

CIRCUS
MEN'S
ASSOCIATION

IN THIS ISSUE

Complete Report of the First Successful Attempt at Formation
of Showmen's Association for Mutual Conservation of Interests.
Deliberations Regarding Billposting Agreement Deferred.

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VOL. XXIII No. 1

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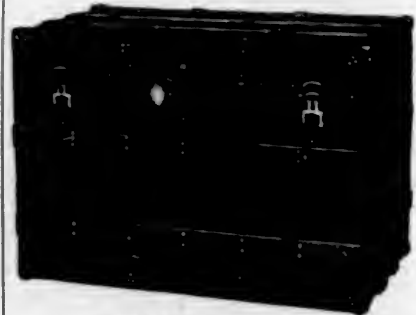
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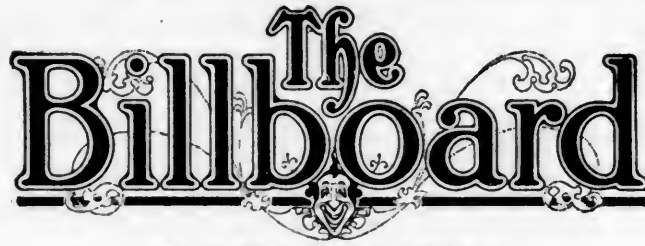
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Then and Now.

That title of uncertain significance and opprobrious inference, "angel," which was so commonly in use among amusement people only a few years ago, has just about dropped from the nomenclature of the profession of entertainment. The reason for this lies in the fact that the amusement business has been placed upon a commercial basis. Business men are not enchanted by the prospect of a glamorous career as proprietor of a circus or theatrical enterprise. They are not drawn into the field by the mere scent of sawdust or the dream of being worshipped (albeit without true reverence) by be-painted and be-wigged chorus girls. They are not influenced by sentiment or impelled by vanity; their egotism does not induce them to enter the field for the gratification of their personal vanity and sentimentalism. The prospect of standing at the entrance of a big top in silk hat and Prince Albert coat, flipping their package of "comps," is not the incentive that it was for their predecessors.

The business has changed. With all honor and all credit to its pioneers, we may say that it has changed for the better. The amusement business is to-day one of the recognized fields of commercial enterprise and endeavor. It is looked upon with respect by our greatest and most able financiers, a number of whom engage in it as they engage in other business—for the profit and the power it affords.

Looking back over the past decade, we can observe that the men who have risen to the front rank in professional amusement were really captains of industry. In the circus field, James A. Bailey was an exemplar, but his death did not leave the business without men of brains and ability at its head. There are many able showmen in America to-day. Some of them own and operate shows of their own, while others are content to work for the princely salaries and the independence that such positions afford. The big tent-shows are framed up on business principles, and in the dealings of circus men with those engaged in the railroad business, and other forms of transportation, as well as the producers and jobbers of all the paraphernalia, stock and provender necessary for the equipment of a show, demand and receive the respect and consideration due to the dignity of their pursuit.

The theatrical business, in the meantime, has been organized along equally unassailable commercial lines. Theatres have been formed into circuits, plays are being produced by corporations and syndicates and companies of men trained and experienced in that business. Where only a few years ago independent attractions booked "wildcat" dates, paid exorbitant railroad rates and fared as best they could in the face of prejudice, growing out of their want of combination of mutual sympathy, the manager of the attraction now leaves the city of his first date with his route card printed, and all preliminary arrangements made.

System, uniformity of method, and adherence to strict business principles have brought about the metamorphosis.

Pessimism has no place in the showman's system of logic.

Muck-raking Among Managers.

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

newspapers, of course, taking their stand with the managers who have proclaimed their object as the uplifting of the drama.

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

American Open-air Amusements.

It is fitting that in an issue devoted to open-air amusements, and in which there appear articles and treatises contributed by the best-known authorities and most facile writers on the subject of outdoor amusements, we should say something editorially regarding this great field of enterprise.

Outdoor amusements, as we know them, are indigenous to the United States. Fairs they have in England and France and in Germany, but their fairs are practically devoid of show features, being devoted almost exclusively to agricultural interests.

The English amusement park, and the amusement parks of France and Germany are rather tame affairs compared to our Luna Parks, Dreamlands and White Cities. America is a country of open places, and we are essentially a people who love our amusements in the open air. Our rich are not sportsmen as they are in Europe, for the rich man of America is not the man of leisure. He is usually the individual who has devoted his life to building up the business upon which his fortune is based. If he inherited his wealth, it came from an ancestor who was busy, and he handed down the spirit of industry to his heirs. The American man of wealth mingles with the small shopkeeper and respectable middle classes at the summer amusement resort, whether it be park, exposition or circus. This universal patronage is the basis upon which the tremendous plan of American outdoor amusements has been founded.

We have hundreds of amusement parks in the United States, costing each not less than from \$1,000 to \$500,000. There are, furthermore, a number of parks, costing more than \$1,000,000. Every attraction at one of these parks is made as elaborate as money and ingenuity are capable of compassing. To the European visitor making his first excursion to Coney Island, N. Y., the magnificent array of costly amusement devices is a marvelously strange and unwonted sight. He may be familiar with all the best there is in the way of amusements in his native land, but he has never seen that which will even approach the magnificent devices and amusements at this nucleus of all American amusement resorts.

He may next visit one of our big circuses which he has possibly not had any chance of seeing upon its visit to his country. If so, it is just as wonderful, compared to the tent show exhibitions of his own land, as was Coney Island in contrast to its parks. The explanation for this superiority of ours in the way of amusement organizations may be found in the fact that Americans are constitutionally an amusement-loving and amusement-patronizing nation. Our adopted citizens contract the same spirit. We remember, not long ago, having seen a company of Bohemian peasants in a railroad station. There were a number of children among them who were dropping penny after penny in the gum slot machines. In their native Bohemia there would have been no inclination to do this, even if the slot machines were there as an inducement. It seems to be in the atmosphere, in the associations, or whatever you will. At any rate, it is a spirit that doesn't prevail on the other side of either ocean. For instance, there is in England no annual event of such importance and so universally attended as the Canadian National Exposition; while in the United States, our annual state fairs at Springfield, Illinois, and Dallas, Texas, are unequaled in extent and attendance anywhere, except at the Toronto Exposition, mentioned above.

Half a dozen years ago, the carnival business, an exotic from France, was among the most important of our open-air amusements. But the carnival business waned, probably through abuses by unscrupulous promoters engaged in the enterprise. There are a few carnival companies still in America, operated on extensive plans and paying tremendous yearly profits. The offenders of public taste and professional propriety have been exterminated, and the carnival business to-day is an important, honorable and respected factor of our summer amusements.

Heard in Advance

Richard Henry Little, good old lean, tall "Dick!" He's making the Chicago Tribune famous at a rapid gait. He called Annette Kellermann's swim-suit a "union suit." My, how that story did travel! He gave Gentry Bros. Show a story last summer that sounded that firm's name to the uttermost corners of the world. He's a marvel and a prince. He's something up his sleeve now that'll make 'em all sit up and glare. Watch for it. And say, Dick, in the meantime, "Howdy-Do." So say we both of us.

Have you heard Irene Hawley sing Steamboat Bill? No? Well, to use Ralph Stuart's line in Get Rich-Quick Wallingford, "she SURE IS some gal!"

James Jay Brady was up-to-the-ring-bank with a benefit for Mayor's defuncts when I was in Chicago recently, and I didn't even have time to get "on the lot" myself. At any rate, Jay, here's "How."

W. Duff Neff, treasurer Forepaugh-Sells Show, and a regular fellow, dropped off in Chicago the other day, looked around, pulled a roll out of his pocket, and "just-as-easy" said: "Well, I guess I'll jump over to Los Angeles," and he did. Santa Fe, all the way. Hello, Neff!

Certainly glad again to say "howdy" to Wm. G. Tisdale, manager Chocolate Soldier, Chicago company. Mr. Tisdale is a mighty clever chap and most enjoyable company.

Fred Mace certainly surprises all of us with his "Pop off" in Chocolate Soldier. Mace told me the real answer unconsciously: "Don't take anything until after the show." Great dope.

When it comes right down to real brilliancy, fine fellowship and a regular comradeship band, me for Will Reed Dunroy every time. "Bill" is a regular fellow. Many thanks for many favors.

There's a pair of 'em at the Chicago Inter-Ocean editorial sanctum that are hard to equal in any line you put 'em in. You can't tie 'em left alone beat'em. I refer to R. R. Jones and "Bob" Clark.

Thomas Boyle's fine old theatrical memory is camping on the trail of McIntyre and Heath, or their press representative. Mr. Boyle has lived in Pittsburgh and gone to the theatre regularly for more than three score years, and when any of us young chaps get to talking history through our hats, this veteran comes forth to upset our apple carts with a surety of memory and an exactness of facts that fairly takes one's breath away. In this department last Sunday, McIntyre and Heath were quoted as saying that "The first minstrel company of note was that owned by Arlington, Cotton and Kemble. They opened in the Meyers Opera House, in Monroe street, Chicago, in the winter of 1872."

Whereupon Mr. Boyle comes back with the assumption that if this statement is correct, the Carnecross and Dixey's Minstrels were not of note, for they organized a famous company in 1862. Mr. Boyle continues with some interesting minstrel reminiscences. The Carnecross Minstrels appeared at the Old Concert Hall, which had once been the national theatre, in the same building that housed the Harry Davis Lyceum, or old Opera House. This was in 1862, and Mr. Boyle was present at the inaugural performance. He says: "I recall, besides young Carnecross, they had one of the best song and dance men in the profession at that time. His name was Arthur Hughes. They also presented a young man whose name I can not recall, who did the posing in Grecian statuary in a marvelously artistic style, not even eclipsed by the famous English prize fighter, Jim Mace, whose pose I shall not forget as long as I live. Two years before this," continues Mr. Boyle, "in 1860, Sam Sanford came to Pittsburg, appearing with his minstrel troupe in the old Masonic Hall, Fifth avenue, opposite the present theatre on that thoroughfare. Sanford this year had gathered about him three promising young black face singers and impersonators, who afterward became famous. They were Carnecross, Dixey and Hughie Dougherty. The last named and Unsworth, who was called the 'Black Demosthenes,' were the stars of the performance."

All of which proves that minstrelsy has honorable history beyond the memory of the best relics of it upon the stage to-day—Charles M. Bregg, in Pittsburg Gazette-Times.

Clyde Hunter, an attorney at Gary, Indiana, is very absent-minded—so much so that he forgot he had married Miss Daisy Atland, of Chicago.

Arising early to catch a train, Hunter locked the door of the room when he went out, just as he had been wont to do in his hall-room days.

When he got back from Crown Point, twelve hours later, he found his bride in tears in her prison. She had arisen for breakfast after her husband left, and finding the door locked, had resigned herself to tears and fasting. (Wonder if Mr. Hunter was ever an agent? Listens like it, doesn't it?)

Staff of the Mexican Herald, Mexico City: Paul Hudson, president and general manager; Frederick R. Guernsey, editor; Cooper Jackson, business manager; L. C. Simonds, associate editor; Wallace Thompson, news editor; D. A. McAuliffe, advertising manager; H. N. Lee, circulation manager.

John P. Gilnes, now manager Park Theatre, Indianapolis, Ind., has had twenty years' experience in the show business, ranging from circus and burlesque work to the management of high-class attractions on the road.

EDITORIAL BULLETIN

Review of Motion Pictures.

The review of new films, which we announced to begin with this issue, has been postponed till the issue of Jan. 14, on account of the change of personnel in our New York office. These reviews will positively be instituted with the issue of Jan. 14, and they will be more reliable, more comprehensive and complete than any that have appeared in other papers. They will be honest reviews, arranged solely for the information and guidance of the exhibitor and exchange operator.

Popularity Voting Contest.

In starting a voting contest for the most popular films, The Billboard will probably be charged with employing the plan somewhat earlier instituted by another amusement paper, which devotes some space to the business and profession of motion pictures. So be it, then, but voting contests of all kinds have been used by newspapers, magazines and journals from time immemorial, and in its never-failing zeal to conserve the interests of motion pictures. The Billboard would have taken the popularity voting contest in its turn anyhow. The rules and methods of this contest are announced on another page of this issue.

Most Popular Motion Picture Actress.

Going a step further in its popularity contest, The Billboard is at the same time arranging for a contest by which the identity of the most popular motion picture actress will be established. Photographs of the individuals who shall be foremost in this race will be published with each report.

The Motion Picture Special.

A special Motion Picture Number of The Billboard, devoted to all phases of the motion picture art and industry and its allied branches, will bear date of Jan. 28, 1911. The number will have a beautiful and appropriate cover, in The Billboard's colors, black and gold, and its contents will be especially selected and arranged for the interest, information and benefit of those engaged in the production, propagation and exhibition of motion pictures.

WATCH FOR THE MOTION PICTURE SPECIAL.

"I have heard that there have been persistent rumors that the Park was to be turned into a burlesque house," said Mr. Gilnes, "but the statement is not true. Just because I used to be a burlesque manager is no reason to imagine that the Park will be made a burlesque house. You might as well say that it will give circuses."

"The Park will continue its policy of giving high-class plays, which have been presented as \$1.50 attractions, at popular prices. The bookings include shows which have never been seen before at less than \$1."

"I intend to devote my entire attention to the house, and look after the comfort of all who visit the Park, to see that the plays which appear are given the best possible presentation."

Mr. Gilnes is a thorough showman and enjoys an acquaintance with nearly all American agents and managers.

And Molly Morris forgot to use a picture for me. Won't forget next spring, will you? Sure not!

Frank Stafford has an English setter in his act, A Hunter's Game, that is a beautiful and intelligent animal. As handsome a picture as one would want to look at in the "stand" of

this dog, at rise of curtain. Certainly would make a beautiful painting, Mr. Stafford.

Jim "Bitch" Dwyer casts his smiling countenance around the Windsor-Clifton Hotel, Chicago, now and then. Speaking of real chaps, this Dwyer had it one, and that's what they all say. Sorry I had to leave Jim when I did, and I sure would have been de-lighted to have remained over Sunday, but had to be on my way.

Ashley and Lee certainly put it across funny.

In Detroit recently I viewed Miss Michael Elliott's dances. "Her first dance was excellent," said a chap after the exhibition, "but she spoiled the other two by putting on clothes."

During Annette Kellermann's recent engagement at the Majestic, Chicago, Countess Olga Von Hatzfeldt was appearing at the Haymarket in The Newlywed and Their Baby, the Chicago shops were selling "Mrs. Newlywed" hats and Annette Kellermann coats. What would they have sold if Mary Garden had been doing Salome during the same time at the Auditorium? Salome vella? (Stop it.)

The famous bathing beach at Atlantic City can offer no more fascinating sight than Nadje, the dainty, petite equilibrist, who comes direct from Paris. She is one of the most beautiful and graceful woman athletes seen in this country, and just as clever as she is handsome. Miss Nadje's bathing costume is a charming creation and well adapted to her artistic performance, which wins enthusiastic applause of big audiences daily. If Dick Little could only see Nadje's "union suit," well, the Annette Kellermann story would fade away.

They do tell me that he is sickly at times and that, of course, is what makes him peevish. I refer to Young Klug, treasurer of the Theatre, Cleveland. If that's the case, agents making the town and house will know the reason of the most sulplest, freshest treasurer in any show shop to-day, and can act accordingly. Don't let him bite you.

A man named Apple married a girl named Pickle in a town in Ohio recently. G'wan now, you say it!

Mildred Hall carried a page interview with Margaret Illington in the Chicago Record-Herald not long ago. Here's a paragraph:

"When they arrived at the party all the little children were waiting 'round the Christmas tree, and when Santa opened his bag out popped little Margaret Illington!

And when Santa Claus took off his mask—there was Richard Henry Little!"

Gene Morgan's I'vena de la Ville, in the Chicago Tribune, is as classy a set of stories as any one would want to read. Just stick a pin in this prediction: One more year for Gene Morgan in Chicago, then you'll address his mail care of one of the largest and best papers in New York City. Am I right, Sam Lederer?

That Be My Sweetheart song of Dayton Wagemarth and C. Lawrence, is a big winner. Ward and Vokes are featuring same in The Trouble Makers.

Daisy Chaplin (Mrs. James Wall) is now playing the part of Polly, in My Arizona Girl, the play that at the first part of the season was called Adventures of Polly. Playing it good, too.

What a clever little girl is Ethel Grandin.

I was just thinking over the "good timber" turned out of the Baltimore Herald, and this is the list as far as I can remember: Eugene B. (Percy) Heath (named "Percy" by the editor, Dwight Burroughs), Wells Hawks, Theodore M. (Ted) Leary, Wm. J. Guard, Henri Gressit, F. Harry Deane, Frank Reed, Murdoch Lind and Will A. Page. Read 'em over again, and agree with me that crew is SOME CREW.

Burke and Atwell, the Chicago press photographers, have put across some hot ones lately.

Edwin B. Lang is owner and manager of the Gulfport, Miss., Opera House, and a mighty fine chap, but I never can forgive him for putting this one over:

"He shot him fatally in the saloon," is the way a Chicago paper puts it. Now we know who perpetrated the poem beginning, "He kissed her on the doorstep."

Sayeth our friend, Charles M. Bregg, in the Pittsburg (Pa.) Gazette-Times:

"It is only fulfilling a belated and neglected duty to say that the real star of The Three Twins, that was at the Nixon, is our old friend, Joseph Allen who plays Gen. Stanhope. Anything more malicious in grotesque characterization would be hard to find."

"A message from Loula Nethercole, that de-bonaire Americanized Englishman, heralds the approach of Margaret Anglin in a new comedy, called Green Stockings. Miss Anglin will show us for the first time in several years what graces she may possess as a comedienne."

During the season of 1909-10 Paris seems to have had a very good time, having spent on amusements alone the sum of 51,420,000 francs, or \$29,000,000 Mexican.

Perhaps it will interest readers to know which were the most popular (giving only such places whose receipts were above the million mark):

Table with 2 columns: Location and Francs. Opera 3,140,000; Opera Comique 2,634,000; Theatre-Francaise 2,295,000; Chatelet 2,138,000; Folies-Bergere 1,911,000; Olympia 1,832,000; Valetta 1,428,000; Sarah Bernhardt 1,408,000; Galie-Lyrique 1,182,000; Apollo 1,178,000; Gymnase 1,138,000; Renaissance 1,076,000; Porte Saint Martin 1,019,000.

The much vaunted Moulin Rouge is somewhat behind (twenty-second in rank), with only 749,681 francs, not being able to rival a circus. Le Nouveau-Cirque (eighteenth in rank), whose receipts amounted to 818,374 francs.

Cinematographs are also very popular. Receipts were 1,853,000 francs. The poorest of all, Theatre de Grenelle, received 170,000 francs, or 66,600 Mexican.

With ninety places of amusement, one can stay in Paris three months and yet see a different amusement every night. Truly a gay Patee!

TOM NORTH.

Lives of Famous Showmen

(EDITOR'S NOTE.—This is the second installment of the history of the lives of famous showmen. Last week were published reviews of the careers of P. T. Barnum, James A. Bailey, Adam Forepaugh, I. A. Van Amburgh, John Robinson and James L. Hutchinson.)

Admittedly one of the greatest clowns that ever pranced on the hippodrome track was Dan Rice. "Col. Dan," as he was affectionately known, was born in New York City, at the corner of Mulberry and Chatham streets, Jan. 25, 1823. At an early age, Dan was employed as a milk peddler, delivering milk to the customers of his employer. Wearying of that business, Dan drifted to Pittsburg, and became a stable boy, race rider and hack driver. He began his life as a showman by exhibiting an educated pig. Upon the death of the learned porker, Rice returned to the turf. In 1839, he joined Old John Robinson's Circus, and won a dancing contest for a prize of \$50 against Ed. Davis. His dramatic debut was made in December, 1839, in a spectacle at the Museum, St. Louis. In 1841 he organized a minstrel troupe in Pittsburg. In October of the same year he appeared at the Masonic Hall, under the management of H. A. Paylor, uncle of P. T. Barnum. Soon after he was engaged by Dr. Spaulding, of circus fame, to do a clown act, sing comic songs, appear in feats of strength, perform a negro part, and undertake to whip any three men who offered to meet him after the tent was down; he also drove a four-horse team, all for \$15 a month "and keep." In 1847-48, Dr. Spaulding paid him \$1,000 a week. In 1844 he was at the Bowery Amphitheatre, New York, under the management of John Tryon. During the season of 1845 he toured with Seth B. Howe's show. In 1860 he went South with a steamboat show, getting out of Dixie "by the skin of his teeth," at the breaking out of the Civil War. He appeared at the Walnut Street Theatre, Philadelphia, in March, 1862, in the face of an angry mob who doubted his loyalty. Dan Rice received his title of "Colonel" at the hands of President Taylor, and was a member of his personal staff. At the breaking out of the rebellion, Col. Rice was active in raising the Eighty-third Pennsylvania Volunteers from Erie County. After the war, he erected a handsome monument to the memory of the patriotic dead, at Erie, Pa. He developed the best trained horse the world probably ever knew, the stone-blind, milk-white stallion, Excelsior. He purchased the Paris Pavilion after it returned to America, and sent it en tour, introducing a novelty in management by having as an attache a press agent with the show in the person of the late David S. Thomas. In 1882 he visited California with John Robinson. For several seasons, at the outset of Adam Forepaugh's career, he commanded the salary of \$1,000 per week. He died in Long Branch, N. J., February 22, 1900.

To have spent over fifty years under the white tops, was the record of Louis B. Lent. His first engagement in the circus field was in 1834, when he became agent with June, Titus and Angevine's Menagerie. In August of the same year he purchased an interest in I. R. and W. Howe's Menagerie, which was considered one of the best in the country. From 1835 to 1838, inclusive, he was co-partner in Brown and Lent's Circus, traveling by steamboat on the Mississippi and Ohio rivers, and exhibiting in New Orleans, Natchez, St. Louis, Louisville, Cincinnati and Pittsburg. From 1839 to 1842, inclusive, he became again associated with June, Titus and Angevine's Menagerie and Circus. In 1843 he be-

ame a partner in and manager of Rufus Welch's National Circus, and the following year was co-partner in Sands and Lent's American Circus, which exhibited in England. He returned to America in 1845, and became again a partner in and manager of Rufus Welch's National Circus. During the next three years, he was co-partner and manager in three distinct shows, all newly fitted out—Van Amburgh's Menagerie, Sands, Lent and Company American Circus, and June, Titus and Angevine's Menagerie and circus. The season of 1849 he passed in California. The following two years he was again a partner in and manager of Rufus Welch's National Circus. In 1852-53 he was partner with Seth B. Howes and P. T. Barnum, and manager of Barnum's American Museum and Menagerie, exhibiting among other curiosities, General Tom Thumb, and ten elephants. During the next three years, he was a partner with Rufus Welch, in the National Theatre and Circus in Philadelphia, Pa. The show was announced as Welch's National Circus and L. B. Lent's New York Circus Combined. Welch's wagons were painted with vermilion, and Lent's ultramarine blue. From 1857 to 1863, inclusive, he managed L. B. Lent's National Circus. The next three years he was proprietor and manager of the Equescurriculum, National Circus, Adams' Grizzly Bears, Hurdle Buffalo, and troupe of trained dogs, ponies and monkeys. From 1865 to 1872, inclusive, in the fall and winter, he managed the New York Circus and the Hippotheatrum, New York City. In 1873-74, he managed the New York Circus, Museum and Menagerie. During 1875, he was railroad agent of Howes and Cushing's Circus and Menagerie, and the succeeding year he held a like position with J. M. French's Circus and Menagerie. In 1878, he was manager and railroad agent of the Van Amburgh and Company's Menagerie, and the following year he was director for Adam Forepaugh, and at the end of the season revived the New York Circus at the Globe Theatre, New York. He died in



New York, November 29, 1887. Dr. Gilbert R. Spaulding's first venture in the circus business was through the medium of a loan of a sum of money to Sam Nichols, a circus manager. Previous to his first circus enterprise, Spaulding was a druggist in Albany, New York. Associated with him in his first circus venture was Charles J. Rogers, a prominent showman. In 1848, the firm of Spaulding and Rogers introduced as a parade feature a forty horse team, driven abreast by one man. It was Dr. Spaulding who invented and used quarter poles, eleven tier seats and extra front seats. He introduced these improvements over the old facilities in 1850, during the first tour through New England of the Spaulding and Rogers Circus. The firm then built a floating palace, upon which entertainments were given on the western rivers. In 1851, David Bedwell was admitted to the partnership, and for several years the trio controlled a number of ventures of magnitude in the theatre and tented field. In the spring of 1862, the firm put up a portable amphitheatre, touring for three years in Brazil, Uruguay, Buenos Aires and the West Indies. In 1867, Avery Smith, Gerard C. Quick, John J. Nathans, G. R. Spaulding and David Bedwell combined in sending to Paris a grand all-star company, to exhibit in a unique canvas top, portable wooden structure, built in Albany.

The Amusement Week in America

DEATH OF WORTHING

Removes from the Ranks of Players One of the Sterling Representatives of the American Stage—Leaves Long Record of Successes

Detroit, Mich., Dec. 27 (Special to The Billboard).—Frank Worthing, leading man for Grace George, collapsed at the stage entrance of the Garrick Theatre, at which house his company was playing a week's engagement. Worthing suffered from a hemorrhage of the lungs, and expired before medical assistance could reach him. He did not regain consciousness. As soon as it was learned that Mr. Worthing's condition was serious, the audience was disbanded.

Worthing had been a sufferer for years from consumption, and while in New York last week had a severe hemorrhage, but he insisted he was quite well enough to do his work, and came here with the company.

Frank Worthing (Scotland) was born in Edinburgh, Scotland, about forty-four years ago. He studied medicine, but in 1884 took up his stage career. Due to his earliest engagements was with a stock company at Margate, England. He first attracted attention when the late Sarah Thorne's company, in which he rose from a minor capacity to leading man. In 1890 he was a member of Mrs. Patrick Campbell's company. Later he became leading man for Lily Langtry, succeeding Charles Coghlan. Thereafter he appeared with Olga Neherese, for the first time in America. He was subsequently engaged by Augustin Daly to play leading business with Ada Helian, and he made his first appearance at Daly's Theatre, New York, December 10, 1894, acting as Sydney Austin in *Love on Crutches*. In February 25, 1895, he appeared as Prouten in *The Two Gentlemen of Verona*. He remained with Mr. Daly's company until February, 1896, acting during his engagement various parts, among them *Charles Surface* in *The School for Scandal*; *Duke Aranza* in *The Honeymoon*; *Demetrius* in *A Midsummer Night's Dream*; *Orlando* in *As You Like It*; and *Capt. Von Vleck* in *The Two Esculapions*.

Resigning as a member of the Daly's company, he became associated with Maxine Elliott, who left Mr. Daly's company at about the same time. On March 21, 1896, still acting in association with Miss Elliott, Mr. Worthing appeared at the Fifth Avenue Theatre, New York, as Ned Garland, in Sidney Rosenfeld's play, called *A House of Cards*. That venture did not prove entirely successful, and within a short time Mr. Worthing and Miss Elliott joined T. Daniel Frawley's stock company in San Francisco. Mr. Worthing assuming leading roles. He appeared in Los Angeles, San Francisco, and Pacific Coast towns, and also paid a professional visit to the Hawaiian Islands.

In 1898 he returned to the East, and on October 21 appeared at the Garrick Theatre, New York, with Miss Annie Russell in the play, *Catharine*. In this piece Worthing scored a big success. In the following year he was leading man for Blanche Bates, with whom he had been professionally associated with Mr. Frawley's company in San Francisco, where Miss Bates became the leading woman after the withdrawal of Miss Elliott.

On October 16, 1899, at the Herald Square Theatre, New York, Mr. Worthing acted David Brandon in Israel Zangwill's theatrical synopsis of his novel of *The Children of the Ghetto*. On January 8, 1900, at the same theatre, he appeared as Anthony Henew in David Belasco's *Naughty Anthony*, Miss Bates acting *Corra*. During that engagement he also appeared as Captain Pickering in the original production of *Mine, Mine!* On January 15, 1901, at the Bijou Theatre, in association with Annetta Hingham, he appeared as Richard Sterling in Clyde Fitch's photographic play *The Climbers*. In 1902 and 1903 he played leading business for Miss Julia Marlowe. In the seasons of 1904-05 he acted in *Boys of Nature* and also in Augustus Thomas' amusing play, *The Other Girl*, in the Thomas' amusing play, *The Other Girl*, in

(Continued on page 50.)

NEW JONES DRAMA

With the Peculiar Name, We Can't Be As Bad As All That, Has its Premiere Performance at the Nazimova Theatre, New York—Critics Praise Production

New York, Jan. 2 (Special to The Billboard).—Nazimova's Theatre.—*We Can't Be As Bad As All That*. Play by Henry Arthur Jones, Friday, Dec. 30, 1910.

Mrs. Engaine.....Miss Katharine Kaelred
Lady Carnforth.....Miss Charlotte Granville
Violet Engaine.....Mrs. Frances Jordan
Mrs. Fred Chinery.....Mrs. Sam Southern
Lady Katharine Greenop.....Miss K. Phillips
Fanny Chirk.....Miss Alice Wilson
Birkmore.....Miss Veda McEever
Sir Ralph Newell.....Mrs. Nye
Lord Carnforth.....Mr. Wallace Erskine
Folke Bissett.....Mr. Ivo Dawson
Topham Bargeny.....Mr. William Hawrey
Toller.....Mr. Herbert Hood
Harry Stackpool.....Mr. Edward Bonfield
Sarah.....Mr. William L. Branscombe

We Can't Be As Bad As All That, Henry Arthur Jones' new play, has been ushered in with the approval of the critics. The latter go even farther with their praise and include Katharine Kaelred as an essentially to the successful beginning of the odd-titled play, the result of Jones' plus some confessed collaboration of Chas. Klein, has enjoyed. The Tribune makes the following comment:

"Suffice it to say for the moment that Miss Kaelred is a refreshing surprise. If the dramatist triumphed, so did she."

Both the actress and the play will win a liberal measure of public attention.

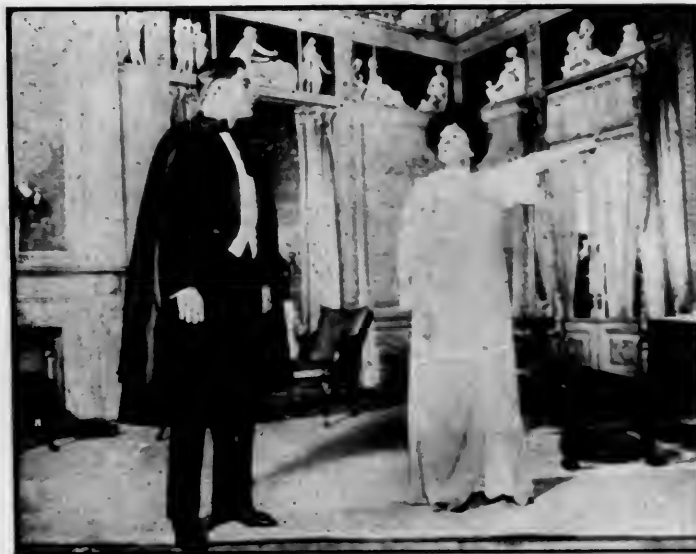
In discussing the various phases in the new Nazimova Theatre occupant, The Herald makes the following tribute:

"There are plenty of those clever dramatic tonics which the author had encouraged and educated his audience to expect. His first act is all 'exposition,' his second is sentiment, and the final act sends everyone home happy for the right woman has found the right man and they are to live happily ever after. But in between a scandal is piled high upon scandal. The action all transpires within four days at an English house in the country, but with the exception of the weather and meals the talk is all tinged with scandal. Every character has either a past or is living a present save the hero, and he is not called to account.

"When it comes to stage acting and acting the play is wonderfully satisfying. The stage scene is massive and handsome, an architectural stage delight. Miss Kaelred as the woman with a past, was entirely convincing in her art and made the most of every point, while Mr. Nye Chart, the English actor, was earnest as the man who wooses her. Mr. William Hawrey was the fount of gossip, acting most amusingly, and Miss Kate Phillips was another delightful gossip monger. Miss Charlotte Granville was a handsome villainess. The minor roles were ably filled."

Thus its entrance to critical New York has been most auspicious—it should so be. *We Can't Be As Bad As All That* has evidently come prepared to stay awhile.

TWO WOMEN.



A scene from Act IV. The actors are Mrs. Leslie Carter and Robert Warwick.

Aviation Tour Not Interrupted

Dallas, Tex., January 1 (Special to The Billboard).—The terrible and untimely death of John B. Moisant, the famous aviator, will not effect the tour of the International Aviators, Incorporated. General Contracting Agent H. F. McGarvie, and Special Representative Lieut. Jim P. Anderson, who are still in Dallas, arranging the details for the big aviation tournament scheduled to commence here next Wednesday, were instructed today by P. L. Young, general manager of the Great Aviation Circus, to continue along lines as advertised, and that all contracts must be filled substituting another aviator in the place of John B. Moisant.

The aggregation has just concluded a great meet in New Orleans. The Dallas exhibition starts January 4, after which Oklahoma City, Houston and Galveston will be the scene of this aerial exhibition by the world's greatest bird men. After Galveston the circus will go to Havana, and then to the Coast.

LYMAN TWINS BIG BUSINESS.

The popular little comedians, the Lyman Twins, are still doing a remarkable business in the musical farce, *The Prize Winners*. Ten stands out of the twelve following Thanksgiving at Alton, Ill., were complete sell-outs, and finishing with two turn-away houses at the Majestic Theatre, Evansville, Ind., December 11, where Manager Henry Meyers stated over six hundred people were turned away during both performances. The Twins will take their show South after Christmas.

SILENT CALL PRODUCED.

New Haven, Conn., Dec. 31 (Special to The Billboard).—The premiere production of *The Silent Call*, Dustin Farnum's new play, was given at the Hyperion Theatre last Monday. The play is the sequel to *The Spawman*. In the cast besides Mr. Farnum are: W. S. Hart, Geo. Fawcett and Theodore Roberts. On Monday the piece opens at the Broadway Theatre in New York for an indefinite engagement.

ROB BOX-OFFICE.

Tulsa, Okla., Dec. 31 (Special to The Billboard).—Two bandits last Tuesday night robbed the box office of the Grand Opera House of \$850, and escaped. During the performance the robbers made their appearance at the box office while settlement of the receipts was being made, grabbed the money and ran. The pursuing posse failed to capture them.

Henry Dixey's New Play

Middletown, N. Y., Dec. 31 (Special to The Billboard).—Geo. Broadhurst's new American play, *Bought and Sold*, was produced for the first time here last Monday afternoon. Henry E. Dixey has the leading role. The story told is of a get-rich-quick man, in his forties, who falls in love with a hotel telephone girl, whom he marries. He is an excessive drinker at times, and his weakness brings about conditions which his wife refuses to tolerate, and who leaves him. How he loses and wins her back forms the background of the play. Its conquest plays the role of the wife. The play is looked to open shortly at Hackett Theatre in New York City.

HACKETT IN NEW PLAY.

St. Paul, Minn., Dec. 31 (Special to The Billboard).—James K. Hackett and his company presented on last Monday for the first time on any stage, a satirical comedy *The King's Gambit*, by Geo. Brackett Seltz. Supporting Mr. Hackett are Robt. Lawler, Frank Hatch, Arthur Hoop, and Jane Marbury.

WILL COX TRANSFERRED.

Jackson, Miss., Dec. 31 (Special to The Billboard).—Will W. Cox, who has for eighteen months been manager of the Elite Theatre, owned by Capt. W. B. Ament, has been made manager of *Amen's Majestic*, at Meridian, Miss.

Otto F. Jones has been made manager of the Elite Theatre here, in Mr. Cox's place.

CRACK THEATRE SAFE.

Portland, Ore., Dec. 31 (Special to The Billboard).—Burglars broke open the safe of the new Irving Theatre, last Monday night, and stole \$2100. The perpetrators of the robbery have not yet been apprehended.

Minneapolis House Banquets Employes

Minneapolis, Minn., Dec. 27 (Special to The Billboard).—L. E. Lund, manager of the Isis, Wonderland, Novelty and Majestic theatres here, gave a banquet to all employes of these theatres on the second floor of the Wonderland Theatre, Saturday evening, December 24. The hall and table were elaborately decorated with holly, ferns and mistletoe, and colored electric lights also lent their charm to the occasion. "Bill" Jones, of the Novelty, acted as master of ceremonies, and a vaudeville program was given, including selections by the Isis Theatre Orchestra; baritone solos by E. Mann, and many others. Mr. Lund was the recipient of many handsome and useful gifts, an token of appreciation from his employes. The banquet was served by the Dorner Catering Company of this city, and voted a great success by all present.

TRAGIC DEATH OF MANAGER.

Wichita, Kan., Dec. 30 (Special to The Billboard).—Jacob A. Frees, for several years manager of the Yale Theatre here, was run over and instantly killed by a train last Saturday, in Holt, Mo. He had just sent the telegram, "Home for Christmas at 3 o'clock this afternoon," and was crossing a track to board his train when killed. He was a member of the Odd Fellows, Owls and T. M. A.

STOCK AT ROBINSON'S

After January 9, the New Robinson Theatre, Cincinnati, will discontinue vaudeville and install a stock company. An hour and a half program, made up of playlets, specialties and motion pictures will be given. Claude Klaus is leading the stock company. There will be no change in the management of the house, E. V. Plison continuing as manager. The vaudeville acts at the New Robinson for the past few years have been supplied by Honey Holmes.

Serenaders Break Real Record

Pittsburg, Pa., Jan. 2 (Special to The Billboard).—Jack Singer's Serenaders broke all house records at the Gaiety here last week, playing to over \$5,000 on the week. This is believed to be the biggest week's business ever played to by a burlesque company on either wheel at any burlesque theatre in America. The previous record, made by the Star and Gaiety at Chicago, was under \$5,000. The Serenaders had as an extra attraction Owen Moran the young English pugilist, who recently defeated Battling Nelson, and who seeks the championship now held by Ad. Wolgast.

Several changes have been made in the new Singer Show, beginning as far as the title features have been released from the show. The Six Juggling Blossoms, an English girl juggling act, and The McGulnea Bros., a singing and dancing act, which has been closing the bill. These acts have been replaced by Verna On Wheels (Jeanie Keller, the well-known lady artist), and The Columbia Comedy Four, both of which acts open at the Empire, Cleveland, to-day.

HOW THEY SPENT XMAS.

Members of The Flirting Princess Company made merry at the Grand Theatre, Terre Haute, Ind., after the performance on Christmas eve. Numerous presents were exchanged.

The attaches of the Bijou Theatre, Chattanooga, Tenn., gathered at Turner Hall for a general good time. The annual holiday supper was given, and with a good vaudeville bill, the boys had an enjoyable evening.

Elmer Campbell, proprietor of the Regent Hotel, Fourteenth and Chestnut streets, St. Louis, on Christmas Day distributed candies, fruits and presents to all those who applied for it.

The members of The Gaiety Company celebrated Christmas in Burlington, Ia., and were the guests of Henry Woodruff at a banquet given at the Hotel Delano.

The Billy Allen Musical Comedy Co. spent Christmas in Lawton, Okla. Mr. Allen played Santa Claus and gave away presents to all members of the company. After the performance a banquet was given.

OKLAHOMA STATE FAIR.

Oklahoma City, Okla., Jan. 2 (Special to The Billboard).—The fifth annual Oklahoma State Fair will be held here September 26 in October 7, last season the fair was operated on an elaborate scale as is shown by the figures compiled by the fair board. The total receipts for the 1910 fair were \$100,004.12 and the operating expenses \$73,171.36 leaving the association a profit of \$26,832.76. The total attendance in 1910 was 129,261. There were 1,276 exhibitors at the fair. The 1911 premium list will be issued May 1. The secretary of the fair is I. S. Mahan.

KALCRATUS DEAD.

Cleveland, O., Dec. 30 (Special to The Billboard).—Kalcratus, the juggler whose serious illness is reported in another column, died at the City Hospital yesterday. The remains were to-day shipped to Chicago.

The Amusement Week in America

THE GREAT NAME

New Three-Act Play by Henry Kolker Given Premiere at Parsons' Theatre, Hartford, Connecticut—Play is an Adaptation from a German Success—Promises Well

Hartford, Conn., Dec. 31 (Special to The Billboard).—The Great Name, a new three-act play, with Henry Kolker as the star, was presented by Henry W. Savage at Parsons Theatre, Hartford, Conn., Monday night, and made an instantaneous hit.

The first scene is set in Joseph Hofer's (the composer's) home and here he is shown as the high-strung, nervous, temperamental, kind-hearted fellow that he is.

The second act occurs in the home of Robert Brandmeyer, the honor graduate of the conservatory, who is reduced to playing as a member of an orchestra for his living.

The last act shows the musicians room at the hall where the concert is taking place and here Joseph Hofer listens and bears the rendition of his friend's great work and the applause which follows it and receives his own reward in the love of his charming secretary, Stephanie Dellus.

The acting of Mr. Kolker was superb. He made the character of Joseph Hofer a very real and likeable personage: one that gripped the audience from the first and held their closest attention throughout the entire play.

Joseph Hofer Henry Kolker
Robert Brandmeyer Russ Whytal
Rupert Lang Harry Mestayer
Ludwig Mibhard, a music publisher Sam Edwards
Fredand W. J. Gross
Weltman Rudolph Duerling
Hubert E. A. Hohenwart
Kellogg S. Grosskopf
(Of the Orchestra)
Frederic, attendant at Orchestra Hall Holt Massey
Somnera Hans Figdor
Alfred Francosque Lardon
Tristan Brand Robert Tansey
Stephanie Dellus Gertrude Dallas
Mrs. Hofer Lizzie Hudson Collier
Clara Brand Frances Gaunt
Isidde Brand Ruth Chatterton
Mrs. Asplwall Elsa Lorimer
Gretta, servant at Hofer's Gwendolen Brooks
Anna, servant at Brand's Dorothy Walters
The Orestes Symphony Composed by Theo. Brandt

ACT I—Drawing-room at Joseph Hofer's. Morning.
ACT II—Living-room at Robert Brandmeyer's. The same day.
ACT III—Musician's room at the Concert Hall. Two months later.

PARAGRAPHIC NOTES

Imperial Theatre, Chicago, Sets the Pace for all Theatres Housing Stock Companies—Other Items About People, Places and Things of Interest to the Profession

By CHAS. A. WHITE.

Chicago, Ill., Dec. 29 (Special to The Billboard).—The Imperial Theatre, the doors of which were opened Christmas day, is without question the most splendid, most beautiful and best equipped structure ever erected in the Windy City for the purpose of housing a permanent theatrical company.

The building occupies a lot 113 by 195 feet. The auditorium and stage covers 93 by 125 feet, while the capacity is about 1,420. The stage proper, which is said to be the largest in town, is 38 by 66 feet with a curtain opening of 40 by 22 feet.

The main entrance, on Madison street, is finished in marble and mosaic and beautified by a peculiar light effect which shines through art glass. From the entrance one wanders into a large foyer having a mosaic floor and trimmings of marble and mahogany, thence into the auditorium, so arranged and decorated that the patron is at once enveloped into the arms of art.

The building is absolutely fireproof and so constructed that the officials of the city building department have instituted it as a model for future theatre construction.

Kilmt and Frank Gazzollo are the managers. The initial offering was The Lion and the Mouse, to be followed by The Blue Mouse, The Squaw Man, A Little Brother of the Rich, The Man From Home, The Fourth Estate and other high-royalty plays.

