; Philadelphia 27 Jan. 1.
Beverly (Eastern), Delamater & Norris, mgrs.: Chicago, 19 25.
Beverly (Western), Delamater & Norris, mgrs.: Spokane, Wash., 19 25; Walla Walla 26 27; Yakima 28; Ellensburg 29; Tacoma 30 31.
Browner's Millions, Cohan & Harris, mgrs.: Ft. Worth, Tex., 22 25; Waco 24; Galveston 25 29; Houston 27 28; Temple 29; Austin 30; San Antonio 31 Jan 1.
Builder of Bridges, with Kyrie Bellw, Chas. Frohman, mgr.: Atlanta, Ga., 22; Birmingham, Ala., 23; Macon, Ga., 24; Savannah 25; Charleston, S. C., 27; Columbia 28; Charlotte, N. C., 29; Greensboro 30; Norfolk, Va., 31.
Bachelor's Italy, with Francis Wilson, Chas. Frohman, mgr.: Syracuse, N. Y., 25; N. Y. C., 26 Jan. 8.
Blue Mouse, Sam S. & Lee Shubert, Inc., mgrs.: Phila., 22 Dec 25.
Barrier, The, with Theodore Roberts, Klav & Erlanger, mgrs.: Milwaukee, 19 23; Madison 24; Dubuque, Ia., 25.
Battles, The, with Wilton Lackaye, Liebler & Co., mgrs.: Boston, 20 Jan. 1.
Ben Hur, Klav & Erlanger, mgrs.: Toledo, O., 20 22; Columbus 23 25.
Carter, Mrs. Leslie: See Vest's Herne.
Crane, W. H.: See Father and the Boys.
Crosman, Henrietta: See Sham.
Cameo Kirby, with Dinstel Farnum, Liebler & Co., mgrs.: N. Y. C., Dec. 20, indef.
Climax, The, Jos. Weber, mgr.: N. Y. C., April 12 Dec. 24.
Comess & Edwards Stock Co.: Wilmington, Del., indef.
Cornell, Harry, Stock Co., G. N. Crawford, mgr.: Butte, Mont., Sept. 26, indef.
Craig Stock Co., John Craig, mgr.: Boston, Aug. 30, indef.
Crescent Stock Co., Percy Williams, mgr.: Brooklyn, N. Y., Sept. 4, indef.
Crescent Stock Co., Frank Carpenter, mgr.: White Plains, N. Y., indef.
Cullane's Comedians, Thos. H. Delavan, mgr.: Port Huron, Mich., indef.
County Sheriff, C. H. Brooke, mgr.: Bangor, Me., 25; Rochester, N. H., 27; Exeter 28; Portsmouth 29; South Framingham, Mass., 30; Worcester 31; Woonsocket, R. I., Jan. 1.
Clausman, The, Geo. H. Brunan, mgr.: Cleveland 20 25; Indianapolis, Ind., 27 29; Greensburg 30; Connersville 31; Hamilton, O., Jan. 1.
Chicago Stock Co., Chas. H. Ross-Kam, mgr.: Amsterdam, N. Y., 18 Jan. 1.
Carroll Comedy Co., Lou Carroll, mgr.: Holden, W. Va., 20 25; Fronton, O., 27 Jan. 1.

Cow-Puncher (W. F. Mann's), M. W. McGee, mgr.: Magnolia, Miss., 22; McComb 23; Brookhaven 24; Natchez 25; Port Gibson 27.
Champlin Stock Co., Chas. K. Champlin, mgr.: Altoona, Pa., 19 25; Allentown 26 Jan. 1.
Crooks Steve's Revenge, A. H. Woods, mgr.: Cleveland, 20 25; Columbus 30 Jan. 1.
Convict 959, A. H. Woods, mgr.: Pittsburg, Pa., 20 25; Phila., 27 Jan. 1.
Convict's Sweetheart, A. H. Woods, mgr.: Alton, Ill., 25; St. Louis, Mo., 26 Jan. 1.
Channey-Kelley Co., Fred Channey, mgr.: Washington, Pa., 13 25; Meadville 27 Jan. 1.
Chester, Scar & Havlin, mgrs.: Atlanta, Ga., 20 25; Birmingham, Ala., 27 Jan. 1.
Cowboy Girl (Kilroy & Britton, mgrs.) Toledo, O., 19 22; Grand Rapids, Mich., 23 25; Detroit 26 Jan. 1.
Candy Kid, Kilroy & Britton, mgrs.: St. Joseph, Mo., 21 22.
Chorus Lady, with Rose Stahl (Harry B. Harris), V. E. Kennedy, mgr.: Lexington, Ky., 23; Evansville, Ind., 24 24; Springfield, O., 25; St. Louis, Mo., 26 Jan. 1.
Cash, Burleigh, Co.: Hartford City, Ind., 20 25; Frankfort 27 Jan 1.
Crisk Stock Co., Peter Craig, mgr.: Portland, Me., 19 25; Bangor 26 Jan. 1.
Cry Baby, Chas. W. Mercer, mgr.: Rockford, Ill., 20 24; Freeport 25; Juliet 26; Streator 27 28; Dixon 29; Sterling 30; Morrison 31.
Call of the Wild, Betts & Fowler, mgrs.: Brownsville, Pa., 22; Monessen 23; McKeesport 25.
Chas. Man, with Mabel Arbuckle, Klav & Erlanger, mgrs.: Boston 13 25.
Climax, The, Jos. Weber, mgr.: Newark, N. J., 20 25.
Climax, The, Jos. Weber, mgr.: Dover, N. J., 25.
Climax, The, Jos. Weber, mgr.: Cleveland 20 25; Newark 27; Fremont 28; Bowling Green 29; Sandusky 30; Tiffin 31; Elyria Jan. 1.
Climax, The, Jos. Weber, mgr.: Dalton, Ga., 23; Rome 24; Gadsden, Ala., 25.
Climax, The, Jos. Weber, mgr.: Winnepeg, Can., 20 25.
Climax, The, Jos. Weber, mgr.: Brooklyn, N. Y., 20 25.
Commencement Plays, John Cort, mgr.: Portland, Ore., 23 25.
Charlotte Temple: Columbus, O., 20 22; Dayton 23 25.
Dobson, J. E.: See the House Next Door.
Davis Stock Co., Harry Davis, mgr.: Pittsburg, Pa., Sept. 2, indef.
D'Ormond Fuller Co., John D'Ormond, mgr.: Kansas City, Mo., indef.
Dunberry, Sam Spedden, mgr.: Lisbon, N. D., 23; Ellendale 24; Aberdeen, S. D., 25; Redfield 27; Watertown 28; Brookings 29; Clark 30; Sioux City, Ia., Jan. 1.
Daniel Boone on the Trail (Eastern), Chas. A. Decatur 21; Brinton 24; Kokomo 25; Marion 27; Frankfort 28; Tipton 29; Elwood 30; Alexandria 31; Anderson Jan. 1.
Daniel Boone on the Trail (Central), J. W. Clinton, mgr.: Coatesville, Pa., 22; Phoenixville 23; Royersford 24; Pottstown 25; Lebanon 27; Reading 28; Kutztown 29; Norristown 30; Allentown 31; South Bethlehem Jan. 1.
Davis, Florence, A. G. Delamater, mgr.: Richmond, Va., 25.
DeVoss, Flora, Co.: Ontonagon, Mich., 19 25.
DeVoss, Emmet W., G. Smyth, mgr.: Helena, Mont., 22; Great Falls 23; Butte 25 26; Bozeman 27; Livingston 28; Billings 29; Miles City 30; Dickinson, N. D., 31.
David Copp, field, Edward C. White, mgr.: Chattanooga, Tenn., 20 25; Nashville 27 Jan. 1.
Dodge, Sanford, B. S. Ford, mgr.: Reno, Nev., 24 26.
Detective Sparks, with Hattie Williams, Chas. Frohman, mgr.: Worcester, Mass., 25; Buffalo, N. Y., 26 Jan. 1.
Dawn of a Tomorrow, with Eleanor Robson, Liebler & Co., mgrs.: Cincinnati, O., 20 25.
Daly, Bernard, Mark Klein, mgr.: Salt Lake City, Utah, 20 25.
Delton, Robert, John W. Rankin, mgr.: Joplin, Mo., 22; Webb City 23; Chanute, Kan., 24; Sedalia, Mo., 25.
Edison, Robert: See the Noble Spaniard.
Empire Stock Co., Guy Woodward, mgr.: Dallas, Tex., indef.
Elder, Gertrude, Co., W. N. Smith, bus, mgr.: Saginaw, Mich., 20 22; Grosse Ile 23 25; Yonkers 27 29; Huntsville 30 Jan. 1.
Eastlet Way, with Francis Starr, David Belasco, mgr.: Providence, R. I., 20 22; Springfield, Mass., 23; Hartford, Conn., 24; New Haven 25; N. Y. C., 27 Jan. 8.
Eli and Jane, Harry Green, mgr.: Edgar, Neb., 23; Blue Hill 24; Clay Center 25.
Eve Witness, Jackson & Manly, mgrs.: Birmingham, Ala., 20 25; Knoxville, Tenn., 29 Jan. 1.
East Lynne, Lee Moses, mgr.: Dodge City, Neb., 22.
Earth, The, with Edmund Broese, Henry R. Harris, mgr.: Newark, N. J., 20 25.
East Lynne: Pimlsey, O., 25.
Farnum, Dinstel: See Cameo Kirby.
Faversham, Wm.: See Herod.
Ferguson, Elsie: See Such a Little Queen.
Fiske, Mrs.: See Salvation Nell.
Flies of Fate, Chas. Frohman, mgr.: Chicago, Dec. 6, indef.
Fobos-McAllister Stock Co.: Brooklyn, Aug. 28, indef.
Fop-pangh Stock Co.: Cincinnati, Sept. 5, indef.
Fop-pangh Stock Co.: Indianapolis, Sept. 6, indef.
Fortune Hunter, Cohan & Harris, mgrs.: N. Y. C., Sept. 4, indef.
Fourth Estate, Liebler & Co., mgrs.: N. Y. C., Oct. 5, indef.
Frawley Stock Co., T. Daniel Frawley, mgr.: Winnepeg, Can., Nov. 29, indef.
French Stock Co., Montreal, Sept. 6, indef.
Friend Players, Arthur S. Friend, mgr.: Milwaukee, Aug. 23, indef.
Fulton Stock Co., Ft. Smith, Ark., indef.
Fighting Parson (W. F. Mann's), E. R. Hank, mgr.: Sturgis, S. D., 22; Dowdwood 23; Spearfish 24; Belle Fourche 25; Chadron, Neb., 27; Crawford 28; Alliance 29.
Faust (White's), Olga Verne White, mgr.: Chanute, Kans., 25; Eureka 27; Strong City 28; Iola 29; Humboldt 30; Topeka 31.
Fisher, Ernest, Stock Co.: Norfolk, Neb., 20 25.
Fighting Hope, with Blanche Bards, David Belasco, mgr.: Chicago 20 Jan. 1.
Father and the Boys, with Wm. H. Crane, Chas. Frohman, mgr.: Pullman, Wash., 22; Walla Walla 23; Yakima 24; Ellensburg 25; Seattle 27 Jan. 1.
Firman, Max, John Cort, mgr.: Spokane, Wash., 23 25.
Final Settlement (Clay Vance's), Geo. E. Brown, mgr.: Alexandria, Ala., 23; Greenville 24; Selma 25.
Fortune Hunter No. 2, Cohan & Harris, mgrs.: Grand Rapids, Mich., 25; Chicago 26, indef.
Fuller, Lohr, Trenton, N. J., 25.

German Stock Co., M. Schmidt, mgr.: Cincinnati, Oct. 4, indef.
German Stock Co.: Milwaukee, Sept. 19, indef.
German Stock Co., Max Hainisch, mgr.: Philadelphia, Sept. 18, indef.
German Stock Co., M. Welo, mgr.: St. Louis, Oct. 3, indef.
Gordon Stock Co.: Worcester, Mass., Dec. 6, indef.
Grand Stock Co.: Salt Lake City, Utah, indef.
Grand Stock Co., Rowe & Kelly, mgrs.: Winnepeg, Can., indef.
Grew Stock Co., Wm. Grew, mgr.: St. Joseph, Mo., Dec. 9, indef.
Girl and the Stampede, Victor E. Lambert, mgr.: St. Johns, Kans., 22; Pratt 23; Kingman 24; Harper 25; Manchester, Okla., 27; Medford 28; Caldwell, Kans., 29; South Haven 30; Mulvane 31; Douglass Jan. 1.
Girl of the Mountains, G. E. Wse, mgr.: Beaver Falls, Pa., 25; Tarentum 27; Dubois 28; Kane 29; Corry 30; Oil City Jan. 1.
Girl of Eagle Ranch, Isely & Brennan, mgrs.: Pinesville, Ill., 22; Carterville 24; Benton 25; Tammus 26; Johnston City 27; W. Frankfort 28; Carbondale 29; Annu 31; Dongola Jan. 1.
Gambler of the West, A. H. Woods, mgr.: Paterson, N. J., 23 25; Camden 27 29; Bayonne 30 Jan. 1.
Girl of the Golden West, David Belasco, mgr.: Stanton, Va., 22; Lynchburg 23; Newport News 24; Norfolk 25; Petersburg 27; Richmond 28 29; Danville 30; Winston-Salem, N. C., 31.
Granstark (Eastern) Brer & Castle, mgrs.: Toronto, Can., 20 25; Barrie 27; Lindsay 28.
Granstark (Central), Baker & Castle, mgrs.: Albin, Minn., 22; St. Cloud 23; Stillwater 25; Chippewa Falls, Wis., 27; Red Wing, Minn., 28.
Granstark (Southern), Baker & Castle, mgrs.: Marion, Ill., 22; Mt. Carmel 23; Princeton, Ind., 24; Evansville 25.
Girl From Rectors, A. H. Woods, mgr.: South Bend, Ind., 25; Hammond 26; Ft. Wayne 27; Muncie 28; Marion 29; Anderson 30; Terre Haute 31; Evansville Jan. 1.
Girl and the Detective, Chas. E. Blaney Amuse, Co., mgrs.: Des Moines, Ia., 19 25; Chicago 26 Jan. 1.
Gilmore, Paul, A. J. Spencer, mgr.: Nashville, Tenn., 25; Evansville, Ind., 27; Paducah, Ky., 28; Cairo, Ill., 29.
Grayce, Helen, Co., N. Appell, mgr.: New Bedford, Mass., 25 Jan. 1.
Great Divide, Henry Miller Co., mgrs.: Chicago, 12 25.
Girl From Rectors's, A. H. Woods, mgr.: St. Louis, Mo., 19 25.
Graham, Ferdinand, Co.: Cumberland, Md., 20 25.
Gentleman From Mississippi, Brady & Grismer, mgrs.: Vicksburg, Miss., 24.
Girls, Sam S. & Lee Shubert, Inc., mgrs.: Brooklyn 20 25.
Girl and the Gawk, Will H. Locke, mgr.: Newton, Kans., 22; Eureka 23; Iola 24 25.
Gentleman From Mississippi, Brady & Grismer, mgrs.: Hartford, Conn., 25.
Hackett, James K.: See Samson.
Hillard, Robert: See A Fool There Was.
Hodge, Wm.: See the Man from Home.
Hall's Associated Players, E. J. Hall, mgr.: Wheeling, Va., indef.
Harvest Moon, Charles Frohman, mgr.: N. Y. C., Oct. 18 Dec. 25.
Herbert Stock Co., Geo. W. Herbert, mgr.: Jacksonville, Fla., Nov. 1, indef.
His Name on the Door, Lawrence Mulligan, mgr.: N. Y. C., Nov. 15, 19 25.
Hobbs Stock Co., H. M. Holden, mgr.: Cincinnati, Sept. 5, indef.
Huntington, Wright, Stock Co.: Terre Haute, Ind., Sept. 26, indef.
Her Dark Marriage Men (W. F. Mann's), Thos. W. Kenney, mgr.: Tippacanoe City, O., 22; St. Paris 23; Mechanicsburg 24; Springfield 25; Marysville 27; Upper Sandusky 28.
Hillman's Idea Istock Co., F. P. Hillman, mgr.: Belleville, Kans., 20 25.
Horse of a Thousand Candles (A), W. T. Gas kell, mgr.: Milwaukee 19 25; St. Paul 26 Jan. 1.
Horse of a Thousand Candles (B), W. T. Gaskell, mgr.: So. McAlester, Okla., 22; Muskogee 23; Tulsa 24; Enid 25; Guthrie 26; Oklahoma City 28; Denison, Tex., 29; Sulphur Springs 30; Waxahachie 31; Waco Jan. 1.
Hammond Stock Co., Wm. Hammond, mgr.: Bainbridge, N. Y., 20 25; Onondaga 27 Jan. 1.
House Next Door, with J. E. Rodson, Cohan & Harris, mgrs.: Pittsburg 20 25; Phila., 27 Jan. 8.
Harvey Stock Co., J. S. Garside, mgr.: Cedar Rapids, Ia., 19 25.
Hertz, Joe, C. C. Knapp, mgr.: Youngstown, O., 20 25; Akron 23 25.
Hinnat Hearts (Southern), W. E. Nankeville, mgr.: Hillsboro, Tex., 22; Iccatur 23; Bowie 24; Wichita Falls 25; Gainesville 27; Denison 28; McKinney 29; Paris 30; Greenville 31; Sulphur Springs Jan. 1.
Himmeln's Imperial Stock Co., L. A. Earle, mgr.: Sandusky, O., 13 24; Jackson, Mich., 25 Jan. 2.
Hayward, Grace, Co., Geo. M. Gatts, mgr.: Waukegan, Ill., 19 25; Hammond, Ind., 27 Jan. 1.
Harcourt Comedy Co., Chas. K. Harris, mgr.: Taylorville, Ill., 19 25; Alton 26 Jan. 1.
Hans Hanson Co., Louis Reis, mgr.: Teague, Tex., 22; Mexia 23; Hillsboro 24; Alvarado 25; Hico 28; Stephenville 30; Comanche 31; Coleman Jan. 1.
Happy Days, Gus Hill, mgr.: Pittsburg, Pa., 20 25; Columbus, O., 27 29; Dayton 30 Jan. 1.
Harder-Hall Stock Co., Eugene J. Hall, mgr.: Easton, Pa., 19 25.
Harvey Stock Co. (Southern), L. A. Emmert, mgr.: Logansport, Ind., 20 25.
Hutton Bulley Stock Co.: Hinton, W. Va., 20 25.
Henderson Stock Co., Jack Henderson, mgr.: Iowa City, Ia., 20 25.
Heart of Alamy, Hammond, N. J., 23 25.
Herd, with Wm. Faversham, Sam S. & Lee Shubert, Inc., mgrs.: Wash., D. C., 25.
Hydes Theatre Party: Kenosha, Wis., 13 14.
Hinnat Hearts (Eastern), W. E. Nankeville, mgr.: Norristown, Pa., 25.
Imperial Players, St. Louis, Mo., Oct. 17, indef.
Indiana Stock Co.: South Bend, Ind., indef.
Irving Place Stock Co., Burghart & Steln, mgrs.: N. Y. C., Oct. 1, indef.
Is Matrimony a Failure, David Belasco, mgr.: N. Y. C., Aug. 21, indef.
Israel, Chas. Frohman, mgr.: N. Y. C., Oct. 25 Dec. 25.
In Wyoming (Western), H. E. Pierce & Co., mgrs.: Albany, Ore., 22; Salem 23; Eugene 25; Grant's Pass 27; Medford 28; Ashland 29; San Jose, Cal., Jan. 1; Stockton 2.
In the Bishop's Marriage, Baker & Castle, mgrs.: Jersey City, N. J., 20 25; Phila., 17 Jan. 1.
In Old Kentucky, A. W. Dingwall, mgr.: St. Joseph, Mo., 25; Kansas City 26 Jan. 1.
Indian Mail Carrier: Newark, N. J., 20 25.



After five year's separation, Harry Grimm and Roland Davis have again united, and are presenting their black face turn, entitled The Tourist and His Valet. Mr. Grimm was formerly of Grimm and Sabatini, and Mr. Davis, of Davis and Cooper. Watch these boys climb. Address care The Billboard. Merry Xmas and Happy New Year to all friends of the profession.



Jordan Stock Co., H. H. Whittier, mgr.: Lorain, O., Dec. 13, Indef.

James, Louis, Branch O'Brien, mgr.: Denver 20-25; Victor 27; Colorado Springs 28; Boulder 29; Fort Collins 30; Greeley 31; Cheyenne, Wyo., Jan. 1.

Kelth Stock Co., James E. Moore, mgr.: Portland, Me., April 19, Indef.

Kelth Stock Co., Cleveland, O., Dec. 13, Indef.

Kennedy, Alice, Associate Players, W. A. Partridge, profr.: Col., Wm. Kennedy, mgr.: Gettysburg, S. D., Sept. 20, Indef.

King, Charles, Stock Co.: San Diego, Cal., Sept. 27, Indef.

Keystone Dramatic Co., Max A. Arnold, mgr.: Gloversville, N. Y., 20-25 Johnston 27-29.

Klug of Blumista, A. H. Woods, mgr.: Brooklyn 20-25.

Koch, Hugo R., L. E. Pond, mgr.: Milwaukee 19-25; St. Paul 20-Jan. 1.

Kelth Stock Co., Gato S. Kelth, mgr.: Plena, O., 20-25; Wapakoneta, O., 27-Jan. 1.

Kidnaped for a Million (E. H. Perry's Works), Nap Gay, mgr.: Orleans, Neb., 22; Lexington 24; N. Platte 27; Cozad 28; Gibbon 29; Wood River 30.

Kendall, Ezra, Liebler & Co., mgrs.: Chicgo, Cal., 23; Sacramento 25; San Francisco 20-Jan. 1.

Lorimer, Wright, See the Shepherd King.

Lackaye, Wilton: See the Battle.

Lawrence Stock Co., D. S. Lawrence, mgr.: Seattle, Sept. 5, Indef.

Lily, The, David Belasco, mgr.: N. Y. C., Dec. 23, Indef.

Little Brother of the Rich, Liebler & Co., mgrs.: Chicago, Dec. 6, Indef.

Lottery Man, with Cyril Scott, Sam S. & Leo Shubert, Inc., mgrs.: N. Y. C., Dec. 6, Indef.

Lyric Stock Co., C. E. Kessick, mgr.: Columbia, S. C., Indef.

Lyric Stock Co., Lincoln, Neb., Indef.

Lyric, Bert, Stock Co.: Rochester, N. Y., June 14, Indef.

La Porte, Mae, Stock Co., Joe McEnroe, mgr.: New Castle, Pa., 20-25.

Long, Frank E., Stock Co.: Brainerd, Minn., 27-Jan. 1.

Lion and the Mouse (Henry B. Harris' Co. A): Chicago 12-25; Milwaukee 26-Jan. 1.

Lion and the Mouse (Henry B. Harris' Co. B), E. A. McFarland, mgr.: Tulsa, Okla., 23; Enid 26; Abila, Ia., 27; Cherokee 28; Perry 29; Pawnee, Okla., 30; Shawnee 31; Oklahoma City Jan. 1.

Lena Rivers, Burt & Nicolai, mgrs.: Louisville, Ky., 19-25.

Lena Rivers (Coast), Barton & Wiswell, mgrs.: Los Angeles, Cal., 19-25; San Diego 26-27; Riverside 28; San Bernardino 29-30; Phoenix, Ariz., 31.

Lena Rivers (Central), F. W. McIntosh, mgr.: E. St. Louis, Ill., 19-22; Pittsburg, Kans., 25.

Love Witches, with Billie Burke, Chas. Frohman, mgr.: Indianapolis, Ind., 21-22; Louisville, Ky., 23-25; Cincinnati 27-Jan. 1.

Lost Trail, Willis Amuse Co., mgrs.: Syracuse, N. Y., 20-22; Rochester 23-25.

Lorch, Theodore, Fritz E. Boone, mgr.: Dallas, Tex., 20-25.

Lucky Star, with William Collier, Chas. Frohman, mgr.: Rochester, N. Y., 22-23; Syracuse 23-25.

Mann, Louis: See the Man Who Stood Still.

Menagerie, Mary: See Man's World.

McKay Stock Co., Henry McRae, mgr.: Portland, Ore., Sept. 19, Indef.

Madame X, Henry W. Savage, mgr.: Chicago, Sept. 19, Indef.

Marks Bros' Co., R. W. Marks, mgr.: Ottawa, Kan., Indef.

Marlow Stock Co., Boise, Ida., Indef.

Martin Stock Co., Geo. E. Cochrane, mgr.: Kansas City, Kan., Indef.

Melting Pot, with Walker Whiteside, Liebler & Co., mgrs.: N. Y. C., Sept. 6, Indef.

Morris-Thurston Co.: Bay City, Mich., Indef.

Meadow-Brook Farm (W. F. Mann's), J. W. Carson, mgr.: Abbeville, Ala., 22; Dothan 23; Bainbridge, Ga., 24; Tallahassee, Fla., 25; Thomasville, Ga., 27; Moultrie 28.

Married in Haste (W. F. Mann's), Edwin Percival, mgr.: Marietta, O., 25; Woodfin 27; Cambridge 28.

Manhattan Stock Co.: Butler, Pa., 23-Jan. 1.

Marks, Tom, Dramatic Co., C. Richard Colby, mgr.: Guelph, Ont., Can., 20-25.

Mr. Hopkinson: Denver, Colo., 20-25.

Man On the Box (Coast), Tronsdale Bros., mgrs.: Reno, Nev., 24-25; Virginia City 27; Carson 28; Tonopah 29-30; Goldfield 30-Jan. 1.

Man On the Box (Western), Tronsdale Bros., mgrs.: Kirksville, Mo., 22; Hannibal 25; Alton, Ill., 26; Moberly, Mo., 27; Mexico 28; Jefferson City, Jan. 1.

Maher, Phil, Stock Co., Leslie E. Smith, mgr.: Ringhamton, N. Y., 25-Jan. 1.

Murray & Mackey Co., John J. Murray, mgr.: Poughkeepsie, N. Y., 20-Jan. 1.

Man of the Hour (Western), Brady & Grismer, mgrs.: Westminster, B. C., Can., 23; Bellingham, Wash., 24; Everett 25; Seattle 26-Jan. 1.

Man of the Hour (Southern), Brady & Grismer, mgrs.: Alexandria, La., 30.

Myrtle-Harder Stock Co., Myrtle Harder Am. Co., Inc., mgrs.: Brockton, Mass., 25-Jan. 1.

Music Master, with David Warfield, David Rejasco, mgr.: Los Angeles 20-25; San Francisco 27-Jan. 1.

Maxwell Hall Stock Co., Jefferson Hall, mgr.: Elgin, Ill., 20-25; Kenosha, Wis., 27-Jan. 1.

Morcy Stock Co. (Le Comte & Fleisher's West end), F. A. Murphy, mgr.: Cherokee, Okla., 20-25; Elk City 27-Jan. 1.

Morcy Stock Co.: Waterloo, Ia., Dec. 25 Indef.

Missouri Girl, (Merie H. Norton's), Joe Hith, mgr.: Elgin, Tex., 23; Marble Falls 24; Llano 25; Lampasas 27; Killeen 28; Goldthwaite 29; Coleman 30; Hallinger 31; San Angelo Jan. 1.

Mulvey Comedy Co. (Eastern), Joe Bryant, mgr.: Crystal Lake, Ill., 20-22; W. Chicago 23-5.

Mulvey Comedy Co. (Western), H. G. Mulvey, mgr.: Granger, Wyo., 22; Montpelier, Ida., 23.

Murphy, Tim, Brady & W. B. mgrs.: Cedar Rapids, Ia., 24; Owatonna, Minn., 28.

Man From Home, with Wm. Hodge, Liebler & Co., mgrs.: St. Louis 19-25.

Man's World, with Mary Manning, Sam S. & Leo Shubert, Inc., mgrs.: Minneapolis 19-25.

Mingell-Bros' Dramatic Co.: Chilli-othie, O., 20-25.

Mantel, Robert (Repertoire), Brady & Grismer, mgrs.: Hot Springs, Ark., 27.

Man Who Stood Still, with Louis Mann, Wm. A. Brady, mgr.: Rochester, N. Y., 25.

Nazimova, Mme. Alla: See the Passion Flower.

Nethepsode, Olga: See the Writing on the Wall.

National Stock Co., Paul Cazenove, mgr.: Montral, Indef.

Nell Stock Co., Edwin H. Nell, mgr.: Minneapolis, Sept. 20, Indef.

New Theatre Stock Co., Joe Shubert, mgr.: N. Y. C., Nov. 8, Indef.

Next of Kin, Henry B. Harris, mgr.: Chicago, Dec. 6, Indef.

North Bros' Stock Co.: El Paso, Tex., Oct. 3, Indef.

North Bros' Stock Co.: Topeka, Kan., Indef.

Nickerson Repertoire Co.: Perry, Ia., 27-Jan. 1.

Noble Spaulard, with Robert Edson, Henry B. Harris, mgr.: New Orleans, 19-25; Mobile, Ala., 27; Montgomery 28; Macon, Ga., 28; Jacksonville, Fla., 30; St. Augustine 31.

Noble Theatre Co.: Heury, S. D., 25-Jan. 1.

Oleott, Chaucey: See Ragged Robin.

