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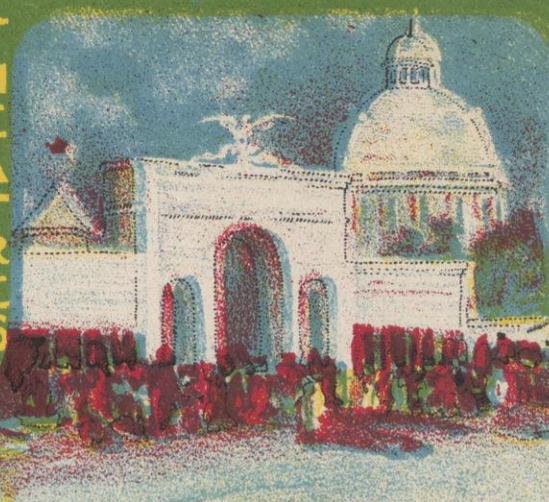
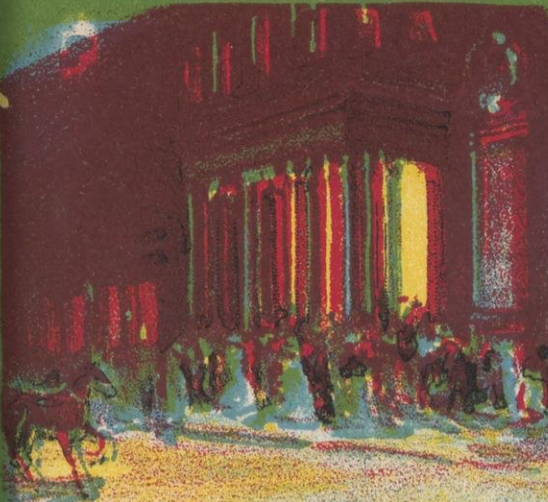
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THE 20TH CENTURY AMUSEMENT WEEKLY

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NOVEMBER 2
1907

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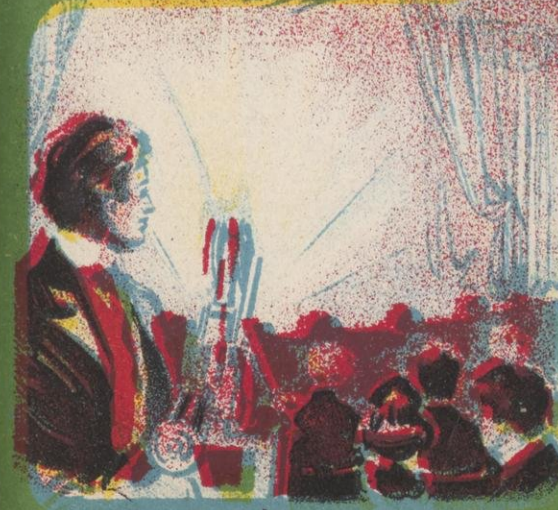
WORLD

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GENERAL DIRECTOR

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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

Published at 87 South Clark Street, Chicago, by THE SHOW WORLD Publishing Co.

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June 25, 1907

WARREN A. PATRICK, GENERAL DIRECTOR

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CHICAGO

November 2, 1907

PURITY ON THE STAGE DEMANDED

American People Will no Longer Tolerate the Salacious or
Vulgar Drama.

BY WM. SIDNEY HILLYER.

A PLEA for purity on the stage! Is it necessary? At times, yes. Every conscientious critic anxious for the conservatism of art and to whom the stage is as consecrated as the art of music is to its ardent devotees, well knows that there are times when he feels like wielding the bludgeon of chastisement on those whose moral obliquity often casts a reflection on the greatest composite art of the age.

Cleanliness and purity should be the basic foundation of every form of amusement, for without these the primal note of entertainment, innocent relaxation, is missing. Cleanliness in a drama will not emasculate its strength, nor will purity of moral tone in a comedy render it less diverting, unless the strength and humor of these stage pieces are based upon the uncertain foundation of the filth and sewage of the social system.

The system of censorship that expurgates expletives of profanity and lets stand insidious suggestiveness and the hideous vulgarity of a pathological discussion of the relation of the sexes, is absolutely pointless and unavailing when the detriment to the morals of the young is considered.

The censored dialogue in foreign-born plays, that savor of lese majesty is harmless compared to the dialogue that outrages every sense of decency and refinement and offends against a higher law than that of kings. The system of censorship that failed to eliminate the dancing puppets of Pinero's play with all their coarse vulgarity, is a system that fails to make for the uplift of the stage or the purity of the drama. The best system of all is the system of individual judgment. And individual judgment as voiced by critic and playgoer should be delivered in no uncertain terms and manner upon all those who pander to vitiated tastes or prostitute their noble calling to the basest use.

We are a virile race, we of this western hemisphere. We inherit from our rugged forefathers some of their sterling qualities, but there are some things that are too strong for us and our gorge rises. We are not a weak-kneed, quivering people, with no more backbone than a jelly fish, and there are many things that we can take undiluted; but when all thus debase their genius, and managers become panders, the time has arrived for us to declare that we will take our entertainment a little weaker.

Entertainment Is Essential.

Entertainment is absolutely essential to the welfare and progress of the human race, and that entertainment whose various phases are noted and chronicled in the different departments of this paper and so aptly localized and concentrated in its comprehensive title, is the entertainment which has for ages made life less commonplace and its trials less hard to bear, from the days when it originated in its crudest form to the present time when it has become an art that employs in its performance and development the greatest genius and an almost incredible amount of capital.

We send our sons and daughters to the theater because we believe the stage to be a great educational factor and one which will make for a great deal in their intellectual development and the upbuilding of their character. Do we want them to be instructed in the vile mysteries of Mrs. Warren's Profession?

We of older age seek our entertainment with the openly confessed purpose of mere enjoyment. Is salaciousness the most palatable element to us? I cannot think so.

Prudery Not Modesty.

In order to have a tone of morality and cleanliness in our amusements it is not necessary that we make them as stilted and commonplace as a country school entertainment. Nor is it necessary to make them suggestive in order to be amusing.

Prudery is not modesty. Intolerant cavil at musical comedy because of its froth, glitter and display of the female form, is uncalled for and is also ignorant. But when lines or business are suggestive or the display of form goes beyond legitimate limit, censure should not be withheld.

But in the main our musical comedy is clean. It is in the drama and the

lower order of musical farce or burlesque that the tendency to be unclean lies. The idealists, given to romanticism are seldom unclean or given to gross sug-

gestiveness. It is the realists of the drama, anxious to portray the living issues of the hour, who are prone to prove unsavory at times. In all the wide expansive field of the good, the beautiful and the true, is there not enough to cull without invading the precincts of the dissecting room or the grewsome confines of the moral morgue? Are there not enough of potent, living, actual issues of our strenuous times that are strong enough to command public attention when limned by the dramatist's hand to preclude the necessity of delving into the dangerous depths and vulgar vicissitudes of the problem play? Has the story of man's affection, strength and courage and woman's love, fidelity and honor been told to the last sad end, that we must draw upon the relation of sex in an unholy form and make the apotheosis of wantons the theme of our dramatic art? The Lion and the Mouse and The Man of the Hour, et al, answer with a magnificently emphatic "No!"

Burlesque Chief Offender.

Touching upon our minor musical farce, that which is called by the misnomer of burlesque, is there any reason in the

wide world that this class of amusement should be so devised as to be supposed to appeal only to the masculine element? Why should there be anything in any of

compunction in bringing a feminine friend to witness the average performance. But it is the exceptional cases that do the damage and create the unsavory odor, and it is the eradication of all such form of amusement that the voice of critic and playgoer should be raised in unison and in protest.

The theater can take its moral from the professors and purveyors of amusement in other fields. The circus and its kindred attraction, the Wild West show, are clean forms of amusement and the finger of public scorn is not pointed at them. Even during the silly season of summer, when our ideas of rectitude are commonly supposed to somewhat relax, what is the form of entertainment that gets the public patronage? In all the multiplicity of beaches and summer parks in this vast country it is the good clean entertainment that appeals to the people. It may be silly at times, it may be frolicsome, but the wholesome element of cleanliness is there, and that is what the American people want. The theatrical world can draw its parallel. In cosmopolitan cities with fluctuating, transient traffic, certain plays which were not conceived in the odor of sanctity may have an ephemeral vogue, but in the average city of American homes, their death-knell is sounded.

There is something in our public after all.

Public Wants Purity.

This potent fact renders less difficult the task of instituting a propaganda for the purification of our system of entertainment. The American public will ever give popular support to those moulders of public opinion whose high ideals are throned upon the hills where the sunlight of purity plays.

In our efforts to make for clean entertainment on the stage there should be absolute honesty of purpose untainted by hypocrisy and unmarred by sham reform. There is an element of inconsistency in our overstrained refinement that demands an expurgated Shakespeare, but takes in the salacity of some modern scribes without even gulping. When it is obnoxious to hear spoken certain words of rugged pristine English, it should be more than distasteful to witness scenes which those old Elizabethan writers with all their habit of calling a spade a spade would not have had the audacity to present to the audiences of their time.

Even at the period hereinbefore referred to when the English people, glad to be free from the oppression of Roundhead rule, swung to the opposite side of the circle in the license allowed in their stage productions, when the genius and brilliant wit of Congreve and Wycherly were debased by their devotion to the reprehensible, there were not produced pieces which could compare in lecherous suggestion with some of those which, of modern times, have had offered to us.

With this the case is it not well that the efforts of all those whose duty, as well as inclination, it is to safeguard the morals of the young and preserve the honored traditions of the histrionic art should ever be on the alert to detect and frustrate any attempt to defame our dramatic shrines?

Crowds Visit Manchester White City.

From the time the visitor enters the gates of the White City, Manchester, until it is time for closing, the thousands of well pleased patrons find enjoyment in many forms and all the attractions offered there meet with full appreciation, which surely testify to their popularity. The best bands in Great Britain give their concerts afternoon and evening. In the magnificent Ballroom dancing reigns supreme and scores of dancers pursue this popular recreation on the splendid floor to tuneful music supplied by the White City Orchestra, under the direction of L. C. Everett. The skating rink and all the other attractions have their followers. The free shows, such as the American circus, fairy fountain, illuminations, etc., are drawing large numbers, as there is plenty of varied entertainment. Numerous other free attractions will make this pleasure resort well worth a visit.

Arthur Van, Margaret Webb and Jack Connolly are presenting their sketch, entitled Mice Will Play.

Lee Harrison and his Broadway Girls are booked solid in a musical skit by John J. McNally entitled A Morning Rehearsal.



WM. SIDNEY HILLYER.

A conspicuous figure in the literary field of the East is Wm. Sidney Hillyer, the brilliant correspondent of THE SHOW WORLD in Brooklyn, N. Y. Mr. Hillyer is a poet whose books have a wide sale. He is a thoughtful writer as his article on purity in the drama, published herewith, evidences.

these performances unfit for a minor to see or hear? It is true that they are given in houses where smoking is permitted. That is no reason for the exclusion of women. Men smoke in their homes, usually without objection. The average woman would not object to having a male companion enjoy a cigar during a performance. No; the reason is that the style of performances have been such in many cases that an unsavory reputation has been engendered, and women do not want to accompany their husbands or friends to witness them. It is unfortunate that this is so. When a piece has to depend for a hit on lines or business that a woman cannot appropriately see or hear it should be withdrawn from the boards, and when an actor so debases his art as to depend upon suggestiveness or smut for popular approval he should be decried from the house. I am not pessimistic. The dawn of a new era is at hand.

Acts Becoming Clean.

The burlesque of today is rapidly growing cleaner and more in line with the approved standards of regular vaudeville and the majority of burlesque attractions now are such that a man need have no

TOM NORTH'S



GOSSIP

MISS FLOSSIE ROYCE, who sings in *The Orchid*, was popular in Frisco before the earthquake, where she was called "the girl with the perpetual smile." It outlasted the Frisco experience and now Miss Royce is trying it on New York.

Growing tired of following the corn rows and chasing the young calves round and round the pasture a man near Kansas City has traded his farm for a merry-go-round. Wanted a merrier life I presume.

Ned Burke, he of the once renowned Her-Burke and Randell combination, has departed from the festive footlights and settled in Olney, Ill. Ned's wife, the well known cornetist, Lena Davenport, occasionally plays a date just to keep in touch with the business. By the way these folk's have two children that are wondrously clever and pretty. No doubt many theater-goers wonder what has become of Mr. Burke as he was a prime favorite all over the country and the stage lost a good man when he retired.

Take it from me that F. L. Whitbeck is going some ahead of Blaney's Parted on Her Bridal Tour. Mr. Whitbeck is one of those fellows that command obedience and if his stuff doesn't go to his liking, out he goes and sees to it that it is done right. Clever chap.

Washington, Ind., is at last blessed with a pair of opera house managers that are hustlers. Messrs. Coats and Momey are the gentlemen and this their object: To furnish the best talent; to elevate and refine; to show the depth and breadth of mind, and to create a normal desire for wholesome amusement. No attraction is too good for Washington; their monthly bulletin regarding future attractions is a clever idea. They thank the public for their fair and courteous treatment. They retain the full confidence of their patrons and hold their faith by keeping every agreement and fulfilling every promise. When they per-

sonally recommend an attraction they command their patrons to be as recommended or a cheerful refund of money. They impress quality and prices of each attraction. They are hustlers and I wish them unbounded success.

Ernest Z. Bower, manager of the opera house at Olney, Ill., is a great horseman and conducts the famous Bower-Knoll stud farm near Olney, where his marvelous horse, John G. Carlisle, 2:20, is quartered. I had some correspondence with Mr. Bower relative to theatrical business and to my great surprise noted that the entire one side of his stationary depicted the marvels of the "hoss," John G. Carlisle. Reminded me greatly of the famous "3 feeds for one cent" stationary I received last summer. Mr. Bower drives to his farm daily. Upon one of these drives some six weeks ago he had the misfortune to lose his watch and a diligent search failed to reveal same. During my stay in Olney one day last week and after a heavy rain Mr. Bower got out to punch some mud off his wheels. Something glistened in a chunk of mud. Digging out the object Bower found his missing watch! It had lain in the road during all this "Time" and finally picked up by Bower's buggy until he found it. The case was bent somewhat but the works were in good condition. (I wouldn't have believe this either had I not seen it.)

To be an enterprising, successful business man is the luck of W. M. Munson, manager of the theater at Mitchell, Ind. Mr. Munson is also the Associated Bill Poster there, as well as conducting an orchard, but was very unfortunate in losing half his apple crop this fall. One of the apples fell to the ground and the chickens picked it to pieces before Munson found it. The other apple was saved.

Geo. P. Kidd, manager and owner of the Princeton, Ill., opera house, has in course of erection a magnificent hotel. Mr. Kidd should be awarded a Carnegie medal for this magnificent philanthropic

trait toward a suffering traveling public that make Princeton as the hotel now there is—Ugh! You tell it. I haven't got the nerve.

"God, I thank thee, that I am not as other men are," was the prayer of the Pharisee. Respectfully referred to the consideration of "Chip" Johnson at Bedford, Ind.

I met a man recently who displayed a magnificent medal and upon inquiry he informed me he received same for living with his wife two years! That may be plausible in Pittsburg, but this happened in Missouri! Show me!

Talk about a real moral paper and editor. I struck both the other day. This editor, when I arrived in his office, was busily engaged "calling" a reporter for using the sentence, "winter lingering in the lap of spring," in an article he had written. This editor claimed the idea was "good enough," and original, and all that sort of thing, but it would not do to publish it because the "high moral tone of the paper had to be maintained in a town full of high school girls." Oh!

Ed Daley is now managing Murray and Mack in the Sunny Side of Broadway. We of the clan of agents regret very much to lose Ed, from among us. To use the vernacular of the street gamin, this lad sure is "a hummer" all the way from the time the ferry boat leaves till it lands. Very clever with the newspaper end too and it is a well known fact Ed did not acquire his varied knowledge through a correspondence school. He is made up of qualities that meet or make great occasions. Good luck, old chap!

Hope is a chord which strikes pleasant desires for the future; it is every one's sunshine, the rainbow in the storm, the silver lining to the present cloud, a star set in the firmament of our lives, to brighten, lighten and cheer the way. The members of the Woodward Stock Co. during the palmy days at the Auditorium, Kansas City, all hoped and I shall endeavor to show you their realization as follows: Jane Kennark, the most popular leading woman the company ever had, starred last season in *The Toast of the Town* and at present a big headliner in vaudeville; Harry Beresford, starring under the management of C. H. Packard in *The Other House*. Miss Emma Dunn is with the B-lasco forces. Hal Davis and his wife, Inez Macauley, are playing apart this season. Mr. Davis is in a new vaudeville sketch and Miss Macauley is in their old success: *The Unexpected*; Lester Louergan is with Wright Lorimer; Miss Gertrude Berkeley is with Mme. Alla Nazimova in *The Master Builder*; Miss Lavina Shannon, whose former husband, Giles Shine, is in the Chorus Lady company, is with Lulu Glazer this season;

Chas. Lothian is managing the tour of Rose Stahl in *The Chorus Lady*; Miss Lulu McConnell is starring in *Piff, Paff, Pouff*; Miss Daisy Lovering is with the Alcazar Stock Co., San Francisco, and Miss Lucille La Verne, who made a big hit as the negro woman in William Gillett's *Clarice* is in a Boston stock. And thus has hope been realized.

William Warren, who managed the Auditorium, Kansas City, during the reign of the Woodward Stock, is still at the helm. Mr. Warren, a jolly, good-natured, fair-minded, extremely popular fellow, has been in the employ of Mr. Woodward for fifteen consecutive years. This speaks volumes for his apt attention to affairs of business at all times. He is a capital story teller also as the following will show:

"A beautiful little girl, the daughter of a homely man, was admiring herself in the mirror.

"'Mamma,' she said, as she studied her features, 'did God make papa?'"

"'Yes, daughter,' answered the mother. 'And did he make me too?' asked the child.

"'Yes.'"

"'Well, I see He is doing better work here lately,' concluded the little girl."

Mr. Warren refers to the many now grown-up girls who used to go on extras or supes during the existence of the stock company as "our girls," and he can say it with such a pleasing voice that all traveling managers "recognize" "our girls!"

The Dubinsky Brothers have in rehearsal the musical success, *Pickings* from Puck and will launch same at Rock Island, Ill. Nov. 15. These enterprising boys are deserving of unbounded success. Special wardrobe and scenery of the best grade is now nearing completion and the company of thirty will be headed by Miss Irene Daniels and Pauline Westery. I predict a successful tour.

When Caruso comes to New York again I will wager that he won't go within forty rows of apple trees of the monkey house! Gee, I just can't make my hands behave.

Ernest Lamson has been released from the Lillian Russell company and has accepted special engagements to star in his pastoral drama *From Farm to Factory*. Later he is to appear in a new play which is to be produced by Klaw and Erlanger.

A Topeka, Kans., paper had a first-page story last week about a woman who was "kicked to death by her lover." "Advanced" journalism please, instead of "yellow."

Recently a Kansas woman fell dead at a telephone. She must have secured the number she desired on her first call.

VAUDEVILLE

Ethel May, a charming young girl of nineteen years, has been appearing with great success in a mind-reading act. Miss May's clever work has mystified and pleased whenever she has played and return engagements have been eagerly sought for. Miss May has just finished a season on the Hopkins circuit, and is now in Chicago, busily securing bookings. Miss May uses no cover in her work, and the results all the more astonishing.

Mamie Harnish is making a great record on the road, and the popular singer of popular song occupies an enviable spot on any bill she plays. Press comment shows that Miss Harnish's finished method of talking a song is well liked by patrons of the continuous.

Geo. ("Pork Chops") Evers was a recent caller at the general offices of THE SHOW WORLD. Mr. Evers has just returned from a successful tour of the Sullivan-Considine circuit and will open on Keith & Proctor's time in New York Nov. 2. He is under the management of Alf. T. Wilton.

Reba and Inez Kaufman, the premier danseuses who have had the honor of appearing before Queen Alexandria and His Majesty, the American Citizen, are booked solid for the season in their novel dancing act. The duo contemplate a European engagement at the end of their present engagement.

Noblette & Marshall are booked solid until next May by the Western Vaudeville Managers' association.

Mildred Williams, *The Girl with the Mysterious Voice*, is now playing an obligato on the violin and singing simultaneously. A. E. Meyers is Miss Williams' sole agent.