The present company is made up of the following players: Gertrude Garrison, Caroline Rankin, Gertrude Phelps, Margaret Neville, Edna Von Luke, Louise Glauco, Gwendolyn de Laney, Cora Luckman, L. D. Ellsworth, Frederick Julian, Hugh Gibson, George Berry, William J. Bauman, Frank Tohin, Joseph Burton, Pete Raymond and John Nicholson.

"You know Lon Williams. No? Well, that's strange! Why, he's the man who made Chicago recognize 'dog opera' last summer. I'll introduce you."

"Mr. Williams! May I present my friend, Mr. Dioball? Mr. Dioball is in the employ of Successful Brothers."

"Ah! Mr. Dioball, (extending hand). I've often heard of you, sah; in fact, I have heard of you often, sah! Will you join me in a Gentry julep? I beg your pardon, sah, I forgot that I am no longer a Gentry man. I should have remarked: Will you partake with me a Young Buffalo whizz? It's a fine concoction, my dear Mr. Dioball; a miniature cube of Chief Silvers, a whoop of Red Top and a shot of Lively Water. Great drink for both the general and the press agent. What's that? Never indulge! I'm surprised, sah, greatly surprised!"

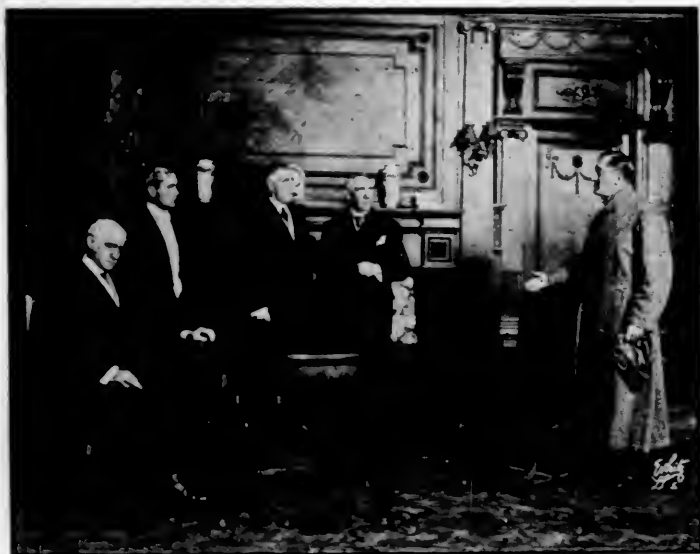
"Mr. Dioball is more interested in your hat, Mr. Williams."

"Quite right, sah, quite right! This hat (removing a fuzzy-looking sky piece), this hat is an ODDITY! Cost a friend six and one-half ace notes. Some of the boys have intimated that it isn't the proper pate-piece for a general agent to wear, but I tut-tutted them. It's a novelty, sah, and novelty is what the HEAL showman likes. Looks very nobly, ay? (placing hat on head and posing in front of cigar stand mirror.) What's that? It resembles a MUFF!!! Jaasper! Hike up stairs to my room and fetch my pistol!"

I never realized the mightiness of The Billboard until a certain manager of a well-known Chicago theatre voiced his caustic opinion of my "pencil paragraphs."

(Continued on page 50.)

THE GAMBLERS.



A scene from Act III. The actors are: Geo. Backus, William B. Mack, DeWitt C. Jennings, Cecil Kingstone, and George Nash.

Sarah Bernhardt in Judas

New York, Jan. 2 (Special to The Billboard).—New York evidently enjoys plays on Biblical subjects. The third of this nature was produced at the Globe Theatre, Thursday, December 29. It was Judas, and the Divine Sarah interpreted the leading role.

The author, John deKay, has achieved a success, which will long be remembered in dramatic circles, in dramatic force and power. Judas comes up as a masterpiece patterned after the fashion of Maeterlinck, whose disciple deKay seems to be. The author has not preserved historical accuracy in the development of the production, but must be given full credit for the honesty of his purpose and the height of his ambition, as well as for the simple but vigorous diction with which his fictitious characters speak.

LAMY BREAKS RECORD.

Saratoga Lake, N. Y., Dec. 31.—Edmund Lamy today broke the world's skating record for the 220 yard dash, clipping two and two-fifths seconds from the mark of 19 4/5 seconds hung up by Leroy See in 1900.

KING GRAY.

Cleveland, O., Dec. 31 (Special to The Billboard).—Walter King, well-known Irish comedian, and Julia Gray, late star with Lincoln J. Carter in Her Only Son, were married here on Thursday.

S. Corliss Shield, who has been acting for some weeks as general secretary to W. Greener Neal, controlling officer of the Leath Theatrical Company, which operates all of the first-class theatres in Virginia, has been appointed manager of the Academy of Music, Lynchburg, and will assume his managerial duties next week.

New Theatre Circuit Formed

Wematchee, Wash., Dec. 31 (Special to The Billboard).—A circuit of theatres covering towns in Washington, Idaho, Montana and Oregon, has been organized, and will bear the name of the Wino Theatrical Circuit. One hundred and twenty-six theatres are now included in the circuit, which extends from Kallispell, Mont., to the California-Oregon line on the south, embracing all the towns from 500 to 1,000 population. No cities are in the circuit. The circuit announces that it will have about eighty one-night towns, and will be able to handle repertoire shows for indefinite periods.

WEEDON WITH SINGER.

Pittsburg, Pa., Jan. 2 (Special to The Billboard).—Arthur Rosenberger, who was ahead of Jack Singer's Serenaders, is now back with the show, having been replaced by Emmett Weedon, who will now attend to the advance duties of the new Singer attraction. Weedon was a Pittsburg local idler, and was at one time connected with Harry Williams' Academy of Music here as advertising agent.

OLD ACTORS DEAD.

New York, Jan. 2 (Special to The Billboard).—Chas. R. Webster, who had appeared in the support of Booth and Barrett, died here to-day of heart failure. He was 62 years old.

St. Louis, Mo., Dec. 30 (Special to The Billboard).—Harry Long, well-known stock actor, is dead in a hospital here. His home was in Kansas City. Long suffered from a general breakdown.

Some Late Liebler Engagements

New York, Dec. 31 (Special to The Billboard).—H. Reeves-Smith, most recently leading man for Ethel Barrymore, has been engaged by Liebler and Company, to play Colonel Smith in Green Stockings, the comedy in which Margaret Anglin is to signalize her association with the managerial firm. Others engaged for Miss Anglin's support in Green Stockings, and also for The Blacksliders, another comedy which Miss Anglin will produce, are Ruth Holt Bonclant, Charles Garry, Maud Granger, Lewis Howard, Leonard Howe, Crosby Little, Frederick Powell, Ruth Rose, Ivan F. Simpson and George Woodward.

LANCASTER THEATRE OPENS.

Lancaster, O., Dec. 31 (Special to The Billboard).—The Chestnut St. Theatre will open January 4, with The Wolf. This house has been closed since last season when it was bought by Nixon and Zimmerman. George Tannehill is manager.

AT PARKER HEADQUARTERS.

Leavenworth, Kan., Dec. 30.—Henry Mickel, construction superintendent at the Parker factory, will return from the East about Jan. 1. Ned Stoughton, manager of the No. 2 show, spent a few days here last week. Repair work will begin on the carnival property Jan. 1. About three months will be required to put everything in good shape. Steve Woods, contracting agent for the Parker Shows, and his family, arrived yesterday from Chicago to spend the winter here.

Manhattan Co. Celebrate Xmas

Birmingham, Ala., Dec. 30 (Special to The Billboard).—Christmas was celebrated by the members of the Manhattan Opera Company in a most enjoyable manner at the San Carlos Hotel in Pensacola Fla. The management of the San Carlos threw open the large dining room, which had been beautifully decorated for the occasion, and members of the Manhattan were the guests of their manager, Robert H. Kane, to an elegant course dinner.

The festivities were held following the Saturday night performance, and lasted until the wee small hours of the morning. Presents were exchanged by all members in the company, and Mr. Kane was presented with a beautiful diamond ring, the gift from his company in appreciation of his loyalty to them. Celebration were among those attending the celebration were Robert H. Kane, manager and proprietor of The Manhattan; Charles E. Orwig, business manager; Misses Nella Brown, Madge Caldwell, Claire Whitney, Lella Thorn, Ethel Hendricka, Henrietta Dreyer, Florence Keeney, Mr. and Mrs. Charles Fulton, Mr. and Mrs. Clifford Meech, Mr. and Mrs. George Natanson, Mr. and Mrs. Walter Roberts and Messrs. Harry Nelson, Charles Morton, Raymond Crane and Willbur Cox.

XMAS WITH LA PORTE COMPANY.

New Castle, Ind., Dec. 31 (Special to The Billboard).—There have been Christmas trees and Christmas parties given by companies on the road, but probably never before like that given by the Mac La Porte Stock Company at the Branham Hotel, Union City, Ind., on Sunday evening, December 25. A tree that would hold the presents could not be found in Union City, so three trees were secured and each one of them was loaded, in fact, there was over four hundred presents given to the members of the company.

LeRoy Tudor, of Muncie, besides the players, was the only invited guest and at the close of the Dutch lunch, which Manager McEneaney served the company, he invited each of the company in his suite over the Majestic Theatre, Muncie, on Sunday evening, January 1. Jesse Glier, mentor, Joe McEneaney, and Dave Hollan also invited the company to attend a birthday party which they will give in Anderson, Ind., Jan. 9.

NOBLE RESIGNS.

Chicago, Ill., Dec. 31 (Special to The Billboard).—Horace V. Noble, stage director and leading man of the Weber Stock Company, at the Weber Theatre, Chicago, for the last sixteen weeks, has voluntarily resigned in order to avoid a nervous breakdown, and together with his wife, Miss Terese Lorraine, who was leading woman of the company, will rest for the balance of the season, after Jan. 7, at their home in Bellevue, Ky.

The Amusement Week in Chicago

NEW BLACKSTONE OPENS

Chicago's Latest Playhouse Rings Up Curtain for First Time with George Ade's Latest Play, United States Minister Bedloe

Chicago, Dec. 31 (Special to The Billboard).—Chicago's newest theatre, The Blackstone, which is said to have cost a half a million, was opened for the first time to the public on New Year's eve with George Ade's latest play, U. S. Minister Bedloe, in which W. H. Crane is assuming the title role.

Captain Moreno Edmund Shalet
Hilarion Escobar Richard Sherman
A Peddler of Matches Frank Richter

HARRY J. POWERS.



Manager of the Blackstone Theatre which opened Dec. 31, with Wm. H. Crane in U. S. Minister Bedloe.

SENTIMENTAL SALLY

New Three-Act Play Given Premiere at Studebaker Theatre Last Week—Local Dramatic Critics at Variance As to Merit of Production

Chicago, Dec. 28 (Special to The Billboard).—Sentimental Sally, a new three-act play by David and Milton Higgins, received its premiere at the Studebaker Theatre on Monday night, December 28. The following people were employed in the interpretation of this production:

HARRY J. POWERS.

Theodore A. W. Neundorff
Nicholas Bandorf Bigelow Cooper
Sally Bliss Milford
Sylvia Anne Sutherland
Mrs. Holweg Nettie Bourne
Minnie Holweg Ida Adams
Mrs. Goldgarten Anna Fields

The story centers around Sally, a household drudge in a New York boarding house, who goes to see an opera with a boarder, who turns out to be her father. While at the opera she sends flowers to the prima donna, who proves to be her mother. All ends happily in father and mother marrying and Sally giving her hand to a young musician who has inherited his uncle's fortune.

THE ARCADIAN AT ILLINOIS.
THE ARCADIAN.—A musical comedy in three acts, by Mark Ambient, A. M. Thompson and Arthur Wimperis. The music by Lionel Monckton and Howard Talbot. Presented for the first here at the Illinois Theatre, December 25, 1910.

James Smith Frank Moulan
Simplicitas Frank Moulan
Peter Doody Percival Knight
Jack Meadows Alan Mudie
Bobby Howard Clemence
Sir George Paddock Lawrence Grant
Percy Marsh John Paulton

(Continued on page 45.)

The Three Twins Return

Chicago, Dec. 28 (Special to The Billboard).—After enjoying several seasons of popularity in the East, The Three Twins were accorded a welcome at the Chicago Opera House to their home town. The only thing that marred the return of this play was the late arrival of the train, and many had commenced to walk out when the curtain arose to disclose an empty stage. Then, in full view of interested watchers, the scenes were set. It is said that the company now interpreting this production is not as efficient as the original, but that the stage effects are set to better advantage on the large stage of the Chicago Opera House.

BIG BENEFIT PLANNED.
Chicago, Dec. 20 (Special to The Billboard).—Two big benefit performances for the widows and children of the members of the Chicago Fire Department who lost their lives in the big stock yards fire were planned by the Chicago Theatre Managers' Association at a meeting held at the Congress Hotel on December 24. Two performances, afternoon and evening, will be given at the Auditorium Theatre, on Friday, January 13. Vaudeville is expected to predominate in the afternoon, while grand opera and orchestral features will be prominent in the evening. All the companies and vaudeville people.

UP AND DOWN BROADWAY AT LYRIC.
Chicago, Dec. 28 (Special to The Billboard).—This is the second and last week of Eddie Foy at the Lyric Theatre in Up and Down Broadway. Following are comments of the various reviewers on Chicago's dailies.

CHICAGO'S HOLDOVER SHOWS.
Chicago, Dec. 30 (Special to The Billboard).—This is the final week of The Cheesed Soldier at the Garrick Theatre, where this attraction has been holding its audiences with its melodious music for the past several months. This also is the last week of The Deep Purple at the Princess Theatre. On Jan. 9, Albert Chevalier will open at that showhouse in Daddy Duffal, a three act comedy. Get-Rich Quick Wallingford at the Olympic is in the height of popularity, and at the LaSalle Opera House. The Sweetest Girl in Paris is still enjoying that popularity that attends a successful attraction.

THE COUNTRY BOY AT POWERS'

THE COUNTRY BOY.—A play by Edgar Selwyn. Presented by a Henry B. Harris company in Powers' Theatre, Chicago, December 26, 1910.

Hiram Belknap G. C. Staley
Hezekiah Jenks George H. Wender
Sarah Geraldine O'Brien
Mrs. Wilson Ida Glenn
Jane Belknap Edith Lyle
Tom Wilson Forrest Winsant
Fred Merkle Robert McWade, Jr.
Lucy Florence Elliott

(Continued on page 45.)

Hippodrome Show Coming

Chicago, Dec. 30 (Special to The Billboard).—The New York Hippodrome, under the direction of the Shuberts, is making its first annual tour, and will come to the Auditorium on Jan. 24. During its Chicago engagement, it will play twice daily, and will include Pioneer Days, Trip to Japan, Ballet of the Jewels and Lilliputian Circus.

THE LITTLE DAMOZEL AT THE WHITNEY.

Chicago, Dec. 28 (Special to The Billboard).—The Little Damsel, now in its second week at the Whitney Opera House, and scheduled at that theatre for an indefinite period, was favorably received by those whose duty it is to write about things theatrical for the readers of our daily papers. The following is the cast:

THE LITTLE DAMOZEL.—A comedy by Monckton Hoff. Presented by a Henry W. Savage company in the Whitney Opera House, Chicago, December 25, 1910.

Henriette Sophie Brandt
Juliette Georgla Caine
Joseph Edgar Atchison-Ely
Marquia De Kergazon Charles Angelo
The Chevalier Douglas B. Williams
Georgette Anna Wheaton
Martine Doris Goodwin
Vicomte Max De Volkommeur Van Rensselaer Wheeler

(Continued on page 45.)

A complete list of attractions at Chicago theatres appears on page 18.

The Great Name at Cort

Chicago, Dec. 30 (Special to The Billboard).—On New Year's day, another of Henry W. Savage's novelties came to the Cort Theatre. The Great Name, which had its metropolitan premiere at that theatre after having a brief preliminary tour through some of the smaller cities. This new piece is from the pens of Victor and Leo Feld, and is a musical comedy picturing the genial eccentricities of a musical genius and the inside life in musical circles. Henry Kolker assumes the leading role, and is assisted by Russ Whytal, Lizzie Hudson Collier, Harry Mestayer, Harry Tansey, Ruth Chatterton, Elsa Lorimer, Frances Gaunt, Hardee Kirkland and others.

AT CHICAGO'S NEIGHBORING PLAYHOUSES.

Chicago, Dec. 28 (Special to The Billboard).—The current attraction at the Bijou is Monte Cristo, one of the stirring and sensational melodramas of the kind that holds forth at this playhouse. Uncle Tom's Cabin, one of the old-timers that always pleases, is at the Criterion. Weber's Theatre is offering to its patrons a new and romantic drama, entitled St. Elmo.

(Continued on page 45.)

Said and Seen in Chicago

Chicago, Dec. 28 (Special to The Billboard).—Announcement is made that the management of White City has engaged Mlle. Pavlova and the Russian dancers to appear there for a season of four weeks next summer. Frederick Helder, leading man in Sparks the Rounder, was married to Miss Betty Hamilton, souhrette with the same company, at Waukegan, Ill., December 19. The company in which they were playing closed at Piper City, Ill., on Christmas Eve, after a tour of two seasons. Mr. Helder and wife intend to go in vaudeville under the name of Helder and Hamilton. The Neat Egg, with Zella Sears in the leading role, will come to the Chicago Opera House for an indefinite engagement immediately after the close of The Three Twins.

IN OLD KENTUCKY LEAVES McVICKER'S.

Chicago, Dec. 30 (Special to The Billboard).—In Old Kentucky will end its two weeks' engagement at McVicker's Theatre on Saturday night. It has been playing to crowded houses, and during its stay at this playhouse, celebrated the 6500th time it has been acted in America, and bids fair to last for some time to come.

The Vaudeville Week in Chicago

ALL-STAR BILL

Imaginary Bill Framed Up from the List of Acts Presented in Chicago During the Past Week with Arrangement Suggested—The Bill at the Majestic

VAUDEVILLE PATTTER

Notes About People and Bits of Gossip About Conditions and Circumstances Gleaned from the Weekly Calendar in the Windy City—News, Views and Comment

ALL-STAR BILL FOR CHICAGO, WEEK OF DEC. 20.

- A—Barrows Lancaster Co., Comedy Sketch. Majestic, No. 6. Full Stage.
- B—Bessie Brown Ricker, Monologue. Majestic, No. 7. In One.
- C—Frank Rutledge & Co., Comedy Sketch. Julian, No. 2. Full Stage.
- D—Bessie Wynne, Singing Comedienne. Majestic, No. 9. In One.
- E—Santucci Trio, Instrumentalists. Monroe, No. 3. Full Stage.
- F—Exposition Four, Quartette. Star and Garter. In One.
- G—Burr McIntosh & Co., Dramatic Sketch. Majestic, No. 10. Full Stage.
- H—AL JOHNSON, BLACK-FACE COMEDIAN. Majestic, No. 11. In One.
- I—Middleton & Spillmeyer, Comedy Sketch. American, No. 9. Open in Full, Close in One.
- J—The Courtiers, Musical. Majestic, No. 12. Full Stage.

MAJESTIC THEATRE.

Chicago, Dec. 30 (Special to The Billboard).—Yerxa and Ahle, contortionists, opened the bill, which bill can be stated was one of all-star acts. The opening act was good.

Touhy and Touhy, entertainers, were good. The Balzars, direct from the London Hippodrome, also went well.

Gladya Clark and Henry Bergman, in a Baseball Flirtation, were excellent.

Barrows Lancaster Co., Tactics, revised by Margaret Mayo, author of Baby Mine. This Civil War sketch is excellent and of exceptional merit. Act went well.

Bessie Brown Ricker in child verse monologue, is certainly deserving of a position on the All-star Bill.

Marvellous Dick, the writing dog, considered the wonder of the 20th century, is excellent.

Bessie Wynne, Chicago's favorite prima donna in beautiful songs, was one of the hits on this all-star program.

Burr McIntosh & Co., in The Ranchman. We will remember Mr. McIntosh as the leading man in The Gentleman of Mississippi. The dramatic sketch in which he is playing is one that

shows him off to great advantage. He is an actor of merit and the whole cast is excellent.

Mr. Al Johnson, although not a headliner, was without doubt the hit of the bill. He stopped the show at the opening performance and was a riot from start to finish. Al has a writing dog also which took well with the audience.

The Courtiers, vaudeville's most splendid musical offering, is certainly deserving of the title. This act is one of the best musical acts seen on the vaudeville stage and took the house by storm. Costumes and scenery are beautiful. The bill was immense.

Mr. William Ely called at the Chicago office of The Billboard, and stated that Mrs. Eva Fay's time on the Gus Sun Circuit was canceled. She therefore closed and left Mr. Ely without a position. Anybody wishing a good press agent or correspondent, please write Mr. Ely, care the Chicago office.

James Sumner has won honor and distinction through his donation of 2,000 copies to the garment workers of Chicago. A polish boy by the name of Joe Loweski, who gave an imitation of Count de Beaufort, on Clark street, singing Little Maid of Old Chicago,

sold 200 copies in twenty minutes, and received a contribution of \$15.00. Nearly everybody in Chicago is singing Little Maid of Old Chicago through Mr. Sumner's various donations.

Carl McCullough played the Julian Theatre last week, singing two new songs, Winter, and When You Are in Wrong with the Right Girl. Mr. McCullough is doing well, and without a doubt will be one of the coming stars in the musical comedy line. Everybody wishes him success, as he is young and deserving of it.

The following burlesque shows are using the Will Rossiter songs: Kentucky Belles have Some of These Days and Let Those Sleigh Bells Be Our Wedding Chimes. Girls report a sensational hit in Some of These Days. The Parolan Widows are taking encores with My Ever Loving Southern Gal. The numbers were all staged by "Checkers" Von Hampton, now connected with the Rossiter office as producer.

The Two Clippers are singing Some of These Days, Believe Me and That Indian Rag.

Warde De Wolfe, with The Girl in the Taxi, is using Some of These Days with excellent results.

George Murphy, in The Newlyweds, is also one of the many reporting success with Some of These Days.

Irene Hawley now has an entire repertoire of Will Rossiter songs. She is singing Some of These Days, My Ever Loving Southern Gal, and the Cozy Rag.

Sophie Tucker and Carl McCullough, both on the same bill at the American Music Hall, week of Dec. 19, both used Some of These Days, and it was hard to choose between the two as to which was the bigger hit with the song. Miss Tucker's engagement is for two weeks, and she will continue to use the song the second week, as it has proven the biggest thing she has ever sung.

Emil Subers is also singing Some of These Days, and likewise reports it a hit.

The Three Keenes will play in Chicago for several weeks to come. Their act was well received at the Plaza, week of 19th. Week of 26th they play a return engagement at the Kedzie, where they will introduce for the first time to any audience, Won't You Try to Love Me, a worthy successor to Meet Me To-night in Dreamland, and written by the same writer, Ruth Slater Whitson.

(Continued on page 50.)

CARL McCULLOUGH.



He is being featured on the Win. Morris Circuit. His Chicago engagement was played several weeks ago at the American Music Hall.

White Rats Give Ball

Chicago, Dec. 30 (Special to The Billboard).—The White Rats Actors' Union will give a fancy costume ball at the Coliseum Annex, Chicago, January 12. The doors will open at 7 o'clock in the evening and will remain open until three in the morning. They have been given a permit by Mayor Husse to sell liquor after one o'clock.

Last season they had the finest ball that was ever given. The performers in attendance wore their costumes and stage make-up direct from the stage to the ball. In fact, 90 per cent in attendance had their make-up on.

Hensel's Orchestra, formerly at the American Music Hall, will furnish the music. Prof. Hensel has been the bandmaster for the White Rats ever since the White Rats Association was established in Chicago.

The tickets are selling for 50c a person. There will be prizes given for the two most elaborate women costumes and several other prizes for gentlemen.

They expect a larger crowd this time than last year; in fact, every White Rat in Chicago will be seen at the ball and also thousands of others who have already bought tickets for the great event.

MATTOON THEATRE OPENED.

Mattoon, Ill., Dec. 31 (Special to The Billboard).—The New Grand Theatre has been opened under the management of Nathan Stein, former proprietor of the Lyric and Bijou Theatres here. Vaudeville is the policy, acts being booked through the Sullivan and Considine offices. Five acts are used. The house has a seating capacity of 830, and its scale of admission is 10c, 15c and 20c.

BIRTH IN DRESSING-ROOM.

Boston, Mass., Dec. 28 (Special to The Billboard).—Miss Kittle Bingham, one of Boston's favorite comedienne, of the team of Piano and Bingham, now playing at the Huh Theatre, had a little six pound girl born to her just before the matinee, Monday afternoon, in her dressing room. Her husband, Fred Pissano, did his best to work single during the afternoon and evening.

GENEE IN VAUDEVILLE.

New York, Dec. 31 (Special to The Billboard).—Vaudeville has another entertainer of distinction in the person of Mlle. Adeline Genee, who has been starring in Bachelor Belles, Mlle. Genee opens January 16 at the Colonial Theatre for a five weeks' tour of the Percy G. Williams theatres. She will appear in some ballets, assisted by a company of English dancers.

The Bill at the Monroe

Chicago, Dec. 30 (Special to The Billboard).—The Long Trio opened the bill. Act went big. Lanoud & Co., were also good. The Santucci Trio, instrumentalists, were excellent. Lovey Joe was one of the selections rendered which took well. Thomas and Ward, those colored entertainers, in songs and dances were good. Williams & Co., comedy sketch, was hairless. No substantial matter in the act at all.

CARTER BUYS ORPHEUM.

Zanesville, O., Jan. 2.—Omar G. Murray, of Richmond, Ind., who has owned and conducted the Orpheum vaudeville house in this city since the September opening when he and Gus Sun split their theatrical holdings, has disposed of his lease to his former manager, Harry S. Carter, after a week of darkness from December 18 to 26, reopened under his own management. It is rumored that Mr. Carter has designs upon the Newark house, which Mr. Murray has been conducting and that he, too, contemplates blossoming into a vaudeville circuit ownership.

Harry La Pearl, the famous clown with Barron and Bailey Show, is laying off rehearsing an act for vaudeville.

Julian Theatre Last Week

Chicago, Dec. 30 (Special to The Billboard).—Dorothy Dauncy, singing comedienne, opened the bill, and was rather good. Frank Rutledge and Company, in a comedy sketch, entitled, My Wife. This sketch is exceedingly funny. The act took well. Carl McCullough, singing Some of These Days and Winter, made a decided hit with the audience, and could have remained a second week and scored a big hit. The Seven Florenz Troupe, who were at the American Music Hall last week, closed the bill. The act went much better last week at the Julian than at the American.

CHICAGO BURLESQUE.

The Girls from Happyland are at the Alhambra, and The Cozy Corner Girls are at the Empire. The Trocadero Burlesquers are holding the boards at the Star and Garter, while The Tiger Lillies are attracting attention at the Folly.

Scotti, with his big voice, will be seen at the 31st Street Theatre next week. He is singing Little Maid of Old Chicago, and is making a decided hit with it.

The Count Packs Hamlin

Chicago, Dec. 30 (Special to The Billboard).—The Count De Beaufort, whose world-wide publicity has made the many newspaper readers eager to see him was the means of filling the many seats of the Hamlin Theatre, the latter part of last week. The policy of this house is two shows a night and each show was the scene of full houses. At the first show a little speech he made was the result of some little disturbance in the audience by a blacksmith who took exceptions to some of the remarks set forth by the count in his bit of monologue. However, with but little effort it was quelled, and the Count continued as serenely as ever. Mr. Howard, the manager of the Hamlin, stepped up another rung in the ladder of success when he secured the Count for his theatre. Mr. Howard is a man of action whose initiative ability and originality are building for him a following at his showhouse that is not to be ignored.

NOTES OF THE ROAD.

Van Gofre and Coirely have been in vaudeville with their own company during the past year.

Cedric Lindsay, comedy acrobat and novelty buck dancer, opens on the Miles Circuit Dec. 29.

Frank and True Rice are now playing the Butlerfield time, booked by the W. V. M. A.

Plunkett and Ritter have separated. Nat Ritter is now working with Walt Bovey.

John and Alice McDowell will lay off for the holidays at their home in Detroit, Mich.

The Mysterious Dells open on their Southern time the latter part of February.

The Zat Zama are managing the Illinois Theatre at Abingdon, Ill.

Levina and Nelusco opened on the Interstate time, Jan. 29, for four weeks.

The Great Colvins, hypnotic scientists, are doing big business in the North.

Russell and Church open at Liverpool, Eng., for a tour, on June 26, next.

Mack and Chick have joined the Elizabeth Dowling Stock Company.

Miss Wayne LaMar opens on the Interstate Circuit January 30.

LaMoure Brothers open on the Pantages time January 26.

Jesse Allen is residing at his home in Tallahoma, Tenn.

Musical Walker has joined Roy E. Fox's Minstrels.

Ingram and Seely have opened on the Griffin time.

The Vaudeville Week in New York

N. Y. ALL-STAR BILL

Extra Assortment and Conglomeration of Novelty Acts of Merit Render Competition for Places on All-star Bill Very Keen for the Last Week of Year

NEW YORK ALL-STAR BILL, WEEK OF DECEMBER 26, 1910.

- A—Amorox Sisters, "Those French Girls," Acrobats and Singers. Colonial, Full Stage.
- B—Harlequinade, in Black and White, English Holiday Pantomime. American Music Hall. In One.
- C—Pewitt, "The Man with Maury Faces," American Music Hall. In Two.
- D—JOHN B. HYMER & CO., In Tom Walker on Mars. Fifth Avenue. Open in One, Close Full Stage.
- E—Bert Levy, Cartoonist (With Special Apparatus). Fifth Avenue. Full Stage.
- F—Zigeuner Quartette, European Musicians. American Music Hall. In One.
- G—Edwin Stevens, assisted by Tina Marshall in A Night Out. Fifth Avenue. Full Stage.
- H—Big City Four, Singers. Colonial. In One.
- J—Kara, Phenomenal Juggler. American Music Hall. Full Stage.

New York, Dec. 31 (Special to The Billboard.)—The last week of 1910 was pletoric with vaudeville novelty in New York, and in consequence, the competition for position on the All-star bill has been extra keen. After deliberation, the place of honor is assigned to John B. Hymer and Company in Tom Walker on Mars, Charlotte Parry and Gertrude Hoffmann, the alternates, being barred by reason of their appearance on the All-star bill a few weeks ago. Tom Walker on Mars is good fun, worked out on novel lines, and its sumptuous staging and clever cast combining punchritude and brains, entitle it to especial recognition. Edwin Stevens and Tina Marshall are natural candidates for second position, both by reason of their versatility of accomplishment, as well as the refined and elevating tone of their entertaining sketch. The Zigeuner Quartette, offering the musical classics in popular form and the Big City Four offering popular songs in classy form, cover the musical features of the bill. Novelty is contributed by the acts of Pewitt and his colossal animated head, and the Harlequinade of Karno's Comedians, both of which

Fifth Avenue Theatre Bill

New York, Dec. 31 (Special to The Billboard.)—A bill that bristled with novelty occupied the boards at Keith and Proctor's Fifth Avenue Theatre last week. The headline feature was an act new to vaudeville, entitled Tom Walker on Mars, and it proved a popular vehicle for John B. Hymer and a capable company of fifteen. The lyrics and the libretto were written by Mr. Hymer himself, and the incidental music was composed by Jules Friquet. The story has to do with the same old-time darkey that Mr. Hymer impersonated last year in The Devil and Tom Walker. The act opens in one, showing the exterior of a hustled concession on Coney Island, with Tom Walker, the old Southern darkey, and his fellow-freak, Ookus Unk, a Zulu, who have been joined as Siamese twins by a surgical operation. They are to be disposed of and are woefully hungry as well. In this extremity the Devil appears and bargains with them to sell him their souls after death in exchange for unlimited wealth. As a further condition, he is to take them to Mars, with the hope of introducing sin on that planet, where it has not existed for one thousand years.

The drop is raised, and a grotto of stars on Mars is revealed. Seven star nymphs disport themselves amid picturesque scenes. The Queen of Mars appears, and is warned by the Moon Maid that the Devil intends to invade the happy planet. Scarcely has she spoken ere the Devil, attired in a dress suit, appears with Tom Walker and his Zulu twin, and gets busy with his propaganda, introducing sin to the nymphs and their queen in the form of a kiss. Tom proceeds to shine in his characteristic way, shooting craps with the maids and the Diceroy, separating the former from their jewels, and trimming the latter, who is the only male on Mars, for his clothes as well. By the command of the Queen, the "Twins" are hited the connecting ligament and separates Tom and the Zulu, to their mutual satisfaction. When the Devil seeks to complete the conquest of the Martians by accusing the innocent Moon Maiden of sin, Tom balks, and, provided with a magic shotline by the Queen, shoots the Devil back to earth, and remains a high officer at the Martian court, with the Zulu as jester. There is an abundance of innocent fun, pretty music and elaborate costumes, worn by a chorus of attractive girls. The electric effects in the grotto on Mars are extremely beautiful. Assisting Mr. Hymer are David Walters, Elsie Kent, Tom Ramsay, Myron Pitts, Billy Perano, George Davis, Leona Leigh, and Misses Lily Elson, Edna Rose, Jeanette Reynolds, Florence Roub, Ruth Wilbur, Pearl Proctor and Dorothy Flak.

(Continued on page 50.)

PERTINENT PATTTER

Gossip of the Vaudeville Week in Gotham—Bits of News and Items of Interest to Members of the Profession Near and Far—Miscellaneous Notes

are far from the beaten track of vaudeville offerings. Bert Levy, cartoonist, also deserves commendation for an original and diverting turn, and opens the second half of the bill because his "dumb act" suffers less from interruption than would those that follow it. The same reasons actuate our choice of the Amorox Sisters to open the bill, and Kara, the juggler, as the closing offering.

New York, Dec. 31 (Special to The Billboard.)—Louise Mulhall and her talented posse won the big blue ribbon prize at a recent meet held at Durand's fashionable riding academy. Johnny Gabriel says he will not stop with that but will win feature honors on the big New York vaudeville time. Mulhall has the act, which, joined with Gabriel's ability, will reach there, you bet.

Mrs. Ottokar Hartik resumed her engagement with the Rhoda Royal Shows January 2, at Rochester, N. Y. The wife of the well known ballet master has been away from her troupe of Russian Dancers for a month, being closely confined in the meantime as the result of an operation. One of the members of her company, Mary Major, was married while playing in Buffalo, to J. M. Hayes, physician of the Buffalo Hill-Pawnee Hill Wild West. The newlywed, however, remains with the troupe.

Miss Milva Minar launched forth in her new pantomime Monday, January 2, at Paterson, N. J. The clever dancer's new vehicle is termed The Victims of Love.

Hert Perkins, who has been managing the vaudeville act of the Great Powers, has come in off the road, and is mingling with the throng on the Incandescent Laue.

I. Miller and Son, the theatrical shoemakers, of 23rd street, have been working full capacity executing orders for the following new productions: The Itakau Princess, Field's Winter Review, with which Lew Field will open his new Winter Garden in February; Varsity Fair, for the New Theatre Stock Company; Lew Field's The Housepecks, and Lederer's Jumping Jupiter.

William J. Gaud, proprietor of the Manhattan Theatre, Broadway and 31st street, has installed one of the new ticket vending machines manufactured by H. Mayland, of Brooklyn. The capacity of the machine is 3,000 tickets an hour, and each ticket is delivered to the purchaser without the hand of the seller coming in contact with it. A registering meter controlled by the manager, is an effectual check upon reselling or other tampering. The machine at the Manhattan Theatre has stood up under every test imposed by the busiest motion picture theatre in America.

Madeline Marshall, late of The Beacon and the Lady, has signed a contract with Gus Edwards, whereby she will appear in vaudeville under his management for five years, in a sketch written for her by Mr. Edwards. It is a "triple" act and four people will appear in Miss Marshall's support. The sketch will be placed on the Orpheum Circuit after a tryout.

Valoska Suratt, after trying out her new act in Atlantic City, has again invaded the metropolis, opening at Hammerstein's Victoria for a week's run. Her offering is called Her Bouff's Varieties, and she is assisted in its presentation by a company of fifteen people.

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The Colonial Theatre Bill

New York, Dec. 31 (Special to The Billboard.)—Surpassing all of her former triumphs, Gertrude Hoffmann held a stellar position on last week's bill at the Colonial with her sumptuous revue. This is announced as the farewell appearance of Miss Hoffmann, and she certainly has made her valedictory one long to be remembered in vaudeville. As pretensions in staging, and with a cast as the average Broadway musical show, the revue affords a full hour's brilliant entertainment. Miss Hoffmann works hard. She is in every picture, and her work comprises impressions of the characteristic offerings of Eddie Foy, Ethel Barrymore, George M. Cohan, Eva Langany, Ruth S. Donis, in her East Indian dances; Anna Held, Harry Watson, Jr., Harry Lander, Valoska Suratt, Alice Lloyd, Edith Leonard and Annette Kellermann. A dazzling interpretation of Mendelssohn's Spring Song revealed Miss Hoffmann as a creative torpaleocean genius. Twelve handsome girls and a troupe of genuine Clingston and the act under Miss Hoffmann's personal supervision.

Worthy of stellar place on any bill is The Constock Mystery, in which Charlotte Parry, the protean actress, appeared, assisted by R. Parry as Detective Barnes, and F. Brink as Policeman Callahan. Miss Parry depicts successively seven distinctly contrasting roles, namely, Mrs. Jones, the landlady; Miss Deola, a Frenchwoman; Mag, a street girl; Dorothy, a child; Mina, a Swedish servant; Mary Heffer, the devoted girl, who killed her lover, and Pete Heffer, her hunchback brother, who would die for her. The sketch pulsates with the pathos of metropolitan life, and a story of humane heart interest is revealed in the telling.

The Two Amorox Sisters, sprightly French girls, contributed an act combining singing and dancing with ampie acrobatics. They deftly throw aerial somersaults and flip-flaps, accompanying their stunts with humorous remarks in delightful French accent. Their most amazing feat is the triple dislocation of the shoulders suspended from a trapeze, a very unique trick. The Big City Four, a quartette of young men with rich voices and likable personality made a good impression with solo and ensembles, including Winter, The Rosary, which they delivered with the sonorous timbre of a pipe organ, and Under the Yum Yum Tree. Held the bases of the four, rendered Rocked in the Cradle of the Deep with fine effect.

T. Roy Barnes and Hesse Crawford scored their usual success with their funny card expository skit, The Fakir and the Lady, with some incidental singing by Miss Crawford.

Raymond and Caverly, German comedians raised a riot of laughter with political small talk and parodies in dialect. Morrissey Brothers and Sister, entertaining singers and dancers, and Yankee and Dixie, a pair of educated rascals, added to the merriment.

ADELAIDE GENE.



She leaves the legitimate for five weeks to appear over the Percy Williams' Circuit in her specialty, supported by her principals. She will open at the Colonial Theatre, New York, January 16.

American Music Hall Bill

New York, Dec. 31 (Special to The Billboard.)—To round out the old year fittingly, William Morris, Inc., last week offered another huge bill, as diversified as it was diverting. Appropriate to the Yuletide was the old style Christmas pantomime, A Harlequinade in Black and White, performed by Karno's English comedians. The entire action took place behind a white screen in one, against which the figures appear silhouette. The merry Clown the lean and slobbered Pantaloon, the sprightly Harlequin, the charming Columbine—all were there, and a multitude of other droll characters as well. Wild and amusing effects were obtained by varying the distance of the performers from the projecting light. This style of entertainment has not recently been seen on the American stage, and it added a element of humor and novelty to the bill.

A star feature was Consul, the educated orangoutang, which departed itself in an almost human manner. Attired in a conventional black suit, with shoes, gloves and all of the requisites of a well-dressed man, the simian seated himself at the table, and ate with knife and fork, used his napkin with the

(Continued on page 50.)

Child Performer's Act Prohibited

Akron, O., Dec. 3 (Special to The Billboard.)—County Prosecutor Rockwell, on Monday stopped the singing and dancing act of Master Thos. Carnahan, Jr., at the Colonial. Master Thomas is only seven years old. He appeared at the Colonial Monday afternoon in a sketch, The Leading Man. The act closed with a singing and dancing specialty. Rockwell was at the theatre, and told Manager Johnson that the boy could not do the singing and dancing part of his act in Akron. He read a law against that kind of a performance on the part of children. The sketch was closed abruptly at each following performance.

A new theatre will be built on the site of the old Lyceum in King Square, St. John, N. B., Can., by the St. John Amusement Company, of Manhattan, N. Y.

The Diamond King Company, managed by J. Burt Johnson, opened at Kewaskum, Wis., Jan. 1. The roster of the company includes: J. Burt Johnson, owner and manager; Mrs. J. Burt Johnson, treasurer; C. E. Yarnall, Floyd Covell, Ben Yankow, Clarence Schelle, Miss Van Polle, Miss Josephine Patton, Miss Mollie Almon, and Miss Minnie Johnson.

Vaudeville and Motion Pictures

NOTES OF THE ROAD

Gleanings from the Week's Correspondence of Items and Bits of News Relative to Members of the Vaudeville Profession—Bulletin of Notes by Performers

Clivette, the Man in Black, is planning a trip around the world. The organization of a company to assist Clivette was started this week and offices have been engaged by him in the Crilly Building, 167 Dearborn street, Chicago. According to present plans a tour of two or three months will be made in the Western part of the country, bringing the organization either to Seattle or Vancouver, where they will embark for New Zealand. From there time has been reserved in Australia, Manila, North China, Java and India. The tour according to present plans will consume about two years, and Clivette will be accompanied by Mrs. Clivette, the Velled Prophets, and a clever supporting company who will introduce feats of magic, legentain, mind reading and shadowgraph work.

Following usual customs, the Peterburg, Va., Lodge of Elks entertained the inmates of the orphan asylum of that city, giving each child such presents as they might wish. Jolly Billy Clark, of the Clark team, assisted the Elks in the amusement line, while dainty little Miss Irene McCartney, with her "faby" songs made the parentless little ones forget their troubles. Mrs. Jessie Bellinger, of the Lyric, presided at the piano.

Jack Carrigan, for the past three seasons with the C. W. Parker Shows, is now in Oklahoma City, where he has joined hands with Earl W. Stanfield in producing a big electrical scenic act, entitled The Phantom Maiden, requiring special scenery and electrical effects. Miss Daisy Brandon and Miss Viola Stanley are also included in the cast. The opening date is set for January 15, at Chicago.

Ritchie Brown, now on the Sun time, is booked solid until the end of June. Christmas eve, at Charleston, W. Va., the performers on the bill had a Christmas tree, upon which was eighty-nine presents. Artists present were: Cora Youngblood Corson Sextetto; J. Leslie Spahn, Smith and Rose, Jimmie O'Neil and Ritchie Brown.

Happy Bill Rogers, who was operated on for appendicitis some few weeks ago, is able to return to his home in Bessemer, Alabama, where he will remain until March 1, 1911, when he leaves for the East to fill engagements, having contracts signed from that date until September.

Many vaudeville artists use advance press sheets but few have them better arranged than William H. Van Dorn, who presents Theros Arctos, a "snowball" act. Prof. Van Dorn is sending out a 1911 calendar and enclosing an advance press sheet which suggests this item.

Metz and Metz, who have played for the last two seasons with Harry and Kate Jackson, The Midnight Hehearsal, have left the act and have joined the original Moneta Five, playing at present for the W. V. A.

Harry Elliot spent a pleasant Christmas on John W. Vogel's private car with Mr. Vogel and Harry Leighton. The Vogel Minstrels layd off in Oswego, N. Y., opening again December 26.

The Clipper Quartette opened on the Interstate time for fourteen weeks, after which they play several weeks of Orpheum time, before sailing from Vancouver in September for thirty-two weeks' time over the Brennan tour.

Billy Mann, who was with George S. Van's Minstrels the first half of the season, opened with his single at the Park Theatre, in Erie, Pa., this week and has 22 weeks of U. B. O. time arranged by Albee, Weber and Evans.