Olympian Stock Co., Grant Laferty, mgr.: Philadelphia, Sept. 13, Indef.

Our Own Stock Co.: Ft. Wayne, Ind., Sept. 5, Indef.

Out in Idaho: Lebanon, Ky., 28.

Old Clothes Man, Gilson & Bradford, mgrs.: Princeton, Mo., 22; Osage 23; Novinger 24; Kirksville 25; Haylor 28; Brookfield 29.

O'Hara, Fiske, Al. McLean, mgr.: Brooklyn 20-25; New Haven, Conn., 27-28; Hartford 29-30; Clinton, Mass., 31; Springfield Jan. 1.

Old Homestead (Hennan 1000 so. 80), Franklin Thompson, mgr.: Kingston, N. Y., 22; Catskill 23; Gloversville 24; Oswego 25; Buffalo 27-Jan. 1.

On Trial for His Life, A. H. Woods, mgr.: Boston 27-Jan. 1.

Our the Swaine River, A. R. Warner & Co., mgrs.: Columbus, O., 23-25; Wheeling, W. Va., 27-29; Youngstown, O., 30-Jan. 1.

Ole Olson, A. H. Westfall, mgr.: Ithaca, S. D., 23; Pierre 25; Phillip 27; Rapid City 28; Sturgis 29; Lead 30; Belle Fourche 31; Deadwood Jan. 1.

Orythem Stock Co., Edward Doyle, mgr.: Huntington, Ind., 20-Jan. 1.

Palge, Mabel, Stock Co.: Birmingham, Ala., Sept. 27, Indef.

Passing of the Third Floor Back, with Forbes-Robertson, Sam S. & Leo Shubert, Inc., mgrs.: N. Y. C., Oct. 4, Indef.

Payson Stock Co., E. S. Lawrence, mgr.: Toledo, O., Nov. 21, Indef.

Paxton, Corse, Stock Co.: Brooklyn Aug. 16, Indef.

People's Stock Co.: Chicago, Nov. 1, Indef.

Perch-Gyrene Stock Co.: Tampa, Fla., Indef.

Players Stock Co., Chas. P. Elliott, mgr.: Chicago, Sept. 4, Indef.

Player-Players: El Dorado, Ark., Indef.

Princess Stock Co., Chamberlain & Kindt, mgrs.: Dayton, Ia., Indef.

Princess Stock Co., Frederick Sullivan, mgr.: Des Moines, Ia., Nov. 1, Indef.

Poynter, Renah, in Lena Rivers: Akron, O., 27-29.

Polly of the Circus (Eastern), Frederic Thompson, mgr.: Buffalo 20-25; Rochester, 27-Jan. 1.

Polly of the Circus (Western), Frederic Thompson, mgr.: Terre Haute, Ind., 22; Indianapolis 23-25; Louisville, Ky., 27-29; Muncie, Ind., 30; Ft. Wayne, 31; South Bend Jan. 1.

Polly of the Circus (Southern) Frederic Thompson, mgr.: Pensacola, Fla., 22; Biloxi, Miss., 23; Gulfport 25; Gadsden, Ala., 27; Anniston 28; Hattiesburg 29; Decatur 30; Columbia, Tenn., 31; Bowling Green, Ky., Jan. 1.

Pair of Country Kids (C. Jay Smith's Eastern), Ed. Kadow, mgr.: Dolgeville, N. Y., 22; St. Johnsville 23; Gloversville 24; Little Falls 25; Cobleskill 27; Cooperstown 28; Walton 29; Susquehanna, Pa., 30; Hawley 31; Hazleton Jan. 1.

Pair of Country Kids (Western), H. W. Link, mgr.: Hutchinson, Kans., 31; Newton Jan. 1.

Pickett, The Four, Willis Hickert, mgr.: Rockingham, N. C., 20-23; Monroe 24-25; Wilmington 26-Jan. 1.

Perre of the Plains, A. H. Woods, mgr.: St. Paul 19-25; Minneapolis 26-Jan. 1.

Peekins, Chic, Frank G. King, mgr.: Vall. Ia., 22-23; Denison 24-25; Grand Junction 27-28; Smithland 29.

Partello Stock Co., W. A. Partello, mgr.: Cumberland, Md., 19-25.

Partello Stock Co., Ed. R. Moore, mgr.: Stratford, Ont., Can., 20-25.

Paid in Full, Wagenhals & Kemper Co., mgrs.: Chicago 19-Jan. 1.

Paid in Full, Wagenhals & Kemper Co., mgrs.: Baltimore 20-25.

Paid in Full, Wagenhals & Kemper Co., mgrs.: La Fayette, Ind., 22; Vincennes 28.

Passion Flower, with Mme. Alla Nazimova, Sam S. & Leo Shubert, Inc., mgrs.: Kansas City, Mo., 19-25; Minneapolis 26-Jan. 1.

Patton, W. B.: Ft. Scott, Kans., 25.

Queen of the Secret Seven, A. H. Woods, mgr.: Kansas City, Mo., 19-25; Omaha, Neb., 20-27; Des Moines, Ia., 30-Jan. 1.

Roberts, Theodore: See the Barrier.

Robertson, Frances: See the Passing of the Third Floor Back.

Robson, Eleanor: See the Dawn of a Tomorrow.

Robson, May: See the Rejuvenation of Aunt Mary.

Russell, Lillian: See the Widow's Might.

Robinson Stock Co.: Springfield, O., Nov. 22, Indef.

Russell & Drew Stock Co., R. E. French, mgr.: Seattle, Sept. 5, Indef.

River Pirates, A. H. Woods, mgr.: Cincinnati, 19-25; Louisville, Ky., 26-Jan. 1.

Royal Slave (Clarence Bennett's), Geo. H. Bulth, mgr.: Osceola, Neb., 22; Bellwood 23; Ulysses 24; York 25; Seward 27; Exeter 28; Sutton 29; Clay Center 30; Edgar 31.

Reno's Big Co.: Moberly, Mo., 20-25.

Rehearsal of Sunny-Brook Farm, Klaw & Erlanger, mgrs.: Fall River, Mass., 20-25.

Ragged Robin, with Chaucey Oleott, Augustus Pitou, mgr.: Phila., 20-Jan. 1.

Rejuvenation of Aunt Mary, with May Robson, L. S. Sloe, mgr.: Sherbrooke, Que., Can., 22; Quebec 23-25; Montreal 27-Jan. 1.

Right of Way, Fred Block Co., mgr.: Waco, Tex., 22; Dallas 24-25; Ft. Worth 27.

Rosar Mason Stock Co., F. C. Rosar, mgr.: Battle Creek, Mich., 19-25.

Round Up, Klaw & Erlanger, mgrs.: St. Louis 19-25.

Royal Stock Co.: Peru, Ind., 26-Jan. 1.

Headleek Stock Co.: Alexandria, La., 26-28.

Scott, Cyril: See the Lottery Man.

Shipper Girls: See our Home to Servant.

Star, Rose: See the Cherry Lady.

Starr, Frances: See the East-End Way.

Seven Days, Wagenhals & Kemper Co., mgrs.: N. Y. C., Nov. 19, Indef.

Snow Stock Co., Mortimer Snow, mgr.: Troy, N. Y., Sept. 4, Indef.

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Berlin Letter

(Continued from page 12.)

Clara Viebig, one of the most successful German novelists, has just finished a three-act comedy, Pittition, the material of which is taken from the same author's very popular novel, Das Wetterdorf.

Wenn der Junge Wein blüht, Björnström's new play, had its German premiere at the Royal Schauspielhaus at Dresden. The play's impressive drama, which was splendidly performed, met with an enthusiastic reception and the applause after each act was tremendous. King Haakon, of Norway inquired about Björnström. The answer King Haakon received was very pessimistic.

The Hagenbeck show of trained animals closed its winter season at Vienna in the buildings of Circus Busch. A part of the polar bears will be sent to London, while the balance of the show will tour Germany after December 29, until which time the employes will have a short vacation. The Hagenbeck trained animal show drew crowded houses every day during its stay in Vienna. The management introduced a novel scheme of advertising the show by having a monster balloon in shape of an elephant appear way up in the air above the circus building, attracting the attention of the people for miles around.

A novel way to pass the time during the long intermissions has been introduced by an inventive theatre director of a provincial town. He has introduced a projecting machine showing riddles on the curtain, and the public is cordially invited to solve the same. The lucky ones who solve the riddles receive as prizes beautiful bottles with perfume, cigar cases, elegant fans, and other useful articles, or, if desired, a free ticket to some later show. The public is so much delighted over this new method of passing the time, that it is suggested that the intermissions be stretched out a little more.

Uwek Casimir, the melodious operetta of the well-known composer, Max Winterfeldt, has been secured for America. A prominent playwright has been secured to make the translation of the libretto.

The ten per cent. question has entered on an interesting stage, owing to the managerial custom of paying the artists in this amount, even where no agent has been concerned in filling up a contract. The German law has checked, by refusing to license as agents employees or attaches of halls, and by forbidding agents to become employees there, and also by rendering it illegal for the name of a licensed agent to be inserted in a contract as a matter of form where he has not actually negotiated the engagement. The managers' response is to omit the word "commission," and to leave the ten per cent. as a mere discount or rebate. The I. A. L. (International Artists' Lodge) has taken the matter into the courts, where several test cases are now being considered. Meanwhile the Program, the leading German artists' weekly, gives this advice: "Don't let the performer forget this rule: Either raise your salary sufficiently to allow for a ten per cent. commission, or managerial traveling expenses, or strike out the 'ten per cent.' in the contract. And, look out for telegrams from managers which contain the cunning little word, 'Verbandsvertrag' (Syndicate contract). It means that in accordance with a supposititious custom of many years, ten equals nine, and that a thousand will only amount to nine hundred."

With the starting of the new Co-operative Company's tour, will appear a new illustrated monthly publication, the main object of which will be to rouse public interest in the new venture in the towns which are to be played.

Mr. C. P. Crawford is flooding Berlin with the Dudley Hardy Crawford Skating Girl. The German papers say that this is the most artistic poster ever seen in Berlin.

Hoodlum has made his first airship flights at Hamburg with success, modified by the inevitable minor accident, which will only involve a few days' delay in his making further trials.

THAYER CHARLES



Formerly with Gus Sun's Childhood Days company, now arranging to produce an act of his own.

In the meantime, he is filling up time by accepting the challenges which await him every where he goes.

On the petition of several owners of coffee houses, a variety theatre at Leberecht, in Hungary, has been closed by the magistrates, owing to the detrimental influence the said variety had on the business of the coffee houses.

CHICAGO NEWS NOTES.

The Fourth Estate, a play of newspaper life, will be produced at the Grand Opera House on January 3. This play was written by Joseph Merrill Patterson with the assistance of Miss Harriet Ford, who was in Chicago last week to look over The Little Brother of the Rica, current at the Grand Opera House, which is also from the pens of Joseph Merrill Patterson and Miss Harriet Ford.

A new billposting company backed by the Chicago Federation of Labor, will soon be launched in opposition to the American Postage Service, which has a monopoly of the business in Chicago. It is said that the Billposters' Union offered to raise \$25,000 to invest in the stock of the new company.

The executive staff for Liebler and Company's production, A Little Brother of the Rica, now running at the Grand Opera House, is as follows: George C. Tyler, managing director; Wm. A. Page, business manager; A. J. Duffy, stage manager, and Clinton Hamilton, stage director.

Mort. H. Singer, in speaking of the litigation over the LaSalle Theatre, which house he is operating, says, "The case is still in court. It will take the usual course and an appeal had in the near future. The Flirting Princess will continue its run without interruption."

Paid in Full, which is current at McVicker's, includes in its cast Fritz Williams, Katherine Florence, William Hatch, Edward Dresser, Florence Robinson, Pauline Darling and Geo. Holden. All of these players appeared in the Astor Theatre production in New York.

Messrs. Roy Bell and Willie Fitzgerald, better known as the "Pastorboard Twins," of the Cort Theatre, are rapidly becoming popular in the Chicago box office circles. Their courtesy and amiable natures are sure to win for them a host of friends.

Arsene Lupin, which follows The Next of Kin at Foyers' Theatre includes in its cast, Wm. Courtney, Sydney Herbert, Arthur Elliott, Doris Keane, Adeline Stanhope Wheatcroft, Ida Greedy Smith, May Toiyer as well as twenty others.

Mart Lorenze, of The Kissling Girl Company, is just as popular as when with Singer attractions in the La Salle Theatre Stock Company, and nightly the house has an abundance of friends of Chicago's well-known favorite.

Miss Eleanor Montell, who is playing the role Web-mangi in These Are My People, at the Strand, is to be supplanted by Miss Josephine Victor, who will be remembered in connection with The Secret Orchard.

On Dec. 27, Kitty Grey, an English musical comedy will arrive at the Illinois theatre for a three weeks stay. Seven Days will follow this with Harry Tige, formerly of the LaSalle Theatre, in the leading role.

The Harvels, presenting a clever act on the William Morris time, with their novelty marionette attraction, are doing nicely. They leave for the south shortly, where they will remain for the winter.

It is said that Kathryn Salmolls who is connected with A. Matinee Idol Company now playing at the Olympic, is a Chicagoan and that this is her first experience on the stage.

The Lion and the Mouse, which was recently seen at the Globe Theatre, was under the direction of Mr. Phillip Klein, who is the son of Charles Klein, author of the play.

Mr. Parker J. McConnell has been given the leading role in a new production to be given by the students of Ziegfeld's Chicago College of Music, the first of the year.

Felix Greenberg, manager of the Lyric and Royal Theatres in Peoria, Ill., was in Chicago last week, engaging high-class vaudeville acts for these two popular houses.

The holiday attraction at McVicker's will be Paid in Full, with Fritz Williams, Miss Katherine Florence and Wm. Roy Hatch in the cast.

Mr. Eugene Cox, the scenic artist, has been confined to his bed because of illness.

DU BOIS, PA.

The Blue Mouse, played at the Avenue Theatre on December 16 and gave excellent satisfaction to a falsified audience. There seemed to be some mistaken idea of the play which some alarmists pictured as lurid. It is to be regretted that better attendance was not shown this excellent play. The Star Theatre, headed by Gus Sun, continues to give excellent vaudeville entertainments. Business at the Lyric, where moving pictures are shown, continues fine.

A. H. Bennett, the popular ticket agent at the Avenue, has returned to his post after a vacation of two months.

Craven, a local magician, is doing well on the Verbeck time.

Maurey, ventriloquist, is again managing the Postal telegraph office and looking after the interests of The Billboard at Du Bois, Pa., and doing some club and private work.

"Doc" Clark and his small army of marionettes are working on independent bookings.

The Cosmopolitan skating rink has resumed business, with "Cap" Wheeler at the helm, and is doing well.

E. B. MAUREY.

NEW YORK VAUDEVILLE.

(Continued from page 8.)

At the Fifth Avenue Theatre, in New York, recently, an interesting spectator was Mrs. Rose Pastor Stokes, the wife of J. G. Phelps Stokes, who was attracted by the announcements of The Agitator, Mrs. Oscar Bringer's one-act playlet presented on the bill at that house by Helen Grantley and Company. The Agitator deals with a labor problem, and in it Miss Grantley plays the leader of a party of factory girls out on strike. The theme is one which appeals strongly to Mrs. Stokes, who has just recently expressed her sympathy with the allied water strikers' fight for more satisfactory terms from their employers. After the performance Mrs. Stokes visited Miss Grantley on the stage to personally compliment her upon the splendid presentation of the sketch.

George Sutton, former 18.2 ball-line billiard champion, has been engaged by Martin Beck and the veteran player will appear in vaudeville. The contract is for a season in the West, opening in St. Louis, New Year's week, and Mr. Sutton is having a special table built, which is surrounded by mirrors in such a way that every play in his exhibition of champion billiards can be seen from every part of the house.

Victorio and Giorgetto, who are playing the Orpheum Circuit as one of the novelty bits of the season, has attracted much attention to the prize fighting element, as their stunt is very interesting to followers of the prize ring. They do a boxing stunt, one of the team having gloves fastened to his feet, and an auto horn to his knee. The trick is for the other fellow to punch the horn and foot in, of course the fellow that has gloves fastened to his feet stands on his hands all through the bout, and is as much at home in that position as he would be on his feet. It is a very clever bit and entirely original.

Julius Steger, formerly a leading light opera tenor, and now appearing on the Orpheum Circuit in The Way to the Heart, does not hold modern musical comedies in very high esteem. "There isn't any comic opera any more; or, at least, not very much," said he. "Nowadays the ingenuity of the producers is devoted to the changing of pretty girls from frying pans into water lilies, or something like that. It was not so in the old days of Suppe, Planquet, Offenbach, Gilbert and Sullivan. There are too many musical farces these days that pandor to depraved tastes. The New York City successes, because New York is a very great city, but a wicked one. I suspect that many young people like to see such shows, but when they become older, and have children, their views will change. That is one reason why I went into vaudeville. I saw the tendency of musical pieces and decided I could do better by entering a new field."

Dazie is always providing some new surprises for her audiences in New York. At the Colonial, where Percy G. Williams retained the charming artist and her pantomime, L'Amour de l'Artiste, for two weeks, the introduction of a new topographical number that is said to be a most remarkable creation. The music of this dance was written by Robert H. Bowers, composer of various radio music scores, and musical director of the New York Roof during Dazie's sensation as Le Domino Rouge. He understands this dancer's wants perfectly, and has written a most entrancing accompaniment, effectively arranged for vaudeville orchestras.

Marion Murray, one of the favorite Murray Sisters, is presenting a vaudeville sketch alone this season, and has been booked for the Orpheum houses in the spring.

On Monday of New Year's week, Blaming Esau, Ala., will be come a link in the Orpheum chain of theatres, when the Hippodrome of that city, after a thorough overhauling, will be renamed the Orpheum, and open with high-class vaudeville. The inaugural bill will have Tom Nawn and Co. as its principal comedy feature, while dainty Anna Lauchlin will head the feminine portion of the program.

Prof. Merriam, of the University at Berkeley, Cal., became very much interested in Charles L. the nearly human Orpheum clown, when he played Oakland recently, and that eminent scientist offered to perform an operation on the clown's organ, and throat to see if he could be made to talk.

Willy Pantzer and his wonderful little leathers are back in America playing the Orpheum time. Their new act is well named. The limit, going in many instances beyond what is supposed possible.

Paul Kleist, a Berlin artist, is playing America with a novelty act he calls The Land of Dreams. It is a combination of black-art which is surprising and mystifying, with scientific musical and electrical effects. Mr. Kleist is an accomplished musician and some of his solos are excellent.

It is rumored that the historic Daly's Theatre of New York will soon become the home of moving pictures and popular vaudeville, an addition to the lengthy list of big houses now controlled by the Peoples Vaudeville Company, one of the Marcus Loew enterprises. The new Knott Theatre, at 156th street and Third avenue, to open next June, with a seating capacity of 3,000, will also be a Peoples vaudeville house.

Christmas day, the select roof garden of the New York Theatre is to commence a policy of regular seasonings. Under the management of Walter Rosenbergs, and with a seating capacity of 1,000, unless the United Booking office objects and calls attention to the agreement entered into with Klaw & Erlanger at the time of the dissolution of the United Booking Amusement Company, or Advanced Vaudeville, restricting any of the K & E. houses offering vaudeville in competition to the United Theatre. There is a quarter of a million dollar penalty clause in this agreement, with eight years more to run, and it was this clause that prompted the calling off of the Harry Linder tour in Shubert houses, and which it is now said, will be the basis of an action against Felix Isman to his connection with the William Gene vaudeville, now playing the Circle Theatre here.

and also the Manhattan, within two blocks of Kellie and Proctor's Fifth Avenue Theatre.

The announced opening of the New York Roof as a popular priced vaudeville house is interesting in view of the rumors of the past few weeks that Martin Beck would soon be looking Orpheum Shows into the New York Theatre. Those who still believe this to be a possibility, despite Martin Beck's denial, consider the Rosenbergs popular venture as a feeder or sort of advance agent of the better vaudeville to come into the same house.

CHICAGO VAUDEVILLE.

REFORMATION IN VAUDEVILLE.

It is interesting to note the change in the present day vaudeville as compared to that of the past few years. Since the inauguration of the motion picture shows and the innovation of vaudeville in these attractions, the poorer class of artists have been forced to leave the vaudeville stage to make room for the importations from the large associations, such as William Morris, Kellie & Castle, and many others have brought from other shores into this country, along with the old standard favorites and newcomers who are talented in the field. At one time, not so very long ago, the vaudeville stage had but few attractions that would qualify as "headliners" and the balance of the bill was its best, but a just decision of the entertainers, if that name could be applied to them at all. With the European artists added, and the attractiveness of our current home talent, we have today an array of talent that would vie in favor before any audience of critics.

There is, however, one exception. In the past the bills were filled in, where the season demanded, with an overdose of tumbling, acrobats and others of like nature, while today these "fillers" are now supplanted by singing and dancing acts, which, when seen two or three times in an evening grow exceedingly tiresome. The use of a bit of comedy in connection with a tumbling or acrobatic performance, greatly relieves the monotony of the work and adds to the attractiveness of the act and its enjoyment by the general public, who, at this present day do not seem to tire of any amount of fun and comedy.

In speaking of a certain musical show, a well-known manager of Chicago the other day, said: "The public wants comedy, and the more of it they get the better any show takes hold." It seems as though the supply of comedy had been exhausted, as in but very few instances, have new musical shows of late been successful, solely on account of the lack of fun. One might safely say that the demand has exceeded the supply, and that the public must wait for the composer playwrights to produce a bit of sufficient humorous situations intermingled, to satisfy our critics, who have been spoiled, as it seems, by an abundance of rich, fruitful comedy, such as has been produced in the past few years.

There is one conclusion to be drawn, nevertheless, and that is that today, there are many acts that should not be allowed to take up dressing room space, while others are out looking for work. Notably is what the people want, and with this diversion sufficient comedy must be introduced to keep up the interest. There are, however, many exceptionally fine acts offered that gain fully as much favorable comment in the field as acts of a dramatic character always have sufficient purport to carry the public interest and it is very seldom that these entertainers present anything but a high-class production.

Let the managers use discretion, the artists their talent and the public will be satisfied.

The Russell Brothers headed a bill at the Haymarket last week that did not bring much credit to the invisible William X-writer. In many this managerial king displayed a bill that would vie before any critic, but this last was far from his usual standard. The Russell Brothers need no comment, as they are well-known favorites and with the assistance of dainty little Flora Bonfanti Russell, whose petite dancing specialty creates a most pleasing approval to spread excepting the faces of a most interested audience, add daintiness to the world famed team. Suraxal and Razall open the show with a piano and French horn entertainment which is very clever but, many artists spoil their number by the introduction of a jest that detracts from the cleanliness of the entire act, which would otherwise be most creditable. In Charles Hovey, we have a singer who is rapidly climbing the ladder of fame, and it is only a question of a short time when this phenomenal baritone will reach the pinnacle of success. Risley and Reno present a real novelty in the way of tumbling and slap-stick comedy. Their representation of two Chinamen in laundry is extremely funny and entertaining and the agility with which they tumble is marvellous and the act is one of few of the acrobatic character that keep up the interest and are entertaining throughout. Clark and Bergman have a singing and dancing specialty with a little ludicrous dialogue that is extremely amusing. Their dancing is fairly good but their costumes look soiled, which takes away from the entire act, the attractiveness that might be there. Davey and Poney Moore have a most enjoyable one-act musical playlet, with the scene of a Western town as a background. Little Poney's work is very good and she keeps the audience in a vein of bewilderment until she catches their steadily growing curiosity by changing her male attire to that of a sweet young girl, before their eyes. In Berce's horses can be kept an animal act that is really interesting and with the assistance of an able body of "steady support" who get banked and lunched around by the ten-dollar rider horse makes the turn a real comedy that proves very entertaining. The Denning Hammons deserve mention as their act is clean and clever dancing is introduced.

The bill at the Majestic this week is headed by Will M. Crossy and Blanche Bayne. In Mr. Crossy's one-act comedy, The Wyoating Wheel, which tells of the experience of a Western editor, besides being a character comedian, Mr. Crossy is also a playwright, he being the author of a large number of sketches now being produced in vaudeville, such as When the celebrated Fuchsli's pantomime, is appearing in a new production this year. Edna Alg is seen in Types, and Gus Edwards, the well-known composer, is presenting his Night Birds, with a cast of pretty girls. Eddie Leonard also appears assisted by Mabel Russell, Warren and Blanchard, the old-time favorites, are contributing a laughing number that may well

the former good. Mildred Morris is seen in a comedy called The Making of a Man.

Chas. F. Posty is directing the orchestra of Shuler's Theatre, and is also working on the music of a musical comedy, in one act and three scenes, which will soon be produced in vaudeville.

After the regular performance at the American Music Hall, on New Year's eve, another show will be staged which will include many of the acts on the regular bill, with the idea of entertaining the audience of enthusiastic merry-makers.

The Comedy Theatre, which opened last week, included in its initial bill, Edward Blonell and Company, in a sketch called The Lost Boy; Roland Travers, an illusionist; Ina Claire, who gives imitations of Harry Lauder; J. W. Winton, a ventriloquist; Frank Finch, the moulouzeist and Mazuz and Mazett, comic acrobats.

Doc. Howard O'Neil, who is playing the Western vaudeville time, reports from the road that his monologues and parodies, written by J. Brandon Walsh, are going as big as ever.

The Criterion no longer houses vaudeville. This week marks the initial stock play, under the direction of Klumt & Gazzolo.

The bill last week at the Julian was received quite favorably by the northside theatregoers and included the Musical Barbers, George A. Beane and Company, in A Woman's Way; The Sandberg Sisters, proteges of Manager Condemnan; Eddie Erb and the Tora Troupe of Japs, in their magic tricks.

Sittner's Theatre, which is managed by Paul Sittner, had quite a strong bill last week, which included Vallecita's Leopards, The Dalton Troupe, McFarland and Murray, Greve and Green, The Two Farleys, W. L. Werden and Company and Smith and Harris in At the North Pole.

Harry Bulger, the well-known comedian, who recently appeared here at the Majestic, had suit brought against him during his stay here by Mrs. Anna Carcadin, grandmother to his sixteen-year-old son, who claims that he is not providing toward the support of the latter.

Billy Emerson, the medicine man, who for a number of years has been touring the states with his show, is now in Chicago and offering a comedy sketch, entitled The Crazy Fair. Mr. Emerson is assisted by his wife, in the sketch, and is being booked by Frank Q. Doyle.

It is reported that the local booking offices of Wm. Morris, Inc., has added thirty Southern vaudeville houses to their circuit. Those coming from Sam Du Vries formerly with the Sullivan Considine offices, but now connected with the Wm. Morris people.

At the American Music Hall this week is seen Nellie Wallace, who holds over; John C. Rice and Sally Cohen in The Kleptomaniacs; Juliet, a mysterious mimic; Louise's Monkeys, Alice Loretto and her log, and the Fussie Trio, during acrobats.

Jan. Young, former tragedian, is now in vaudeville and this week is playing Milwaukee.

PACIFIC COAST VAUDEVILLE.

The Theatre Jose, San Jose Cal., which has been conducted as a vaudeville house for some time, playing S. & C. acts, under the management of Harry Berovich, has been sold to Redmond and Warren for a sum around \$20,000. The new people take possession December 20, and will change the policy of the house to that of a stock house. This leaves San Jose with out a vaudeville theatre.

George S. Lauder, the Australian ventriloquist, who was handicapped with a severe cold, writes from Colorado Springs that he has entirely recovered and made a splendid record at the Majestic Theatre. Victor is his next stand.

McLellan and Carson, Barney Williams, Edith Hancy, Will Rositter's bunch of Kids, Howard Slosser & Co., and Killian and Moore are at the Mission Theatre, the new Salt Lake S. & C. house, week of December 12.

Fox and Fovle's Circus, Demovan and Arnold, Belle Davis, Frank Tinney, Underwood and Slosser, Basque Grand Opera Quartette, and The Zannetos are on the Orpheum, Seattle, bill week of December 12.

Anna Eva Fay, Dorothy Vaughan, Frank Parker and Company, and Willson and Stonaker opened at Denver, Majestic Theatre, December 12, with Colorado Springs to follow.

Mr. and Mrs. Hugh Emmett left San Fran also, this week, for New York on a telegraphic order from Jack Levy, their exclusive agent.

The Armon Brothers, a clever Australian musical team, are kept busy playing California time. They will soon be seen East.

The Three Kellers, after an absence of over two years, are out in California playing over Bert Levy's circuit.

Vittorio and Giorgetto made an emphatic hit at the Oakland Orpheum, this week, with their exclusive novelty act.

La Bella Italia, the musical act, made a big hit at the Bungalow Theatre, Salt Lake City this week.

VAUDEVILLE NOTES.

The Original American Newsboys' Quartette, Fankner Brothers, Leonard and McCluskey are booked solid over the W. V. A. time until March 14, when they open on the Interstate Circuit with bookings to keep them busy until June 1. R. E. Fankner, manager of the act, has about completed arrangements for the act to go to England about the middle of next June, for all of next season.

While rehearsing a new act at the Orpheum Theatre, Marion, O., Tuesday, December 14, a fastening holding one end of a slack wire gave away and Charles Schramm, of the Schramms, was thrown to the stage. He suffered a broken nose and a three-inch gash in his head.