The Cummings Trio have just finished twelve weeks on the Sullivan-Considine circuit, their refined singing act. The

trio is composed of mother and two charming daughters.

The Dixie Orchestra, which recently played an engagement at the Orpheum theater, Chicago, is a branch of the Navassar Band which entertained at Chicago parks during the past season. The organization is booked solid.

Roderick Aylmer, of the Illinois State Employment Bureau, made the rounds of the vaudeville agents last week.

In the Park is the pleasing entitlement of the miniature musical comedy in which Cecil Lean and Florence Holbrook will appear in vaudeville. The sketch was written by Mr. Lean.

Harry Springgold & Co., appearing in *The Handsome Stranger*, open shortly at Terre Haute, Ind. The company is booked solid by the Western Vaudeville Managers' association.

George Miett, the astute trainer of canines, has taken out a few of his "slow" dogs that formerly appeared in his act and substituted some lively barkers. Miett's Dogs in their recent appearance at the Orpheum theater had some new and novel tricks that add greatly to the value of the act.

Mrs. Lew Rose, who has been appearing with Mr. Severance with great success in their sketch, *The Automobile Disaster*, recently lost her grandfather, Eugene Oregon.

Between the Acts, a clever act by Byron Ongley, is serving Henry Vogel as a vehicle.

One of the most important foreign bookings of Percy C. Williams is Miss Marie Lloyd, who is the idol of the London fore, but she will bring along her "hubby," whom she married last year, Alec Hurley, who is said to have sung "coster"

songs before Chevalier struck that gold mine. He gives a sketch called *The Coster's Bean Feast*.

Miss Dorothy Usner, who has been living in Paris for the last five years, has written a sketch called *A Woman of Few Words*, and will probably play it in vaudeville houses in this country this season.

Alfred E. Aarons will again visit Europe in the interests of Advanced Vaudeville next month. It is said he may also try to dig up some novelties in India.

Charles T. Aldrich, the magician, has signed to appear in vaudeville under the auspices of Klaw & Erlanger.

The Aguinaldo orchestra, made up of fellow countrymen of the notorious Philippine leader, has been booked for "Advanced Vaudeville." It was recently at the Philippine reservation at the Jamestown Exposition.

C. F. Barton, manager of Weast's theater at Peoria, Ill., was in Chicago last week booking acts for the winter.

Creo, with his new act entitled *Creation*, is booked solid.

Ben Welsh has split with his Boston Bull, Duke. Duke has joined the Wm. Morris forces and at present is doing nicely with Chas. Wilshin as a running mate.

The Trocadero Quartette are such a success at the Dikeland theater, Jacksonville, Fla., that they can remain until Christmas.

Catherine Countiss and Carlyle Moore are employing a Cecil De Mille playlet entitled *The Man Is the Thing*, as a vaudeville vehicle and are meeting with success in the east.

Conway's Band, a well known musical organization hailing from Ithaca, N. Y., will be one of the vaudeville features during the present season. The band has been booked solid by the United Booking Offices.

James T. Bowman, the well known baritone, has re-entered the vaudeville field. Mr. Bowman was formerly associated with Leo Feist. Kathryn Dahl, a soprano, will assist Mr. Bowman in the act, which will play the Western circuit.

Sallie Randall, who formerly was on view in *The Burgomaster* and *The Runaways*, is now in vaudeville with a repertoire of French, German and Irish songs.

Lizzie Weller, the "leetel" trick plan-

ist who gives seventeen minutes of clever piano playing, has an entirely new wardrobe that is making her act look as pretty as the little lady herself.

The Great Eldridge, the sand-picture artist, is busily engaged securing bookings through the Western Vaudeville Managers' Association.

Miss Randall, formerly a member of the cast of *Hanon's Superba*, has entered vaudeville.

Golden & Hughes report that their act is going big in the east and that they contemplate a western tour.

Clyde Maynard, the popular singer, is securing bookings for the next season through the offices of the Western Vaudeville Managers' Association.

Charles and Marie Hecklow recently played the Auditorium theater at Parkersburg, W. Va.

John Walsh, who has been playing in the west, will return east shortly and play on the Western Vaudeville Managers' Association time.

Charlotte Parr and her own company are presenting a protean tabloid drama entitled *The Comstock Mystery*, and meeting with favor in the east.

Edgar Foreman is meeting with success with his singing comedy playlet, *The First Quarrel*.

Ruth Holt, who in private life is the wife of Aubrey Boucault, will swing around the vaudeville circle this season in a sketch by James Clarence Harvey, called *The Chance of the Season*.

May Mooney, a former vaudevillian, has signed with The Belle of Mayfair.

Mlle. Merger is the name of a Parisian chanteuse engaged to appear in America.

Charles Leonard Fletcher, who formerly gave occasional glimpses of the late Richard Mansfield in vaudeville, has elaborated his imitations into quite a pretentious act since the death of the distinguished actor. He calls it *An Evening with Mansfield*, and during the course of the act introduces imitations of that player's characterization of Beau Brummel, Prince Karl, Peer Gynt, Beauchamp, and Baron Chevalier.

Elsie Janis, who deserted musical comedy for vaudeville, will soon desert vaudeville for musical comedy. Miss Janis will be starred in *The Hoyden*, an English adaptation.

FINE BILLS AT CHICAGO VAUDEVILLE THEATERS

UNIFORMLY good bills were given at the various vaudeville theaters in Chicago last week. This was especially true in the loop theaters controlled by Kohl & Castle or booked by the Western Vaudeville Managers' Association. A feature of the week was the opening of the new Virginia theater, which is devoted to vaudeville and musical farce comedy. The bills for the current week are far above the average.

Star Bill at the Majestic.

The tabloid drama and song were prominent factors in the success of the high-class bill at the Majestic last week. Emmet Corrigan, than whom there are few better actors in vaudeville, produced his new sketch, His Wife's Picture, with competent support. The playlet is episodic and has to do with the troubles of a married pair and a bachelor who is in love with the wife of whom the husband really has cause to be jealous. The husband finds his wife's picture in the bachelor's apartment after following his wife thither and trouble follows. This is happily adjusted by the wife's escape by means of a door leading to the elevator, and the story ends with the intimation that after the couple is divorced, the mismatched wife and bachelor will trot in double harness. Mr. Corrigan is essentially a dramatic actor and he appears to be out of place in this sketch, although some of his efforts at comedy are pleasing. The support included Augusta True, George C. Robinson and Marshall Farnum, all of whom acquitted themselves as creditably as the limitations of the playlet, which is the work of Oliver White, permitted.

Fred Walton, late of The Toy Soldier company, presented in excellent style a scene from that musical farce under the caption, Cissie's Dream. His make-up was a marvel and he succeeded in keeping his audience in thorough good humor. His support included Miss May Yamm, Miss Blanche Keets, Miss Millie Arbo and Alfred Hemming. Special scenery was employed to good advantage.

Simms in a Funny Act.

Willard Simms and Edith Conrad appeared with pleasing effect in a farce, Flinders' Furnished Flat. Simms, who enacts the part of Flinders, gets into the wrong flat and attempts to paper the walls. His method of doing this work, which results in confusion and the waste of much wall paper and paste, produce numerous laughs.

May Irwin duplicated her success of the previous week, and Zelle De Lussan was rapturously received by lovers of grand opera in the audience. Sydney Deane and his company presented the sketch, Christmas on Blackwell Island, with his old-time gusto, receiving numerous testimonials of appreciation. Marie Lecea Brackman's appearance as the Gainsborough Girl was a novelty. She sings several operatic selections acceptably, standing in a frame, each scene changing in view of the audience. The lighting effects used in this act are excellent.

The Bergere Sisters, Ilion and Marie, sing selections in a manner deserving the ap-

plaudits of the Chicago Opera house. Chas. Leonard Fletcher appeared in a painstaking delineation of several of the late Richard Mansfield's most famous roles. The sketch which is called An Evening with Mansfield, shows deep study and is praiseworthy. Lalla Selbini, Empire City Quartette, Willa Holt Wakefield, Four Piccolo Midgets and Anita Bartling, acts that have been previously reviewed in THE SHOW WORLD, were heartily enjoyed by the large audience. Mr. and Mrs. Jack Burch appeared and were enjoyed, Chas. Bowser & Co. were seen to advantage in a funny sketch, and other acts that pleased were John A. West, George Lewis and Bert & Bertha Grant. George K. Spoor's Kinodrome offered some very pleasing film subjects.

Olympic Has Splendid Bill.

A bill so well balanced and possessing such an excellent array of acts that it may lay claim to being the best program offered this season, greeted the patrons of the Olympic theater last week. Clarice Vance, who can extract more humor from a coon song than one would suppose possible, was the feature. Miss Vance sings with radiant humor coupled with clear enunciation and never fails to delight.

Tom Nawn appeared in The Night before Election, which, although an excellent sketch, is not as good a vehicle for the display of his talents as Pat and the Genie. It is a keen satire against the game of politics as played in the poorer wards of a metropolis, and has many funny lines. The young girl, who plays the gentlemanly inebriated

The stage bearing of Miss Reid is noticeably amateurish, and the presence of an irrepressible claque won for her the necessary recalls. Locke, Russell & Locke gave a trim routine of dancing steps. Clark & Duncan in songs and travesty were received with favor. Some clever work was done on the horizontal bars and Roman rings by Fortuna & Stokes. The Lavigne sisters and the Hirschhorns, Alpine entertainers, were well received. George K. Spoor's Kinodrome was last but not least in a series of entertaining pictures.

Good Acts at the Orpheum.

Sironje, "The Lady Raffles," was the feature of the bill at the Orpheum theater last week. The audiences enjoyed her mystifying act. She allows herself to be handcuffed and manacled and frees herself from the cuffs and shackles with a dexterity that leaves the audience wondering. Dell and Fonda were seen in a clever club juggling act; Jack Symonds entertained for fifteen minutes with clever stories and songs; Richards and Grover gave a delightful musical act; Wava Cummings, a demure miss of not many summers, was exceedingly entertaining in her illustrated songs. She has a sweet voice. Frank Stafford is by far the best whistler that has been heard here for some time. He is assisted by Miss Marie Stone in songs. The moving picture part of the program was well received. The first of the series was in an art gallery and depicted an aged artist drawing for his school. The pupils tire of his efforts, and everything that was not nailed to the floor started in his direction. The second film was a marvelous display of magic. This is the last week of vaudeville at the theater. Next week it will be dedicated exclusively to moving pictures.

Opening of the Virginia.

The Virginia, the latest addition to Chicago's already formidable list of playhouses, was opened Saturday, Oct. 19, with great

Her repertoire of songs drew tremendous applause. Ida Fuller in her fire dance was easily the headliner so far as the artistic merit of her act was concerned. It is clean and was appreciated by the better element in the house. The applause for the other acts came from the balcony and rear of the main floor.

Josephine Sabel, who is billed as returning from a triumphant European tour, was anything but triumphant last week. Her efforts at mimicry were ludicrous, and her attempts to please were ineffectual. She is not the success she was when seen here years ago. Her actions are coarse, and her manners uncouth.

Kara the Great, last seen here at the Olympic, displayed nervousness during his juggling act, and many errors were charged to him. His act, if perfected will be a good one. The O'Kabe Japs are an interesting troupe of jugglers and hand balancers. The Jugglers McBans do a club juggling act, and are quite clever. LaEsmeralda does a Spanish dance that would



PAUL D. HOWSE.

One of the best known men in amusement circles in Chicago is Paul D. Howse of the managerial staff of White City. Mr. Howse is director of the Virginia, a new Chicago theater which was opened under favorable auspices on Oct. 19.

seem more appropriately called a serpentine dance. There is anything but a trait of the Spanish fandango in her movements. Beauty she has, but the young man assisting her is endowed with more ease and grace of movements than she.

Kelly & Ashby occupied the stage fully ten minutes longer than their act justified. They are tumblers. There was nothing new in their act. Had they confined themselves to actual work while on the stage their act might have found favor with the audience. Instead they attempted a pantomimic affair that bored everybody.

Karno's pantomimists presented a Night in the London Slums. The entire presentation is vulgar. The salvation of the presentation was in the comedy acrobatics of George Welch and W. Crackels. The pantomime was anything but "advanced." The Dumond Parisian Minstrels were the only artists on the bill. Their music was classical and their appearance brought forth the first applause from the boxes. They are artistic and refined. The music was good and well rendered. The house was crowded from roof to pit.

CRUSADE AGAINST SUNDAY SHOWS.

Theater Managers in Kansas City and Topeka Have Fight on Hand.

The following theater managers of Kansas City, Mo., are under indictment on a charge of violation of the Sunday closing law:

- A. Judah, Grand opera house.
- O. D. Woodward, Willis Wood theater.
- Dr. F. L. Flanders, National theater.
- E. S. Brigham, Gilliss theater.
- Richard Ray, moving pictures.
- Clinton Wilson, Majestic theater.
- E. C. Jones, moving pictures.
- J. J. Dunn, moving pictures.
- Walter Sanford, Shubert theater.
- Martin Lehman, Orpheum theater.
- William Warren, Auditorium theater.
- A. M. Robertson, Crystal theater.
- L. A. Wagner, moving pictures.
- O. P. Rose, Electric theater.
- J. J. Donnigan, Century theater.
- Charles McDonald, Yale Amusement company.

Three indictments, one for each of three theaters.

The managers all gave bonds, and will plead to the indictments this week. Plans are being formed to take the cases up to the higher courts.

The Topeka City Council has passed an order instructing Mayor William Green to keep the theaters closed on Sunday.

The Theater Managers' Association, at a meeting, decided not to ask for an injunction from the district court to prevent their arrest and it is generally understood that the first arrest will be used as a test case. The managers had a conference with their attorneys and this was the plan which they will offer to the city officials. The case will be taken through the district and the supreme courts and while it is being tested, the theaters will be running on Sundays.

Mayor Green said he was not so sure this plan would be carried out, as he believed that the council wanted him to arrest the managers every time they opened their places on Sunday. This would cause many arrests and the piling up of thousands of dollars in costs.

HOPKINS AMUSEMENT Co.
INCORPORATED
CHICAGO, ST. LOUIS,
LOUISVILLE, MEMPHIS

J. D. HOPKINS, Manager
Address, LOUISVILLE, KY., Oct. 19, 1907.

Mr. Warren A. Patrick,
General Director The Show World,
Chicago, Ill.

My Dear Patrick-

I wish to congratulate you on the fearless and impartial manner in which you have started out your new paper and which has helped to have it marked already for a most successful career.

I believe in a fair field--with no favors to anyone. If you continue in this course, and I have every reason to believe that you will, there can be nothing but success ahead for The Show World.

Again congratulating you and with best wishes, I beg to remain

Very truly yours,
J. D. Hopkins

MANAGER COMMENTS THE SHOW WORLD.



EDWARD HAYMAN.

Edward Hayman, the genial booking agent associated with the Western Vaudeville Managers' Association, is one of the best known men connected with vaudeville in Chicago. Mr. Hayman has held this position for a number of years satisfactorily to the performers, house managers and the association.

please they evoked and the Musical Byrons proved themselves instrumentalists and singers of no mean calibre. Arnold and Ethel Grazer created laughter by their clever sketch, Going into Vaudeville, and the Arlington Four, singing and dancing messenger boys, were well received. The grotesque antics of the Two Austins caused much merriment. Mlle. Marguerite, with her trained horse and pony, and the Kinodrome, completed one of the best bills seen at this attractive playhouse thus far this season.

Chicago Opera House.

Robert Hilliard & Co. was the headliner of the fine array of acts offered last week at

politician's daughter, is both winsome and capable.

The Stunning Grenadiers, a richly costumed girl act, and the Hazardous Globe, a splendid exhibition of nerve, moved over from the Majestic and proved equally pleasing to the Olympic clientele.

Wm. Inman appeared in a mixture of pathos and fun, in which he is cleverly assisted by a young man named Connors. The sketch is meritorious and enjoyable. Anna Doherty was seen in songs and dances, changing her costume for each. Her work bears a resemblance to that of Grace Tyson and Eva Tanguay.

James Cullen appeared in a good monologue; Gartelle Brothers and Robert Nome have been previously mentioned in these columns, and other enjoyable acts offered were Lambs' Minikins; Ross & Golet, a musical act of merit; the Two Loretos and Joyce & Gabriel. The Kinodrome presented pictures of life in an African coal mine.

Good Acts at Haymarket.

The program of quantity and quality more than satisfied the seekers after amusements who visited the Haymarket last week. The highest bill of headliners was occupied by Gennaro's Band, whose stirring music made enthusiasts of all present. Corinne, who has grown some since her comic opera days, gave a series of character songs of all nations, including a really excellent delineation of a negress. Spissell Brothers & Mack, advanced acrobats, were eminently satisfying. The word "novelty" is used rather promiscuously in theatrical description, but it may be honestly applied to the offering of the Kinsons. The vocal imitations of musical instruments by one of these men were remarkable and the cornet solo as rendered by the other displayed unusual skill. Young and DeVole, who have danced throughout Europe, exhibited remarkable Terpsichorean skill. Mr. and Mrs. Gene Hughes in a roaring yet dainty farce, called Suppressing the Press, were highly amusing. Lillian Berry Reid, a handsome young woman with handsome costumes, several handsome settings, and three handsome young men to assist her, sang a number of songs in a pleasing voice.

eciat. The pretty new playhouse is leased and operated by Paul D. Howse, of White City, and J. E. Ritchey, who is associated with Mr. Howse in a number of enterprises.

It is a well constructed building at the corner of Halsted and Madison streets, with entrances on both streets, and is in the midst of a thickly populated section of Chicago. In the immediate vicinity are the Haymarket, Bijou, Empire, Academy and a new theater which will be opened shortly under the direction of Hyde & Behman.

If the present plans are carried out it is to be one of a chain of five houses in different sections of the city, offering the same style of entertainment and scale of prices. It is the intention to move the shows from one theater to the other.

The policy of the new theater, as exemplified on the opening night, was a good bill of "just enough" vaudeville with a chorus contingent in musical comedy numbers, and an after-piece by the Sam Morris stock company. The 10-20-30 scale of prices obtains. There will be three daily performances, a matinee, and 7:30 and 9:15, with an extra matinee on Saturday and Sunday.

Saturday witnessed a big matinee and early evening performance, and the formal opening at the second performance resembled some important society event and big theatrical happening. The excellent bill offered included the seven Bedouin Arabs; Wild & Jennings, musical comedians; Brooks & Kingman, a very good athletic team; Fred Uppell, in illustrated songs; and the Virginia stock company, with Sam Morris, George Lynn, Jessie Mosely, Irene Callinan, and several sprightly and comely young women in an entertaining mixture of song and comedy. The house is well arranged, being decorated in Art Nouveau style with a color scheme of old rose and green, and is equipped with all the latest improvements and appliances.

Big Business at Auditorium.

The second week of vaudeville at the Auditorium progressed under the same conditions which characterized the opening. Vesta Victoria continued as the headliner.

ADVANCED VAUDEVILLE

AT THE MAJESTIC THEATER CHICAGO.

No. 12

AS SEEN BY CARTOONIST HENDRICK—



WEEK OF OCT. 21. 07.

A BUNCH OF GOOD ACTS

THE ARLINGTON FOUR SINGING AND DANCING MESSINGER BOYS—

NO! NO! OH NO! POSITIVELY NO!!

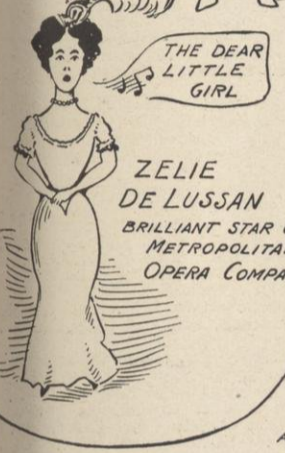


GROTESQUE ECCENTRICS

"TWO AUSTINS" THE AMERICAN BEAUTIES

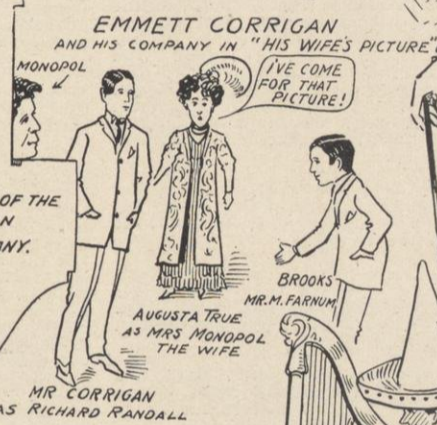


Mlle MARGUERITE EQUESTRIENNE



THE DEAR LITTLE GIRL

ZELIE DE LUSSAN BRILLIANT STAR OF THE METROPOLITAN OPERA COMPANY.