Sutton and Sntton, who are playing the sketch The Pumpkin Girl, on W. V. M. A. time, were at the Kodak Theatre in Chicago the first half of this week—their first appearance in Chicago vaudeville.

Newhoff and Phelps are playing the Butterfield time in Michigan, being at the Bijou in Flint this week with the Majestic in Kalamazoo, booked for the second week of the new year.

CHAMPIONSHIP DATES

Meeting of International Skaters Union Held at the Murray Hill Theatre, New York, and the Dates for the Championship Events Arranged

New York, Dec. 26 (Special to The Billboard.)—The meeting of the International Skating Union of America was held at the Murray Hill, Manhattan, last Saturday night. Representatives of the various associations in the union were present.

It was arranged to commence with the international championships at Chicago on February 17, and put on a circuit of events that will attract the best men in the ice skating game. The Ice Palace will be the scene of the championships, which will be pulled off there January 17 to 19, inclusive. From Chicago, the skaters will travel to Cleveland, where the national indoor championships will be held at the Elysium rink on January 20 and 21.

Saranac Lake will be the scene of the national outdoor championships. They will be held on January 24, 25 and 26. Following the Saranac meeting the international outdoor championships will be decided at Montreal. Boston was selected for the New England skating championships, to be held on Jan. 31. To the Newburgh Wheelmen of Newburgh, N. Y., was allotted a date for the holding of the Eastern skating championships, which are to be held under the auspices of the Eastern Skating Association. The date for this event is January 21.

Among those who will participate in the championships are Edward Lamy, Russell Wheeler, Fred Logan, Anderson, of Chicago, Fisher,

of Milwaukee, Bush, of Vancouver, Fred and Dan Danabany, of Boston, Olmou, of the Stockholm Skating Club of Sweden, and others.

Among the representatives who gathered at the meeting were Allen I. Blanchard, of Chicago, president of the International Skating Union; John Harding, vice-president, of Saranac Lake, N. Y.; David Shyback, of Verona Lake, N. J.; James A. Taylor, of Montreal, vice-president; Charles Bowe, secretary-treasurer, of the Eastern Skating Association; J. H. Tucker, Jr., of Brooklyn, secretary of the International Skating Union; D. H. Rubenstein, of Montreal; and William T. Richardson, of Boston, president of the New England Skating Association.

Fred H. Tucker, Jr., who is secretary of the union, and D. H. Rubenstein, the Montreal representative, contemplate making a trip to the skating congress, which will be held in Europe next summer, with the plan in view of trying to form an alliance between the International Skating Union of America and the international skating associations abroad.

The schedule of dates is as follows:

- January 17, 18, 19—International indoor championships, at Chicago, Ill.
- January 20, 21—National indoor championships, at Cleveland.
- January 21—Eastern skating championships at Newburgh, N. Y.
- January 24, 25, 26—National outdoor championships, at Saranac Lake, N. Y.
- January 28—International outdoor championships, at Montreal.
- January 31—New England championships, at Boston, Mass.

AL. KNIGHT AND EDWINA RANS ON, OF KNIGHT, RANSON & CO.



They are appearing in a clever one-act farce entitled A Baby Shower. In it is embodied a plot which is claimed to be entirely original.

NEW VAUDEVILLE THEATRE.

Charlotte, N. C., Dec. 31 (Special to The Billboard.)—J. Tate Powell, of this city, has leased a large two-story building at No. 23 West Trade street, in the heart of the city, and on January 1, will begin work to turn the building into a vaudeville theatre. He expects to be ready for opening by February 1.

NEW MANAGER AT BUTTE.

Butte, Mont., Dec. 31 (Special to The Billboard.)—Joseph Gardner has been appointed manager of the new Empire Theatre, succeeding Harry T. Layman, who has gone to Mineapolis to accept a position in an amusement enterprise. Gardner has had experience as a performer and manager.

Film Notes From Chicago

Chicago, Dec. 31 (Special to The Billboard.)—Louis Laemmle, brother to the famous Carl, and who is associated with the Chicago office of the Laemmle Film Service, was recently wedded to Miss Frieda Haller, of Chicago.

A beautiful little hand-painted card has reached our desk with the following announcement: "Arrived, Wednesday, December 7, 1910, Rosemary McMackin, to Mr. and Mrs. Archer McMackin." Mr. McMackin is connected with the Essanay Film Mfg. Co. as advertising manager and editor of scenarios and is known to practically everybody in the film business.

We had the pleasure of viewing The American Film Mfg. Co.'s recent release, Her Fatal Mistake. The details of this film are strikingly brought out and the photography is very good. Those employed to interpret the story told were very well selected and all in all it is a very interesting film.

Ottawa, Ill., is priding itself on the new moving picture house which George H. Holcomb recently opened there in which he is booking two rows of independent films a day and Western vaudeville talent.

THEATRE HAS ANNIVERSARY.

Davenport, Ia., Dec. 31 (Special to The Billboard.)—The American Theatre celebrated the first anniversary of its opening this week. The American, which is Davenport's only vaudeville house, is managed by Ches. Stark II. For anniversary week, Manager Berkell enlarged the bill to eleven acts. Capacity business was the result. All acts for the American Theatre are booked through William Morris.

NOTES.

The Usce Theatre, Tulsa, Okla., was formally reopened to the public December 19, under the management of Proctor and Marsh, independent motion pictures are used. Cecil Smith is vocalist and Miss Elsie Bradford as musical director.

The Palm Beach Amusement Company has opened a new motion picture theatre in West Palm Beach, Fla.

E. L. Cooper has opened the Cozy motion picture theatre in Peniletton, Ore.

E. D. Macfee has purchased the Cockade Theatre in Petersburg, Va.

T. S. Scott, proprietor and manager of the Gaiety at Jacksonville, Ill., is fitting up a handsome new picture theatre and for the present will conduct it in connection with the Gaiety.

Motion Picture Popularity Contest

As announced on page 4 of this issue, The Billboard is instituting a contest for the most popular motion picture and the most popular motion picture actresses. If the names of favorite actresses are not known, those voted for may be identified by the characters interpreted and the editors will supply the names in reporting the votes.

Voters are requested to send in the titles of the pictures which they deem of greatest merit and of the motion picture actresses whom they consider most worthy, together with their own names and addresses. As many films may be voted for as desired, provided there are no duplications.

Address all votes to Motion Picture Editor, The Billboard, 416 Elm Street, Cincinnati, Ohio.

COLONIAL'S NEW MANAGER.

The Colonial Theatre, in Covington, Ky., is now under the management of H. R. Helbig. Mr. Helbig succeeds Harry G. Moran who has been transferred to Minneapolis to assume charge of the theatre operated by the Syndicate Theatre Company at that point. The Colonial is booked by Coney Holmes, splitting the week with the Robinson's Opera House in Cincinnati. Four vaudeville acts, in conjunction with several reels of pictures make up the program.

Last week the bill was opened by Pearce and Aylward, who are doing a comedy singing act in one. Pearce is working in black face and doing splendid, while Aylward makes a very good straight man. Miss Elsie May Willson billed as "The Gibson Girl," is a clever eccentric comedienne who scored heavily. Malone and Malone are two clever acrobatic wood shoe dancers. The two are young people who look well, dress well, and have a fine routine of steps. The bill was closed by Knight, Ranson and Co., in a sketch entitled A Baby Shower. The offering possesses possibilities, and with proper treatment, which it is now receiving (the act being a new one), it should develop into a sketch replete with laughs.

The direction of the Colonial is in the care of R. F. Laughlin, who is well liked by all performers playing the house.

STAR THEATRE SOLD.

Kingsport, N. Y., Dec. 31 (Special to The Billboard.)—Frederick J. Ireland, a well-known manager, has purchased the Star Theatre, and reopened it with vaudeville and motion pictures.

New Liebler Play Produced

Washington, D. C., Dec. 31 (Special to The Billboard.)—At the Belasco Theatre, Monday night, Marriage a la Carte, a musical comedy by C. M. S. McLellan and Ivan Caryll, had its premiere production. Harry Conner and Emmy Whalen portrayed the two leading roles.

The premiere also marked the American debut of Miss Whalen who has scored immense success in London and other European points. Marriage a la Carte is the second musical venture of the Liebler concern, the other being the Vanderbilt Cup.

PLANNING CIRCUIT.

Richmond, Va., Dec. 28 (Special to The Billboard.)—Dr. S. Galecki, manager of the Lullin, is planning a circuit of vaudeville houses that will embrace all of the larger cities in Virginia. Dr. Galecki is now in control of the principal vaudeville house in Roanoke, and is arranging for the opening of a third house in Lynchburg.

CHANGE IN MANAGEMENT.

Iowa City, Ia., Dec. 31.—LeRoy Smith resigned as manager of the Bijou Theatre. The new manager is Edward A. Westcott, of Schenectady, N. Y. The house will continue to book through the W. V. M. A. Mr. Smith has made no plans for the immediate future.

MABEL SNOOK—NOTICE.

Mrs. Mabel Snook (Mabel Hilliard), formerly a member of the San Francisco Opera Co., is requested to send her address to The Billboard.

Sheriff Becomes Theatre Manager

Ft. Scott, Kan., Dec. 31 (Special to The Billboard.)—The Vaudeville, the pioneer moving picture show of Ft. Scott, has been sold by Claude L. Henry, who has owned the theatre since it opened, to P. C. Hesser, the sheriff of this county. Mr. Hesser is already in possession, and is rapidly familiarizing himself with the show business. He will give the theatre his entire time when he retires from the sheriff's office, January 5. Mrs. Henry, wife of the former manager, will remain in the box office until the new manager becomes acquainted with the routine. Mr. Hesser will continue giving a vaudeville bill in connection with the pictures during the busy season.

NEW MANAGEMENT.

Kingsport, N. Y., Dec. 31 (Special to The Billboard.)—The Central New York Amusement Co. leased the Orpheum Theatre and reopened it this week as a high-class vaudeville house. The house has been thoroughly overhauled and equipped with up-to-date appliances. The theatre will be conducted by R. William Rosat, who has had charge of a number of New York theatres and managed Baker's Theatre, Rochester, for a number of years.

The following is the staff at the Lyceum Theatre, Beaver Falls, Pa.: Manager, Sam S. Hanner; stage manager, Volney Mooney; musical director, Joseph Hardy; doorkeeper, Jas. H. Carson; chief usher, H. L. Hendrickson.

Jas. Carson has been doorkeeper at the Lyceum Theatre, since the theatre opened, ten years ago, December 2, 1900.

Christmas was a pleasant event for the members of the Dougherty Stock Company. All the usual customs and ceremonies were carried out.

The Amusement Week in New York

SPRING MAID A HIT

Large Portion of Its Success Attributed to Christie Macdonald's Clever Efforts—Tribune Takes Exception to a Suggestion of Vulgarity—Other Critics Praise

LIBERTY THEATRE.—The Spring Maid, operetta, by Heinrich Reinhardt; book and lyrics, by Messrs. Harry B. and Robert B. Smith; from the German of Messrs. Julius Wilhelm and A. M. Willner.

THE CAST.

Princess Bozna	Miss Christie Macdonald
Prince Nepomuk	William Burstein
Prince Aladar	Laurence Bea
Annamrl	Miss Elgie Bowen
Baron Rudi	Ralph Errolle
Roland	Tom McNaughton
Ursula	Miss Jessie Bradbury
Spaetling	Charles W. Meyers
Evakall	Miss Blanche Shatwell
Colonel Boone	Edward Metcalf
Mr. Lomax	Arthur Thalasso
Mr. Skinner	Otto F. Hoffmann

New York, Dec. 31 (Special to The Billboard).—The latest operetta, The Spring Maid, has been unreservedly pronounced charming, due mainly to the work of Christie Macdonald, who is now a full-fledged star. The play is an adaptation from Heinrich Reinhardt's Die Sprudelfee.

The plot of the opera concerns the self-esteem in which the Prince Aladar holds himself. He finds noble women cold and believes in looking for one among what he characterizes as "the lower classes." He hears about the charm of Annamrl, one of the girls who dispenses water to the tourists who have come to take the cure at the Carlsbad Spring. He wagers that he can win her in a day. The Princess Bozna overhears Aladar make this wager, and thereupon promptly slips into the shoes and, of course, the dress of the Spring Maid. This is only to teach the Prince a lesson, but it ends quite as the Prince might have desired.

This is the first production of Messrs. Louis F. Werba and Mark A. Leuschner, the latter, well known as general press representative of the Orpheum Circuit. They deserve great credit for bringing Macdonald into prominence as a star.

The Tribune finds this one objection to the operetta—that its beauty is somewhat marred by the addition of what has too often heretofore been considered essential elements of a Broadway musical play, namely a tone of vulgarity which is not entirely compatible with the clean, fairylike atmosphere of the opera founded on Grimm's fairy tale.

The Herald contributes the following in behalf of this play: "It all made a happy combi-

nation, for music, fun and sentiment were effectively blended. The audience was not the least backward in telling everybody on the stage that they liked it. And with good reason. It is as pretty music as has been wafted from abroad for many a blue moon. There are waltzes that refuse to let one's feet behave, for everybody was tapping time in answer to bewitching rhythms and tunes. And there are some stirring marches that make the pulse beat

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BILLIE BURKE'S SUCCESS

Suzanne is a Vehicle of Gossamer Threads, But the Dainty Little Star Handles Her Conspicuous Part So Cleverly that the Critics Unite in Praise

New York, Dec. 29 (Special to The Billboard).—The critics of the metropolis have given their verdict on the little human white muslin gell, as Alan Dale has titled her, in her new Belgian bourgeois comedy from the pen of Frants Fonsoon and Fernand Wicheler. They agree with but a few exceptions that Billie Burke has valiantly upheld her own—they recognize her personality and charm and give her credit for the ability that the little star exhibits. However, their kindness does not extend as far as the drama itself for in each case the latter was

pronounced too light—too shallow in substance to bid for continued popularity of its own accord.

Dale characterizes the plot as very simple, somewhat too anaemic for the American audience. He finds it too mushy for this continent but sweet and chuck full of simplicity to a degree that delights the Parisianer and Brusselsian and accounts for the European version's run in these two capital cities where it was entitled Le Mariage de Mlle. Beulemans. Like the French Virgin, it misses real appreciation as does a book upon translation. If we want to be simple here we can be, wherefore an importation of this style loses out by comparison with our own productions.

LYCEUM THEATRE.—Suzanne, comedy by Messrs. Frants Fonsoon and Fernand Wicheler, adapted by Mr. C. Haddon Chambers.

THE CAST.

Albert Delpierre	Mr. Julian L'Estrange
Beulemans	Mr. George W. Anson
Seraphin Meulemeester	Mr. Conway Tarrle
Mon. Meulemeester	Mr. Harry Harwood
Mon. Delpierre	Mr. David Glassford
Moutinck	Mr. C. Harrison Carter
The Secretary	Mr. C. J. Wedgewood
The Treasurer	Mr. P. E. McCoy
Isadore Van Ceulebroeck	Mr. G. H. Beverman
Cesar Destuyft	Mr. E. R. Ilbeey
Loula Van Herseel	Mr. A. B. Hendel
Jean Gansela	Mr. N. K. Leavitt
Suzanne Beulemans	Miss Billie Burke
Madame Beulemans	Miss Rosa Hand
Isabelle	Miss Alison Skipworth
Waitress	Miss Jane Galbraith

Miss Burke occupies the role of the daughter of a brewery agent in Brussels, whose aspirations for the presidency of a local dealers' association lead him to advance his daughter to the blighted son of a wealthy family in order that the Beulemans might enjoy social consideration. Suzanne, however, has met a seemingly more humble youth to whom she would rather be wedded. She learns that the former youth is already a father of a child, the offspring of a misguided seamstress, whereupon she is able to remove the obstacle in the way of her betrothal to the young Parisianer.

This part the little star accomplished in her impulsive irresistible fashion which led the Herald to make this observation:

"Throughout the three acts of the comedy, which runs as smoothly as an ivory ball on a billiard table, she was always in the picture and

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ETHEL BARRYMORE.



She opened at the Empire Theatre, New York, January 2, in Trelawney of The Wells.

Haensel and Gretel At Metropolitan

New York, Dec. 31 (Special to The Billboard).—The spectacle of two distinguished composers in one day on the stage of the Metropolitan Opera House can be deemed worthy of a record. However, on Christmas Monday, both Haensel and Gretel and The Girl of the Golden West were rendered, the former being given as a matinee for the little ones, and a real treat they had. The Sun makes the following remark concerning the former production:

"Of course any one could see that Bella Alton really believed that she was Gretel, and Marie Matfield thought she was Haensel. And as for Albert Keiss, he was the meanest and wickedest and ugliest old witch that any one ever saw riding through the air on a monoplane made out of a brook. Then there was Otto Goritz. Well, there! Any little boy or girl that wouldn't have him for a papa wouldn't eat gingerbread anyhow. Leonora Sparkes wanted to be the Dewman, but she had one of those nasty colds, and so they let Anna Case be it as well as she could. And there was Alfred Hertz trying to boss the whole thing with a big stick, and he had a whole army of soldiers and things that they played to make the children happy. And after the opera Mme. Pavlova and Mr. Mordkin danced, and then every one went home."

In the evening the grown-ups convened at the opera house to hear Puccini's Girl of the Golden West. This opera was indeed meritoriously produced, as the following critic records:

"The people inside the house appeared to enjoy the performance greatly. There was plenty of real applause, and when Mr. Caruso towed Mr. Puccini into sight after the first act, the theatre rang with cheers and bravos. There was no question about the public approval of the composer. He was called out several times, and was again summoned to the front after the second act.

"The performance had the same characteristics as its predecessors. It went with spirit, color and dramatic force. Miss Destinn's impersonation of Minnie confirmed the impression already made by it. This is certainly her best part, and she sang and acted excellently. Mr. Caruso repeated his good performance of Johnson, and Mr. Amato was the same grim and passionate Raoco. Mr. Toscanini conducted."

James Lackaye has been engaged by Henry W. Savage to play an important role in the farce, Excuse Me. The play is scheduled for production about January 15.

A Complete list of attractions at New York Theatres appears on Page 22.

German Actor Receives Ovation

New York, Dec. 31 (Special to The Billboard).—Ernest Von Posart, after many years' absence, is back on our stage. Ernest Von Posart, Intendant General of the Royal Theatres at Munich, and probably the most famous actor that Germany now possesses, began a short season at the Irving Place Theatre on December 28. It has been many years since the German favorite has visited this country. The aristocracy turned out to warmly greet Von Posart, who is now almost a septuagenarian. The Times contributes the following account:

"The play was Freund Fritz, the old comedy, by Erekmann Chatrlan. This piece has been given here frequently by stock companies and by other stars, and is from the same source as the opera, L'Amico Fritz. It is a simple story of farmer life, with a matchmaking old rabbi, a young farm proprietor, Fritz, and Susel, the daughter of a farmer. The rabbi thinks Fritz should get married, and coaxes him into matrimony by pretending to be in love with the farmer's daughter himself.

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Up and Down Great White Way

New York, Dec. 31 (Special to The Billboard).—So Adelaide Genee will leave the legitimate for vaudeville, also. The danceuse only adds one more to the growing list. With her principal assistants and with a corps de ballet, she will present at the Colonial, January 16.

William Collier varied his performance on Christmas Monday by placing a real diamond ring on the hand of his affianced on the stage, who is his wife off the stage. Instead of giving her the usual imitation presented nightly.

Danlin Farnum has now given his premiere performances at the Hyperion, New Haven, Conn., of The Silent Call, Edwin Milton Royle's sequel to The Squawman. The Massachusetts scribbles have pronounced it a meritorious vehicle. New York gets its chance this week.

The ninth week of The Gamblers stay at the Maxine Elliott is now passing. This Klein production is destined to remain for many more weeks. It has been termed a sure play that will not be subject to a sudden call in.

(Continued on page 50.)

The Koenigskinder Scores Big

New York, Dec. 31 (Special to The Billboard).—Herr Humperdinck is now being classed with Hans Andersen and Grimm and as the press remarks they are paying him thereby the highest tribute in their power. No other have so plausibly realized that the Kingdom of Heaven is the kingdom of little children.

Particular mention is made of the score most ingeniously and deftly wrought and artistically picturesque. It has tender and sweet moments and it has short inspirations of that melodiousness as of vernal woods and leafy bird choirs, which are distinctive of the whole trend of the author's musical thoughts. He belongs indeed to the same school as the before mentioned literateurs. It has been very ably remarked when compared to Haensel and Gretel that in a musical sense Haensel and Gretel is the Rhine, while Koenigskinder is a quiet backwater of that lovely stream.

The story of the opera is symbolic and veiled in the atmosphere of folklore and embellished with symphony which transfers the audience from the troublous present to the realm of mythic creation.

An excerpt from the Tribune will convey the appreciation with which the New Yorker heralded this opera.

"The story of Koenigskinder, though it has been spoken of as if it belonged to the class of fairy tales of which Haensel and Gretel is so striking and beautiful an example, is not to be found as the author presents it in the literature of German Mahrohen. Mme. Bernatein has drawn its elements from many sources and blended them with the utmost freedom. To avoid a misunder-

(Continued on page 50.)

GILLETTE REVIVES TOO MUCH JOHNSON.

New York, Dec. 31 (Special to The Billboard).—Evidently New York has not had too much of Too Much Johnson, as the droll comedy was revived not merely for the evening, but it will be kept in Gillette's repertoire after his shifting to the Criterion Theatre. The farce will soon have reached a score of years, and will be recalled as serving the distinguished actor in New York for almost an entire season when originally produced, and was later one of his handiest vehicles on his tour to Europe because of the ingenuity of its lines, which still remain. The coal in its entirety was ably supporting. Millern as Mrs. Billings, Margaret Greene as Leonora Faddish, and Marion Abbott as Miss Batterson, were given especial consideration by the press.

CIRCUS MEN'S ASSOCIATION

Proprietors of the Principal Circuses Meet in Convention at the Palmer House, Chicago, and Effect an Organization that has for Its Purpose the Mutual Conservation of Interests

The Billposters' Agreement Is Made a Feature of the Convention and is Deliberated Upon by Representative Committees of Showmen and Proprietary Billposters

The circus business is about a hundred years old, and for the first time in the history of circuses a successful effort was made last week for the organization of showmen for their mutual benefit. Perhaps the circus interests are the largest and wealthiest interests in the financial world that have heretofore been unorganized.

On account of the Ringling Brothers owning the heaviest interests, it was proper that they should take the initiative in the proposed organization, and it was chiefly by the efforts of Mr. Chas. Ringling that the issue was successful. At the Palmer House, Chicago, on Thursday, November 29, at 11 A. M., the largest assembly of prominent circus men ever seen together was called to order by Mr. J. M. Kelly, of Baraboo, representing the Barnum & Bailey Show, and in the presence of Mr. Chas. Ringling, who acted as secretary. Mr. Edward Arlington, of the 101 Ranch, was made temporary chairman, and R. M. Harvey, of the Hagenbeck-Wallace Shows, secretary. The following shows were represented by their proprietors and representatives at the various sessions of the circus meeting: Barnum & Bailey, Ringling Bros., Hagenbeck-Wallace, Forepaugh-Sells, John G. Robinson, The Two Bills' Wild West, The 101 Ranch, The Sells-Floto, Gollinar Bros., Gentry Bros., Sun Bros., and the Mighty Haas Shows.

A written agreement serving as the basis for future by-laws and constitution was adopted and signed by all the above shows. A heavy bond being signed by each proprietor or his representative, making a total of fifty thousand dollars in bond executed for the purpose of insuring the faithful performance by all of the shows of the requirements and rules of the Association. In addition to the bond, which was included in the written agreement signed by the showmen, an initiation fee of fifty dollars was established, said amount to be paid by each show admitted to membership. Those who have not paid the initiation fee are supposed to remit it immediately to the treasurer, R. M. Harvey, Perry, Ia. Applications for membership should be sent to Mr. John M. Kelly, secretary, at Baraboo, Wis. All shows of the nature of a circus or Wild West are eligible to membership; the little ones are as welcome as the larger ones, and they perhaps have more to gain by being members, as it is the understood purpose of the organization to fight for the mutual interests of all. As the association grows in age and strength, it will take up new duties and will ever have a watchful eye on the interests of the tented field.

While the paramount issue before the circus men at this meeting was the question of the contract with the Associated Billposters for the year 1911, yet other matters were taken up and enough suggested and approved to show that there is a great scope in which the Association can work.

A permanent organization was formed and the name "Showmen's Association" was adopted. The permanent officers elected were H. H. Tammen, president; J. M. Kelly, secretary, and R. M. Harvey, treasurer, and these officers are to constitute a committee for the conduct of the Showmen's Association business, exercising such authority and rights as shall be granted to them. In the absence of any established time for meetings, and as the nature of the business depends more or less on emergencies, it was arranged that meetings may be called at any time by any two of the above officers.

The showmen had several happy sessions, every one seemed to be congenial, confidence seemed to be established, and all convinced that all of the showmen present were sincere in the present effort, and that there were many vital interests that were vital that could be profitably handled by the proposed organization.

COVERING OF PAPER.

The question of covering paper was given serious attention, and a special resolution passed, reading as follows:

"Resolved: It is the purpose of the Showmen's Association to prevent the covering of any show of another show's legitimately secured space at any and all times, and we agree to this end to put forth our best efforts to prevent such covering, and it is agreed that any employe found guilty of wrongfully covering paper shall be discharged, and the secretary of the Association notified of such dismissal, so that the secretary may notify the general agents of all the shows members of this Association, and it is further agreed that none of the members of this Association will employ such discharged employe."

THE BANNER QUESTION.

The question of banners, the number to be used, and their removal, was discussed, with the result that the number was left unlimited, but every show is to see to it that all banners put up by its agents are removed within twenty-four hours of the date of exhibition, and if they are not so removed the expense of removing them will be paid by this Association and the amount collected from the offending show.

THE CIRCUS COMMITTEE.

The Associated Billposters having invited a committee of circus men to meet with their committee Friday, December 30, to consider the matter of the 1911 contract, the following committee was selected in the order named: Mr. Chas. Ringling (chairman), R. M. Harvey, Jno. Robinson, Edward Arlington and H. H. Tammen. This committee was given the honor of the status of the circus men present as to what changes should be made in the agreement and received positive instructions to have certain radical amendments made.

An account of the conference with the Associated Billposters is published in another column.

Several new members were received into the association before it adjourned. The only show denied admission was the Young Buffalo Wild West. The action in their case was not at all a personal one.

The association had adjourned subject to call by any two of the officers and on account of the delay in agreeing with the Associated Billposters a special meeting was held Friday night to give the circus committee further instructions, and adjournment taken until such time as another meeting may be called.

The following circus men were present: Chas. Ringling, W. F. Horton, Chas. Wilson, Ralph Peckham, J. D. Newman, G. E. Moyer, Sam McCracken, Ben Wallace, John G. Robinson, Ed. C. Kump, Ed. Arlington, Lon Williams, H. H. Tammen, Ed. C. Warner, Henry Gentry, Ben Austin, Peter Sun, Al Campbell, H. S. Maddy, J. C. Miller, Vernon C. Sawyer, Wm. Davis, John M. Kelly, counsel for Ringling Bros., R. M. Harvey, John Nagel, Alfred T. Ringling, Geo. Hall ("Popcorn George").

At ten o'clock Friday, Dec. 30, in the famous "Green Room" of the Congress Hotel, Chicago, the committees of the Associated Billposters of United States and Canada and of the Showmen's Association were called to order. The committee for the Billposters' Association consisted of Barney Link, (Chairman), of New York; P. J. McAloney, of St. Louis; Geo. Chennell, of Columbus, O.; Mr. Ruddy, of Montreal, Canada; Harry Walker, of Detroit; Chas. Kindt, of

St. Louis; and the Showmen's Association committee consisted of Chas. Ringling, of Chicago; J. M. Kelly, of Baraboo, Wis.; R. M. Harvey, of Perry, Ia.; H. H. Tammen, of Chicago; and E. C. Warner, of Chicago. The meeting was held in the famous "Green Room" of the Congress Hotel, Chicago, and was attended by representatives of the Associated Billposters of United States and Canada and of the Showmen's Association. The meeting was called to order by Barney Link, Chairman of the Billposters' Association, and was presided over by Chas. Ringling, Chairman of the Showmen's Association. The meeting was held in the famous "Green Room" of the Congress Hotel, Chicago, and was attended by representatives of the Associated Billposters of United States and Canada and of the Showmen's Association.

On account of the Associated Billposters not having completed their adjustment of rates and classification of the plants, and on account of the circus people insisting upon knowing positively what the rates were to be for next year before a contract was made, it was decided that another meeting was necessary, and this will be held at the same place, on Monday, Jan. 23, when the same committees will have more conferences. By that date all the rates and classifications will have been completed and published. The best of feeling prevailed at the conferences, and it is the belief that an agreement will be made for next season, although in order to complete one, both sides will have to make liberal concessions, as there is an extremely wide gulf between the two Associations at present.

It was developed at the meeting that in case the Showmen's Association fails to make an agreement with the Associated Billposters, that then the circuses will be allowed to make the best contract they can with the local billposters in each stand, under the same plan as in former years.

Following is the proposition submitted by the circus men, and the action of the Associated Billposters by classes. The conference referred to above, when adjournment was taken on Jan. 23, was held after the two propositions herewith published had been exchanged:

TO THE ASSOCIATED BILLPOSTERS AND DISTRIBUTERS OF THE U. S. AND CANADA.

The members of the SHOWMEN'S ASSOCIATION in convention assembled respectfully submit their terms of proposed contract with you for the season of 1911, as follows:

The indented portions represent the Billposters' answers and counter propositions. RATES AND CLASSIFICATION TO BE EM-

BODIED IN CONTRACT:

1. That all rates, prices and classification thereof shall be agreed upon and embodied in the written contract before signing; and no change or alteration thereafter shall be made during the life of the contract.

1. That all rates, prices and classifications thereof shall be the regular commercial rates as published in the January, 1911, issue of the official membership list, and the same shall remain in force until January 1, 1912.

CIRCUS TICKETS:

2. That no tickets whatsoever shall be furnished or provided, and that the contract shall contain no clause relating to the furnishing or giving of circus tickets.

2. Tickets shall be furnished as provided in 1910 contract.

RATES AND PRICES:

3. That no contract be approved or entered into by the undersigned circuses and Wild West shows in which the rates and prices exceed those in effect at the date of the contract of 1910.

3. Covered by Section No. 1. SIXTEEN AND TWO-THIRDS PER CENT. REDUCTION FROM SCHEDULE PRICES.

4. That a reduction be granted the members of the SHOWMEN'S ASSOCIATION from the commercial rate of the 1910 contract of sixteen and two-thirds per cent; this reduction being equal to the commission allowed on all commercial business.

All commercial rates comprehend a commission therefrom of sixteen and two-thirds per cent for solicitation; and we demand for the SHOWMEN'S ASSOCIATION equivalent terms and equal treatment.

ALLOWANCE FOR POSTING:

5. That on all posting for two weeks or more the members of the SHOWMEN'S ASSOCIATION be allowed two cents per (one) sheet on all paper posted at any place, excepting when contracting agent of the circus and the Bill Posters' Association member agree that the billposter shall post the paper.

5. We fear this would result in general wrangling in most every town, and therefore cannot be granted.

OTHER THAN EXHIBITION STANDS: SPACE:

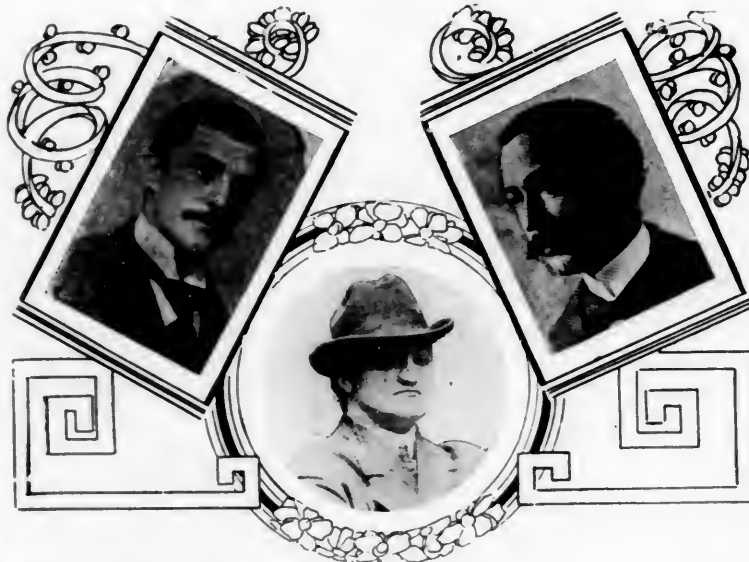
6. That in all towns and cities other than exhibition stands, the members of SHOWMEN'S ASSOCIATION shall have the right to use such space as they may be able to secure from any person for all posting and advertising purposes; provided, however, that local member or representative of the Bill Posters' Association cannot be found by the circus agent, or is unable to furnish sufficient number of real bill boards (not dands) for circus posting and advertising.

EQUAL RIGHTS WITH OTHER ADVERTISERS:

7. That where the Bill Posters' Association accept posting from any person or institution who patronizes uses or posts on other plants in the same city, then in such event the members

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THE CIRCUS COMMITTEE.



John G. Robinson, Edward Arlington, Chas. T. Ringling, H. H. Tammen, and R. M. Harvey.

Christmas at Lowe's New Rochelle Theatre, New Rochelle, N. Y., was the happy event of the season. Manager Dull played Santa Claus. A number of presents were exchanged by the house attaches. Mr. Dull received more presents than ever before in his life. He presented each employe with a Christmas gift, and wound up the celebration with a big dinner, of which all the artists on the bill partook.

Miss Dille Jackson, the athlete, who is now on the Geo. W. Webster Circuit, sails in March for a tour of Australia.

Bert Geyer opened December 19 on the Gus Sun time. Next summer he will again be with one of the leading circuses.

The Melrose Comedy Four opened at St. Paul, December 19, for seven weeks' tour over the Walter Keefe time.

Davenport, Iowa; Mr. Donnelly, of Boston. Mr. Frost appeared as counsel. The circus committee present consisted of Messrs. Ringling, Harvey, Robinson, Arlington and Tammen, with Mr. Kelly as legal counsel.

During the several conferences held between these two committees, good feeling was apparent, and it was the evident desire of both sides that an amicable and fair contract be made for next year. Mr. Link, as chairman, presented the views and reasons for the attitude assumed by the Association regarding several matters, and also assured the circus men that the rumor that there was to be a wholesale increase in rates for next year was a serious error and positively without foundation. Hundreds of changes were made in the case, as a result of the recent campaign of inspection. Mr. Chas. Ringling being chairman, appeared as spokesman for the circus people, and as he presented the various clauses of the circus proposition, explained the necessity and reasonableness of their being adopted.

The Circus Committee held another meeting with the Showmen's Association, and received further instructions, accepting a few minor concessions that Billposters had offered, and they themselves making a few concessions in their second proposition but they were still in-

The Amusement Week in Europe

LONDON NEWS LETTER

Hammerstein Visits the English Metropolis to Negotiate for the Erection of His "Wonderhouse"—Princess Clementina Produced at Queen's Theatre

Hammerstein came to London this week. He says his visit has reference to the construction of his London opera palace about which he wishes to consult architects and surveyors.

According to him this new theatre is to be the "wonder-house" of the world; it is "to be in keeping with the artistic performances which Hammerstein means to present to the British public."

Grand opera only is to be presented. It is too early, so Hammerstein says, to say anything about the artists who will appear but he intends they shall be the best in the world. In fact, no expense will be spared to produce grand opera on a scale that will make the greatest city in the world proud of its opera houses.

It is understood that the new enterprise is entirely in the hands of Hammerstein. In fact, he apparently resents outside assistance of any kind. "The secret of my success in part," he has just told an interviewer, "has been that I do not take anyone's advice. I rely on my own eyes, ears and experience. Opera directors are born, not made, and I have confidence in my own judgment. I think grand opera is the highest possible form of art. I love it and because I love it I am going to do it in England."

Many of us here will watch the course of Hammerstein's judgment in the present instance with much interest. In fact, if he relies on it solely it will become even more interesting. But, of course, if he be the genius he lays claim to be, then he will overcome the difficulties that await him in an enterprise of this kind in a strange country with ease.

The Princess Clementina, a historical novel based on A. E. W. Mason's novel, Clementina, was produced at the Queen's Theatre a few nights ago. The story is largely based on historical fact and most of the characters who appear in the play are founded on real personages. It has already been seen in the provinces and it was received with so much favor on its appearance here that it is likely to hold the boards for some time. The Princess (Sofrielski) was the daughter of John Sofrielski, the king of Poland, and became the wife of the old pretender, known among the Jacobites as James III, of England. In order to prevent the marriage she was imprisoned by the emperor at Innsbruck and the story of the play turns on her deliverance by the aid of Charles Wogan, one of those gallant adventurous Irishmen who remained loyal to the Stuart cause. The piece is full of incident and color. In the task of rescuing the princess, Wogan undergoes many hair-breadth escapes. He is, however, somewhat handy with his sword and he manages to wound or kill his pursuers and his enemies every time. As happens often in such cases the princess falls in love with her deliverer and he had already been in love with her. In the end, loyalty to the king triumphs over love for the woman and Wogan brings her safely to Bologna where James was then living. H. H. Irving takes the part of Wogan and acts with picturesque charm and vigor. At the same time the role is one that is more fitted to Fred Terry or Lewis Waller and either of the latter would shine therein. The part contains a certain amount of humor, and like his father, Irving is not remarkable for the possession of this quality. Princess Clementina is played by Miss Stella Patrick Campbell, daughter of "Mrs. Pat," with great grace and feeling but not with any degree of power. Helena Rous was the greatest success. She plays the character of the princely mother and gives a clever and amusing representation of that mighty and affected royalty. The other parts in the play are excellently filled and the play being one of the best of the romantic type seen for some time, it ought to have a great future in front of it.

Early in the new year, George Edwardes will, by arrangement with Charles Wyndham, produce a Matrimony a Failure? at the Criterion. Paul Arthur is to produce the piece and play one of the leading parts and the cast will also include Ella Jeffreys, Edyth Latimer, Rosina Phillip, Lettice Fairfax, Emma Gwynne, Kenneth Douglas, Charles Bryant, Leslie Hamer and Frank Denton.

With Fred Terry and Julia Neilson returning home, Oscar Ascho and Lily Brayton will have to find a new home for Count Hinnahth, which still draws enthusiastic and crowded audiences. This will be at the Garrick Theatre, and then Laurence Irving in his turn will have to look out for a new domicile for The Unwritten Law.

Now that the removal of The Whip has at last left the great stage of Drury Lane clear for pantomime rehearsals, Jack and the Beanstalk, particularly the beanstalk, is showing quick and conspicuous development. On this occasion greater heights in the form of mechanical arrangements are to be climbed than have ever been attempted before and as usual the management mean to spring one or two big surprise novelties on the audience. The principal girl will be Julia James, a pretty product of the Gaiety school, who has done well on both sides of the water in Our Miss Gibbs.

Sunday cinematograph shows have been ordered to cease in London for the present. I told you a week or two ago that the magistrate had decided in their favor on this point, but since then the case has been taken to the Court of Appeal and the judges there have decided against the shows. The controversy arises on the point as to whether under Kineumatograph Act of last year the London County Council has the power to refuse licenses to any picture show that opens on Sundays. I take it that the case will be carried to the Supreme Court of Appeal, but meanwhile the theatres must close their doors and thousands of Londoners be deprived of a pleasant and harmless way of spending an hour or two on Sunday evenings.

It is rumored that some friends of Anna Held have offered to build for her in London a playhouse of her own to be called the Anna Held, and to be employed mainly for the musical comedies such as she made her name in. It seems that after her long holiday from the stage, she

PARIS NEWS LETTER

New Play at Gymnase Attracts Wide Notice—The Human Comet, Mme. Aboukaia, Sustains Serious Injuries in Frightful Fall

La Fugitive is a daring play. In America, as it stands, it would have no chance. The censor would stop it quicker than he did Bernard Shaw's Mrs. Warren's Profession, and unlike this play, La Fugitive would not get back on in a hurry.

The story is well handled and there is much that is praiseworthy in the story. Only we

time together in Egypt. The son-in-law is very much opposed to this trip, for the public is not unwise as to who will be the companion of his mother-in-law. Respectfully he tries to persuade her from leaving. She leaves anyhow.

When she returns some time later she finds the household of Antoinette and Leon on the verge of rupture. Leon tells her that Antoinette and he do not understand each other. Antoinette says the same thing, as soon as the two women are left alone together. She is very unhappy. Leon is cold. But Leon, in another scene with his mother-in-law, tells her that he does not mean to be cold, and that, though he might love badly he loves Antoinette just the same, very deeply. He pleads that Mme. Journaud help him keep the love of Antoinette and he do not understand each other.

Mixed in all this affair there is an agreeable fellow, named Edmond Danver. He is laying siege to the heart of Antoinette. At first her suspicions lulled to sleep by the plausible Edmond, the mother rather encouraged the affair, thinking it innocent, and it being her belief that Leon being somewhat distant toward his wife she needed sympathy and friendship such as Edmond could give to her. But Antoinette, wildly vexed with her husband, is on the verge of deceiving him when the mother sees the true state of affairs. Antoinette is preparing to do exactly what her mother had done with the married but undivorced Georges. So, renouncing her own happiness, the mother throws herself into the breach and saves the daughter. Leon and Antoinette are reconciled and one is informed subtly that a little Leon or Antoinette is not a distant probability.

The last act shows the couple being watched over by the mother, who has for all time renounced Georges and her own love that she might devote herself exclusively to the happiness of Antoinette, who now more than ever, needs the sympathy of a mother's love.

There are four acts in this comedy, which is by Andre Picard. It was produced for the first time in any theatre this week at the Gymnase. Mlle. Yvonne de Bray plays Antoinette, Mme. Jeanne Cheriell Mme. Journaud, Poth are fine. Claude Garry makes a capital Leon; Georges Mirland is cleverly played by Gaston Dubosc. The first act at the opening performance received four calls; the second four calls; the third five. Dubosc announced the name of the author after the fourth act, which received four calls. The Figaro said: "It is an original comedy with ingenious and penetrating psychology which at first appears humorous and libelous, but which later reaches the emotions by the simplest and most human means."

This is a very fair criticism.

ANOTHER NEW PLAY.

Les Affranchis (The Freedman) was produced for the first time this week at the Odeon at a matinee. It is by Mlle. Lenerue, who, I am told, is deaf and dumb. This she might be, so far as her ears and tongue are concerned, but her pen is not only a talker, but a mightily interesting talker as well.

M. Antoine, with this matinee, started what he calls the presentation of plays "more interesting than paying," each of which will be given twice, both at matinee performances. This first was a real success, but as he says, it is not probable that it would pay since it is for the most part over the heads of the average audience. Les Affranchis may be termed a preface to Henry Bataille's piece, La Vierge Folle, only the heroine, instead of being "foolish," turns out "wise." Bataille's piece takes a man of forty five AFTER he has won the love of a girl of seventeen, then puts him through four acts of passion. He does not tell how the man won the girl's love. Mlle. Lenerue does that. She takes the beginning of passion, making her hero a sort of superman, his heroine a species of superwoman. The hero is the greatest philosopher of his day, preaching a doctrine which shatters to bits old-fashioned morality. The heroine comes from a Cistercian convent and proves to be one of the free minds of which the hero is a leader. Together they read and study and, of course, fall in love. Shall they unite, true to their beliefs in this higher morality, despite the fact that the philosopher has a living wife? Yes, says the man. The girl is afraid. The mother superior of her old convent talks to her and wins her back to the fold. She renounces the philosopher, who asks her if self-sacrifice is not the worst form of selfishness. It is another Abelard and Heloise story and is cleverly done by the players who interpret it.