After the performance last Saturday night at the Grand, Indianapolis, Mabel Hine and Miko Bonlin gave away all their costumes to their friends, having finished their last week in vaudeville. The couple was royally wined and dined all week by friends and admirers.

Commencing January 10, Gladys Sears, the girl with many dialects, will star in a Swedish comedy drama, Lilly Olson, playing for ten weeks on the Star and Havlin circuit. She will then sail for London, opening her European engagements at the Tivoli Music Hall, April 18.

Bobbie and Hazelle Robinson have just finished ten weeks on the S. & C. Southern Circuit in Oklahoma, Texas and Louisiana, booked by Paul Goudron. The Robinsons will spend Christmas in Minneapolis, resuming work after the holidays on the S. & C. middle west time.

Boyse Richardson, who has been playing the Majestic Circuit, suddenly became ill during the performance at Little Rock, Ark., during the week of December 5, and was operated on for appendicitis at a local sanitarium. Mr. Richardson is reported as doing well.

Charlie Acker, late of Lester and Acker, will be known in the future as Bud Weyer, and will work with Miss Ida Girardo in an act written for them by Dick Kent, called The Wise Boy and the Innocent Maid. Acker will be under the direction of Jake Stornad.

The Four Benningtons are booked until May 10 over the Sun Circuit. They return to their home in Wisconsin about May 15 and will rest until November 1. They will put on a scenic production of Capt. Kidd, with ten people, in vaudeville next season.

Miss Bessie Seaton, of the team, Knight and Seaton, has recovered from her illness and has been discharged from the Muskogee Hospital, Muskogee, Okla. She has joined her husband and they have resumed work over the Sparks Circuit.

Eruce Richardson, of the Three Richardsons, was forced to retire from the act Tuesday, December 7, and undergo an operation for appendicitis. The operation was successful and Mr. Richardson expects to resume work about January 3.

Fontinelle, the man of mystery, will give in his act, which he has been doing for the past thirteen years, and will act as advance agent for Mann's Fighting Parson, which is now playing through South Dakota.

Owing to the closing of Our New Minister Company, Lee J. Kellam is back in vaudeville, having opened on the Sun time at Richmond, Va., December 6, doing his Commercial Drummer specialty.

Owing to the death of Mrs. Carter's mother, the Japhet Trio, of which Mrs. Carter was a member, has been dissolved. Mrs. Carter has rejoined her husband, and they will put on a new act.

F. Pearson Kikr finishes the entire circuit of the Associated Booking Exchange, December 25, at Youngstown, O., and opens on the Williams-Kneble time December 27, at Mobile, Ala.

Jolly Leo, "chalk-olo-gist," opens a fifteen weeks' engagement with the National Booking Office at the New Palace, Boston, Mass., January 3. He is booked until May.

C. M. Murphy, manager of the Orpheum Minstrels, denies that Geo. Tipton is connected with that organization, as was stated in last week's issue of The Billboard.

Miss Lillian Vaughan, of Wolfe and Vaughan, is confined at St. Luke's Hospital, Cedar Rapids, Ia., with typhoid fever. Immediately bookings have been cancelled.

The Two Ingrams are on the Sam DuVries Southern time after nine weeks for Billie Forman in Texas and Oklahoma, making fifty two weeks on the S. C. time.

The Arns, Villa and Fred, have cancelled their remaining dates in the West until after the holidays, which they will spend at their home in Mayaville, Ky.

Joe Kennedy, the novelty roller skater and dancer, and his sister, Mable Blondell, will lay off Christmas week at their home in Knoxville, Tenn.

Huntress has been spending a two weeks' vacation with his mother in Charlton,

Ia. He opens again for Paul Goudron at the Miles Theatre, Minneapolis.

Carson Bros. sailed, December 15 on the Campania for England. They open in Sheffield December 27 for a tour of the Barrasford houses.

Chas. De Fur and Lillian Estes are in their forty-eighth consecutive week on the Gus Sun Circuit, having opened on this time January 15.

The Northern Theatrical Exchange has moved to more commodious quarters in Indianapolis. Louis D. Millen is manager of the exchange.

Clara Dagneau has completely recovered from her long illness and is again doing her single act over the Hopkins Circuit.

Geo. Harris Hayes, the new member of Roberts, Hayes and Roberts, succeeding W. C. Hayes in the act, is doing nicely.

The Boyd Brothers and Erni, the one-legged skater, were made T. M. A.'s at Niagara Falls, N. Y., December 12.

Estelle B. Hamilton is booked solid until June over the Western Vaudeville Association and Interstate Circuits.

Mlle. Latina, the physical culture girl, is booked on the Western Vaudeville Association time until May 2.

Bennett and Norton are playing a ten weeks' engagement over the Western Vaudeville Association time.

Mr. and Mrs. Mark Murphy, in their new act, Clancy's Ghost, by Chas. Horwitz, are booked until May 18.

LeClair and West will produce their new playlet entitled A Wave of Yellow, after the first of the year.

Mr. and Mrs. Wm. J. Wells will soon launch a new comedy playlet, entitled Town Clown.

The Three Nichols, tight-wire artists, are playing Philadelphia theatres.

LaShe, slack-wire artist, opened on the Fisher time, December 13.

Demoulo and Belle are playing over the Wm. Morris time.

INTERVIEW WITH MORRIS MEYERFELD.

Morris Meyerfeld, president of the Orpheum Circuit, arrived in San Francisco last week and while there said:

"I am in Frisco for a short time only, for I go to Los Angeles to watch the construction of the New Orpheum. Martin Beck and I have just signed a contract for a new Orpheum Theatre in Winthrop, in the best part of the town, near Portage ave, which is the principal street. I was greatly astonished by the remarkable development of the Northwest. What has been done there is incomprehensible to any one who has not seen it for himself. Winthrop itself is a city of 125,000.

"From Winthrop, Mr. Beck and I went to Duluth, where we are building a new Orpheum, and thence we traveled to Chicago, to attend the meeting of the Western vaudeville managers. There we took the old Des Moines or Majestic Theatre and rechristened it the Orpheum. We formerly controlled a quarter interest, but now we own it all. The next stop was New York, where we attended a meeting between the Western Vaudeville Association and the United Booking Office, representing Keith, Proctor, Williams, Hammerstein, Toll and others. The booking and territorial contracts were renewed and the relations between us cemented. Indeed, there never was any misunderstanding, and talk to the contrary is absurd.

"While in New York we also took over the houses in Birmingham, Chattanooga and Nashville, formerly operated by the Southern Amusement Company. This gives us thirty theatres of our own. After leaving New York, I went to Cincinnati, where we took over the new Columbia, one of the handsomest theatres in the world. I also visited Indianapolis, where the Grand Opera House has just been reconstructed for us. I stopped in Kansas City to look over our theatre there, which is in course of erection.

"As to the Garrick, I want to say that it will open as soon as the new Columbia is finished, with a change of bill weekly. Of course, we will redecorate the entire house. The program will not be the same as that seen at the Orpheum, as the bill each week will consist of four acts brought down from the Northwest, and four started through the Northwest from here. I have not fully decided as to prices, but think they will be the same as at the Orpheum."

ACTRESS STRICKEN WHILE PLAYING PART.

Mrs. Kushmann, one of the Blue Napanee playing the Majestic Circuit at Little Rock, Ark., was suddenly attacked with acute appendicitis while playing her part and fell to the stage unconscious. Saturday night, December 11, Mrs. Kushmann was removed to one of the local hospitals, where it was found an operation was necessary. The company of Napanee playing the circuit, have cancelled their dates until Mrs. Kushmann is able to resume her part with the company. Mr. Harry Fields, the head of the company, was taken ill during his stay in Little Rock, and is now at a local hospital under treatment.

CHICAGO MUSIC NOTES.

(Continued from page 9.)

"Senator" Frank Montrose has returned to Chicago temporarily after a long tour of the Southern theatres. His novel monologue will soon be heard in Chicago. Montrose is still featuring the Thompson Music Company's great march song, entitled in the Good Old Gilded States.

Cora Monahan, the girl who knows how to sing, is creating favorable comment on her style of popularizing songs. She is featuring the following songs from the Leo Feist library: Just Because I Let You Call Me Baby Lamb, Be Dolly, Molly and Way Down in Cotton Town.

A new edition of John Larkin's new sentimental ballad, Old Home in Dixie Good Enough for Me, is being issued by the Thompson Music Company. The song has received much praise and is full of rich melody, with lyrics that are worthy of the music.

It is said that Raymond Hildeber and Francis Jean Walz have lately written another song success that will be ready the first of the year. It has been placed in the hands of the Miller Music Publishing Company. The name will be published later.

Joseph Milton, of The Kissing Girl Company, now current at the Corc Theatre, in his rendition of the Bonnevend number, is what Cal. Jim Hinton would term "Majestically" authentic in the personification of real truthful and spicy comedy.

Charlotte Smith, a Chicago singer, is featuring with success Put on Your Old Gray Bonnet, and By Light of the Silvery Moon. Miss Smith claims that these two songs are the biggest hits of her career.

The new Indian song, Red Fern, turned out this week by the House of Christopher, is being featured by Jake Stornad's nine Red-paths Napanees, under the management of Charles Ledegar.

CHICAGO, the popular song hit, was used last week at the American Music Hall by Walter James, and scored a big hit. The song will be rendered at the Wilson Avenue Theatre this week.

R. G. Grady, formerly with F. A. Mills and Thompson, is now located permanently with the House of Christopher. He is now prepared to handle any amount of arrangement.

The Avon Comedy Four played the Majestic Theatre recently, featuring Cannibal Love, a late publication from the Rositter catalogue. They met with their usual success.

Panlist Choristers, of Chicago, gave a concert last week. An oratorio, The Nativity, written by H. J. Stewart, among others, composed a high-class program.

Joseph's European Quartette, who will appear at the Majestic Theatre at an early date, are featuring several numbers from the House of Christopher's song list.

The Bowery Comedy Four have been identified with Rositter's Games of Childhood days ever since the song was first put out, and they still report success with it.

Slater Brockman, who will appear at the Majestic Theatre, in Detroit, this week, has added Rositter's Baby Grand to his repertoire of Rositter hits.

Hay, There, Sia, a new rube song, by Peter and Attridge, is being featured by many leading acts. It is published by Leo Feist.

Hazel Rice, a vocalist of some note, is using Leo Feist's Senors and reports a favorable result from all performances.

Rene Davis will make her debut in vaudeville at the Majestic next week, and will feature Rositter's Baby Grand.

PRESS AGENT WRITES SONG.

Frederick Carloze, of Albany, N. Y., is the author of the lyrics of a new song, Days That Are Past, which has just been published by an Albany house. Mr. Carloze is press representative for H. R. Jacobs' new Clinton Theatre, now being built in Albany.

MUSIC NOTES.

Thos. Westman, the music publisher, recently burned out at 1118 Broadway, has opened new offices at 1431 Broadway, and has also added the Westman Slide Company to his enterprise, carrying an extensive line of song slides and a nomenclature and other slides for moving picture houses. Special illustrated, portrait and advertising slides are made also.

Arthur Sizemore has accepted a season's engagement at the Star Theatre, Marion, Ill., as musical director. Mr. Sizemore is known as the author of his Blue Blaze Rag, published by Victor Kreiner Co.

ORCHESTRA LEADERS—Send for the great "SENIORITA," Orch., 14 pts., and piano, postpaid, 15c; band, 36 pts., postpaid, 25c. THEODORE WESTMAN, Music Publisher, 1418 Broadway, New York.

WANTED, PIANO PLAYERS to send for Gordon's big "Dance Follies" of popular song successes. Greatest thing out. A knockout for moving picture theatres. 10c a copy, none free. The Gordon Music Pub. Co., 217 W. 34th St., New York City.

ROUTES

(Continued from page 39.)

DRAMATIC.

St. Elmo (Central), Vaughan Glaser, mgr.: Saginaw, Mich., 22; Grosse Pointe, Saginaw City 25.
St. Elmo, Vaughan Glaser, mgr.: Minneapolis 16; Omaha, Neb., 30 Jan. 1.
Siga, Thomas E., Jr. Robertson, A. H. Woods, mgr.: Buffalo, 20-25; Brooklyn 27 Jan. 1.
Shelton Stock Co., J. W. Stigeb, mgr.: Aucta, N. H., 20-25; Elmwood 27-30; McVillie 30 Jan. 1.
Sal, the Circus Gal, A. H. Woods, mgr.: Buffalo 20-25; Brooklyn 27 Jan. 1.
Sia Hopkins, with Rose Melville, J. R. Stirling, mgr.: Denver, Colo., 19-25; Salt Lake City, Utah, 27 Jan. 1.
Slam, with Henrietta Crossman, Maurice Campbell, mgr.: Phila., 13-25.
Somson, with James K. Hackett, Chas. Frohman, mgr.: Vincennes, Ind., 25; St. Louis, 27 Jan. 1.
Shepherd King, with Wright Lorimer, Wm. A. Brady, mgr.: Oakland, Cal., 20-25; San Jose 27-29; Stockton 30-31.
Spomer, Cecil, Chas. E. Blaney Amuse. Co., mgrs.: Richmond, Va., 26 Jan. 1.
Squaw Man, Lobler & Co., mgrs.: New Orleans, 19-25.
St. Denis, Ruth, Chas. Frohman, mgr.: Chicago 13-25.
St. Elmo, Vaughan Glaser, mgr.: N. Y. C., 13-25.
Strong, Avery, Moute Thompson, mgr.: Keene, N. H., 25 Jan. 1.
Septimus, Harrison Grey Fiske, mgr.: Trenton, N. J., 25.
Such a Little Queen, with Edie Ferguson, Henry B. Harris, mgr.: Baltimore 20-25.
Salvation Nell, with Mrs. Fiske, Harrison Grey Fiske, mgr.: Ft. Worth, Tex., 25; Waco 29.
Servant in the House, Henry Miller Co., mgrs.: Savannah, Ga., 20-22; Augusta 23-25.
Fallsferro, Mabel, See Springfield.
Fempest, Myrie, in Fendri, Chas. Frohman, mgr.: N. Y. C., Dec. 13-15.
These Are My People, with Henry B. Warner, Lobler & Co., mgrs.: Chicago, Nov. 29, indef.
Crabern Stock Co., Al. Trabern, mgr.: San Antonio, Tex., Nov. 14, indef.
Bradwell-Whitney Stock Co.: Lansing, Mich., indef.
Frousdale Stock Co.: Cedar Rapids Ia., Sept. 27, indef.
Fempest and Sunshine (W. F. Manns Eastern), A. J. Woods, mgr.: Lewiston, Pa., 22; Philadelphia 23; Curwinstown 24; Du Bois 25; Brookville 27; Brockwayville 28.
Fempest and Sunshine (W. F. Manns Western), Richard Chapman, mgr.: Malad, Ida., 22; Preston 23; Franklin 24.
Fempest and Sunshine (W. F. Manns Southern), Harry Bannister, mgr.: Lafayette, La., 22; St. Martinsville 23; Jennings 24; Crowley 25; New Iberia 26; Abbeville 27.
Thurston, Adelaide, in Contrary Mary, Francis K. Hope, mgr.: Lynchburg, Va., 25; Parkersburg, W. Va., 27; Zanesville, O., 28; Wheeling, W. Va., 29; Youngstown, O., 30; New Castle, Pa., 31.
Test, The, with Blanche Walsh, A. H. Woods, mgr.: St. Paul, Minn., 19-22; Minneapolis 23-25; Superior, Wis., 26; Duluth, Minn., 27-28; Grand Forks, N. D., 30; Winnipeg, Can., 31.
Taylor Stock Co., H. W. Taylor, mgr.: Carbon Dale, Pa., 20-25.
Taylor, Albert, Henry Roquemore, mgr.: Jacksonville, Tex., 22-23; Palestine 24-28; Rusk 29-30.
Thurston, Howard, Dudley McAdow, mgr.: Cincinnati 19-25; Cleveland 27 Jan. 1.
Third Degree (Henry B. Harris' Co. A), Harry Davis, mgr.: Springfield, O., 22-23; Toledo 24-25; Detroit, Mich., 27 Jan. 1.
Third Degree (Henry B. Harris' Co. B), Harry E. Allen, mgr.: Great Falls, Mont., 22; Helena 23; Livingston 24; Billings 25; Miles City 27; Dickinson, N. D., 28; Harkmark 29; Jamestown 30; Fargo 31; Grand Forks Jan. 1.
Third Degree (Henry B. Harris' Co. C), W. M. Hale, mgr.: Newburg, N. Y., 25; Poughkeepsie 27; Kingston 28; Gloversville 29; Amsterdam 30; Rome 31; Oswego Jan. 1.
Travelling Salesman (Henry B. Harris' Co. A), E. W. Mansfield, mgr.: Harrisburg, Pa., 25; Washington, D. C., 27 Jan. 1.
Travelling Salesman (Henry B. Harris' Co. B), Geo. E. Lask, mgr.: Ogden, U., 22; Salt Lake City 23-25; Denver, Colo., 27 Jan. 1.
Travelling Salesman (Henry B. Harris' Co. C), Frank Perley, mgr.: Scranton, Pa., 25; Honesdale 27; Ardenville 28; Pittston 29; Wilkes-Barre 30; Bowersville 31; Reading Jan. 1.
Turner, Clara, Co. Ira W. Jackson, mgr.: Manchester, N. H., 19-25; Lewiston, Me., 26-31.
Turning Point, Gus Hill, mgr.: Cleveland 20-25; Buffalo 27 Jan. 1.
Turner, Wm. H., Chas. E. Blaney Amuse. Co., mgrs.: Buffalo 19-25; Rochester 27-29; Syracuse 30 Jan. 1.
Thief, The (Special), Chas. Frohman, mgr.: Troy, N. Y., 25; Toronto, Can., 26-31.
Thief, The (Eastern), Chas. Frohman, mgr.: Mahanoy City, Pa., 25; Pottsville 27; Danville 28; Williamsport 29; Sunbury 30; Carlisle 31.
Thief, The (Western), Chas. Frohman, mgr.: Sioux City, Ia., 25; Yankton, S. D., 27; Mitchell 28; Sioux Falls 29; Mankato, Minn., 30; Duluth 31.
Uncle Zeke, Talmage Crawford, mgr.: Glasgow, Ky., 23; Guthrie 24; Gallatin, Tenn., 25; Springfield 27.
Uncle Josh Perkins, Frank Hall, prop.: Provo, U., Jan. 1.
Uncle Tom's Cabin (Stetson's), Leon Washburn, mgr.: Ft. Mich., 22; Jackson 23; Battle Creek 24; St. Thomas, Ont., Can., 25; London 27; Woodstock 28; Stratford 29; Berlin 30; Galt 31.
Uncle Tom's Cabin (Al W. Martin's), Wm. Kibbie, mgr.: La Fayette, Ind., 25; Charleston, Ill., 27; Mattoon 28; Evansville 29; St. Charles, Mo., 30; Jefferson City 31; Springfield Jan. 1.
Under Southern Skies, Harry Dod Parker, mgr.: Auburn, N. Y., 25; Lockport 28; Batavia 29; Perry 30; Elmira 31; Scranton, Pa., Jan. 1.
Van Dyke Stock Co.: Denver, Col., Sept. 5, indef.
Van Dyke & Eaton Co., F. Mack, mgr.: Chicago, Nov. 29, indef.
Virginia, The, J. H. Falser, mgr.: Omaha, Neb., 19-22; Grand Island 23; Cheyenne, Wyo., 25; Denver, Colo., 26 Jan. 1.
Volunteer Orkustel: Kingston, Can., 23.
Vesta Herne, with Mrs. Leslie Carter, J. L. Payne, mgr.: New Orleans, La., 20-25.
Van Allen's Wife, with Fannie Ward, Klaw & Erlanger, mgrs.: Boston 13-25.
Ward, Blanche, See the Test.
Ward, Fannie, See Van Allen's Wife.
Werfield, David, See the Music Master.

Warner, Henry B.: See These Are My People.
Whitlock, Walker: See the Melting Pot.
Williams, Hattie: See Detective Sparkes.
Wilson, Francis: See the Bachelor's Baby.
Wynne, Conroy Co., Ben H. Warner, mgr.: McGregor, Ia., 19-25.
What Every Woman Knows, with Maude Adams, Chas. Frohman, mgr.: N. Y. C., Dec. 25-Jan. 15.
Whitla Stock Co., Louis Dean, mgr.: Wichita, Kan., Nov. 30, indef.
White Stock Co., John A. Wolfe, mgr.: Wichita, Kan., Sept. 29, indef.
Woodward Stock Co., H. H. Woodward, mgr.: Kansas City, Mo., Aug. 28, indef.
Wright's Stock Co., E. E. Wright, mgr.: Canyon City, Col., Sept. 2, indef.
Woodruff, Franklin: Brownsville, Pa., 22; Mousseton 23; McKeesport 25.
Whyte Dramatic Co., Chas. P. Whyte, mgr.: Elkhart, Ind., 20-22; Nowata 23-26; Claremore 27-29; Chandler 30-Jan. 1.
Workington's Wife, A. H. Woods, mgr.: Plainfield, N. J., 25; Holyoke, Mass., 27-29; Springfield 30-Jan. 1.
Wildfire, Harry Dod Parker, mgr.: Peoria, Ill., 20-22; Springfield 23-25; Quincy 26; Des Moines, Ia., 27; Omaha, Neb., 28-29; Lincoln 30; Fremont, Neb., 31; Hattie Jan. 1.
Wynning Girl, Le Roy & Damm, mgrs.: Tolley, N. H., 22; Kenmare 23; Isabella 24; Portal 25; Flaxton 27; Almont 28; Velva 29; Belfour 30; Aunason 31; Harvey Jan. 1.
White Squaw, John F. Sullivan, mgr.: Clearfield, Pa., 22; Emporia 23; St. Marys 24; Bradford 25; Jamestown, N. Y., 27; Erie, Pa., 28-29; Butler 30; Oil City 31; Franklin Jan. 1.
Writing On the Wall, with Olga Northrop, Wallace Munro, mgr.: Prescott, Ariz., 22; Phoenix 23; Redlands, Cal., 25; Los Angeles 27 Jan. 1.
Wilson, Al. H., in Metz in Ireland, Sidney R. Ellis, mgr.: Chattanooga, Tenn., 25; Knoxville 27; Bristol 28; Rosokoke, Va., 29; Richmond 30; Newport News 31; Norfolk Jan. 1.
Wolf, The, Sam S. & Lee Shubert, Inc., mgrs.: N. Y. C., 20-25.
Williams-Hughes Dramatic Co.: Wauona, Minn., 19-25.
Widow's Might, with Lillian Russell, Joseph Brooks, mgr.: Phila., 20-Jan. 1.
Wall of the Mines: Greenville, S. C., 20-25.
Yonder Stock Co., S. M. Yonder, mgr.: Richmond, Ind., indef.
Young Buffalo, Chas. E. Blaney Amuse. Co., mgrs.: Montreal, Can., 19-25; Buffalo, N. Y., 26-Jan. 1.
Your Humble Servant, with Otis Skinner, Chas. Frohman, mgr.: Waterbury, Conn., 25; N. Y. C., 27-Jan. 1.
Yale Stock Co., Monte Thompson, mgr.: Newburyport, Mass., 20-22; Plymouth 23-25.

PHILADELPHIA, PA.

Good Shows Draw Regardless of the Shopping Season.

Amid one of the heaviest rains Philadelphia has experienced in some years, the theatre opened to good business. There have been a few changes, but The Blue Mouse, at the Adelphi; Montgomery and Stone in The Old Town, at the Forrest; and Paid in Full, at the Walnut, are all in the last week of their run, while The Beauty Spot, at the Lyric; Bright Eyes, at the Chestnut; Opened in the West, at the Walnut; Garrick Theatre are the new ones. Louis Mann made his second appearance here this season at the Broad. The holiday season has begun to have its effect on the theatre, but the class and caliber of the attractions will offset the slump to a great extent, and Christmas week will see a number of big ones.
A very bright, sparkling musical comedy, entitled Bright Eyes, opened at the Chestnut Street Opera House. The comedy is in three acts and by the same authors as The Three Twins, and like its predecessor is a musical version of a very successful farce. The piece has a great many novel features and with a little changing will take its place among the winners along Broadway for an indefinite run. Cecil Lean and Florence Hollbrook are in the leads and scored heavily at every instance, and especially during their burlesque of different characters.
Henrietta Crossman returned here after an absence of several months with her last season's success, Siann. The piece is practically the same as last season, while very few changes have been made, but her performance is as charming as ever, and her performance leaves nothing to be desired.
The Beauty Spot, with Jefferson DeAngella, at the Lyric, is all that is necessary to tickle the risibilities of the comedy loving public, for one always knows that as far as DeAngella is concerned "it is to laugh." The comedy opened on Monday night, and before the first quarter was reached the audience were holding their sides. Mr. DeAngella is well surrounded and has one of the best vehicles that he has had in years. It is very tuneful and pretty, and the scenic equipment and chorus is of the best. A very attractive number was introduced into the musical show, The Old Town, at the Forrest Theatre, where Montgomery and Stone have been entertaining capacity audiences, which was called Peculiar Songs, and which at once caught the audience. Special costumes and several novel ensembles in connection with the part of Salome, who is the fascinating heart breaker of the title, and Harry Conroy likewise is highly amusing as the gay railroad man, who is always attempting to browse in other than his own pastures.
At the Walnut, Paid in Full, Eugene Walter's virile and well-made play of contemporary American life in a big cast, is continuing to interest large audiences. The company is well fitted to give the piece a fine interpretation, and the production has not been allowed to deteriorate in any way.
Louis Mann, and that eccentric German, The Men Who Stood Still, while everything around them moved to success, with its continuing week here. Opening at the Broad Street Theatre on Monday night, Mr. Mann has still the same supporting cast he had with him earlier in the season, and the piece is just as popular as ever.
The School of Scandal in the revival of the Orpheum Players. This week at the Chestnut Street Theatre. This comedy is still as popular with the public as it was when first produced, years ago. Wilson Melrose, the new

leading man, made his first appearance to the Orpheum devotees in the role of Sir Thomas Surface, while Marion Barney scored heavily as Lady Teazle. The other members of the cast were very good.
Keith's has for this week's headliner Otis Harlan and Company, including Elva Crox Seabrook. Mr. Harlan made a decided impression with his audience, especially in his whistling specialty, Andy Rice, the Hebrew monologist, was next in line, and scored also in his monologue and parodies. The Juggling Sofians and Richard's wife, Ballet, The Long Ace Four, and The Five Musical McLarens all go to make up a very strong bill. Last Thursday night was Military Night, and over 1,000 local military men attended in a body.
Bert Williams, the dusky comedian, opened a two weeks' engagement at the Grand Opera House in his new musical offering, Mr. Lode of Kool. The piece was well received and has a number of the musical gems throughout. Mr. Williams is as funny as ever.
No play of the spectacular class gives more chance for impressive effects than Faust, which was the attraction at the Girard Avenue Theatre. It has several scenes that are remarkable for their dramatic and picturesque strength; the Broken Incident, with its flashing lightning, and other electrical effects.
Gowongo Mohawk, the Indian actress, appeared at the National Theatre in the interesting melodrama, Wepton No-Wak, with its thrilling knife fights, its blooded horses and other incidents of a most exciting life.
If the ordinary character who indulges in an extra marriage or two is interesting, a monarch in that line, like the principal in The King of Elginville, at Hart's Theatre, is all the more so. A good melodrama.
In the New Auditorium, Bennie Franklin's Minstrels gave an excellent entertainment, in which Joe Golden, M. W. Friesch, George Wachs and Ben Hooley took creditable parts.
Matt Nasher, in advance of H. C. Whitney's Show Girl Company, which comes to the Girard Avenue Theatre for Christmas week, was a Bill-board caller and reports very good business along the line for his attraction.
There was a mistake in the address "in the big Christmas number" of Harry Donaghy's new College Inn. It was run 33 North Eleventh in place of 33 South Eleventh street, the proper address.
M. Rudy Heller has forsaken his cozy office at 501 Keith's Theatre Building, for a hard seat in the jury box in the Federal Court. It is a good thing there are no actors on trial there or else! Rudy would get some revenge for past annoyances.
Walter Sanford, manager of the Adelphi Theatre, announces a professional matinee on Thursday for The Blue Mouse. There has been such a demand from performers appearing in the city for the above, that it was decided to give it.
The full edition of the Christmas Billboard was sold like hot cakes from the stands here last week; one dealer said the only fault he had to find with them was that he didn't have enough to go around.
It is rumored that on December 28, Vic Richards will give a possum dinner to Manager James Parker of the Opera House at Sunbury, Pa. A number of Dumont's Minstrel Company will be among the guests.
WM. K. SPARKS.
TORONTO, ONT.
Attractions of First Quality Fill a Busy Week.
At the Royal Alexandra, Lew Elblis' big production of The Rose of Algeria, met with a very flattering reception during the week and business was good.
George P. Huntley scored strongly at the Princess in tuneful and sparkling Klitty Grey.
At the Grand, The Time, the Place and the Girl made merry during the week.
The Toronto Symphony Orchestra, assisted by the great artist, David Ripsham, had a most successful recital at Massey Hall 16, and a splendid audience was pleased with the same. Harry Lander and Company week of 20.
Shea's had a good bill with Van Blore and Mr. and Mrs. Jimmy Barry as features.
At the Majestic, the Phantastic Pantomims headed a fair bill.
Dave Marlon and his Dreamland Burlesquers received a warm welcome at the Star during the week.
The Gayety had the Bon Ton Burlesquers, to good business.
At the Toronto new hosts of a fine, up-to-date new theatre called the New Crystal, under the direction of Mr. C. Robison. A choice bill of vaudeville and pictures will be presented weekly.
JOSEPH GINSON.
SEATTLE, WASH.
All Features Offered Were Acceptable and Profitable.
"The Alaskan" which opened the New Moore Theatre, three years ago, is back for its third visit. About the only change is a lot of new comedy, and the snow ball song which made a decided hit, having to respond to at least a dozen encores. They will undoubtedly do a good business week of Dec. 12.
Dallas Wolford began his second week at the Alhambra theatre Dec. 12, to twice as large a house as on the opening night, and before the week is over they will have done a remarkably good business. The program at the Seattle Theatre, week of Dec. 12, was "On Trail for his 11's," a military play with scenes located in Texas. Russell and Drow have given the play a picturesque mounting. The Lawrence Players presented As you Like It, Dec. 12. The Lottery of Love" at the Loth Theatre week of Dec. 12 to good business. It was an unopposed vaudeville bill the Pantomims presented week of Dec. 13, and one of the most interesting bills that has been assembled on this street. The headliner attraction was Max Tully Co., Novelty Song Four, Voltaire and Vaino Helen Lowe, La Van Trio, Nancy Withrow and the Del-A-Phone.
There were two Pacific Coast favorites at the head of the bill at the Orpheum week of December 13. They are Franklin Underwood and Frances Slosson. Others on the bill were Raque Grand Opera Quartette, The Zanettis.