EMMETT CORRIGAN AND HIS COMPANY IN "HIS WIFE'S PICTURE"

MONOPOL

BROOKS

MR. M. FARNUM

AUGUSTA TRUE AS MRS MONOPOL THE WIFE

MR CORRIGAN AS RICHARD RANDALL



THE GREAT ELDRIDGE THE SAND ARTIST

I ONCE DREW A RABBIT ON A MAN'S BALD HEAD AND IT LOOKED SO NATURAL THAT IT WAS TAKEN FOR A HARE



TWO OF THE MUSICAL BYRONS PLEASING INSTRUMENTALISTS AND SINGERS—



ARNOLD AND ETHYL GRAZER IN THEIR SKETCH

LOVE ME AND THE WORLD IS MINE



GOING INTO VAUDEVILLE

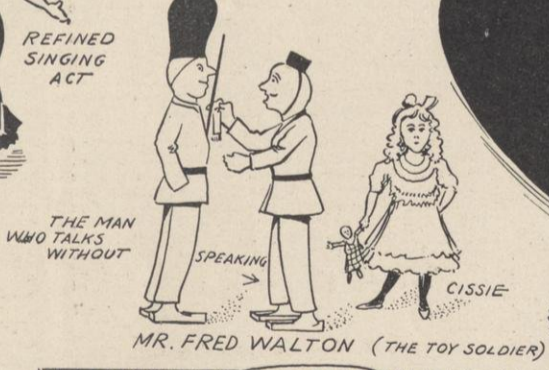
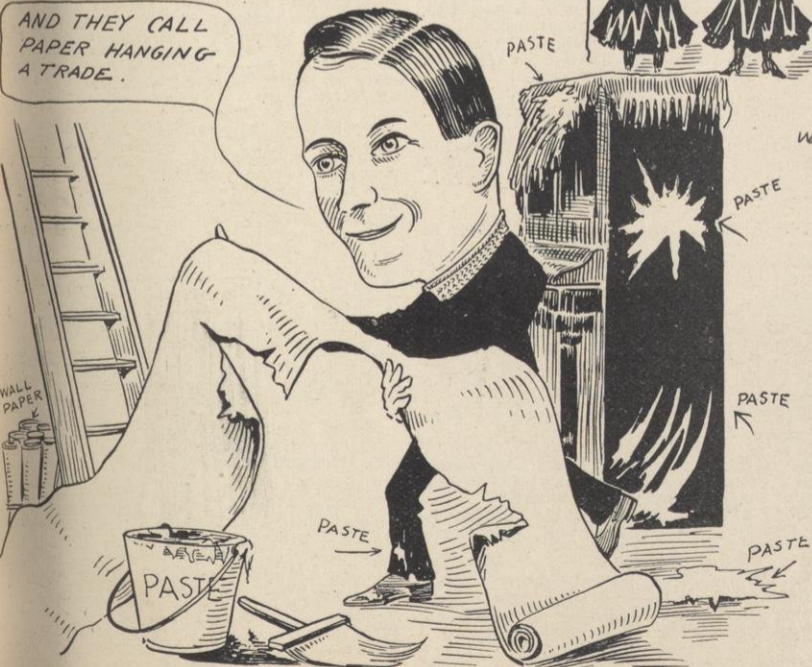


SCHOOL-DAYS SCHOOL-DAYS ARNOLD GRAZER

BERGERE SISTERS REFINED SINGING ACT

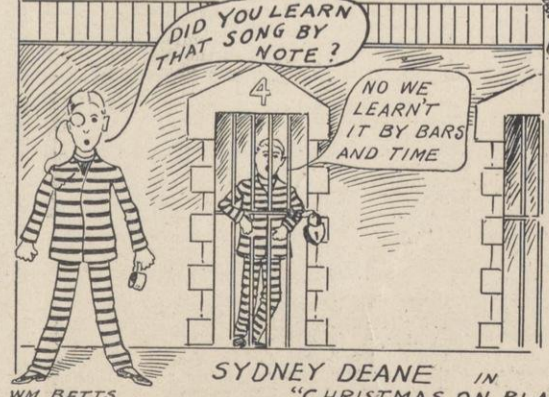
WILLIARD SIMMS IN "FLINDERS FURNISHED FLAT"

AND THEY CALL PAPER HANGING A TRADE.



THE MAN WHO TALKS WITHOUT SPEAKING

MR. FRED WALTON (THE TOY SOLDIER)



DID YOU LEARN THAT SONG BY THAT NOTE?

NO WE LEARN'T IT BY BARS AND TIME

SYDNEY DEANE IN "CHRISTMAS ON BLACKWELL'S ISLAND"



THE GAINSBORO GIRL MARIE LECER BRACKMAN

Z. A. HENDRICK

OPERA FOR CHICAGO PROFESSIONAL GOSSIP

BY CHARLES KENMORE.

BY EDWARD RAYMOND.

THE coming of the Italian Grand Opera company to the International theater, Chicago, next Monday, doubtless will prove a treat to lovers of grand opera in this city. The company will be under the direction of I. Abramson, while the musical director will be Sig. Gaetano Merola, formerly of the Manhattan Opera company of New York.

According to the press of Philadelphia and New York, the company to appear at the International is strictly high class and its productions are deserving of the highest praise. The aggregation of singers is headed by the famous tenor, Torre, who will be heard in Chicago for the first time. Then there is Marturano, the baritone, who is a prime favorite in Italy; Mme. De Bransiska, a singer of note of Naples, and Mlle. Almeri, a Chicago girl who lately has been the rage at the Theater Filo Drammatica in Milan. The chorus numbers some 100 voices.

Statement of Director Abramson.

The company arrived in Chicago this week and is now in active preparation for the opening bill, which will be I Pagliacci. Director Abramson made the following statement in an interview regarding the season and the productions to be made:

"The fame of Chicago is national, I may say international, as the home of music and of art in general. New York, with 4,000,000 people, supports continuously two Grand Italian Operas and two English Operas, and it would seem that Chicago with more than half that many people should certainly support one, even if not for the whole year, at least for a season.

"The success which I hope to obtain here will be of importance not only to myself and to my organization, but even of more importance to the people of Chicago.

"I am now backed by several wealthy men of New York. It is through them that I am able to make this venture, and I have their assurance that if Chicago responds to our undertakings, if we meet with that



IVAN ABRAMSON.

The impresario of the Italian Grand Opera Company, which opens a season of fifteen weeks at the International theater, Chicago, on November 4, is Ivan Abramson. He is well known in the world of opera and he promises many new operatic productions during the coming season.

success which I think my company deserves, that then the opera may be located here permanently and a magnificent building be established for its continuous presentation. That is to say, Chicago will become the permanent location and home of the company.

International Adapted to Opera.

"I had hoped to obtain the Auditorium, but as it was not available, I have done the next best thing, and taken this theater which is next in size to the Auditorium, and has a seating capacity of over 2,200. In some respects it may be said to be superior to the Auditorium itself; its rather peculiar style of architecture, octagonal, is in fact the very style of the most modern and best opera houses in Europe. Its construction offers acoustics especially good in singing. It will be completely renovated, beautifully decorated, and in every way made a fit habitation for this great production.

"I have not asked, as is often the case, that the merchants and business men aid with a subsidy or guarantee; I shall bring my people here on their merits. I feel confident that they will obtain the appreciation of the musical lovers of this city, and that consequently the production will prove a great financial success.

"I simply ask the aid of all interested in this; I shall ask them to give the opera a fair test, and feeling assured that they will be highly pleased, I shall ask them to spread the fame of the production among their friends far and near.

Opera at Reasonable Prices.

"It has always seemed to me a great misfortune that the mass of the people, containing as it does the real lovers of music, the real friends of art, should have had so little, or no opportunity, of gratifying their tastes. Opera has been produced in this country at a price capable of being reached by but the most wealthy. Now we, on the other hand, while sparing nothing in point of preparation or of artistic

or other engagements, shall offer our opera at the most popular prices, good seats being obtainable at 50c and the best in the house at \$2.00.

"It will be remembered that other performances in this city have placed the lowest price at \$2 and the highest at \$8."

Many New Operas Assured.

The operas to be produced, some of which are new to Chicago, include the following:

Aida, Il Trovatore, Cavalleria Rusticana, I Pagliacci, Faust, Romeo et Juliette, Rigoleto, Carmen, Marta, Tannhauser, Lohengrin, Otello, Elisir d'Amore, La Traviata, La Juive, Don Pasquale, Lucia di Lammermoor, Barbiere di Siviglia.

FOUR DRAMATIC COMPANIES FAIL.

Margaret Neville in Daughter of Judea and Others End Their Tours.

Although always a disagreeable duty, it is sometimes necessary from a standpoint of news to record the failure of theatrical productions. Last week was a bad week for road productions, the final count showing that at least four shows passed away.

Margaret Neville, who has been starring in 'The Daughter of Judea,' closed at Baton Rouge, Ala., last Saturday. Horace Herbert, Frank Reddick and Walter Payne were some of the people with Miss Neville. Miss Neville was an artistic success, but the box office returns did not warrant a continuation of her tour.

Joliet, Ill., proved a bad town for two shows. Kate Barton's Temptation, which had been touring under the management of J. V. Veronee, gave up the ghost last Saturday night, and The Seminary Girl, Melville Raymond's show, matriculated the following evening. Some of the people that were with Kate at the death were Tom Sewell, Neil McLoud and Phil Gastrock. Ben Mulvey, Florence Roberts and D. L. McGrath assisted at the obsequies of The Seminary Girl.

The Sweetest Girl in Dixie failed in its appeal to the theater-going populace of Wisconsin and closed in one of the stands one night last week. The company was the eastern one, and was under the management of Jess Fulton.

BIG WHITE CITY DEFICIT.

Louisville, Ky., Amusement Park Ends the Season \$113,000 in Debt.

It is reported in Louisville, Ky., that the White City Amusement Company of that place is facing a deficit of \$113,000. At the conclusion of a meeting of the directors of the company held at the Galt House last week it was given out that there was a slight deficit from the season recently closed, but that this would be easily met by a small assessment.

According to current report the stock subscribed for has never been paid up, but the certificates were distributed among purchasers of the bonds of the company in the way of bonus. The alleged scheme to now make up the shortage mentioned by collections from the subscribers of the stock is said to be creating a panic among the stockholders.

Aaron J. Jones Has Not Resigned.

In a recent issue of THE SHOW WORLD announcement was made of the resignation of Mr. Aaron J. Jones as Treasurer of White City, Chicago. This information came to us from presumably reliable sources, but Mr. Jones now advises us that the statement is incorrect, and that he has no intention of resigning his position. We are glad to hear this, as the loss of Mr. Jones' able services would be a severe blow to White City.

Leans Enter Vaudeville.

The lure of vaudeville has caught Cecil Lean and Florence Holbrook (Mrs. Lean), and on Oct. 28 the two Chicagoans made their vaudeville debut at the Majestic and will be seen during succeeding weeks at the other Kohl & Castle houses. For the plunge into vaudeville, Lean has written a musical playlet. Besides Lean and Miss Holbrook, eight singers and dancers, four girls and four young men, will appear in the act. Lean is the author of the playlet.

Show World in the Orient.

The Bandmann Opera company, with several American singers in the membership, is meeting with success in Shanghai. In a letter to THE SHOW WORLD, John A. Ellis says that the company has a good repertoire, including Florodora, Belle of Mayfair, A Chinese Honeymoon, The Girl Behind the Counter, and A Country Girl. Mr. Ellis took a copy of THE SHOW WORLD to the Orient when he left the United States last July and reports that the paper was read in rotation by the company with many expressions of delight and encomium on its beautiful appearance and completeness of detail.

Milwaukee's New Theater.

J. H. Yeo, Milwaukee representative of THE SHOW WORLD spent a few days in Chicago recently, renewing acquaintances on the Rialto. Mr. Yeo is enthusiastic over the prospects for amusements in the Cream City this season. The new Majestic theater in Milwaukee, which is to be devoted to high class vaudeville will be completed about the first of the year, if present plans carry. The bookings for this theater will be made by the Western Vaudeville Managers' Association.

ACERTAIN well-known professional, whose name I must not mention, is still gasping over a recent occurrence. During a visit to Frisco, the town where his parents reside, he went to the theater one night in the lobby, which was somewhat crowded, he felt some one brush against him. He turned about and gave an indignant stare, thereby getting a good look at the offender. A few moments later he reached for his timepiece, and discovered that it was not in his pocket. Immediately the thought flashed through his mind that his pocket had been picked by the individual who had jostled him, and seeing that person leaving the theater he jerked out a revolver, which he carried, and followed the man to the street. The pickpocket entered an alley and the actor covering him commanded: "Hands up!" "All right," answered the man nervously, and up went his hands. "Now, then, just hand over that watch," was the further instruction. In the darkness of the alley the watch was given to the actor, and he generously let the stranger go. Being anything but calm over the escapade, he decided to go home instead of returning to the theater. As soon as he was in the presence of his family he excitedly began to relate the thrilling experience he had just had. In the middle of his narrative his mother interrupted him. "Say," she said, "you didn't have your watch with you. You left it on the dresser when you changed your clothes." The mayor of the town now has the extra watch in his keeping until it is claimed by the man who was really held up.

The dog days are over, but not for Ethel Robinson. Ethel has a new terrier, and a dandy, too, late of the George Meitt's kennel.

Edward Lavine, the man who has soldered all his life, will be kept busy for the next two years dogging work. Ed. has been booked until July, 1909, through the association.

Dixon, Walters & Crooker, have five weeks more in the middle west before they depart to fill their eastern time.

The Original Bootblack Quartette have postponed their trip east, owing to their contract being renewed for another year in the middle west.

Frank Gannon, the well-known stage manager of the Orpheum, has returned to duty after a two weeks' stay in the hospital. Frank's operation was a success, and he speaks in the highest terms of his physician, Dr. Forrest E. Culver.

Phyllis Allen has been booked for a tour of fifteen weeks over the western states circuit. She opened Oct. 28 at the Empire theater, in Frisco.

Jeanne Cunningham, late of Onley & Cunningham, is having a vaudeville sketch written by a well-known author. Miss Cunningham is an artist of ability, and the new act will be designed with her versatility in view.

Joe Whitehead, who is starring in The Empire, writes as follows: Friend Ed.: Don't fail to save a good, big space for me in the Christmas number of THE SHOW WORLD. Your pal, Joe." If it's good enough for Joe, why don't you give it a trial?

Reports from Milwaukee say that Gilroy, Haynes & Montgomery borrowed a strange boat, and took a sail on the lake, and became desperately sea-sick. Seasickness never overtakes them when they are sailing in the good ship Nancy Lee. Moral: Stick to the old ship.

What's the Squawk? Ask Nellie Revell.

The Two Mosts have in preparation a number of changes in their act, which will be seen shortly on the circuit in Chicago.

Col. J. D. Hopkins, the proprietor of Forest Park Highlands, St. Louis, and other amusement enterprises, was recently an auditor in his St. Louis park of a selection by Kryl and his band. The Colonel's gaze was fixed intently on Kryl, and so absorbed did he seem that it caught the attention of the leader.

"Colonel," he said, meeting that gentleman later in the evening, "I noticed the close attention you paid to the way I conduct my band. I am flattered, I assure you."

"My dear sir," replied the Colonel, "I was not watching you conduct your band. I was simply watching your hair to see which way the wind was blowing!"

Those familiar with Mr. Kryl's luxuriant hirsute adornment will appreciate this story.

Donald and Carson, singers of Scotch songs, claim to have a song, the words of which they say were written by the Laird of Skibo, Andrew Carnegie.

Louise Campbell, the Scotch prima donna formerly with the Navassar Girls Band, is meeting with success on the Bijou circuit.

Ernest Yerxa, the equilibriumist who has been with the Forepaugh-Sells Bros. Cir-

cus, has been booked by the Western Vaudeville Managers' Association.

The Sensational Boises are playing fair dates for the Western Vaudeville Managers' Association.

Rogers & McIntosh, in their funny skit Out of Sight, are booked by the Western Vaudeville Managers' Association for the season. This sketch has won applause and favorable press comment wherever presented and is considered one of the best laugh-producers on the circuit.

Harry Webb, whose work in the monologue line received very favorable comment both in the professional and daily press when he appeared at the Majestic theater recently, is to put out a sketch entitled One New Year's Eve. The piece is a dramatic comedy, and the scenic equipment provided by Mr. Webb is said to be elaborate. The act will be booked by the Western Vaudeville Managers' Association.

Walter F. Keefe, of the Western Vaudeville Managers' Association, has received an offer to coach the football team of the Central High School at Minneapolis, Minn. Press of business compelled Mr. Keefe to decline the offer.

Avery & Pearl have just completed a season of park time and are booked by the Western Vaudeville Managers' Association for twenty-six weeks.

Ethel Robinson, of the Western Vaudeville Managers' Association, has been busily engaged for the last month in putting on acts for the various fair associations of the west. Among the fairs whose features were directed by Miss Robinson are the Corn Palace at Mitchell, S. D.; Hart, Mich.; Hannibal, Miss.; Cedar Rapids, Ia.; Matoon, Ill.; and Chippewa Falls.

Joe Carroll, the popular and funny monologue artist who has been playing the Chicago vaudeville theaters, has just finished a season throughout Wisconsin on the Bijou circuit. Mr. Carroll opened on the Inter-State Circuit Oct. 21. He has been meeting with success as a single act and is constantly refreshing his material.

B. J. Coyne, of the team of Coyne & Tinlin, who had his shoulder fractured two months ago by a fall, has recovered and the team is now playing its bookings.

Victor Hugo and wife, of Cedar Rapids, Ia., were Chicago visitors recently. Mr. Hugo came for the dual purpose of booking attractions for his theater through the Western Vaudeville Managers' Association and to attend the corn carnival, while Mrs. Hugo was led by the attractions of the Chicago department stores.

George V. Hobart, author of William Courtleigh's sketch, Peaches, which creates a pleasant impression wherever presented, has rung the bell with another playlet called Cherie. Clayton White and Marie Stuart are headlining with it.

Eddie Daily & Lillian Boswell & Co. will start on the Sun circuit in December. They will be seen in an eighteen minute novelty comedy act entitled Life in a Furnished Room, and will be assisted by Nina Lester and Eddie Daily, Jr. The company is also booked solid for four months on the Crystal circuit.

Mrs. Ned Kelton, of the Three Keltons, presented her husband with a fine 10 pound baby girl at their ranch in Great Falls, Mont. The Keltons have three children, all girls. They open their winter season Nov. 23 on the Sullivan & Considine circuit at Butte City.

Cecil Lean and Florence Holbrook will appear at the head of Martin Beck's Orpheum bill when that stellar organization makes its appearance at the Chicago houses. The new act of the Leans is most pretentious and requires the services of eleven people. It is on the musical comedy order.

Jake A. Sternad, of the Western Vaudeville Managers' Association, has another trophy to hang in his celebrated "den." It is the key of the city of Springfield, Ill., and was presented to him by a committee headed by Mayor Roy Reece during the recent Illinois state fair. The key is of huge proportions, elaborately festooned in satin ribbons and will form a notable addition to Mr. Sternad's collection.

Norman, the Frogman, returned to Chicago recently after a trip of five weeks, and reports success.

Harry S. Corbett, treasurer of the Majestic theater, Chicago, is again endeavoring to stem the tide of frantic ticket purchasers after a two months illness.

Arthur Damon has been re-engaged for the part of Willie Wilkins in Her Friend from Texas, which is owned by Francesca Redding. Mr. Damon has played the role with this company for the past three years with much success.

The Twin Andersons are making a big hit in and about London with the American coon ditty, "Bill Simons" or "Got to Dance Until the Band Gets Through." The sisters claim to have the sole English rights to the song and threaten to prosecute infringements.

MAKING OF MOVING PICTURES AN ART

BY WARREN A. PATRICK.

To the average person, the exhibition of moving pictures does not bring to the imagination a conception of the money expended, the many days of patient effort required, the obstacles to be overcome, the dangers encountered, or the master brain to engineer the work of accumulating a reel of film which occupies the space of perhaps fifteen minutes to flash across the canvas.

The progress of the moving picture industry has been too rapid for the public to grasp a comprehensive idea of its workings.