THE DEJAZET.

Leon Gandillot and Alphonse de Bell are responsible for Les Pigeonnettes, a farce comedy in three acts, produced at the Dejazet this week. A "pigeonnettes" is a French top—pigeon on wheels, which lobs its head and coos when pushed along the floor. Last week I told of "The Woman and the Jumping Jack" play; this is another piece with a title carrying the same idea.

Liane de Conmery wishes to marry the Russian Prince Ostrapotchine, but first she must get rid of her "friend," the somewhat elder, but quite rich Hector Champierrier. Also a husband, from whom she has been living apart for ten years. The russa she has to adopt and the scheming she indulges in, in order to obtain the divorce, make up the bulk of the piece. In the end it is found that the husband had already obtained a divorce some years back, and then Prince Ostrapotchine confesses that he is only a barber from Toulouse, who assumed the title of Prince while in Paris, in order that

M. ANTOINE,



Director of the Odeon, Paris.

seemed bound to be a failure. Then the Man from Mexico came along, made a huge success, and changed the luck of the place. The latest development is that F. C. Whitney has acquired a 99-year lease and will produce Abhin's new comic opera, entitled Baron Tronck, there on Easter Monday next. From that date on the theatre will be known as "The Whitney Theatre."

Talking of Whitney, it must be said that he has really made an extraordinary hit with The Chocolate Soldier here. It has just passed its 100th performance and looks like running for a great deal longer yet. Confirmed in his belief that high-class comic opera is most acceptable to London playgoers, Whitney has just visited Vienna and secured four new works which he proposes putting before the London public. Two of these operas, My Young Master and The Little Friend, are from the pen of Oscar Strauss, composer of The Chocolate Soldier. On the subject of the latter opera I might mention that a few nights ago the principal part of Nadine was undertaken at almost a moment's notice by Miss Pearl Ladd, the American soprano, who had only been studying the part for a few days, with immense success.

John Calvin Brown, who recently acquired the ground at Earl's Court, is greatly sitting and improving it. The majority of the buildings which have done duty there for some years past have been cleared away, and their place will be taken by new and brighter structures. The buildings which have been retained are to be entirely redecorated and beautified, and the grounds are to be converted into a pleasure park. In its changed form, Earl's Court in the future

Americans have a different point of view on most things, and the question of morality and immorality is where we differ most from the French. It is not for me to say which is the right side and which is the wrong. All I say is, it is so. I might add, however, that we sometimes miss a good thing because of this "point of view," for there are instances of where it is carried to the limit of prudery. Personally I think nothing that truly relates life can be really bad, any more than a lovely statue in the nude can be bad, so long as it is reverently handled and that which is uplifting is not left hidden. There is a certain morality to be found even in humorality.

Mme. Journaud is a widow. She has two daughters, the younger of whom is Antoinette. Since the death of her husband she has stinted and saved and sacrificed in the thousand ways a mother knows, to preserve a good "dot" for her two girls when they marry. Georges Marlaud, a big-hearted fellow, all this time has been in love with Mme. Journaud, though she has never given him the least encouragement. Her entire attention and her entire life are devoted to her two girls.

Presently the daughters are married, Antoinette to Leon Guvrier, the older, who does not figure greatly in this story, being the first to wed. Now that the responsibility is taken from her, the mother listens to her own heart for the first time. Georges is a good man and she loves him, as she now realizes. He is married, living apart from his wife, from whom through some complications, there can be no divorce. Good, honest woman that she is, Mme. Journaud determines to go away with Georges anyway. They decide to spend some

(Continued on page 24.)

(Continued on page 24.)

Burlesque and Music

SPOKES IN THE WHEELS

Reviews, Remarks and Live News Items from All Departments of Both Burlesque Wheels, Gathered Especially for The Billboard

By SYDNEY WIRE.

Now that the Merry Christmas thing has become a chestnut we have had to switch it to "A Happy New Year" and will keep on saying it until it becomes a nuisance. Most of us are glad that the holidays are over and that we shall now be able to settle down to regular business once again, that is when we get through answering all of those kind friends who were thoughtful enough to send us an Xmas remembrance, were it only in the shape of a simple card. All of us are not able to make our friends Xmas presents and the sending of friendly greetings in the shape of Xmas cards, is to my mind, the more appropriate. The giving of Xmas presents is unsatisfactory at the best, and it usually winds up by a useless waste of money, due to the sending of unsuitable presents or of giving just the wrong article. Again, the receipt of a present often brings unhappiness owing to the inability of the recipient to respond or to return the compliment. It is, of course, "Good to be rememb'ered," but I know of no more appropriate way than by the simple but expressive Xmas card.

Speaking of Xmas cards reminds me of a subject upon which I have long intended to speak, namely the delivery and rapid forwarding of mail by the officials at the various theatres around the wheels. This applies to theatres of all descriptions, and the matter is, of more than passing importance, as the mail of the traveling performer is too often sadly neglected, and is often left to lay in the mail box on the stage, or worse still, in the box-office in the front of the house for days—and in some cases for weeks. Of course there are theatres where there are real managers who give, even the matter of performers' mail their attention, but more often than not, the most wanton carelessness is displayed in the matter of mail and letters are left to deliver themselves, or to lie until they are finally thrown out as rubbish.

About a year ago I happened to be on the stage at a certain theatre in the middle west, and looking into the mail box I was surprised to find there, mail for almost every theatre in the town. Some of it had been there for weeks, while some was for performers with attractions which had played the house a week or so before, and which should have been promptly forwarded. There is nothing of more importance than mail and the contents of a letter may be of the most vital importance to the addressee as well as to the sender. A deal of carelessness is often displayed in the addressing of theatrical mail, the name of the attraction being often omitted, and arriving at its destination after the show it is intended for has left town, the house staff, or whoever attends to the mail, having no means of finding out with what show the person it is addressed to, is with, returns it to the dead letter office and the message, however important, is lost. The correct and careful addressing of all letters intended for traveling performers is a matter which should be given due attention, while house managers should rightly insist upon the most prompt and careful handling of all mail matter addressed to their respective theatres.

Ed Gallager is putting out a second edition of *The Battle of Too Soon*, and has arranged with Harry Polack, of the Polack Booking Exchange, to book the act on that time.

The executive staff for Jack Faust's New Century Girls is: Jack Faust, manager; A. A. Reeves, advance agent; Tom Burnett, stage manager; Julius Maurer, musical director; "Sting" McMillan, stage carpenter; Clyde Anderson, electrician; Stella Gilson, mistress of costume.

To say that *The Sereaders* was the best show of the season, would be a somewhat risky, if not broad assertion, but I do venture to say that for original lines and carefully selected humor, Jack Singer has given us, in *The Sereaders*, a show that is far above the general burlesque average, and one of which he may indeed be proud. His present cast of principals, its well balanced chorus of all good looking girls, its original numbers, its strong olio and elaborate staging all help to make Singer's new show an eye-opener to all interested in the progress and development of modern burlesque. When one looks back at *The Sereaders* of the past few seasons and compares the shows that C. H. Arnold gave us, with the present Singer production, the only thought that arises is "how different," and "what an improvement."

The first thing which greets the view of the spectator when the curtain rises on the first part of *The Sereaders*, is the attractive and realistic setting of a scene on shipboard, showing the main deck of the vessel with chart house forming the break of the poop deck. The opening number is led by Crane Wilbur, as person in the smartly cut uniform of the mercantile marine officer. Wilbur begins the number, singing from the edge of the quarter deck, but descends later and finishes at the footlights. Bernard Turbett, as Gancey, is a clean and humorous "Tad" and is a big asset to the show, although his work in the closing burlesque is utterly spoiled by his inability to handle the part he attempts, that of a Frenchman, Gaston, which he plays with an Irish dialect. The real hit of the show is the remarkable swinging of Lew Kelly as Prof. Dope, and his imitable manner of reading his many funny speeches brings roars of laughter at every line. James Mullin as Ho Isay, also gives a very clever performance, as does his clean-cut

partner, Allan Coogan, who leads several numbers and whose work stands out all through the show.

Heading the female principals is Nanette Coulton, who sings beautifully and who makes a fine appearance. Her solos, *You Are the Ideal of My Dreams*, and the evergreen, *Of*

IN PUBLISHERS' ROW

Notes of the Latest Successes of American Song Writers and the Vaudeville Performers by Whose Aid They Are Popularized

J. FRED HELF CO.

Up the Rickety Stairs, the new comic song hit by Arthur J. Lamb and J. Fred Helf, is the biggest laughing success Lew Dockstader has ever sung. It was introduced to Greater New York at the Majestic Theatre, Brooklyn, where

Mr. Dockstader and his Twentieth Century Minstrels played during the week beginning Dec. 19. Among other Helf numbers which are big hits with the Dockstader Company are: *See, But It's Great to Meet a Friend From Your Home Town*, *When a Boy from Old New Hampshire Loves a Girl from Tennessee*, *I Will Love You Always Just for Aunt Lang Syne*, *My Love is Greater Than the World*, *The Oklahoma Twirl*, and *Play that Barber Shop Chord*, the latter being sung and played by the composer, Lewis F. Mulr, in his own imitable manner.

Nat M. Willis is singing that most effective comic hit up the Rickety Stairs (the legitimate successor to *Everybody Works But Father*), and declares it is one of the funniest songs he has ever used.

The Three Lyres, the new Western musical act, are taking many encores with Tracey and McGavish's march hit, *See, But It's Great to Meet a Friend From Your Home Town*.

Among the many artists singing *Oh, You Bear Cat Rag* on the Pacific Coast, are the Three White Knieves, who have done much to popularize this lively number in San Francisco.

The never failing encore winner, *My Love is Greater Than the World*, is being featured by George Linden, of Dunlap and Linden.

See, But It's Great to Meet a Friend From Your Home Town, by the writers of *Play That Barber Shop Chord* and *Oklahoma Twirl*, is a hit with the American Comedy Four.

The Morrissey Sisters and Brothers are dancing and singing *Oh, You Bear Cat Rag*, and are meeting with great success with this popular number.

Miller, Garrity and Duggan are featuring the new novelty dancing hit, *The Oklahoma Twirl*.

Sylvester and Redmond are scoring heavily with *See, But It's Great to Meet a Friend From Your Home Town*.

Irene Hawley has added *Oh, You Bear Cat Rag* to her repertory of popular hits.

St. Clair and Elmer have found *My Love is Greater Than the World* the best semi-classical ballad they have ever used.

The Dixie Sereaders are featuring *See, But It's Great to Meet a Friend From Your Home Town* with much success.

When a Boy from Old New Hampshire Loves a Girl from Tennessee is Jack Howard's biggest applause winner.

Sugar Moon, led by Allen Coogan, is another clever number, the ponies being presumably carried in by shiny-faced darkeys, which in reality are dummies carried by the girls themselves but cleverly built to give the above impression. In fact half the audience is puzzled, and the other half surprised when the girls step from their burdens and expose the clever imitations, which are realistically put together. The finale of the first part shows an ingenious human flag which is formed by the girls, who swarm, like sailors, upon the perpendicular frame which is set up for the purpose and which makes an attractive picture. This number is led by Margaret King, who wore, a none too attractive red dress.

In the closing burlesque there are several good numbers, especially the beautiful *Sereaders Waltz*, which was led by the charming Miss Coulton, and which is, to my mind, one of the prettiest numbers ever seen upon a burlesque stage. Miss Coulton looked charming in a pretty pale pink evening gown with a big black picture hat and sang gloriously. The simon *Love Waltz*, by Allen Coogan and Dot Duvall, is also well worthy of mention as is *Chanticleer* by the entire chorus. As I said before, there may be better shows than *The Sereaders*, although I haven't seen them, but for good, wholesome comedy and all around originality, the show will, I think, stand up alongside of any of the shows I have, so far seen this season.

While in Pittsburg, Lew Kelly, of *The Sereaders*, was compelled to lay off for a couple of days owing to trouble with his voice. His part of Professor Dope, was cleverly handled by James Mullin, of Mullin and Coogan, who surprised the entire company by his really good work. Dot Duvall, of the same company, has also been unable to work for the past few days, owing to an accident which occurred to her at the Baltimore Gayety, and which resulted in the dislocation of an arm. Her place in the dance with Allen Coogan has been taken by Hilda Goditz, who did surprisingly well.

On Christmas eve the writer was present at a pleasant little dinner given by Fred Russell, of the Rentz-Santley Show, to a few of his many friends in the business. Among those present were: Harry Williams, Henry Kurtzman, Wm. Smythe, Charles Barrell, Frank Burns, Milton Mannist, H. R. Polack, Nick

HARRY HASTINGS.



Proprietor Hastings' Big Show, (Eastern Wheel).

all those Endearing Young Charms, were the most attractive features of the show, but were far too little appreciated by the prosaic and polyglot audience which packed the Pittsburg Gayety, when I saw the show. Miss Coulton does a clever bit with Lew Kelly in the closing burlesque, which proves her ability as an actress. This refers to her clever simulation of an intoxicated woman, which is more than ordinarily good.

Grace Vinton, in the ingenue role, is lovable, and her spotless appearance and simple winsomeness soon makes her a favorite. Margaret King, in her old role of Fritz Schell, is the same Margaret as she was with the good old *Passing Review* of a few seasons ago, and her work is unchanged. Margaret leads several numbers and incidentally shows as much as possible of her famous perfect shape, while the several numbers she leads are all nicely handled. She looks particularly good in *Our Closing Burlesque* in a peachy looking gown, and her song, *There May be Something Wrong With My Eyes*, couldn't help but remind one of Mollie Williams, for Margaret's every movement and style suggested the dashing Mollie.

The olio contains but three acts, but all are good. Mullin and Coogan open the bill with a really clever talking act, into which is introduced some wooden shoe dancing of more than usual merit. I do not claim to be an authority on dancing but I feel sure that Allan Coogan showed us some steps the other night that are not seen every day. Jimmy Mullin gives a recitation which tells the story of a prize fight, a sort of love and duty affair, which was cleverly rendered and which brought him a

deal of applause. Their finish is unique and out of the ordinary.

The second act on the olio bill is the *Six Juggling Blossoms*, a sextette of neatly dressed and good-looking English girls, at least they have an English appearance. Their act consists of juggling and throwing tennis racquets and Indian clubs, the girls doing some very pretty and clever work. They finish with a circular stage picture, throwing the clubs to each other at fair speed, the multi-colored objects flashing through the air and lending picturesqueness to the striking ensemble. The McGuinness Bros., who wear a neat uniform to open their act, do some more dancing, and do it well, and in spite of their being the second dancing act on the olio, are a good sized hit. The burlesque opens up with an interior, supposed to be the *Cafe De Paris*. It only runs a few minutes, but what there is of it is bright and quick.

Lew Kelly retains the same character, while Turbett, who so distinguishes himself in the first part, is an absolute joke as the French waiter. Why, oh why, doesn't he change that to an Irish character, or at least play it in some character of which he can handle the dialect.

There are several very good numbers with the new *Sereaders*, and a deal of originality is shown in their production. Some of the ideas are not new, but they are cleanly and carefully worked out and are therefore deserving of merit. *Sleepy Head*, led by Grace Vinton, assisted by the ponies, was particularly attractive, the girls looking well in their pretty blue silk pajama suits. The girls finished with skipping rope, one of them, who I believe was Merri Lawrence, displaying a deal of grace and dexterity.

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JOHNSTOWN.—CAMBRIA (H. W. Sherer, mgr.) The Round Up 23-24, The Stampede 26, The Country Boy 28, Merry Maidens 29, Mrs. Flske 30, Madame Sherry 31.

LANCASTER.—PILTON (C. A. Yecker, mgr.) The Fling Line 26; A Girl of the Mountains 27; The Merry Widow 30; The Country Boy 31; The Blue Mouse Jan. 2. **FAMILY** (Edw. Mozart, mgr.) Two Orphans week of 26.

MT. CARMEL.—G. A. R. OPERA HOUSE (Wm. Pencil, mgr.) Hoyts Musical Comedy 29-31; Combined Musical Clubs of U. of P. Jan. 3.

SCRANTON.—LYCEUM (Mr. Gibbons, mgr.) The Nigger 26; Low Docket's Minstrels 27; The Passing of the Third Floor Back 29. **POLIS** (Mr. Dockings, mgr.) Lolo the Mystic, Marlon Garson and Company, Mrs. Doherty and her peedles, Marshall P. Wilder, The Musical Girls, The Keatons and pictures week of 26. **NEW ACADEMY** (Mr. Docking, mgr.) The Great Ruly week of 26. **COLEMBIA** (Mr. Feather, mgr.) Dave Marlon's Burlesquers 26-28; The Americans 29-31.

WILKES-BARRE.—GRAND OPERA HOUSE (D. M. Cauffman, mgr.) Passing of the Third Floor Back 26-27; Docket's Minstrels 29; Wright Lorimer in The Shepherd King 30; Henrietta Crossman in Anti-Matrimony 31; Shadows 2-3; The Boss 4. **WESTMINT** (H. M. Cauffman, mgr.) Nubitt Stock Company in The White Sister week of 26; same company in A Woman's Way week of Jan. 2. **POLIS** (Gordon Wright, mgr.) Kaiser's Dogs, Miller and Lye, John Ince and Patty Allason, Edda Morris, The Silver Bottle, The Great Lester, Pederson Brothers week of 26. **LUCERNE** (Leon Ferndal, mgr.) The Americans 26-28; Dreamland Burlesquers 29-31; World of Pleasure 2-4; Broadway Gaiety Girls 5-7; Star Show Girls 9-12; The Merry Whirl 12-14.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (F. R. Wendtschafer, mgr.) May Irwin in Getting a Polish week of 28, Olga Netherole in Mary Magdalene 29-31, Forbes Robertson in The Passing of the Third Floor Back Jan. 5-7. **EMPIRE** (Sol Brannig, mgr.) W. H. Turner in Father and The Boys week of 26. The Great Divide week of Jan. 2. Katie Did Jan. 9 and week. **IMPERIAL** (Geo. N. Gray, mgr.) Baldwin Melville Stock Company in Darkest Russia week of 26, same company in The Girl I Left Behind Me week of Jan. 2. **WESTMINSTER** (Geo. F. Collier, mgr.) Golden Crook Company week of 26. The Beauty Trust week of Jan. 2. Crackerjacks week of 9.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (C. R. Matthews, mgr.) The Bachelor 26; Madame Nazimova 31; The Melting Pot 27; The Girl from Rector's Jan. 6; The Lottery Man 16; Viola Allen Jan. 20. **MAJESTIC** (G. L. Brandtley, mgr.) Cavanna, Grace Orma, Williams and Gordon, good; Johnny Honey and Jennette Mozart, excellent week of 26.

GREENVILLE.—GRAND (B. F. Whitmire, mgr.) Starkey's Players 28, The Girl from U. S. A. 26.

TEXAS.

DALLAS.—DALLAS OPERA HOUSE (Geo. Anz, mgr.) The Blue Mouse 26-27; Just Out of College 29. **MAJESTIC** (O. F. Gould, mgr.) M. Samaras, Al Coleman, Grace de Winters, Guy J. Samsel and Edith Reilly, Mr. Homer Lend and Company, Arthur Rigby, Arnold's Performing Leopards, and pictures week of 24. **ORPHEUM** (Dalton Brothers, mgrs.) The Great Hayes, Garrity Sisters, Mannel Romain and Company, Wolfe and Mills, Leonard and Glette week of 25.

WEST VIRGINIA.

WHEELING.—VIRGINIA (Chas. A. Felner, mgr.) The Thief 26-28. **COURT** (W. L. Moore, mgr.) The City 26. **APOLLO** (H. W. Rogers, mgr.) Monte Carlo Girls 26-31. **VICTORIA** (Geo. Shafer, mgr.) Inler, Burke and Davenport, comedy specialty, Steele, Brinkman and Steele, singers; Fuller Rose and Co., comedy playlet, The Real Quartette, singers and comedians, Buckley's Troupe of pantomime dogs 26-28.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.) Aubrey Stock Company in The Bishop and The Thief 27.

FOND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.) Uncle Tom's Cabin 31. **IDEA** (Oscar Volpert, mgr.) McKissick and Shadney, Alex Brisson, John Buckley and Violet Moore, Huth Francis and Company, Mr. and Mrs. Bob Fitzsimmons, Jas. Tschell and pictures 22-29.

VANCOUVER, B. C.

VANCOUVER, B. C.—VANCOUVER OPERA HOUSE (E. R. Ricketts, mgr.) The Time, The Place and The Girl 26-27, The Burgomaster 28-29. **EMPIRE** (Walter Sanford, mgr.) Uncle Tom's Cabin week of 26. **ORPHEUM** (Geo. F. Case, mgr.) Howard Truesdale and Company, Les Floetz Larella Sisters, Olo Trio, Marguerite Fry, Lester and Kellett, Frank and Myrtle Chamberlain, Hart and Dean week of 26. **PANTAGES** (Geo. Casvert, mgr.) Ray Thompson and His Horse Joe Bailey, Bert Sivor, Melvin Brothers, Mason and McClaire, Tyrolean Sextette, Nelson and Milledge week of 26. **LYRIC** (Geo. B. Purvis, mgr.) The Lyric Musical Comedy Company in To Oblige Benson week of 26. **GRAND** (Phipps and Hayes, mgrs.) Thomas J. Mack and His Merry Musical Maids week of 26.

MONTREAL, CAN.

MONTREAL, QUE.—HIS MAJESTY'S (H. Q. Brooks, mgr.) The Importance of Being Earnest week of 26; May Robson week of Jan. 2. **PRINCESS** (H. C. Judge, mgr.) Grace Van Strudford in A Bridal Trip week of 26. **ROYAL** (H. McBrien, mgr.) Le Jardin de Paris, Girls week of 26. **ORPHEUM** (G. F. Briscoil, mgr.) Lethro's Dogs, George Fells, Lydia Barry Sebastian Merrill Company, Kenny, Nobody and Platt, Williams and Selgal, Milo Beldon and Hazel Chample Company, Derenzo and La Dame week of 26.

TORONTO, ONT.

TORONTO, ONT.—ROYAL ALEXANDRA (L. Solman, mgr.) Gertrude Elliott in The Dawn of a Tomorrow 26-31, Lena Ashwell Jan. 2-7. **PRINCESS** (O. B. Sheppard, mgr.) May Robson 26-31. The Importance of Being Earnest Jan. 2-7. **GRAND** (A. J. Small, mgr.) The Light Eternal 26-31, Way Down East Jan. 2-7. **MASSEY HALL** (Norman M. Whitrow, mgr.) Ellen Terry 31. **STAR** (Dan T. Pierce, mgr.) Passing Parade 26-31. **Miss New York** (J. Jan. 2-7. **GAIETY** (R. B. Henry, mgr.) Clark's Runaway Girls 26-31. **Al Reeves' Beauty Show** Jan. 2-7. **ST. JOHN. N. B.—OPERA HOUSE** (H. J. Anderson, mgr.) W. S. Harkins, 26.

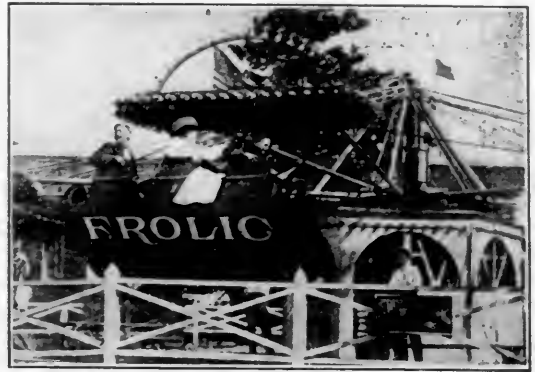
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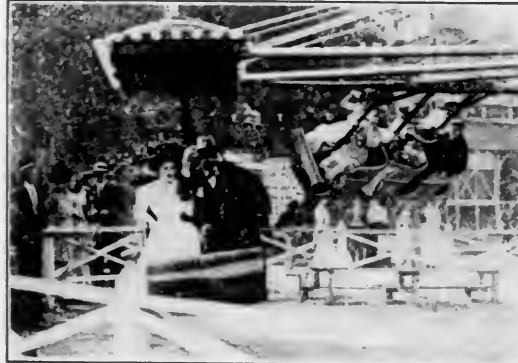
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Readers' Column

John Allan, Mayfield, Ky., would like to know the whereabouts of Eulice B. Sumner, knife thrower. When last heard of he was in Newport, Ky.

Information concerning the address of Mrs. Lena Morehead (Carroll) will be appreciated by The Billboard.

Fairmont, W. Va., Dec. 27, 1910.
The Billboard Pub. Co.:

Kindly publish the following letter:
Mr. Claude Melnotte, of The Original Melnottes, Claude and Addie, has been here three months, sick. The doctors say he cannot recover, and that he cannot possibly live more than two weeks. He has a son at Grand Haven, Mich., and his wife is with the Hickman Bessie Company. Relatives will kindly communicate with me at once.

C. STEWART,
Care Skinner's Tavern, Fairmont, W. Va.

E. H. Hyde, Apache, Okls., is very desirous of hearing from Tony Merrick, cow puncher, broncho rider and fancy rider. He is known as Old Silver. Mr. Hyde has something of the utmost importance to communicate to Mr. Merrick.

the production is crude and unfinished and altogether it decidedly fails to please. The music does not approach that of Electra and the acting is of a far inferior standard. Two different Salomeas have been imported, Madame Ackte and the Baroness Signe von Happe, to play the same part. Their styles are vastly different but neither looks like ever creating a sensation. Just at present the advance booking is filling Covent Garden to the brim every night but I doubt very much whether the opera will last long after this has come to an end.

PARIS NEWS LETTER.

(Continued from page 16.)

he might have a livelier holiday. Liane goes back to her "friend," Hector.

BAD ACCIDENT.

Jack De Frece's Casino de Paris had a reopening this week with a corking good bill, headed by Comete Vivante (The Humau Comete), Mme. Aboukalia, who dives from a high platform to an inclined board on the stage.

On the opening night Mme. Aboukalia seemingly calculated badly, and, instead of landing on the inclined part of the board, she struck the slide where it was practically flat, thus sustaining a frightful fall. The idea, of course, is to land on one's chest and stomach at the top of the incline and slide downward to a full stop. The performer was picked up bleeding at the mouth and nose. Women screamed and fainted. Men cried out. The audience was soon in a tumult of excitement.

ribly mangled cat dying on the ground. How the accident came about I do not know. Perhaps an auto struck it or a dog chewed it up. I can't say. One by one those who took a look at the cat started on again and newcomers would take their places. Some seemed to pity the suffering animal, others appeared to have no emotion on the subject whatever. No one did anything to relieve it.

Presently a tall, pale young man came across the great square and stopped, with others, to see what was the matter. When he saw the wounded cat, a wave of pity swept across his face. Then he turned abruptly and walked away.

He was not gone long. When he came back some one was with him, a little man with a white apron and a small parcel. The little man bent over the dying kitty and administered a dose of chloroform. In a little while death relieved the animal of its sufferings. Languidly the tall, pale man turned to go, but before he left he put a lion's paw into the palm of the little man in the white apron. I arrived in time to see this, and I am sure I was the only person to recognize the kindly man, for no one paid any attention to him. He was Henri Bataille, author of La Vierge Folle and other plays well known to the American profession.

A LAW SUIT.

Engaged for two years by Manager Porel of the Vandeville, Andre Dubosc, one of the best-known actors in Paris, refused the role assigned to him by M. Porel in Patachon, judging it to be beneath his dignity as a player.

T. M. A. News

NEW LODGE ROOMS.

Dallas, Texas, Lodge No. 91, T. M. A., has leased the old W. O. W. Building at 480 Main street, Dallas, and will move there at the first of the year. They are now doing some extensive repairing and when on January 1 they have the grand opening the lodge will have one of the finest buildings in the South.

The committee in charge is composed of Louie Hullman, George Louchard and Jake Harman.

The Lodge meets every first and third Tuesdays at 5 P. M.; visiting T. M. A. members are always welcome.

WHEELING LODGE MEETING.

Wheeling, W. Va., Dec. 31 (Special to The Billboard).—The Theatrical Mechanical Association Lodge, of Wheeling, W. Va., held a social session last Sunday afternoon. A Christmas tree was placed in the center of the hall and on it was a number of presents for members and visitors. The T. M. A. orchestra, under the direction of Prof. John Evans, was present and played during the afternoon.

In the evening a business session was held and plans were gone over and suggestions given



HERBERT LYMAN AND MISS PATTI ROSA, IN A SCENE FROM THE LYMAN TWINS IN THE MUSICAL FARCE, THE PRIZE WINNERS.

Nelson E. Story, or Musical Story, last heard of was the La Salle Comedy Company, write to Don Barclay, care Mrs. H. L. Goodwin, Northwestern Bldg., Minneapolis, Minn. He has something important to tell you. Mr. Barclay would also like to have the address of LeRoy and Cahill, late with the Bon Ton Burlesque Company.

Question.—What is the name of the most popular amusement park in Indianapolis and Cincinnati?—A constant reader.

Answer.—In Cincinnati, Chester Park and Coney Island are equally popular.

In reply to the inquiry of a weekly reader, I beg to state that Sammie Brown, the well known straight man, this season with Messrs. Hurlig and Seamon's Hovey Burlesques, was last season with The Follies of New York and Paris, also a Hurlig and Seamon production.—Sydney Wire.

LONDON NEWS LETTER.

(Continued from page 16.)

will not be an exhibition but rather a place of pleasure and amusement. The new owner declares that it will be the scene of a more varied and interesting variety of entertainment than has ever been brought together in one place.

The new version of Salome, produced here after a quarrel of years with the Censor, has just made its appearance, and although there has been an extraordinary rush for seats, no one seems to have a good word to say for it. The condition on which it passed the Censor was that the actual head should not be used on the stage and consequently the lady, after the execution, has to be content with brandishing a charger on the stage with the head missing. This in itself tends to make the whole thing unreal but, added to this, everything else about

but was quieted by the stage manager, who came out and talked to the people. After reaching her dressing room Mme. Aboukalia recovered consciousness and it was discovered that she was not fatally hurt, though a broken nose and cut mouth showed the fall to be both severe and painful at any rate. It is announced that as soon as the darling woman recovers she will retake her place on the bill.

The Adams Fantomime Troupe of ten people forms one of the big acts composing the remainder of the program. Walter Bellonini, a juggler; Dix and Dox, comedians and instrumentalists; The Ascott Girls (English), five in number; dancers; Mason and Forbes, comedians; Charlier, ventriloquist; The Trio Schlax, cyclists, and others, are big fun-makers at this theatre.

WHICH?

Are the Folies Bergere and the Olympia theatres or music halls? At each place revues of the Folies sort are given on a regular stage, though a spectator may take a drink and look at the show at the same time. The French government declares that therein lies the difference from a "regular" theatre: one can not drink and see the show at the same time in a theatre. The question was brought about by the management of these two houses asking to be allowed to pay the taxes required by an ordinary playhouse. Instead of those put upon music halls. They based their claim on the ground that they ran regular theatres in every way. The State declared, however, that inasmuch as drinks were served in a part of the theatre from which a view of the stage might be obtained, neither the Folies Bergere nor the Olympia was a theatre. Both are music halls and will have to pay the higher tax.

Any old time you can beat the French taxes!

BATAILLE STORY.

It was in the Place du Carrousel. A crowd of ever-changing people was watching a hor-

in the first hearing a judgment was in favor of M. Dubosc, but this week an appeal went against him, the court ruling that it is not right of an artist to refuse any part given him by his manager, no matter how much talent he may possess, and therefore, breaking an engagement because of such an act, was without an excuse. M. Dubosc was ordered to pay M. Porel the sum of his contract indemnity, which was \$2,000.

A SIMONE RUMOR.

It looks as though Le Viel Homme, by Georges Porto Riche, is destined to be even more of a Jouah in the getting started process than was Chantecler. It is now reported that the rehearsals of this long-looked-for piece do not go at all. The author is not satisfied, the director of the theatre is not satisfied and the actors are not satisfied. It is whispered that Mme. Simone, who created the Hen Pheasant in Chantecler, does not like her role and her role does not like her. So she will leave the role, so Gil Blas intimates. First, however, it is said that Mme. Marthe Brande will or should take the part. The date of the production has been postponed to some time in January.

TWENTY-FOUR HOUR RACE.

In a thirty-one mile race at the Velodrome d'Hyver, Jesse Carey, the American skater, this week put the crimps into the English, French, Belgian and German racers who were in the game with him. His time was one hour and fifty-eight minutes, which is a record. Nicot, a Frenchman, was second by a good thirty yards, while Cookson, an Englishman, was third.

In the twenty-four hour race, which will be pulled off at this same rink December 24-25 (ending at 11 A. M. on the latter date), Carey will represent America; Camille de Vaudrey, Charles Lovelle, Murrillist, Nicot and Leroy will represent France; Verstraete and Smith,

for holding the annual convention in that city in 1911.

At the business session the following officers were elected for the ensuing year: Frank Warner, president; Wm. Rush, vice-president; C. N. Leroux, treasurer; Henry Fitton, secretary; Joseph Greer, financial secretary; H. Oswald, assistant secretary; A. W. Reed, past president; W. Richardson, trustee; Allan Scroggins, trustee; H. Howard, marshal; H. L. Crippen, sergeant-at-arms.

Belgium; Neuner and Schults, Germany, and Cookson alone will uphold the colors of England.

GENERALITIES.

A gala performance at the Eldorado Music Hall was stopped for a few minutes this week by a strike on the part of the stage hands. The show was for the benefit of the Musical Artists' Association, which is affiliated with the Independent Theatre Federation, and not with the General Theatre Federation to which the stage hands belong. They objected to the benefit. The management anticipated the move, and had substitutes for the men ready.

Polichinelles, the play by Henry Becque, is in rehearsal. It will be presented for the benefit of the various newspaper associations of Paris.

Boum! Voila! is the title of a new revue at the European. It is meeting with quite a success.

Cecil Smith, "the boy with the different voice," closed a very successful engagement of twenty-two weeks as vocalist at the Casey Seemle Theatre, Sapulpa, Okla., Dec. 18, to accept a similar one at the Uace Theatre, Tulsa, Okla., opening Dec. 19.

SKATING RINK NEWS

Interesting Races Held at Chicago Rink Christmas Week. Iowa Managers Defy Blue Laws of the State—Wayne Gardens Roller Rink Is Prospering

AT SANS SOUCI RINK, CHICAGO.

One of the old time team races was skated at Sans Souci Rink Friday night, December 23, before one of the regular crowds that enjoy the good cards offered by Manager Miles E. Fried. Eight of the fastest racing teams in Chicago were entered, but the Neil and Schwartz team who would have been contenders had to withdraw on account of Geo. Schwabia not showing up and Neil had no other partner to team with. The following were the starters: Howard Beaumont-Harry Palmer; B. Proctor-Chas. Gillickson; Ambrose Read B. Angelica; Carl Carlson M. Caswell; B. Grodets A. McChesney; M. Newfield E. Parker; M. Kruse-N. Kraft.

The race was a crack-a-jack affair from the crack of the gun until the finish, and at no time during the race was there any time lost. Probably the reason for the record time set for the distance was the six big fat turkeys that were awarded to the three winning teams. The winners were Proctor and Gillickson, who skated the distance in 34:34.5, beating the time made a year ago by Beaumont and Palmer of 34:45.

Second place went to Beaumont and Palmer, and third place to Carlson and Caswell. Just before the start of the race the winners of prizes in the city championship races held in the earlier part of the season were awarded by Secretary Fitzgerald, of the Western Skating Association and this may have put a little more ginger into the skaters. Manager Fried has a good card of races for the balance of the season.

RINK MEN DEFY IOWA BLUE LAWS.

Des Moines, Ia., Dec. 27 (Special to The Billboard).—A spirited race of two Moines' blue laws was begun Dec. 26, when Albert Turpin and Al. Ackerman, proprietors of the Coliseum Roller Skating Rink, pleaded not guilty in police court to a violation of the Sunday closing ordinance.

The rink opened Christmas day as usual. As soon as the police learned of it, several hundred skaters were sent from the hall and the proprietors arrested.

Councilman Roe says that with respect to Sunday closing the rink is on the same plane with pool halls. The skating rink men say they have as much right to open as the theatres or the city skating rink at the bath house.

DETROIT'S HANDSOME RINK.

Wayne Gardens Roller Rink, Detroit, Mich., is drawing large crowds. Many improvements have been made at the rink this season, including a mammoth reception room for the ladies. The four corners of the rink are made into cozy corners with beautiful decorations in each corner and on the sides are large signs with the name of a prominent city on them. A mammoth Tomawanda band organ has been installed this season. Manager Peter Shea also boasts of having a fine lot of instructors. Fred Thaman is floor manager and his assistant, Carl McGill, while in the smaller part of the rink, which is for beginners only, are four instructors.

Manager Shea has introduced a new walk at the opening of the season which has been very successful. Every Tuesday, Thursday and Saturday mornings all the instructors are kept busy teaching the patrons the new waltz. Other features that Manager Shea has had at the rink this season is a series of six prize skating contests for couples, the finals taking place the latter part of March or the first of April for gold medals. In the finals only the previous winners will be allowed to participate. Every month a select skating party is given at the rink, the hundred and fifty couple tickets are sold in advance at the box office at \$1.00 per couple. The select party continues after the regular season from 9:30 to 12:30. Every second Friday evening a skating and dancing party is on the program. Skating ceases at ten o'clock after which dancing follows upstairs in the mammoth ball room until midnight. Five hundred presents were given away at the rink last Wednesday evening in the shape of an oval mirror with a skating girl on the reverse side. Manager Shea has decorated the rink beautifully for the holidays and has arranged to have wreaths of holly around all the pillars, while in the center of the rink will be three Christmas trees with all colors of electric lights.

Prof. Charles Tyler and Miss Berton paid the Wayne Gardens and Mr. Shea a visit last week. Miss Berton and Mr. Tyler are now playing vaudeville, presenting the Professor and the Maid and meeting with great success. The

Wayne Gardens Rink will close during the automobile show which will last ten days beginning December 16.

The Arcade Skating Auditorium, Washington, D. C., is doing good business. Mr. E. H. Whiting, manager, expresses himself pleased with the skating outlook in Washington for this season. He will begin putting on races in the latter part of January.

NOTES OF THE ROAD.

P. T. Seibert made a successful first appearance in the United States at the Keith's Columbia, Cincinnati, week of Dec. 25, with a unique European attraction, Spirit Paintings. In this act the audience chooses an unprepared canvas, which is suspended in the center of the stage. Then they decide on any famous painting, which is at once mysteriously and slowly produced on the chosen canvas. During the process, the audience may examine the canvas and walk all around it. Mr. Seibert is a former London Journalist, and has a big reputation on the other side as a producer of novelties. He is also willing to book absolute novelties for European time. Spirit Paintings plays the Orpheum tour for twenty-four weeks.

Manager C. O. Moss, of the Lyric and Virginia theatres in Petersburg, Va., entertained the artists on the bills at the two houses with a Christmas dinner. Among those who attended were: The Clarks, Hyde and Talbot, Irene McCarty, Mrs. Bessie Bellinger, Mr. and Mrs. Roy B. Holstein, Phil and Charles Rees, L. F. Marshall, Pete Pannihill, W. Cliff Godsey, Chas. Cuthbert, Jr., and Benjamin Harrison, and the host, C. O. Moss.

Miss Lillian LaBlancie has closed with the Cosmopolitan Shows and will play vaudeville until the opening of the next carnival season when she opens with the Krane Greater Shows. Eunice Evans and Company, in the strong dramatic playlet, A Thief in the Night, opens early in January. Miss Evans has engaged Dale Davereaux, Jr., and Gene Harper to support her.

Members of the Carr Stock Company, now on the Gus Sun Circuit, held a Santa Claus party at Orville, O., after the performance on Dec. 24. Manager Carr was presented with a gift from the members of his company, and he then turned the tables by inviting the company to a Christmas dinner.

Ed. Westberg, manager of the Crystal Theatre in Burlington, Wis., will erect a new vaudeville house at that point, vacating the old theatre at the completion of his new house. Vaudeville and pictures will continue to be the policy.

Haydn, Borden and Haydn have just finished the S. & C. Circuit, and will play a few weeks for Hayman, of the W. N. M. A., before their opening in New York on the U. B. O. time.

Hunter and Ross have finished seven weeks for Jake Sternad on the Princess Amusement Company's time, and have opened for the Greenwood Theatrical Exchange.

Kollins and Klifton have just finished ten weeks in the West for Edward J. Fisher and have received contracts from him for twenty-six more weeks.

Lethyram Bekrab, petite violin soloist, has been given contracts for the Pantages' time, opening January 29. She is now on the Sun time.

Kashima, the juggler, has a repertoire of over five hundred feats. One of his feature tricks is that of joining two forks and a potato in mid-air.

Billy B. Ray has closed with McCurdy's Yankee Boogie Detective Company and joined Vic Cronin's Weary Willie Walker Company.

Mike Clifford and Company have just finished five weeks on the Royer Circuit, and will open shortly for the Associated Booking Agency.

The Sengell Brothers have completed a tour of the West and are returning East. They will have a new act for the season of 1911.

Bessie Evans has closed with a Christmas Cinderella Company, and opened Christmas day in Boulder, Colo., on Pitman's time.

Ratcliff Dent closed with Gardiner Brothers Company and joined Mann's Tempest and Sunshine Company to play leads.

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SEEN ON THE SCREEN

Brief Outlines of Stories Told in the Latest Productions of the Patents and Sales Companies—Release Dates and Lengths of Subjects Are Given

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(Carl Laemmle.)



THEIR FIRST MIS-UNDERSTANDING (a drama; release Jan. 9; length 998 feet).—Tom Owen and Mae Darcy have just been married, and have been treated according to the latest rules laid down for the accelerated departure of bride and groom. A year slips rapidly by and we find Tom wrapped up in business

pursuits and careless of manner towards Mae. And Mae quietly grieves over his neglect and wonders about it. Tom goes to a ball with Belle Stuart, a former sweetheart, and Mae, in retaliation, invites Claude Jones, a poet, to call upon them. Claude accepts and while in the midst of a tete a tete with Mae, Tom enters and in a rage orders Claude to vacate the premises. After the poet has taken his departure Tom and Mae have their first quarrel. Tom secretly writes Claude a letter, informing him, that as he (Claude) loves Mae and Mae loves him, that he, Tom, will surrender all further claim upon her. When Claude arrives, Mae is completely mystified until he shows her the letter and proceeds to press his suit. Tom telephones Belle Stuart and makes an appointment with her. Mae overhears him at the phone and breaks down completely, weeping as if her heart would break. Then Tom leaves the house. Claude is ordered away from the house by Mae. Tom's conscience will not permit him to keep his appointment with Belle and after wandering aimlessly about his club, he returns home to find his little wife curled up in his den, trying to forget her trouble in slumber. Tom's heart is touched. They forget all their former doubts and troubles and are again made happy.

THE EMPTY SHELL (drama; release Jan. 12; length 965 feet).—Away up in the Canadian

Harvard, his chum, Jim, is with him. With the aid of the two boys, who form the battery for the girls' team, the Adair College nine is defeated. The girls reward their battery with one kiss from each of the seven players.

NESTOR.

SLEEPY HOLLOW (drama; release Jan. 11; length —).—Henry Taber was a jealous husband. Jack Wilson had visited the family and because Tess merely hid him a pleasant good-day, Henry was vexed. That evening he held her clasped in the arms of Jack Wilson. The unhappy husband raised his gun and fired, but it was Tess who dropped. So, grasping Wilson by the throat he slowly but surely forced him over the cliff. Turning, he found Tess had staggered off and from his position he could see her notifying the woodsmen. Perhaps after all, Jack had been only wounded, but as he climbed down his worst fears were realized, and he had scarcely time to hide behind rocks when Tess and the woodsmen appeared. He is captured by the sheriff. The bewildered man looks around. It is only a dream—a horrible dream. This had been a lesson to him. Never again would the green-eyed monster rule his home.