Belle Davis, Frank Tinney, Donovan and Arnold and Fox and Foxes Circus.
The usual good bill at the Majestic Theatre, week of December 13, comprised the Romany Opera Company, The Four Ballins, Gardner and Gobler, J. C. Thucensaye and Company and Frank Marekley.
G. Koller, manager of the Mammouth Roller Skating Rink, left today for Vancouver, B. C., to move his family from that city to Seattle, where he will reside in the future.
LEM A. SHORTRIDGE.

\$200 a Week Profit from Box Ball
The box ball concession at Luna Park averaged \$200 a week last season—isn't that record hard to beat when a box ball alley costs less than an ordinary bowling alley?
Crowds go wild with enthusiasm over this game. They never tire—the more they play the more they want to play. Once you make a customer he becomes so fascinated that he invariably wants to play whenever he is in the park.
Receipts all profit except for rent—players get plus with a lever, so no pin boy is needed. One man to collect the money can easily manage ten alleys. Can be set up or taken down quickly for travel. Write for Illustrated booklet explaining our new EASY PAYMENT PLAN.
Address, American Box Ball Co., 130 Van Buren St., Indianapolis, Ind.

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DON'T TAKE IMITATIONS. SEND FOR NEW CATALOG OF LATEST HITS
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\$15 TO \$35 A DAY
This is what you can earn by operating our 1910 Model Teio Camera Scope, and we can prove it. This machine takes and delivers six pictures in one minute. Price of complete outfit of Teio Camera Scope, with supplies for making 300 pictures (enough to pay for the complete outfit, with a profit), \$25.00. Our Wonderful Ferrotype Machine makes three styles of pictures, on plate 1 1/2x2 1/4, and is reversible for taking groups on the length of plate, and button pictures. Button plates to fit any button machine. 80c per 100. Frames, \$1.50 per gross. Monna, 20c to 30c per 100. Developing powder, 20c per act. Send \$5.00 deposit with all orders. balance, C. O. D. Write for free catalogue. NEW YORK FERROTYPE CO., Dept. A, 169 1/2 Delancey St., New York, N. Y., U. S. A.

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Sensational Oriental and Salome Dancer. Good wardrobe. Address, care of The Billboard, Chicago.
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NOVELTY SLIDE CO., 221 E. 53rd St. New York.
"ATTENTION PARK MEN"—City of 4,500 pop.ulation, not an inch of any kind of park, not a resort in 130 miles. People crazy for an amusement place. We have the proposition started. Own the land, best natural site in the South Lake covering 85 acres nearly completed. Car line already. Want a live man with a little money to investigate. RIGWOOD AMUSEMENT CO., 1422 Main St., Columbia, S. C.

STEIN'S MAKE UP
ABSOLUTELY GUARANTEED

The Western Actor

By FRANK BACON

(Seventeen years on the Coast.)

Why did I stay on the Pacific Coast so long? There are several reasons. I was successful and contented and after that there is little else. I had always heard of "Broadway"—its wonderful successes—what it meant to please a New York audience—long runs—no study and salary almost beyond one's expectations—all of which sounded good to me and often my thoughts drifted Eastward to the Rialto, and for many years it was but my thoughts that could cross the continent for my purse would not guarantee a finish to the trip my courage and ambitions would start. So I stuck to the coast and am a senior officer on the Flagship of The Coast Defenders.



FRANK BACON.

THANKING YOU AGAIN AND AGAIN.

If there is as much "good stuff" in the monologues and sketches written by Ned Pedigo as in his letters they ought to be in demand. Note this one: Mullinville, Kans., Nov. 29.

The Billboard, Cincinnati, Ohio.

My dear Mr. Billboard—I will now take my typewriter between my legs and will, in my feeble way, endeavor to answer your welcome card. You neglected to state whether you were all well or not, and if the little ones had warm clothes for the winter. I trust, however, that they are all well, and I expect you are or you have said so. I will excuse the shortness of your card, for I know how you are rushed. Were it not for my wife wanting me to stay at home to help dress the children and bring in the eggs I would come and help you turn the press. I am sending you this letter by to-day's mail on our little Jacksonville railway, and you will please find enclosed my personal check, size two by four and one-half inches, for two dollars. You will notice that I have signed my John Thomas correctly and affixed my official seal. I playfully refer you to the cashier of the Citizens' Bank of this place, he will tell you whether or not this check is good, that being partly his duty. I am not sending this vast amount of money to make a display of my wealth, for I have not had it long. Not long enough to get used to carrying it. Many pleasant moments I have spent playing with these two nice little round slick new dollars, and oft have I wondered what I would buy. But we are taught that we know not at what hour of the day or night we are called upon to give them up. Such is life, the best of friends must part, and now when I insert myself into my little thirty-two cent overall, I will have nothing in my pockets but my hands. I have treated these two lonely little dollars as if they were my own, and it is with an aching heart I part with them. My one wish is that they may bring the same joy to you they have to me. You may, if you please, in return for the money I am sending you, say in The Billboard, I have just completed a nice, big, rich, fat, juicy, new monologue for a quarter, and it is good. I can prove it by my wife.

With best wishes to yourself and wife and all the little Billboards.

Respectfully, NED PEDIGO.

FIRE DESTROYS THEATRE.

The Farmer's Daughter Company suffered the loss of all its effects, scenery, trunks and all personal wearing apparatus in a fire which destroyed the Giltner Theatre, Giltner, Neb. The company was booked to play Giltner, December 9, and arriving had transferred all its belongings to the theatre.

A gasoline tank in the rear end of the building exploded causing a fire which spread so quickly that within fifteen minutes time the theatre was completely destroyed. The total loss to the company is about \$2,000. The company has been out eighteen weeks. Those composing the aggregation were: Ed. Anderson, manager; Spencer Walker, Lee Orland, Harry R. Price, Rose Mary Scully, Francis Shaffer and Emelle Woodward. All left for Chicago.

SHOW CENSURED BY POLICE.

Objectionable features in the production of Charlotte Temple at Hanes's Empire Theatre, Pittsburg were ordered cut out or toned down by Inspector Peter P. Walsh, of the East End police district. "Disgusting dialogue that I ordered cut out Monday night was absent last night," said Inspector Walsh. "That bedroom scene in the third act must go, and a kissing scene in the fourth act will have to be changed. Think of billing such a show 'A play for girls.' Why, it's bad enough for grown people."

PLAYHOUSE NOTES.

The Comet Theatre, Red Oak, Iowa, is being remodeled. Two additional rooms have been rented which adds forty feet length to the present one, making the size 90x22 feet. Upholstered opera chairs will be installed and the floor raised. The seating capacity will be 500.

The staff of Stout's Opera House, Danville, Ky., is as follows: J. B. Stout, manager, Billie Durlan, treasurer; Mrs. Billie Durlan, pianist; Fritz Hartman, drums; Miss Hartman, illustrated songs Buster Adams, operator Vaudeville is being put on at this house.

Miss Esther Watts replaced E. J. Mast as leader of the Chicago Ladies' Orchestra at the Majestic Theatre, Topeka, Kan., December 16. Miss Watts is a resident of Topeka and a graduate of the Chicago Conservatory. Mr. Mast joins the Rucker Shows in Texas.

W. L. Miller, a prominent young man of Austin, Texas, for many years connected with the I. & G. N. R. R., has been appointed treasurer of Hancock's Opera House. He succeeds Earl Walker, who goes to San Antonio to engage in another field of endeavor.

Globe, Ariz., Lodge B. P. O. E. No. 487 will commence work on their new home and theatre about January 1. The structure will cost about \$35,000. The theatre has been leased by Edward R. Keith. Vaudeville, booked by East Levy, will be played.

Fred Reese, manager of the Orpheum Theatre, McKeesport, Pa., has resigned his position. Frank White, son of the proprietor, will have charge of the Orpheum from now on, which will continue on the Polack Vaudeville Circuit.

J. Gilbert Gordon, manager of Harman's Lecker Hall, Albany, N. Y., contributed an interesting story of his experiences as Augustin Baby's treasurer, to the Christmas number of the Albany Press-Krickerhocker Express.

Geo. W. Carr, manager of the Bijou Theatre, Kingston, N. Y., who was confined to his home for a time with tonsillitis, is at his old stand again. During his absence the theatre was ably managed by Mrs. Carr.

Manager Ray Rush of the Opera House, Brownsville, Pa., has bought the controlling interest of the Arcade Theatre, Brownsville, Pa. Both houses will be booked by the Polack Circuit of Pittsburg.

The Old Postoffice, at New Rochelle, N. Y., is being fitted up as a vaudeville and moving picture theatre. Will be opened about December 23. The name of the new theatre will be La Rochelle.

Jonas Miller, of Steubenville, Ohio, has sold his interest in the Palace Theatre, Steubenville, O., and will open a new house at Staunton, Pa., to be booked by the Polack Vaudeville Circuit.

The Orsis Theatre, Twin Falls, Idaho, was recently opened with vaudeville under the management of Geo. H. Adams. It is booked by Ed. Fisher, of Seattle.

Harry Kennecke, treasurer of the Orpheum Theatre, Harrisburg, Pa., has been transferred to Norfolk, Va., to do special work at that Colonial Theatre.

Albert J. Evans, Jr., treasurer of the Hodge Opera House, Lockport, N. Y., has gone to Pasadena, Cal., for the winter. J. Earl Adkins will fill the vacancy.

Will Phelps, the gymnast, has purchased the Star Theatre, Wamego, Kan., and is running it as a picture and vaudeville house.

Clark and Catlin have sold their Majestic Theatre, Kaufman, Texas, to L. F. Pfeiffer, who took possession December 15.

The Lyric Theatre at East Liverpool, O., formerly in the Sun Circuit, is being booked by the Polack Vaudeville Circuit.

Irv J. Polack of the Polack Vaudeville Circuit, will have complete charge of the New York office commencing January 1.

S. E. Holden has purchased the Lyric Vaudeville Theatre, Hillsboro, Texas. Bookings are from the Lyric Circuit.

The Opera House at Cannonsburg, Pa., formerly in the Sun Circuit, is being booked by the Polack Circuit.

Oscar J. Mason has opened the Harrington Opera House, Harrington, Del., playing vaudeville and pictures.

Chas. Geyer has closed his tent show and is again managing Geyer's Grand Opera House, Lexington, Ky.

The Crystal Theatre, Logansport, Ind., a vaudeville house, is now managed by Tom Harille.

The Opera House, Pulaski, Va., was last week totally destroyed by fire.

DRAMATIC NOTES.

The following people are with Fritz, the Wandering Minstrel Company: E. J. O'Brien, manager; C. C. Knapp, business manager; G. Stroman, props and carpenter; M. T. Webb, stage manager; Joe Hertz, lead; J. Frank Wilson, heavies; M. Telle Walsh, characters; Tom Ramsey, character heavy; M. Stroman, character comedy; Anna Whitford, juvenile lead; Virginia Mathew, heavy; Bertina Plank, character comedy, and Little Valentine, child parts.

Bernard Shaw has written a new play for Mr. Frohman's Repertoire Theatre, London, which will require four hours for presentation. There will be no regular intermissions. The curtain will fall when the audience shows a desire for it.

Dell Henderson, leading man with Pauline Hall in Wildfire, and his wife, Florence Dee, hereafter with the same company, will spend the Christmas holidays as the guests of J. Morris Foster, at his Long Island farm.

Miss May Evans joined the Two Merry Tramps Company at Edwardsville, Ill., recently, and Miss Eugenia Malson joined them

— SOLD EVERYWHERE —  
MISTEIN'S MAKE UP  
ABSOLUTELY GUARANTEED

at Mayfield, Ky., December 13. Miss Adaline Adair left the Company December 17.

The Tennessee Society of New York attended the Liberty Theatre, New York, Monday night to see Mabel Tallafiero in Springtime. After the performance the society entertained Mr. and Mrs. Thompson at supper.

John Philip Sousa has written the music for a new comedy called The Glassblowers, with book and lyrics by Leonard Liebling. Louise Ganning will star in it next spring.

Ralph C. Smith, a university student from Boulder, Colo., joined The Girl Question Company during its engagement in that city, December 8.

Harry Edgar has joined The Girl That's All the Candy as advance representative.

John Marshall, well-known band leader and organizer and director of Marshall's Band, Topeka, Kan., is dangerously ill at his home, with heart trouble.



SEND FOR CATALOGUE "O"

NICHOLAS POWER COMPANY  
SUITE 35.  
115-117 Nassau St., NEW YORK

HURRY!

This being CHRISTMAS WEEK the first forms of the next

The Billboard

dated January 1, will go to press earlier than usual. Advertisers are requested to send in their advertising matter

AT ONCE

FOR SALE Moving Picture Theatre  
Size 52x105 feet, with stage. Seating capacity 1,000. Address JOHN B. KRUEGER, No. 922 W. 4th St., Wilmington, Del.

FOR SALE—LARGE SHOW WAGON  
8x18 feet; worth \$500; to quick buyer, \$150 cash. Apply to H. A. SHERRY, Manchester, Ohio.

Wanted--An Able Manager  
To assume management of Quaglia's Royal Italian Band of forty artists. Address 473 State Street, Chicago, Ill.

PARTNER WANTED  
For Draumatic Show. Must be a builder; no booze or dope, as I don't hit it myself. References exchanged. All in first letter; no time for correspondence. Also Fairy in Well Illusion, with three swell banners, etc., for sale cheap for cash, or trade for magic. JACK RANDALL, Thibodaux, La., until Jan. 1, 1919, then New Orleans.

WANTED—Strong Comet to lead double piano or stage, or Piano Player doubling brass (we pay hotels). Address TEXAS CATTLE KING CO., Dec 23, Chattanooga, Ill.; 24, Chenoa; 26, Lincoln; 27, Mason City.

PHOTOS 100 3 1/2 x 5 1/2, \$2.50 per 100. Post Cards, \$2.50 per 100, copied from any photograph. Sample dozen, either style, 50 cts. Samples and catalogue for stamp. Address REPRO PHOTOGRAPH CO., 280 West 42d Street, New York City.

N. Y. STATE INCORPORATIONS.

Temple Amusement Company, New York; capital, \$5,000. To carry on a general amusement business; to build and lease theatres; to deal in plays; to conduct a booking agency publishing business and run amusement parks. Directors: Carr McAdoo, Mt. Vernon, N. Y.; M. Furst and Jay L. Packard, 714 Amsterdam Avenue, New York City.

Heleno River Park Company, New York; capital, \$100,000. To act as proprietors and managers of theatres; to conduct a theatrical vaudeville and amusement park business. Directors: Henry C. Strehmann, 39th Street and Broadway; Chas. E. Holm, 35 Nassau Street;

LATEST FILM RELEASES.

(Continued from page 33.)

Table listing film releases from various companies including Kalem, Vitagraph, Lubin, Pathé, and Selig Polyscope, with columns for date, title, and length in feet.

Table listing film releases from Vitagraph, Melies, and Phoenix, with columns for date, title, and length in feet.

Table listing film releases from Film Import and Trading Co., with columns for date, title, and length in feet.

WANTED Trap Drums

I am in the market for a set of trap drums, bells and accessories (Leady preferred). State condition, price, etc., in first letter. No time to dieker. Have opening for A-1 Clarinet or Saxophone Soloist.

VAUDEVILLE ACTS

"How To Make-up." Volume No. 1—now out. Includes lots of "new" jokes. \$1.00—1st. Volume—\$1.00 Tells how to learn new act for vaudeville stage and lots of good training.

LANTERN

SLIDE Catalogue, new 1910, 54-page now ready, 2c. stamp. \$1.00 per 100 and up. Capacity, 1,000 slides per day. THE LANTERN SLIDE CO. 216 218 W. Liberty St., Cincinnati, O.

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200 Reels of high class films at slaughter prices. SAXE FILM EXCHANGE 1416 Broadway, - New York

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J. H. HALLBERG, 30 Greenwich Ave. NEW YORK. DON'T BUY A CAT IN A BAG!!! Nice, Bright, Clean FILMS FOR RENT at prices to suit your business

ATTENTION, EXHIBITORS!

WE ARE MAKING A LOT OF NOISE ABOUT OUR BIG PICTURE The Celebrated Case in two parts. The first part will be ready to ship Jan. 6, 1910, and second part Jan. 13, 1910.

AMERICAN INDEPENDENT MANUFACTURERS

It's Simply Great in Every Respect FULL-SHEET LITHOGRAPHS

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MERRY CHRISTMAS AND HAPPY NEW YEAR With all the Compliments of the Season TO OUR PATRONS AND FRIENDS

GREAT WESTERN FILM SERVICE 5 Dearborn St., Chicago

CORRESPONDENCE

ALABAMA.

GADSDEN.—HAYDEN PARE (Samuel Rosenbaum, mgr., K. & E. booking agents) Servant in the House 7; good production, fair sized audience. Flower of the Ranch 16. AMUSEMENT (J. Rosenbaum, mgr.) Picture.

ARIZONA.

DOUGLAS.—ORPHEUM (Milburn Johnson, mgr.; K. & E. bookings) The Leons hypnotists, 11-12; Perso-Mason Opera Co. 17-18. DIME (W. W. Webb, mgr.) Pictures and Miss Juliette Farrar in songs. AIRDOPE (Quinn Bros., mgrs.) Jas. Quinn in songs, and pictures; also Douglas-Calumet Band concerts.

ARKANSAS.

EL DORADO.—JOHNSON'S OPERA HOUSE (A. G. Howard, mgr.) Harry Beresford in Who's Your Friend 8; audience well satisfied. The Moribids musical entertainers, 15.

FORT SMITH.—GRAND (C. A. Lick, mgr.) Fulton Company in The Ranger Dec. 13-17; excellent production, excellent company. Charles B. Hanford in The Taming of the Shrew and The American Lord 18; good company and house.

LITTLE ROCK.—MAJESTIC. Week of 13; Swain and Ostman, Young and King, James and Ellis, Marie Sparrow, The Gar Sisters, Felix Adler and Van's Imperial Minstrels. CAPITOL (J. S. Baird, mgr.) Merry Widow Dec. 13; Gingerbread Man 14; McFadden's Flats 16; Rose Stahl in The Chorus Lady 17; Minnie Maddern Fluke in Salvation Nell 18; The Servant in the House 30.

PINE BLUFF.—ELKS' THEATRE (C. E. Phillip, mgr.) The Lion and the Mouse; Dec. 11. THEATRIUM (S. E. Willhoit, mgr.) Pictures and vaudeville; Eugene Curtis in songs.

CALIFORNIA.

SAN DIEGO.—GARRICK (J. M. Dodge, mgr.; K. & E. booking agents) The Three Twins Dec. 5-6; fine production to excellent houses; The H. Persse and Edith Mason in The Singing Baudits 6-7; good show to appreciative audiences. Geo. Hamlin, tenor, in recital, 13; David Warfield in The Music Master 16-17. ISIS (Wm. B. Gross, mgr.; The Shuberts, booking agents) Reopening with The Man From Home Dec. 14-15; excellent company and performance before large and fashionable audiences. The Bachelor 21-22.

PICKWICK (Scott A. Palmer, mgr.) Charles King Stock Company, with Miss Marjorie Ramban, in The Regeneration week of Dec. 6; principals acquit themselves creditably; business average. Twelfth week of same organization, commencing Dec. 13, in Out of the Fold; excellently staged and produced; good houses throughout the week. QUEEN (E. J. Donnellan, mgr.; S. & C. booking agents) Will J. Harris and Harry Robinson, with company of nine, in song sketch, A Bunch of Klids; laughable and exciting; pleased patrons; work of Myrtle Douglas, Robert Jones, Will Harris and Collin Reed especially good. Jack McAllan and May Carson, roller skating act; clever and superbly dressed. Barney Williams in Monologue; good act and well received. Edith Haney, the Pocket Edition Comedienne, in character change act; fair. Motion pictures week of Dec. 6. La Velle and Grant, classical poses; artistic and well received. Colby and May in The Ventriloquist and the Dancin' Doll; pleasing. Frobel and Ruge, aerial comedians; act novel and well rendered. Josephine Alinsky, comedienne; dainty and well applauded. Motion pictures, conclude bill; excellent houses week of Dec. 13. UNION (E. W. Buhnow, mgr.) Motion picture bill to good audiences week of 13. BIJOU (Mrs. M. B. Barber, mgr.) Motion pictures and the Leydeck Sisters in Illustrated songs week of 13; good bill to fair houses. GRAND (Cafmy & Lebovitz, mgrs.) J. G. Stehoid, flute soloist; Mrs. Cressinger, piano soloist; Mrs. Sophia Lebovitz, violin soloist; Marjorie Walker, oratic soprano; motion pictures and illustrated songs week of 13; crowded houses the rule; bill an excellent one; musical features meritorious. ROBERT HAYS.

SANTA ROSA.—COLUMBIA (J. R. Crone, mgr.; Independent bookings) Dark Dec. 20-24. NICKLEODEON. Pictures. THEATERETTE. Pictures.

COLORADO.

BOULDER.—CIHAN OPERA HOUSE (R. P. Poney, mgr.; K. & E. bookings) Girl Question 8; not as well presented as last year; house small. Uncle Josh Perkins 10; fair business; Top of the World 13.

DENVER.—CITIZEN (Pelton & Smutzer, mgrs.) From Banks to Riches week of 19. AU-TORITUM (Geo. A. Collins, mgr.) Mr. Wilford in Mr. Hopkinson week of 20. TABOR GRAND (Peter McCourt, mgr.) 818 Hopkins week of 19. BROADWAY (Peter McCourt, mgr.) Louis James in repertoire week of 20. ORPHEUM (A. C. Carson, mgr.) Charles the First, George Bloomquist and Co., Martinehl and Sylvester, Rosa Roma, Kramer and Scheek, John Birch and The Tossing Austins week of 20. MAJESTIC. Kitabanzai Jap Troupe, jugglers and equilibrists; May Nanney and Co. in The Hand that Rules; Violette Curtis, village act; George, "Pork Chops" Evers, minstrel comedian and parody singer; Capt. Nat Rosser, revolver scenic act; Barney Fagan and Henrietta Bron in pictures week of 18.

LONGMONT.—DICKEN'S OPERA HOUSE (W. C. Confehan, mgr.; Peter McCourt, booking agent) The Girl Question Dec. 7; delighted full house. Uncle Josh Perkins 9; did fair business and took well.

FUEBLO.—GRAND OPERA HOUSE (E. G. Middlekemp, mgr.) Victor Moore in The Talk of New York; Old Kentucky 14. GRAND. The DaComas, acrobats; Carrie McManus, nightingale; Irwin and O'Neil, sketch; Roland and Francis, a. and d.; Flo Adler, comedienne; Cronwell and Samue, comedy bar act; and pictures week of 13. PANTAGES (Harry Holmes, mgr.) Consul, Jr., educated monk; Variety Four; Warren and Brockway, comedy musical act; Wilson Franklin and Co., song sketch, and pictures week of 13. MINNEQUA RINK (Fred Baumgartner, mgr.) Hilliard Can Am-burgh, comedy skater. MAJESTIC (G. M. Morris, mgr.) Pictures. PALACE (Carlton and Stapleton, mgrs.) Pictures and Zoo Lewis in songs. DREAMLAND-MAZE (A. W. Howell,

mgr.) Pictures. WHITE CITY (O. A. Negelel, mgr.) Pictures. ROYAL (M. O. Stlmac, mgr.) Picture.

CONNECTICUT.

BRIDGEPORT.—JACKSON'S (J. W. Jackson, mgr.) Polly of the Circus 10-11; pleased big business. Boston Symphony Orchestra 13; David Kessler Yiddish Co. 14; Dr. Jeckyll and Mr. Hyde 15; Elsie Janis 16. POLY'S (W. H. Slack, mgr.) The Leading Lady, Barrows-Lancaster and Co., Corinne Francis, Bowman Brothers, Hill, Cherry and Hill, Ernie and Mildred Potts, Katar and Brown and pictures week of 13; capacity houses.

HARTFORD.—PARSON'S THEATRE (H. C. Parsons, mgr.) Polly of the Circus Lec. 8-9; good show, fair business. The Candy Shop, musical comedy, 11, to S. R. O. St. Elmo 13-15; Elsie Janis 17-18. HARTFORD THEATRE (H. H. Jennings, mgr.) Fight pictures, 8-10; good houses. Viola Allen 15; The City 16-18. POLY'S THEATRE (G. S. Hanscomb, res. mgr.) Gaseh Sisters, acrobats; good. Carrey Brothers, dancers; fair. Howard Truesdell and Co., bright sketch; went well. Marlon Garson, singer; fair. Homer Lind, musical playlet; big hit. Spink and Lynn, medley; good. Od. Iva, expert swimmer; went big week 6; capacity throughout the week. Lasky's 20th Century Limited, topline, week 13. SCENIC THEATRE (H. C. Young, mgr.) Corson Sextette and others week of 13. NICKEL THEATRE (Clas. Woodyard, mgr.) Songs and pictures.

MERIDEN.—POLY'S THEATRE (S. Z. Poll, lessee; A. E. Culver, mgr.) Frederiek Hawkey and Frances Haight Co. in The Bsdalt; Hilda Hawthorne, ventriloquist; Wilson, bicycle kline; O'Brien Hazel Troupe in The Boy and the Typewriter; Harry B. Lester, the jovial jester; The Bonsettis, novelty acrobats, and pictures week of 13. Frank Lalor and Rock and Fulton in The Candy Shop 14. STAR (R. Halliwell, mgr.) Pictures and songs. CRYSTAL (Pinder and Rudloff, prop.) Pictures and songs.

DELAWARE.

WILMINGTON.—AVENTE (Chas. F. Roth, res. mgr.) Conness and Edwards Stock Co. presenting Althana; excellent production and big houses week Dec. 13-18. GRAND (Bijou Circuit Co., lessee; Leonard B. Cool, gen. mgr.) Burgos and Clara, sharpshooters and larlat throwers; good. Miles Brothers, clever dancing act; Harry Botler and Co. presenting A Musical Blizzards; a screaming success; Davis and Merrill, excellent line of comedy Dec. 9-11; big business. Fred W. Force and Mildred Williams offering The Girl Ahead, a clever farce; The Ishakawa Japanese Troupe, creditable acrobatic work; Master Walter Melville, a clever youngster made a hit; Rice and Walters, Day on the Farm, a good sketch, cleverly given; Warren and Goodman, uproarious black face comedians Dec. 13-15. GARRICK (W. L. Dockstader, owner and mgr.; U. B. Co., and K. and P. Circuit) Gartelle Bros., entertaining in their skating act; Christy and Willis, lively juggling act; Four English Rosebuds, big dancing act; Crouch and Richards Trio, a well acted and inspiring musical act; Pat Reilly, an old time comedian, but always entertaining; "Red" Doon, he of baseball fame and James McCool, of minstrel note, made a fast pair, with a good act; Billie Burke's Foolish Factory, good singing and a bunch of laughable nonsense; good houses Dec. 13-18. G. PAUL MONCK.

DISTRICT OF COLUMBIA.