The fitting up of camera expeditions to far off corners of the earth is necessarily costly. Beyond the protecting influences of civilization, at the tender mercies of the natives and the ravages of disease, facing the possibility of sacrifice on the fanatical altars of savage worship, these men have brought to our doors living pictures of the wonders of nature which beggars description.

Can even the eloquent tongue of a Burton Holmes bring to the mind a realization of the awe-inspiring grandeur of the Great Victoria Falls of the Zambesi River, Africa, or an idea of the magnitude of that most beautiful of earth's scenery—the gigantic gorges, foaming torrents, wonderful atmospheric effects, clouds of water, masses of rock and ravines of foliage; with a chasm twice the depth of Niagara, sending up columns of spray visible for twenty miles; the umbrageous nooks and inlets above the falls, and the rushing, foaming rapids, as the waters hurry through the rocky channels to the great brink, dropping sheer over the stupendous rent in the black basaltic bed a distance of 300 feet? The Urban-Eclipse Co. are the possessors of this film.

Educational and Scientific.

This company have also secured through the microscope a series of pictures of educational and scientific interest. "The Moth and the Butterfly" actually shows the evolution of the lowly caterpillar from its cocoon home to its flight through the air as a beautiful, winged butterfly. "The Life of the Wood Ant" is a faithful reproduction of the life of these busy little creatures. Other interesting subjects are pictures of the Blowfly, with a wonderful view of the minute tongue feeding; the analysis of a drop of water, presenting a number of weird and extraordinary organisms; the wonders of blood circulation, beautifully illustrated in the tail of a gold fish, several veins being in the field of view, through which the vital fluid is seen rapidly to course and circulate in never-ceasing streams and channels.

Most of the pictures are magnified many millions of times by the Urban-Micro-Cinematograph System, and lower forms of life, invisible to the naked eye, are presented in scenes of remarkable animation. These minute organisms are shown in their natural surroundings, and crawl, squirm, fight, eat and disport themselves in most amusing and instructive fashion. The whole is the result of long and patient research by a scientific staff, and should command world-wide popularity with every class by reason of its interest, beauty, novelty and educational value.

Difficulties in the Work.

In addition to a thorough knowledge of his subject, to secure such pictures the camera man must exercise considerable ingenuity. For instance, in order to present the circulation of the blood in the tail of the fish, a suitable specimen was captured and wrapped in wet cloths to enable comfortable breathing, and its tail so adjusted that a small section could be placed under the microscope.

"The Moth and the Butterfly" was also a difficult subject. The focus was made and the camera, equipped with a clock-like attachment, took a picture automatically at fixed intervals. Thus, while the exhibition of the pictures occupies but a few minutes of time, the audience is enjoying the result of many days' operation.

The brain to which we owe these educational developments is that of Charles Urban, formerly a resident of Chicago.

In addition to the animated picture subjects in bacterial and other fields of scientific research mentioned above, the Urban-Eclipse Co. have a series of films showing the giants and pygmies of the deep—beautiful, graceful, quaint and fascinating, as they are shown in their natural environment, restless, dashing, squirming, creeping and fighting on sea floor and river bed. Methods of capturing prey, of attack, defense and retreat, with the armor and weapons employed by the various creatures, are fully illustrated, and examples of the weird and wonderful are afforded by the giant skate at play; by a free fight amongst spider crabs; by the conger eels, dogfish, octopus, sticklebacks, prawns, crustaceans, oysters, whitebait, barnacles and numerous other varieties of fin and shell.

Mysteries of Nature Shown.

The series is the result of long and patient watching of the methods and habits of the creatures depicted, and forms a natural history subject of great educational value. The continent builders are here shown, being a peculiar, snow-white precipitation of millions of tiny shells, once the homes of minute and beautiful creatures, which slowly fall from the surface waters to the bed of the ocean, where in the passing of years, and by accumulation, they form new islands. The chalk cliffs of England are largely composed of these shells, which have become fossilized.

The oyster has many natural enemies to contend against, in its seven years of existence before arriving at maturity. It is here pictured at various stages of life, from a tiny youngster of three months to a veteran of ten or twelve years, and some of its

foes and their methods are also introduced. The dog whelk, from his seat on the oyster shell, drills a hole through the hard substance to reach his dinner. The starfish clasps in his arms the oyster of his choice, and pressing the sides of the shell against his mouth in a fatal kiss, excretes a fluid which causes his victim to open its shell, when the rest of his task is easy of accomplishment.

"Pond Life" depicts life in an ordinary pond. The creatures are seen alive, in their different stages and transformations from larvae to full-grown insect. Tremendously magnified, the extraordinary organisms are presented with absolute scientific accuracy. The life story of the frog from the tadpole stage may be read in animated pictures, with valuable examples of the circulation of blood in its webbed feet. Terrific combats between water-fleas are shown, and so excited do the combatants become that the beating of their little hearts may be observed. Beautiful and wonderful pond hydra are to be seen in constant motion, as are water beetles in the pugnacious larvae stage, and in their subsequent land and water existence.

Animal Life Depicted.

In his park at Stellingen, under the direct patronage of H. I. M., the emperor of Germany, Carl Hagenbeck, the world's principal importer of wild animals, assembles all the creatures collected for him in every corner of the earth. Mr. Hagenbeck's aim is to keep the animals in the most healthy condition possible, and this he achieves by affording the maximum amount of freedom under the artificial conditions allowed by a judicious system of pens and enclosures. Where convenient, the animals are not divided by fences, but by ingeniously concealed moats or ditches, which suffice to keep the different species apart. By these means, animals—especially those from tropical countries—become gradually accustomed to restraint. Experts from the Urban-Eclipse Company recently secured a series of charming and wonderful pictures, depicting the animals in thorough enjoyment of their semi-freedom, in appropriate environment of park, lake, dell, cave, rocky fastness and ravine.

As may be imagined, the operator's task was, under these conditions of wild animal freedom, not altogether enviable, the highly successful results necessitating close proximity to the various beasts photographed. This was accomplished, however, without mishap, though at the cost of some expenditure of nervous energy when the creatures evinced a morbid curiosity about, and showed great interest in, the manipulation of the cameras.

Enormous Expense Involved.

The expense involved in the taking of moving pictures sometimes runs up to startling figures, \$25,000 not being an uncommon amount. To secure the pictorial representation of historical events and dramatic subjects it is necessary for the director to be a student of history and master of the stage. The scenery must be prepared and appropriate and expensive costumes secured. The company—sometimes a small army—must be employed and drilled, and countless rehearsals held to insure perfection at the crucial time the pictures are taken. In fact the cost is as great as required to stage a first-class play.

When the moving picture has been securely established in the various departments of American education and interest, and it shall have found its place in lecture and study room, it will create a demand which American manufacturers will no doubt quickly take advantage of, and the domestic product of such a line of films will find a ready sale. S. Lubin, of Philadelphia, is one of the first American manufacturers to place upon the market industrial films.

The possibilities are varied and extensive. The public tastes give promise of developing in every direction. American enterprise cannot fail to take advantage of the opportunities presented. An industry that brings to the people the wonders of the earth, the beauties of nature—in fact, anything which the heart desires or the eye craves—in grand pictorial review, for a small fee, cannot fail.

ESSANAY OFFERS FUNNY FILM.

A Free Lunch, Their Latest, Is a Medley of Laughs.

The Essanay Film Manufacturing Co., of Chicago, announce their latest film, a laughing success entitled, **A Free Lunch**. The length of the film, which was issued simultaneously Oct. 23 with **The Street Fakir**, is about 200 ft. It is a short comedy, but full of long laughs.

Little Tommy Joker going about his business sees a sign reading "FREED'S Restaurant. Our meals are great. Come in and get one." Tommy's funny-bone then plays a part. He erases the "D" and "S" from "FREED'S," leaving it "Free Restaurant."

What some passing tramps then do to the restaurant is a pity. They rush in by the dozen and are sitting down enjoying a treat when the proprietor rudely throws them out. The way they hit the sidewalk is a side-splitting situation. A close up view is then taken of our hobo friends congregated, telling each other their troubles. From this description, although it fails to describe the innate humor of the subject, it will be seen that the film is a scream of clean comedy.

In addition to **A Free Lunch** the Essanay company offer exclusively the only and official picture film of the Unveiling Ceremonies of the McKinley Memorial, Canton, O., Sept. 30, 1907. The film, which is

1,000 feet in length gives every detail of the great historical event.

It opens with a panoramic view of Market street, of President Roosevelt and body guard, President Roosevelt viewing civic parade, the Grand Army of the Republic, Knights of Pythias, Knight Templars, U. S. Cavalry and troops, McKinley Republican Club, McKinley Memorial, the unveiling ceremonies, President Roosevelt and other notables and closes with a complete view of the memorial. It is a noteworthy record of a great event.

In a recent issue of THE SHOW WORLD a table was presented for the purpose of comparison in the output of new film subjects, from which was inadvertently omitted the output of the Essanay Company, of Chicago. This company during the month of August placed upon the market 2756 feet and in September 2026 feet of new subjects. The Essanay Company is rapidly establishing itself as a leader in the production of new and interesting film subjects to meet the popular demand.

NEW FILM FACTORY.

O. T. Crawford Manufacturing Company of St. Louis Pictures Balloon Races.

There's a new film factory in the field. With this issue is announced the initial production of the O. T. Crawford Manufacturing Co. of St. Louis, the International Balloon Races which took place there Monday, Oct. 21. This will be followed shortly by other subjects and in a very short time

the firm will be putting issues regularly on the market.

American Films, which is the name of the Crawford product, will deal with clean comedy and thrilling dramatic subjects. Serious stories which hold attention without accompaniment of horror will be a feature. A staff of experts has been secured and has been at work for some time.

The International Balloon Races in St. Louis this week have attracted the attention of the world. There were three contestants from France, three from Germany and three representing the United States. The government sent its Signal Corps men to assist and the starting point was patrolled by United States troops.

MOVING PICTURE NOTES.

Extensive repairs are being made on a four-story building at 919 Pennsylvania avenue, Washington, D. C., with a view to fitting it up for a five-cent theater. A long lease of the property has been taken by the Armat moving picture company. The building was formerly occupied by the United States Express company.

Manager A. L. Shepard, who owns the Bijou and Comique electric theaters at Meriden, Conn. has decided to close the Comique which has not proved to be a profitable investment. The Bijou will be continued and Manager Shepard states that the shows will be made longer and

(Continued on page 14.)

KALEM FILMS!

(THE NEW LINE.)



A Comedy Novelty of Immense Laugh-inducing Power.

Length, - - 705 feet.

THE GOLD BRICK in this production is not in the hands of the usual bunco steers, but is taken along by Mr. Bleekerstein of the East Side, New York, when he goes on a vacation trip into the Catskills. It is Mr. Bleekerstein's notion that he can pay his way with the Brick, but he goes up against a brand of mountain financier that takes his breath away. He buys a horse and wagon for the Gold Brick and all his available cash to boot, and then attempts to jump his board bill by using his newly-acquired outfit. The wagon breaks down and he trades the horse for a wheelbarrow. With this piled up with trunks and satchels, he continues his flight to the railroad station, but is chased by the village constable and nabbed after he has taken refuge with his family in a hay-mow.



IT WAS MOTHER-IN-LAW.

Length, - - 160 feet.

A snappy short comedy showing how Mrs. Smythe attempted to be nice to Mother-in-law, and only succeeded in arousing Mrs. Smythe's jealousy.

Did You Notice?

In The Show World:—that KALEM output of subjects for September leads all American manufacturers.

In The Billboard:—"The Red Man's Way"—surely as fine an example of photographic art as can be found in the Moving Picture business.

In The Moving Picture World:—"The Red Man's Way"—for picturesque, historic and photographic detail is without a compeer.

Nathan Hale, - - - 750 feet.

"Red Man's Way," - - - 680 feet.

Chinese Slave Smuggling, 650 ft. Reggy's Camping Party 705 ft.

Wocing of Miles Standish, 720 ft. Dot Leedle German Band, 585 ft.

KALEM COMPANY, Inc.

131 W. 24th St., (TELEPHONE, 4649 Madison) NEW YORK CITY.

52 STATE ST., CHICAGO.

LONDON AGENTS, Urban Trading Co., 42 Rupert St.

NEW YORK INDORSES FOUR PRODUCTIONS

BY WALTER BROWNE.

New York Bureau of THE SHOW WORLD Room 738 Knickerbocker Theater Bldg., 1402 Broadway Walter Browne, Representative.

NEW YORK, Oct. 26.—At last New York playgoers have real cause for rejoicing. Not so much in the fact that a tidal wave of success seems to have struck the city, but in the high class and artistic nature of at least four productions made here within the last ten days. Scarcely had lovers of honest and earnest histrionic endeavors ceased shaking hands over the magnificent achievements of Belasco and Warfield, whose Grand Army Man is a prodigious success, than those who like a lighter form of entertainment exchanged congratulations in the production of The Top o' the World, a merry musical extravaganza which eclipses any of the Shubert's previous offerings. But when The Merry Widow came to town last Monday night, captured the critics, silenced the sneerers and won all hearts, a great cry of thankfulness arose. It almost seemed as if the day of emancipation from the horrors of so-called musical comedy had come. Again we have genuine light opera worthy the name, romantic, delightfully musical in the best sense of the word, dignified with a plot virile enough to stand alone, a work worthy to rank with the triumphs of Offenbach and Sir Arthur Sullivan. Better still, it has been heartily welcomed by all classes. Even by those who have loudly declared that, to succeed, even the best librettists and composers of music must write down to a level which meant self-degradation. It seems almost too good to be true. There is money, big money—think of that, ye sordid managers—in genuine comic opera yet. There are plenty of men in this country can give it to us. Now let them get busy.

Not quite so reassuring was Harrison Grey Fiske's experiment in Poetic Greek Drama, which, although tending to the elevation of the stage in this country, lacked many elements which might have made it a success. Sappho and Phaon, a three-act tragedy by Percy Mackaye, produced at the Lyric theater last Monday night, would have been more impressive if better interpreted. It is doubtful if either our actors or our audiences are yet educated up to the necessary level for the representation or the appreciation of such work.

Yet one more production of more or less importance in this city this week was The Hoyden, a mediocre musical comedy, which has been selected as the vehicle in which to exploit Miss Elsie Janis this season. This was a case of one bright star in a firmament of fog.

The Merry Widow a Big Winner.

The Merry Widow, a comic opera in three acts, written by Victor Leon and Leo Stein, with music composed by Franz Lehár, produced last Monday night at the New Amsterdam theater, is far and away the best work of its kind, and will undoubtedly be the greatest success, seen and heard in this country since Gilbert and Sullivan's Pinafore. In every respect it is immeasurably superior to all light musical productions of the last decade, probably of the last quarter of a century. All words of praise, and they have been remarkably profuse, which have heralded this production were fully justified. Echoes of its enormous popularity which reached us from Vienna and from London, hitherto regarded possible as exaggerations, were crystallized into solid facts long before the final curtain fell amid such a furor of delight as is seldom witnessed in a New York theater. The Merry Widow is as merry as she has been painted and as musical. It is absolutely certain that she will capture this country as completely as she has captivated Europe.

So daintily and with so many delightful comedy touches is the story of The Merry Widow told by the librettists that to sketch it briefly is to do it an injustice. It concerns the love romance of a peasant girl and a prince of the mythical Balkan province of Marsovia. Jilting her at the King's command, he goes to Paris to drown his sorrow in fast life. Meanwhile she has married and become the widow of an immensely rich man. She also goes to Paris, where she is sought in marriage by many for her fortune. But the old love still lives in both hero and heroine. Each, with the widow's wealth as the romantic obstacle, strives to stifle or conceal it. Through the fascinations of a passionate, languorous dance their true feeling is revealed, and, of course, the couple are happily united. To this is added the sub-story of a flirtation between the wife of a crusty old ambassador and a young nobleman, a lost fan, bearing a message of love playing an important part in the plot.

Acted with Remarkable Skill.

Perhaps the most remarkable thing about The Merry Widow, aside from the wonderful merit of its music, is the company which Henry W. Savage has got together for its interpretation. On the crest of its success more than one new star of the first magnitude was created in a single night. No greater personal triumph has ever been attained than that won by Miss Ethel Jackson in the title role. Her singing and her acting at once stamped her as the best light opera prima donna seen in years. True, she had such a part as seldom falls to the lot of a comparatively unknown artist, but she made the most of it. She grasped its possibilities and did not let one of them slip. Even more astonishing was the work of Donald Brien, who played the Prince. He has hitherto been seen only in trivial parts in clap-trap musical comedies. In The Merry Widow he not

only sings and acts, but dances magnificently. Robert E. Graham, who is gratefully remembered for his fine work in Florodora, not only has a better part, but he plays it even more artistically and wins more applause and laughter. Miss Lois Ewell, who played small parts in Joe Weber's company only a little while ago, as the ambassador's flirting young wife, added vastly to the melody and the merriment, and Miss Frances Cameron, whose talents until recently were buried in the guise of Edna, the Sewing Machine Girl, proved that she possesses the real spirit of comic opera and sang and danced herself into the hearts of the audience. Fred Freer succeeded admirably as one of the chief fun makers, and the dancing of Eva Bennett materially aided the general success of this most pronounced of successes. Others who did well were William C. Weedon, F. J. McCarthy and Margaret Dalrymple. The entire cast was good. There was an excellent orchestra, under the direction of Louis F. Gottschalk, and nothing more gorgeous or more artistic has ever been seen on the American stage than the costumes, scenery and general stage effects with which Henry W. Savage has gilded the sterling gold of the greatest comic opera ever seen or heard in this country by the rising generation.

Bertha Kalich as Sappho.

Nothing but praise is due Harrison Grey Fiske, one of the few American theatrical managers who does not make art entirely subservient to the almighty dollar, for his production of Sappho and Phaon, a tragedy in blank verse by Percy Mackaye, at the Lyric theater last Monday night. He has taken infinite pains to be artistically and historically correct. He has been dignified in dealing with the highest form of dramatic art. He has done all that modern appliances make possible, even in elaborating the art of the ancients. He has fostered the ambition of a histrionic wonder, one Bertha Kalich, who first won fame on the Bowery, but who now shines as a bright light among so many twinkling Broadway stars. Yet he has been unable to find a surrounding company capable of speaking blank verse otherwise than blankly, or of exuding the atmosphere so necessary to such work. Where burning Sappho loved and sang, on Monday night, her associates only strutted in discomfort, while the audience yawned and wondered what it was all about. It is perhaps too much to expect modern actors, who have so little opportunity to study the higher demands of the poetic drama, to infuse either life or interest into such a work. It is different with Bertha Kalich, who has the true artistic temperament foreign to American-born mummies, who has lived the life of a student, through whose veins poetry naturally pulsates. She stood alone. Her acting was at times superb. Her mastery of the English language is now almost perfect. She gave a fine performance, but not one sufficiently powerful to command success, as a stage play, for this dramatic poem, the undoubted merits of which are more suitable for the studio of the savant or the den of the dreamer.

Of those who assisted, rather than supported Mme. Kalich, Henry Kalker as Phaon was the most effective, and Fred Eric handled the blank verse with the greatest ease. Miss Hazel Mackaye, a sister of the author, looked sweet and acted fairly well as Anactoria and Miss Jessie Clendinning did good work as Athis.

The one scene which stands throughout the tragedy was a marvel of stage picturing. As a book doubtless Mr. Mackaye's Sappho and Phaon is worthy of serious consideration. As a play it would be foolish to attempt to review it critically.

Triumph for Warfield and Belasco.

"This little playhouse flies the banner of freedom," said David Belasco from the stage of his new Stuyvesant theater on the opening night, Wednesday, Oct. 16. He might truly have added that it was a temple of true art, in the highest meaning of the word. Art untrammelled by commercialism, which defies the Cerberus of the trust. Art of the purest brand. Art before and behind the footlights. Art, as it is too rarely understood, in the "land of Yankee Doodle where the bluff gets the boodlee."

The production of A Grand Army Man was a triumph for Belasco, a triumph for David Warfield. A triumph for all concerned. The new playhouse, built upon his own lines, equipped and managed according to his own artistic tastes was an additional triumph for the manager who has dared to be absolutely independent in his business methods, and who has again proved himself to be the greatest master of stage craft in this country, and at the same time the most potent wizard in the art of infusing life into the puppets of his brain and touching the most subtle springs of human emotion. Again he has shown marvelous perspicuity in his selection of those entrusted with the interpretation of the creatures of his brain. He has fostered and brought into prominence the greatest in his own particular line that the American stage has ever known. He has shown courage and remarkably fine judgment in securing the work of two comparatively unknown and untried women dramatists and investing it himself with such artistic merit, that, though simple of story and absolutely unpretentious, The Grand Army Man stands as the best American play ever put upon the stage. Never has production been hailed with more universal approval by those who sit in judgment and by those who merely visit the theater in search of honest and wholesome amusement.