POWERS.



THE STATION AGENT'S DAUGHTER (drama; released Dec. 27; length. —.)—John Raines, a station agent and operator, has been on duty for thirty-six hours and is almost dead for want of sleep. A crooked miner buys a railroad ticket, and

notes that Raines, after making change, has not locked the safe. Little Nora Raines enters with her father's supper. After supper she goes out to wash the dishes. The miner enters and finds Raines asleep and starts to rob the safe. Little Nora enters, takes in the situation, covers the bad man with his own revolver

The Billboard's list of motion picture theatres is being revised for publication. Contributions to this list are solicited. Informants will please fill on the blanks below.

Town State
Name of Theatre
Manager
Location (street address important)
Name and Address of Informant

woods live Jean Caumont, his wife, Marie, and their baby. One day while walking through the snow, accompanied by his dog, Jean shoots a rabbit and picking it up, forgets to extract the empty shell and reload his revolver. In the evening of that day, he plays cards in a saloon with a member of the mounted police named Burke, and accusing him of cheating, he springs to his feet and overturns the table. One of the bystanders, a half breed, Louis Fabert, who hates Burke as only a half breed can hate, immediately extinguishes the one light in the place and in the darkness a single shot is fired and when another light is brought, Burke is found dead on the floor from a bullet wound. Jean is immediately seized as the murderer by the bystanders and upon the evidence that one of the shells in his revolver is empty, he is found guilty and sentenced to be hanged. Fabert, however, at the last moment, makes a confession and Marie, hearing it reaches the place of execution in time to prevent taking the life of an innocent man.

THANHOUSER.

THE PASHA'S DAUGHTER (Mystery-drama; released Jan. 3; length —).—Jack Sparks is a young American, who, while traveling in Turkey, meets and befriends an aged Turk. Soon after the Turk is arrested for conspiracy against



the government, and Jack, who is believed to be an accomplice, is also imprisoned without a hearing. He escapes and is protected by the Pasha's daughter, a beautiful Turkish girl. He tries to induce her to fly with him but she refuses. Jack makes his way in safety to his American home. Later Murana comes to visit him and to tell him that she has decided to be not only a Pasha's daughter but an American's bride.

BASEBALL AND BLOOMERS (Comedy; released Jan. 6; length —).—The pupils at Miss Street's Seminary for Girls organize a baseball club. A challenge for a game is sent to Adair College and it is accepted. The young women, after some practice, realize that their team is of little use on the diamond. And the prospect makes them weep. Fortunately for the girls, Jack, the brother of their president, arrives from

and tries to wake her father, who, worn out, sleeps on. The plucky little girl holds the would-be burglar at bay until her father wakes, then train hands come in and arr at the bad man.

FREDDIE'S COURTSHIP (Comedy; released Dec. 27; length. —).—Mr. Boyd throws out of his home Harry Thompson, who loves Boyd's daughter, Ethel. Then the father plans to make a match between Freddie, the son of his old friend, and Ethel. Harry learns of this and disguises himself as the old man and receives the rube. He introduces the cook to Freddie as Miss Boyd. Freddie promptly falls in love with the fat cook and elopes with her. Then Harry gets a tough to impersonate Freddie. The tough presents the letter of introduction and gives the old man the time of his life. Freddie enters with the cook, believing that he has married the daughter. The cook's policeman lover enters at this moment to arrest the tough, and then there is a mix-up. Harry gets rid of the policeman and the old man forgives Harry and all ends happily.

A DAUGHTER OF VIRGINIA (Drama; released Dec. 31; length. —).—Frank Calvert and Marlon Harlan are lovers. Calvert's decision to stand by the union results in his losing his sweetheart. Three years later Marlon saves the life of Lieut. Peyton, a wounded confederate officer and falls in love with him. Later, Peyton, chased by Union troops, takes refuge in the Harlan home. He is hidden in the cellar. A brutal sergeant threatens to shoot the girl unless she betrays the hiding place of her lover. Old Mrs. Harlan springs in front of her daughter and the sergeant is about to fire on both women when Calvert, now a Union captain, enters and saves the women. Peyton escapes. After the war the two lovers, each having lost an arm, meet, and Calvert learns that his old sweetheart has accepted the Confederate lieutenant. The two soldiers clasp hands and Calvert withdraws.

RELIANCE.

A SACRIFICE—AND THEN (Drama; released Dec. 31; length, 900 feet).—Captain Brown and Lieut. Carson are seen in a desperate battle. A charge is made and Carson is wounded. Brown makes a heroic rescue, and carries Carson back to the trenches. Later, both are in love with the daughter of a wealthy banker, the latter the employer of Brown. Carson wins her hand, but on the wedding day learns that Brown is

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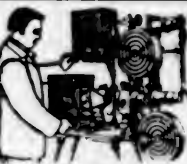
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POWERS PICTURE PLAYS

TUESDAY--ALL EXCHANGES FURNISH THEM--SATURDAY

involved in speculation with trust money and faces arrest. Carson decides to sacrifice himself and desert his fiancée, thinking that she will return to Brown and marry him, thus saving him from ruin. Brown discovers the plot and pulls Carson off the steamer about to sail for Europe, and forces him to join the weeping girl. The impending arrest and exciting incidents have overcome Brown's weak heart and he expires in his room, as the police come for him.

AMBROSIO.

DRAMA OF THE ENGINE DRIVER (Drama; released Dec. 28; length, 500 feet.)—A jailer is saved from financial embarrassment by his friend, the engineer. The latter mistakes a railroad signal, causing a wreck, for which he is sentenced to prison, and finds himself in charge of his friend. The engineer's wife becomes very ill and his



daughter writes him a pathetic letter, which he shows to the jailer who releases him for one night, and the engineer reaches his home in time to hold his wife in his arms as she expires.

GRANDFATHER'S PIPE (Comedy; released Dec. 28; length, 500 feet.)—This film shows the experience of a little boy who takes his grandfather's pipe and enjoys a secret smoke—and resulting illness. The subject is on the same reel with Drama of the Engine Driver.

CHAMPION.

DAYS OF THE EARLY WEST



(Drama; released Jan. 4; length, 650 ft.)—A little band of Eastern farmers are wending their way in prairie schooners across the unsettled regions of the West. Complaining this sturdy caravan are Peter Standish and wife, and Enos Stilling, with wife and son, and brother Abram, of whom, Joseph Stilling and Mary

Standish are newlywed. Arriving at a desirable location these settlers jumped. An attack is made by the Indians. Young Joseph inscribes a note hastily on paper, gives it to one of the dogs and sends him off for aid. The faithful dog delivers the note and leads on the rescuers to the succor of the harassed victims. The Indians scatter and the settlers are rescued.

ECLAIR.

MOTHER'S PORTRAIT



(Drama; release Jan. 9; length, 930 feet.)—John Desnoyers having been without employment for a long time, starts for America, hoping there to find better fortune. Some time afterwards Mrs. Desnoyers falls ill.

Without funds with which to buy the necessary medicine, the little daughter, Bernal, decides that to procure the money she will sell her mother's portrait. The medicine is thus obtained, and gradually the mother regains her strength. Meanwhile the father in the new country has been successful, and has sent money for their relief but the letter goes to the old address, and as they did not leave the address of their new abode, the letter does not find them, and they continue in their poverty. One year from the time Jack Desnoyers left home, he returns, only to find his wife and child have disappeared. While searching for them he finds the portrait of his wife displayed for sale. It is through this incident that Desnoyers learns the address of his wife and daughter and that a reunion is effected.

YANKEE

MRS. DANVER'S DIVORCE



(Drama; released Jan. 2; length —) Danvers was a "good fellow" in all that term implies, with but one exception: that good fellowship did not extend to his wife, who was compelled to suffer much humiliation because of his methods.

His disgusting conduct caused misunderstanding and he sued his wife for divorce. She made no defense, knowing herself innocent of the charges, and Danvers was given the decree. Years later he realized his terrible error but it was too late. She quietly listened to his pleadings for forgiveness. She was happy to know she was vindicated, that was all, and she coldly told him he must never attempt to see her again. Later on, Danvers learned of the marriage of his divorced wife to an old friend. Danvers tried in vain to conjure up one single reason why things should not have turned out as they did. He knew that he alone was to blame.

THE ROYAL WISHBONE (mystery comedy-drama; released Jan. 6; length —).—Sandy Whipple, a sailor, adventurer and jack of all



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trades, comes into possession of a royal wishbone, which, at his request, will have the power to grant him anything he desires. The things that Whipple thus obtains and disposes of form the story of the picture.

SOLAX.



THE GIRL AND THE BURGlar (Drama; released Jan. 13; length, 47 ft.)—Hert Klug discovers Gentleman Jack, a renowned society crook, looting his home. There is a scuffle during which Gentleman Jack delivers a blow which leaves Bert in a dazed condition and in absolute ignorance of his whereabouts. The keen witted burglar realizes this situation, and he again is given the chance to frustrate the police. Upon their arrival he leads them to believe that Bert is the burglar, and gives him into their custody. With the "sawag" which Gentleman Jack has acquired is a necklace, belonging to Jack's fiancée, Ruth, having no word from her lover, is forced to believe that he has proven false. She receives an invitation from Mrs. Graves, to pay her a visit. With Mrs. Graves, Ruth meets Gentleman Jack, who is successfully masquerading as a society swell. Smitten by the young woman's beauty, Jack determines to win her love. He showers her with his attentions, and finally presents her with a necklace, which she immediately recognizes as her own. Amazed, uneasy and wildly excited, she appeals to the police to offer a solution to the problem. As a result of this the mystery is unraveled. Bert, who has been languishing in a prison cell, is restored to his sweet-heart, and Gentleman Jack gets his just deserts.

GREAT NORTHERN.



THE SCARECROW (Drama; released Dec. 31; length, 47 ft.)—A well constructed story of temptation, fall and redemption.

THE RED LIGHT (Drama; released Jan. 7; length, 47 ft.)—A military drama of the Russo Japanese time of war.

ATLAS.



THE STRAW RIDE (Comedy; released Jan. 4; length, 47 ft.)—Hark back to the boy and girlhood days! The straw ride with the barn dance to follow. You are at the old barn and the dance is commenced. Some "critter" in the party spoils the fun by getting jealous. Your best girl has found favor in his eyes and he shows it by a measly, down-right, dirty trick. You get mixed up in a complication of circumstances, and before you know it you are dissatisfied by a bullet wound, and the "critter" escapes. However, in the end, all wrongs are righted.

ITALA.

THE RUSTIC (Drama; released Dec. 29; length 600 feet.)—Claimed by the manufacturers to be a high-class drama with a strong cast of characters, splendid acting and beautiful photography.

A JEALOUS WIFE'S NEW YEAR'S DAY (Comedy; released Dec. 31; length, 500 feet.)—This film depicts the woes of matrimony when the green-eyed monster of jealousy intrudes.

NORWEGIAN WATER FALLS (scenic; released Dec. 31; length, 500 feet.)—A scenic subject, on the same reel with A Jealous Wife's New Year's Day.

BISON.

AN INDIAN'S ELOPEMENT (Drama; released Dec. 27; length, 600 feet.)—The love of Blue Feather for White Bear when her father wishes to give her hand to the wealthy suitor, Gray Wolf, who offers costly presents to her father, causes much trouble in the Indian camp. The lovers elope, are pursued and captured, and rescued by a missionary. The battle between the rivals is an exciting scene, and a bit of savage comedy is shown when Gray Wolf wants his presents back and doesn't get them.

TAMING THE TERROR (Drama; released Dec. 30; length, 500 feet.)—Wild Hill is a typical rough and ready cowboy. He is warned by the sheriff to refrain from creating a disturbance, but becomes involved in a battle with a Mexican gambler who cheats at cards. The sheriff, not knowing the cause of the fight, chases Wild Hill on horseback and wounds him. Learning the true state of affairs, the sheriff does not arrest him, but it has taught Hill a lesson, and he marries and becomes a very tame Hill.

LUX.

AUNT JULIA'S PORTRAIT (Comedy; released Dec. 30; length, 547 feet.)—Aunt Julia writes a letter, in which she informs her "dear niece and nephew" that, in honor of her birthday, she is sending them her portrait, and that she contemplates shortly paying them a visit. The portrait arrives. To its owner it is a mark of disapproval, and is therefore passed down the line until it is finally hung up in the stable, face to the wall, though even the horses in vain signify their disapproval. Shortly after Aunt Julia arrives in person and demands to see her portrait. In the stable she finds the picture. This is the last straw, and in spite of her niece's tearful pleadings, Auntie orders her carriage. But the very horses are frightened as they catch a glimpse of the likeness, and bolt for their lives, leaving Auntie stranded.

TIM WRITES A POEM (Comedy; released Dec. 30; length, 373 feet.)—Tim, a long-haired individual, is most poetically inclined and is more than proud when he receives a note from an editor saying that he would be pleased to have a romance submitted to him. Tim undies everybody out of the room, and taking off his coat, commences his task. One interruption follows after another until Tim is a most tragic figure.

PATENTS CO.

ESSANAY.



THE REDEEMED CRIMINAL (Drama; released Dec. 27; length, 1,000 feet.)—Spike Hennessy, crackman and his pal, Kid Carson, are captured. Hennessy will not reveal the identity of his pal, maintaining that he was alone on the job. He is sentenced to twenty years. Carson reforms and later becomes a minister of the gospel. He is married and has a grown son, who is in love with Margaret Fairfield, a young society woman. Hennessy, released from prison, looks the Fairfield mansion. The police pursuing him, Hennessy takes refuge in the house of his former pal, now the Rev. Dr. Carson. He demands that the minister protect him from the police. When the officers arrive, Carson represents to them that Hennessy is his butler, and Solke escapes telling his former pal that he will return for the loot. Carson returns the jewels, and Hennessy pledges to reform and lead an upright life.

A GAMBLER OF THE WEST (Drama; released Dec. 31; length, 1,000 feet.)—Albert Thomas, an old cattle man, gambles until he has lost all his money and is stripped of his valuables. He resolves to stake all in an effort to make a winning and presents the faro dealer with a note for \$500, with his ranch properties as security. This is lost, and Thomas sags to his feet when Alice, his daughter, enters. There is a short altercation between father and daughter, then Alice turns to the faro dealer enraged. Halsted, the owner of the gambling palace, a fine type of the young Westerner, steps over to quiet the row and is so impressed by the girl's good looks that he makes the faro dealer return the old man's money and valuables, and also destroying the note, under the pretense that the faro dealer cheated. Some time later, Thomas, again possessed with money and with a desire to gamble, enters the gambling palace. Alice begs Halsted not to permit her father to play. Halsted promises to do this and at the same time starts to put into effect a plan which completely cures the gambling desire. Halsted, who has learned to love Alice, also promises to give up gambling, and the two are given the parental blessing.

EDISON.



IN THE DAYS OF CHIVALRY (Drama; released Jan. 3; length 1,000 feet.)—A beautiful maiden is rescued from a band of his own soldiers by the son of a reigning duke. He brings the girl to his father and asks that he be allowed to wed her. And here his troubles begin. Notwithstanding all the obstacles placed before them the young couple come out triumphantly, and the final scene shows the reunion of the lovers.

SLEEP, GENTLE SLEEP (comedy; released Jan. 4; length 100 feet.)—A young married man receives an invitation to a smoker. It is his desire to accept the invitation and attend the smoker, but his young wife is equally desirous to keep him at home. After pointing a while she conceives the idea of putting a sleeping powder into his table wine, hoping that he will fall asleep and thus be prevented from going to the smoker. By a strange coincidence the young husband hits upon the same plan and puts a sleeping powder into her tea, so that he may be sure to attend the smoker without interference. The result is that they both fall sound asleep. During the night a tramp enters

and he, too, drinks of the table wine containing the sleeping powder. In the morning he is discovered asleep and arrested. The young couple now see the funny side of the sleeping powder joke and have a good laugh over it.

THE FIRE DEPARTMENT OF NEW YORK CITY (descriptive; released Jan. 6; length 47 feet.)—In this film is shown the practice work of the men in putting up and ascending scaling ladders, descending the life ropes and bumping into the life nets. Most interesting of all are the views of the fire boats in operation at the close of the picture.

A WESTERN NIGHT (comedy; released Jan. 6; length 600 feet.)—A little lady of quality leaves her luxurious Eastern home to spend a few weeks with relatives in the West. At a western town she is compelled to spend the night alone. After being shown to a room that has anything but an inviting appearance, she promptly sets to work barricading the door from all intruders. The room next door is occupied by a typical Western man. She can hear the rattle of spurs, the coarse language and his demands for whiskey. Her heart is all a tremble. At last, worn out with fear and fright, the girl peeks through the keyhole to ascertain how dangerous her terrible neighbor really is. Imagine her surprise when she finds the boisterous knight of the plains kneeling beside his bed and offering up his nightly prayer to his Maker. Soon all her fears have vanished and she is sound asleep.

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KALEM.



FOR LOVE OF AN ENEMY (Drama; release Jan. 11; length, —.)—A federal spy operating within the confederate line, meets a fair Southern girl, with whom he falls in love. But he conceals his identity, and she, all unconsciously, is instrumental in the spy gaining valuable information. But he finally comes under suspicion, and when in danger of his life, confesses his identity to the girl. She is torn by conflicting emotions, loyalty to her native land and love for the stranger, but love finally prevails and by remarkable subterfuge, she saves his life. At the end of the war he returns to claim her as his bride.

THE HEART OF AN INDIAN MOTHER (Drama; release Jan. 13; length, —.)—A little deed of kindness done for a sick Japanese proves the means of saving the lives of a whole family of white settlers. The true story of an Indian raid and how the gratitude of a poor squaw helped the whites to beat off the redskins is shown. Scenes of a real Indian travoix, an Indian funeral, and other phases of Indian life true to nature are given.

MELIES.

THE OWNER OF THE L. L. RANCH (Drama; release Jan. 12; length, —.)—Lorna is a woman and owner of the L. L. Ranch. Through the decision of the Supreme Court she is obliged to turn the ranch over to Sir Reginald Countess Harcourt. Lorna gives him respectful attention but repulses all his familiarities. After turning things over to him she buys a smaller ranch and starts in business again with fresh hope and ambition. Sir Reginald has very little use for a ranch and places it on sale with a local real estate dealer to whom he gives full power of attorney to dispose of it. Jeff, formerly foreman of the L. L., and an enemy of Sir Reginald, buys the ranch. Jeff goes to the ranch and orders Sir Reggie away. The ranchers cheer when they know that Jeff owns the L. L. in joint partnership with Lorna who agrees to become his helper for life.

BIOGRAPH.

THE TWO PATHS (Drama; released Jan. 2; length, 992 feet).—Florence and Nellie are tempted by an unconscious profligate, who points out the "easy way." Nellie spurns him, but Florence barks to his persuasions, and accompanies him where all is pleasure and indifference. Nellie, however, is content to the house to toll, marrying her honest, manly sweetheart, receiving as the years roll on the greatest of God's blessings, a family of three children. Florence continues to go downward until there is no chance for retreat. Her tempter unceremoniously discards her, putting her out to shift as best she can. An outcast, she now realizes the reward of worldliness. Hence, in the snail of her hovel death comes and she has reached the inevitable. The contrast is shown with a scene of Nellie and her happy little family sitting by the fireside.



WHEN A MAN LOVES (Drama; released Jan. 3; length, 1065 feet).—Mr. Hatch, a bachelor, is smitten with Tessie, the daughter of his boyhood chum Brown. Hatch secretly hopes to win her, and he is given encouragement by Brown, but Tessie's heart is given to John Watson, one of her admirers in the little village. Watson and Tessie plan an elopement, but Brown unconsciously puts in the way of the successful consummation of the plan a huge obstacle. Out of this, Hatch, his heart softened, aids the young couple, and in his automobile speeds them to the nearest minister's abode. Brown soon learns of his daughter's escape from her room, and starts out in pursuit, arriving at the minister's just too late to forbid the nuptials, but in time to give his paternal blessing to Mr. and Mrs. John Watson.

VITAGRAPH.

ALL IS FAIR IN LOVE AND WAR (comedy; released Jan. 3; length 1071 feet).—Two maiden ladies, sisters, keep a private school. Mattie, an orphan niece of theirs, is full of mischief and comes under the especial notice and correction of Letitia, the younger of the school "mams," who has an evident grudge against her young niece. Mattie makes up her mind to get even. She writes two letters, one to Letitia in the name of a spruce old bachelor who is very much smitten by her, and another letter over the name of Letitia to the old "bach," for whom the school teacher has a sneaking regard; these letters ask for a meeting and make an appointment at different places for a tryst. The two people go to the spot mentioned in the letters, but, of course, there is no meeting. Later Letitia and the masquerade pass by, look daggers at each other but do not speak. Mattie and Johnny perform a war dance as they laugh and shout "revenge."



THE MISSES FINCH AND THEIR NEPHEW BILLY (comedy; released Jan. 6; length 1070 feet).—Four Finches, old maids, every one, old enough to know better, but they just can't help it. They have a brother, Ned, who has a bright and active son whom he sends to his sisters for a two weeks' visit. The boy makes things lively for his four fussy old aunts by his tricks, finishing with a stunt that is said to be a "scream."

THE OLD WATER JAR (drama; released Jan. 7; length 984 feet).—An Indian life travoix, illustrating the Indian belief in divine forgiveness and a great spirit that controls their souls' future.

SELIG.

THE ARGONAUTS (Drama; released Jan. 2; length, 1,000 feet).—Bob and Betty, orphans, go West in search of gold. Betty has donned boys' clothing. On board a silver steamer in San Francisco bay, Bob falls into the clutches of some card sharks, and the



1911

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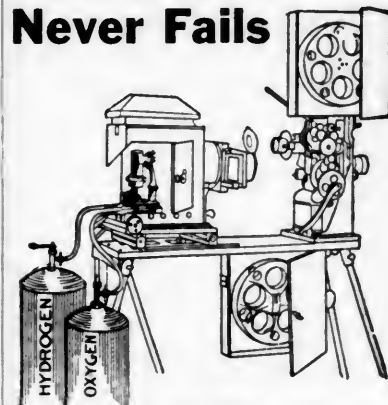
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 Armstrong, Geo.: Harry Hastings' Show.
 Ashner Sisters: Irwin's Big Show.
 Austin & Blake, Misses: Girls from Happy-land.
 Austin & Sweet: Majestics.
 Baker DeVoe Trio: Dainty Duchesse.
 Baumanns, Three Jugglers: Girls from Happy-land.
 Bantas, Four: Columbia Burlesquers.
 Barrett & Belle: Robinson Crusoe Girls.
 Barr Sisters: College Girls.
 Barto & McCue: Midnight Maidens.
 Belmont, May: Century Girls.
 Bell, Belle & Arthur: Parisian Widows.
 Bennett & Rose: Rose Sydel's London Belles.
 Bernhardt & Deham: Bohemians.
 Berwin, Chas. & Co.: Rollickers.
 Black & White: Girls from Happyland.
 Black, Jno. J. & Co.: Miss New York, Jr.
 Bohannon & Corey: Harry Hastings' Show.
 Bonners, The: Brigadiers.
 Brady & Mahoney: Irwin's Big Show.
 Branza Trio: Rector Girls.
 Broadway Comedy Quartette: Jardin de Paris Girls.
 Brown, Lee & Green: Bowery Burlesquers.
 Burton, Edward & Co.: Cherry Blossoms.
 Burnett & Gear: Century Girls.
 Busch-DeVore Four: Al. Reeves' Beauty Show.
 Cahill, Wm.: Al. Reeves' Beauty Show.
 Campbell & Parker: Rose Sydel's London Belles.
 Campbell & Weber: Rose Sydel's London Belles.
 Carmelo's Parisian Models: Broadway Gaiety Girls.
 Clark & Choklets: Brigadiers.
 Clair, Ida: Cozy Corner Girls.
 Cole & Warner: Rollickers.
 Colan, Will H.: Miss New York, Jr.
 Colton & Darrow: Kentucky Belles.
 Colton & Miles: Fads & Follies.
 Collins, Elmer P.: Sam T. Jack's Burlesquers.
 Collins & Hawley: Yankee Doodle Girls.
 Collins & Sherry: Pennant Winners.
 Cooper & Brown: Bon Tons.
 Cooper, James E. & Lucia: Jersey Lillies.
 Corbett, Ada: Miss New York, Jr.
 Courtney Sisters: Behman Show.
 Craik, Richy: Cozy Corner Girls.
 Creighton Bros.: Midnight Maidens.
 Crispl, Ida: Irwin's Big Show.
 Crosby, Hazel: Jersey Lillies.
 Curtin & Stevens: Century Girls.
 Dacre, Lome: Follies of the Day.
 Davis & Harris, Misses: Jardin de Paris Girls.
 Davis, Geo. T.: Pat White's Gaiety Girls.
 Deming & Alton: Americans.
 DeWolfe, Linton & Lanier: Love Makers.
 Dixon & Hearn: Yankee Doodle Girls.
 Dixon, Belle: College Girls.
 Doherty, The: Americans.
 Dollar Troupe: Beauty Trust.
 Dreamland Trio: Dreamland Burlesquers.
 Dunedin Troupe: Bon Tons.
 Dunbar & LeVere: Sam T. Jack's Burlesquers.
 Duvette, Virginia: Moulin Rouge.
 Elliott, Maudie, & Co.: Jersey Lillies.
 Ellsworth, Mr. & Mrs. Harry: Century Girls.
 Emerle, Mlle.: Lady Buccaneers.
 Emerson & Hill: Robinson Crusoe Girls.
 Everett, Gertrude: Fads & Follies.
 Feeley & Kelly: Bon Tons.
 Flake, Gertrude: Brigadiers.
 Floreide, Nellie: Columbia Burlesquers.
 Foo, Ah Ling: Bohemians.
 Francis & Lewis: Imperials.
 Frank Sisters: Miss New York, Jr.
 Franz, Sig. & Edith: Ginger Girls.
 Freeman Bros.: Girls from Happyland.
 Gallagher & Shean: Big Banner Show.
 Garlen, Geo. E.: Girls from Happyland.
 Gilmore, Mildred: Broadway Gaiety Girls.
 Golden, Sam: Washington Society Girls.
 Goldie, Annette: Big Banner Show.
 Goodner & Hughes: Imperials.
 Gordon Hitchhikers, Musical: Parisian Widows.
 Gotham Comedy Four: Beauty Trust.
 Grant & Catlin: Pat White's Gaiety Girls.
 Granville & Mack: Cherry Blossoms.
 Green, Winifred: Runaway Girls.
 Groves & Burg: Parisian Widows.
 Hall Bros.: Vanity Fair.
 Hanons, The: Pennant Winners.
 Hanson & Bonet: Lady Buccaneers.
 Harcourt, Frank: Cracker Jacks.
 Harcourt, Daisy: Tiger Lillies.
 Harlowe, Beatrice: Jolly Girls.
 Hascall, Lon & Co.: Behman Show.
 Hastings & Wilson: Marathon Girls.
 Haynes, Beatrice: Americans.
 Hayes, Gertrude: Follies of the Day.
 Hayes & Reynolds: Follies of the Day.
 Hazelton & Hunt: Washington Society Girls.
 Hearn, Sam: Follies of the Day.
 Helena, LaBelle: Kentucky Belles.
 Hickman & Bentley: Parisian Widows.
 Hill, Cherry & Hill: Harry Hastings' Show.
 Hilton, Marie: Follies of the Day.
 Holden & Harrison: Knickerbockers.
 Howard & Lewis: Vanity Fair.
 Humes & Lewis: Pat White's Gaiety Girls.
 Imhoff, Con & Corinne: Fads and Follies.
 Irwin, Ruth: Irwin's Big Show.
 James, Prior & Aylmer: Jersey Lillies.
 Jansen & Fitzgerald: Bowery Burlesquers.
 Jenkins & Flavin: Tiger Lillies.
 Johnston & Buckley: Golden Crook.
 Johnston & Hilsou: Imperials.
 Kaufman & Sawtelle: Moulin Rouge.
 Kelly & Ror: Knickerbockers.
 Keller, Jessie-Venus-on-Wheels: Sorenaders.
 Kennedy, Tony: Jolly Girls.
 Kerr, Milton: College Girls.
 Kipp & Kippy: Knickerbockers.
 Kirk, Ethel: Beauty Trust.
 LaFrea: Marathon Girls.
 Lang, Karl: Girls from Dixie.
 Lawrence & Thompson: Bohemians.
 Lee Sisters: Moulin Rouge.
 Leavitt & Campbell: Jardin de Paris Girls.
 Leffer & Clayton: Tiger Lillies.
 Lester, Dave: Americans.
 Leroy, Lonnie: Al. Reeves' Beauty Show.
 Lewis & Green: Dainty Duchesse.
 Lezette & Her Models: Rector Girls.
 Livingston, Cora: Jardin de Paris Girls.
 Lockwood Sisters: Star Show Girls.
 Lorraine, Rita, & Co.: Tiger Lillies.
 Loro & Payne: Cherry Blossoms.
 MacNally, Four: Imperials.
 MacIntosh Bros.: Sorenaders.
 Majestic Musical Four: Broadway Gaiety Girls.
 Marlo & Hunter: Cozy Corner Girls.
 Marlon, Dave: Dreamland Burlesquers.
 Marlon & Thompson: Girls from Dixie.
 Marlon & Lillian: Century Girls.
 Marlo, Louise, Red Raven Cadets: Vanity Fair.
 Marr & Evans: Irwin's Big Show.

Marshall & King: Golden Crook.
 Martell Family: Kentucky Belles.
 Martin & Ware: Lady Buccaneers.
 Martin & Damsel: Ducklings.
 McDonald & Price: Ducklings.
 McIntyre & Acker: Follies of the Day.
 McGarry and McGarry: Pennant Winners.
 McGregor, Sandy: Brigadiers.
 Melrose Comedy Four: Lady Buccaneers.
 Milker & Kransau: Queens of the Jardin de Paris.
 Millar Musical Four: Jersey Lillies.
 Millard Bros., Bill & Rob.: Rose Sydel's London Belles.
 Mitchell, Dancing: Miss New York, Jr.
 Monarch Four: Golden Crook.
 Moore, Helen Jeanie, & Co.: Columbia Burlesquers.
 Morin, Sisters: Bowery Burlesquers.
 Morton, Ed.: Marathon Girls.
 Mullen & Coogan: Sorenaders.
 Murphy, Frank, & Co.: Star Show Girls.
 Nadell & Bell: Rollickers.
 Niblo & Spencer: Parisian Widows.
 O'Brien, Frank: Columbia Burlesquers.
 Orpheus Comedy Four: Queens of the Jardin de Paris.
 Opp, Joe: Kentucky Belles.
 Palmer, Lew: Robinson Crusoe Girls.
 Partridge, Mildred: Kentucky Belles.
 Pearson, Goldie & Hill: Ginger Girls.
 Pearl & Meehan: Sam T. Jack's Burlesquers.
 Pearson, Goldie & Hill: Ginger Girls.
 Phelps, Augusta: Jardin de Paris Girls.
 Plearo Troupe: Parisian Widows.
 Piroscosis Family, Five: Cracker Jacks.
 Potter-Hartwell Trio: Big Banner Show.
 Powder & Chapman: Follies of New York and Paris.
 Prevost & Brown: Moulin Rouge.
 Reded & Hadley: Star Show Girls.
 Redding, Francesca & Co.: Harry Hastings' Show.
 Reid, Wakefield & Jackson: Runaway Girls.
 Reylea, Chas. E.: Kentucky Belles.
 Revere & Yulr: Pennant Winners.
 Rostina, Adeline: Queens of the Jardin de Paris.
 Robinson, Chas.: Robinson Crusoe Girls.
 Roman, Six English: Irwin's Big Show.
 Ross, Katherine: Ducklings.
 Rosser & Gergette: Pat White's Gaiety Girls.
 Sears, Gladys: Midnight Maidens.
 Selbini & Grotvnl: Washington Society Girls.
 Semon Duo: Ginger Girls.
 Seyona, The: Yankee Doodle Girls.
 Shennell, Bennett & Gordon: Dreamland Burlesquers.
 Sheridan, Eileen: Behman Show.
 Snyder & Buckley: Fads and Follies.
 Society Trio: Cherry Blossoms.
 St. Clair, Fannie: Bon Tons.
 Stewart, Musical: Sam T. Jack's Burlesquers.
 Strouss, Jack: Golden Crook.
 Thornton, Geo.: Bowery Burlesquers.
 Tombs, Andrew: College Girls.
 Tuxedo Four: Beauty Trust.
 Valveno & Lamore: Yankee Doodle Girls.
 Valmore, Lulu & Mildred: Bohemians.
 Van Buren, Helen: Lady Buccaneers.
 Velder, Fannie: Bon Tons.
 Vincent, Florence: Follies of the Day.
 Von Serly Sisters: Marathon Girls.
 Vyner, Mylia: Al. Reeves' Beauty Show.
 Ward, Will J.: Follies of the Day.
 Watson Sisters: Dainty Duchesse.
 Welch & Matland: Vanity Fair.
 Weston & Waldron: Star Show Girls.
 White, Boneta, Balloon Girl: Brigadiers.
 Williams, Mollie, & Co.: Cracker Jacks.
 Williams & Brooks: Cracker Jacks.
 Wood Bros.: Vanity Fair.
 Worth & Wolfe: Merry Maidens.
 Yale & Orloff: Cozy Corner Girls.
 Yankee Doodle Quartette: Rose Sydel's London Belles.
 Young Bros.: Ducklings.
 Zenou, Mlle.: Girls from Dixie.

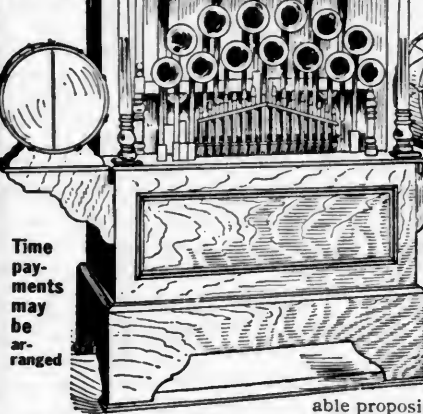
MANAGERS AND AGENTS

(Contributions of information for this department will be appreciated.)

Abbott, Harry: Agent Ginger Girls.
 Abbott, Frank: Manager Parisian Widows.
 Ackerman, C. F.: Manager Martin's U. T. C. Co.
 Addison, H. M.: Agent Stubbhorn Cinderella.
 Almsworth, G. R.: Agent Flaming Arrow.
 Alston, Arthur C.: Manager At the Old Cross Roads.
 Allen, Harry: Manager Third Degree, Co. B.
 Allen, Sim: Manager House of a Thousand Candles.
 Allen, C. G.: Agent Polly of the Circus.
 Alger, Ollie: Manager Rose Stahl Co.
 Altman, Dave: Manager Minister's Sweetheart.
 Andrews, Fred G.: Manager Granstark, Eastern Co.
 Andrews, E. C.: Manager Paid in Full.
 Ankermilller, Emil: Manager Bailey & Anstin Co.
 Appleton, Geo. J.: Manager Maxine Elliott Co.
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 Aylesworth, Arthur J.: Manager Virginia Harmed Co.
 Bacheider, E. A.: Agent Chocolate Soldier.
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 Bacon, C. R.: Agent Chesney Oleot Co.
 Bailey, Harry A.: Manager The Thief.
 Baker, Jno. T.: Manager Star Show Girls.
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 Barnett, D. E.: Agent The Thief.
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 Belmont, Sidney: Agent Man on the Box.
 Bennett, Arthur: Agent Servant in the House.
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 Bodine, C. W.: Agent Heart of Rockies.
 Bolan, Ben: Agent Midnight Maidens.
 Bond, Rollin: Agent Lottery Man.
 Booth, C. H.: Manager Madame X, Western Co.
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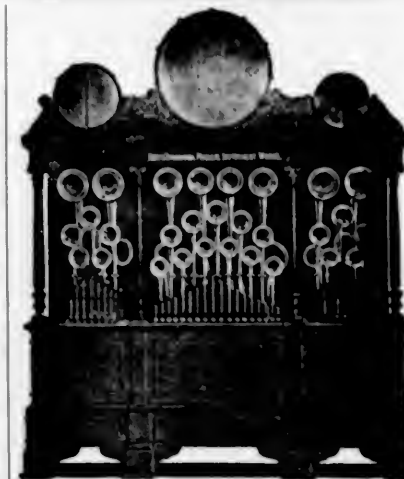
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Follies of the Day, Barney Gerard, mgr.: (Bowery) N. Y. C., Jan. 27; (Folly) Paterson, 9-11; (Bon Tom) Jersey City, 12-14.
Ginger Girls, Lou Hirtig, mgr.: (Olympic) N. Y. C., Jan. 27; (Gayety) Phila., 9-14.

Belasco & Stone Co., Belasco & Stone, mgrs.: Los Angeles, Cal., Indef.
Rijon Stock Co., Kilmt & Gazzolo, mgrs.: Chicago, Ill., July 3, Indef.



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Americans, Teddy Simonds, mgr.: Lay-off at Phila., Jan. 27; (Casino) Brooklyn, 9-14.
Beauty Trust, Harry W. Thompson, mgr.: (Westminster) Providence, Jan. 27; (Gayety) Boston, 9-14.

STOCK & REPERTOIRE

Academy of Music Stock Company, Wm. Fox, mgr.: N. Y. C., Aug. 29, Indef.
Alcazar Stock Co., Balasco & Mayer, mgrs.: San Francisco, Cal., Aug. 29, Indef.

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Moray Stock Co., No. 1 (Le Conte & Fleaher), C. S. Collicotte, mgr., Des Moines, Ia., Indef.

Mahor, Phil. Co., Leslie E. Smith, mgr.: Oswego, N. Y., 20 Jan. 7.

Mannara Stock Co., H. H. Billings, mgr.: Milan, Mo., 2-4; Plattsburg 5-7; Polo 9-11.

Mock Nat-All Stock Co., Jim Wallace, mgr.: Eau Claire, Wis., 2-7; Waupaca 9-11.

Marka Bros. Co., Ernle Marka, mgr.: Halleybury, Ont., Can., 2-7.

Moray Stock Co. (LeConte & Fleaher), F. A. Murphy, mgr.: Cherokee, Okla., 2-7; Kingsfisher 9-11.

Morgan Stock Co., J. Doug Morgan, mgr.: Hannibal, Mo., 2-7; Columbia 9-11.

Murray-Mackey Stock Co., Jno. J. Murray, mgr.: Peterboro, Ont., Can., 2-7.

National Stock Co.: Montreal, Can., Aug. 15, Indef.

Nelson, Marle. Players, Rodney Raitous, mgr.: Chicago, Ill., Sept. 5, Indef.

Neolith Players, Wilkes-Barre, Pa., Dec. 29, New Critterion Stock Co., Kilmt & Giazolo, mgrs.: Chicago, Ill., Aug. 14, Indef.

New Theatre Stock Co., Winthrop Ames, director, N. Y. C., Nov. 7, Indef.

North Bros. Stock Co. Topeka Kan., Indef.

Nielsen, Marle, Co., Homer E. Gilbo, mgr.: Austin, Tex., 9-14.

Opera House Players: Paterson, N. J., Indef.

Orpheum Stock Co., Grant Laferty, mgr.: Phila., Indef.

Partello Stock Co., W. A. Partello, mgr.: Calgary, Alta., Can., Indef.

Passaic Stock Co.: Passaic, N. J., Indef.

Payson Stock Co., E. S. Lawrence, mgr.: Toledo, O., Aug. 28, Indef.

Payton's Lee Avenue Stock Co., Corse Payton, mgr.: Brooklyn, N. Y., Aug. 28, Indef.

Payton Stock Co., Corse Payton, mgr.: Hoboken, N. J., Aug. 29, Indef.

Pernich-Gyprene Co., C. D. Pernich, mgr.: Tampa, Fla., Indef.

Plainfield Stock Co., Harry Brunnell, mgr.: Plainfield, N. J., Sept. 5, Indef.

Poli Stock Co., Scranton, Pa., Nov. 21, Indef.

Poll Stock Co., Norwich, Conn., Dec. 12, Indef.

Princess Stock Co., Altor H. Schaffer, mgr.: Bayouport, Ia., Indef.

Princess Stock Co., Des Moines, Ia., Aug. 28, Pringle, Della, Co., C. K. Van Auken, mgr.: Everett, Wash., Indef.

Perry, Augusta, Stock Co., Walter Downing, mgr.: Gloucester, Mass., 2-7.

Robins & Dornier Players, Eludra, N. Y., Oct. 3, Indef.

Russell & Drew Stock Co.: Seattle, Wash., Aug. 28, Indef.

Rickerts, The Four, Co., Willis Piekart, mgr.: DeLand, Fla., 2-12.

Rosar-Mason Stock Co., P. C. Rosar, mgr.: Flint, Mich., 2-7.

Ross & Edw. Players, W. G. Campbell, mgr.: Kokomo, Ind., 2-7.

Snow Stock Co., Mortimer Snow, mgr.: Troy, N. Y., Nov. 7, Indef.

Spooner, Edna May, Stock Co., Mary Gibbs, Spooner, mgr.: Jersey City, N. J., Oct. 3, Indef.

Thurman, Virginia, Stock Co., Bellingham, Wash., Indef.

Tosdale Bros. Stock Co., Cedar Rapids, Ia., Sept. 26, Indef.

Taylor Stock Co., H. W. Taylor, mgr.: Illon, N. Y., 2-7.

Vanduyke & Eaton Co., H. Walter Van Dyke, mgr.: Milwaukee, Wis., Indef.

Winston, Laura, Co., Missoula, Mont., Indef.

Wolfe Stock Co., J. A. Wolfe, mgr.: Wichita, Kan., Aug. 26, Indef.

Woodward Stock Co., D. D. Woodward, mgr.: Omaha, Neb., Aug. 27, Indef.

Whetton Stock Co., Big Bend, Kan., 2-7, Kirwan 9-11.

Woolinger Bros. Co., Janesville, Wis., 1-14.

Woods Sisters Stock Co., Beaumont, Tex., 5, Port Arthur 6-8.

Cale Stock Co., Monte Thompson, mgr.: Taunton, Mass., 2-4, Southbrd 5-7, Parnassus Conn., 9-11, Ware, Mass., 12-14.

Brewster's Millions, Al. Rich, mgr.: Chicago, Ill., 1-21.

Blilly the Kid, F. R. Hoadley, mgr.: Omaha, Neb., 1-4; Des Moines, Ia., 12-14.

Bohemian Girl, Milton & Sargent Aborn, mgrs.: Milwaukee, Wis., 1-7; Minneapolis, Minn., 8-14.

Beverly (Eastern), DeLamater & Norris, mgrs.: Guilph, Can., 4; Woodstock 6; Hamilton 6-7; Toronto 9-14.

Beverly (Western), DeLamater & Norris, mgrs.: Oklaoma, Ia., 4; Grinnell 5; Marshalltown 6; Waterloo 7; Cedar Rapids 8; Clinton 9; Rock Island, Ill., 10; Burlington, Ia., 12; Ft. Madison 13; Keokuk 14.

Blaney, Harry Clay, Henry Pleson, mgr.: Columbus, O., 2-4; Dayton 5-7; Chicago, Ill., 8-14.

Buater Brown, Buster Brown Am. Co., props.: Covington, Va., 4; Clifton Forge 5; Lynchburg 6; Roanoke 7; Winston, N. C., 9; Statesville 10; Charlotte 11; Concord 12; Salisbury 13; Greensboro 14.

Bright Eyes, Joe M. Galva, mgr.: Minneapolis, Minn., 1-7; St. Paul 8-14.