WASHINGTON.—PELASCIO (L. H. Stoddard Taylor, mgr.) Dockstader's Minstrels week of Dec. 13; good show, big business. Jacob P. Adler in The Stranger, Dec. 22 only; William Faversham in Herod Dec. 25. NATIONAL (W. H. Rapier, mgr.) Maudie Adams in What Every Woman Knows week of Dec. 13; excellent production, capacity houses. Charles J. Ross and Eliza Bowen in The Love Cure week of Dec. 20. COLUMBIA (Fred G. Berger, mgr.) Elsie Ferguson in Such a Little Queen week of Dec. 13; good business. Joe Weber's Travesty Co. in The Merry Widow and the Devil week of Dec. 20. ACADEMY OF MUSIC (John W. Lyon, mgr.) Conyvet 599 week of Dec. 13; popular show; excellent business. Buster Brown week of Dec. 20. CHASE'S (H. Winifred DeWitt, mgr.) Beatrice Ingram and Co. in The Duchess; Ned Munroe and Frank Mack, Tosco and Lyons, Warren and Meyers, Dunbars Circus, Minnie St. Clair and MaeRae and Levering week of Dec. 13; good bill, good business. GAYETY (Wm. T. Clark, mgr.) The Merry Wulff week of Dec. 13; good business. Star and Garter Burlesquers week of Dec. 20. NEW LYCEUM (Eugene Kernan, mgr.) Moulin Rouge Burlesquers week of Dec. 13; good show, good business. Morning, Noon and Night week of Dec. 20. MAJESTIC (Fred B. Weston, mgr.) Minnie Stokes and Co. in vaudeville novelty act; Johnson and Cook, comedy. After the Ball; Fennel and Teson, impersonators; Theodore and Camille La Jese, novelty gymnasts, and others week of Dec. 13; excellent show, capacity houses.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delecher and Gilmore in The Call of the North Dec. 12-13; Isle of Spice 15; Servant in the House 16-19. ORPHEUM (J. D. Burbridge and Wells, mgrs.) Wayne Musical Company in The Money Maker week of 5; business S. R. O. A Night and the Morning After week of 12. MAJESTIC. Vau-deville; fairly good business.

GEORGIA.

SAVANNAH.—NEW SAVANNAH THEATRE (W. B. Seesk'nd, mgr.; Klaw & Erlanger, book ing.) The Red Mill 17. AIRDOPE (Frank and Hubert Handy, mgrs.) Empire Theatrical Exchange bookings) William Triplet presents Sylvia Summers and her excellent company in a repertoire of royalty plays. This week are seen Temple Valley and Slaves of the Czar, and the attendance at this stock house remains very good. Specialties given by members of the cast. THE ORPHEUM (Joseph A. Wilensky,

(Continued on page 48.)

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Heard in Advance

By TOM NORTH

William Norris, who plays the leading male comedy role in The King of Cadonia, the successful English musical comedy, not many years ago was a conspicuous figure in Shakespearean productions.

What do they do in matinee Montana after nightfall?

Dear Mr. North—I am sending you to-day under separate cover what I think is your glove. I came across it just now back of the table on the floor in the box-office and it was strange that we did not see it when you were here.

Very sincerely yours, HERBERT E. LYNCH, Treasurer Grand Opera House.

Thanks, Lynch, appreciate this much. It seems remarkable that your janitor didn't see it. Maybe he was busy in the undertaking department.

I hate to see a problem play, in which the leading lady feels often called upon to say her former life was shady.

But to the modern problem play. The old is not a marker; for now we hear the lady say, Her future will be darker.

The New Lyceum Theatre, formerly the Bijou, now occupies an unique niche in Pittsburg's theatrical world.

Mr. Harlan is one of those rare products of the old school whose capabilities are not confined within the relatively small horizon of a single line of characterization.

Forrest Halsey, who wrote Van Allen's Wife, for Miss Fannie Ward, is said to have "abandoned art for play-writing."

How do chorus girls manage to retain their graceful lines? Ned Wayburn, producer of James T. Powers' latest musical success, Havana, says the secret lies in physical culture.

Mr. Wayburn has combined many of the "settling up movements" of the United States drill regulation with those of the physical culture exercise, until he has succeeded in evolving a system which is peculiarly adapted to his profession of training choruses.

Alexandre Bisson, author of Madame X, has dramatized the adventures of Nick Carter, an American juvenile hero, and the result is one of the successes of Paris.

Following the example of William Winter, of the New York Tribune, William Bullock, of the New York Press, has withdrawn his criticism from that journal, charging the interference of business office influences in the expression of his opinions, says an exchange.

This case, however, was a particular one. The business management of the paper wanted its critic to "roast" the productions, when in his judgment they did not deserve it, a reversal of the usual form.

"Original Story" is business manager of the New Lyceum, Pittsburg, Pa.; James "Red" Deacon, treasurer, and C. G. Roehbert, press representative, and C. A. model staff, Mr. Wilson, affable, accommodating at all times, ready at beck and call.

What promises to be the most novel event of the year is the all-star vaudeville show to be given New Year's night at the Lyceum Theatre, Pittsburg, for the benefit of the Pittsburg Lodge, No. 37, Theatrical Mechanical Association.

The performance is to be made up of the best acts showing at the different theatre

New Year's week, and from all reports will rival any vaudeville show ever seen in that city, as the bookings show that some of the best attractions on the road will be there New Year's week.

Harry Gillhoff, who makes the funny noises in The Yankee Girl, is the son of a pious clergyman of a Scotch Presbyterian church.

The "Poster Girl" for the Tenth National Automobile Show in Madison Square Garden, January 8-15, is sure a cracker-jack design.

Harry Stone, the comedian in Mort Singer's A Stubborn Cinderella, has run the whole gamut of the stage life, playing in everything from drama to light opera, and is now appearing in the same kind of productions in which he made his debut.

It was with DeWolf Hopper in Wang that Stone entered upon a stage career. He attracted attention from the very first, and rapidly rose from the ranks, acting in every capacity with the play during its long existence of eight-years.

Upon leaving DeWolf Hopper, when the latter went with the big Weber & Fields show, Stone appeared with Nat C. Goodwin in When We Were Twenty-One and The Merchant of Venice. He recalls the Shakespearean experience with laughter.

It was in The Soul Kiss that Mr. Stone scored his most recent success, being with the original production of that piece. He was also with The Golden Girl. Mr. Stone has appeared in several of the Chicago productions, and so when they wanted this part well played Mort Singer sent for the young comedian.

"Otis Harlan, Zanesville, Ohio!" It is a customary among folk of the stage to register from New York the instant they shake the dust of the native burg from their brogans.

Mr. Harlan is playing An Accommodating Stranger in vaudeville, his first tour in tabloid musical comedy and his fifth week in the new piece.

Mr. Harlan is one of those rare products of the old school whose capabilities are not confined within the relatively small horizon of a single line of characterization. His versatility is proverbial, his unctious native and his good humor perennial.

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The new McIntyre & Heath production of In Hayti consistently has the chicken song that might be expected in so lively a representation of "exotic folk's" fancies, and so far it has met with the greatest popular favor of any among the sixteen numbers.

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Striking proof of the singular and wide-spread influence of a play that appeals to popular taste is found in the deluge of inquiries that have been sent to the music stores about Genevieve, the song that closes the stage romance of The Man from Home.

Recently the Pittsburg police ordered some picture frames of Anna Held Co. removed from the lobby of the Nixon Theatre, that city, on account—well, just on account. Here's the answer, carried by the Pittsburg Gazette-Times, December 5, and which insures a large business for Anna Held:

"When it is published in advance in the local newspapers that the pictures of a coming musical attraction in one of the theatres are removed from public view by the order of the police, one may gather some idea of the desperate straits to which theatrical producers will go to secure advertising for their unsavory wares.

"The investment of something more than \$1,000,000 in theatrical property may be destroyed if its investors only try hard enough along certain lines."

Staff of the Duquesne Theatre, Pittsburg: Director, Mr. Harry Davis; General Manager, John P. Harris; Manager, Dennis A. Harris.

Thos. Kirk, Jr., manager Nixon Theatre, Pittsburg, still possesses the perpetual smile. I always enjoy meeting Mr. Kirk. Sure, a fine chap.

Following his recent visit to the Matteawan Insane Hospital, Raymond Ilitcheck has received from the inmates the scenario of a play called The Molecule Detective. The play is said to compare very favorably with the output of some sinner dramatists now to be seen on Broadway.

Joseph Santley, recently the young king in The Queen of the Moon Rouge, has withdrawn from the east of that production and has joined DeWolf Hopper in The Matinee Idol. His reformation has been duplicated by Berta Mills, who has successfully accomplished the same transition.

James Powers has in his organization this season what he does fit to term The Royal Chorus, and justly so, for in his company of 125, he has at least ten girls who are direct descendants of royalty and have real blue blood flowing through their veins.

But blood royal, or no blood royal, Ned Wayburn, general stage director of the Shuberts, who staged Havana, swears he has in this organization the best working chorus he has ever known in his long career.

Mr. Wayburn, you want to have a look at The Newlynwols' chorus. We're ready to back 'em to a finish against Havana, or any other chorus.

Charles M. Bregg ran the following in the Pittsburg Gazette-Times: "It is asserted that The Man from Home actually broke its three-year record last week at the Alvin Theatre, playing to something like \$15,000. This is recited here not because the public is interested in box office receipts, but because it points a moral and shows a tale.

With the dramatic schools turning out 1,000 or more aspirants every year, the actors' situation in Austria is not particularly prosperous. This season conditions are unusually bad, over 150 actors and actresses having appealed last week to a Vienna dramatic benefit fund for assistance. They were all without winter engagements, and with no prospect of obtaining such.

Reports from the London Hippodrome say that Bert French and Alice Ellis in their Vampire Dance scored a distinct hit there last Monday. These young people have a four weeks' contract with an option, getting red in the face, they could have been canceled had they failed to make good.

Treasurer Allison of the Nixon Theatre, Pittsburg, he of the beaming countenance, sends me this one: A country clergyman relates the following incident as being absolutely founded on fact: Having arrived (says he) at that point in the baptismal service where the infant's name is conferred, I said: "Name the child."

"Original Story," she repeated in clear, deliberate tones. "It's a very old name, isn't it? Are you sure you want him called by the name of Original Story?" I queried.

"Original Story—that's right," she declared. "Named after his uncle, sir," explained the woman in charge, getting red in the face.

And so as Original Story I christened that unoffending little fellow. It was some weeks after this event that I made the acquaintance of the said uncle—a farm laborer in another village—whose name was Reginald Story.

Arthur Houghton is the manager, and Zach Harris the business manager of Mort Singer's A Stubborn Cinderella Co., starring Harry Stone. Mr. Singer is to be complimented on the degree of excellence of his staff and company.

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FOR SALE CHEAP—80 pair Richardson Ball-bearing Steel Roller Skates. For particulars, write B. W. CODDINGTON, 1126 Broadway, Ft. Wayne, Ind.

MOVING PICTURE MEN—Send \$1 for the formula of making curtain paint, film cement, and slide paste for making announcement slides. It will save you many \$48. L. E. ADAMS, Lewiston, Me.

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Comedians, Teams and Sourettes. Send me your per. address or route and receive something that will interest you. Kindly enclose stamp. E. J. VEZINA, 322 Wealthy Avenue, Grand Rapids, Mich.



Grace Edmond, prima donna of A Stubborn Cinderella Co., was indisposed recently during the Pittsburg engagement. Her understudy, Eva Carey, a show girl, went on, and a great many said—well, they had a right to say it. Because Miss Carey sang the role and acted the part with all the finesse and dash and glory of a star. This young lady has a brilliant future before her. Her performance that night justified her to a leading position, and you mark my prediction down in your little book, that Miss Carey will be more than a show girl. She'll be a star, and deservedly so, too. My congratulations and wishes of good luck.

James C. Morton, Frank Moore, Phil White, Walter Pearson, James Doyle, Allan Reid, Leonard Harkins, Bob Overman, Jack Wells, Aaron Binkow, Marie Beauregard, Claire Maynard, Vinnette Pressler, Adèle Scott, Nancy Brewster, Anna Hastings, Thelma Daisy Dak, Lea and The Six English Primroses are the leading performers with The Merry Whirl.

Miss Billie Burke, who is touring during the present season with Charles Frohman's presentation of Love Watches, has uttered some sage and comforting advice to red haired girls in the matter of dress. "When you select materials for a dress," she says, "be governed in your choice by the color of your eyes, not of your hair. My dressmaker in London chose all sorts of shades and colors which I've never thought it possible that a red haired woman could wear, and I told her so.

"Oh," said she, "the color of your hair doesn't matter. It's your eyes that we must consider in getting either a match or a proper contrast."

Sam Leisner, please note. "What is to prevent me from kissing you?" demanded the man. "My goodness!" exclaimed the girl. But it didn't.—Louisville Courier-Journal.

Graceful, girlish, winning, beautiful and clever—what more could you ask? These few adjectives fully describe Auguste Glose's personality. The "musical monologue," her act, consists of a series of types, not individuals; types that will be recognized by everyone in the audience—the athletic girl, the coy maiden, the stage-struck girl, and many others. Perhaps cleverest of all, however, is her imitation of the little girl singing to herself. "How did I first think of this act?" repeated Miss Glose in answer to a query as she sat talking. "Why, I couldn't sing as much as I wanted to; I knew it was no use. As I sat drumming at the piano one day, half talking, half singing to myself and amusing imaginary audiences with imitations of different types of humanity, the thought flashed to me, why not talk and act imitations to music? I had the idea and it only needed working out."

Miss Glose's talent comes to her by right of inheritance. Her father, Adolph Glose, is a pianist of note, and her mother, who is a woman of musical ability and artistic refinement. Miss Glose will have a very busy season from now until next June, when she goes to the Catskills for her vacation. There she leaves the stage entirely out of her life and for four solid months has a good vacation, climbs mountains, goes fishing, and romps about the country with short dresses and hair down her back in true, wholesome girl style. Next season she will likely go to London.

You're a lucky man, John Bull! Circus life, with all its attendant features and side lights, is adroitly and artistically depicted in the new Owen Davis drama, Sal the Circus Gal, with Miss Vivian Prescott as Sal.

Messrs. Liebler & Co. are looking for a play for Henry Jewett, who is playing the part of the Grand Duke with William Hodge in The Man from Home. He headed the company that first went to the Coast a few years ago with The Squaw Man.

Those who know the remarkable histrionic attainments of Miss Lillian Kemble, leading lady of Harry Davis' Stock Company, Pittsburg, need not be told that in Leah Kleckner she added another gem to her already glittering chain of successes.

"The greatest contempt in the world," says F. P. A., in the New York Mail. "Is that of a stage manager for an author." We think that F. P. A. never asked the second assistant in the front of the house if there "ain't anything left back of the orchestra."

Albert Chevallier's art is almost a criterion in English-speaking countries for character drawing. His impersonations of the lowly coterie go down to the heart and stir the feelings deeply. His sincere appeal touches the human note always—that note which makes the whole world kin. Take the character of The Fallen Star. No doubt, the poor actor is full of vanity, of absurd pretension to fame. But one feels, as Mr. Chevallier tells his story, the pathos underneath the cotillion of the lonely Theatralian. However, Mr. Chevallier couldn't leave his audience sad for long. They brighten up like a flash of light when he comes rattling in with "I've Got 'Er 'At," telling the story of a coterie lover who stole his "doner's" headpiece because she flirted with another fellow.

William Hodge is quoted as saying the following about the character of Pike, which he plays in The Man from Home: "The story is honest to nature and the character of Pike is true to himself. He wins the fight in an open-handed, above-board, straight forward way—that is why the public fight with him, the same as they fight with him and for him, the same as they fight for a man in the same position in public life."

Following the announcement by Oscar Hammerstein that his famous Manhattan Opera Company, with Tetrazzini, Garden, McCormick and the other song birds, would sing grand opera in the Alvin Theatre, Pittsburg, during Christmas week, came the statement that a combination of Metropolitan-Boston forces will sing at the Nixon, Pittsburg, during the first week of January, and that this will be followed by the appearance of the Metropolitan forces at the same playhouse in April.

The Hammerstein announcement seems to have stirred up the grand opera war with a big stick, and now the fight that has been raging in New York, Boston and Philadelphia comes

to Pittsburg. Incidentally, Pittsburg music lovers are coming into their own and will hear grand opera at its best.

And the newspapers are sure devoting space! No hanging back and saying, "Let George do it."

H. H. Frazee tells the following story about Amanda Hendricks, the clever actress, who is playing Molly Kelly in The Time, the Place and the Girl Company:

Last summer a lot of lively actresses rented a cottage down on Long Island, where they put up a sign, "Angels Rest." No men on the premises without a character.

Each took turn at cooking extra dainties for the day's excursion. Wednesday was Amanda Hendricks's turn, and after her hard work was done she was so fagged out that she retired early. About midnight one of the other girls rushed over to her room, exclaiming: "Wake up, Amanda, there's a burglar in the pantry, and I'm sure he is eating all your pies."

"Well, I don't care," replied the tired actress, "so long as he doesn't die in the house."

Sadie Jansell, the comedienne who is playing in vaudeville at present, was first an emotional actress and played the tearful parts. Before she entered vaudeville, however, she had a comedy character in Fascinating Flora. She is now giving impersonations of such well-known stage characters as David Warfield, Rose Stahl, Margaret Anglin, Eddie Foy and Ethel Barrymore.

New York has her institutional theatre—the New Theatre. So has Pittsburg—the New Duesne. In each standard plays are being presented by artists of wide repute.

In the New Duesne one of the most capable stock companies ever organized has been installed. It is headed by such celebrities as Mr. Herschel Mayall, Miss Lillian Kemble, Mr. Thomas McLarnie, Mrs. Sydney Greenstreet, Miss Doris Mitchell, Mr. Mark Kent, Mr. James Cooley, Miss May McCabe, Miss Beatrice Nichols, Miss Jeanette Carroll and others of equal ability, and the productions are always presented in an elaborate manner, the slightest detail receiving the closest attention.

James Grant Thurston, in his New York Theatrical Review, syndicated columns, recently carried the following: "Everyone thought James de Wolfe, the eminent theatrical press agent for Keith & Proctor, had dropped off the earth. For weeks he has been mysteriously missing. Every time two of the agents met the first words would be: 'Have you heard from Jimmy?' And now comes the truth. Jimmy is laid up in Columbus, O., for repairs. As he expresses it himself, he is living in a tent in the rear of 163 South Eighth street, in Columbus, for the benefit of his lungs. Mr. De Wolfe's physician promises to have him remodeled and as good as new in ten months."

You can bank on Jimmy being with us in less than ten months. Thurston, if he keeps on improving as fast as he has the past few weeks, I might incidentally add that Jimmy advises me to thank his many friends for their loyalty to him. Jimmy has received over five thousand cards and letters since my announcement and request in The Billboard of recent date. That's the spirit, boys, and I thank you heartily myself. Here's good luck and good health to Jimmy, and so say we all of us.

Although it has been customary for advance sales of tickets to begin on Thursdays of each week in Pittsburg, Mr. R. M. Gulick has inaugurated a new policy of placing tickets on sale at his beautiful Lyceum several weeks in advance. This plan has been greeted with great approval by the regular patrons.

Grace Edmond, the well-known prima donna with Mort Singer's A Stubborn Cinderella company, was asked by a stage aspirant for some advice the other day. This information the next mail brought to the inquiring young lady: "It is generally supposed that the part of a prima donna is all roses," wrote Miss Edmond, "but every now and then a thorn appears. To gain success diligent and earnest work is absolutely necessary. You must also be in accord with your work, and, no matter how hard it may seem, you must school yourself to look upon it not as labor, but rather in the light of amusement. Diligence and application accomplish wonders and bring about success."

The stage has become so bold in its modern tendencies, the grotesque, bordering on blasphemy, in this place is not to be marveled at, considering the tendencies of the times. Profanity on the stage is a reflection of profanity in public. A generation or two ago people were repelled every time they picked up one of the early English novels or plays, because of the coarse language, but in the present generation there is too commonly heard on every street, in the cars and public corridors a constant stream of language much coarser and much more profane than exists in any of the classic early English literature, which under the old order was not admitted to the freedsie circle.

The indecencies of speech heard in public places, in all cities, throughout the country, particularly from youthful lips, is one of the most flagrant evils of the age, and it is a pity that the stage, which does not have to pander to such tastes, should lend itself to the propagation of so disgusting a habit.—From the Omaha Bee.

Stuart Barnes has a new song this season that is very apt to be much imitated and to become popular with the public. It is the story of a woman-hater who built himself "a dingle in the dell" and barricaded it against feminine intrusion, only to fall an easy victim to the wiles of a "dingle dangle belle." They were wed and in a moment of over-confidence the woman-hater, that was, confessed to his bride the story of his past, which brought from her an equally open-hearted recital of her own life, so that:

"Instead of dingles in the dingle dell, There were jangles and wrangles, And the builder of the dingle, Once again wished that he was single In his dingle dingle dell."

In a catchy refrain and the moral, as Mr. Barnes tells it, is that "if you have a past forget it."

Stuart Barnes' early training was in minstrelsy and subsequently in musical comedy. He is about the most genteel monologist on the stage and the appropriate manner in which he dresses himself, with due consideration for the sartorial conventionalities of afternoon or even-

ing affairs, is another indication of his good taste.

The Billboard has a mighty good man representing it in Pittsburg, Mr. L. C. Kaufman. A hustler, a conscientious worker and a man whom it is a pleasure to meet. Mr. Kaufman is held in the highest esteem by all of Pittsburg's amusement and business men, which same fact speaks volumes.

Heard at the show shops in Pittsburg, recently: "I understand your father was an old Southern planter?"

"Yes; he was an undertaker in Alabama."—A Stubborn Cinderella, at the Lyceum.

Slim Hoover—Spotted Taylor shot two Chinamen this morning.

Polly Hope—What for?

Slim—Just to give the new hospital a start.

—Round 1 p, at the Nixon.

"Well, what will you say when you go home at 3 in the morning?"

"I'll just say 'Good morning, my dear,' ah! say the rest."—Vaudeville, at the Grand. Hal Davis.

When you go to cross the Rubicon, just cross it; don't wade out in the middle and stop. If you do you'll catch it from both banks.—Man from Home, at the Alvin.

"Are you married, Aunt Pearl?"

"Yes, twice!"

"What are you a double-barreled widow?"

"I can't swear my two men are buried, but I can take my oath they are dead ones."—Alec-zar Beauties, Academy.

"We've got a new baby at our house."

"Is it a boy or girl?"

"It's a boy, but I wanted a girl."

"Well, why don't you send back?"

"Oh, we can't. We've used it four days."—Rawson and Claire, Gayety.

I am indebted to my old friend "Jack" Burgess, of the Minneapolis News for this. Just like Jack:

"Learn to laugh. A good laugh is better than medicine. Learn to tell a story. A well told story is as welcome as a sunbeam in a dark room. Learn to keep your own troubles to yourself. The world is too busy to care for your ills and sorrows. Learn to do something for others. Even if you are a bedridden invalid there is always something that you can do to make others happier, and that is the surest way to attain happiness for yourself." Zach Harris, our mutual friend, please note.

Business staff of K and E's production of Edmund Day's play, The Round Up.

Frank W. Martineau, general agent; Edwin J. Cohn, acting manager; Frank Young, representative; Jacques Martin, stage manager; Jack Walsh, asst. stage manager; Sam Gelder, master mechanic; Everett Annette, electrician; Wendell Orth, master of properties; Joseph Light, wardrobe master.

Members of the company: "Slim Hoover," Sheriff of Pinal County, Ariz., Rapley Holmes; Theodore Babcock, Joseph M. Lohman, Sidney Cushing, Elmer Grandin, William Conklin, S. L. Richardson, James Ashburn, Jacques Martin, Owen Crane, Fred S. Stanton, "Texas" Cooper, Charlie Williams, Eileen Errol, Marie Taylor, Paula Gloy, Cow-punchers: "Texas" Cooper, Charles Aldridge, Frank Dusenbury, Jim Ashburn, Milton Brown, Charles Tompkins.

Anna Held's company this season includes such popular talent as Charles A. Bigelow, Lawrence D'Orsay, Gene Lumeska, Frances Farr, Alice Hegeman, John Reinhard, Maurice Hegeman, William Powers, Marjorie Bonner, Elise Hamilton, Anna C. Wilson, Beatrice Gladstone, Violet Jewell, Bessie Fennell, May Hickey, Vonnie Hoyt, Mae Paul, Lottie Vernon, Margaret O'Neill, James Youngs, Dudley G. Oatman, Max Scheck and a large and handsome chorus of course.

Federal street reminded one of New York's Rialto Sunday afternoon, November 28. There were lots of show people out for a walk. Youngstown was quite a theatrical center, there being at least 250 musical comedy people in town.

The members of the Buster Brown company and Three Twins company stayed here over Sunday, while Weber's big troupe which played at the Park the next day in The Merry Widow and the Devil, at The Time, the Place and the Girl company, the Grand attraction arrived early Sunday morning. The actors and actresses had a hard time finding rooms in which to live during their stay here as most of the hotels were filled to overflowing when they arrived in town—many of them putting up at private residences. Sunday afternoon most of the trouperes took advantage of the delightful weather and were to be seen in their "glad rags" promenading up and down Federal street, on the sunny side. A number of them took advantage of the opportunity of attending church Sunday morning and evening. Henry Schumann-Helneck, a son of the famous diva, sang Sunday morning at St. Columba's church. Mr. Schumann-Helneck is with Three Twins.

A properly conducted theatre is not a luxury; it is a necessity. The excuse urged for the building of Dreadnoughts is that they are necessary to the safety and welfare of the nation. A properly conducted theatre is to my mind quite as necessary for the safety and welfare of the nation. And a properly conducted theatre can only be that if freed from the purview of pecuniary and individual gain. That is to say, it should be kept up by the State. It will come to this in a little time, but meanwhile we must do our best.

Why is it that some people are frightened of this great undertaking? Sometimes I think that it is partly because of the old prejudice against the theatre that still lingers at the back of a few minds. A people who are a little afraid of the theatre, this is not only misguided; it is wrong. It is the same feeling that makes people afraid to look into the glass for fear they will see they are not so handsome as they imagine themselves.

For the theatre is the mirror of life. If it reflects evil it is because our life is evil. If it is an abomination it is because we are an abomination. If it is vulgar and sentimental it is because we are vulgar and sentimental. You cannot cure an ill by suppressing symptoms. A healthy public opinion will produce a healthy and honest drama, and it is the beginning of this public opinion which is now demanding the establishment of a national theatre.

I wish I could conjure you with a name that will appeal to all your sympathies—a name that has not faded from your memories. You will not think it unnatural if I mention the name of Henry Irving. He had this scheme of a municipal theatre always before his eyes and his thoughts. He lived for his art and died for it, and passionately worked for it to the end. He believed in the theatre as an educator, as a builder of character, as a joy-giver, showing the people the beauties of cloud and sunshine and mother earth. Beauty, good and knowledge are three sisters who cannot be sundered without tears.

I repeat, then, do not be afraid of the theatre. Do not let other people be afraid of it. The greatest and wisest men have recognized its inevitableness. Matthew Arnold put it in a nutshell when he said: "The theatre is irresistible; organize the theatre."—Ellen Terry in London address.



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CORRESPONDENCE.

(Continued from page 45.)

mgr.; Interstate Circuit (bookings) with one of the strongest shows of the season this house is enjoying... ALBANY.—RAWLIN'S (A. C. Gortowsky, mgr.)... ALBANY.—RAWLIN'S (A. C. Gortowsky, mgr.)... ALBANY.—RAWLIN'S (A. C. Gortowsky, mgr.)...

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Elks' Minstrels (local) 14-15. LYRIC (Wm. Sauvage, mgr.; Western Vand. Assn., booking agents) Victor Faust and pictures week of 11. NINA (Jack Herman, mgr.) Pictures.

DANVILLE.—GRAND OPERA HOUSE (Edward H. Houck, local mgr.) Mrs. Fiske in Salvation Nell crowded the house Dec. 5; Vogel's Minstrels not up to the standard, but drew fair house 11. LYRIC THEATRE (H. J. Allard, mgr.) Week of Dec. 5, first half: The LaBelles, comedy jugglers and hoop rollers; fair. Lydell and Butterworth, singers and dancers, good workers. Rierden and Gallagher, sketch; barely passible. Roberts, Hayes and Roberts, sketch; pleased. Second half: Marvellous HILTONS, comedy cyclists; good. Floyd Tompkins, The Hoopertown Virtuoso; pleased everybody. The DeFares, comedy musical act; fair. Thos. J. Keogh, assisted by Ruth Francis, one-act comedy; good. Cameragraph. The picture houses report a fair business. COLISEUM SKATING RINK, Skating every afternoon and evening with Miss Adelaide E. Dvorak, fancy and speed skater as an added attraction the next week, ending fair.

DECATUR.—POWER'S GRAND OPERA HOUSE (Thos. P. Roman, mgr.; K. & E. booking agents) Blanden Stock Co. in standard plays 7-11; exceptionally good repertoire company; good business. NEW BIJOU (A. Sigfried, mgr.; W. V. A., booking agents) Maxine's Living Models, leadlines; pleased. Pearce, Mason and Peters, vocalists; good. The Hildebrandts, comedy; good. Schrinka Sisters; ordinary. Bert Colton, comedian; above ordinary. Kamekichi Jap Troupe, Musical DeFares, Chas. Marville and pictures week of 13; good business. NEW BIJOU (A. Sigfried, mgr.) Pictures; good business. NICKERLON and ILLINOIS (W. H. Ellis, mgr.) Pictures; good business. DECATUR (Ed. Baker, mgr.) Skating business fair.