Victory of A Grand Army Man.

The most conspicuous success of the sea-

son, which has been marked by an unusual number of failures, such standard authors as Augustus Thomas, Charles Klein and Henry Arthur Jones already having bit the dust, was undoubtedly secured by A Grand Army Man, an entirely unpretentious little play, without any claim to psychological significance, with no obtrusive lesson to teach, and with scarcely more plot than might serve for a modern musical comedy. But the play is a page from real life. The characters live and breathe and have their being, not in the artificial flare of the footlights, but in the hearts and understandings of all people. Wes Bigelow, a Grand Army veteran, incarnated, rather than acted by David Warfield, has adopted the son of a comrade who was killed in the war, the child of a former sweetheart, whose memory he still cherishes. The boy, Robert, without real vices, is restless and frets at the restraint of the little Indiana village in which he has been reared. Moreover he loves and longs to marry Hallie Andrews, the daughter of a local judge who has a grudge against Wes because of some petty political defeat. The boy appropriates \$1,000 entrusted to him by the Grand Army Post, with boyish folly and optimism being led into a bucket shop transaction by which he expects to increase his money fivefold and at the same time stamp him as a man of nerve and business acumen. Of course the money is lost. When Robert is driven by the old man's enemy into a confession before the G. A. R. Post, the veteran's heart-broken grief gave Warfield his best opportunity. His acting at this point was superb. In his rage he will flog the boy, and the lash of the whip cuts home to the audience. The dry-eyed agony and trembling lips of the old man in the moment of his anger were wonderful to behold. But the whip falls only once. A flood of affection surges up from the soul of the old man, and with love, tortured, but true to the last, he gathers the misguided lad to his breast and vows to protect and fight for him to the end. Warfield's acting in this scene was a model of life-like soul-stirring art.

Old Man Fights for His Idol.

Through the trial scene the dramatic tension never flags. Still it is all so simple, so life-like. When the old man has begged and borrowed the full amount and brought it to court in his hat, he pleads with his political enemy, the judge, to save his boy from the disgrace of prison. In this scene Mr. Warfield's acting goes straight to the hearts of his audience. The tears in his voice find ready response. There are few dry eyes among those who watch him. His simulated agony of heart is so real that a lump comes to the throat of

the most callous. They are no longer in a theater. They suffer, they yearn, they are absorbed by the soul of Wes Bigelow. Here, then, was the perfection of histrionic art. The vindictive judge alone is unmoved. He sentences the lad to a year in the penitentiary, and in the tense silence his little sweetheart, led away sobbing, feels no more keenly than many in the auditorium, who are not ashamed to use their handkerchiefs freely. It is all so simple. It is so commonplace. But it is true to nature, therefore it is art at its best.

When the boy, pardoned after serving six months, comes back to the old home, only to find the Grand Army Man ready to love him and aid him to make a good man of himself again, and his little sweetheart waiting to marry him, the interest never flags. It needs no dramatic crisis for Mr. Warfield to hold the attention of his audience. He never struts or shouts. With marvelous power he plays upon the heart-strings of his hearers. And the tune he plays is not all mournful. He is quite as effective in little touches of dry humor as in his homely pathos. He has the power to command a smile or a tear at will. It is not my intention to gush over Mr. Warfield's attainments. He is perhaps physically unfitted for such parts as made the names of Booth, Barrett, Irving and Mansfield famous, but it is decidedly my opinion that his art is as high and noble as any the world has ever seen across the footlight of a theater.

Supported by Magnificent Cast.

Either Mr. Belasco is wonderfully gifted with the faculty to correctly estimate the powers of actors and actresses, or he has the knack of compelling them to carry out his artistic views, for scarcely without exception the company playing A Grand Army Man was conspicuously successful individually. No finer picture of a proud spirited boy, utterly crushed by shame, has been seen than the Robert of William Elliott. His acting throughout of a somewhat difficult character was amazingly lifelike and good. Ruben Fax gave a particularly effective portrayal of a G. A. R. veteran, and Taylor Holmes in a character part was scarcely less successful. Miss Antoinette Perry as Hallie, the judge's daughter, played the simple, true-hearted American girl to the life, and showed much power in the more emotional parts. Miss Marie Bates was delightful as the kind old housekeeper, and others who did excellent work were Howard Hall, Stephen Maley, James Lackaye, John Daly and George Woodward.

Elsie Janis Good as The Hoyden.

And a Little Child Shall Lead Them. No, that is the new Hal Reid melodrama.

FOR MOVING PICTURE THEATRES

Urban-Eclipse New Motion Picture Films

We shall place upon the American market the following URBAN-ECLIPSE subjects during the **Week of November 4 - November 11, 1907**

With every passing week the name of URBAN-ECLIPSE becomes more popular in the United States.

There are two factories making Urban-Eclipse films: One in Paris, the other in London. Their product is noted for its photographic quality, and we need only to refer to such scenic films as VICTORIA FALLS in Africa and comedies like the NEAR SIGHTED CYCLIST, to recall several of the most striking film successes of recent times.

Clean morally, histrionically and photographically.

These films can be purchased by any rental agency or exhibitor.

"KING EDWARD ON H. M. S. DREADNAUGHT" . . . (Topical) 534 Feet

"LAUNCHING OF THE BRITISH BATTLESHIP BELLEROPHON" (Naval) 427 Feet

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now being played at the Thalia, somewhere down in the Bowery. Still it would not be an unfitting title to the latest musical comedy which was given its first metropolitan production at the Knickerbocker theater last Saturday night. The Hoyden was the name of this pretty but somewhat feeble production. Elsie Janis was The Hoyden, and The Hoyden was Elsie Janis. There was little or nothing else to it. Yet it was a pleasing entertainment and will probably be found months to come. The question is, what is the power of this slip of a girl? This little eighteen-year-old wonder who can carry the entire burden of a night's performance upon her pretty, playfully shrugging little shoulders? If her personality and her well-worn imitations are sufficiently magnetic The Hoyden will draw crowded houses and replenish the Dillingham coffers, recently sadly depleted by the production of The Step-Sister. Apart from this, it is distressing to think of the pap and porridge which is now dished up in the form of musical comedy. The Hoyden, without Elsie Janis, would be absolutely hopeless. Oh! how one longed for someone to come on and be really funny, just while Elsie was changing her clothes! If she could have stayed on the stage all the while The Hoyden might have been written down an unqualified success.

Cosmo Hamilton, an English author, is responsible for the book, which he translated from the French and evidently carefully divested of its chic and ginger. One could see the threadbare canvas, where the Parisian paint and cerulean tints had been scraped off to make the picture suitable to prudish English tastes. If some capable artist will throw in a few bright splashes of American wit and humor The Hoyden may yet be more than a mere framework in which to display delightful little Elsie.

Plot Turns on Broken Engagement.

The plot—yes, there is a real plot—it is from the French, you know—hinges on the matrimonial engagement of two half-cousins, Harry and Lucy Talbot, who have discovered that they are not in the least in love with each other. The girl has formed an attachment for a French physician. The man has been mixed up with an "actress," that is the English way of putting it. The girl's younger sister, Joan Talbot, The Hoyden, arrives at the old home, a chateau in Normandy, from "Finishing School," where she has apparently learned to climb trees, play leap frog and turn hand-springs. Joan promptly falls in love with Harry Talbot, without knowing his identity. When the fiancés secretly agree to call the marriage off, and Harry chivalrously elopes with himself and another man's auto, giving the impression that he heartlessly abandoned his promised bride, Joan, with Major Finch, the owner of the auto, decides to follow him and bring him back. They find him at Dieppe, in company with his former charmer and a gay throng of gorgeously gowned girls, presumably show ladies and chorus damsels out of work. After loving Harry some more, Joan discovers he is the supposed breaker of her sister's heart, and she flies back to Normandy, whither Harry follows her, and where, of course, all is explained and adjusted to Cupid's own taste. The humor of the young girl's suspected elopement with the gay old dog of a Major, which probably formed the backbone of the play, a la Francaise, and provided most of the fun, is very lightly touched upon.

Imitations Cleverly Introduced.

Miss Janis has two capital musical numbers. The lyrics and melodies are of American manufacture and, apart from Elsie's impersonations, form the most attractive portion of the work. John L. Golden and Robert Hood Bowers, unknown names to me, deserve credit for their contributions. "The Finishing School," in the first act, is extremely tuneful and catchy. Sung by Miss Janis and a chorus of girls, it makes a delightful stage picture. "I'm Growing Fond of You," a duet between Joan and Harry, if somewhat commonplace, is sure to become popular, but its chief charm came as a surprise when Miss Janis repeated the last verse as Ethel Barrymore. Anna Held and Rose Stahl undoubtedly would sing it. There was no necessity to mention names. The imitations were perfect. Dressed as a boy, in the last act, Miss Janis also did her old Sam Bernard, George Cohan and Eddy Foy stunts.

An extremely clever song, "Advertising," or "You'll Remember Me," was sung by Miss Nellie Beaumont. She did fairly well, but in more capable hands the song would be a scream. Robert Lett, as Major Finch, sang "Put Me Among the Girls." This has been heard before at Weber's Music Hall. A good topical song, "Big Bugs Have Smaller Bugs to Bite 'Em," was well sung by a trio of men, and Miss Isabel D'Armond, a very pretty and clever little soubrette, made a distinct hit as a French Maid, singing sweetly and dancing nimbly. The Ward Brothers executed a clever acrobatic dance, and others in the cast were Arthur Stanford, Lionel Walsh, Annie Esmond, Armand Kalisz, Kathryn Hutchinson, Samuel Reed and LaNoveta, a toe dancer.

Top of the World Is Tip-Top.

Something of a surprise was sprung upon Broadway playgoers, but way up beyond the recognized limits of the Great White Way, last Saturday night, by the production, at the Majestic theater, on Fifty-ninth street, of a musical extravaganza which is really very funny and genuinely musical, and which has all the elements which go to make a big popular success. The Top of the World is one of the best light entertainments presented in New York this season, and it is probably safe to predict that its unmistakable merits will cause it to be moved down-town to a more important theater. There are more laughs, more song hits and more genuine amusement in it than in Fascinating Flora, The Orchid, The Lady from Lane's and The Gay White Way, all of which have recently occupied the Casino theater, rolled into one, and it is more than likely that the Shuberts will find it good policy to install the best thing they have had in this line for some time, at their leading musical comedy theater.

In its way The Top of the World is as delightful as The Wizard of Oz. It is the same class of entertainment, and it will undoubtedly be a joy to children as well

as to their parents when the Yuletide holidays come around and probably long after. The first scene is laid in the workshop of old Santa Claus, and there all the dolls and toys come to life. Jack Frost is the "Villain of the piece," and most of the action takes place in an imaginary land near the North Pole. There is little or no plot, but the play is choke full of frolic and fun, continuously handed out, without a dull moment, by a host of very clever people. George W. Munroe is screamingly funny as Aurora Borealis, and Fred Bialek and Ralph Austin as Jack in the Box and The Candy Kid, while awakening recollections of Montgomery and Stone as the Tin Woodman and the Scarecrow, come mighty near being as grotesquely funny and as clever as that inimitable pair.

Anna Laughlin, as an Esquimo Belle, even eclipses her triumph as Dorothy Gale in The Wizard, and Katherine Clifford, John McVeigh and Arthur Hill score genuine successes. There are many more clever people in the cast, and the whole show is tip-top, both as a production and as a cure for the blues. Of the song hits, "Yankee Doodle Yarns," "The One Girl," and "Why Don't You?" are the most prominent, and there are innumerable dances, arranged and invented by William Rock, which are striking and effective.

The authors of this capital entertainment are Mark E. Swan and James O'Dea. They are to be congratulated. More of their work and less by men with more widely known names would be welcome in New York. The music, which, if it is a little reminiscent, is just the sort needed, is by Manuel Klein and Anna Caldwell. There are really many striking novelties in this piece, most noticeable of which is a number, "How'd You Like to be My Bow-wow-wow?" sung by five girls and danced by them with real live colley dogs in place of male partners. It was clever and amusing, and was encored so many times that one lost count.

The Top of the World, produced without a flourish of trumpets and in an out of the way theater, is one of the few big successes of the season.

Good Bills in Vaudeville.

Keith and Proctor's Twenty-Third Street playhouse offers this week an agreeable program, which, although void of any startling headlines, contains plenty of diversion and amusement. Max Duffeck, a contortionist, leaves the conventional and entertains the audience by playing musical instruments in remarkable and seeming impossible poses. Middleton and Spellmeyer present their dramatic playlet, A Texas Wooling. The cast includes three, the Western hero, a bashful youth when it comes to love-making with the dashing heroine, and the villain, an Indian. The Indian loves the girl. So does the Western hero. Hence the plot. The Indian attempts some underhanded work with the result of his undoing and a happy ending. The sketch is well handled and intensely dramatic. Al Weston and Irene Young, in a skit by Junie McCree and John Gilroy, prove rather tiresome for a time. The close of the farce is jolly and makes up for its dull beginning. The Piroscoffis, termed the Whirlwind Jugglers, a troupe from France, have a bright and clever act. They balance and juggle dining tables and other large pieces of furniture. Smith and Campbell, conversationalists, however, are the hit of the bill. Their quiet manner of provoking laughter is seen seldom in similar talking acts. Robinson Crusoe's Isle, Jesse Lasky's latest offering in musical comedy, ends the performance. This was reviewed in these columns some weeks ago.

Yet Another Coster-Singer.

The latest adjunct to the now fairly long and rapidly increasing list of Dear Ol' Lungon coster-singers who have been infesting Broadway and its vicinity, Alec Hurley made his bow to New York, or, properly speaking, American audiences, at the Colonial theater Monday, with a company and some clever and novel songs. Although a trifle nervous, easily conceivable on such an occasion, the newcomer, and his little sketch, The Coster o' Concert, were decidedly well liked and carried off the honors of the performance.

Mr. Hurley is as dissimilar to the other coster-mongers seen in New York as is Eva Tanguay to the less eccentric Belle Blanche. He shows you no gaudy button-covered coat. He is a rowdy person, but a subdued individual, the coster in his normal state, nothing but "human being." And his songs turn aside from the usual coster melody rut, two in particular are tuneful and catchy, one in which he implores his Liza to come forth and be his bride, the other entitled, "I'm Nobody in Particular," describing a loafer of the street corner who, when he is asked his name or occupation, merely answers: "I'm nobody in particular." He is well supported by an excellent chorus of male voices.

The bill this week includes the Willy Pantzer troupe, in acrobatic work; Kitty Barry, the tiny cockney singer; the Milano Trio, Italian street singers; Edward Clarke, comedian and monologist; and Raymond and Caverly, conversationalists.

Hettie King Still at New York.

"I'm Going Away," sang Hettie King at the New York theater three weeks ago, but she has not gone away yet. The purveyors of "Advanced Vaudeville" have apparently found too good a thing in the English Music Hall singer to take her from their metropolitan theater in a hurry. Since she has been in the bill there has certainly been an improvement in the business. This week she introduced two new songs, "Back to Piccadilly," and "Nighttime and the Maid." The latter, the best she has yet sung, is written by Americans. It is perhaps significant that there are few foreign acts in the New York bill this week. Unless one makes an exception of Eph Thompson's African elephants, which Alf Arons does not claim to have captured while scouring the world, all are of native growth. They include Wilfred Clark & Co., in the farce, What Will Happen Next; Miss Edith Helena, with the phenomenal voice; Ralph Johnson, the Wizard of the Wheel; The Howard Brothers, banjo jugglers; Alice Taylor, markswoman; Cartmell and Harris, and Stuart Barnes, monologist.

Good Old Acts at Hammerstein's.

There has been a good bill at Hammerstein's Victoria theater this week, but with

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one exception all the acts have been seen before. The newcomers were Miss Irene Franklin and Eurt Green. The girl sings several good songs, in character, well, and Green accompanies her at the piano. The act is clever and makes a well deserved hit. Peter F. Daily is given the place of honor in the bill with his sketch, Nearly a War Correspondent; William H. Thompson again plays For Love's Sweet Sake; Pat Rooey and Marion Bent appear in The Busy Belboy, and John T. Kelly gives a farce, A Game of Con. No lack of sketches here. Others who make up the program are Selbini and Crovini, Foster and Foster, The Kitamuras Troupe, and The Ellinore Sisters in The Actress and the Maid.

Fitch Produces Playlet.

The most important event in this section of the vaudeville field last week was the debut of Clyde Fitch as a writer of sketches. Sandwiched in with a mass of drivel, wearisome and idiotic turns which one had to sit through, or not get a seat at all, at Ted Mark's Sunday concerts, was produced for the first time a little gem of comedy writing, exquisitely acted, and containing a characterization as distinct and as delightful as The Chorus Lady of Miss Rose Stahl.

Now that such men as Clyde Fitch have found it worth while to write sketches, and have them interpreted by such clever comedienne as Miss Georgie Laurence, the future of vaudeville, indeed seems bright. Miss McCobb, Manicuriste, provides genuine artistic entertainment for the space of twenty-eight minutes. It would perhaps do better if it were pruned down to an even twenty. Many of the lines in the opening might with advantage be omitted, but when it settles down to its swing it is as bright and amusing as anything the distinguished dramatist has ever written.

It tells the story of an honest, but slangy and flirtatious girl, who presides at a manicure parlor and attracts the admiration of a manly chauffeur. The tender passion is mutual, but the rapid course of true love is ruffled by the fact that Miss McCobb's admirer is mistaken for her own "steady company," who is also a chauffeur, by Lulu Floss, a chirpologist whose foot-beauty parlor is in the same building.

The little play is full of action, even including a realistic hair-pulling encounter between the supposed rivals. The characters are human. The dialogue, though extremely clever, is never for a moment above the heads of the class to which it is intended to cater.

The acting was superb and it was pleasing to note that it won proper appreciation. Miss Laurence created a similar part in Her Own Way, by Clyde Fitch. She made it a distinct and unique type. She again gives a performance which stands alone. It is almost safe to predict that her Manicure Girl will follow the example of The Chorus Lady and be elaborated into a full night's entertainment. This, however, would be a distinct loss to vaudeville, which has now made so important a gain.

But that Miss Laurence was so good, the work of Miss Fern Maycliffe, as Lulu Floss, the "Feet Artist" would stand out as a really remarkable bit of clever character acting by an exceedingly pretty girl, conscious only of her art and admirably ignoring her irrepressible personal charms. She also gave us something new. A distinctive and realistic type. Edwin Fowler, who completes the little company, was successful in the less exacting part of the chauffeur. Miss McCobb, Manicuriste is the best sketch on the vaudeville stage.

At Percy Williams' Alhambra theater this week the principal attraction has been

Bransly Williams in his clever impersonations of characters from Dickens. Millie Lindon, the English singer, and Rice and Cohan, in their sketch, A Bachelor's Wife, have also won much applause. The rest of the program is made up of Will H. Murphy and Blanch Nichols in the sketch, From Zaza to Uncle Tom; Lang's Gotham Four; Pili, the mind-reading dog; The Lasky Quintet; the Dunedin Troupe and The Orpenas.

At the Union Square theater, Keith and Proctor have presented Miss Valerie Bergere in her sketch, A Bowery Camp; Miss Stella Mayhew; The Five Madcaps; Matthews and Ashley; The Murray Sisters; Ben Reinhold; Apdale's Animals, and Dale and O'Malley.

Charlotte Parry & Co. have occupied the place of honor at Keith and Proctor's 58th Street theater. Others in the bill have been The Watermelon Girls, Julius Tannen, Warren and Blanchard, The Wolpert Trio, Melville and Higgins, the Five Spillers and the Keeley Brothers.

A big bill at Tony Pastor's this week has included Vinnie Henshaw & Co., Del-torelli and Glissando, Jeff and Lavren Healy, Hathaway and Siegel, Teed and Lazzelle, J. K. Hutchinson & Co., Maxwell and Dudley and others.


Chatter of the Vaudevillians.

David Kessler, who made a big hit in The Spell recently, is going into vaudeville with a dramatic sketch. He has been booked by the United Booking offices.