Rachelor's Honeyoon, Gilson & Bradford, mgrs.: Vernon, Tex., 4; Henretta 5; Jacksboro 6; Graham 7; Rowle 8; Decatur 9; Denton 11; Comanche 12; Cisco 13.

Blinn, Holbrook, In The Boss, Wm. A. Brady, mgr.: Wilkes-Barre, Pa., 4.

Bernhardt, Sarah, In Repertoire, W. F. Connor, mgr.: Hartford, Conn., 4; Springfield, Mass., 6; Worcester 7.

Boston Grand Opera Co., Henry Russell, mgr.: Boston, Mass., Nov. 7, Indef.

Shuberts & Austin, In Two Men and A Girl, The Shuberts, mgrs.: St. Louis, Mo., 2-7.

Bellew, Kyle, In Raffles, Chas. Frohman, mgr.: Selma, Ala., 4; Montgomery 5; Prinsacola, Fla., 6; Mobile, Ala., 7; New Orleans, La., 8-14.

Bunco in Arizona: Kansas City, Mo., 2-7.

Brosse, Edmund, In The Scarecrow, Henry B. Harris, mgr.: Boston, Mass., 2-14.

Blue Mouse: E. J. Carpenter, mgr.: Winchester, Ky., 4; Richmond 5; Lexington 6; Nicholasville 7.

Bernard Sam, In He Came from Milwaukee, The Shuberts, mgrs.: Brooklyn, N. Y., 2-7.

Blilly, with Sidney Drew, Augusta, Me., 4; Haverhill, Mass., 5; Lawrence 6; Newport, R. I., 7; Fall River, Mass., 9; New Bedford 10; Taunton 11; Providence, R. I., 12-14.

Ben Hur, Klaw & Erlanger, mgrs.: Memphis, Tenn., 2-7.

Campbell, Mrs. Patrick, In The Foolish Virgin, Chas. Frohman, mgr.: N. Y. C., Dec. 10, Jan. 14.

Carter, Mrs. Leslie, In Two Women, John Cori, mgr.: N. Y. C., Nov. 29, Indef.

Chevalier, Albert, In Daddy Buford, Liebler & Co., mgrs.: N. Y. C., Dec. 6, Indef.

Chocolate Soldier, F. C. Whitney, mgr.: Chicago, Ill., Sept. 26 Jan. 7.

Coller, Wm. In Ill Be Hanged If I Do, Lew Fields, mgr.: N. Y. C., Nov. 28, Indef.

Concert, The David Belasco, mgr.: N. Y. C., Oct. 3, Indef.

Country Boy, Henry B. Harris, mgr.: Chicago, Ill., Dec. 26, Indef.

Curtis, Allen, Musical Comedy Co.: Denver, Colo., Dec. 24, Indef.

County Sheriff (O. E. West's), Chas. H. Brooke, mgr.: Urblesville, O., 4; Newark 5; Springfield 6-7.

Committees, The (A), Henry B. Harris, mgr.: Brooklyn, N. Y., 2-7.

Committees, The (B), Henry B. Harris, mgr.: St. Louis, Mo., 2-7.

Country Boy (B), Henry B. Harris, mgr.: Tronion, N. J., 3-4; Atlantic City 5-7.

Checkers, Stair & Havlin, mgrs.: St. Paul, Minn., 1-7; Minneapolis 8-14.

Cameron, Grace, In Nancy (Kerr Am. Co.), C. H. Kerr, mgr.: Seattle, Wash., 1-7; Everett 8; Victoria, B. C., Can., 9; Vancouver 10-11; Westminister 12; Bellingham, Wash., 13; Olympia 14.

Cat and the Fiddle, Chas. A. Sellen, mgr.: Renfrow, Ont., Can., 4; Kingston 5; Belleville 6; Peterboro 7; Stratford 10; London 11; St. Thomas 12; Brantford 13; Hamilton 14.

Cow and the Moon, Chas. A. Sellen, mgr.: Birmingham, Ala., 4; Gadsden 5; Rome Ga., 6; Anniston, Ala., 7; Montgomery 9; Selma 10; Denopols 11; Meridian, Miss., 12; Yazoo 13; Jackson 14.

Chocolate Soldier (F. C. Whitney's Eastern), Louis Stern, mgr.: Philadelphia, Pa., 26 Jan. 14.

Chocolate Soldier (F. C. Whitney's Cass), Vancouver, B. C., Can., 4-5; Bellingham, Wash., 6; Everett 7; Seattle 8-14.

Carle, Richard, In Jumping Jupiter, Frazee & Lesiere, mgrs.: Cincinnati, O., 2-7; Richmond, Ind., 9; Lexington, Ky., 10; Charleston, W. Va., 11; Lynchburg, Va., 12; Richmond 13-14.

City, The, The Shuberts, mgrs.: Wash., D. C., 2-7.

Chicago Grand Opera Co.: Chicago, Ill., Nov. 3, Indef.

Crane, Wm. H., In U. S. Minister Redloe, Chas. Frohman, mgr.: Chicago, Ill., Dec. 31, Indef.

Climax, The Joe M. Weber, mgr.: Toledo, O., 5-8.

Climax, The (Southern), United Play Co., Inc., mgrs.: Arkansas City, Kan., 4; Perry, Okla., 5; Tulsa 6; Bartlesville 7; Claremore 9.

Climax, The (Western), United Play Co., Inc., mgrs.: Yakima, Wash., 4; Edensburg 5; Roslyn 6; Cle Elum 7; Tacoma 8.

Crosman, Henrietta, In Anti-Medtrian, Maurice Campbell, mgr.: Wheeling, W. Va., 4; Dayton, O., 5; Springfield 6; Pima 7.

Cahill, Marie, In Judy Forgot, Daniel V. Arthur, mgr.: N. Y. C., 2-7.

Cameron, Daisy (Kerr Am. Co.), C. H. Kerr, mgr.: Merrill, Wis., 4; Wausau 5; Black River Falls 6; LaCross 7.

Canght in Mid Ocean, Baltimore, Md., 2-7.

Deon, Parole, Liebler & Co., mgrs.: Chicago, Ill., Oct. 3, Indef.

Dill, Max M., Musical Farce Comedy Co.: San Francisco, Cal., Oct. 24, Indef.

Defender of Cameron Dam, Berrell H. Lyall, mgr.: Chicago, Ill., 1-7; Cincinnati, O., 8-14.

Dawson's Musical Comedy Co.: Hagerstown, Ind., 2-4; Milroy 5-7; Hope 9-11.

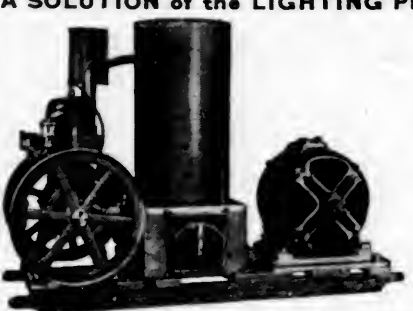
Daniel Boone on the Trail (Eastern), Ben H. Howe, mgr.: Lancaster, O., 4; Crooksville 5; Logan 6; Marysville 7; Delaware 9; Hicksville 10; Lima 11; Bellefontaine 12; Richwood 13; Bowling Green 14.

Daniel Boone on the Trail (Western), S. A. Mitchell, mgr.: Wagoner, S. D., 4; Golden 5; Platte 6; Scotland 7; Inwood, Ia., 9; George 11; Rock Rapids 12; Sheldon 14.

Dan Cuppl, J. K. Vetter, mgr.: Englewood, Kan., 9; Ashland 10; Coldwater 11; Protection 12; Alva, Okla., 13; Cherokee 14.

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School Days, Stair & Havlin, inc., mgrs.: St. Louis, Mo., 1-7; Kansas City 8-14.

Sla Perkins (C. Jay Smith's), Eddie Delaney, mgr.: Baltimore, O., 4; Greenfield 5; New Vienna 6; Middletown 7; Hamilton 8; Wilmington 9; Hillsboro 10; Jamestown 11; Sabina 12.

Shadows by Three, L. C. Zelleno, mgr.: Glenwood, Ia., 5; Atlantic 6; Red Oak 7; Missouri Valley 8; Malvern 9; Plattsmouth, Neb., 10; Ashland 11; Waboo 12; Schuyler 13; David City 14.

St. Denis, Ruth, Henry B. Harris, mgr.: Wash., D. C., 2-7.

Schoff, Frital, in The Mikado, The Shubert, mgrs.: Kansas City, Mo., 2-7.

Seven Days, Wagenhals & Kemper, mgrs.: St. Paul, Minn., 1-7; Minneapolis 8-14.

Seven Days, Wagenhals & Kemper, mgrs.: Toledo, O., 2-4; Grand Rapids, Mich., 5-7.

Spendrift, The (Western), Frederic Thompson, mgr.: Nashville, Tenn., 2-7.

Skinner, Eds. in Sire, Chas. Frohman, mgr.: Phila., 26 Jan. 7; Pittsburgh 9-14.

St. Elmo (Central), United Play Co., inc., mgrs.: Kirkville, Mo., 4; Trenton 5; Atchison, Kan., 6; Holton 7; St. Joseph, Mo., 8-11.

Scarcey, The, Henry B. Harris, mgr.: Boston, Mass., 2-7.

Start, Frances, in The Eastest Way, David Belasco, mgr.: Cleveland, O., 2-7.

Squaw Man, Willis Am. Co., mgrs.: Parkersburg, W. Va., 4; Wellston, O., 5; Gallipolis 6; Charleston, W. Va., 7.

Sons of the Father (No. 2), Geo. H. Brennan, mgr.: Atlantic City, N. J., 4.

Teal, Raymond, Musical Comedy Co., Silver City, N. M., 3-4; Clifton, Ariz., 6-7; Morenci 8-9; Safford 10.

Thurston Adelaide, Cohen & Harris, mgr.: Freeport, Ill., 4; Rockford 5; Elgin 6; Joliet 7; Springfield 8; Decatur 9.

Turner, Wm. H., in Father and the Boys; Patterson, N. J., 2-4; Sudbury, Pa., 5; Greensburg 6; McKeesport 7.

Time, The Place and the Girl (Western), L. B. Willard, mgr.: Albany, Ore., 4; Eugene 5; Grants Pass 6; Medford 7; Chico, Cal., 9; Marysville 10; Woodland 11; Napa 12; Vallejo 13; San Mateo 14.

Third Degree (A), Henry B. Harris, mgr.: Reading, Pa., 4; Lancaster 5; Johnston 6; Altoona 7; Jersey City, N. J., 9-14.

Third Degree (B), Henry B. Harris, mgr.: Adrian, Mich., 4; Sandusky, O., 5; Elyria 6; Tiffin 7.

Travelling Salesman (A), Henry B. Harris, mgr.: Bluefield, W. Va., 4; Staunton, Va., 5; Elizabeth 6; Trenton, N. J., 7.

Travelling Salesman (B), Henry B. Harris, mgr.: Los Angeles, Cal., 1-7.

Two Americans Abroad (Eastern), Robt. H. Harris, mgr.: Brookville, Pa., 4; Clearfield 5; Charleroi 6; Latrobe 7; Washington 8; Melonsville 10; Vanderslick 11; Irwin 12; Somerset 13; Smithton 14.

Two Americans Abroad (Central), Chas. A. Teaf, mgr.: Greenville, Tenn., 4; Knoxville 5; LaFollette 6; Jellico 7.

Through Death Valley (A. K. Pearson's) Chas. L. Crane, mgr.: Wash., D. C., 2-7.

Thurston, Adelstein, Dudley McAdow, mgr.: Minneapolis, Minn., 1-7; Indianapolis, Ind., 9-14.

Three Weeks, Morrison & Hefferline, mgrs.: Dayton, O., 2-4.

Three Weeks, M. M. Dubinsky, mgr.: McAlester, Okla., 1; Denison, Tex., 4; Dallas 9; Ft. Worth 10-11; Waco 12; San Antonio 14-15.

Turning Point, Jay L. Packard, mgr.: Newark, N. J., 2-7.

Twins (Eastern), Jos. M. Galles, mgr.: Chicago, Ill., 26 Jan. 7.

Texas Rangers, Roy W. Sampson, mgr.: Eldorado, Kan., 5; Harrison 6; Salina 7; Ft. Riley 9.

Thief, The (Eastern), Geo. A. Sullivan, mgr.: Hudson, N. Y., 4; Little Falls 5; Sherburne 6; Richfield Springs 7.

Uncle Tom's Cabin (Stein's), Leon Washburn, mgr.: Beloit, Wis., 4; Belvidere, Ill., 5; Racine, Wis., 6; Waukegan, Ill., 7.

Uncle Tom's Cabin (Al. W. Martin's), Win. Kibbler, mgr.: Edwinstown, Ill., 4; Collinsville 5; East St. Louis 6-7; Belleville 8; Canton 9; Olney 10; Vincennes, Ind., 11; Evansville 12-14.

Uncle Tom's Cabin (Al. W. Martin's), C. F. Ackerman, mgr.: Gardner, Mass., 4; Lowell 5; Gloucester 6; Manchester, N. H., 7; Portsmouth 9; Woonsocket, R. I., 10; New Britain, Conn., 11; Fall River, Mass., 12.

Uncle Ben! (C. R. Henon's), H. T. Glick, mgr.: Bellefonte, Pa., 4; Jersey Shore 5; Mt. Carmel 6; Sunbury 7.

Up and Down Broadway, with Eddie Fox, The Shuberts, mgrs.: Chicago, Ill., Dec. 25 Jan. 7.

Virginia, The; New Orleans, La., 2-7.

We Can't Be As Bad As All That; N. Y. C., Jan. 2, indef.

Wild Musical Comedy Co., John B. Willis, mgr.: Zanesville, O., 2-14.

Widow Perkins (Ben Dramer's): Mount City, Kan., 4; Pleasanton 5; Lafayette 6; Paola 7.

Wears White Walker, Vic Cronin, mgr.: Eldorado, Kan., 4; Augusta 5; Belle Plaine 6; Oxford 7.

White Snow, Louis F. Werba, mgr.: Allentown, Pa., 4; Dover 5; Reading 6; York 7; Danover 8; Hagerstown, Md., 10; Martinsburg, W. Va., 11.

Whining Miss, Boyle Woolfolk, mgr.: Yankton S. D., 4; Verillion 5; Sioux City, Ia., 6-7; Omaha, Neb., 8-14.

Witch, Blanche, in The Other Woman A. H. Woods, mgr.: Pueblo, Col., 4; Rocky Ford 5; Hutchinson, Kan., 6; Wichita 7; Kansas City, Mo., 8-11; Dea Moines, Ia., 13-14.

Wolf, The, Stair & Havlin, mgrs.: Indianapolis, Ind., 2-4; Columbus, D., 5-7; Youngstown 9-11; Akron 12-14.

Wore Helen in The Deserters Henry B. Harris, mgr.: Detroit, Mich., 2-7; Bay City 8; Saginaw 9; Grand Rapids 10-11; Lansing 12; Flint 13; Port Huron 14.

Wise, Thos. A., in A Gentleman from Misola slup, Wm. A. Brady, mgr.: Cincinnati, O., 2-7.

Woodruff, Henry, in The Genius Mort H. Slug, mgr.: Wheeling, Kan., 1-4; Grand Forka, N. D., 5; Crookston, Minn., 6; Fargo, N. D., 7; Superior, Wis., 8; Ishmuing, Mich., 9; Calumet 10; Hancock 11; Escanaba 12; Marquette 13; Sault Ste. Marie 14.

Widow Perkins, F. J. Gruber, mgr.: Groton, S. D., 4; Ellendale, N. D., 5; Edgely 6; Livingston 7; LaMoore 9; Oakes 10; Wahpeton 11; Fergus Falls, Minn., 12; Barnesville 13; Alexandria 14.

Ward & Vokes, in Trouble Makers, E. D. Stair, mgr.: Phila., 2-7; Richmond, Va., 9-14.

Wizard of Wiseland, Harry Scott Co., mgrs.: Fairbury, Ill., 4; Urbana 5; Danville Home 6; Charleston 10; Pana 11; Centralia 12; Litchfield 13; Edwardsville 14.

Wilson, Francis, in The Bachelor's Baby, Chas. Frohman, mgr.: Louisville, Ky., 2-4; Lexington 5; Dayton, O., 6; Columbus 7; Cleveland 9-14.

Way Down East, Wm. A. Brady, mgr.: Toronto, Can., 2-7.

When Sweet Sixteen, Ever-Wall Co., inc., mgrs.: Birmingham, N. Y., 4; Rochester 5-7; Buffalo 9-14.

Warfield, David, in The Return of Peter Grimm, David Belasco, mgr.: Boston, Mass., 2-14.

BANDS & ORCHESTRAS.
 Honnda' Ladies Orchestra, H. O. Rounds, mgr.: Tell City, Ind., 4-5; Cannelton 6; Shelbyville, Ky., 9-11; Mt. Sterling 12.
 Neela, Carl, Concert Band: Fayetteville, Ga., 2-7; Girard, Ala., 9-14.

MINSTREL.
 Alabama Minstrel: Sterling, Ill., 4; Dixon 5; Amboy 6; Kewanee 7; Peru 8; LaSalle 9; Ottawa 10; Portage 11; Fairbury 12; Hoopston 13; Danville 14.
 Bushy's, J. M., Corpus Christi, Tex., 4; Rockport 5.
 Coburn's, J. A., Bradentown, Fla., 4; Plant City 5; Barlow 6; Arcadia 7.
 DeRue Bros.: Ridgely, Md., 4; Denton 5; Centerville 6; Charleston 7.
 Dockstader's, Lew, Baltimore, Md., 2-7.
 Down in Dixie Minstrel: Mayfield, Ky., 9.
 Field's, Al. G.: Uniontown, Pa., 4; Conneville 5; Cumberland, Md., 6; Johnston, Pa., 7.
 Vogel's, John W. Vogel, mgr.: Kingston, N. Y., 4; Sangerthos 5; Catskill 6; Schenectady 7.

Skating Rink Attractions.
 Alice Teddy, Roller Skating Bear, Geo. B. Crapsey, mgr.: Greensburg, Pa., 2-7; Warren 9-14.

CIRCUSES
 Royal & Adams' Indoor Circus: Troy, N. Y., 2-7; Washington, D. C., 9-14.

CARNIVAL COMPANIES
 Brown Amusement Co., A. H. Brown, mgr.: Marshall, Tex., 2-7.
 Campbell United Shows: Hayville, La., 2-7.
 Cummings Indoor Carnival Co., E. L. Cummings, mgr.: New London, O., 1-7.
 Jones, Johnny J., Exposition Shows: Tampa, Fla., 2-14.
 Juvenal's Stadium Shows, J. M. Juvenal, mgr.: Newton, Miss., 2-7.
 Krause Greater Shows, Ben Krause, mgr.: Pataskia, Pa., 2-7; Tampa, 9-14.
 Laebman Carnival Co.: Morgan City, La., 29 Jan. 8.
 Lee-Grant Mardal Gras & Jubilee, H. Grant, mgr.: Army, Miss., 2-7.
 Littlejohn's United Shows, Thos. P. Littlejohn, mgr.: Perry, Fla., 2-7.
 Reiss, Nat., Carnival Co.: Corpus Christi, Tex., 2-7; Brownsville 9-14.
 St. Louis Shows, E. W. Weaver, mgr.: Eastman, Ga., 2-7.
 Woody's Combined Shows, T. L. Snodgrass, mgr.: Rochelle, La., 2-7.

MISCELLANEOUS.
 Abbott's Vandeville Co., S. G. Abbott, mgr.: Hackett, Ark., 2-7.
 Alburts-Arzuilla Hypnotic Co., J. W. Randolph, mgr.: Chico, Cal., 2-4; Stockton 5-7; San Jose 9-14.
 Basey Bros. Vaudeville Co.: Hoka, Minn., 4.
 Colvin's, Great, Hypnotists: St. Ignace, Mich., 2-7; Bayne City 9-11.
 Congo, King, W. A., Thomas, mgr.: Arcadia, Neb., 4; Scotia 5; Ord 6; Burwell 7-8.
 Daniel, Magellan, Joe Knapp, mgr.: Savannah, Ga., 1-7.
 Duncan & Co., A. G. Howard, mgr.: Sapulpa, Okla., 2-7.
 Ellis, The, Mysterious, Dell M. Cooke, mgr.: Tidemont, W. Va., 2-7.
 Edwards, J. S., Animal Show: Kansas City, Mo., indef.
 Flint, Mrs. Herbert L., H. Everett Pitkin, mgr.: Aurora, Ill., 2-7; Hammond, Ind., 9-14.
 Georgia Troubadours, Wm. McCabe, mgr.: Moberly, Mo., 4-5.
 Lee's Glass Blowers, Jack Lee, mgr.: Bedford, Va., 2-7.

Litchfield, Nell, Lycenmites: Sharon, Ga., 4; Crawfordville 5; Boweraville 6; Canon 7; N. Wilkesboro, N. C., 9; Elkin 10; Sanford 11; Wilkes 12; Smithfield 13; Newbern 14.
 Mascoi, Educated Horse, H. S. Maguire, mgr.: Anstin, Tex., 2-7.
 Mysterious Smith Co., A. P. Smith, mgr.: State Center, Ia., 4-5; Roland 6-7; Stratford 9-10; Lohrville 11-12; Scranton 13-14.
 Newmann the Great, Hypnotist: San Francisco, Cal., 1-4; Oakland 5-7; Sacramento 8-11.
 Norwood's Great Sensations, M. H. Norwood, mgr.: Manhattan, Kan., 2-7.
 Powers, Frank J., Hypnotist: Meridian, Miss., 2-7; Jackson 9-14.
 Raymonds, The, Glass Show: Bradford, Ill., 2-7.
 Thompson's Entertainers, Frank H. Thompson, mgr.: Potomac, Wis., 14-15.
 Walden & Co., Stewart Worden, mgr.: Alto, Mich., 4; Portland 5; Hartford 6; Ionia 7; Piquette 9; Minden City 10; Mayville 11-12; Pinkney 13-14.
 Williams, Prof., Troubadours, R. C. Pngsley, mgr.: Palmto, Fla., 4-5; Turkey Creek 6; Tampa 7.

MARRIAGES.
 COGSWELL-PEHL.—Mr. Harry A. Pehl and Miss Anna Pearl Cogswell, the character man and heavy woman, respectively, with the Gladys George Stock Company, were married in Lima, O., Dec. 16.

DEATHS.
 BURDETTE.—Mr. Martynne, known professionally as Phasma, the Goddess of Light, mourns the death of his mother, Mrs. Lizzie Burdette, who passed away Monday, December 19, in Chicago, Ill., of cancer of the stomach, after a long illness. She was 63 years of age. The remains were placed in a vault in Forest Home Cemetery, Chicago, where they will remain until June, then be taken to Austin Texas, for burial. Mr. Martynne was the only child. Mrs. Burdette was well known in theatrical circles.
 FRENCH.—Frank V. French, a well-known comic opera manager, died suddenly Friday

night, Dec. 15, from pneumonia. Funeral services were held December 17, at Stowe's Undertaking Chapel, 307 W. 51st street, New York City. The body was sent to Rochester, N. Y., for interment. French was for many years manager of the Robinson Comic Opera Company, playing Canada and the United States. In recent years he had been stage manager for several musical comedy companies. This season he was manager of the Show Girl Co., now in the south. His wife, Lizzie Gonzales, a popular comic opera prima donna and sourette, died last spring. French was universally liked.

PARKER.—Harry F. Parker, moving picture operator and sign writer, and his helper, were killed in Huntington, W. Va., Dec. 19. They were engaged in painting the Lyric Theatre, when the scaffold broke, dashing them to the pavement, thirty-five feet below. Mr. Parker's body was taken to Sardinia, O., for burial.

ZENIA.—Dolly Zenda (Mrs. P. H. Alvin), of Alvin and Zenda, society gymnasts, died December 20, at the Deaconess Hospital, in Ironton, O., after an illness of nine weeks with typhoid fever and pneumonia, which she contracted while the team were holding one of the feature spots on the W. E. Markle Sunny South Show Boat. Mrs. Alvin was seventeen years old and married but six months at the time of her death. Her husband and mother were with her at the bedside throughout her illness. Her remains were shipped to Dredon, O., her birthplace. Although she had been in the profession but a short time she made a lot of friends.

The Mirror motion picture house at Moline, Ill., controlled by L. K. Cleveland, W. J. Talty and T. I. Stanley, was opened to the public Dec. 17. The Mirror Theatre was a rapidly built playhouse, building operations being begun but six weeks ago. The entire house was built complete, including building, theatre, decorations, etc. Today it is one of Moline's prettiest picture houses. The Mirror is large and roomy, has a seating capacity of 750 and is equipped with the latest motion picture apparatus, including a large mirror screen.

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The McKay Construction Co., Rockefeller Bldg., Cleveland, O.

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CONE MACHINERY.

Lanier & Driesbach, 248 Butler, Cincinnati, O. Turnbull Mfg. Co., 460 N. Market Place, Columbus, O.

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CONFECTIONS.

Rneckheim Bros. & Eckstein, Harrison & Peoria, Chicago, Ill.

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Wm. R. Johnson, 80 Pike st., Seattle, Wash. Rudolph Bros., 520 S. 5th st., Philadelphia, Pa. St. Louis Confeetti Co., 2 S. Commercial st., St. Louis, Mo. U. S. Fireworks Co., Memphis, Tenn.; St. Louis, Mo. Western Bargain House, 272 E. Madison, Ch'go.

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Carnival Costume Co., 267-269 W. Water st., Milwaukee, Wis. Fritz Schoultz & Co., 75-77 E. Lake st., Chicago.

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Worthington Scenic Studio, 109 E. Joseph st., Mishawaka, Ind.

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ELECTRIC LIGHTING OUTFITS.

Chas. A. Streifinger Co., Detroit, Mich.

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Jos. Menchen, 360 W. 50th st., N. Y. C. Universal Elec. Stage Lighting Co., 1393 Broadway, New York City.

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Holiday Novelty Mfg. Co., 37 Great Jones st., New York City.

FESTOONING.

National Tissue Mfg. Co., 305-307 Bergen st., Brooklyn, N. Y.

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Nov. Mov. Pic. Co., 422 Turk st., San Francisco. Ohio Film Exch., 40 S. Third st., Columbus, O. Pathé Cinematograph Co., 41 W. 25th st., N. Y. C. Pittsburgh Calcium Light & Film Co., Pittsburgh, Pa.; Des Moines, Ia.; Rochester, N. Y.; Lincoln, Neb.; Cincinnati, O.; Omaha, Neb.; Wilkes-Barre, Pa. Southern Film Exchange, 17 Opera Place, Cin'ti. South. Film Exch., 245 Main st., Norfolk, Va. Standard Film Exch., 161 Washington st., Ch'go. Spoor, Geo. K., 62 N. Clark st., Chicago, Ill. Swanson-Crawford Film Exch., 1041-5 Locust st., St. Louis, Mo.; Louisville, Ky.; New Orleans, La. U. S. Film Exchange, 81 S. Clark st., Chicago. United States Film Brokers and Importers, 41 Union Square, New York City.

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Harbach & Co., 800 Filbert st., Phila., Pa. H. & H. Film Service, 360 Monadnock Block, Chicago, Ill. C. R. Kleine, 602 6th ave., New York City. Laemmle Film Service, 196 Lake st., Chicago; Evansville, Ind.; Memphis, Tenn.; Omaha, Neb.; Salt Lake City; Minneapolis, Minn.; Portland, Ore.; Montreal, Que., Can.; Winnipeg, Man., Can. S. Lubin, 926 Market st., Philadelphia, Pa. Magnetic Film Service, Cincinnati, O. Nicholas Power Co., 115 Nassau st., N. Y. C. Pathé Cinematograph Co., 41 W. 25th st., N. Y. C. Pittsburgh Calcium Light & Film Co., Pittsburgh, Pa.; Des Moines, Ia.; Rochester, N. Y.; Lincoln, Neb.; Cincinnati, O.; Omaha, Neb.; Wilkes-Barre, Pa. Eberhard Schneider, 109 E. 12th st., N. Y. C. South. Film Exch., 245 Main st., Norfolk, Va. Stebbins, Chas. M., 1028 Main st., Kansas City, Mo. Standard Film Exch., 161 Washington st., Chicago. Swanson-Crawford Film Exch., 1041-5 Locust st., St. Louis, Mo.; Louisville, Ky.; New Orleans, La. U. S. Film Exch., 81 S. Clark st., Chicago.

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Schell's Scenic Studio, 339 Sycamore st., Columbus, O.
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- ALABAMA**
 - Anniston—Grand Council of Alabama, United Commercial Travelers of America, May 26-27. E. W. Ledbetter, local secy., 6 W. 11th street.
 - Birmingham—Alabama Funeral Directors & Embalmers' Association, April 4-6. O. D. Duff, Attalla, Ala.
 - Mobile—Head Camp "S." Alabama W. O. W. March 11. John A. Pruitt, Florence, Ala.
 - Mobile—Supreme Lodge Knights of Honor, May 16. Frank B. Sliger, Supreme Reporter, 404 Odd Fellows Bldg., St. Louis, Mo.
 - Mobile—Knights and Ladies of Honor Grand Lodge of Alabama, April 18. E. L. Caball, grand secy., box 83.
 - Mobile—Department of Superintendence, Nat'l Educational Association, Feb. 23-25. Irwin Shepard, Winona, Minn.
 - Mobile—Grand Lodge Alabama I. O. O. F. May 9-11. H. C. Pollard, grand secy., Huntsville, Ala.
 - Montgomery—Southern Gas Association, April 19-21. James Ferrier, Rome, Ga.
 - Montgomery—Alabama Bankers' Association, Jan. 18-19. McLane Tiltup, Bell City, Ala.
- ARIZONA**
 - Bisbee—Great Council I. O. R. M., May 23. N. E. Hawke, box 202, Tucson, Ariz.
- ARKANSAS**
 - Little Rock—Nat'l Ret. Hardware Association, March 29-31. M. L. Corey, Argos, Ind.
 - Little Rock—Arkansas Retail Hardware Association, March 27-29. Walter Harlan, secy.
- CALIFORNIA**
 - Sacramento—Western Fruit Jobbers' Association, February 15-18. W. D. Tidwell, Denver, Col.
 - San Francisco—Forty-ninth Annual Convention Nat'l Education Association, July 8-14. Irwin Shepard, Winona, Minn.
 - Denver—National Association of R. G. of the United States, June 13. G. Reddish, 203 Chamber of Commerce Bldg.
 - Denver—The National Association for the Study and Prevention of Tuberculosis, June 21-22. Livingston Farrand, M. D., 165 E. 22d st., New York City.
 - Conneticut
 - Danbury—Grand Lodge I. O. O. F. of Conn., May 17. Wm. S. Hutchison, grand secy., 95 Crown st., New Haven, Conn.
 - Hartford—Connecticut Bailments' Association, Jan. 17-19. J. G. Schwick, Jr., Meriden, Conn.
 - Hartford—Connecticut Pomological Society, February 12. H. C. C. Miles, Milford, Conn.
 - Middletown—State Council Order United American Mechanics, May 11. C. H. Adams, South Norwalk, Conn.
 - New Haven—Grand Chapter R. A. Masons, May 9. James McCormick, 152 State st., Hartford, Conn.
 - New Haven—Grand Council R. & S. Masters, May 10. James McCormick, 152 State st., Hartford, Conn.
 - Sharon—Harban Valley Firemen's Association, May 9. Edw. P. Barry, Amenia, N. Y.
 - DISTRICT OF COLUMBIA**
 - Washington—C. K. of A. Snp. Lodge, May 10-14. Anthony Maitre, Mercantile Bldg., St. Louis, Mo.
 - FLORIDA**
 - Jacksonville—Ladies' Auxiliary to Order of Ry. Conductors of America, May —, 1911. Mrs. E. Higgins, 1319 S. High st., Columbus, O.
 - Jacksonville—Grand Comanderly K. T. May 11. W. P. Webster, secy.
 - Jacksonville—Grand Chapter R. A. M. May 9-10. W. P. Webster, secy.
 - GEORGIA**
 - Athens—Grand Comanderly of Knights Templars, May 10. Chas. S. Wood, grand recorder, Savannah, Ga.
 - Atlanta—Grand Lodge Knights of Pythias of Georgia, May 17. Wm. H. Leopold, P. O. Box 12, Savannah, Ga.
 - ILLINOIS**
 - Illinois Medical Society, May 17-19. E. W. Wells, Ottawa, Ill.
 - Chicago—National Association of Piano Dealers of America, June —, 1911. C. R. Putnam, 120 Boylston st., Boston, Mass.
 - Chicago—American Association Physico-Medical Physicians & Surgeons, May 16-18. J. C. McCandless, 6536 Ingleside ave.
 - Chicago—Royal League, April 11. Chas. Piiper, 1691 Masonic Temple.
 - Chicago—Illinois Homeopathic Medical Association, May 11-14. A. C. Tenney, 150 Michigan ave.
 - Chicago—Air Brake Association, May 23-26. F. M. Neils, 53 State st., Boston, Mass.
 - Danville—Illinois Master Bakers' Association, January 10-12. Edw. T. Chisold, 315 Dearborn st., Chicago, Ill.
 - Danville—United Commercial Travelers of America, May 18-20. W. J. Haecker, 606 Wayne st.
 - Elgin—Illinois State Dairymen's Association, January 16-19. Geo. Cayn, 154 Lake st., Chicago, Ill.
 - Litchfield—Neutral Protective League, April —, 1911. J. B. Paley, secy.
 - Peoria—Illinois State Dental Society, May 9-12. J. F. F. Waltz, Decatur, Ill.
 - INDIANA**
 - Indianapolis—Indiana Engineering Society, Jan. 12-14. Chas. Brossmann, 43 Union Trust Bldg.
 - Indianapolis—Brotherhood of Internban Trainmen, May 9. E. N. Gear, 613 Cuyahoga Bldg., Cleveland, O.
 - Logansport—Logansport Fanclera Club, Jan. 17-21. Wm. Grace, Jr., 316 Market st.,

West Baden—Indiana Association Presidential Postmasters, Probably in June, 1911. John E. Shideler, P. O. Box 5, Indianapolis, Ind.

IOWA

- Cedar Rapids—Iowa Retail Clothiers' Assn., February 14-16. C. E. Wry, Forest City, Ia.
- Des Moines—Iowa Marble & Granite Dealers' Association, January 18-20. R. A. Webster, 620 W. 9th st.
- Dubuque—Woodmen of the World, March 15-16. A. A. Clark, clerk, 526 E. Walnut st., Des Moines, Ia.
- Marshalltown—Iowa Veterinary Association, Jan. 3-5. Hal C. Simpson, Denison, Ia.
- Waterloo—Ancient Order United Workmen, May 9. C. T. London, secy.

KANSAS

- Parsons—Grand Lodge Degree of Honor A. O. U. W. May —, 1911. Mrs. Georgia Noteak, Hlawatha, Kan.
- Topeka—State Dairy Association, January 9-11. I. D. Graham, secy.
- Topeka—Kansas Swine Breeders' Association, Jan. 10. I. D. Graham, secy.
- Topeka—Kansas Improved Stock Breeders' Association, January 9-11. I. D. Graham, secy.
- Wichita—Kansas State Bottlers' Association, January 17-19. W. H. Hazelton, P. O. Box 316.

KENTUCKY

- Lexington—Kentucky State Poultry Show, Jan. 16-21. Frank L. Smith, Box 403.

LOUISIANA

- Baton Rouge—Annual State Meeting of the K. of P., May 15. L. J. Ricard, secy.
- Baton Rouge—Annual State Meeting of the T. F. A., During first week in May, 1911. H. E. Dunning, secy.

MAINE

- Houlton—State Camp M. W. of A. May 3. Frank A. Webb, Bridgton, Me.
- Lewiston—I. O. G. T. Grand Lodge of Me. April 12. O. S. Harton, Willnot at., Portland, Me.

MASSACHUSETTS

- Boston—American Therapeutic Society, May 12-13. N. P. Barnes, Washington, D. C.
- Boston—American Hotelmen's Protective Association, June —, 1911. J. K. Blatchford, Auditorium Tower, Chicago, Ill.
- Boston—American Dermatological Association, June —, 1911. J. M. Winfield, 47 Halsey st., Brooklyn, N. Y.
- Boston—Twenty-fourth Mass. Regt. Association, Jan. 20. John C. Cook, 246 Washington st.
- Boston—Association of Ry. Telegraph Supts., June 19-23. P. W. Hrew, 135 Adams st., Chicago, Ill.

MICHIGAN

- Detroit—International Stereotypers & Electrotypers' Union, June 12-18. Geo. Williams, Boston, Mass.
- Detroit—Am. Ry. Industrial Association, May 9. Gny L. Stewart, 1328 Pierce Bldg., St. Louis, Mo.
- Detroit—Royal Neighbors of America, March —, 1911. Mrs. Sophie E. Wood, Grand Marais, Mich.
- Detroit—Affiliation Advertising Association, June 23-25.
- Detroit—Michigan Bankers' Association, June —, 1911. Hal H. Smith, secy.
- Detroit—Patternmakers' International Union, June, 1911. James Wilson, Pros., Cincinnati, O.
- Detroit—Alleghemnor Arbeiter Bund, June —, 1911. W. J. Gentsch, secy.
- Detroit—Fraternity of Operative Millers, June 7-9. J. F. Mueller, Chicago, Ill.
- Grand Rapids—New Era Association, June 6. E. G. Georhart, 29 Fountain st.
- Grand Rapids—Western Mich. Poultry Assn., Jan. 16-20. E. A. Knapp, 451 Grandville ave.

MINNESOTA

- Minneapolis—National Assn. of Credit Men of the U. S. June 14-17.

MISSISSIPPI

- Biloxi—Head Camp (M) Woodmen of the World, March 7-8. J. W. Mauldin, Water Valley, Miss.
- Brookhaven—Rebekah State Assembly, May 15. Jodie Rusbush, Meridian, Miss.
- Natchez—Mississippi Retail Merchants' Association, May 9. W. H. Hawkins, Box 592, Meridian, Miss.

MISSOURI

- Cape Girardeau—Missouri Pharmaceutical Travelers' Association, June 13-16. Wm. F. Kabre, St. Louis, Mo.
- Cape Girardeau—Missouri Pharmaceutical Association, June 13-16.
- Kansas City—American Association of Freight Agents, June 19-22. R. O. Wells, Agent Ill. Cent. Ry., East St. Louis, Ill.
- Kansas City—Missouri Valley Veterinary Association, Jan. 24-26. Hal C. Simpson, Denison, Ia.
- St. Louis—Southern Ill. and Mo. Retail Implement and Vehicle Dealers' Association, Jan. 25-26. Robert Seibert, Belleville, Ill.

NEBRASKA

- Fairbury—Neb. State Pharmaceutical Association, June 13-15. J. G. McBridge, Stella, Neb.
- Kearney—State Camp R. N. of A. March —, 1911. Mrs. Hattie Parson, Recorder, Lincoln, Neb.
- Lincoln—Neb. State Historical Society, Jan. 9-11.
- Lincoln—Neb. Territorial Pioneers' Association, Jan. 10.
- Lincoln—Neb. Good Roads Association, Jan. 20.
- Lincoln—Neb. Co-operative Grain & Live Stock Association, Jan. 16-20.
- Lincoln—Neb. Farmers' Congress, Jan. 16-20.
- Lincoln—Organized Agricultural Association, Jan. 16-20.
- Lincoln—The Association of Neb. Co. Fair Managers, January 17.
- Lincoln—Neb. State & Principals' Association, Jan. 12-13.
- Lincoln—United N. O. Association of P. O. Clerks, U. N. A. P. O. C. Feb. 22. Miss Bert Ballard, Fairbury, Neb.

NEW HAMPSHIRE

- Derry—Derry Poultry Association, Jan. 24-27. E. E. Buzzell, Box 156.

NEW JERSEY

- Camden—I. O. Mechanics, March 21. Edward Ivera, 565 Spruce st.

NEW YORK

- Albany—N. Y. Associated Ballies, Jan. 17. Gardiner Kline, Amsterdam, N. Y.
- Huffalo—Ancient Accepted Scottish Rite, April 17-21. Chas. E. Markham, Anchor Line Dock.
- Huffalo—International Poultry Show, Jan. 23-29. S. A. Merkle, 308 Briabane Bldg.
- Geneva—Gamma Sigma Fraternity, June —, 1911. A. B. Churchill, pres., 115 E. Castle st., Syracuse, N. Y.
- New York—National Fire Protection Association, May 23-25. Franklin Wentworth, 87 Milk st., Boston, Mass.
- New York—Aretic Club of America, Jan. —, 1911. Henry Biederle, 138 Paines ave., Jersey City, N. J.
- New York—Eastern Association Car Service Officers, March 30. F. E. Higbie, S. C. S. C. R. Co. of N. Y., foot West 23d st.
- New York—Grand Court of I. S., Order of the Golden Scepter, W. H. Hall, 323 Kaighn ave., Camden, N. J.
- Niagara Falls—Nat'l Association of Five and Ten Cent Merchants, June —, 1911. Otto C. Lightner, Cincinnati, Ohio.
- Rochester—American Water Works Association, June 6-10. J. M. Haven, Charleston, S. C.
- Troy—New York State Grange, P. of H., Feb. 7-10. W. N. Glick, Skamotelet, N. Y.
- Watertown—Association of City Clerks of the State of N. Y., July —, 1911. Wm. Wortman, Hudson, N. Y.

NORTH DAKOTA

- Bismarck—N. D. National Guard Association, January 6-7. Lient. H. Sorvanson, Fargo, N. D.

OHIO

- Cincinnati—Tri-State Retail Harness Dealers, January —, 1911. Harry Frank, Jeffersonville, Ind.
- Columbus—Fourth Annual National Corn Exposition, Jan. 30-Feb. 11. Geo. N. Stevenson, 406 Bishops Annex.
- New London—New London Poultry Association, January 17-20. R. F. Harrison, secy.

PENNSYLVANIA

- Erie—Erie Kennel Club Bench Show, March 7-10. Lyman Whitehead, 345 W. 5th.
- Harrisburg—Pennsylvania Livestock Breeders' Association, Jan. 24-27. E. S. Bayard, 203 Sherby ave., E. E., Pittsburg, Pa.
- Harrisburg—Pennsylvania Dairy Union, Jan. 24-27. H. E. Van Norman, State College, Pa.
- Harrisburg—Pennsylvania Horticultural Association, Jan. 24-27. C. J. Tyson, Flora, Pa.
- Lebanon—Pennsylvania Catholic Beneficial League, Feb. 14. Geo. Kaufhold, Columbia, Pa.

WEST VIRGINIA

- Parkersburg—W. Va. Retail Hardware Association, Feb. 14-16. Leslie Hawker, Shun Aston, W. Va.

WISCONSIN

- LaCrosse—Wisconsin Butter Makers' Association, Jan. 1-Feb. 3. G. H. Benkenhof, Madison, Wis.

SPOKES IN THE WHEELS.

(Continued from page 17.)

Norton and several other well known theatrical men and performers.

I want to thank my many professional friends for the many kind presents and messages of greeting. I shall be unable to reply to all, so I take this opportunity of conveying my sincerest appreciation for the many pretty souvenirs of friendship. Many thanks to Pete Clark, Harry Strouse, Harry Armes, Frank Abbott, Frank Livingston, H. R. Polack, Billy Nohle, Fred Russell, Pearl Reid, Hal Groves, M. Manist, Henry Kurtzman, Edgar A. Vinal and to all of those who so kindly remembered me.

The Barr Sisters are spending the winter at their home in Pittsburg, and do not contemplate returning to the stage before the commencement of next season. The Barr Sisters were with Max Spiegel's College Girls until some few weeks ago.