ELGIN.—ELGIN OPERA HOUSE (Fred W. Jucks, mgr.; C. H. & K. and F. W. J., booking agents) Going Some 9, to small house; performance lagged but seemed to please. In Wyoming 10; pleasing performance enjoyed by good house. The Governor's Pardon 17; The Wolf and Maxwell Hall, respectively Dec. 20 and week 18. STAR (Thielon & Prickett, mgrs.; C. Douthrick, booking agent) Vaudeville and moving pictures pleasing large houses nightly. TEMPLE (Thielon & Prickett, mgrs.) Moving pictures. LYRIC (C. T. Smith, mgr.) Moving pictures. GLOBE (Jas. Sullivan, mgr.) Moving pictures. COLISEUM (C. E. Aldrich, mgr.) Roller skating.

FREEMONT.—GRAND OPERA HOUSE (H. Flannery, Jr., mgr.) Grace Hayward Stock Co. week of 11. BIJOU (Molchior & Cassutt, props.) Vaudeville and pictures. MAJESTIC (L. W. Gultean, mgr.) Pictures. LYRIC (J. P. Toppner, mgr.) Pictures. SUPERBA (J. P. Glines, mgr.) Pictures.

HOOPESTON.—MCFERREN'S OPERA HOUSE (Wm. McFerren, mgr.) Vogel's Minstrels 13; inside hit here, audience not large. A Knight for a Day 22. THE VIRGINIA (D. Yonkelwitz, mgr.) Hopkins and White, Sister team, and pictures 13-15.

JACKSONVILLE.—GRAND OPERA HOUSE (L. J. Anderson, mgr.) Elmo 10; pleased audience of fair proportions. Lyman Howe's Pictures 13; delighted crowded house. Vogel's Minstrels 20; motion pictures on off nights. BIJOU (Mrs. A. P. Finlay, mgr.) House closed for week; undergoing repairs. GAIEITY (T. S. Scott, mgr.) Pictures. MAJESTIC (W. L. Eck, mgr.) Pictures. ROLLER RINK (A. L. Hoop, mgr.) Roller skating.

MARION.—ROLAND THEATRE (C. F. Roland, mgr.) Powell and Cohan Comedy Co. Dec. 6-8; fair business. The Beauty Show 16; Granstark 22. MARION OPERA HOUSE (E. R. Clark, mgr.) Glinn's Hypnotic Comedy Co. Dec. 6 and week; The Tiger and the Lamb 15.

SPRINGFIELD.—CHATTERTON (C. Rice, mgr.) St. Elmo Dec. 11; fair business, mediocre talent. By Right of Sword 12; pleased average business. MAJESTIC (C. H. Runner, mgr.) Cole and Johnson in The Red Moon 9-11; drew well. The Convict's Sweetheart 12-14. GAIEITY (Smith & Burton, mgrs.) Good vaudeville and pictures drew well week of 13. EMPIRE (John Connors, mgr.) Week of 13; Keely and Kelly, musical stringers, and Lillian and Dolly vied for honors with the remainder of a miscellaneous company. Empire Burlesquers have become a permanent part of this house.

business fair. THE MAJESTIC (Edw. Raymond, mgr.) Finishing touches are now in order at the new and beautiful house which opens Xmas. THE ORPHEUM (Chas. Sweetong, mgr.) Motion pictures and amateurs continue here with success. THE COLONIAL (Russell Brennan) Pictures of very high order attract elite patronage.

INDIANAPOLIS.—GRAND OPERA HOUSE (Shaeffer Klegler, mgr.) Curzon Sisters, Walter Kelley, Schrole and Mulvey, Sewell and Nihlo, M. Montgomery, Griff and Julia Fray week of 13. EMPIRE (J. Burton, mgr.) Sam Devere Show week of 13; only burlesque show in city; did capacity. ENGLISH'S OPERA HOUSE (Ad. Miller, mgr.) Blanche Walsh in The Test 4-15; James K. Hackett in Samson 17-18. MAJESTIC (Mr. Riley, mgr.) Forepaugh Stock Co. in A Night Off week of 13; business reported good. PARK THEATRE (W. Howly, mgr.) Cole and Johnson in The Red Moon week of 13. COLONIAL (Wm. Morris, bookings) Felix and Cairo, Wilfred Clark and Co., Sophie Tucker, Willie Holt, Wakelind, McMahon and Chappelle, Harden, the excellent King-Lee brother week of 13; the bill is of much merit and entertainment from start to finish. Leading honors are divided between Harden and Sophie Tucker, new to Indianapolis, but one of the best singers of negro songs ever seen here.

DAVEY AND FAHEY (Vaudeville and pictures). CRYSTAL (G. Rarton, mgr.) Vaudeville and pictures; capacity.

KOKOMO.—SIPE THEATRE (G. W. Sipe, mgr.) MacLean Stock Co. 13-18; Pald in Full 20; Monte Carlo Girls 21; In Wyoming 22; Vaudeville 23-25. PICTURELAND (G. P. Weed, mgr.) Pictures and songs. IDEAL (A. Powell, mgr.) Pictures and songs. ANGEL in songs. Johnson-Schick Fight Picture 20-21. FAIRVIEW (Weed and Wise, mgrs.) Bush's Wild West and Indian Show; pictures and songs. STAR (Sipe and Reed, mgrs.) Bly Page, Ruth Collins and pictures. PARK RINK (John Trees, mgr.) Dare Devil Dan's roller skating.

LAFAYETTE.—DREYFUS (C. P. Long, mgr.; Harry Summers, booking agent) Via Wireless 13; Owen Co. in The Merchant of Venice and As You Like It 16; Old Heidelberg 17-18; Soul Kiss 20; Pald in Full 22; McIntyre and Heath 23; Jas. K. Hackett in Samson 25. FAMILY (D. Maurice, mgr.) DeHollis and Valora, in comedy juggling act; fairly good. Myrtle Hunt, in songs; good. Lips Weston Sisters, musical act; quite clever. Mabel and Wood, comedian; good. Capt. Treat's Educated Seals; entertaining act. ARC (L. Klem, mgr.) Pictures. LA PELETTE (C. Ball, mgr.) Pictures. LYRIC (Geo. Frazier, mgr.) Pictures.

LAPORTE.—HALL'S THEATRE (W. J. Hall, mgr.) California Girls 11; pleased good house. Pald in Full in Wyoming 20. THOENIX (Kolar and Jenick, mgrs.) Pictures and vaudeville; excellent business. VALETTE (J. S. Pollock, mgr.) Pictures and songs drawing well. COLISEUM (Mr. Shaffer, mgr.) Roller skating; good patronage. NEW MAJESTIC (W. H. Esch, mgr.) Opened Dec. 8 with vaudeville and pictures.

MADISON.—GRAND OPERA HOUSE (Ernest J. Matthews, mgr.) The Girl From U. S. A. 9; pleased fair business. The Girl Question 11; above average musical comedy, business but fair. Crescent Comedy Company 13-18.

NEW CASTLE.—ALCAZAR (H. F. Brown, mgr.; Ind. bookings) Eddie Adair's Musical Comedy company 11-18; Miss Nana Bryant and Melon Players 20-25; The Chumax Jan. 3; Miss Rose Stahl in The Chorus Lady March 19; Frank McIntyre in The Travelling Salesman April 6. THEATORUM (Warner Schmidt, mgr.) Motion pictures. STAR (C. C. Barley, mgr.) Animated views. PRINCESS (Warner Schmidt, mgr.) Motion pictures.

NOBLESVILLE.—GRAND OPERA HOUSE (L. Wild, mgr.) Ye Colonial Stock Co. week of Dec. 6. VALETTE (J. Wise, mgr.) Pictures and vaudeville. ROLLER RINK (Geo. Helney, mgr.) Roller skating.

PERU.—WALLACE (Chas. Holdren, mgr.) In Wyoming Dec. 21; Monte Carlo Girls 22; Royal Stock Co. week of 20; Ye Colonial Stock Co. week of Jan. 3; The Climax 10.

good business. Golg Song 15; Blanche Hates in The Fighting Hope 17; Myrtle Jersey in The Blue Mouse 19; Zhyzsko-Turuer wrestling match 21; Guy Hekman 25; Girls 26; William Owen in As You Like It 31; Jim Jeffries, Sam Berger, Frank Gotch, Dr. Roller all-star troupe Jan. 2. THE FAMILY (J. A. Munro, mgr.; W. V. A. bookings) First half of week: Sam Hood, black-face comedian; a black face with a new blue of parodies and jokes; Mrs. Mae Henshaw Cassey, illustrated song; John and Bertha Gleason and Houlhan, singers, dancers and piano players; an act well costumed and filled with good dancing; Houlhan a good pianist; ewell's Manikins; an Houlhan a good pianist; Jewell's Manikins; an motion pictures. Last half of week: Arthur Borella, musical comedian; Miss Hilda Orth, illustrated song; Harrigan and Gless, Hebrew comedians; Jewell's Manikins and motion pictures. B. A. Rolfe's Ten Dark Knights, featuring Jack Smith week of 20.

FRANK R. HILDEBRANDT. CLINTON.—CLINTON THEATRE (C. E. Dixon, mgr.; K. & E. booking agents) Blanche Hates in The Fighting Hope Dec. 16; California Girls Burlesque Co. 18-19; Tim Murphy in Cuppl and the Dollar 22; Grinnell College Glee Club 24; The District Leader 26. FAMILY THEATRE (R. Sodin, mgr.; Western Vaudeville Circuit) Saad Dabud, Troupe, headliners; a good acrobatic act. Lydell and Butterworth, black face song and dance; good. Shields and Rogers, lasso experts; act went fair. Charlie Oleott, pianologue; a hit; and moving picture and illustrated songs. Business good.

CARROLL.—CARROLL OPERA HOUSE (C. C. Ludwig, mgr.) As the Sun Went Down Dec. 10. PICTURELAND (C. C. Ludwig, mgr.) Pictures and vaudeville Dec. 6-11.

IOWA CITY.—COLDREN THEATRE (Ray Swau, mgr.; K. & E., booking agents) The Great Divide 10; delighted fair house. The Virginian 16; Jack Henderson Stock Co. week of 20. BIJOU THEATRE (Leroy Smith, mgr.; Walter F. Keefe, booking agent) Booking agents: Bob Connelly, singing, talking and dancing comedian; Arthur Stone and Marion Hayes, proteau act; Culture and Gillette, athletic comedians; The Great Richards, magic; Riley and Ahern, refined singing and wooden shoe dancing; Ben Harney and June Hayes, octoroon impersonations, week of 6; audiences received Stone and Hayes, Richards, and Harney and Hayes with especial favor. NICKERLON (Thomas A. Brown, mgr.) Moving pictures and vaudeville to good business.

MADISON.—EBINGER GRAND (Jones and Campbell, mgrs.) A Breezy Time Dec. 12; good business. The Virginian 15. EMERALD (A. L. Swenson, mgr.) Pictures; business good.

RED OAK.—BEARDSLEY THEATRE (H. M. Beardsley, mgr.) W. H. Patton in The Hook, head 7; fair business. White's Faust 9; good show, fair house. COMET (L. M. Priesman, mgr.) Three Georgetown, clever musical act; to good business week of 6. MAJESTIC (L. S. Waller, mgr.) Pictures; good business.

PERRY.—GRAND (A. W. Walton, mgr.) Nickerson Repertoire Company Dec. 27 and week; Foxy Felix Jan. 3; Girl From the U. S. A. 5.

SIoux CITY.—NEW GRAND THEATRE (M. W. Jencks, mgr.) Ernest Fisher and Players, week of Dec. 12; The American Idea 18-19; Dumpty Dumpty 20; The Girl 25; The Girl That's All the Candy 29; Tim Murphy in Jan. 1. ORPHEUM THEATRE (C. E. Wilder, mgr.) Seldou's Venus is the big hit at the Orpheum the week of the 12th. Hill week of Dec. 19, Wilona Winter, Reynolds and Donagan, Charles Kenna, Nevins and Erwood, Clark's Simlan Comedians and Sansone and Dollita. THE ORPHEUM, the Shubert's, is doing good business, is expected to play a number of big comedians this season. Moving picture houses doing a good business.

WATERLOO.—SYNDICATE THEATRE (A. J. Busby, mgr.) Beuard Daly in Sweet Innfallen 9; pleased good house. The Blue Mouse 10; delectable big house. The Grand Kid and Murey Stock Co. 25. Indefinitely. THE NATATORIUM THEATRE (A. J. Busby, mgr.) King Alfalfa 7 (local); good business. Wrestling match 8; good business. Harvey Stock Co. 13-18; The Other Girl 20; Montana 21; The Girl and the Detective 25.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (Roy Crawford, mgr.) Eddie Foy in Mr. Hamlet of Broadway 7; pleased big house. Johnson-Kotchell Eight Pictures (return) 8; The L. G. Owen Troupe in The Prize Winners 11; fair musical show. Rose Melville in Six Hopkins 13; work of star, feature. As the Sun Went Down 18; The Great John Gaulton 15; Tiger Lilies, burlesque 21-22; Way Down East 25; Victor Moore in The Talk of New York 29; White's Faust 31; Chas. H. Bradford Jan. 1. NOVELTY (Direction of Roy Crawford; Jas. E. Kenney, acting mgr.) Black and Leslie, legless dancer; Grace Lester Hoops, singing act; good; Douthitt and Jones, sketch; Jack Oliver, a comedian, hit of the bill; Brown and Ray, illustrated songs; The Serenada Trio, harpists and vocalists, excellent; act well dressed, with special lighting effects, and motion pictures week of 13; attendance good. MAJESTIC (Direction of Roy Crawford; J. F. Pruitt, acting mgr.) North Bros.' Stock Company in The Lieutenant and the Cowboy week of 13; Miss Russell returned to the cast 13; Nell Gwynn week of 20; Chicago Ladies Orchestra continues. MUSH HALL (Chas. Steinberg, mgr.) Roller skating. G. D. HOOD.

DODGE CITY.—PRINCESS (Will Hale, mgr.) Motion pictures and illustrated songs week of 20; business fair. ELECTRIC (Mrs. W. E. Hood, mgr.) Motion pictures and illustrated songs week of 14-20 business fair; bad weather.

FORT SCOTT.—DAVIDSON (Harry C. Erlich, mgr.; K. & E. bookings) Final Settlement 7; business and performance only fair. Emma Boulton Stock Co. 9-11; good company and repertoire pleased good business. House of a Thousand Candles 13; fine show, fair attendances. Morning Glories 20; W. H. Patton 25. VALETTE (Claude L. Henry, mgr.; Owen Circuit) Murphy and Mack, song and dance; good work. Mackin and Wilson, comedy sketch; laughing hit pictures and songs, week of 6. Alving and Flisk, novelty acrobats; very clever. York and Coffey, comedy act; good; pictures and songs week of 13; business good. PICTURELAND and THEATRETTA. Business good with pictures.

HERINGTON.—HERINGTON OPERA HOUSE (M. Manthel, mgr.) Lyman Twins in The Prize Winners Dec. 9; company better than in former years; business fair. MAJESTIC (R. S. McCormick, mgr.) Pictures and songs.

LEAVENWORTH.—PEOPLE'S THEATRE (M. J. Cunningham, mgr.) Lyman Twins Dec. 12; DeVault Opera Co. 13-15. SOLDIERS' HOME

OPERA HOUSE. A Gentleman from Missis- sippi 7; Fifty Miles from Boston 11.

WICHITA.—NEW AUDITORIUM (J. A. Wolfe, mgr.) The Wolfe Stock Co. in By Light of Sword, week of 6; strong cast, well staged; big houses despite bad weather.

WINFIELD.—GRAND OPERA HOUSE (G. G. Gary, mgr.) The Witebing Hour Dec. 9; good company, business fair.

KENTUCKY. CYNTHIANA.—ROHS' OPERA HOUSE (H. A. Rols, mgr.) Tempest and Sunshine Dec. 8; good company, good business.

DANVILLE.—STOUTS' OPERA HOUSE (J. B. Stout, mgr.) The Witebing Hour Dec. 13-18; WEISSIGER'S (M. E. Weissiger, mgr.) Opens Dec. 25 with vaudeville and pictures.

FRANKFORT.—CAPITOL THEATRE (J. M. Perkins, mgr.) Eva Allen Co. 13-18; pleased good business.

HENDERSON.—PARK THEATRE (John Dee Collins, mgr.) Soul Kiss 10; fine, to good house.

MAYFIELD.—WOLFE THEATRE (T. L. Mc- Nitt, mgr.) Two Merry Tramps 13; good busi- ness and performance.

LOUISIANA. ALEXANDRIA.—RAPIDES THEATRE (F. A. Salsbury, mgr.) J. J. Coleman Co., booking agents; Right of Way 12; one of the best shows of season.

BATON ROUGE.—ELKS' THEATRE (Walter Fowler, mgr.; K. & E. bookings.) George Sidney in The Joy Rider 11; above the average musical comedy.

FRANKLIN.—IDEAL THEATRE (T. S. Bodin, mgr.; Wm. Cooley, bookings) Karrell, magi- cian, pleased large audience Dec. 5-6.

JEANERETTE.—MCGOWAN'S THEATRE (J. S. Kayser, mgr.) Vaudeville, songs and pictures.

LA FAYETTE.—JEFFERSON (C. M. Parkerson, mgr.) American Theatrical Exchange, book- ing agents; A Knight for a Day Dec. 5; large and appreciative audience.

NATCHITOCHE.—OLYMPIC OPERA HOUSE (G. J. Harvey, mgr.) Tempest and Sunshine Dec. 15.

MAINE. LEWISTON.—EMPIRE (Julius Cohn, mgr., booking direct) Richard J. Dow in Silver Threads 8; good performance; business but fair.

MARYLAND. CUMBERLAND.—MARYLAND THEATRE (Wm. C. Groves, mgr.) Mme. Schumann-Heink 10; good performance; business but fair.

MASSACHUSETTS. FALL RIVER.—SAVOY (George S. Wiley, mgr.) Aladdin the Great, educational, children's, a hit with the children; Pierce and Roslyn, operatic troubadours, singers far above the ordi- nary; Lee Boggs and Co., sketch; Old Folks at Home went well; Gladys Van, singer, good; Clemens Brothers, instrumentalists and acro- bats, good; The Mills Trio, colored singers and dancers, like other colored acts; La Rose and La Guste, comedians, with a few new acts, week of 13; business good.

FITCHBURG.—CHAMBERS THEATRE (C. H. Webster, mgr.) Helen Grayce and Co. in high- class repertoire; week of 6; splendid business all week; one of the finest companies playing Fitchburg in ten years.

SPRINGFIELD.—COURT (D. G. Gilmore, mgr.; K. & E. bookings) Edith Tallafiero, in Polly of the Circus 16-18.

ST. PAUL.—METROPOLITAN (L. N. Scott, mgr.) The Bartley, with Theodore Roberts as John Gale, week of 12.

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stories, good; Pope and Uno, good animal act, and pictures; rattling good bill and fine business.

WORCESTER.—WORCESTER THEATRE (J. F. Burke, mgr.; K. & E. bookings agents) Rich- ard J. Dow in Silver Threads 15-16; small but appreciative audience.

MICHIGAN. ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.; K. & E. bookings) St. Elmo 14; fair business.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.) Francis Wilson in A Bachelor's Baby 10; good house, audience well pleased.

BATTLE CREEK.—POST (E. R. Smith, mgr.) Rosar-Mason Stock Co., two weeks, commencing Dec. 12, excepting 13, when Richard Carle ap- peared in Mary's Lamb.

JACKSON.—MEHENAFUM (H. J. Porter, mgr.; K. & E. bookings) Girls Will Be Girls with Al. Leach 14; St. Elmo 17; A Stubborn Cinderella 20.

KALAMAZOO.—MAJESTIC (H. W. Crull, mgr.; Butterfield Circuit) A Ba Be Picture Carl Albam; Walton and Brandt, comedy singing and piano playing; Hal Merritt, jesting cartoonist; Glascock's Elephants week of 13; very snappy show.

OSWEGO.—OSWEGO THEATRE (E. R. Stew- art, mgr.; K. & E. bookings) Constance Crawley in Justification, 23; pleased. Miss Petticoats 15; Girls Will Be Girls 16; The Burglar 24; McCoy Stock for Jan. 3, and following six weeks; A Knight for a Day, Jan. 10.

SAGINAW.—ACADEMY (F. C. Carpenter, mgr.) Dec. 11, Francis Wilson in The Bachelor's Baby; pleased large audience.

MINNESOTA. ST. PAUL.—METROPOLITAN (L. N. Scott, mgr.) The Bartley, with Theodore Roberts as John Gale, week of 12.

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and illustrated songs. LYRIC (J. Lawrence, mgr.) Latest moving pictures and illustrated songs.

OWATONNA.—METROPOLITAN (C. Servatius, mgr.; K. & E. bookings agents) George H. Webster's Road Show 9; good performance, fair business.

MISSISSIPPI. CLARKSDALE.—NEW CLARKSDALE THE- ATRE (P. G. Wignall, mgr.) Richard and Pringle's Minstrels Dec. 18; Paid in Full 21; The Smart Set 24.

GREENVILLE.—GRAND (William Isenberg, mgr.; K. & E. bookings agents) Parsifal, with John Rigney in title role Dec. 13; good show.

TUZELCO.—OLYMPIA (S. Hess, mgr.) Van- deville, pictures and songs.

YAZOO CITY.—YAZOO THEATRE (D. Wol- erstel, mgr.) Granstark Dec. 7; Geo. Sidney S.; The Lion and the Mouse 9; Parsifal 11; May Stewart 13.

MISSOURI. CARTHAGE.—GRAND OPERA HOUSE (Ar- chibald Brigham, mgr.) Burton L. King in Strong- heart 10; fair attendance; good show.

CARROLLTON.—THEATRE. Lost in the Hills Dec. 9; good show, fair business.

CLINTON.—THIXMAN OPERA HOUSE (Car- ter & Goodrich, mgrs.) The House of a Thousand Candles Dec. 14; good show, capacity house.

JOPLIN.—LYRIC (Chas. E. Hopkins, mgr.) W. L. Hall in A Parisian Flirtation; Sutton and Sutton, comedy novelty; Ed. and Hazel Lucas, singing and talking, Dec. 12-15; Farley and Prescott, acrobatic comedy singing and dancing.

LEXINGTON.—GRAND (Chas. Geyer, mgr.) House of a Thousand Candles Dec. 9; excellent show and business.

SEDALIA.—SEDALIA THEATRE (Geo. F. Hall, mgr.; Shuberts, booking agents) House of a Thousand Candles Dec. 12; pleased fair audi- ence.

VICKSBURG.—WALNUT STREET (H. Mayer, mgr.) S. A. C. Minstrels (local) 15; The Golden Girl 20; Gentleman from Mississippi 25; Mrs. Leslie Carter 26; Flower of the Ranch 30.

NEBRASKA. BEATRICE.—NEW PADDOCK THEATRE (Fulton & Powers, mgrs.) Fifty Miles from Boston Dec. 9; good attendance.

SARASOTA.—MELIE'S OPERA HOUSE (F. L. Rain, mgr.) Girls 11; Girl from the U. S. A. 25; Royal Slave Jan. 1; MAJESTIC (F. Kerna, mgr.) Moving pictures.

LINCOLN.—OLIVER THEATRE (F. C. Zeh- ring, mgr.) The American Idea with Trilix Frigiana Dec. 11.

MCCOOK.—TEMPLE (McCullough & Pennell, mgrs.) Great John Ganton 11; fine performance, good business.

NEBRASKA CITY.—OVERLAND THEATRE (Chas. Roff, mgr.) Fred Emerson Brooks 10; fair returns.

NORFOLK (M. W. Jorcks, mgr.; K. & E., booking agents) Edwin Strong and Co. week of 6; mediocre company, fair business.

YORK.—YORK OPERA HOUSE (W. B. Fish- er, mgr.) Great John Ganton 8; drew good- sized audience.

NEW HAMPSHIRE. MANCHESTER.—NEW PARK (Jas. R. Shee- han, mgr.) Week of Dec. 20, Clara Turner in repertoire.

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CORRESPONDENCE.

(Continued from page 40.)

NEW JERSEY.

ATLANTIC CITY.—NIXON'S APOLLO THEATRE (Fred Moore, mgr.) Wine, Woman and Song 13-15; good business. Moving pictures and songs 17-18. SAVOY (Harry Brown, mgr.) Mae Healy, Johnny Lyons, Albert Jerome, Joe Moran and pictures week of 13; fine business. The Wolf 17-18. VOENIG'S PIER THEATRE (W. E. Shackelford, mgr.) Joe Hart's Snap Shots, Tinkham and Co., Chas. Loder and Co., Golden and Hughes, Murray and Lynn, Sandy McGregor, Joe Martz and picture week of 13; business excellent. CRITERION. Pictures and songs. YOUNG'S NEW PIER THEATRE. Pictures week of 13; drawing well.

BAYONNE.—OPERA HOUSE (A. H. Woods, lessee; W. D. Nelson, mgr.) The Bayonne Stock Co. In The Man on the Box week of Dec. 13; a clever comedy well acted by a splendid cast of players. Week of 20, same company in St. Elmo. BIJOU (Bert D. Howard, mgr.; I. B. O., booking agents) Week of 13, Whirl' Quartette, headliners. This is one of the best quartettes ever seen at this house. Robert's Animals. A group of very clever animals who are willing performers, and need not be driven. Dick Crollus and Co. in comedy sketch. "Mr. Crollus" work as a "tough guy" is very good. This act is the laughing hit of the bill. Warner and Lakewood, the Serenow and the Moll. The dancing of Mr. Warner is grotesque. Tom Mahoney, comedian; excellent. Grace Gibson, song and piano. Miss Gibson marries her choruses. Dilla and Tompkins, eccentric dancers. Rita Curtis, violinist. Miss Curtis' playing is very sympathetic. Weber and Harrington, two comedians with a fine line of talk. Alice Mortlock, in dramatic sketch. Billy' Talk. Miss Mortlock as the Girl is superb. Neil Farley. Illustrated songs, and Ill-jougraph.

NEW YORK.

ROCHESTER.—LACEUM (M. E. Wolff, mgr.; K. & E., booking agents) The Fortune Hunter 13-15; one of the most enjoyable comedies of the season. Big houses. The House Next Door 16-18. National (Harry Hurlig, mgr.; Shuberts, booking agents) The King of Cadonia with Mar-cet Clark featured had its premiere 13, and made good from the start; details of the performance will be found in another column. TEMPLE (J. H. Finn, mgr.; E. B. O., agents) The Temple Quartette in pianology; very good. The Temple Quartette, excellent singing act. Ronald and Arthur, comedy jugglers; funny. Ryan Reichfeld Company in Mag Haggerty. M. B.; good farce but weak finish. Thorne and Carleton, sketch; fair. McDonald, Crawford and Montrose, song and dance; entertaining. Marl-mint, the sculptor; novel act and pleased. The Kellins, extraordinary. Hickey acrobats; best seen here this season. Pictures closed week 13. COOK O. H. (F. L. Parry, mgr.; Stair & Hay-lin, agents) In the Bishop's Carriage 13-15; fair production to good business. Young Buffalo in New York 16-18. CORINTHIAN (C. W. Coleman, mgr.; Eastern Wheel) The Cracker-jacks week of 13, with La Belle Marie and Billy' Hart. Miss Kelm, gave an excellent performance. The Sir Percival, European jugglers, featured in the olio; exceptional attraction. BAKER (D. M. Kaufman, mgr.; K. & E., agents) The Altar of Friendship week 13; well acted and staged. E. W. NELSON.

ALBANY.—HARMANUS BLECKER HALL (E. Ray Comstock, lessee; J. Gilbert Gordon, mgr.; Shuberts, booking agents) The Jolly Bachelor 9-7; massive and beautiful production in which Stella Mayhew and Emma Carus score heavily. Going Some 9-10; return of this favorite to good houses. Sousa's Band 11; an attractive concert which drew fine business. Wilton Locksley in The Battle 17-18. PROCTOR'S THEATRE (Howard Graham, mgr.; K. & P. Crawford, mgr.) Miss Kelm and Company in Billy' Sisters and Dolly in Dolly in a well-received playlet. Jones and Dolly in Hotel St. Beckless; good comedy work pleases. Gabel-t's Baboons, a high-grade animal act. Chas. and Fanny Van in singing sketch of merit. J. Warren Keane, clever card and billiard ball manipulator, with good comedy side talk. Suzanne Koscovara, singing comedienne with pleasing personality. Maudie Kokin opens the bill with songs and conversation. Company strong; close bill in novel comedy acrobats. Business big. George Roban, Helme Children, Marriott Twins and Co., Imperial Comedy Trio, Al. Carleton, Maud Miller, Grace and Burnett week 13. Willard Sims heads bill week 20. EMPIRE THEATRE (E. H. Rhodes, mgr.; Eastern Wheel) Dec. 6-8. Girls from Happyland. The Nights and The Man from Tiffany burlesque both good. Billy Watson well received. In olio, Garden and Sommers, pleasing musical act. Marjette Austin and Morin Sisters, singing and dancing sketch of average merit. Dec. 9-11. Golden Dream Co., in The Three Counts. Finely staged and full of effective dancing. In olio, Jack Strouse, Italian character; good work. Swan and Rambard, well-known vaudevillians in their old sketch. Grand Opera Sextette, good singing. Business very good. Reutz-Sant-ley Co. 13-15; Sam Scribner's Show 16-18. GAIETY THEATRE (Mrs. Howard R. Nichols, mgr.; Western Wheel) Dec. 6-8, Star Show Girls in The Seminary Maidens. Company strong in voices and comedians. In olio, Jim C. Dixon, novel impersonation act. Low Adams in sketch. The Factory Girl; serious sketch but ineffective. Anderson and Reynolds, singing and talking act. Nieldoms and White, comedy musicians; brisk and useful act. Dec. 9-11. Jardin de Paris Girls in Midnight, from Paris, and Circus Day. Bur-lesques of good merit. In olio, Three Stewart musical act. Lyric Comedy Four, singing quar-tette mediocre. Dancing Mitchell's, good team work. Washington Society Girls 13-15. MAJES-TIC THEATRE (Emil Delehas, mgr.) Moving pictures and vaudeville. PROCTOR'S ANNEX (Gny Graves, mgr.) Moving pictures and illus-trated songs.