It is said that Klaw and Erlanger have arranged to present the elaborate ballads given at the Alhambra and the Empire theater in London at the New York theater and also contemplate having an American ballad fashioned on the same lines concocted for home use.

Geo. W. Evers

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MUSIC is an important factor in the success of a roller skating rink; without music this fine form of entertainment is robbed of half its enjoyment. It is an acknowledged fact that music makes or mars a dance and the same holds true of roller skating. It would seem to be the part of wisdom then for both the prospective and present owners of rinks to consider how the best music can be obtained for their amusement place. The superiority of mechanical music over an orchestra or band for this purpose is unquestioned. A band organ is tireless; it plays with the same enthusiasm at the end of the evening as it did for the opening selection. An orchestra or band is apt to give very doleful selections after a couple of hours. Then, too, a band organ plays with the time strongly marked, plays the very latest selections, and can be heard above the noise of the rollers. Orchestras and bands lose time in interminable intermissions and in seeking refreshments for the inner man. Band organs can play on unceasingly with undiminished spirit and fervor. When it comes to good music at all times, the mechanical organ makes the orchestra or band seem like the proverbial three times. Rink men should give this their careful consideration. Music counts for much in the prosperity of their enterprise.

a breath of fresh air, have not been slow to seize upon this simple method of acquiring it.

An army of workmen, three shifts of 400 each, is now transforming the monster Exposition building at Pittsburg, Pa., into what will be one of the largest skating rinks in the world, to be managed by John J. Bell, "the champion roller skater of the world." Mr. Bell is acting for the Pittsburg Amusement Company, which is also installing a host of concessions and amusements of every kind, turning the big building into a winter park. Probably \$200,000 is being invested by the company and the concessionaires. The new rink is scheduled to open next Saturday or the middle of next week.

The Roll-O-Way Skating rink at Memphis, Tenn., is under the management of H. C. Henson. Mr. Henson has leased the Roll-O-Way skating rink from Mr. C. H. Reynolds and will operate same during the coming season. Mr. Henson will put an electric piano into the skating rink to furnish music at all times. No doubt those attending this pleasure resort will enjoy themselves with a zest.

The Nichols Bros., "the world's greatest trick and fancy skaters," were the features of the Bolton Hall rink, Troy, N. Y., the week of Oct. 14.

Among the professional roller skaters that are meeting with great favor in the leading rinks of the country are Komick Kardine, Prof. Chas. L. Franks, Adelaide E. D'Vorak, May DeMancourt, John E. Davidson, Floyd Riley, the Great La Sales, El Rey Sisters, Nellie Donegan, the Mayers, Jessie Darling, Tyler & Berton, the Lawler Children, Hector DeSilvia, Reckless Recklaw, Leon Sprague, the Great Monahan, H. A. Simmons, the Taylor Twin Sisters, and Earle Reynolds and Bertha Doud Mack.

The North Avenue Casino company of Baltimore, Md., announces the opening of the Casino, North Avenue near Charles street. The skating rink is said to be one of the finest in the country. In conjunction with the rink there are thirty-four bowling alleys and ten billiard and pool tables. Waters' city park band will furnish the music.

Barney & Berry, of Springfield, Mass., are ready to quote prices upon ball-bearing roller skates, most economical for rink use.

Arthur L. Taber, proprietor of the Corona skating rink at Corona, Cal., announces that his rink has been very successful this season.

D. McFarlane, manager of the opera house rink at Bessemer, Mich., writes that the attendance at his rink has been very gratifying.

Williams and Wagner are now introducing their great fire and juggling act on rollers. The team, who style themselves "the acrobatic kings," claim that it is an act on the little rollers that has never been shown in any rink before. They also give fancy and trick skating.

Lyon and Healy, the largest music house in the world, announces their military band organs, orchestrons, nickel-in-the-slot majestic pianos, pianettes, etc. The instruments are especially suited for roller skating rinks. The Lyon and Healy catalogue, which is replete with interesting information and gives their prices upon high-grade and absolutely reliable musical instruments, may be had upon request.

The Niagara musical instrument manufacturing company, of North Towanda, N. Y., announce that catalogue "B" is now ready for distribution. The Niagara band organs are especially improved and adapted for skating rink use, have the latest music, and keep perfect time.

The Four Flying Valentinos closed a successful season with the great Parker Amusement company, and opened at the Auditorium rink, Joplin, Mo., last week. The Valentinos will play rinks throughout the southwest.

The Bijou rink, Hot Springs, Ark., opened for the season Oct. 31. Appreciating the large and splendid patronage accorded the rink by the citizens of Hot Springs, the management has expended over \$5,000 in improvements, among them being a Welte & Sons Orchestron, equal to a band of thirty-six pieces. A first-class line of attractions have been booked by Manager Price and nothing will be lacking to make this popular rink one of the finest in the south.

FILM FIRM ENJOINED.

Twentieth Century Optiscope Co. of Chicago In Legal Entanglement.

Judge Kohlsaat of the United States Circuit Court, Chicago, issued a restraining order October 24 against the Twentieth Century Optiscope Co. and Robert G. Bachman, president, forbidding them to make, rent, sell or dispose of duplicated films which were in their possession. The action was brought by the Vitagraph Company of America which presented evidence showing that their films had been copied ("duped") by the defendant. Argument for a preliminary injunction will be heard Nov. 8.

WOMEN ENDORSE PICTURE SHOWS.

Austin Club Finds 5-Cent Theaters Are An Educational Power.

Moving pictures have been indorsed again. The members of the Austin Woman's Club, a prominent organization of the Chicago suburb, reported the results of their investigations of five-cent theaters at a meeting of the sociology department last week. The committee, composed of representative ladies of the club, visited the shows on Madison, State and Halsted streets last week. In their report Mrs. Tuthill, chairman of the committee, said:

"What we saw convinced us that there is no need of suppressing the places, if they are kept as free from questionable offerings as we found them. The educational value of the theaters must not be underestimated and the opportunities afforded the poorer class to broaden their minds by gazing upon the beauties of other countries with their varied industries and historical buildings should be encouraged.

"In no one of the places visited did we find anything to shock the spectator. There was good, wholesome fun, which is good for all; views of rare descriptive power, and pathetic scenes which sent the audience away better for the experience. We had heard much about the depraving influence of moving pictures, investigation failed to show any such influence."

This statement, coming as it does from such a powerful organization, does much to offset the unfounded statements of cranks and misguided reformers.

Two New Lubin Productions.

As announced in a recent issue of THE SHOW WORLD, S. Lubin has placed on the market a 705-foot film called The Harbor Pirates. It is a sensational melodrama, cleverly constructed and of a nature to hold the wrapt attention of any audience. It is full of exciting action. Opening with the discovery of the harbor pirates watching passing vessels from a wharf, it carries the observer through a series of daring incidents, usual to the life of the "water rats." The pirates finally select a schooner, jump into their yawl and are next seen, boarding their prey. Later, they enter the captain's cabin, overpower him, tie him to the mast and at the point of a pistol, force him and his wife to divulge the combination of the ship's safe. The wife and child are finally taken on deck and tied there, while the pirates begin their theft of the cargo. The little child finally frees herself, and climbing to the masthead, signals a distant harbor patrol by waving a flag. The harbor police approach. The pirates make for their yawl and a race between the two boats follows. The pirates are at last overtaken by the launch of the police, and after a struggle in the water, are arrested, and later, being identified by the captain, are taken to jail. Even the most exacting could find no fault with this production.

Baxter's Brain Storm, a comedy of 360 feet, relates that Baxter, after a night with the boys, receives a telegram to the effect that his salary is to be raised by the president of his company. His strenuous efforts to arrive at his office on time, furnished the food for a laugh-provoking series of running races and incidents. Baxter is finally arrested for a lunatic and is placed in a straight jacket. For laugh-making purposes the film will pass muster without trouble. It is farcical and therefore the probability of its situations should not be questioned.

Lubin also announces a new film, Good Night, length 65 feet, hand colored. The film opens with a large rose, which dissolves into a picture of a beautiful woman, surrounded by a wreath of roses. This picture again dissolves into an American flag, floating over passing clouds. Soon there appear stars in the sky spelling the words, "Good Night," while a lovely little girl blows out a candle. This film is to be used by exhibitors in closing their shows.

A distinguished actor, now in the tabloid drama in vaudeville, is Charles Warner. He is playing the Western Vaudeville Managers' Association houses with success.

R. M. Harvey has decided to remain with Louis E. Cooke and will act as general contracting agent for the Buffalo Bill show the coming season.

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CORRESPONDENCE

CANADA.

WINNIPEG, Oct. 26—Walker theater (C. P. Walker, mgr.)—Oct. 21, 22, 23, Quincy Adams Sawyer, business fair; 25 and 26, Alice in Wonderland.

Winnipeg theater (W. B. Lawrence, mgr.)—Week Oct. 21, Winnipeg stock company, The Little Minister. Rebecca Warren as Lady Babbie and George Alison as Gavin Dishart, were good; business good.

Dominion theater (G. A. & V. C. Kobold, mgrs.)—Week of 21, Arthur Beauvais & Co. in The Wildflower, head the bill. Miss Linden Beckwith, Le Compt, fire wizard; Early and Late, The Seven American Whirlwinds, dancers, and Leo & Chapman, acrobats. Business good.

Bijou theater (Nash & Burrows, mgrs.)—Hellman, the magician, heads the bill; Edgar Foreman & Co., sketch; Jack and Bertha Rich, singers and dancers; Three Livers, wire artists.—C. D. BURNHAM.

ILLINOIS.

QUINCY, Oct. 26—Empire (Chamberlain and Harrigan, mgrs.)—Van Dyke-Eaton Co., Oct. 21-26.

Bijou (Patrick and McConnell, mgrs.)—Mr. and Mrs. George Hussay, Brown and Wilmont, illustrated song by J. V. Mitchell, Annie Morris, Frank Jones and Lillian Walton, Wm. H. Windom and Bijougraph, good bill; good business.

Elite (H. N. Stone, mgr.)—La Vardo and Howard, musical Bram, Chapman Sisters, illustrated song, Helen Bennett, and moving pictures; nice business.

Nickelodeon—Moving pictures and illustrated songs.—H. E. HAMMERSCHMIDT.

MOLINE, Oct. 26—Opera House (Chamberlain Kindt Co., Mr. Donald, mgr.)—Oct. 20, Under Southern Skies, Mat & Eve, good house and show; 21, Chas. Hanford & Co., in Antony & Cleopatra, line show, poor house; 23, Kerry Gow; 26, The Girl Over There; 27, Big Hearted Jim; Oct. 30, Van Dyke & Eaton Co.

Family (Harry Sodine, mgr.)—Week Oct. 21, Bert Swan and troupe of trained alligators; Gilroy, Haynes and Montgomery; Wm. J. Mills; Will and May Brooks; Hilda

LA SALLE, Oct. 26—Majestic (F. B. Hooper, mgr.)—Musical Wolves in the Rub and the Maid, Tom Whitfield, Margaret McBride, Bobby Galor, and Lindsay's Dog and Monkey Circus; excellent bill, capacity business.

The house is now in charge of F. W. Hess, Mr. Hooper taking charge of the new theater, the Majestic, at Evansville, Ind.—CHESTER A. WILLOUGHBY.

INDIANA.

INDIANAPOLIS, Oct. 26—Majestic (E. J. Fribley, mgr.)—Permanent stock company presented The Cherry Pickers. Play was well received and finely staged. Clarence Hifle, leading man, and Miss E. Mohrte, leading lady, were good.

English opera house (Ad. F. Miller, mgr.)—The House of a Thousand Candles, 22; The Little Cherub, 25-26; business good.

Grand opera house (Shafer Ziegler, mgr.)—High class vaudeville. William Courtleigh, George Hobart and The Mad Caps are the headliners.

Park (Dickson & Talbot, mgrs.)—First half of week, Bedford's Hope; last half, A Contented Woman, S. R. O.

Gaiety (Edward Shayne, mgr.)—A Girl from Happyland; business good and good show.

Empire (Harry Drury, mgr.)—Burlesque. The Washington Society Girls, first half of week; last half, The Lady Birds. Business heavy.—L. SCOLIER.

John Ringling sailed from New York for Europe Saturday, Oct. 26.

L. J. Rinaldo, of Hot Springs, Ark., was a recent caller at the general offices of THE SHOW WORLD.

F. J. Warrell, official adjuster of the Gollmar Bros. shows, is in Chicago and was a recent caller at the executive offices of THE SHOW WORLD.

Pauline Hall is meeting with success on her vaudeville tour which has been arranged by Robert Grau.

THEATERS PACKED IN BIG QUAKER CITY

BY WALT MAKEE.

Philadelphia Bureau
The Show World,
Phone, Locust 1878A.
2138 Arch Street,
Walt Makee, Representative.

PHILADELPHIA, Pa., Oct. 26.—The week opened with very satisfying business at the big show shops, while at the smaller houses, capacity and turn-away crowds were the rule. The two legitimate novelties, Blanche Walsh in The Straight Road and Virginia Harned in Anna Karenina, seem to have divided box office honors at their initial bow to this city. Richard Carle returned with that piece of barnyard poultry, which, despite its longevity, continues to boast of its title of Spring. The bird drew very well at the Garrick at the first crow. Ben Hur, at the Chestnut Street Opera House won a host of new friends. At Ye Park, The Gingerbread Man proved a toothsome morsel for a liberal patronage. The Girl Rangers rode into their third lap with flying colors at the Walnut. Nat Willis' A Lucky Dog is indeed a charmed brute as was shown by the attention it attracted to the Grand Opera House at its return visit this week. The Girl of the Golden West, with Blanche Bates, suffered no injury at the public hand which gave lavishly to other houses. At Blayne's, A Fugitive from Justice was caught by a mob on Monday night which demanded the services of a squad of police. Hundreds of persons traveled from all parts of the city to witness Custer's Last Fight at the National. James J. Corbett, who has foresworn the prize ring to bid for the stage prize of public patronage, gave The Burglar and the Lady to large audiences at the Girard. At the People's, Advanced Vaudeville is offered; a bill headed by Herman the Great and containing the names of many headliners, is the current program. At Dumonts, rare fun is afforded the always liberal patronage, in two screaming black-face farces with a plentiful interspersed of music and song. At Hart's, The Great Express Robbery is offered.

Some New Attractions.

The choicest chops of Mary's Lamb will be offered the Philadelphia dog at the Walnut next week by Harry Conor. Other attractions new to the city in legitimate and musical comedy houses will be Sam Bernard in The Rich Mr. Hoggendheimer, Fascinating Flora and The Umpire, at the Garrick, Lyric and Grand Opera house, respectively. The Orpheum Stock will offer The Undertow. In the vaudeville field one of the rival factions promises to begin a finish fight; the gong will sound Monday, Oct. 28, when Messrs. Klaw & Erlanger will offer a "Vaudeville Carnival" which is said to be an advanced version of advanced vaudeville. The Keith interests continue to play with their old and new blocks in their "Kindergarten," seemingly unaware that a Jack-the-Giant-Killer has fed the foe upon rare press pyrotechnics and that some sort of a something is likely to happen at any moment.

Good Bill at Forrest.

Even the most captious critic could find no fault with the bill offered this week to the patrons of Messrs. Klaw & Erlanger's new Forrest theater. The audience of Monday night, although by no means large, was unusually enthusiastic and awarded the various artists their full measure of appreciation. If there were one weak link in the chain of nine acts, it was the second number on the program, the Olympia Quartette. In an endeavor to inject novelty into a quartette number these singers have not ventured sufficiently far to create a substantial effect. Dressed in militia costumes and black face, they offer an act called "The Independent Cadets" and since the act depends upon the almanacs of bygone days for its mirth, the title of "Independent" seems unreasonable. Some good drilling is done. But the dialogue at no time is meritorious.

Charles Baron, with a troupe of trained dogs and cats, in an act called "Baron's Burlesque Menagerie" proved to be one of the most enjoyable vaudeville numbers of its kind offered in this city in many years. The animals are excellently trained and among other remarkable features is a race between four cats, up separate ropes, twenty feet high. Frank Bush, a favorite here, returns to offer many new jokes in his own inimitable style. The Three Yoscarys return to repeat their former success. The Dieppe Circuit is a holdover film which continues to excite much interest.

Big Bill at Keith's.

Keith's opened to splendid business Monday afternoon, offering fifteen acts, the majority of which were of a high order of merit. The Fadette Orchestra is the only holdover for the week, and received its usual ovation. Second in importance is Jesse L. Lasky's A Night on a Houseboat, which proved to be the best number that Lasky has thus far sent to this city. The title is sufficiently descriptive to require but little comment upon the realistic scene, on the deck of a houseboat in gala attire. Lights are used to splendid advantage throughout the act. The company of twenty has been carefully selected with a view to voice, attractive personality, good acting and dancing. Several tuneful songs are introduced and altogether the number affords a most delightful half-hour's entertainment and richly deserved the applause tendered it. That Lew Bloom is not forgotten, despite the fact that it has been several years since his last appearance here, was plainly manifested in the warm reception accorded his clever talk and songs. William A. Dillon effervescing with

wit, overflowing with contagious song, was never in better form nor given a greater ovation. Al. Leech and his Three Rosebuds kept the house in constant uproar with their school-room stunt in which Leech introduces his inimitable eccentric dance and an intoxicated stair-climbing bit that is utterly ludicrous. The remainder of the bill was of excellent quality.

K. & E. Defy 23 Hoodoo.

It is said that strange things occur under the influence of the two numerals 23 when joined together. Messrs. Klaw & Erlanger, however, have mocked the machinations of the hoodoo and announced on Oct. 23 that they have determined to fulfill in part at least the prophecy printed in THE SHOW WORLD issue of Oct. 5, when, among others, this statement was made: "Unless Advanced Vaudeville becomes 'continuous' or the price of seats is reduced, it is certainly destined to failure in Philadelphia."

According to their advertisement appearing in the daily press, a determined effort will be made Oct. 28 to avoid the destined failure by a reduction in the price of seats. Until further notice the matinee prices at the Forrest will be from twenty-five to fifty cents. At the evening performances the prices will range from twenty-five to seventy-five cents. These prices are charged for a bill made up as follows:

Vesta Victoria, Cinquevalli, Wilfred Clarke, That Quartette, Bosanquet, the Gautsmitz, the Zaretsky's, the La Vaillies, Cartmell and Harris and moving pictures.

Did Chicago get a better bill for fifteen to fifty cents? That remains for Monday night to disclose. Judging by the prices here, it would appear that Messrs. Klaw & Erlanger are endeavoring to appeal to a higher class public, but this suggestion seems vetoed by the tone of their printed announcement, which, to say the least, is a direct bid for the patronage of the lower class. In point, these sentences are quoted: "Compare Our Bills and Prices with Our Imitators." One must wonder at whom this attack is directed; and this: "No Long Drawn Out Sketches to Consume Time and Cheapen the Program!" And is this line aimed directly at the only opposition in this city? "No Cheap Tiresome 'Supper Acts,' But Every Number on the Bill Selected Especially for Its Artistic and Costly Merit."

And this must be directed at something, too: "Let us honor the intelligent public with knowing the difference between a 'shell game' and a real entertainment." In all sincerity it may be added that this is an honor judiciously conferred, since the public must sooner or later take the liberty of adjudging without asking, and sentencing without mercy, as has been its way since time immemorial.

Ninth & Arch Museum.

Reviewed by Barry Gray.

Manager T. F. Hopkins has provided a bill of exceptional merit for the week of Oct. 21. The Curio Hall feature is The Princess Weir; a small one in size, but a large one in drawing power. This diminutive lady who has been much heralded as the smallest midget on earth, successfully appeals to young and old alike. Nothing approaching her has visited this city since the days of Lucretia Zarette, the Mexican midget. Norman Jeffries has not exaggerated in stating in his announcements that she is the tiniest mite of humanity on earth. Other attractions in this department are Capt. Chittenden and his Wild West Exhibit; Geo. Tattersley, contortionist; Alini, crayon artist; Bostock's \$10,000 giant sheep; Abbot Parker, living miracle, and Capt. Sidney Hinman's Marine Carnival. The bill in the theater is of the usual standard and is composed of Pierce Brothers & Dale, a clever dancing trio; Rondolos, comedy acrobats, who have made a hit; Chas. Mack, in blackface; Fanny Everett & Co., who scored big in a laugh-making sketch, and Billy Barlow, monologue artist, who makes his deepest impression with an extemporaneous song. Lubin's pictures close the performance. Extra performances were given Monday and this promises to be the banner week of the season.