The Gayety Theatre, Pittsburg, broke all previous records for a matinee, Monday, Dec. 29. The attraction was Jack Singer's Serenaders, with Owen Moran as the added attraction.

Milton Mannist, formerly of the Weber and Rush office, is now identified with Messrs. Jacobs and Jernon, and is at present ahead of their Queens Of The Jardin De Paris, which is under the management of the all popular Joe Howard.

Jimmy Dugan is still managing the New Alhambra Hotel in the Alhambra Theatre block at Chicago. Jimmy has many friends in the business and is making new ones every day.

W. E. Hall, claiming New York as his home, was fined \$50 or thirty days at Pittsburg last week's show consisted of two burlettas, entitled the age of 16. Hall claimed that he required the girls for a burlesque show he is producing, the title of which is, The Sailor and The Girl.

Three girls were arrested at the rehearsal hall, among them a girl of thirteen.

The stock burlesque at the Ninth and Arch Museum, Philadelphia, the direction of John Greeves, and is called The Affinity Girls. Last weeks show consisted of two burlettas entitled, Triby and Welcome to Our City. Among the members of the company are: John Greeves, Carl Anderson, Tommy West, Irene McCord, Mary Greeves, Edith Anderson, Ruth Maitland, Madge De Wandt, Bette Farmer, Addie Elliott, Mazie Hess, Dorothy Cooper and Irene Kelly.

I often wonder why it is that none of the papers theatrical or local, ever spell Bert Capman's name correctly. Bert is the partner of Sol Fowler, and is now with Hurlitz & Seamon's Follies of New York & Paris.

I was looking through some of his press notes the last time I met him and was surprised to find that over 90 per cent of the papers had spelled his name Chapman instead of Capman.

Hurlitz & Seamon's Ginger Gira had a big week at the Brooklyn Gayety last week and

are said to have several untimed records. The show was billed as Hurlitz & Seamon's Lip Show, having closed the house last June.

The Itatny Itchessa with Zhyaco, the wrestler did well at the other Brooklyn eastern wheel house, The Star, and played another banner week.

The College Girls opened the Columbia on Monday 20, to the biggest business of the season. A big glass screen has improved the comfort at the Columbia obstructing the unpleasant draughts which formerly blew in every time the door was opened.

Arthur Hosenberger, who has been with Jack Singer for the past two seasons, has taken the management of The Serenaders, and will have charge of the show for the remainder of the season. Mr. Singer is fortunate in having secured the services of such a bright and competent young man as Mr. Hosenberger, who has had a deal of experience in the executive end of the burlesque business, and who was, at one time, treasurer at Messrs. Hurlitz & Seamon's Toledo Empire. The members of The Serenaders are all jubilant at Mr. Singer's selection and present Mr. Hosenberger with a handsome Xmas token of their regard and esteem.

This week the "birth place" of Al. Reeves is Toronto. Reeves has had printed and distributed in Toronto, letters which tell of his boyhood in Canada's Queen City, and inviting all his old friends to see the show. The Reeves organization is playing the Gayety in Toronto, this week.

Loula Rieker, electrician with the Star and Garter Show, and Miss Sadie Young, a member of the same company, were married in St. Louis, December 28.

Mr. and Mrs. John T. Baker, of the Star Show Gira Company, gave a Christmas dinner to the members of the company at the Plaza Hotel, Boston, Mass., Dec. 25. The dinner, a most delightful affair, was attended by thirty-four people. Frank Murphy, stage manager of the attraction, presented Mr. Baker, on behalf of the company, with several valuable presents, and to Mrs. Baker was given a beautiful mantle set. Mrs. Baker presented her husband with a solid silver toilet set. Every member of the company was remembered by Mr. and Mrs. Baker.

Christmas dinner of members of the Sam Howes Love Makers was given on the stage of the Gayety Theatre, Omaha, Neb., immediately after the performance on Christmas night, December 25.

W. B. (Billy) Watson tendered a Christmas dinner to all the members of his company at the Monumental Theatre, Baltimore.

Are You a Hustler?

If so, you are the man we want. Here is a chance to make big money in a business of your own. The **Wonder Cannon Camera** has made hundreds independent—it will do the same for you. Write at once for **FREE CATALOGUE** and learn more about the photo. Below you see \$25 buys a complete outfit—Wonder Cannon, Tripod and enough supplies to make 60 finished photo buttons. Extra butt plates, \$1.00 per hundred. Get frames, \$1.00 per gross and up.

CHICAGO FERROTYPY CO., Dept. 129, Chicago, Ill.

PIPE TONE

Folding Organ \$15.00, 4 octave keyboard. Think of it, Mission Oak or Mahogany finish. This is the banner offer! Best Action, in low, case and tone ever offered; shipped on approval; send no money until satisfied. Little Giant No. 3. Order today! W. WHITE 3813 Ct. 566 W. 62nd Place, Chicago, Ill.

AT LIBERTY

4-piece Italian Orchestra

On account of Superior vanderhille house closing, Violin, cornet, piano and drums. Organized exclusively for vaudeville and picture show. Up to standard and popular music. Address **NICHOLAS NUZZI, 422 So. Clark St., Chicago, Ill.**

OTOKAR BARTIK

EUROPEAN BALLET MASTER

School of Artistic Stage Dances, Too Dancing a Specialty. **Studio, 370 Lexington Avenue, New York City.**

Wanted--Electric Show,

One Barney Show, Snake Show, Concessions come on. Under the BANDO, Mount Olive, Miss., Jan. 27; Collins, Jan. 14. **DAVIS AMUSEMENT CO., Geo. C. Davis, Manager.**

SLOT MACHINES cheap. Make us an offer for part of all of the following: 10 Mills' Downey, 15 Mills' Owin, 10 Mills' Graphophones, 18 Mills' Bull's Eye, 4 Mills' Quarliscopes, 40 Round Globe Peanut Machines, 2 Wurlitz-Tonophonic Electric Pianos.

J. E. NELSON & CO., 3517 So. Halsted Street, CHICAGO.

FOR SALE—Complete Wild West Show with canopy, walls, entrance, tents, poles, and seven lengths of seals. All complete for \$175.00. Address **EDWARD & CO., Indianapolis, Ind.**

CIRCUS MEN'S ASSOCIATION.

(Continued from page 13.)

of the SHOWMEN'S ASSOCIATION shall be granted the same privileges in said city.

7. This cannot be granted because the condition does not exist. PAINTED SIGNS; NEWSPAPERS: 8. That no clause or restriction shall be inserted in the contract limiting in any manner the right of the members of the SHOWMEN'S ASSOCIATION to advertise, by the use of painted signs, electricity, cloth banners, newspapers, magazines, window hangings or other medium of advertising, where such advertising or means of advertising is not supplied or furnished by the Bill Posters' Association to the circus under contract.

8. Satisfactory except that circuses agree not to contract with or use space either in board or painted signs from an opposition bill poster who is also in the paint business in any city where there is an association member, and that all banners shall be limited to the size of a one-sheet.

SPECIAL BOARDS:

9. That no so-called "special" boards shall either be sold or reserved for sale at a price exceeding the Association contract rates.

9. That no so-called special boards shall be sold or reserved to any association circus at a rate exceeding the contract rates of such specials to other advertisers.

10. That the members of the SHOWMEN'S ASSOCIATION shall not become a party to any clause in the contract restraining or affecting the rights of any circus not signing this contract; and the contract shall contain no restraining or compulsory provision relating to or affecting other circuses.

10. O. K., but add "the association agrees not to make any more advantageous contract with any other circus."

11. That in any city or place where the Bill Posters' Association or association member has not sufficient necessary board space, (not dues) for sale, when required for circus use, then in all such cases the circus may purchase space from any other person or firm without limit or qualification.

11. Same as year 1910.

12. That all differences, complaints and demands arising on the part of any party to this contract shall first be presented to and promptly decided by the secretary of the Bill Posters' Association, and from his decision either or both of the parties to the contract may appeal to a board of arbitration, as hereinafter provided for, by serving written notice upon said secretary to that effect within twenty days after his decision.

A board of arbitration shall consist of five members, two members to be chosen each by the circus and the Bill Posters' Association respectively; the four members thus chosen shall choose the fifth member of the board, and in the event they are unable to make a selection the mayor of the city where such dispute is pending shall select such fifth person. The board shall act speedily and its decision shall be final and conclusive. Each party shall have the right to appear before the board and offer such testimony or evidence in his behalf as may be deemed by the board proper.

The losing party shall pay all expenses incurred in the proceedings had in determining the controversy or claim, together with whatever damages, payments or obligations are determined by the board in its decision.

THE SHOWMEN'S ASSOCIATION.

12. Fifth man to be agreed upon by the four, and that all space must be contracted for not less than one month.

12-A. Contract of 1910 be changed to cover the above propositions.

HAGENBECK-WALLACE.

By R. M. Harvey.

JOHN ROBINSON SHOWS.

By John G. Robinson.

101 RANCHO WILD WEST.

By Edward Arlington.

KARNUM & BAILEY.

By Geo. M. Kelley.

SELLS FLOTO.

By H. H. Tammen.

RINGLING BROS.

By W. H. Horton.

GENEVAY BROS.

By H. B. Gentry.

FORFAUGH SELLS.

By Chas. Ringling.

RUFFALO BILL & PAWNEE BILL.

By Gordon W. Little.

GOLLMAR BROS.

By Fred C. Gollmar.

CAMPIUS BROS.' SHOWS.

By A. G. Campbrell.

Per W. H. Horton.

LIVES OF FAMOUS SHOWMEN.

(Continued from page 13.)

The ordinances of the City of Pleasure were antagonistic to the venture, and it was not a profitable one. In 1872, Dr. Spaulding again put Dan Rice, his old foe and friend, on the road, under the management of his son, Harry W. Spaulding. During the tenting season of 1875, Dr. Spaulding was the principal backer of Melville Maginley and Coska's Circus. Spaulding's birth place was Cosymins, Albany County, New York, and the date of his birth was January 14, 1812. He died in New Orleans, April 6, 1880.

(To be continued next week.)

SAID AND SEEN IN CHICAGO.

(Continued from page 8.)

The company playing The Three Twins at the Chicago Opera House, was delayed more than three hours on their way from Pittsburg, and did not arrive in Chicago in time for the Christmas matinee. The house was sold out and when the announcement was made that those desiring money back could get it, all but about twenty of the audience left. When the company at last arrived, Manager Kingsbury decided to give the performance, and it was not concluded until nearly seven o'clock.

Francis Wilson will act in his own farce, The Bachelor's Baby, at Powers' Theatre, in February.

The Shuberts have been unsuccessful in securing the lease of the Ziegfeld Theatre, by the discovery that the house is of the class in which movable scenery may not be used.

Miss Edith Sweeney, as the youthful heroine in Polly of the Circus, will come to McVicker's Theatre for a two weeks' engagement on January 8.

June McCree has been added to the cast of The Happiest Night of Ills Life, in which Victor Moore will come to the Colonial Theatre next week. McCree is one of the authors of the piece, and will take the place of John T. Kelly.

The benefit performance which was played at the LaSalle Opera House, Monday morning, December 26, was a huge success, and made the nine hundred poor children who were in attendance extremely happy. All the members of The Sweetest Girl in Paris Company rendered their services, and entertained their small guests with song, dance and story appropriate for the occasion. A Christmas tree, illuminated with incandescents lights was set upon the stage, and after the performance Francis Gallard, playing the part of Santa Claus, distributed bags of candy, taking care that not a single child was overlooked.

The Chicago Turngemeinde atill continue their Sunday concerts, and under the efficient hand of M. Baillmann, well-known in this city through the engagements he has played in the various amusement parks, prove very successful and are eagerly looked forward to by patrons whom he has pleased so often.

THE COUNTRY BOY AT POWERS.

(Continued from page 8.)

Miss Dunstan Carolyn Elberts
Mr. Phelps Walter Allen
Mrs. Bannan Kate Donnelly
Herman Letz Mrs. Stuart Robson
Joe Weinstein Jack J. Horwitz
Amy Leroy Arthur Shaw
Jimmy Michaelson Willette Kernshaw
Stanley Wood

Chicago, Dec. 28 (Special to The Billboard).—O. L. Hall, of the Journal: "It is thoroughly naive, its story is free of improbability, and its speech, always apt and pointed, also is free and natural. It is acted for all it is worth by a nicely-balanced comedy company, and therefore it is very much worth while."

Amy Leslie, of the News: "With the splendid cast intact, which made a great bit of The Country Boy one of the season's easiest triumphs, Powers' Theatre entertained yesterday. And no prettier, saner, neater and more American play has entered the jousts of stage literature this tournament year. Besides it has a faultless cast of the best comedians, legitimate and true, that a play could ask."

James O'Donnell Bennett, of the Record-Herald: "This play is altogether American in its outlook on life, homely, unaffected, cordial and direct. It is a good play for young people to see."

THE ARCADIANS AT ILLINOIS.

(Continued from page 8.)

Reggie H. H. Meyer
Thelma A. E. Gufliver
Ellen Kavanaugh Julia Sanderson
Mrs. Smith Connie Ediss
Sombra Ethel Cadman
Chrysea Mary Mackid
Amaryllis Gertrude Fursman
Daphne Beatrice Burrows
Astrophel Stanley Jessup
Strophon Harry H. Meyer
Damoetas John O'Hanlon

Chicago, Dec. 28 (Special to The Billboard).—Frederic Hatton, of the Post: "The Arcadians comes here after a long season in London and a winter in New York. One does not wonder at that, when one sees the play, for it is one of the most charming comedies England has sent us. When a musical comedy has good dancing, amusing dialogue and delightful melodies, and is ably presented by an excellent company of people, there is very little left to be desired."

The Chicago Journal: "The Arcadians, a London success that is really successful, is at the Illinois Theatre, proving itself the most delightful musical comedy Chicago has seen in many a year. Charming music, lyric setting, pretty girls, good comedy, splendid chorus and exquisite dancing are the elements that make The Arcadians a joy from beginning to end."

The Record-Herald: "Six people there—three maids and three men—that lend plausibility to the report that The Arcadians has weathered three seasons in London and two in New York. It seems a dull affair, by no means the sort of thing for folk with red blood in their veins and possessed of an urgent and perhaps overweening desire for virility. The six people are Frank Monlan, Alan Muddle, Julia Sanderson, Connie Ediss, Ethel Cadman, Percival Knight."

THE LITTLE DAMOZEL AT WHITNEY.

(Continued from page 8.)

Walter Angel Henry Wenman
Papa Bartholdy Henry Vogel
Papa Pope Harry Fraser
Abraham Raphael Newman
Gifford Harry Child
Sally Craven Mary Corse
Julie Alardy May Buckley

James O'Donnell Bennett, of the Record-Herald, opened his review as follows: "It is touched up with sprightliness and observation and there is a brief emotional surge that carries it safely beyond the bounds of the mere trifling. It commanded the tear of sentiment last evening and it evoked many a carefree laugh in other words, served its purpose admirably, and that purpose is to sharpen the wits with pungent, ironic reflection on certain culpable but amiable weaknesses of mankind."

Eric Delamar, of the Inter-Ocean: "Another charming little piece, with several smiles, a few tears and a heroic thought in the last act. There is subtlety in its composition and clarity in its speech; it is light as to specific gravity, yet solid in texture."

Chicago Daily News: "It is extremely atmospheric and effective, delightfully witty and in the main splendidly acted."

MME. TROUBADOUR AT GRAND.

(Continued from page 8.)

Amy Leslie in her review of this production, remarked: "It is a breezy, trifling, slippery bit of French humor liberally larded with fascinating music of Offenbachian flavor and aplomb."

brilliance. One after the other of the most original, spirited and irresistible women chase each other over a plot which may be best identified as colorfully Paul-Potteresque, if that combination is not working." "Another of the foreign musical importations whose music is the delight and despair of the native composer of light opera, and whose book causes wonder that there should be anyone willing to acknowledge its authorship. To Felix Albin is due credit for the beautiful music. Joseph Herbert makes public announcement of responsibility for book and lyrics."

AT CHICAGO'S NEIGHBORING PLAYHOUSES.

(Continued from page 8.)

The story of the Defender of Cameron Dam, which has been recited in all of the leading newspapers in the country, has been staged recently, and is playing at the National Theatre. This bids fair to eclipse all other melodramas for thrillers.

St. Elmo is also the offering of the stock company at the Crown.

The Girl from Rector's is at the Haymarket. Brewster's Millions is the attraction at the Globe, with Carl Gerard in the leading role. Brown of Harvard is being interpreted by the resident stock company at the Marlow, while A Man's Way is the offering by the stock company at the People's Theatre.

The Imperial Theatre, which opened last week, has The Blue Monse for its second attraction. The College Theatre is offering Quincy Adams Sawyer.

BIG BENEFIT PLANNED.

(Continued from page 8.)

ple playing in Chicago, including the grand opera company, and possibly the Thomas Orchestra, are expected to co-operate. It is expected that \$20,000 will be realized from the sale of tickets, souvenir programs and other sources of revenue which will be attempted. Miss Mary Garden has been asked to auction the boxes, and Mrs. Edward Kennedy, wife of the manager of the Congress Hotel, will solicit the program advertising. The managers of the Chicago theatres who will combine their efforts for the success of the benefit are: Will J. Davis, Illinois; Andreas Dippel, Chicago Grand Opera Company; Sol Litt, McVickers; George Kingsbury, Chicago Opera House; Herbert C. Durr, Garrick and Lyric; Harry Akin, LaSalle and Grand Opera House; Bernard Ulrich, Auditorium; Augustus Piton, Jr., Blackstone; Singer Bros., Princess; Frank O. Peers, Whitney; Sam Lederer, Olympic; Colonel Brown, Globe; U. J. Hermann, Court; Col. W. A. Thompson, American Music Hall; Harry J. Powers, Powers; James T. Brady, Colonial; George A. Davis, Studebaker; Lyman B. Glover, Majestic, and H. E. Voegil, Orchestra Hall.

UP AND DOWN BROADWAY AT LYRIC.

(Continued from page 8.)

Sheppard Butler, of the Record-Herald: "Set down the fact that Up and Down Broadway is one of the most sumptuous and bewildering of the New York summer hedge-podges."

Frederic Hatton, of the Post: "It is a generous review of the type that Flo Ziegfeld, Jr., has given us frequently."

Eric Delamar, of the Inter-Ocean: "Some of the burlesques and specialties are up in the scale, and some are not. Those provided by Emma Carus belong to the former category in the opinion of the audience, and the snap of the piece is due considerably to her attentions."

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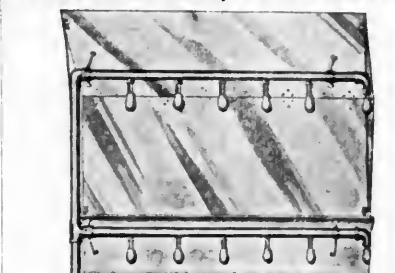
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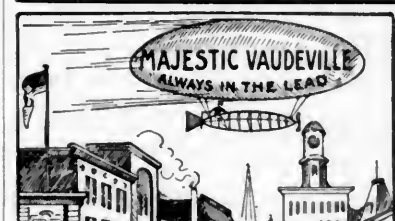
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MOVING PICTURE THEATRE LIST

Small Town Nickelodeons in the United States Data for Which Has Been Gathered for Billboard Readers--Additions Will Be Made from Time to Time

(Continued from last week.)

OHIO

Ada—Lyric Theatre; H. E. Vestal.
 Alliance—American; Peter Tender, mgr., 523 E. Main st.
 Lyric; F. A. Hartzell, mgr., 253 E. Main st.
 Edinolia; F. E. Kearney, mgr., 546 E. Main st.
 Amberst—Florence Theatre; A. D. White.
 A-Muse-U Theatre; H. W. Schmauch.
 Antwerp—Wonderland Theatre; F. W. Dalrymple, Main st.
 Arcaun—H. Chancellor.
 Ashland—Princess Theatre; Matthews & Davau.
 Comique Theatre; R. B. Rittenbonae, Second st.
 Ashley—Chas. Abraham.
 Ashabula—Lyric Theatre; G. H. Smith, 119 Bridge st.
 Ashby Theatre; Blank Bros., Main st.
 Ashabula—Theatatorium; J. A. Diggins.
 Athens—Columbia S. Court st.
 Grand, W. Washington st.
 Attica—The Princess Theatre; Dignan & Shetlerly.
 Barbenton—Family Theatre; Parsell & Tressell, 314 Second st.
 Barnesville—North Star; Ray Griffin, mgr.
 John Hill.
 Bellefontaine—Lifecrama, 4554 Jefferson st.; Jos. Heatherington, prop.
 Olympic, 3157 Belmont st.; Geo. Spragg, mgr.
 Bellefontaine—Princess Theatre; Jos. Shaves.
 Volk's Theatatorium; P. H. Volk, 126 W. Columbus st.
 Bellvue—Family Theatre; C. F. Headings, W. Main st.
 Bethel—W. D. Rife.
 Blanchester—Dreamland, South Broadway; Amos Wood, mgr.
 Bowling Green—Princess; G. I. Carnes.
 Main St. Royal Theatre; G. I. Carnes.
 Bradner—J. T. Bogard.
 Brainer—Alvian Theatre; Arlington A. Stiger.
 Bridgeport—Unglerleider & Creavon.
 Buchtel—Pearl Theatre; Mrs. F. E. Scott.
 Bucyrus—Orpheum Theatre; H. E. Bail.
 Majestic Theatre; B. E. Elbersen, 128 S. Sandusky ave.
 Cadiz—The Pictorial Theatre; M. F. Walker, 111 E. Market.
 Cambridge—Princess, 404 Wheeling ave.; Taylor & Clark, mgrs.
 Canal Fulton—Fultonian Theatre; F. L. Kittinger, Canal st.
 Canal Dover—Grand; S. Beller, mgr.
 Cardington—Dreamland Theatre; E. C. Carter.
 Chagrin Falls—Electric Theatre. Victorella & Wincoe.
 Chagrin Falls—The New Park Theatre; B. W. Barber.
 Chicago—Dreamland Theatre; R. J. Allen.
 Chillicothe—Dreamland, Main st.; Henry Hamm, mgr.
 Apollo, Paint st.; Henry Hamm, mgr.
 Orpheum; Henry Hamm, mgr.
 Queen; W. Lehigh, mgr.
 Circleville—Metropolitan; John Carl, mgr.
 Exhibit; Grant G. C. Rank, mgr.
 Clyde—Royce Theatre; Zerlaut & Vedder.
 Collinswood—Family Theatre; E. C. Ovesa, 801 Colamar av.
 College Corner—Bake & Schults.
 Grandwood—Majestic Theatre. E. C. Ovesa, Main st.
 Columbiana—Globe Theatre; C. Frederick.
 Conneant—Conneant Amusement Company.
 W. A. Pettis.
 Coshocton—Casino Theatre; Schreiber Bros., 442 W. Main st.
 Electric Theatre; G. S. Hamilton, mgr., 526 Main st.
 Coshocton—Electric Theatre; G. Hamilton, 526 Main st.
 Crestline—Royal Theatre. G. H. Holman.
 Hipp; Cowl & Callahan, mgrs.
 Defiance—Citizens', corner Clinton & Fifth sts.; Frank Young, mgr.
 Elite, Clinton st.; Abo Hindson, mgr.
 Lyric; B. F. Enos, mgr.
 DeGraff—Theatatorium Theatre; E. V. Nolestine.
 Delaware—Theatatorium Theatre; M. G. Knoblock.
 Grand; Hutchinson & Swearingin, 7 N. Sandusky st.
 Star Theatre; Shisler & Buchman, 51 E. Winter st.
 Delphos—The Grand Theatre; F. Staup, Main st.
 Deschler—Crown Theatre; B. Gribble, E. Main st.
 E. Liverpool—Dreamland 127 E. Sixth st.; J. Walsh, Jr., mgr.
 Electric, 119 E. Sixth st.; G. L. McClintock, mgr.
 E. Liverpool—Unique, Mr. Marloneaux.
 Lyric; David McKernan & Wm. Stevens, owners.
 E. Palestine—Nickelodeon; Fuller & Ubaum.
 Dreamland Theatre; J. J. Dorman, Market st.
 Eaton—Theatatorium; Filbert & Potts, Box 57, Main st.
 Eaton—Bijou Dream; Jacob Bender, mgr.
 Elmwood Place—Theatre; The Schottmiller Co., mgrs.
 Elvira—Lycem Theatre. L. P. Kirkpatrick.
 Electric Theatre; J. F. Durham, 111 Mill st.
 Fayette—Orpheum Theatre; H. A. Pawling.
 Findlay, Myatic, 510 S. Main st.; Stanley Lawrence, mgr.
 Victory, 230 S. Main st.; T. C. Poe, mgr.
 Royal, 237 S. Main st.; Chas. Marshall, mgr.
 Bijou 411 S. Main st.; R. E. Jacobs, mgr.
 Forest—The Star Pictorium; H. D. Shields.
 Forestia—Majestic, Main st.; H. C. Campbell, mgr.
 Elite, E. Tiffin st.; Miss Helen Hale, mgr.
 Lona, South Main st.; W. T. Huber, mgr.
 Parth; Cramer & Rennell, mgrs.
 Franklin—Electric Theatre. Chas. Houser.
 Frederickton—E. J. Blackburn.
 Fremont—Royal Theatre; A. Mische.
 The Jewel Theatre; The Jewel Theatre Co.
 Bijou Dream, West State st.
 Fremont—B. T. Carr.
 Gallon—Orpheum Theatre. Chas. F. Monroe.

Gallon—Princess Theatre; Peter Rettig, East Main st.
 Grand; A. Marchand, S. Market st.
 Gallipolis—Theatre, Second st.; J. M. Kaufman, mgr.
 Greenland, Second st.; Ed. Kuhn, mgr.
 Gerantown—By-Jo Theatre; J. Endress, Center st.
 Gibsonburg—Royal Theatre; W. A. Davis, 32 Madison ave., N. W.
 Girard—Luna Theatre; J. Cooper, Liberty st.
 Gloucester—Grand Theatre; F. W. Fenneken, High st.
 Greenville—H. Deardorff.
 Hamilton—Jewel, Second and Court sts.; J. H. Broomhall, mgr.
 Lyric, 319 High st.; Kuhlman Bros., mgrs.
 Princess, 315 High st.; C. J. Killian, mgr.
 Star, 215 Court st.; Lou Whitman, mgr.
 Hicksville—G. J. Selbert.
 Opera House Theatatorium. C. E. Nolan.
 Hillsboro—Orpheum, North High st.
 Chaney, corner East & South sts.
 Theatatorium, So. High st.
 Fairley & Dunlap, N. High st.
 Holgate—The Royal Theatre; H. Brown.
 Ironton—Seaco Theatre; Clark & Camaron, mgrs., 131-133 Center st.
 Southside Theatre; S. H. Garrick, mgr., cor. 3d & Pine sts.
 Masonic Theatre; Garrick & Layns, mgrs., cor. 3d and Center sts.
 Empire Theatre; Henry Hunter, mgr., 17 S. 3d st.
 Jackson—Edinolia, Broadway; Thos. Rogers, mgr.
 Lyric, Main st.; Joe Armstrong, mgr.
 Jacksonville—Jacksonville Theatre; T. McMeamy, Athens Co.
 Johnstown—Biograph; M. Stevens.
 Kalida—Gem; A. S. Hooker, mgr.

Kent—Kent Opera House; L. Cohn, Main st.
 Grand Theatre; H. F. Becker, S. Water st.
 Kenton—Idlehour, W. Franklin st.; J. H. Stevens, mgr.
 Palace; Miss L. Bloom, mgr., 101 E. Columbus st.
 Kenton; B. Road, mgr., 121 W. Franklin st.
 Lakewood—Clifton Park Theatre; J. E. Gerber.
 Lancaster—Harry Wachtel, 161 W. Main st.
 Geo. Law, 150 W. Main st.
 Lebanon—Royal Theatre; C. D. Maloy.
 Odd Fellows' Building, Lyceum Theatre; Lewis & Law.
 Leesburg—Johnsons; Daryl W. Johnson, mgr., N. Fairfield st.
 Leetonia—Chas. Campbell.
 Lima—Royal, 60 Public Square, Dupuis & Dupuis, mgrs.
 Dreamland, 8 Public Square, Will B. Gandy, mgr.
 Lisbon—Grand; F. P. Burbick, mgr.
 Orpheum; Will Jones, mgr.
 Logan—Logan O. H.; C. E. Oberle, mgr., 68 1/2 W. Main st.
 London—Princess Theatre; M. B. Golden, 47 S. Main st.
 London—Davis & Huff.
 Lorain—Bijou Theatre. B. W. Balrd.
 Broadway Theatre, B. W. Balrd.
 Lorain—Majestic Theatre; A. C. Irons, Broad way.
 The Amuse-U; W. H. Miller, 520 Broadway.
 Loudenville—Comique Theatre; Denney & Wise.
 Dreamland Theatre, Main st.
 Lyons—Hurd & Slater.
 Lynchburg—Lyric Theatre; Duncanson Bros. & Co., Main st.
 McConnelville—Bijou Theatre; W. B. Wells & Co.
 Mansfield—Orpheum; Murray & Son.
 The Alvin Theatre; Crouse & Kuns, East Third st.
 Marble Head—Andlorium Theatre; Eberwine & Ellithorpe.
 Marietta—Lyric, Putnam st.; Hammit & Willis, mgrs.
 Star, Front st.; Cram & Walte, mgrs.
 Grand, Putnam st.; O. J. Sybert, mgr.
 Theatatorium, Front st.; T. McConne, mgr.
 Marlon—Lena, So. Main st.; Wm. Stansberry, mgr.
 Wonderland, N. Main st.; J. S. Reid, mgr.
 Bijou, N. Main st.; A. F. Branderberry, mgr.
 Queen, E. Center st.; L. D. Smith, mgr.
 Martin's Ferry—Miller's Theatre; Arthur Snodgrass, mgr., S. 4th st.
 Pastime Theatre; W. H. Shnl, mgr.
 Marysville—L. Guckert, Cross Building.
 Dreamland Theatre; J. Gundersman, Fifth st.
 Massillon—Dreamland; Tom Davies, mgr.
 Mannes—Dreamland Theatre; Lynn Sayer.
 Medina—Moving Picture Show; W. A. Nichols, Barnard Block.
 Mendon—People's Theatre; J. H. Tomlinson, Miller Block ave.

Miamisburg—Peter Baum.
 Miamisburg—The Star Theatre; W. C. Albrecht.
 Middleport—Grand Family Theatre; H. N. Swift.
 Middletown—Dreamland, 225 S. Broadway; D. J. Bourley, mgr.
 New Princes, 141 Third st.; L. Potts, mgr.
 Minster—Nickelodeon Theatre; The Crescent Club, Fourth st.
 Montpelier—Opera House; C. W. Molter.
 Mt. Vernon—Penny Arcade; P. J. Miller, mgr.
 Murray—Dreamland Theatre; H. H. Fyazee.
 Napoleon—Edison's Dreamland, N. Perry st.; A. Howditch, mgr.
 Lyric; Eddie Lind, mgr.
 Nelsonville—Lyric, Washington st.; W. J. Stuart, mgr.
 Princess, Public Square; E. W. Mlack, mgr.
 Ardome, Washington st.; W. H. Hatch, mgr.
 Nevada—Museum; Ed. McLaughlin.
 Newark—Bijou; Gallagher Bros., 19 W. Main st.
 Wonderland Theatre; J. Kaiser, mgr., 29 S. Third st.
 Newark—Orpheum Theatre. The Sun-Murray Amusement Co.
 Newcomertown—Elite Theatre; L. Voganita.
 Newcomertown—Warren Jones.
 New Lexington—Pictorium; C. Gardner, Main st.
 New Lexington—S. C. Smith.
 New Philadelphia—Theatatorium; Harry Achey, mgr.
 New Richmond—H. A. Shaw.
 New Stralysville—The Gem Theatre, Box 72.
 Lyric Theatre; T. Lynch.
 New Vienna—Dreamland Theatre; W. Cohn, Main st.
 New Waterford—Chas. Senior.
 Niles—Bijou, Main st.; Wm. Lyons, mgr.
 Niles—Niles Theatre; J. Stafford, Furnace st.
 Niles—Theatre; Unger Bros., mgrs.
 N. Baltimore—Crown Theatre; Starr & Whipple, Main st.
 The Palace Theatre; C. L. Huddle, Main st.
 Norwalk—Electric Theatre, East Main st.; Frank J. Hernan, mgr.
 Norwood—Bijou Theatre; J. Edman, 4637 Main ave.
 Milnet Theatre; W. Backrow, 4608 Main st.
 Oak Harbor—White Front Theatre; E. J. Cairl.
 Oak Hill—John O. Thomas.
 Oberlin—Electric Theatre; J. F. Durham.
 Family Theatre; Wilson & Clow, 6 E. College st.
 Orrville—Fairlyland Theatre. W. F. Lytia.
 Oxford—The Oxford Theatre; Oxford Amuse. Co., High st.
 Palmsville—Star Theatre; J. H. Kennedy, Main st.
 Palmsville—Grand Theatre. Frank Sheffer.
 Paulding—Theatatorium; J. R. Denniston, Perry st.
 Piqua—Zig's, N. Main st.
 Star; Erb Johnston, mgr.
 Princess; Henule & Madox, mgrs.

Tiffin—Theatre, South Washington st.; C. L. Bristol, mgr.
 Grand Theatre; Edw. L. Moore, mgr.
 Tippacanoe City—Gem Theatre; C. H. Diabl, Main st.
 Toronto—Mr. J. B. McFarland.
 Edison Theatre; J. S. Rohb.
 T. McCann Theatre, Fourth st.
 Troy—Gem Theatre; C. J. Diehl.
 Star Theatre; H. H. Johnson, W. Main st.
 Uhrichville—Arcade; H. S. Vall, mgr.
 Union City—Theatre; Lewis & Shreve, mgr.
 Upper Sandusky—Fairly Theatre; W. B. Hitchcock, S. Sandusky ave.
 Urbana—Lyric Theatre; L. P. Ryan, 110 South Main st.
 Wonderland Theatre, Willoughby and Glich sts.
 Utica—J. H. Kirkpatrick.
 Van Wert—Arcade Theatre; Milhelm & Trieb.
 Princess Theatre; C. C. Haddock, 132 East Main st.
 Vermilion—Crystal Theatre; W. F. Lymbach.
 Wadsworth—Star Theatre; G. Willet, Manch Block, Main st.
 Wapakoneta—Gem Vaudeville, Anglatze st.; G. H. Brockway, mgr.
 Princess, Anglatze st.; Nelr & Hanater, mgrs.
 Warsaw—Elite Grand Theatre; D. S. Fisher, 23 Main st.
 Dreamland; Hubbell & Co., 7 Park ave.
 Crescent; Hawkins & Henry Co.
 Washington C. H.—Palace, Court st.; R. B. Coleman, mgr.
 Fayette, Fayette st.; Chas. Johnson, mgr.
 Wonderland, Court st.; Chas. Johnson, mgr.
 Wauson—Saubean, Fulton st.; A. L. Brady, mgr.
 Royal, Fulton st.; J. McMahon, mgr.
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 Waverly—C. W. Smith.
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 Family Theatre; C. C. Ewing, 515 Main st.
 Wellsville—Casino Theatre. Chas. E. Johnson.
 W. Jefferson—Exhibit Theatre; Slavin & Snyder, Main st.
 West Liberty—F. B. Cusick.
 West Milton—Earl Schwab.
 Weston—The Model Theatre; Huber & Shoyer.
 West Union—Bijou; M. E. Morrison, North st.
 Wilmington—Gem, W. Main st.; Frank Murphy, mgr.
 Cnb, W. Main st.; Frank Murphy, mgr.
 Winchester—Arcano; A. H. Roselot, mgr.
 Woodsfield—M. P. House, Main st.; Mike Poulton, mgr.
 Woodsfield—Amuse-U, Buckeye & Liberty sts.; Hiler & Fauter, mgrs.
 Grand, Public Square; Saal & Knepper, mgrs.
 Xenia—Detroit St. M. P. Show; J. H. Dakin.
 Bijou Theatre; Sutton and Wittington, 19 Green st.
 Orpheum Theatre; H. L. Binder, Main and Whiteman.
 Dreamland Theatre; H. L. Binder, 28 W. Main st.
 Zanesville—American Theatre, Main & 6th sts.
 Maple Palace, 528 Main st.; Pearl E. Myers, mgr.
 Casino; W. C. Quimby, owner.
 Hippodrome; Jack W. Lewis, mgr., 320 Main st.

OKLAHOMA

Ada—Parks' Theatre; W. H. Parks.
 Altus—Empire Theatre; A. C. Brown.
 Avisa—The Grand Theatre; W. H. Wiggins.
 Flynn ave.
 Anadarko—Dreamland; J. Rotchstein.
 Princess, The Star; A. H. Mace & Son.
 Ardmore—Majestic, West Main st.; Miss Anna Hunter, mgr.
 Theatatorium, West Main st.; Leroy Bickel, mgr.
 Princess, 12 Main st.; Col. Doak, mgr.
 Ardmore—Majestic; A. Hunter.
 Oton Theatre; Crowley & Tindale, 206 Second st.
 Bartlesville—Crowley & Tindale, 2nd & Johnson ave.
 O. E. Frye, 110 E. Third st.
 C. A. Jackson, 308 Dewey ave.
 Chandler—The Hour; J. G. Egbert.
 Crystal; W. H. Hunt, mgrs., Fayetteville, Ark.
 Cherokee—Gem; H. U. Williams.
 Chickasha—New Star; Hatten & Homer.
 Bijou; E. T. Hatten, 213 Chickasha ave.
 Convention Hall; Convention Hall Co., 520 Kansas ave.
 Majestic Theatre; D. T. Wuhker, 118 North Third st.
 Clinton—Crystal; W. P. Rowe, Prisco ave.
 Coalgate—Yale Theatre; J. N. Garland.
 Comanche—Electric; R. G. Warren.
 Cordell—Electric Theatre; E. E. Lutz, Market st.
 Cordell—Majestic, M. W. Davis.
 Duncan—B. M. Gamblin.
 Durant—Ela; Yale Amuse. Co., 117 So. Side st.
 Durant—Theatre; A. J. Allison, mgr.
 El Reno—Bijou; S. H. Horner.
 Irtace Theatre; Fortner & Sebuck.
 El Reno—Novelty Theatre. Walker & Warren.
 Elk City—W. L. Kelly.
 Lyric Theatre; O. C. Stovall.
 Enid—Wonderland Theatre; C. Grezz.
 Star Theatre; The McEwen Amuse. Co.
 Majestic Theatre; Hofinger & Field.
 Electric; Hildenbrand & Decker, 108 W. Railroad st.
 Fairview—Odeon Theatre; O. L. Britton.
 Fairview—George C. Price.
 Foss—Public Hall. F. C. Davis.
 Foss—Lyric Theatre; Cobb & Davis.
 Frederick—Electric; C. L. Smith.
 Frederick—W. A. Wilburn, P. O. Box 294.
 Galtys—Star Theatre; A. H. Mace & Son.
 Guthrie—Elite Theatre; Morey & Wallace, Harrison st.
 Highland; G. T. Wadkins, 111 W. Harrison ave.
 Gem Theatre; Chenoweth & Funk, 112 W. Harrison ave.
 Gnyon—C. M. Funk.
 Harrison—Star Theatre; Harrison & Rohlfeld.
 Hennessy—Novelty Theatre; E. R. Gotsedan, mgr.
 Hobart—Crystal Theatre; E. O. Layerly & J. W. Chatterbnck.
 Yale Theatre; Orcutt & Sangster, So. Main st.
 Kingfisher—Opera House; Moore & Smith.
 Lawton—Bijou Dream; J. W. Martin.
 Lexington—E. M. Abernathy.
 McAlester—Yale, 8 Choc. st.; Ed. McClain, mgr.
 McAlester—Myatic, R. H. De Bruler.
 McAlester—Yale Theatre; Yale Amuse. Co.
 Mangum—Majestic Theatre; C. Greenley, S. D. Public Sq.
 Mangum—Dreamland. P. S. Hamce.
 Marietta—Majestic, Rentfro & Kirkpatrick.
 Marlow—Electric. R. A. Biggs.
 Miami—Opera House. S. D. Robinson, Main st.
 Miami—Electric Theatre; Rhodea & Peterson.
 Muskogee—Yale; L. W. Brophy, mgr., 208 N. 2nd st.

Readers will confer a favor upon The Billboard Publishing Company by calling the attention of the editor to any errors in or omissions from this list.

State Date

City

Name of Theatre

Name of Manager

Location (Street Number)

Name and Address of Informant

Main City—The Edison Theatre; Horn & Lombard.
 Plymouth—Wonderland Theatre; R. B. Slinger.
 Ponewoy—Electric Theatre; J. Kasner, Front st.
 Port Clinton—The Marvel; A. J. Arnold, mgr.
 Star, N. Main st.
 Princess, N. Main st.
 Port Clinton—Nels Peterson.
 Arcade; F. E. Fredericks, Second st.
 The Lion Theatre; T. B. G. Holchert, West Second st.
 Portsmouth—Columbia Theatre; 30 Gallia st.
 Nickelodeon Theatre; 9 W. 2d st.
 Pastime Theatre; 408 Chilliote st.
 Orpheum Theatre; 7th & Chilliote sts.
 Landerman & May Theatre; 7th & Chilliote sts.
 Prospect—Wonderland Theatre; Burlew & Gibson.
 Ravenna—Family Theatre; J. S. Hockenberry & Son, W. Main st.
 Lee's Vaudeville; A. F. Lee, Prospect st.
 Reading—Dreamland Theatre; J. L. Doyle, Benson st.
 Dreamland Theatre; Wiggerman & Bittman, Benson st.
 Richwood—Princess Theatre; R. L. Gast, M. B. Spratt.
 Sabina—E. R. Richard & Co.
 St. Bernard—St. Bernard Nickelodeon, Schrand & Vanden.
 St. Marys—Edison Family Theatre; J. J. Herrick, W. Spring st.
 St. Marys—Fairland Theatre. Frank Morris.
 St. Paris—Clifford Vedder.
 Salem—Nickelodeon; C. S. Calabalm.
 Highland; C. H. Chisholm.
 Broadway Theatre; C. Zelle.
 Family Theatre; D. H. Wharton & F. R. Speddel, 15 Broadway.
 Sallenville—Theatatorium; O. F. Wire.
 Sandusky—Sandusky Opera House; Hathaway.
 Theatatorium; C. Hark, 717 Market st.
 Shawnee—Home Theatre; Bryson & Francis.
 Shelby—Star Theatre; J. G. Bussow.
 Sidney—The Grand Theatre, N. Main st.
 Springfield—Hilppodrome, W. Main st.
 Savy; S. Limestone st.
 Wonderland; W. Main st.
 Dreamland; W. Main st.
 Fairland; W. Main st.
 St. Clairsville—Star Theatre; I. S. Rusey, mgr.
 Washington C. H.—Palace Theatre; R. H. Colman, mgr.
 Steubenville—Nixon, 507 Market st.; C. E. Schwab, mgr.
 Alvin, 4th & Market sts.; W. Carr, mgr.
 Idle Hour, 130 N. 4th st.; F. Bueche, mgr.
 Bijou, 150 N. 4th st.; J. Bueche, mgr.
 Stryker—Star Theatre; O. L. Yackee.
 Sycamore—Palace Theatre; Osborn & Koehl.
 Tiffin—Myatic, 46 S. Washington st.; Hal B. Clarke, mgr.
 Royal, 73 E. Market at.; S. A. Showers, mgr.