BINGHAMTON.—STONE OPERA HOUSE (J. P. Clark, mgr.) Going Some Dec. 8; nice-sized large house. Taylor Stock Co. 13-18; Tempest and Sunshine 14. ARMOYR THEATRE (E. M. Hart, mgr.) Chicago Stock Co. 6-11; good business. Ren Great Players 15, Lily and the Prince 18; Eight Balls 18; Man of the Hour 25. LYRIC THEATRE (R. M. David-son, mgr.) Moving pictures drawing large crowds.

CORTLAND.—CORTLAND THEATRE (L. M. Dillon, mgr.) Pictures and vaudeville; fair bus-iness. STARK (Jack Daum, mgr.) Picture and vaudeville; drawing well. PICTORIUM (A. F. Wells, mgr.) Pictures and vaudeville.

DANVILLE.—THEATRIUM (E. B. Crid-ler, mgr.) Pictures and vaudeville. Palaha-ba's Trained Pets Dec. 11; fair business. HECK-MAN OPERA HOUSE (L. H. Heckman, mgr.) The Jefferson in Rip Van Winkle Dec. 13.

KINGSTON.—KINGSTON OPERA HOUSE (C. V. DuBois, mgr.) A Pair of Country Kids Dec. 18; Denman Thompson 22. BIJOU (Geo. W. Carr, mgr.) H. A. Davis, character come-dian; Jennie Homer, comedienne; King and Strange, comedy sketch; big hit, Dec. 9-11. City and Sylvester, knockabout sketch, and Pictures 13-15. STAIR (McLean & Koch, mgr.) Musical Van and Crystal Gear 9-11; The Eck-harta 13-15. LYRIC (Thos. Peasley, mgr.) Pic-tures and songs; large audiences.

MT. VERNON.—NEW ORPHEUM (Schneder & Clifford, mgrs.; Al. Tanner & Co., booking agents) Week of Dec. 13; Pearl Lloyd, singing and dancing, fairly clever; Frank Brub, com-edy violinist and balancer, act above the av-erage; Herman Waller, strong man, very good; Jerome Kessler, in circus, good, ordinary. JOE DREAM (Harry Brunell, mgr.; Keith & Proctor Circuit) Pannie and Mazie, sister act; Trumbelle, Lizzie Moore; capacity houses every night.

NEW ROCHELLE.—LOEW'S NEW RO-CHELLE THEATRE (J. F. Lee, mgr.; Louis Wealey, booking agents) Dec. 13-15, Eddie Denoir and the Danise Sisters, singers and dancers, very class; act; Juno and Wardell, very good singing. William Rayner, Violet Keene and Co. comedy sketch. M. E. Fixer, very poor; Lester and Shannon, the astrologer, fairly good; Irene Franklin, assisted by Bert Green, richly named. The Queen of Vaudeville; Loney Haskell that it takes, fifteen minutes of laugh-ter. All-Hunter-All, fairly good comedy ac-robat. Dec. 16-18; Parsley, musical comedian; Gerlie Le Clair and her singing and dancing. Ethel Fuller and Co., in The House of Cards; Swan and O'Day, singers and dancers; Irene Franklin, assisted by Bert Green; John F. Clark, monologist; Louise Stickney's Dog and Dony Circus, and Loewgraph; very good bill; fair attendance.

NORTH CAROLINA.

CONCORD.—NEW OPERA HOUSE (S. A. Schloss, Wilmington, lessee and mgr.; L. C. Bliss, local manager; K. & E. bookings) Jen-nie Tempest in Lady Audley's Secret 7; showed to small house. Barlow and Wilson's Minstrel 10; below the average, small audience. House of a Thousand Candles, M. E. Fixer, very but appreciative audience. Village Parson 18. THEATRIUM (Chas. Isenhour, mgr.) Splend-id business with pictures.

ROCKY MOUNT.—MASONIC OPERA HOUSE (J. L. Arrington, mgr.; K. & E. bookings) Howe's Pictures 6; good business, splendid pictures. GEM (W. F. Savalging, mgr.) Pae-man, hand-cuff king; Miss Jewell, mystic act; Marie Bonnie, sketch; Dec. 13-15.

WILMINGTON.—ADEMITY OF MUSIC (S. A. Schloss, mgr.; K. & E. booking agents) Miss Pauline Perry in The Climax 11; big hit. Swor and Woods in The Red Mill 13; best musical comedy of the season; business good. CRYSTAL PALACE (Ollie Wood, mgr.; Griffith, booking agent) Mlle Wood, song and dance; good color, dance, and singing. Marie, com-edienne; made good. Bailey and Taylor, com-edy sketch artists; good act. Miss Austin, songs; good; and pictures week of 13; business fine. BIJOU and DREAMLAND. Pictures con-tinue to do well.

NORTH DAKOTA.

GRAND FORKS.—GRAND (J. A. Bertram, mgr.) Frank Elliott, Campbell-Clark Sisters, Snowia Myshelle, Doll Reno, Mrs. Plorce, il-lustrated songs and picture week of 13.

OHIO.

ALLIANCE.—COLUMBIA (J. Stanley Smith, mgr.; Mose Ries, booking agent) Partello Stock Co. (eastern) in On Parade Dec. 6; played to poor business. The Girl from Rector's Dec. 9; attraction warranted better attendance. The Wandering Musician Dec. 13; very good attrac-tion, business poor. ORPHEUM (W. H. Craw-ford, mgr.) War Sun, singing act; well liked. Wellford, comedian, could have used novel jokes; Billy Prithard, song and dance, very clever act; The Malcoms, sketch, Simon's Visit, average vaudeville sketch; Motion pictures and songs for week of Dec. 6, business below av-erage. EMPIRE (F. F. Kearney, mgr.) Motion pictures. LYRIC (F. F. Kearney, mgr.) Mo-tion pictures. All attractions in the city have had attendance lessened by the change in the weather.

ADA.—STADA (Harry Vestal, mgr.) The Girl Question Dec. 24. PASTIME (H. R. Vestal, mgr.) Pictures and vaudeville.

CAYAL DOVER.—PIKE THEATRE (J. E. Alban, mgr.; Gus Sun agency) Johnny Busch Trio, comedy acrobats; Chantrel and Schuyler, travesty; LaVon and Warren, comedy acrobats; Crispin, musical pig bear, Dec. 6-11; fine bill, nice business. BIG FOUR (H. Cox, mgr.; Independent) Ikie and Ahle Dec. 11; good show and business.

DAYTON.—NATIONAL THEATRE (Gill Bar-rows, mgr.; Independent bookings) Queen of the Outlaw's Camp 13-15; Monte Cristo 16-18. LYRIC (Max Hurlig, mgr.; U. B. O.) John Gordon and Arthur Picket Co., headliners, in What Would You Do; extremely good; busi-ness good. VICTORIA (Claude Miller, mgr.; K. & E., booking agents) Hartzel, in The 13; performance fine; business fairly good. Tim Murphy in Cupid and the Dollar 15; Murphy drew usual applause; good business. ADDI-TORIUM (B. Wheeler, mgr.) Light vaudeville and pictures; business good. JEWEL (Clem Kerr, mgr.) Jewell Stock Co.; showing to usual business.

DELANCE.—CITIZEN'S OPERA HOUSE (R. W. Worlman, mgr.) Orpheum Minstrel Dec. 11; pleased small audience. The Burglar 16.

FINDLAY.—MAJESTIC (W. Gilbert, mgr.) Three Twins 10; fine musical comedy, large and lone. Her Dark Marriage Morn 11; average business. Paid in Full 18; Sad Lynn 25. F. Elsherry, mgr.) The Wolf 9; fair, well pleased audience. The Climax 13; fair business, well pleased audience. My Dixie Girl 25; Carroll Comedy Co. week 27. EMPIRE THEATRE (H.

Hunter, mgr.) Marie Elliot, aerial act; Sweeney and Rooney, singing and dancing; Carolyn Davis, illusionist; John J. Hill, jr., presenting Sanders Menkita Actors; Marie Soulen, dancing banjoist; The Tokyo Japanese novelty act; motion pic-tures and illustrated songs week 6. SCENIC THEATRE (Hugh Carron, mgr.) Motion pic-tures and illustrated songs.

LOGAN.—OPERA HOUSE (Fred A. Koppe, mgr.) The Climax 6; packed house, apprecia-tive audience. My Boy Jack 18. ALCANA, Vaudeville and pictures. LOGAN THEATRE, Pictures.

MARION.—GRAND OPERA HOUSE (J. V. Howell, mgr.; Edmond Balz, res. mgr.; Shu-berts, booking agents) For Better or for Worse Dec. 9; fair play, beautifully staged by a sub-ject company before a fair audience. ORPHI-HEUM (Sun & Murray, lessees; E. C. Paull, mgr.; Sun & Murray, booking agents) Bel-fresh and Bodtrash in novelty musical act; Lew Benedict, minstrel comedian; The Schrams, novelty vaudeville artists; Georgina Gardner and Co., in one-act farcette, first three days week 13; splendid attendance. CASINO (Wm. Stans-bury, mgr.) Moving pictures. WONDERLAND (D. Reidi, mgr.) Pictures. BIJOU (A. E. Brandenbury, mgr.) Pictures. QUEEN (M. A. Neff, mgr.) Pictures.

MANSFIELD.—MEMORIAL THEATRE (Al-bauch & Dieright, lessees) Paid in Full Dec. 9; good show, fair returns. The Burglar, with James O'Neill 10; Three Twins 16; Girl from Rector's 17; Richard Carle in Mary's Lamb 30. ORPHEUM (A. A. Howers, mgr.) Wizard of Wilkes, O'Laughlin, sensational juggler; good. Defora and Estes, song and dance; fair. Ozona Inn Co., comedy quartet; laughing hit of bill. Lucille Savoy and Co., singing and posing; work of Miss Savoy good; and pictures week of 13. Sun's Childhood Days and Billy Ray week of 20. NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Howers, mgr.) Wizard of Wilkes, land 17; Al G. Field's Minstrels 27; Bonah Poynter in Lena Rivers 30. BIJOU, Vaudeville and pictures. THEATRIUM, Pictures and songs.

NILES.—VERBECK (J. Stafford, mgr.) Mo-tion pictures week of 16; The Donnelly Choir 17. BIJOU (Wm. Lyons, mgr.) Pictures.

STUEBENVILLE.—GRAND (A. M. Morley, mgr.) Girl of the Golden West 7; satisfied large audience. English Opera Co. with Mmie. Nor-wood in Alda 13; splendid production, fair house. Gentleman from Mississippi 16. NA-TIONAL (W. G. Hartshorn, mgr.) Frazier Trio, dancers; Baker and Co., acrobats; Van Dell and Boyd, musical act; Wood and Co., com-edy skit; and Nichols and McGrum, vocalists. PALACE (A. C. Irons, mgr.) DeVeve and De-Veve, comedy sketch; Maudie Price, mimic; Three Juggling Millers, and pictures. ADDI-TORIUM RINK (M. McGill, mgr.) Amateur and professional skating; business fair. CENTRAL (J. M. Gorman, mgr.) Skating and band concerts; fair returns.

SALEM.—GRAND OPERA HOUSE (Nat Smith, mgr.; Shuberts, booking agents) Ikey and Abby 7; fair production, poor business. Buster Brown 8; good show, large audience. Blue Mouse 11; good show and business.

UHRICHVILLE.—CITY OPERA HOUSE (El-mer Van Ostran, mgrs.) Banker's Child 9; Uncle Tom's Cabin 13; Captain of Plymouth 16; Lonesome Cove 25; Married in haste Jan. 5; Girl from the Mountains 17. KLEPP'S THE-ATRE (Wm. Krupps, mgr.) Moving pictures; good business.

WARREN.—WARREN OPERA HOUSE (J. J. Murray, mgr.; Reis Circuit) The Girl from Rector's Dec. 13; McIntyre and Heath in He Hayt 11; Vaudeville 10-18. DREAMLAND (Royce & Sweeney, mgrs.; Royce Circuit) Smith and Dar-rel, Black face, Crain and Commers, singing, dancing and barrel juggling. Dec. 15; Sumner and Chester, Italian sketch; Waldo and Whip-ple, rube comedy act, and pictures 16-18. CRES-CENT (E. J. Porter, mgr.) Pictures; good at-tendance. GRAND (D. S. Fisher, mgr.) Pic-tures drawing well.

ZANESVILLE.—WELLER THEATRE (Vin-cent Saville, mgr.; Reis Circuit) The Girl of the Golden West 15; Adelaide Norwood in Alda 14; The Climax 15; Three Twins 18. ORPHI-HEUM (Sun & Murray, mgrs.; H. L. Hamilton, mgr.) Gus Sun's American Minstrels week of 13. HIPPODROME (E. E. Deacon, mgr.; Mor-ris bookings) Pasquelline DeVoe, Italian tra-ge-dienne; Raven Trio, novelty head and hand balancers; Freeman and Watson, singers and dancers; Albert A. Well, portrayer, week of 14. CASINO (W. C. Quimby, mgr.) Fenton Trio, gymnasts; Senator Francis Murphy, Ho-brow character, Dec. 13-15. Esther Burns, mu-sical trio; Leslie Feathers, equilibrist, 14-16; all week, Prof. Earl Calvin and Co., hypnotists.

OKLAHOMA.

MCALISTER.—HISBY (A. B. Ester, mgr.; American Theatrical Circuit bookings) Little Johnny Jones 9; Charley Grapevine 10; Paid in Full 11; Florence Grear in Fluffy Ruffies 14; A Knight for a Day 16; Charles B. Hanford 17. MAJESTIC (A. B. Ester, mgr.) Big Bill Bittner drawing well.

PENNSYLVANIA.

BEAVER FALLS.—LYCEUM (S. Hananer, mgr.) Eik's Minstrel (local) 9-10; big busi-ness, excellent. Banker's Child 11; show and business good. Blue Mouse 13; Joe Hartz 16; The Wolf 17; White Snow 18. SAVOY (S. Hananer, mgr.) Pictures and vaudeville. DREAMLAND (F. E. & Wm. McCraw, mgr.) Pictures and songs; big business.

BEVERLY.—P. C. S. of A. OPERA HOUSE (Cyrus Smith, mgr.) Fitch and Butler Stock Co. week of Dec. 13. LYRIC (Frank Rough, mgr.) Pictures and songs.

BUTLER.—MAJESTIC (Geo. N. Burkhalter, mgr.) A Girl of the Mountains 7; fair show and business. Partello Stock Co. week of 13; good business. Manhattan Stock Co. 25 and week of 27. NEW STAR (Doyd Gulick, mgr.) Opened Dec. 13 with Billy Raymond, black face-comedian; E. Haines, impersonator; Raymond and Raymond in Sixty Miles an Hour; and pic-tures.

CONNEYSVILLE.—SOISSON THEATRE (F. Robbins, mgr.; M. Reis circuit) Merry Widow and the Devil 9; fair performance, fair business. Manhattan Stock Co. week of 13. Three Twins 22; Said Pasta (local) 25. COLONIAL (J. N. Ruth, mgr.; Shuberts and direct bookings) The Wolf 14; excellent cast, large audience. AIR-CADE (Gus Wallace, mgr.) Vaudeville and pic-tures; good clean acts, excellent patronage. NICOLET (Earl Babauh, mgr.) Pictures and songs; good business. CASINO RINK (Earl Babauh, mgr.) Business excellent. CASINO OPERA HOUSE (Fred Robbins, mgr.) Bur-lesque; house dark.

COLUMBIA.—COLUMBIA OPERA HOUSE (S. Crawford, mgr.) Paid in Full Dec. 30.

ERIE.—MAJESTIC (John L. Gilson, mgr.; Reis Circuit) Erie Concert, Paid Dec. 12; Paid

In Full 14; Thomas Jefferson in Rip Van Winkle Dec. 25. PARK OPERA HOUSE (John L. Gilson, mgr.; Reis Circuit) A Girl of the Mountains Dec. 13-15; Kirk Brown Stock Company 25-31. ALPIA (E. H. Suerken and H. T. Foster, mgrs.; United Booking Office) Week of Dec. 13; Reed, St. John and Co., musical act, very good; Morti-mer Bassett, imitator whistler, very clever; Ax-tell and Helme, India rubber wau and acrobatic dog, a fair novelty; MacFlugh and Carew Co., in a farce, Strictly Business, good; Harry Fidd-ler and R. R. Shelton, colored team, big hit; Mlle. Chester and her statue dog, very clever, and Alphagraph; packing the people in. CO-LONIAL (C. R. Cummings, mgr.) Week of Dec. 13; Famous Alpine Troupe, acrobatic wire act, a big hit; Doc Samson, character slugger, fair; Three Kelsey Sisters, singing novelty; George Muder, mandolin and violin soloist, very clever; Frank Rutledge and Co., in playlet, Our Wife, a novel sketch; Corcoran and Dixon, black-face comedians, a big screen, and Colograph, moving pictures. HAPPY HOUR (D. H. Connelly, mgr.) Week of Dec. 13; The Great Dalmagne, unclicie act good; Vee and Viola, comedians, took well; Mabel Burns, songs, and moving pictures.

HAZZLETON.—GRAND (John B. Blasinger, mgr.; Reis Circuit) Paid in Full 7; good show and business. St. Elmo 8; fair business and performance. Lena Rivers 25. FAMILY (Har-ry Hersker, mgr.; Hersker & Knobloch Circuit) Frank Swadlow, singing, and singing. Fair Wilson and Rich, song and dance; good. Fanny Hatfield and Co., comedy playlet; good. Rush Ling Toy, illusionists; fair. Genevieve McHose, songs; good; and pictures week of 13; fair houses. PALACE (Jas H. and Jos. J. Laugh-ton, props.) Six Nemo's Arabs; good. Charlotte and Marguerite Coste, song and comedy; good. Rossano, the lamma violin; excellent. M. A. Taylor in A Smoky Affair; fair; and pictures week of 15.

HONESDALE.—LYRIC (Benj. H. Dittlich, mgr.) Paid in Full Dec. 9; good performance. St. Elmo 10; good show, fair attendance. Mur-ray and Mackey Co., 13-18; moving pictures on all dark nights. DREAMLAND (Emmitt Em-ery, mgr.) Pictures and songs by Wm. Sadler.

LANCASTER.—PULTON (C. A. Yacker, mgr.) A Lucky Star Dec. 13; The Thief 14; Dec. 15; Your Humble Servant 16; Patsy in Politics 25; Marjory's Mother 29. FAMILY (Edw. Mozart, mgr.) Wandoofoe Four, Stuart and Keeley, Kelt and Dumont, Tanner and Gil-bert, Three Nemo Girls, Mr. Quick, and Cam-eron and Toledo week of 13. Lamaze Brothers, The Leightons, Echo Singing Four, Parla Green, Fat Heilly and Co., and Casey and Smith week of 20.

LEWISTOWN.—TEMPLE OPERA HOUSE (E. H. Harvey, mgr.) A Broken Col 11; fair house, satisfactory production. Girls 16; John-son Ketchell Eight Pictures 18; Tempest and Sunshine 22; Franklin and Marshall College Glee Club 20. PASTIME (Ted Reiley, mgr.) Vaudeville and pictures.

LOCK HAVEN.—OPERA HOUSE (J. H. Hussina, mgr.) Girls 14; show fair, audience fair size. Tempest and Sunshine 18; Institute 21-23. PASTIME (L. C. Jones, mgr.) Pictures and songs; big business. LYRIC (A. C. Can-dor, mgr.) Pictures; fair returns.

MT. CARMEL.—FAMILY (Jos. Gould, mgr.) Lena Rivers Dec. 11; good show, fair business. THEATRIUM (J. L. Chamberlain, mgr.) Songs and pictures. MAJESTIC. Pictures and songs. LYRIC (Schreck & McFadden, mgrs.) Pictures and songs.

NORRISTOWN.—GRAND OPERA HOUSE (Chas. M. Southwell, mgr.; Reis Circuit) The Thief 11; more than passed excellent au-dience. The Climax 17; U. of P. Glee Club 20; Stubborn Cinderella 25; Howe's Pictures 28. GARRICK (A. & L. Salsobsky, mgrs.) Winter's Comedy Four in A Mixed Affair; big hit. Will Campbell, novelty juggler, wau much favor; Val-hin Calp, with her ten girls, failed to come up to expectations; Five Musical McClarens won most praise of any act of its kind seen here this season; also, motion pictures week of 13.

POTTSTOWN.—GRAND (F. C. Mauge, mgr.) The Travelling Salesman 15; Girls 17. VICTOR, Songs and pictures. ARCADE, Songs and pic-tures. PRINCESS, Songs and pictures.

SHARON.—MORGAN GRAND OPERA HOUSE (G. B. Swartz, mgr.) House dark from Dec. 6 to 27. GABLE'S FAMILY THEATRE (C. Gable, mgr.) Edwards, acrobats; Louise Amlott and Co., sketch; Egan and Hallman, songs and dance; Hilly Hardy and Co., impersonations; Warren and Simeley, dancers; Edna Burnett, singer; business fair. LENA (Joanne Moyer, mgr.) Holland Yern and Co., Soane Musical Family, Conser's Dogs, Jean Beaugere, songs; Gordon, West and Sunshine, Major O'Laughlin, Frank Italy, comedian; Sanfell, strong man, and pictures; big business, good show. ALPIA (Hermann, mgr.) Opera and Dec. 16. CASINO and Hippodrome (Westly Edwards, mgr.) Pictures to big business.

WASHINGTON.—NIXON THEATRE (C. D. Miller, res. mgr.; Reis Circuit) Citter Stock Co. week of 13; good business. CASINO (C. W. Maxwell, mgr.) Dainty Jnne Roberts and Co. in Doll Maker's Dream, ordinary; Al. Price, eccentric comedian, very good, 9-11. Rose Adelle and Andrew MacKnight, in comedy play-let with songs, fair. The Musical Tonic 13-15. ARCADE (Jas. Matthews, mgr.) Pictures and vaudeville drawing well. ARCADIAN NICKEL-ODEON (J. J. Burns, mgr.) Good returns with pictures and songs. BIJOU NICKEL-ODEON (Frank Howell, mgr.) Pictures and songs; ex-cellent business.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Flek, mgr.) The Wolf Dec. 8; pleased fair sized audience, excellent company. Girls 11; fine performance, fair business. A Stubborn Cinderella 13; good business, fine pro-duction. The Holy City 15; The Climax 10, FAMILY (Fred M. Lamade, mgr.) Pasetal opened show; The Pottis; Mabel Johnson, ven-triloquist; Kangaroo Boxing Act introduced by Gordon Bros., scored; Madge Mailand, imita-tor; Bertie McConzie and Walter Shannon, sketch artists, and pictures week of Dec. 12; good business. LYRIC, GRAND and WILSON'S, Moving pictures. FOURNEY'S PALACE. Skat-ing; drawing well.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (C. R. Matthews, mgr.) Al. H. Wilson in Acts in Ireland Dec. 9; pleased a fair sized audience. The Isle of Spice Dec. 10; was satisfactorily done. Paul Gilmore in The Call of the North Dec. 11; played to his usual clientele. The Red Mill 17; The House of a Thousand Candles 18. THE MAJESTIC (G. L. Brantley, mgr.) Cole and Ode; Doc Baker, Francis Raymond and Babbie Belle and The Ringlers week of 18. WONDERLAND, THEATRIUM, and THE LYRIC are still drawing nice crowds to their respective places.

CHESTER—CHESTER OPERA HOUSE (Hamilton & Heywood, mgrs.) A Knight for a Day 9; S. R. O. The House of a Thousand Candles 15; Lena Rivers 21; Royal Chef Jan. 6. NEWBERRY—CITY OPERA HOUSE (Ehardt & Baxter, mgrs.) K. & E., booking agents Monday, Dec. 13. Polly of the Circus, one of the strongest productions ever seen on the local stage. House of a Thousand Candles Dec. 15; Lena Rivers Dec. 22. SPARTANBURG—HARRIS (L. H. Greenwald, mgr.) Pickert Stock Co. 9-12; good attractions, medium houses, audiences pleased. PALACE, MAGIC and FAIRYLAND. Moving pictures.

SOUTH DAKOTA.

ABERDEEN—GOTTSCHEK THEATRE (H. L. Walker, mgr.) William Macaulay in The Little Housestead Dec. 6; good company and bill, satisfactory business. The Fighting Parson Dec. 10; good performance, fair business. BIJOU THEATRE (Chas. W. Gates, mgr.); S. & C. bookings; Sylvester and Vance, singing and talking, pleased; Billy Baker, The Country Gawk, good; Lynn and Fun Newday, rural sketch, good singing; Jere Sanford, singer and yodeler went good; and motion pictures; week's business very good. HLE HOER THEATRE (C. T. Smithers, mgr.) The Klondike; good week. AUDITORIUM (Chas. Gottschalk, mgr.) Roller skating.

TENNESSEE.

COLUMBIA—OPERA HOUSE (Wm. Barker, mgr.) Servant in the House Dec. 13; most cultured and attentive audience for years and play pronounced the best ever seen in the local theatre. Mr. Waver made his first appearance as the Drain Man and the entire cast was up to the standard of all of Mr. Miller's productions. LITTLE PRINCESS. (Local talent) 23; College Boy 25; Polly of the Circus 31. HIPPODROME RINK (Ashby Wilkies, mgr.) Roller skating; masked carnival Dec. 25.

MEMPHIS—LYCEUM (C. Wells, mgr.); B. & F. booking agents; Mrs. Fiske in Salvation Nell Dec. 16-17; Rose Stahl in The Chorus Lady 18. ORPHEUM (Max Fabbish, mgr.); Orpheum Circuit; Joe Hart's Bathing Girls, headliners, a classy act, beautiful scenery and well received; Mahel Hardine and Co. in Suez San, a Chinese classic, elaborately staged; Nonette, musician and soloist, very good; Anna Laughlin, songs, good; Felix and Barry, sketch, sidewalk act; Patsy Doyle, monologist, good; Mankin the frog man, good, week of Dec. 13; business continues good. BIJOU (B. M. Stalback, mgr.); Jake Wella (Circuit) Checkers, an excellent comedy, presented by a good company week of Dec. 13; excellent business. McFadden's Plats week of 20. JEFFERSON (A. B. Morrison, mgr.) Arvine Benton Stock Co. Gumbo play Old Heidelberg 23. MAJESTIC (A. T. Montgomery, mgr.) Moving pictures; excellent business. COLUMBIA (Denton & Sloan, mgrs.) Moving pictures; excellent business. PALACE (S. Cohen, mgr.) Vaudeville and moving pictures; good business. HIPPODROME, Vaudeville; fair business. STAR (J. E. Munch, mgr.) Moving pictures and moving pictures; fair business. FERNICAY (John Persica, mgr.) Vaudeville; good business.

TEXAS.

BONHAM—STIEGER OPERA HOUSE (Stevenson & Wilson, mgrs.; Greenwald Circuit) Hans Hanson Dec. 9; pleased light business. Playful Rattles 11; a good performance to fair business. EL PASO—EL PASO THEATRE (Crawford and Rich, mgrs.) David Warfield Dec. 15; packed house. CRAWFORD THEATRE (Crawford and Rich, mgrs.) North Bros. Stock Company still playing to well filled houses. Week of 12. St. Elmo.

GILMER—GILMER OPERA HOUSE (R. C. Barnwell, mgr.); Dixie Theatrical Co., booking agents; Ragtime Tramps 9; fair business. Tempest and Sunshine 10; line show and business.

HOUSTON—PRINCE THEATRE (Dave Wells, mgr.) The Right of Way Dec. 16; excellent show and business. The Time, the Place and the Girl 18; 19; Babes in Toyland 21. MAJESTIC THEATRE (Chas. A. McFarland, mgr.) Jack Hawkins, Bell Boys Trio, Sonarbit Bros., Haley and Adams, Two Lions, Van Hoven, Frank Whitman and Majesticograph week 12. VANDOME THEATRE (Box Bros., mgrs.) Palmer Stock Co., Indef.; drawing big houses. COZY THEATRE (Maurice Wolf, mgr.) Gilbert Dog and Pony Circus made big hit; Phelps and Campbell, fair; The Bon Air Trio week 12. EMPIRE (R. B. Morris, mgr.) Vaudeville and moving pictures.

HILLSBORO—NEW OPERA HOUSE (Bratcher & Tarbutton, mgrs.) Woman of Mystery 8; excellent show, small audience. McAdams Stock Co. week of 13. MAJESTIC (Bratcher & Tarbutton, mgrs.) Dumbars 9-11; pleased large crowds. WONDERLAND (S. E. Golden, mgr.) Pictures; good returns.