The Stock Houses.

Reviewed by F. B. Makee.

Chestnut Street (Grant Laferty, mgr.).—The performance of The Modern Magdalen, by the Orpheum Dramatic Stock, proved a most noteworthy production. Many will recall that the original company was composed of such stellar lights as Amelia Bingham, Henry Dixey, Madge Carr Cooke, Wilton Lackaye, Arthur Byron, and Joseph Holland. This play served to introduce Miss Lillian Lawrence, the new leading woman, whose Katinka demonstrated a charming personality, a natural manner and unmistakable earnestness and won her many floral tributes, curtain calls and finally forced her to make a speech. William Ingersoll's Hiram Jenkins, while far out of his usual line of work, was handled with a freshness and finesse which made the characterization delightful. The Undertow next.

Forepaugh's (Miller & Kaufmann, mgrs.).—The Middleton & Barbier Stock Company scored another big success in The Charity Nurse and it is gratifying to note that the splendid efforts of the players are being rewarded with capacity audiences. Next week The Parish Priest.

Empire (Stanford & Western, mgrs.).—As was announced in last week's issue of THE SHOW WORLD, Messrs. Stanford and Western have this week inaugurated their season of melodrama and, until further notice, two melodramatic bills will be offered each week. This program may later be varied by a melodrama for three nights and

a comedy for three. The current bills are The Power of the Cross and The Octoroon. Standard (Darcy & Speck, mgrs.).—Kremer's Queen of the Highbinders played to capacity business. The work of Harry Jenkins stands out conspicuously this week. His Jew characterization is particularly clever. Maud Barber's work is deserving of special mention. Nobody's Darling, next.

Burlesque Bills.

Reviewed by Frank B. Walter.

Gayety (Columbian) (C. L. Walters, mgr.).—Fred Erwins' New Majestics played to good houses at both opening performances and pleased throughout, offering a rattling good show with an exceptionally well balanced company. The program opens with a hodge-podge called "Bits," and closes with a burlesque, The Kneippe Cure. Both are full of fun. Irvin R. Walton made an excellent impression as the olio opener. Bert Bradley and Flo Barnes offered some meritorious singing, but their talk fell rather flat. Fay and Stanley, German comedians, scored a fair measure of success. The Phillips Sisters made a very pleasing and favorable impression. Next week, Clark's Jersey Lilies.

Abijou (Empire) (Louis H. Baker, mgr.).—The Broadway Gayety Girls' performance consists mostly of John Weber, with Hattie Chew as claimant for second honors. There are many others in the cast of Suissette, but in the two acts of the Parisian Fantasy, as it is styled on the program, there are few individuals who awaken any large degree of enthusiasm. Weber is excruciatingly funny. Miss Chew is not given half an opportunity and could make good use of two or three more singing numbers. Next week, The Americans.

Casino (Columbian) (Koenig & Elias, mgrs.).—The Greater New York Stars offer two one-act burlesques and a very good olio. The opener, "It Happened in Moonland" served to please fairly well and permitted the distribution of the musical numbers. College Days closed the program. There is plenty of fun in this number, but the addition of one or two songs might help a lot. Hoyt & Marion opened the olio and won a fair measure of success. Next week, The Bowery Burlesquers.

Trocadero (Empire Wheel) (Fred. Willson, mgr.).—Relly and Woods Big Show returns with Pat Reilly triumphant. Since last seen here, many excellent changes have been made and it may now be said that the performance is in excellent form. Relly was never in better form than as Mark Antony in the opening number and is a big laugh winner from start to finish. Business good. Next week, Jolly Grass Widows.

Charles Frohman, who visited this city recently, announced his intention of erecting a theater here, to be devoted to high class stock. So far as is known, the site has not been selected. A rumor, more or less unfounded, gained circulation and was to the effect that Mr. Frohman might obtain the Adelphi, the new Shubert house, rather than build a new show shop. This rumor was probably based upon a visit paid to the Adelphi by Mr. Frohman. According to an interview, Mr. Frohman states his intention of building a playhouse of medium capacity upon the highest artistic lines and running it in conjunction with his houses in New York and Boston, occasionally switching his companies between those cities.

Hammerstein Project Prospers.

Headed by G. Heide Norris, a prominent Philadelphia art patron, a committee of bankers and business men, after subscribing various amounts, have drafted a circular outlining the intentions of Oscar Hammerstein to give this city twenty weeks of grand opera each season in his proposed playhouse to be built at Broad and Poplar streets, and urge public support of the project. It is predicted that the house will open Nov. 8, 1908.

Treasurers Hold Open Session.

Last Sunday, Oct. 20, marked the opening of the club rooms of the theatrical treasurers at 1205 Walnut street and a crowd of representative local professional men added their mite to make the occasion a most merry one. These rooms will provide an oasis upon the arid desert of a Philadelphia Sabbath that cannot but be deeply appreciated by travelling members of the theatrical profession fortunate enough to obtain cards.

Flourishing Amateur Organization.

One of the oldest and most successful amateur dramatic associations in this city is the Casino stock company, which opened its seventh season at the Broad Street Drawing Rooms, Oct. 18, offering a very meritorious production of Fanchon the Cricket. Carmen is now in rehearsal and an early production is promised. Among the members of the company may be noted Dorothy Goodwin, C. H. Goodwin, P. C. Tomlinson, Jack Larkins, J. H. Convery, William Sharsig, Robert Runkle, F. Harber, Florence Davis, Helen von Huber, Kathryn Englehart, Helen Smith, Lillian Hasset, Louise Stanliff, M. H. Starr, J. Morgan, Elizabeth Stephenson, Edna White, May Arnold, Ethel Holdaway, James Murphy, William Ogils. C. H. Goodwin is manager.

Comstock in Postcard Crusade.

Anthony Comstock, secretary of the Society for the Suppression of Vice, has con-

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CHICAGO BURLESQUE

BY EDWARD RAYMOND.

cluded that the post cards offered for sale here are of a sufficiently vicious nature to demand his personal attention. He has caused the arrest of Alonzo Orth, J. C. Brenner, Joseph Tuppler, William H. Emmert, Henry Humphrey, Charles Hill, A. Coin and promises further arrests within a few days. Several of the accused men have been held in \$1,000 bail for court.

Notes from Actors' Union, Local No. 6.

Burke & Farlow made the biggest hit of their lives at Millville, N. J., and caught a return date. They open at Norristown, Pa., this week.—Arto & Brago closed a ten weeks' tour through the east last week. They lay off here for one week and then go to Denver. From that point they will proceed to the coast.—Hal James and Florence are at Millville, N. J., this week.—A banquet will be given at the rooms of No. 6 next Sunday night, Oct. 27, to celebrate the birthday of this union. No. 6 is one year old but a very healthy infant.—Much to the regret of every member, Add Ringler, who has been secretary for this local for a long time, tendered his resignation at the last meeting. Finding that he could not be persuaded to recall it, his successor very reluctantly accepted. His successor will be announced in the next issue.—Harry Francis and wife were admitted to No. 6 at the meeting last Sunday night.

Rife Comes to Town.

Geo. W. Rife, of Baltimore, called upon Manager Lou Baker of the Bijou last week and expressed his gratification at the conditions in this city. Mr. Rife remained a day and then proceeded to Wilkesbarre to inspect the new house which has been added to the Empire circuit.

General Notes.

The initial number of The Orpheum News made its appearance this week and does great credit to its talented editor, Morris Scheck, of the Chestnut Street theater.

Mme. Suzanne Adams is said to be the latest headline addition to the increasing ranks of advanced vaudeville.

Lillian Rhoades is to play the stellar role in the Middleton-Barber production of The Parish Priest. Adra Ainslee is to rest next week.

P. J. Germain, and his one-man orchestra, sails for Havana, Cuba, next week to open a winter's engagement there.

Casper & Clark are filling some club time previous to entering upon their regular winter work.

Princess Wee, the attraction at the Dime, is eighteen years old, sixteen inches high, an accomplished musician and fluent conversationalist. She is drawing a high class patronage to the Museum.

Minnie Gordon has joined the Nixon & Zimmerman production of Bob White. She may be recalled as one of the original London Models and later, for her work in Chinese Honeycomb, Veronique, and other Edwardes' pieces.

This office is in receipt of the first number of The Fortnightly, a bi-monthly publication from the Palmer-Goodwin press of this city. The publishers have set a difficult precedent for themselves in their first step into the field. From a typographical standpoint, Vol. 1 No. 1 of The Fortnightly is worthy of high praise, while from a literary viewpoint it leaves nothing to be desired. It is edited by Philip H. Goepf, and is devoted to music, literature, art, the drama, and civic betterment, thereby filling a place long vacant in the realm of local periodicals.

Dan S. Fishell has succeeded E. D. Price in the management of the Forrest, the latter having returned, at his own request, to his home in New York city, where he hopes to be permanently located, now that he is a benedict. Mr. Price will continue his affiliations with the Klaw & Erlanger interests.

Christian Science seems to have a peculiar interest for men and women of artistic temperament. The growth of the creed among members of the theatrical profession is remarkable. It has claimed several prominent members of the local stock houses for its adherents.

Rinks Prepare for Hallowe'en.

The several roller skating rinks in Philadelphia are making big preparations for Hallowe'en carnivals, Oct. 31. Fancy dress and masquerade affairs upon a large scale will claim the attention of lovers of the roller art as well as the skaters themselves. Valuable prizes are being offered in many rinks for handsome costumes as well as superior skating and altogether a big time may be expected to usher out October and welcome November.

SIRONJE FOOLS THE NIZAM.

Clever Lady Raffles Once Had Severe Test Before Indian Ruler.

Sironje, the Lady Raffles, who appeared last week at the Orpheum theater, has been a great traveler and a victim of some weird experiences. While playing in India the Lady Raffles was commanded to appear before the Nizam of Decan, a native ruler. With much trepidation, Sironje with her manager and maid started on the three days' journey and reached the city of Hyderabad on the morning of the day appointed for the exhibition.

A temporary stage was erected in the center of the palace, and although 300 women witnessed the performance, only the Nizam himself was visible. This was made possible by a large network screen running across the hall without lights at the back, enabling the women of the household to see all without being seen.

The Nizam himself directed the tests, which were many and varied. Iron manacles of every description were brought and readily thrown off by the performer. Her manager was finally obliged to ask that the exhibition be brought to a close, owing to the exhausted condition of Sironje. A government gharry was at once sent for and after a journey of fifteen miles out of the city of horrors, they reached the British cantonment where a British doctor said that two weeks would be necessary to bring the Lady Raffles to her normal state. Sironje is not likely to appear again before the Nizam of Decan.

WHAT may safely be called the strongest show presented at Sid J. Euson's so far this season was the Rice & Barton's Big Gaiety Company, which played to big returns last week. From the titles of the first part and burlesque one was led to believe the suggestiveness of both would be rather marked, but such was not the case. Broadway After 12 and the Redlight District were built for laughing purposes, and it is a puzzle why such sensational names were bestowed upon them. Portly Charles Barton, the irresistible comedian, was as funny as ever, and with the assistance of Bert Baker kept the comedy at boiling point. Alf P. James as John Bondholder, in the first part, and Dazzle McGlory in the burlesque, played the parts with due regard to their importance. Frank I. Pierce, as the model lover; Nick Glynn, as the male domestic; Leonard Miller, as the actor; Annie Dunn Mullen, as Mrs. Bowser; Kate Prior, as Alice Darling, and Alize Maizee, as Maude, were all satisfactory in the characters assigned them.

The vaudeville portion of the performance consisted of five strong acts. Mildred Gilmore, the Ginger Girl, sang sweetly, danced a little, and scored a hit with Mariutch. Nick Glynn-Miller-Hunt in a musical act blended comedy with melody. Pierce & Maizee were singers and dancers of merit, and the impersonation of the Gibson Girl by Miss Maizee, during the song by Mr. Pierce, won a round of applause. A typical tad is Bert Baker, and his Irish wit kept the audience in roars of laughter. The excellent dancing of McKee & Van was "deep stuff" and their specialty went big. A short but hilarious burlesque which employed the services of the entire company and displayed a number of French gowns closed the performance. This week the Lid Lifters.

Whallen & Martell's Merry Makers, exploiting Sam J. Adams, and H. P. Kelley as principal comedians, were the attraction at the Folly last week. The Sultan's Wives served as the opener, and failed to make an impression. It was draggy throughout, and void of both comedy and plot. The few singing numbers lacked action. The miser scene from Il Trovatore, rendered by May Orletta and Fred Taylor, and the national Scottish dances executed by Reba Donaldson were the redeeming features of the offer. The patriotic finale failed to create much en-

thusiasm. St. John and Cohen, two women doing a sidewalk conversation, with the aid of the usual newspaper, were unable to get the close attention of the audience, as that body was just returning from a walk around the block, or from whatever place they go during intermission.

LaBelle Marie sang a ballad, disrobed, and stood on one foot on a slack wire, all at the same time. Her work won appreciation. Orletta and Taylor, who have excellent taste in wardrobe, contributed a neat singing turn which hit those in front in the right way, and the comedy song, "I Got Stung," written by Mr. Taylor, jumped into immediate popularity. Beside the single act of LaBelle Marie, she sang, danced, and generally assisted in a comedy concoction in which Sam Adams extracted much humor from the character of a silly boy. A portion of Pinafore was used as the closing burlesque.

The notably good-natured and lenient audiences at the Empire were given a meagre entertainment last week by the New Century Girls which is a somewhat weak spot in the Empire wheel. The show was badly in need of good comedy, and the olio should contain at least one act not of the talking or singing variety. The first part was the livelier of the two burlettas, and for this a really capable and dainty chorus was largely responsible, inasmuch as they carried to success all of the big numbers.

Louis Pritskow, impersonating William Scanlan and J. K. Emmett, was well liked. Tom Barrett and May Belle in travesty and songs made good. Miss Belle is pretty and has a daintiness of style seldom seen in burlesque. Levine & Hurd offered more singing and talking, and Mr. Levine introduced a few minutes of good work on the slack wire. Borhannon & Covey sang and illustrated several songs, using slides which had been especially posed for them. The closing burlesque, A Thief in the Night, was far from being the side-splitting entertainment which the program announced it to be. The costuming, however, was very pretty, and the numbers were tuneful.

At the Trocadero, week of Oct. 14, the High Rollers played to large business. Oh, What a Night was the title of the first part and it proved to be as big a hit this season as last. The author should be congratulated in supplying a farce for burlesque

which really contains a plot, is consistent and carries interest up to the finale. John Jess, as Theodore Jerome Tuttle, a would-be sport proved himself to be a comedian of merit. Lee Hickman, as Dr. Doolittle, looked the part and played it well. Mr. Bingley, a builder was well acted by Frank Collins. Frank Wakefield, Ben Walker, Arthur Kelly, Harry Bartlett and Pete Kelly extracted all the humor there was to be had from their respective parts. Hattie Mills and Lillian Alton handled the two leading female roles creditably. Maud Elliston's work as Fifi, the maid, was vivacious to the extent that it bordered on suggestiveness. It should be modified considerably. The portly daughter of Dr. Doolittle possessed a voice of fine quality and her number, Love Me and the World Is Mine, was sung in excellent voice. The chorus has been selected from the standpoint of singing ability and this was made pleasantly apparent throughout the first part of the burlesque.

Collins and La Belle, appeared immediately after the intermission. The contortion work of Miss La Belle was largely of the difficult kind and won much applause and Mr. Collins introduced a few intricate steps that were appreciated. Hickman and Jess, offered a new winner, entitled, On The Links. Both boys are hard workers and deserve the applause which they received. Kelly and Bartlett, passed out laughs galore with their comedy acrobatic turn. Wakefield and Walker closed the olio, and failed to score heavily. They are both clever and with the proper material would be a big hit. Suggestion: Switch the color parodies and patter for clean ones. The burlesque was an adaptation from Charlie's Aunt and pleased greatly.

The Yankee Doodle Girls constituted the attraction at the Folly, week Oct. 14. Sullivan on Parade and A Strike on the Manhattan Street Railway, were the two mediums by which Jas. F. Leonard was exploited as a comedian. The two burlettas teamed with lively people, lively songs, lively business and unfortunately—very lively double entendre.

A singer of much merit whose name did not appear on the program opened the olio. Jules Harron in a comedy monologue, pleased. Martini and Maximilian, billed as the world's worst wizards, presented a number of funny travesty illusions and several straight ones as well. The fishing trick, was especially well done. Rose and Ellis, accomplished a difficult routine of barrel juggling.

Edgar Bixley, and the Boston Belles, was the high-class offering at Sid J. Euson's theater week Oct. 14. A review of this clean musical farce was given in a previous issue of THE SHOW WORLD. Last week the big favorite, Chas. Barton, made his first Chicago appearance this season with the Rice and Barton's Big Gaiety Extravaganza Co. The advance notices read as follows: "This season, this company is said to be better than ever, being entirely refitted and brought down to date. The two new satires are bright, sparkling and full of laughs, while the whole show carries the regular Rice and Barton stamp."

At the Empire The Lady Birds, and several gentlemen birds as well, flew high for the benefit of Manager Singer's patrons. The Isle of Samoa, an extravaganza in two acts, was well liked although most of the comedy had been previously witnessed many times by the same audience. Will Fox, Will Cushman, Tom Jordan, Phil Doyle, Andrew Leigh, Frank Millard, Charles Moore, Robert Fisher, Helen Carey, Charles Satter, Jules Newman, Louise La Claire, Fay Darling, and Isabel Hall gave excellent interpretations of the principal parts and the chorus distinguished itself by having more youth and good looks in its ranks than any similar set of choristers appearing on the boards of the Empire for a long time. Cushman and Leclair, whose specialty occurred as an interruption to the second act are clever people, but their material is somewhat passe and in consequence not on par with their ability.

The Clipper Comedy Four, easily won first honors as a result of their splendid singing and diverting comedy. Phil Doyle had a number of good parodies which he exchanged for much applause.

Hyde's Blue Ribbon Girls, with Richie Crigg as the leading comedian, returned to Chicago last week and entertained Manager Winegarder's patrons at the Trocadero.

Sam J. Adams, the well-known singing comedian is here with the Merry Makers Burlesque Co. at the Folly this week.

Fluffy Ruffles was the new first part which had its premier with Bob Manchester's Vanity Fair Co., the last night of their engagement at the Trocadero. It was put on in four days and its opening production ran without a hitch.

Sherman and Deforest joined Bob Manchester's Vanity Fair show at Cleveland, O., Oct. 21.

Banyards Go Abroad.

The Six Flying Banvards sailed from New York for Berlin, Germany, Thursday, Oct. 17, where they are to open at Schumann's Circus Nov. 1, and will then appear on the circuits in France and England. The Banvards are booked until May, 1908, with foreign time, and their bookings in this country will cover several months following their European tour. The Banvards rank among the leading aerialists of the world.

Messrs. Otto and Al Ringling, of the Ringling Brothers, were with the Barnum & Bailey show at the close of its season in Dyersburg, Tenn., a few days ago.

THE SHOW WORLD joins with a host of friends in hearty congratulations to Mr. and Mrs. Ralph W. Peckham over the advent of a daughter who came to gladden their Chicago home Friday, Oct. 11. Mr. Peckham is the general excursion agent for the Ringling Brothers and Forepaugh-Sells shows.



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Tell You What I'll Do
I'll Give You a Week's Film Service Absolutely **FREE**

With any Moving Picture Machine you buy from me during the month of November—and that means any machine of standard make!

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SHOW WORLD THE TWENTIETH CENTURY AMUSEMENT WEEKLY PUBLISHED EVERY WEEK

The Show World Publishing Co.

WARREN A. PATRICK, General Director CHARLES ULRICH, Editor AUGUST FROEBEL, Business Manager

61 Grand Opera House Building 87 South Clark Street CHICAGO, U. S. A.

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The Editor will not be responsible for the return of unsolicited manuscripts, but if stamps are inclosed they will be returned to correspondents if found unavailable.



SATURDAY, NOVEMBER 2, 1907.

The Feature of all Feature Issues of

THE SHOW WORLD

The Christmas Number

Will be issued Tuesday, December 17 Dated Saturday, December 21

First forms close Nov. 15. Last forms close Saturday, midnight, Dec. 14

NO INCREASE IN ADVERTISING RATES

15 cents an agate line; \$105 a page. Rates for professional cards submitted upon application.

Clients are respectfully advised to reserve space without delay.

The CHRISTMAS NUMBER of THE SHOW WORLD will mark an epoch in the history of amusement publications.