Leubarte; E. L. Leubarte, mgr., 216 N. 3rd st. People's Auditorium; 125 S. 2nd st. Wigwam No. 2; J. C. Lieber, mgr., N. 3rd st. Wigwam No. 3; J. C. Lieber, mgr., Okmulgee and 2nd st. People's Auditorium No. 2; J. G. Lieber, mgr., 305 N. 3rd st. Newark-Edison Electric Theatre; Electric Theatre Co. Todd's Theatre; J. Todd. Norman-Durham, East Main st.; C. H. Durham, mgr. Norman-Olympic. Harkaa & Gaorlaa. Nowata-Aldome, Delaware st.; R. B. Moore, Jr., mgr. Electric Theatre; H. A. Mosher, mgr. Auditorium; Frank Hill, mgr. Oklahoma City-Hixie Theatre; W. Patch, 217 N. Broadway. Hub; V. L. Sarrett, 24 W. California st. Princess Theatre; W. F. Burrell, 11 N. Broadway. Olympic; B. H. Powell, 112 W. Main st. Oklahoma City-Folly. E. B. Full, W. Grand ave. Crystal. W. Patch, 217 W. Broadway. Odion. E. B. Full, 318 W. Broadway. Okmulgee-Princess Theatre; It. A. Megonity, 21 W. Main st. Pawluska-Arcade, Kibekah ave.; Lee Smith, mgr. Jackman's, Kibekah ave.; Albert Jackson, mgr. Pawnee-Lyric; C. G. Kenoyer. Perry-Wonderland. B. H. Bowman. Perry-Gem Theatre; Funk & Chonoweth. Ponca City-Moving Picture Theatre; J. J. Whalton. Pratt-Odeon Theatre; G. W. Brown. Pratt Kansas-Phoenix. Phoenix Amusement Co. Sapulpa-Scenic; J. L. Casey, mgr. Olympic; Scott & Hellart, mgrs. Yale; C. Sigall, mgr. Shawnee-Pathe Theatre; E. W. Lapey, mgr. Stillwater-Alamo Theatre; R. W. Holea and Wm. Habne, Main st. Stillwater-Crystal. W. C. Jacobs. Sulphur-Grand Aldome, Muskogee ave.; Geo. Brown, mgr. Bromide Garden Aldome; Geo. Brown, mgr. Tablequah-Lyric; Miss McDaniel. Tulsa-Lyric Theatre; R. Stevens, mgr. Lyric Theatre; No. 2; R. Stevens, mgr. Pathe Theatre; J. H. Bisson, mgr. Empire Theatre; Carl Gregg, mgr. Usee Theatre; Mr. Helfry, mgr. Idle Hour Theatre; J. Olson, mgr. Majestic Theatre; R. Stevens, mgr. Jemita-Auditorium Theatre; A. A. Milner. Jemita-Empire Theatre; J. M. Fagg. Wakita-E. G. Pasley. Waynoka-Wonderland Theatre; E. A. Windell, Cecil st. Weatherford-Lyric. Cotea & Recknberger. Wilburton-Temple Theatre; J. Nolan. Woodward-J. P. Bennett. Novelty. Mrs. L. Smith.

OREGON.

Albany-Empire Theatre; Stenberg & Co. Dreamland Theatre; F. P. Stewart, 426 W. First st. Albany-Empire Theatre. Geo. Rolfe & Co. Ashland-Vestolia & Nelson. Astoria-Broadway Theatre; H. Newman, 510 Commercial st. Baker City-Idle Theatre; Ralph Smith. Dreamland Theatre; J. A. Knealey. Grand; A. B. Hager. Bakerionian Theatre; R. E. Smith, Front and Valley sts. Electric Theatre, Main st. Central Point-G. W. Hisha. Condon-American Theatre, C. A. Barr. Coquille-Scenic Theatre; L. A. Milla. Corvallis-Star Theatre; Corvalla Amuse. Co. Palace Theatre; G. Whitehead. Cottage Grove-Arcade Theatre. A. J. Legg. Dallas-Star Theatre; Whitehead & Cooper. Eugene-Broadway; Martha E. Watson. Electric Theatre; Martha E. Watson. R. M. Walker, 561 Willinette st. Gessons Pass-Bijou Theatre; L. Sargent. Heppner-J. G. Crawford. Hillsboro-Hillsboro Opera House; O. Phelps. Hood River-The Amusement Emporium; Hager & Davis. The Grand Theatre; W. H. Davis. The Oak Theatre; C. D. Nickelson. Ione-Frank Engleman. La Grande-The Scenic; S. A. Gardiner, 208 Deot st. Lakeview-The Arcadia; A. Smith, Main st. Sniders Opera House; C. U. Snider. Lebanon-The Grand; Harris & Knapper. Lebanon Opera House. Lebanon-C. E. Putman. McLinnville-J. E. Pollock. MrMinville-The Star; J. B. Pollock, Box 643. Marshfield-Empire Theatre; Keller & Hall. The Orpheum. Medford-Savoy Theatre; Hubbard Hall and Young. Medford-A. F. Edwards. Ryo Theatre. Hubbard & Sears. Newberg-C. C. Allen. Newberg-C. W. Johnson. North Bend-Lyric Theatre; G. W. Topp. Pastime Theatre; G. Maple. Ontario-Electric Mass Theatre. Ford & Co. J. J. Cartwright. Oregon City-The Grand; Schram & Simmons. Arcade Theatre; West Amuse. Co., Main st. Electric Theatre; Mrs. E. C. Brooks, 304 Main st. Pendleton-Dime Theatre, Main st. Pastime Theatre; C. J. Matlock. Pendleton-J. P. Modersack. Roseburg-Crescent; Wm. Lerman. Novelty Theatre; J. T. Fleishman, Jackson st. St. Johns-Electric Theatre; G. W. Bradley. New Jersey st. Salem-State Theatre; Geo. Bligh. Dryandland; Martha E. Watson. The Liberty; Liberty Amuse. Co., 140 Liberty st. Sellwood-Alpha Theatre; A. H. Gleason. Silvan-The Gem; Innes & Cooley. Springfield-J. J. Bryan. The Deltas-Grand Theatre; M. F. Lorenz, Second st. The Casino Theatre; L. F. Cullins, 812 Second st. The Dallas-Vogt Theatre. W. A. Taylor. Tillamook-The Star Theatre; L. S. Lumar. Union-H. C. Neely. Vale-Electric Theatre. Frank Kitchings. Vale-L. B. Teter. Woodburn-Star Theatre; G. Blyth. Woodburn-Geo. Bligh.

PENNSYLVANIA

Allentown-J. S. Pashinay. Allentown-Nickelodeon Theatre; G. A. Breao. Main st. Allentown-Winner Theatre; F. Obexmiller, E. Ohio st. Valley Ocean; H. F. Haseman. Ambridge-Dean & Ley. Apollo-McGuffey & Gardner.

Nickelodeon Theatre; M. E. Lutton, N. 4th st. Apollo-Apollo Theatrorium. E. C. Bell, Warren ave. Arcadia-Peter Bober. Ashland-Lee's, 412 Centre st.; K. C. Lee, mgr. Comique, 7th & Centre sts.; Kust & Wagner, mgrs. Seaside, 11th & Middle sts.; J. C. Martin, mgr. Star; Geo. H. Prichard, mgr., 1126 Centre st. Athens-Wm. Erk. Avoca-Theatre; Timothy Sullivan, mgr. Austin-Dreadnought Theatre; F. J. Kelly, Main st. The Lyric Theatre, 41 Main st. Bainsboro-Gaiety Theatre; Ambrose Lantz, Philadelphia. Raketown-S. S. Osborn. Rangor-M. Wolf. Barnesboro-Lyric Theatre. D. J. Bougher, Carroline st. Beaver Falls-Savoy Theatre; S. Hanauer, mgr. Beaver Falls-Comet; Roncy & Latta, mgrs. Dreamland; A. J. Stienfeld, mgr. Beaverdale-Pastime Theatre; C. O. Baird. Bellefonte-Scenic Theatre; T. C. Brown, High st. Bellefonte-Opera House Theatre. E. F. Gardner. Theatrorium Theatre. Clayton Brown. Beechview-H. C. Hill, Box 83. Berwick-Lyric; Frank Rough, mgr. Bethlehem-National M. P. and Vaudeville; A. Locce. Blisville-R. Einstein. New Lyric; W. H. Artley, 158 Market st. Bloomsburg-Bijou Theatre; Kline & John, Main st. Lyric Theatre; C. Hower, 3 E. Main st. Star Theatre; Casey Bros., N. Iron st. Rowell-Morrison's Amusee; E. E. Morrison. Rowell-C. S. Lakes. Braddock-Burke's Family Theatre; R. Burke. Nickelodeon; Braddock Amuse. Co., 833 Braddock ave. Braddock-Crystal Theatre. Braddock ave. Bradford-Iceless, Main st.; M. Walker, mgr. Star, Main st.; Tom Breaker, mgr. Bridesburg-Old Town Hall; C. D. Silcox. Thompson and Howarth sts. Bristol-Bristol Theatre; H. C. Streeper, 206 Mill st. Colonial; E. T. Stanley. Streeper & Supier. Bristol-Wm. I. Deering. Brockwayville-Theatrorium; T. Levla. Brookville-Star Theatre; T. E. Zeller, Main st. Theatrorium; J. W. Scribner. Brownsville-W. H. Crawford. Brownsville Opera House; Rush & Rnsh, Market st. Brownville-Arcade Theatre; Elson Howard. Butler-Cozy Theatre; J. C. Graham. Majestic Theatre; Majestic Theatre Co., Cunningham st. Comique Theatre; T. V. Stock, mgr., Main and Cunningham sts. Lyric; C. C. Cariton, mgr. Orpheum; W. W. Buhl, mgr. Theatrorium; Theo. Baldauff, mgr. California-Idle Hour Theatre; Seals and Randall. Cambridge Springs-Hippodrome; Closs & Robbins, 225 Main st. O. G. Leggett. Canonsburg-Idle Hour, 30 W. Pike st.; C. E. Kerr, mgr. Canton-C. H. Donovan. Carbondale-Dreamland; L. Matule, 19 S. Main st. Carlisle-Carlisle Opera House; J. H. Griffith, N. Fifth st. Carnegie-Star Theatre; W. J. Jarvis. Arcadia Theatre; W. J. Jarvis, Main st. Davis & Couch. Catawissa-Palace Theatre. S. H. Diemer. Catawissa-Bijou Theatre; Sacks & Roxbury. Front & Walnut sts. Majestic Theatre; Young & Wents, 735 N. Second. Chambersburg-Star, 147 E. Market st.; H. R. Weber, mgr. Rosedale, No. Main street; Frank Shinabrook, mgr. Charleroi-R. L. Barnhart. Coyle Theatre; J. Hartless. Star Theatre; Mr. McKenna, mgr. Cherrytree-Rollins & Barber. Clairton-Avenue Family Theatre. Miller ave.. J. Boltzer. Clarion-Star Theatre; W. J. O'Brien. Star Theatre; W. J. O'Brien, Sixth st. Sloan's Theatrorium; N. P. Sloan, 527 Main st. Clearfield-J. M. Bloom. Clearfield-Star Picture Parlor; Mrs. M. E. Driggs, P. O. Box 27. Globe Theatre. Idle Hour Theatre; Mapes & McCloskey. Clifton Heights-Casino. C. H. Band. Clifton Heights-Casino Theatre; J. A. McGlrmey. Fairland Theatre; R. Holt. Coal Dale-T. C. McTigue, Second st. Coatsville-Palace Family Theatre; Goldberg & Kats, Main st. Dreamland Theatre; J. W. Dettra, Third ave. and Main st. World in Motion Theatre; W. W. Jones, First and Main sts. Coatesville-Opera House. Arthur Russell. Columbia-Opera House, Third and Locust sts.; Samuel Crawford, mgr. Happy Hour, 336 Locust st.; Wm. Powell, mgr. Alvin, 367 Locust st.; Chas. Kruger, mgr. Bijou, 252 Locust st.; E. O. Deekman, mgr. Conneautville-Snyder, Frank. Conneautville-Nickel, N. Pittsburg st. Lyric, N. Pittsburg st. Conshohocken-J. H. Rakocy. Palace Theatre. Jack Harold. Conshohocken-Little's Opera House; Nathan & Lubin, Fayette st. Cory-Continuana, W. Main st.; C. N. Waters, mgr. Crab Tree-Crab Tree Athletic Assn. Hall. Crab Tree-Nickelodeon Theatre. Cresson-The Odion Theatre; F. J. Cloud, Front st. Curwinnville-Bijou Theatre; Smith & Carr. State st. Star Theatre; I. H. Riker, State st. Dalton-Star Pastime Theatre; D. F. Neas, 6 W. Main st. Danville-We Amuse U Theatre; C. O. Drake. Room C, Opera House Block. Nickelodeon Theatre, Mill st. Wonderland Amuse. Co., R. B. Pursell. Dawson-W. R. Sholey. Duncansville-Theatre; Hopton & Evans. Duncansville-Sickle & Brown. Downingtown-Bijou Theatre; R. S. Tucker. Doylestown-Lyric Theatre; E. V. Hellyar, 25 So. Main st. DuBois-Empire, 14 W. Long ave. T. S. Montgomery, 19 W. Long ave. DuBois-H. O. Bailey. Dunno-Dunno Theatre; J. E. Salkeld & Co. Show in K. of P. Hall; C. O. Baird.

Dunmore-Dunmore Nickelate Theatre; E. Emary 120 Chestnut st. Allegheny Co.-Ziegler & Penman. M. Dowling-Bijou Theatre. E. S. Tucker. Easton-Jewel, 352 Northampton st.; Sam J. Keys, mgr. Star, 679 Northampton st.; Krohn & Mandham, mgrs. Bijou, 28 So. Third st.; Geo. S. Bliss, mgr. Casino; Herbert T. Drake, mgr., No. 2 Hays Court. Ebensburg-Colonial Theatre; C. R. Jones, High st. Elizabethtown-Coulson Theatre; H. R. Coulson. Ellwood City-Lawrence Vaudeville Theatre, Smith & S'oughton. E. Mauch Chunk-Orpheum Theatre; R. Eggan-seller. Emmaus-Theatre; Moswell & Scholl, mgrs. Emporium-Emporium Theatre; Green & Blinnler, Fourth st. Emporium-W. G. Baer. Ephrata-Band Hall; H. Doan. Etna-Eden Music; C. A. Selts. Everett-Crescent Theatre; A. C. Stouffer. Evans City-J. W. Redmond. Export-P. M. Cashdollar. Fayette City-J. Abrams. Star Theatre; Mr. and Mrs. C. W. Webb. Fleetwood-Theatre; Mr. Herbelin, mgr. Ford City-Family Theatre; W. H. Patterson, care American Hotel. Forest City-Lyric Theatre; H. T. Esterbrook, Main st. Crystal Theatre; Coley & Buckland, Main st. The Family Theatre; S. L. Rothapel, Main st. Forest City-Theatre; John Williams, mgr. Frackville-Dyer's Hall. J. H. Hart. Frankfort-Empire Theatre. Stanford & West-corn, Frankford ave. H. Barks, 4422 Frankford ave. Franklin-Orpheum Theatre. Franklin-Kline's Theatre, Liberty st. Dome Theatre; D. Alexander, Box 246, 13th st. Freeland-Grand Opera House, Lizerne and Ridge sts.; J. J. McMenimin, mgr. Star, South and Center sts.; A. Ruderwick, mgr. Lyric, Front and Washington sts., Krell & Herbert, mgrs. Freeport-Freeport Opera Co. F. A. Selts. Freeport-New Lyric Theatre; R. J. Erwood, Fifth and High sts. Galeton-J. L. White. Gaiety Theatre; J. W. Zindel, Main st. Gettysburg-Big's Theatre; D. M. Dignan. Gettysburg-Walter & Walter. New Electric Theatre; D. J. Forney. Girardville-Lee's Theatre; C. K. Lee, Parker st. Girard Opera House; Hunt Amuse. Co. Glen Campbell-Conny Theatre; J. R. Griffith. Greensburg-Bijou Theatre; W. E. Barbon, Penna. ave. Glen Lyon-Bijou Dream; Wm. Adams, jr., Main st. Star Theatre; Quatz Stoplak, Main st. Grampan-Davis Theatre; J. T. Davis. Greensburg-St. Clair Theatre; Kirk & Allison, 8th and Main sts. Casino; R. T. Jennings, 106 Penna. ave. Temple Theatre; McKee & R. C. Maley, 115 N. Penna. ave. Greenville-Star, 107 Main st.; R. H. McCune, mgr. Young's, 156 Main st.; J. H. Young, mgr. Grove City-Lyric Theatre; J. M. Guthrie. Family Theatrorium; W. A. Couder, 227 Broad st. Hanover-Casino Theatre; L. E. Miller, 111 Baltimore st. Bijou Square Theatre; M. W. Shaffer, Center Square. Hastings-J. M. Sebert. Hazleton-Smith Theatre; G. W. Smith, 4930 Second ave. Hazleton-Elite; Frances Eble, mgr., 55 E. Broad st. Lyric; Koopp Bros., propa., 12 E. Broad st. Family; Harry Harker, mgr., cor. Broad and Wyoming sts. Hazleton-Nickelodeon. Miss Smith. Herules-Electric Theatre; J. F. Andrews. Electric Theatre; J. F. Andrews. Hollidaysburg-Pastime Theatre. Louis Orain. Hollidaysburg-Orpheum & Saylor. Homestead-Baldwin Arcade; McNeil & Chibolem, 705 Amity st. New Grand Theatre; Grand Amuse. Co., 8th ave. Stahl's Crescent Theatre; J. E. Stahl, 303 8th ave. Homestead-Star Theatre. J. Z. Levy, Eighth ave. Homestead-Nickelate; Chas. Thiel, mgr., 820 Main st. Hoovers-Hoosier-Amuse-U Theatre; Burkey & Murray, Main st. Houtzdale-Pastime Theatre; Murray and McMahon, Hannah st. Wonderland Theatre; Wonderland Amuse. Co. Hittington-Bijou, 603 Washington st.; Frank Westbrook, mgr. Hyndman-W. C. Carpenter. Indiana-Globe Family, Philadelphia st.; A. B. Carnes, mgr. Star. Philadelphia st.; J. B. Yonkins, mgr. Irwin-Irwin Opera House; S. E. Shepp. Lyric Theatre; F. M. Carson, Main st. Jeanette-Dreamland M. P. Theatre; J. M. Best, 212 Clay st. Pastime Theatre; W. C. Frick, Allegheny st. Jersey Shore-J. C. Feere. Johnsonburg-Opera House; G. K. Senece. Kane-Happlyland Theatre. B. F. McConnell. Star; Brown & Dion, mgrs. Family; John Collins, mgr. Kittanning-Wicke Theatre; J. Wicke, Market st. Knitston-P. A. Herman; C. D. Herman's Sons. P. A. Herman, 252 Main st. Lancaster-Dreamland, 43 N. Queen st.; G. M. Krupa, mgr. Electric, 10 W. King st.; G. R. Kiscadden, mgr. Family, 224 W. King st.; Edw. Mosart, mgr. Hippodrome, 150 N. Queen st.; H. K. Doan, mgr. Seventh Ward, S. Lime st.; Edw. Kuhns, mgr. Seaside, 141 N. Queen st.; Chas. F. Sever, mgr. Lansford-Jewell Theatre. C. Fearndt. Lansford-Bijou Theatre; J. Andkock, Ridge at. Jewell Theatre; C. Fearndt. Latrobe-Twilight, 317 Main st. Lebanon-Family Theatre. H. Nutting. Lebanon-Electric Theatre; G. H. Hain. Family Theatre; Solon Wonders, Eighth at. Seaside Theatre; J. B. Peoples, Eighth and Cumberland sts. Theatrorium; R. C. Jackson & Son, 83 N. Eighth st. Leechburg-Little Grand Theatre; W. B. Ryan, 3rd and Market sts. The Alpha Theatre; Randol & Manning, 223 Market at. W. B. Ryan. Leechburg-Angust Hogdona.

Lehigh-Lyric; Swarta & Ruch, mgrs. Lewisburg-Orpheum Theatre; R. S. Koser, 8th st. Lewistown-Temple Opera House; Court House Square. Pastime Theatre; Ted. Rolly, Market st. Lewistown-Temple Theatre; P. Magaro, mgr. Lewistown-Pastime Theatre. Ike Berney. Lilly-Pastime Theatre; A. Fees, Cleveland st. Littleton-Palace of Amusement, 8 Hanover st. Lock Haven-Pastime, 224 E. Main st.; L. O. Jones, mgr. Lyric, 13 E. Main st.; A. C. Candor, mgr. Lykens-Lyken Opera House; J. S. Reif, Main st. Theatrorium; Shindel & Budd; Main st. Madera-Pastime Theatre; Shoff & Lehman. Mahanoy City-Family Theatre; Herscher & Knobloch. Keisers Opera House; J. J. Quirk. Mahaffey-L. De Vine. Manayunk-Casino Theatre; P. Loughery, 4236 Main st. 20th Century M. P. Parlor; E. Kamp, 1000 W. Huntingdon. Manayunk-Mechanical Hall. J. Broskey, Main st. Mansfield-Victor Moving Picture Parlor; Herr & Wenghel, Ferdinand st. Mansfield-E. C. Saks. Marietta-Samuel Acrl. Mauch Chunk-Flag Theatre; McGliny & Mulbaran, mgrs. Moving Picture Co. O. H.; E. J. Mulhearn, mgr. McDonald-Wonderland Theatre; J. C. Phillips, P. O. Box 461. Casino Theatre; M. W. Voyer, Lincoln ave. McKees Rocks-N. Granakos; The McKees Rocks Amuse. Co. Star Family Theatre; F. P. Noel, 523 Char-liers ave. North Side Theatre; Miss May Conley. Meadville-Chas. E. Schatz, 243 Chestnut at Spanning & Belzet, 207 Chestnut st. Fred J. Hartman, 994 Water st. Meadville-Manhattan; Chestnut at.; Ray Spand-ing, mgr. Mechanicsburg-Franklin Hall, Main at.; Dr. R. P. O'Neal, mgr. Edinonia; Wm. Farlenburgh, mgr. Mechanicsburg-Edinonia Theatre; W. S. Farlen-bergh. Franklin; H. Deem, Market and Main sts. Media-Pastime Picture Parlor Co.; C. Vogler. Meisroy-C. M. Smithers. Mercersburg-Opera House; Orr & Larry. Meyersdale-Amuse-U Theatre; E. C. Hostetter, Center st. Meyersdale-Eugene Hostetter, mgr., Center st. Relch's Auditorium Theatre; 328 Broadway Middletown-Star Theatre; P. M. Ney, Union st. Gem Motion Picture Parlor; J. M. Lenney, 29 Union st. Auditorium Theatre; Peter Lettino. Millburg-Overland; O. B. Leinbach, mgr., Main st. Millington-Idle Hour Theatre; J. J. Patter-son. Millin-Elehour; J. J. Patterson, mgr. Millersburg-Electric Theatre Co. Millvale-Pastime; A. Strlin, 222 North ave. Milton-Bijou Dream Theatre; H. E. Davis, 58 Broadway. Dreamland Theatre; Rothermel Bros., Front st. Minersville-Dreamland; W. S. Eitler. Bijou Dream Theatre; Kantner & Jones, E. Sunbury st. Monessen-Bijou; T. B. Cowan, mgr. Luna Theatre; Mike Marks, 544 Donner ave. Star Family Theatre; Wm. M. Shaffrey, 5th st. Liberty; S. Caruso, mgr. Montoursville-W. R. Blackwell. Morrisdale-W. D. Hill. Monessen-Bijou Theatre. J. B. Goldstein. Mt. Carmel-Theatrorium; Chamberland & Shur-dee. Mt. Oliver, P. O.-Ben Soltia. Mt. Washington-Jurdette & Smith. Fairlyland Theatre. O. McKee, 107 Washing-ton ave. Nanticoke-Lyric Theatre; M. G. Hoffman. Nazareth-O. E. Kemmerer. New Bethlehem-Cosmos Theatrorium. Henry Montie. New Castle-Acme Theatre. J. Herbold, 166 Mill at. Norristown-Bijou, Main and Swede sts.; A. & L. Schlosky, mgr. Empire, Main and Cherry sts.; A. & L. Sa-blosky, mgrs. Northampton-Keystone Theatre; h. E. Hart-man, mgr. Oil City-Theatrorium, 26 Seneca st. Princess, 214 Seneca st. Parker, Landing-Moving Picture Theatre. W.D. Ham Campbell, River ave. Patton-Star Theatre. A. C. Fisher. Pen Argyle-Harry K. Smith. Phoenixville-M. W. & R. Co., Lyric Theatre. Pitealru-E. R. Jones. Plymouth-Miller & Hayes. Pt. Allegany-Button & Fremont. Pottsville-Columbian Theatre, 5 N. Center at.; A. Sponos, mgr. Majestic; F. Croninger, mgr. Lion Theatre; A. Sponos, mgr., Centre and Mahantongo st. Punxsutawney-Majestic; McCartney & Hillard, mgrs. Dreamland; Cricks & North, mgrs. Reading-Bijou, 736 Penn. st.; S. Lubin, mgr Grand Opera House, 338 Penn. st.; R. Ken-ney, mgr. Victor, 748 Penn. st.; Carr & Schad, mgrs. Pictoreland, 656 Penn. st.; Geo. Benethum, mgr. Parlor, 447 Penn. st.; Geo. Benethum, mgr Mecca, 717 Penn. st.; I. Wolf, mgr Star, 6th and Penn. sts. Palace, 734 Penn. st.; S. Lubin, mgr. Reynoldsville-J. C. Williams. Rockwood-Nickelodeon. St. Clair-Pastime, Second st.; A. Skrobol, mgr. Palace, Second st.; Mr. Miller, mgr. St. Marys-Wm. Gels. Wonderland Theatre. C. E. Decker. Sharon-Casino; Westly Edwards, mgr. Hippodrome; Westly Edwards, mgr. Shenandoah-Mr. Fabey. Pastime Theatre. Jos. Felst, S. Main st. Shoemakersville-H. B. Mogul. Stratton-Lyric Theatre. Frank Meitler. Union-Lion Lewis. Swetsdale-W. W. Wise. Tamaqua-Family; Chris Peterson, mgr. Liberty; F. Kline, mgr. Tereville-Connant Amusement Co. Troy-Palmer & Co. Trossen-Family Theatre. J. E. Farnsworth. Uniontown-Lyric; J. L. Kaufman, mgr., Main st. Vandergrift-Young & McCrocker.

- Kerner, Sim
- Kerr, Thos.
- Kerr, Harry
- Kersand, Billy
- Keeler, Wm.
- Kestner, Joe
- Kettler, Fred
- Ketzlera, The
- Kichte, St
- Kietzer, O.
- King, Leo
- Kinney, Tom
- Kiralfi, Gus
- Kirley, W. W.
- Kirk, F. Pearson
- Kitchen, Logan
- Kitt, W. C.
- Kohler, Chas. G.
- Kohler, Lew
- Kramer, Frank
- Krueger, Philip
- Kum, Tom
- Kuntz, Wendell
- LaCrosse, Monte
- LaMont, W. E.
- LaSalle, Ed. B.
- LaSalle, Chas.
- LaSalle, Ed.
- LaRoux, Joe
- LaTuer, Carl
- LaTier, H. C.
- LaTour, The
- LaVein, Sam
- LaVier, Johnnie
- Lachman, I. S.
- Lacy, J. S.
- Lagard & Mack
- Lambert, Howard B.
- Lambert, J. D.
- Lambert, Weaver A.
- Lampe, Ed.
- Lanine, Harry
- Lang, E. G.
- Lapina, Harry
- Larke, Leonard
- Larkins, Whity
- Laser, Fred
- Lasley, Art
- Lasserre, E. J.
- Lavelle, Lew
- Lawrence, Robt. W.
- LePearl, Harry
- LeRoy, Leon
- LeVan, Chas.
- LeVere, J.
- Lesch, Don
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- Lee, Harry L.
- Lefever, Harry
- Leger, Gus
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- Leigh, Joseph
- Leland, W. B.
- Lennett, Billy
- Lenny, Horace J.
- Leo, Arthur
- Leo, the Wonder
- Leslie, Matt
- Leslie, Dan W.
- Leslie, Geo. W.
- Levyne, M. L.
- Lewis & Hess
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- Lick, Andy
- Liegel, Julius
- Light, Dick
- Lighthawk, The
- Liles, Chas.
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- Lindsay, The
- Linn, Budd
- Lind, Harry H.
- Lindley, Chas.
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- Lippincott, Samuel
- Lisle, H. D.
- Lloyd, Sid
- Lockaboy, D. D.
- Loder, Jack
- Lozan, Chas.
- Loze Star Amuse.
- Long, Gay
- Long, Clyde
- Long, Warren E.
- Loretta, Julian
- Loria, Wm.
- Lovett, Lester
- Lucky's Dog Circus
- Lunt, Frank
- Lyle, Warren
- Lynch, Irish Jack
- Lynn, Roy
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- McCafferty, Walt
- McConnell, Jas. W.
- McGoy, John
- McGowan, A. C.
- McDaniel, Will C.
- McDade, David
- McGee & Hayes
- McGee, Joe R.
- McGill, A. C.
- McGinnis, P. E.
- McGowan, Sam
- McIntire & Co.
- McIntire, Harry C.
- McKinney, C. R.
- MacLean, James
- McMahon, Frank
- McNare, W. P.
- McNe, Wm.
- Mack, E. Z.
- Mackin & Milson
- Mackie, W. W.
- Magnus, Jimmy
- Meln, Harry
- Melle, E. Edmund
- Malloy, Jack F.
- Manning, J. E.
- Mausfeld & Welch
- Markham, E. E.
- Markle, W. R.

- Marab, Blue
- Marlin, L. D.
- Marlin, Frank
- Marlin, W. F.
- Marvin, Howard
- Marville, Chas.
- Marvin, Mr. Gus
- Mason, Clifford
- Maasle, H. L.
- Maul, E. L.
- Maur, S.
- Maxine, Prof.
- Maxwell, L. H.
- May, Newborn
- Mayall, H. J.
- Mayfield, Jephth
- McMahon, M. A.
- Mezza, Dan J.
- Melville, Delbert
- Mellivan, Geo.
- Melroy, Harry
- Melvin, Bert
- Merrill, Norman W.
- Merryweather, Gordon
- Mexican Bill
- Meyer, Chris. & Wife
- Meyer, Dave
- Mick, Frank W.
- Mick, Harry
- Miller, J.
- Miller, Buck
- Miller, C. W.
- Miller, F. S.
- Miller, J. D.
- Miller, J. Gordon
- Milla, E. A.
- Milla, Mr. John
- Milla, Wm. J.
- Millson, C. E.
- Minor, E. E.
- Minor, W. E.
- Mitchell, C. F.
- Mitchell, Lealle
- Mix, Tom
- Mix, Tom
- Monahan, Mr. & Mrs.
- Moore, Robert E.
- Moore, A. W.
- Moore, Harry
- Moore, Eddie R.
- Moore, W. H.
- Moore, R. V.
- Morales, The
- Moran, Martin
- Morphy, Bert
- Morris & Kramer
- Morris, Chester
- Morris, Lon
- Morris, C. C.
- Morrison, Jno
- Morrow, Earle
- Morrow, Jas. A.
- Morrow, Paul
- Mortimer, Chas.
- Morton & Fairfield
- Moss, Charley
- Moschidobades, B.
- Muklusky, T. J.
- Mumford, G. C.
- Munger, L. A.
- Munroe, Harry
- Murphy, George
- Murphy, James F.
- Murphy, Horace
- Murphy, Chas. B.
- Murphy, J. M.
- Murphy, Walter T.
- Murray, Jno. H.
- Murray, Billie
- Murray, Jack
- Murray, Tom
- Myles Carlo
- Nalbandian, Jake
- Namba, Fakeo
- Nance, R. B.
- Narder, Nat
- Nash, Sam
- Nanman, H. J.
- Nelson, E. L.
- Newman, Walter
- Nibo, Prof
- Nicholl, Mr.
- Nigro, Mr. & Mrs.
- Nixon, U. G.
- Norria, Mike
- Norria, C. I.
- North, Leo
- Norton, C. S.
- Nugent, Harry
- Nugent, J. W.
- Nye, Franklin
- O'Brien, Dick
- O'Dell, H. B.
- O'Neil, Doc Howard
- Oldham, Mrs. Henry
- Omyer, Ray
- Ortaneys, Felix
- Orton, Myron
- Osterling, Geo. F.
- Ott, Charlie
- Parento, Geo.
- Parlab, L. J.
- Parke, C. P.
- Parnell, Geo. W.
- Pasey, Jacob
- Patterson, Jos. Medill
- Patterson, Eugene
- Paul, Ed. C.
- Paul, Frank L.
- Paulitch & Boyd
- Payne, Mr. Arthur
- Peasley, Bob
- Peeler, R. M.
- Peltier, Jos.
- Pepper, H. L.
- Perry, Robt. W.
- Perken, Ray
- Perriman, Frank
- Perry, Chas. H.
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People in all branches of the show business, including female gymnasts and contortionists. Wanted, small troupe of Japs; Tim Keeler, Orton Family, Gregory Family, please write. Candy stands for rent, Man to manage side show. Wanted, circus cook. Will buy two more 60 foot flat cars, also good sleeper. All will receive the best of treatment. Address **JOHN T. WELSH**, 703 North Eighth Street, Philadelphia, Pa.

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WANTED---To buy or rent, locations for moving picture theatre in a town suitable for good support. Address J. JOHANSEN, 522 Oak St., Clinton, Iowa.

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Girl and Boy and Mother --- WANTED --- Girl and boy should be between 10 and 14 years old and of equal size. Mother or party with them must play piano. Children with theatrical training preferred, but will consider others. Pleasaut and educational advertising work. Good money. Send photo of children. Address Advertising Department, 1501-1500 Washington Ave., St. Louis, Mo.

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FOR SALE---Large Hocker Organ in good condition. Original cost \$1,200. Suitable for skating rink, side show. No reasonable offer refused. Apply HARRY METZ, Majestic Theatre, Waterson, N. J.

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WANTED---The Blue Mound Fair wants to date one Animal Show, one Wild West Show and one high-class Vaudeville Show. No Girl Shows need apply. Date Oct. 12, 13, 14, 1911. Attendance last year, 3,000 daily. Address HARRY GRISWOLD, Blue Mound, Ill.

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Orlando—Orange Co. Fair, February 6-11.

PENNSYLVANIA

West Alexander—West Alexander Agriculture Association, Sept. 12-14. John M. Gibson, secy.

WEST VIRGINIA

Wheeling—West Virginia Exposition and State Fair Association, Sept. 4-8. Geo. Hook, secy.

OKLAHOMA

Oklahoma City—Oklahoma State Fair, Sept. 26-Oct. 7. I. S. Mahan, secy.

CANADA

Fredericton—Fredericton Exhibition, Sept. 16-23.

IN WINTERQUARTERS.

Where the Circuses, Carnival Companies and Miscellaneous Tent Shows May Be Found.

CIRCUSES.

Barnum & Halley, Bridgeport, Conn. (Western Office, 221 Institute Place, Chicago, Ill.)
 Bar N Wild West Show, Elliott & Sousa, prop., Marion, Ill.
 Buffalo Bill's Wild West, combined with Pawnee Bill's Far East, Trenton, N. J. (New York Office, 318 Putnam Bldg., Times St., Campbell Bros., Fairport, Neb.)
 Downes' Dog & Pony Shows, Medina, N. Y.
 Fisk, Fred, Shows, Waukegan, Wis.
 Forebaugh, Adam, & Sells Bros., Harbors, Wis. (Chicago Office, 221 Institute Place.)
 Gentry Bros., Bloomington, Ind.
 Gollmar Bros., Baraboo, Wis.
 Hagenbeck Wallace, Peru, Ind.
 Howe's Great London Shows, Verona, Pa.
 Jones Bros., Buffalo Ranch W. W., Warren, Pa.
 LaMont Bros., Salem, Ill.
 Miller Bros. & Arlington's 101 Ranch Wild West, Passaic, N. J.
 Robinson, Danny, Famous Shows, Nashville, Tenn.
 Robinson's, John, 10 Big Shows, Terrace Park, O. (Cincinnati Office, Second National Bank Bldg.)
 Ringling Bros., Baraboo, Wis. (Chicago Office, 221 Institute Place.)
 Robbins, Frank A., Jersey City, N. J.
 Sells Bros., 236 Symea Bldg., Denver, Colo.
 Sun Bros., Central City Park, Macon, Ga.
 Wildemann, Thos. F., Shows, Harrisburg, Ill.
 Wheeler's, Al. F., Shows, Oxford, Pa.
 Young Buffalo's Wild West, Office, 269 Dearborn street, Chicago, Ill., Peoria, Ill.
 Yankee Robinson Show, Grainger, Ia. (General Office, Des Moines, Ia.)

CARNIVAL COMPANIES.

Barkoot, K. G., Amusement Co. No. 1, Macon, Ga.
 Barnes, J. J., Amusement Co., Poplar Bluff, Mo.
 Blester's Combined Shows, Geo. W. Blester, mgr., Williamsport, Pa.
 Goodell Shows, C. M. Goodell, mgr.: Chapin, Ill. (P. O. Address, Colfax, Ia.)
 Great Martin Carnival Co., 1213 Shenadoth ave., St. Louis, Mo.
 Great Patterson Shows, Joplin, Mo.
 Kline, Herbert A., Shows, Flint, Mich.
 King & Cooper Carnival Co., Augusta, Ga.
 McKinney-Asher Racing Combination, Haddam, Conn.
 Parker, C. W., Carnival Co., Leavenworth, Kans.
 Smith, The, Greater Shows, Augusta, Ga.
 St. Louis Amusement Co., E. W. Weaver, mgr., 6 Boulevard Terrace, P. O. Box 987, Atlanta, Ga.

MISCELLANEOUS TENT SHOWS.

A. K. Hanch Real Wild West, Geo. Kirch, prop., Box 21, Modale, Ia.
 Adams, James, No. 2 Show, C. F. Haraden, mgr., Charlotte, N. C.
 Almond's, Jethro, R. H. Show, Albemarle, N. C.
 Beckman's Animal Show, Fair Grounds, Pennsylvania, Pa.
 Bailey's, Mollie A., Shows, Houston, Texas.
 Barnes, Al. G., Circus, San Francisco, Cal.
 Bonheur Bros., Greater Golden Mascot Overland Shows, Carmen, Okla.
 Broughton's, Billie, Overland Show, Ambia, Ind.
 Brown's, Ed., Overland Show, Bath, Maine.
 Burk's Combined H. R. Shows, C. E. Boyer, mgr., Topeka, Kan.
 Burk's, Geo. M., Wild West, Fargo, N. D.
 Burk's Uncle Tom's Cabin, State Fair Grounds, Topeka, Kan.
 Clark, M. L., & Sons' Shows, Alexandria, La.
 Carlin Bros., New Model Shows, 2116 S. 64th St., Philadelphia, Pa.
 Canada Frank's Show, F. M. Myera, mgr., Muscatine, Ia.
 Carlisle's Wild West Show, 547 W. 120th St., New York, N. Y.

Cheyenne Bill's Wild West, Box 503, Ponca City, Okla.
 California Frank's All-Star Wild West Show, Augusta, Ga.
 Crawford, Ed. & Sons' Show, Terre Haute, Ind.
 Dulaney's, Sam J., Big Tent Show, Pine Grove, W. Va.
 Franklin Dog & Pony Show, Beaver City, Neb.
 Frost's, H. W., New Show, 605 Grant St., Niles, Mich.
 Fountain, Hobby, Dog & Pony Shows, Clinton, Mo.
 Great Miller Show, Swanwick, Ill.
 Great Wagner Show, General Delivery, Dayton, O.
 Great Whiteley Shows, Bethany, Mo.
 Hassan, T., & Winters, 420 Market St., Office No. 10, Harrisburg, Pa.
 Humphries Bros., Nixon, Tex.
 Horne's Animal Shows, Kansas City, Mo.
 Henry's, J. E., Wagon Show, Stonewall, Okla.
 Harrison Bros.' Minstrels, J. M. Busby, owner, Panna, Ill.
 Heber Bros.' Show, 288 E. 17th ave., Columbus, Ohio.
 Honest Bill's Show, Quenemo, Kans.
 Jones, H. D., Hiding Galleries & Concessions, Anderson, Ind.
 Kennedy's X. I. T. Ranch, Perry, Okla.
 Keller Bros.' Wagon Show, Guthrieville, S. C.
 Lanje Bros.' Newest Shows, Abacon, N. J.
 Levant's Big Tent Show, Thompsonville, Mich.
 Locke, Fred, Show, Painesbury, O.
 Lowande's, Oscar, Bay State Shows, Reading, Mass.
 Lee & Kelly's Imperial Circus Carnival, New Rochelle, N. Y.
 Lambelger Animal Show, Orville, O.
 Nelson's, Billie, Show, North Cambridge, Mass.
 Noble's Tent Shows, Chas. Noble, mgr., Charleston, S. C.
 Ogresta, Maudeleigh, and Her Big Bunch of Blackberries, 6237 Ada St., Chicago, Ill.
 Rollins, Geo. W., All New Zoological Congress, Central City Park, Macon, Ga.
 Ripley's, Geo. W., Old Time Minstrel, Geo. W. Ripley, mgr., Homer, N. Y.
 Rippl Bros., Gus Rippl, mgr., Box 60, Frankfort, Ind.
 Sharpe, The Adrian D., Tent Shows, Gary, S. D.
 Shannon Bros.' Big Tent Show, Harry Shannon, mgr., Ludington, Mich.
 Schepp's Dog, Pony and Monkey Circus, Crescent Hill, Louisville, Ky.
 Swift's Jack, Aldome Shows, Goldengate, Ill.
 Silver's, Bert, Model Tent Show, Crystal, Mich.
 Starrett's Circus, 87 Clermont ave., Brooklyn, N. Y.
 Skeerbeck's Wild West & Circus, Dorchester, Wis.
 Smith's, E. G., Colossal Shows & Trained Animal Exposition, Atwater, O.
 Soann, Byron, Media, Pa.
 Tiger Bill's Wild West, No. 1, D. W. Penline, mgr., Eaton Rapids, Mich.
 Tompkins' Western Attractions, Charles I. Thompson, mgr., New Hope, Pa.
 Uden's, Col. Dog & Pony Show, Flanagan, Ill.
 Welder, Will H., Shows, Coalton, O.
 Wonderland Tent Shows, J. W. Boehm, mgr., Ellenboro, W. Va.
 Wren Bros., Lelpsic, O.
 Yankee American Show, 1613 S. 14th St., Sheboygan, Wis.



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Prices Are Lower Now Than in the Spring.
 Send today for a free sample of our new C-G Rain Test Circus Drill—something entirely new—patent double edge—much closer weave than other makers use.
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WANTS TO PURCHASE
 Band Wagon, Steam Calliope, Stock Cars. WANT—Sideshow Freaks and Concert People. Can use several Producing Clowns, those with reputations to deliver. Address
Al. G. Barnes' Winter Quarters, 410 Franklin St., San Francisco, Cal.

WANTED FOR Palmer Bros.' Combined Shows
 People experienced in all departments of circus business: agent with wagon show experience; ten piece band; performers who double; side show people; cook, etc. This is a twenty wagon overland show. Good treatment and long engagement to the right parties. Show opens in February, near here. Don't wire, state all in first letter. W. F. PALMER, 729 W. Monroe Street, Jacksonville, Fla.

—WANTED— Performers, Band Leader and Privileges
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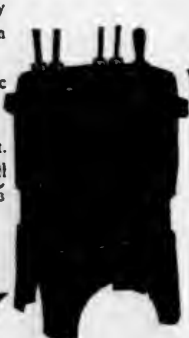

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COSTS YOU	SELLS FOR	DEALER COLLECTS	DEALER'S PROFIT
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