KAUFMAN—MAJESTIC (Clark & Catlin, mgrs.) Erlek Wilson 11; Innocent Widow 13.

McKINNEY—McKINNEY OPERA HOUSE (Jesse Warden, mgr.) St. Elmo Dec. 11; good show, fair business. Rucker's Famous Korak Wonder Co. in ALHAMBRA (Edwards and Bonland, mgrs.) Pictures.

PALESTINE—NEW TEMPLE (W. E. Swift, mgr.) Matinee Girl 8-9; good show, fair houses. Glugerbread Man 11; good houses. NEW LYRIC (Tom O'Connell, mgr.) Anstin & Sweet 6-8; Gurlie and Earl 9-11.

SHERMAN—SHERMAN OPERA HOUSE (A. R. Saul, mgr.) St. Elmo Dec. 6; small and lame. The Wolf 7; pleased fair-sized audience, Gentleman from Mississippi 8; large and well-pleased audience. Beggar Prince 11; Brewster's Millions 16; Little Johnny Jones 18. LY-

RIC (Miss Beatrice Fairchilds, mgr.) Pictures and vaudeville. THE JEWELL (Jim Wilson, mgr.) Vaudeville and pictures. SAN ANGELO—VALE THEATRE (C. J. Coghlin, mgr.) Raymond Teal Musical Comedy Co. Dec. 6-11; splendid company; business excellent. CRYSTAL (Smith Bros., mgrs.) Pollock Stock Co. 6-11; good company, played to good houses. SULPHUR SPRINGS—NEW JEFFERSON (J. Hart, mgr.) American Theatrical Exchange bookings; St. Elmo 9; pleased fair-sized audience; A Gentleman from Mississippi 10; A-1 show, record house well pleased. LYRIC (M. L. Moore, mgr.) Songs and pictures; crowded houses.

TERRELL—CHILDRESS OPERA HOUSE (S. L. Day, mgr.) Rag Time Tramps Dec. 14; Polly of the Circus 20.

TEXARKANA—GRAND OPERA HOUSE (C. W. Greenblatt, mgr.) The Chorus Lady 15; The Gingerbread Man 16.

WACO—AUDITORIUM (Jake Garfinkle, mgr.); K. & E. bookings; The Gingerbread Man Dec. 11; drew well, fair company. Rose Stahl in The Chorus Lady 11; pleased two good houses. MAJESTIC (Chas. St. Elmo 9; pleased fair-sized audience; Lavine Bracard Trio, comedy acrobats; good. Harry Kilday, Irish comedian; went well. Perry and Gannon, premier singers and clever dancers. Teed and Lazelle in German comedy; very good. Miss Nellie Stern, sweet singer; pleased; and the Powergraph week of 6-11; good bill and draw big. FINE DOME (Box Bros., mgrs.) International Booking Agency) Vaudeville and pictures; drawing well.

WEATHERFORD—HAYNES OPERA HOUSE (Russell M. Bonner, mgr.; independent bookings) Andrew Robson in The Wolf Dec. 10; drew very good house and pleased.

UTAH.

OGDEN—OGDEN THEATRE (Wm. Allison, mgr.) Commencement Days with Froelock V. Bowers, opened the house Dec. 13. ORPHEUM (M. S. Wilson, mgr.) Valerie Bergere and Co., in rattling good sketch; Billie's First Love, The Six Glaseretts, acrobats; very good; Lee Miller and Co. in sketch, Gentleman Burglar; good. Paul Kivist, juggler, very entertaining. James Leltoy, song and dance; fair. LYCEUM (Chas. Lippincott, mgr.) Gertie Mason, musical act; very good. Tony Johnson and four talking dogs; good. LaBell and Dougherty, in playlet; fair.

VERMONT.

ST. ALBANS—WAUGH'S OPERA HOUSE (C. R. Waugh, mgr.) Under the North Star Dec. 7; fair returns. Volunteer Organist 9; good attendance. St. Elmo 13; pleased good business. THEATRIUM (Archer and Blake, mgrs.) Songs and pictures.

VIRGINIA.

CHARLOTTESVILLE—OPERA HOUSE (J. J. Leterman, mgr.; K. & E. bookings) Ten Nights in a Bar Room 13; small returns. LYRIC (J. J. Leterman, mgr.) Mysterious Miss Jewell Co. in divination; Freeman, handkerchief king; good acts; also motion pictures. JEX (F. J. Paoli, mgr.) Songs and pictures.

DANVILLE—ACADEMY OF MUSIC (W. S. Harper, mgr.; Wells Circuit) Al. G. Field's Minstrels 10; capacity house. Adelaide Thurston 18. GAIETY (Tom Shepard, mgr.) Vaudeville and pictures. LYRIC (Mr. Rodell, mgr.) Pictures and vaudeville.

WASHINGTON.

COLFAX—NEW RIDGEWAY (B. Kuhn, mgr.; John Cort, booking agent) Emmett Devoy in Dreamland 9; satisfactory play, good house. Third Degree 15; Max Pigman in Mary Jane's 18-17; The Traveling Salesman 18. ORPHEUM (B. Kuhn, mgr.) Vaudeville and pictures. THE DIME (J. Hutton, mgr.) Vaudeville and pictures. THE RINK (J. Housekeeper, mgr.) Roller skating.

SPokane—AUDITORIUM (Harry C. Hayward, mgr.; J. Cort, booking agent) The Alaskan 10-11; The Third Degree 12-14; The Traveling Salesman 15-16. SPOKANE (Chas. W. York, mgr.; John Cort, booking agent) Geo. Patterson's Minstrel week of 5; good show, fair business. In Dreamland week of 12. ORPHEUM (Jos. A. Miller, mgr.; Orpheum Circuit) Franklin Underwood and Frances Slosson, headliners. In Bob's Dilemma, delightful comedy; Frank Timmy, black face, laughing fit of bill; Fox and Fox's Circus is amusing; Belle Davis and her Plebs, good; Donovan and Arnold, Irish songs, original dialogue, went well; Basque Grand Opera Quartet, excellent; Zambotto, Jap jugglers, clever performers, and pictures 5-11; business big. WASHINGTON (C. C. Blakeslee, mgr.; S. C. bookings) Romany Opera Co. in LaFesta Di Azostea, excellent valets; Marie Fitzgeralds, comedienne, fit of bill; J. C. Tremaine and Co. in The Girl of the Times, well received; Gardner and Gold, black face, clever; Frank Marekley, banjoist, pleased; Baltus, Olympian acrobats, marvelous demonstrations; and pictures 5-11; business good. PANTAGES (E. Clarke Walker, mgr.; Pantages Circuit) LeVan Trio, comedy gymnasts, excellent; Miss May Tully and Co. in Stop, Look and Listen, well received; Deba Thine, imitations, clever; Nancy Whitrow, pianologue, fair; Valdare and Varno, comedy cyclists, good; Novelty Dancing Four, favorites; Wm. D. Gilson, songs, week of 5. EMPIRE (A. J. Grover, mgr.; Webster Circuit) Gulliver's Lilliputians, headliners, good; The Robbids, sing and dance well. Miss Mahel Paulson, illustrated songs; Great Matthews in globe balancing act, wonderful; and pictures week of 13; big business. ARCADE (Sol Levy, mgr.) Pictures. MAJESTIC (Jos. Petrich, mgr.) Pictures. BIJOU DREAM (E. G. Sherman,

mgr.) Pictures. CASINO (J. A. Clemmer, mgr.) Pictures. DREAMLAND (C. H. Schroeder, mgr.) Pictures. UNIQUE (Harry W. Smith, mgr.) Vaudeville and pictures. VICTORIA, B. C.—VICTORIA THEATRE (E. R. Ricketts, mgr.) Ezra Kendall in The Velegr, Marlon, Dec. 4; canceled, account of loss of all scenery and some baggage in wash-out. PANTAGES (E. Shaffer, mgr.) Mantell's Manikins, Josephine Regal, musical artist; M. J. Hooley, Irish comedian, week of 6; fine business. GRAND (R. Jameson, mgr.) Sylvain and Hill, unicycle performers; Mont, Peters, slack wire; Marlon and O'Neill, in From Shakespeare to Uncle Tom; O. L. Fultz, musical act, week of Dec. 6. ROMANO THEATRE, Pictures and songs; drawing fine. EMPRESS, Pictures and songs. MAJESTIC, Songs and pictures. ASSEMBLY RINK, Doing great business.

WEST VIRGINIA.

WHEELING—COURT (E. L. Moore, mgr.; Klav & Erlanger, booking agents) The English Opera Co. sang Aida 9, and gave satisfaction to a good house. The Girl of the Golden West 19; good business and splendid satisfaction. VIRGINIA (Chas. A. Felder, mgr.; Stair & Havlin, booking agents) Buster Brown 9-11; satisfactory business. Sal the Circus Gal 13-15; good houses. APOLLO (H. W. Rogers, mgr.; Eastern Wheel) Vandy Fair 9-11; good business and general satisfaction. Rialto Romancers 13-15; well filled houses and very good performances. GRAND (Chas. A. Felder, mgr.) Hall's Associate Players in A Man of Mystery 9-11, and Pals 13-15, to very large houses. VICTORIA (Geo. Shaffer, mgr.) The following strong bill was given 13-15 to crowded houses: Louise Denman, singing comedian; DeVoe and Mack, rural comedy sketch; The Clayton Family Quartette in vocal and instrumental numbers; Laurence, Russell and Edwards, playlet; Willie Hale and Broder, in comedy juggling and tumbling.

WISCONSIN.

FOND DU LAC—HENRY BOYLE THEATRE (P. B. Haber, mgr.) North Bros. Stock Co. Dec. 13 and week. IDEA VAUDEVILLE (Oscar J. Volbert, mgr.) Kitchi Jap Troupe, Fritz Christ (Dan, The LaTours, Florence Koenig and pictures week Dec. 15-22. BIJOU (W. E. Smith, mgr.) Harry Bell, song and dance; Chas. King, banjo artist; songs and pictures. ROYAL (J. H. Welch, mgr.) Pictures and songs.

KENOSHA—RHODE OPERA HOUSE (Jos. G. Rhode, mgr.) The Ducklings 12; good burlesque show; good business. Rhoda's Theatre Party 12-30; opened to good returns; pleased. Governor's Pardon 25; Honeycunt Trail 26; cancelled. BIJOU (F. J. O'Brien, mgr.) Five Russian Troupe, The Bimbos, good acrobatic troupe; Robt. Bertram and Co. in pleasing sketch; Al. Tydell, black face; pleased; and pictures 8-15; good returns. GRAND (J. McConnell, mgr.) Pictures and songs. PALACE (A. A. Fry, mgr.) Pictures. MAJESTIC (Chas. Paoli, mgr.) Pictures. AUDITORIUM RINK (H. L. Goldberg, mgr.) Skating and music; good returns.

RACINE—BIJOU (E. B. Stafford, mgr.) Cecile Francois and Co., European novelty creators; Klavins and Algar, comedy musicians; George and Althea O'Doies, wire walkers; Wayne LaMar, acrobatic dancer, week of 13. RACINE (Daniel M. Nye, mgr.) Maxwell Hall Stock Co. week of 13.

WYOMING.

LARAMIE—OPERA HOUSE (H. E. Root, mgr.) Marie DeBeau in Tempest and Sunshine 8; Gladys George 9; plays and houses fairly good.

CANADA.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Brennan, mgr.) His Honor, the Barber 7; good bill, fair house. The Return of Eve 8; fine play, big attendance, Wilton Lackaye in The Battle 9; splendid piece, big audience.

MONTREAL, QUE.—HIS MAJESTY'S (H. Q. Brooks, mgr.) Dark week of 13. PRINCESS Geo. McLaugh, mgr.; Shubert bookings) Oscar Hammett's Grand Opera Co. week of 13. FRANKMBS (F. W. LeBlair, mgr.) Frank A. Bixby, acting mgr.; Stair and Havlin bookings) Volunteer Organist week of 13. ROYAL (O. McErlen, mgr.) Jardin de Paris Girls week of 13. ACADEMIC (A. Charlebois, mgr.) French Stock Co. in Brouss's Suzzette week of 13. THEATRE NATIONAL (Paul Capenose, mgr.) Stock Co. in Richard the Third, CASINO (A. N. Sharp, mgr.) W. S. Cleveland's vaudeville and moving pictures. BENNETT'S (Geo. F. Driscoll, mgr.) Keith's Vaudeville, Mile, Eugenie Fongere, acrobats and Co., Eight Dollar Troupe, Leo Carrillo, Simmons and White, Dale and Boyle and The Talbots week of 13.

STRAITFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, mgr.) Arrival of Kitty 11; fair audience. Frank Melvin's Vaudeville Circus and Pictures week of 13.

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# Conventions

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

Under the caption, "Corrections and Changes," errors will be emended and changes indicated. Those who wish to collect copies of the Convention complete list are advised to preserve their copies of The Billboard from week to week.

**ALABAMA.**  
Birmingham—Grand Lodge I. O. O. F. of Alabama. May 10. H. C. Pollard, Huntsville, Ala.  
Mobile—Southern Newspaper Publishers' Assn. Middle of May. V. H. Hanson, care Birmingham News, Birmingham, Ala.

**ARIZONA.**  
Phoenix—Arizona Medical Assn. April 20-21. John W. Flynn, Prescott, Ariz.

**CALIFORNIA.**  
Fresno—Grand Lodge I. O. O. F. State of California. May —. H. D. Richardson, 7th and Market sts., San Francisco, Cal.  
Los Angeles—Woman's Christian Temperance Union. Dates not set. Mary C. Sampson, Temperance Temple, Los Angeles, Cal.  
Los Angeles—Hotel Men's Mutual Benefit Assn. of the U. S. and Canada. April —. J. K. Blatchford, Auditorium Tower, Chicago, Ill.  
Merced—Foresters of America. May 3. John J. Cordy, 408 Grant Bldg., San Francisco, Cal.  
San Francisco—Companions of the Forest, A. O. F. May 18. Miss May Falconer, 337 Pacific Bldg., San Francisco, Cal.  
San Francisco—Eclectic Medical Society of California. May 24-26. J. Park Douglass, 337 Douglas Bldg., Los Angeles, Cal.  
Santa Cruz—Grand Lodge Knights of Pythias. May 16. Secretary, 726 Pacific Bldg., San Francisco, Cal.

**COLORADO.**  
Denver—Denver's Seventh Food and Industrial Exposition. March 30-April 12. A. A. Trempp, gen. mgr., 516 Opera House Block, Denver, Colo.  
Denver—National Retail Hardware Assn. July —. M. L. Corey, Argos, Ind.

**CONNECTICUT.**  
Bridgeport—New England Order of Protection. April 13. J. Wall, 20 Cassina st., New Haven, Conn.  
Hartford—National Clear Leaf Tobacco Assn. May 9. Chas. Fox, Box 414, New York City.  
Lakeville—Harlem Valley Firemen's Assn. May 9. Edward P. Harry, Ardena, N. Y.  
New Haven—International Sunshine Society. May 19. Mrs. Mary D. Beattie, 96 5th ave., New York City.

**FLORIDA.**  
Jacksonville—Grand Chapter O. E. S. April 20. Arthur H. Carter, Holly Hill, Fla.  
Jacksonville—Grand Commandery K. T. May 12. W. B. Webster, Jacksonville, Fla.  
Lake City—Florida Press Assn. March —. T. J. Appleford, Lake City, Fla.  
Orlando—Florida State Horticultural Society. May —. E. O. Painter, Jacksonville, Fla.  
Plant City—Grand Lodge I. O. O. F. of Florida. April 19-20. A. M. Cushman, Gainesville, Fla.

**GEORGIA.**  
Brunswick—Grand Lodge of Georgia K. of P. May 18. Wm. H. Leopold, Box 12, Savannah, Ga.  
Savannah—Georgia Branch of the International Order of the King's Daughters and Sons. May —. Miss Kate C. Hall, 1127 Union st., Brunswick, Ga.

**ILLINOIS.**  
Bloomington—Grand Council Royal Arcanum of Illinois. April 20. John Kiley, 76 Monroe st., Chicago, Ill.  
Danville—Illinois State Medical Society. May 17-19. E. W. Wells, Ottawa, Ill.  
Freeport—Illinois Division Sons of Veterans. May 23-25. Wm. G. Dustin, Dwight, Ill.

**INDIANA.**  
Indianapolis—Indiana Funeral Directors' Assn. May 17-19. W. A. Rushton, Plainfield, Ind.

**IOWA.**  
Des Moines—Des Moines Thresher Club. March 8-10. W. L. Trublood, Box 525, Des Moines, Iowa.  
Sioux City—Iowa Electrical Assn. April 20-21. W. N. Kelsor, Des Moines, Ia.  
Waterloo—National Assn. of the Sta. Eng., N. A. S. E. May —. James A. Coulson, 1015 Riverside ave., Sioux City, Ia.

**KANSAS.**  
Herington—North Central Kansas Teachers' Association. Feb. 24-25. Mrs. Belle Varrel Price, Concordia, Kans.  
Hutchinson—Kansas Funeral Directors' Assn. June 21. L. M. Penwell, Topeka, Kans.  
Salina—Kansas Pharmaceutical Assn. May 24-26. Robert Lowman, Pittsburg, Kans.

**KENTUCKY.**  
Lexington—Kentucky State Council Knights of Columbus. May 10. George A. Burkley, Columbia Bldg., Louisville, Ky.

**LOUISIANA.**  
Baton Rouge—Louisiana State Teachers' Assn. April —. Nicholas Banner, City Hall, New Orleans, La.  
New Orleans—Grand Lodge K. of P. State of Louisiana Jurisdiction. April 18-20. John D. Brown, Box 16, Gray, La.

**MAINE.**  
Portland—N. E. O. P. Grand Lodge of Maine. April 6. W. L. Quimby, Box 195, Bangor, Me.

**MARYLAND.**  
Baltimore—American Oriental Society. March 31-April 2. Prof. A. V. Williams Jackson, Columbia University, New York City.  
Baltimore—Grand Lodge of Maryland. April 12-14. James M. Hendrix.  
Baltimore—Independent Order of Odd Fellows. April 18-19. Wm. A. Jones, I. O. O. F. Temple, Baltimore, Md.

Baltimore—Grand Lodge Shield of Honor of Maryland and District of Columbia. April 19. Wm. J. Cunningham, Kuickerbocker Bldg., Baltimore, Md.

**MASSACHUSETTS.**  
Boston—Grand Lodge A. O. U. W. of Mass. April 26-27. Charles C. Fearing, 12 Walnut st., Boston, Mass.  
Boston—International Order of Good Templars. April 6-7. C. H. Kershaw, 105 Oakland ave., Methuen, Mass.  
Boston—Massachusetts Catholic Order of Foresters. May 25. Daniel H. Maguire, 17 Worcester st., Boston, Mass.  
Boston—Knights and Ladies of Honor. May 11. Samuel Hathaway, 218 Tremont st., Boston, Mass.  
Boston—Rebekah Assembly of Massachusetts. May 4. Sarah A. Barry, 47 Monument st., Chestnut Hill, Mass.  
Haverhill—Foresters of America. May 17. W. H. Stafford, Room 19, Pollard Bldg., Lowell, Mass.

**MICHIGAN.**  
Ann Arbor—Michigan State Branch United National Assn. Post Office Clerks. May 30. Edwin A. Mackey, Kalamazoo, Mich.  
Saginaw—Grand Lodge F. and A. M. of Michigan. May 24-25. Lon B. Winsow, Reed City, Mich.

**MINNESOTA.**  
Minneapolis—Grand Council of Minnesota Royal Arcanum. April 26. George T. Hughes, 739 lumber Exchange, Minneapolis, Minn.  
Minneapolis—Minnesota Sunday School Assn. April 12-14. A. M. Locker, 871 Snelling ave., St. Paul, Minn.  
St. Paul—Grand Lodge A. F. and A. M. Jan. 19. John Fisher, St. Paul, Minn.

**MISSISSIPPI.**  
Brookhaven—State Council of Mississippi, Jr. O. U. A. M. April 12. W. D. Hawkins, Meridian, Miss.  
Biloxi—Mississippi Retail Merchants' Assn. May 17. W. D. Hawkins, Box 532, Meridian, Miss.  
Meridian—Mississippi Sunday School Convention. April 19-21. W. Fred Long, 866 W. Capt. Jackson, Mich.  
Natchez—Mississippi Bankers' Assn. May 10-11. B. W. Griffith, Vicksburg, Miss.  
New Albany—Mississippi Press Assn. May 17. J. G. McGulre, Yazoo City, Miss.  
West Point—Grand Lodge I. O. O. F. of Mississippi. May 17. W. S. P. Doty, Grenada, Miss.

**MISSOURI.**  
Columbia—Grand Lodge and Rebekah Assembly, I. O. O. F. May 17. J. W. Wilkerson, St. Louis, Mo.  
Hannibal—Grand Commandery Knights Templars of Missouri. May 24-25. Rob. F. Stevenson, 510 Pine st., St. Louis, Mo.  
St. Joseph—Millinery Jobbers' Assn. May —. F. W. Healey, 129 Michigan ave., Chicago, Ill.  
St. Louis—International Kindergarten Union. April —. Ella C. Elder, 310 Bryant st., Buffalo, N. Y.  
St. Louis—Grand Chapter of Royal Arch Masons of Missouri. April 26-27. Robert F. Stevenson, 510 Pine st., St. Louis, Mo.  
Warrensburg—Department of Missouri G. A. R. May 11-12. Thomas B. Rodgers, Temple Bldg., St. Louis, Mo.

**NEBRASKA.**  
Fairbury—Nebraska Letter Carriers' Assn. Apr. 22. M. W. Walkerson, Lincoln, Neb.  
Grand Island—Travelers' Protective Assn., Nebraska Division. April 22-23. Chas. L. Hooper, 512 Brown Block, Omaha, Neb.  
Lincoln—Nebraska State Board of Agriculture. Jan. 17-19. W. R. Mellor, State House, Lincoln, Neb.  
Lincoln—Nebraska State Medical Assn. May 3-5. A. D. Wilkinson, Lincoln, Neb.  
Omaha—United Commercial Travelers of America. May 20-21. Fred W. Hawken, Fremont, Neb.  
Omaha—Nebraska State Dental Society. May 17-19. E. H. Bruening, 417 Baker Block, Omaha, Neb.

**NEW HAMPSHIRE.**  
Concord—Department N. H. G. A. R. April —. Frank Battle, Concord, N. H.  
Concord—Grand Royal Arch Chapter of N. H. May 17. Hon. Harry M. Cheney, Concord, N. H.  
Concord—Grand Lodge of N. H. May 18. Hon. Harry W. Cheney, Concord, N. H.  
Concord—Grand Encampment I. O. O. F. May 11. John W. Bourlet, Concord, N. H.  
Concord—Grand Council of Royal and Select Masters of New Hampshire. May 16. Hon. Harry W. Cheney, Concord, N. H.

**NEW JERSEY.**  
Atlantic City—State Council of New Jersey Daughters of Liberty. May 17. Willard L. Hayward, 218 S. 11th st., Newark, N. J.  
Lakewood—Grand Council Royal Arcanum of New Jersey. May 23. Robt. H. Alberts, 76 Montgomery st., Jersey City, N. J.  
Newark—American Guild of Banjoists and Mandolinists and Guitarrists. April 25-26. H. F. Child, 125 Tremont st., Boston, Mass.  
Passaic—Foresters of America. May 10. Warren L. J. Jones, 275 Grove st., Jersey City, N. J.

**NEW YORK.**  
Buffalo—Ancient Accepted Scottish Rite Lodge. March 28-31. Chas. E. Markham, Anchor Line Dock, Buffalo, N. Y.  
Buffalo—Ancient Arabic Order Nobles of the Mystic Shrine. April 5. Chas. E. Markham, Anchor Line Dock, Buffalo, N. Y.  
Ithaca—New York State Assn. of City Clerks. May —. Wm. Wortman, Ithaca, N. Y.  
Mohawk Lake—Lake Mohawk Conference on International Arbitration. May 18-20. H. O. Phillips, Mohawk Lake, N. Y.  
New York City—New York State Grand Lodge, Oyal Orange Jurisdiction. May —. R. P. Dadds, 2125 Seventh ave., Troy, N. Y.  
New York City—American Booksellers' Assn. May —. A. B. Fifield, Drawer 210 A, New Haven, Conn.  
New York City—National Assn. of Manufacturers. May 16-18. Geo. S. Roudinot, 170 Broadway, New York City.  
Rochester—Royal Arcanum Grand Council of New York. April 26-27. James Y. Ricknell, 314 Vermont st., Buffalo, N. Y.  
Schenectady—New York State League Coop. Savings and Loan Associations. May 19-20. Archibald W. McEwan, 2101 Batgate ave., New York City.

**NORTH CAROLINA.**  
Concord—Great Council of North Carolina I. O. R. M. May 2. W. Ben Goodwin, Elizabeth City, N. C.

Gastonia—Daughters of Liberty. April 26. W. A. Tugleman, Salisbury, N. C.  
Goldboro—Grand Lodge I. O. O. F. of North Carolina. May 10. E. H. Woodell, Raleigh, N. C.

**OHIO.**  
Cincinnati—American Federation of Musicians. May 11. Owen Miller, 3535 Pine st., St. Louis, Mo.  
Cleveland—Ohio State Assn. of the National Assn. of Letter Carriers. May 30. Frank J. Roth, Jr., Sta. A, Cincinnati, O.  
Cleveland—Homoeopathic Medical Society of Ohio. May 10-11. H. O. Kelsor, 54 N. Washington ave., Columbus, O.  
Columbus—Columbus Kennel Club. March 29-April 1. Wm. H. Shanks, 235 W. Goodale st., Columbus, O.  
Columbus—Ohio State Assn. of Post Office Clerks. May 30. Geo. Woodley, Findlay, O.  
Columbus—Great Council I. O. R. M. May 10. Thos. J. Irwin, 513 South Third st., Martins Ferry, O.  
Springfield—Ohio State Eclectic Medical Assn. May 10-12. Dr. J. F. Wulst, Fifth and Linden ave., Dayton, O.

**OKLAHOMA.**  
Guthrie—Oklahoma Eclectic Medical Assn. May 15. Dr. E. C. Sharp, 122 1/2 W. Oklahoma ave., Guthrie, Okla.

**PENNSYLVANIA.**  
Canonsburg—Canonsburg Poultry and Pot Stock Assn. Jan 17-22. Geo. C. McPhee, Canonsburg, Pa.  
Hazleton—Pennsylvania State Camp P. O. S. of A. May 17-18. G. B. Beck, 2494 N. 16th st., Philadelphia, Pa.  
Johnstown—Pennsylvania Billposters and Disruptors' Assn. June 9-10. C. A. Yecker, Lancaster, Pa.  
Philadelphia—Supreme Council Catholic Benevolent League. May 10. John D. Carroll, 1190 Fulton st., Brooklyn, N. Y.  
Philadelphia—National Assn. of History and Underwear Manufacturers. May 10-20. C. E. Carter, 683 Broad Bldg., Philadelphia, Pa.  
Williamsport—Grand Lodge of Pennsylvania, I. O. O. F. May 17-19. Jos. H. Mackey, 144 Fellows Temple, Philadelphia, Pa.

**RHODE ISLAND.**  
Providence—Degree of Honor, New England States. May 25. Mrs. Carrie I. Mann, 168 Exchange st., New Haven, Conn.

**TENNESSEE.**  
Knoxville—Pi Kappa Alpha Fraternity. April —. Charles W. Underwood, Empire Bldg., Atlanta, Ga.  
Nashville—The Convention of the Protestant Episcopal Church in the Diocese of Tennessee. May 4-5. Arthur Howard Noll, Seawane, Tenn.  
Nashville—Diocesan Branch Woman's Auxiliary. May 4-5.  
Nashville—Diocesan Sunday School Institute. May 4-5.  
Nashville—Diocesan St. Andrews Brotherhood. May 4-5.

**WEST VIRGINIA.**  
Clarksburg—West Virginia Wholesale Grocers' Assn. May 11-12. W. C. McConaughey, Parkersburg, W. Va.

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# Corrections and Changes.

**TENNESSEE**  
Nashville—Tennessee State Nurses' Assn. Jan. 30-31. Prof. G. M. Bentley, Knoxville, Tenn.

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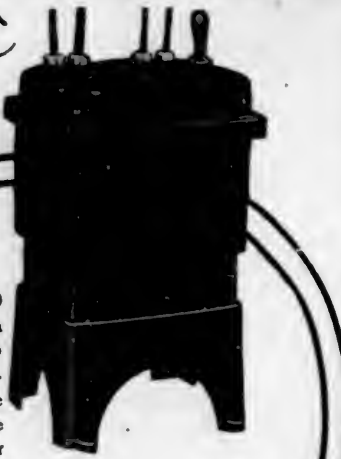
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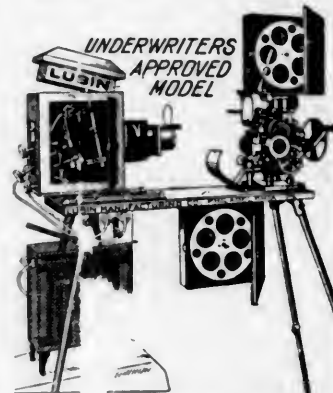
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" " 2 packages Developer.....	50
	\$5 61
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