A World Service for Advertisers



PAT-CHATS

PERTINENT PARAGRAPHS PERSONAL AND PROFESSIONAL

BY WARREN A. PATRICK.

THE conversion of the Auditorium into an "Advanced Vaudeville" theater has deprived Chicago admirers of grand opera of their cherished hall of music for this season at least, but they will have an opportunity nevertheless to hear good Italian opera at the International theater which has been leased for fifteen weeks beginning next Monday, by the Italian Grand Opera company of New York, of which I. Abramson is general director.

In many respects the International theater is an ideal place for grand opera, it being an octagonal structure which, the acoustic experts inform me, is especially adapted for the proper and most harmonious distribution of the sound waves. In this regard at least, it is a better house of song than the Auditorium, in the vast spaces of which the finer melodies were completely lost. The two theaters are less than two blocks apart and Chicago society, while it may find the International theater somewhat diminutive for the proper display of gorgeous toilets, will not have reasonable cause to complain of the remoteness of the theater from the heart of the city of magnificent distances.

While the votaries of "Advanced Vaudeville" are enjoying themselves at the Auditorium, real Chicago society will for the coming fifteen weeks be found at the International once the home of vaudeville and Yiddish drama. Director Abramson writes me that the prices of admission will be within the reach of all, the highest price for tickets not exceeding \$2 and ranging downward to fifty cents. With the great Italian tenor Torre, the celebrated baritone Marturano, Mme. De Braniska, the idol of Naples, Mile. Almeri, a Chicago girl who has won signal honors in Milan and a chorus of nearly 100 voices, the coming operatic season at the International should prove an artistic treat. That Sig. Gaetano Merola recently of the Manhattan Opera company should be the musical director of the company, is a sufficient guarantee of the genuineness and merit of the aggregation.

If the standard and new operas are presented in acceptable manner by the company at the International, the Chicago lovers of the best opera will have little reason to lament the passing of the Auditorium as the fashionable home of song in this city. Who knows, but what the success of Italian opera at the International may prove the death blow to "Advanced Vaudeville" at the Auditorium? Italian opera at \$8 a seat often proves more profitable than vaudeville at 10-20-30 and 50 cents. The commercial spirit is strong in most men and even "Advanced Vaudeville" managers often are influenced by it. The prediction already made in certain quarters that grand opera may yet be seen at the Auditorium during the current season while "Advanced Vaudeville" is switched to some other theater within the loop, does not seem absurd to those acquainted with the real conditions in vaudeville and musical affairs as they exist, in Chicago.

The Show World Fair and Impartial.

It has been my aim to be fair and impartial at all times and to voice the truth without fear or favor. I have not sought to array one class against the other, nor have I misrepresented one interest to favor another. This journal is conducted along broad and liberal lines and its policies are shaped and adhered to accordingly. THE SHOW WORLD is the friend of every interest identified with public entertainment, and its aim is to present THE TRUTH, HONESTLY AND FAIRLY, AND WITHOUT MALICE. Facts will not be distorted in these columns to serve corporate or individual ends, for I have no ax to grind except that of making THE SHOW WORLD not only the BEST, but the most RELIABLE journal of its kind in this country.

Will Be a Veritable Treasure House.

The Christmas number of THE SHOW WORLD will be a veritable treasure house of information and entertainment to the lovers of the best in literature, art and criticism. It will contain special articles by men well known in public life, by writers of national fame, cartoons by THE SHOW WORLD staff of illustrators, high-grade pictures of people who stand foremost in the professions of entertainment and music, thrilling stories written by authors of prominence, contributions of the true Yuletide flavor contributed by the leading actors now before the public, exhaustive correspondence from theatrical centers and pages upon pages of matter of interest to the general reading public. The size of the forthcoming publication will be dependent upon circumstances as they may arise, but at this writing I can assure my readers that it will be far in excess of 100 pages. With the material already in hand, I am safe in saying that this number will be a revelation in the art of issuing high-grade publications to which professional people of every degree will refer in future as AN EPOCH IN THE HISTORY OF AMUSEMENT JOURNALISM IN AMERICA.

A Word to Professionals and Advertisers.

I refer my readers to a card in another section of this issue warning them to take time by the forelock if they desire preferred representation in the Christmas issue. This will be a number of especial value to professionals and advertisers who desire to reach the best class of readers, and they cannot afford to delay in sending in their orders for reservations of space. With more than thirty pages already reserved by managers and artists, not to speak of business men and firms who realize the value of THE SHOW WORLD as an advertising medium of the first class, the necessity of urging my clients to speedy action is perfectly obvious. Notwithstanding that the Christmas number will be three times as large as an ordinary issue, THERE WILL BE NO ADVANCE IN PRICE. The Christmas number will be sold in all parts of the country for ten cents. That this appeals strongly to the public as well as all connected with the world of entertainment is evidenced by the receipt of scores of increased orders from news dealers in all parts of the United States. That the sale of the Christmas number of THE SHOW WORLD will be prodigious is as absolutely certain as the mathematical truism that two and two make four. Careful advertisers who desire the best results will find the conspicuous exploitation of their wants in this forthcoming issue especially of value. In order that the best results may be achieved immediate communication with this office is imperative. Wide-awake professionals who desire to reach the employing managers and public everywhere under the most favorable auspices, will find in the Christmas issue the choicest vehicle the field of amusement journalism has to offer. Don't delay; write at once; make your wants known; reserve your space without loss of time. First come, first served, is a good maxim, and I am compelled to the adoption of that course in this instance. I shall make further announcements in this regard in forthcoming issues of this journal.



We have letters at our offices for the following persons. Papers or matter of the second class will be forwarded on receipt of postage:

GENTLEMEN'S LIST.

- Arabian Troupe. Anlaw, Gus. Adams, Fritz. Adams & White. Ackerman, Ed. Araki, Tan. Araki, Geo. Allair, Amil. Adams, Phil. Allen, Desjorden & Dean. Allen, Ed. Brown, & Willmont. Brown, Harry W. Barry & Hook. Berritta, Guy. Blankenbaker, J. M. Bartlett, Rees. Brooke, T. P. Bray, Chas. E. Baird & Dunn. Broadbridge, C. A. Bryant, Tom. Bartell. Baader LeVelle Trio. Baker & Gormley. Bellow Bros. Booth, Jas. C. Bettus, Chas. Boyle, Billy. Beans, Two. Bison City Trio. Bowman Bros. Barnella, Jack. Byrne, Peter. Cole, Claude. Clark, M. L. Cardona. Crozier, Jack. Caley & Waldron. Crooker, Harry. Connor, M. O. Callahan, J. C. Close, Sydney. Castellot & Hall. Covington, Zella. Collins, Tommie. Charles, S. M. Carr, F. B. Callan & Smith. Callahan, J. C. Chapman, W. C. Connelly, Mr. & Mrs. Erwin. Deonozo, Harry. De Wolf, The. Delmas, George. Dave, Mr. Daryl, Joe. Devlin & Ellwood. Dalton, Jim. Dutton, Chas. Daly, E. M. Dahdof, Saad. Dresden, Harry. Derparden, Allie. Davis, Harry A. Daniels, Frank. Durant, Billy. Duke Darrow. Evans, Murry. Ernest, Walter. Ellis, N. Evans, Teddy. Fluddy, Mr. Fogarty, W. H. Farrell, Cliff. Fitzgerald, Dick. Freeman, W. W. Goto, The Jay.

- Gillihan, Earl. A. L. G. Grubb's Minstrel Syndicate, S. A. Gargiulo, Chevalier. Green, Albert. Hamilton, Shelby. Hagan, Will. Hoalson, Richard. Howard, Harry and Mae. Hamilton, Grant. Hughes, Chas. Henschler, Ford. Harris, Saml. H. Hardt, Steve. Howard, George. Harris, M. Hughes, John Halley, Jas. L. Hill, Geo. Hedrix & Prescott. Hammond, Frank. Irvington, H. G. Juliet, Norman. Johnson, Dick. Jones, Maurice. Jackson Family, The Famous. Jennings & Renfrew Jerome, Elmer. Jarvis, H. J. Jones and Urbine. Jenkins, John. Johnson, Eddie. Jenkins, John. Jackson, Leo. Jackson, Ted. Kresko, Ed. Keating, Dan. Kelly, Thomas R. Kollins & Klifton. King, J. T. Kelly, Dan. Kettering, Ralph T. Kershaw, Cornelius. Keto, Arthur. Kalacratas. Kuhns, Jacob. Liebler, Theo. Lamont & Milham. Livingston, Will. Lavender, George. Liegler, Victor. Liecker, Chas. Leopoldo, M. Lewis, W. C. Lehman, Jos & Co. Lucler, C. N. Lang, Wm. Molyneux, Arthur. Murray, Lawrence. Morton, Charles. Miller, Lou. McCord, Lewis. Mead, Will. Moore, Bill. McClaud & Melville. Mills, Mr. F. A. Markwort, Paul. Martelle, Cal. Maddox, Al. Marney, Frank E. Meyers, Mr. Miller, Jack. Maxwell, Paul. Mundy, P. J. Marlowe, J. Milton & Emons. Maguire, Edw. J. Miaco, Steve. Mears, Ben S. McMillan & Sheldon. McGarrey, Wm. McDonald, Geo. Neso, Frank. Nowlin, Dave. Nutt, Ed. O. Niger, Wm. Newton, J. H. Nictorne, M. Nelson, Clip. Ottkr, Ernest. Onlaw, Gus. Onlaw Trio. O'Grady, Thos. O'Rourke & Barrett. Pierce, Kennal. Pitcher, F. F. Parkinson, T. C. Failing, Ed. Petet Family. Rice, Doc. Raimund, J. B. Russell, Lawrence. Renfens, S. Renshaw, S. Bert. Ross Bros. Read, E. F. Rossley & Rostella. Roberts, Will. Robbins, Charles B. Rieker, Edmund J. Ritter, Geo. Stanchfield, Alan D. Sherman, G. N. Snood, Russell. Shilton, R. Byron. Prof. Schonimer, W. L. Sender, Charles. Sullivan, C. S. Smith, Sam. Sherman, Dan. Swisher, Grover. Schear, Al. Schofield, The. Skordemann. Steinhert Trio. Summers, Jos. Seymour, Frank. Sosman, Fred. Sader, Mr. Shallcross, H. A. Shelley & Graff. Stewart, Cal. Smith, Burt. Sullivan, Florence. Sausbury, Chas. P. Shayne, John. Terhune, Paul. Tunnison, E. Tann, Bely. Taylor & Crawford. Timberg, Herman. Titsumari, Y. Tarrell & Leroy. Tunnison, Frank E. Von Dell, Harry. VonBergen, Martin. Voerg, F. Varner, Arthur L. Van Ness, Wilson. Vaughn, Thomas. Van Miller, Fred. Van's Dog & Pony Show. Wertheimer, Leon. Walker, Ralph. Waugh, Geo. Wait, Paul. Winch, Will R. Wilson, Jack & Ada. Whitman, Franklin. Wortman, Warren E. Weitsman, Jean P. Wolf, Maurice. Whitfield, Fred. Woodburn, T. R. Wolfes, The Musical. Wharton & Leroy. Younger, John. Zimmerman, Willy.

LADIES' LIST.

- Anderson, Grace L. Jordan, Marjorie. Jackson, Alice. Jackson, Blossom. Konklin, Minonette. Leo, Beatrice. Landis, Cora. La Adela. Mayo, Rose. Miller, M. Martha, Mlle. Magill, Alice. Montague, Inez. Murray, Elis. Mayhew, Stella. McNeil, Emmett A. Newhall, Ione F. Perrin, Sidney. Powers, Mr. & Mrs. Jno. T. Privat, Ina. Pitcher, Mrs. F. F. Potter, Kathleen. Robertson, Katherine. Robinson, Mabel. Mrs. Ring, Kate. Hope. Rinehart, Stella. Riker, Elizabeth. Rinehart, Stella. Rose & Jeanette. Misses. Scott, Mary. Sheffels, Margret. Sin Claire Sisters. Sullivan, Florence. Shewbrook, Beatrice. Sullivan, Florence. SinClaire Sisters. Sallor, Miss May. Tudor, Lillie. Taylor, Mayme. Tozier, Miss Louise. Uma Sisters. Vall, Myrtle. Willbourn, Elenore. Weitzman, Marie.

CORRESPONDENTS WANTED.

THE SHOW WORLD is desirous of securing representatives in every section of the United States and Canada and to that end correspondence is invited from young men of good personal address in all communities not yet covered by this journal. We want energetic, wide-awake correspondents of business ability who will, acting as absolutely impartial observers of events, provide us with the latest and most reliable news of amusement happenings in their locality. Excellent opportunity. Liberal commissions. For particulars address Correspondence Editor, THE SHOW WORLD Chicago.

NEW THEATERS

Madison & Stevens are managing the Electric theater at Havana, Ill. An advertisement for 500 dogs on their opening day brought all the boys in the city and big crowds all afternoon and evening. The catch line, "Do you hear anybody knocking?" is printed on all advertising and is in everybody's mouth. Frank Madison, Jr., city editor of the Democrat and Charles F. Stevens, manager of the Havana Electric Light company, are the owners.

The Bijou, a new vaudeville house, will open next Sunday in New Orleans with Messrs. M. C. Allister and Morris as proprietors and managers. The prices will be low.

The new Star theater at Geneva, N. Y., has been opened with Daniel Deegan as manager. It will be devoted to vaudeville and moving pictures.

The seating capacity of the new Adelphi theater at Broad and Cherry streets, Philadelphia, Pa., will be 1,200. The building will be completed within a few weeks.

Work has been commenced on the foundation of the new Atlas theater at Cheyenne, Wyo.

Work on the new Bijou theater, at Jamestown, N. D., is being rushed.

It is said that the Openheimer Bros. of St. Louis are planning to erect another theater in that city.

W. S. Cappeller, of Mansfield, Ohio, is receiving bids for the erection of a new theater in that city.

The theatrical season in Reno, Nev., is distinctly lively. According to report, a theater will be constructed at Granite

street and Island avenue by capitalists backing B. Horwitz. The building will cost about \$30,000. The Grand theater at Reno is soon to be enlarged. Tony Lubelski, the general manager, is making arrangements for a seating capacity of 1,400.

H. W. Hayden, of Demopolis, Ala., is contemplating erecting a new opera house in that city.

The contract has been let for the \$26,000 opera house to be erected by the Oswego theater company at Waverly, N. Y.

John Spanolpe will erect a new vaudeville theater in Canton, Ill. The structure will cost \$10,000.

St. Louis parties are negotiating with the Commercial Club of Kankakee for the erection of an opera house in that city.

Oscar Hammerstein is reported to have purchased a site at Broad and Poplar streets, Philadelphia, Pa., for the purpose of erecting an opera house.

Charles Knapp, of Baltimore, and a party of New York capitalists will erect a new theater at Wilkesbarre, Pa., which, it is said, will cost \$200,000.

Work has commenced on the erection of the new Bijou theater at Lincoln, Neb. When completed the theater will cost \$8,500.

Dr. G. W. E. Chamberlin, mayor of Rockport, Mo., is prepared to erect and equip a new auditorium and opera house in that city, if the citizens of the town will donate a site. The structure contemplated will cost \$50,000.

The Grand Opera house at Vincennes, Ind., has been entirely remodelled inside and out, and is now an up-to-date amusement temple. It was formerly known as

the McJimsey theater. The wide-awake managers, Messrs. McJimsey & Crackel, intend to present the best class of dramatic and vaudeville shows.

D. W. C. Roberts and J. W. Roberts have signed a contract for the erection of the opera house at Mt. Hope, Kan.

Ground was broken recently at Hamilton, O., for the new Third street theater which Ward and McCarthy of the Grand theater of the same city are to build.

Max Goldberg, proprietor of the Grand theater at Joliet, Ill., has purchased a site at 113 and 119 North Ottawa streets and will erect a vaudeville theater.

Cramp & Co. will begin work shortly on the new theater at Brooklyn for the Empire circuit. The theater, which has been designed by H. R. Brewster, will cost about \$250,000.

The Lyceum Theater Company of Wilmington, Del., have purchased a site for a new theater in that city. The building will cost about \$150,000 and work will be started immediately.

Plans are nearing completion for a new theater to be erected at Euclid avenue and E. Fourteenth street, Cleveland, O. The property is owned by a company of men headed by Dr. G. W. Crlge.

Aaron M. Gollos, president and general manager of the Majestic theater at Muscatine, Ia., announces that his new theater has been playing to such large business that he is compelled to enlarge the seating capacity. Mr. Gollos was in Chicago last week conferring with architects concerning the alterations to be made, and work will commence shortly.

The performances will not be interrupted except for a day or two. Mr. Gollos is also the proprietor of the Home of Pathe at Riverview Park, which just closed after a prosperous season. He will open a theater at the corner of Western and Milwaukee avenues, Chicago, which will be devoted to moving pictures and vaudeville.

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THAT BANJOIST

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BY LAWRENCE RUSSELL

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Edw. Hayman, exclusive agent. In preparation for next season, a new Comedy Sensation, "—"

Mr. and Mrs. BEN S. MEARS & CO.
in "THE WRONG MESSAGE"

The Act What Is. Every line a laugh, every laugh a scream. In "Advanced Vaudeville" we are seen. Every curtain applause. Every applause a curtain. We get ours, that's certain.—*Champ.* Ad. Show World

MAJESTIC

THE BIG FOUR

Majestic Olympic Haymarket Chicago Opera House

WHAT THESE GREAT THEATRES REPRESENT

THEY WERE DESIGNED AND FITTED EXPRESSLY FOR VAUDEVILLE

The management of the above theatres has provided not only the best and most beautiful theatres, designed with special reference to the comfort and enjoyment of vaudeville audiences, but the best and most expensive attractions to be found in the amusement centers of the world.

All that was possible in catering vaudeville of the highest class has been done; expense has never been considered when any desirable attraction was in view, and thus for 20 years this management has dealt in a fair and liberal manner with the people of Chicago and the West. It has kept faith by pushing forward from the day of small things, censoring and improving its bills, lifting vaudeville to a higher plane and keeping in the van that movement which has forced a universal recognition of vaudeville as a recreative entertainment for ladies and gentlemen.

It has built and rebuilt theatres at great cost in order that patrons might be cared for in the best possible manner, and with the Majestic Theatre—the finest, best appointed and best served theatre of any class in America—has established a standard which thus far has not been approached.

Having gained the confidence and support of a large constituency by fair dealing and liberality, it is the intention of the management to retain this patronage and support by providing always the most comfortable theatres and the best bills at the lowest prices for which such attractions can be honestly afforded.

The Majestic Theatre is the aristocrat of vaudeville, the finest theatre of any class in America. Its elegance of appointment and perfection of style and service make it one of the most notable show places of Chicago. It is the standard of excellence at all points and possesses so many attractions for refined people that its popularity is not surprising.

The Olympic is the pioneer vaudeville house of Chicago. Recon-

structed and redecored this summer, it is one of the handsomest theatres in Chicago, a cozy and comfortable place in which to hear, see and enjoy good vaudeville bills.

The Haymarket, finished and furnished anew this Summer, is the great and beautiful family theatre of the West Side. Playing bills of great excellence at popular prices it merits and retains the confidence of a faithful constituency.

The Chicago Opera House is one of the most famous of Chicago theatres. Thoroughly built, provided with every comfort, it matches the crack dramatic houses in quality and caters both to the classes and the masses at prices just right for everybody.

The Majestic, Opera House, Haymarket and Olympic are operated in conjunction with the largest and strongest booking alliance ever organized, embracing, as it does, every important city in the United States, together with a multitude of minor cities. This alliance is not a trust or an attempt at monopoly but an arrangement whereby the routing of artists and the allotment of time may be made in the most beneficial manner both to the manager and the star. Offering almost unlimited time, at the highest prices ever paid, the alliance—known as The United Booking Offices—controls a vast majority of the important and desirable acts.


With permanent agents in all the great amusement centers of Europe. The United Booking Offices of America have been and are able to secure all the desirable acts that are developed abroad, rejecting those that do not promise to be of interest to the American public.

Under the influence of this co-operative arrangement the salary of actors has been greatly advanced, but at the same time the public has been served in a much more satisfactory manner than ever before.

There are no sources of supply beyond those available to this alliance, which has played and is now playing practically the vaudeville stars of all the world.

CHICAGO OPERA HOUSE

WITH THE WHITE TOPS



NEWS OF THE TENT SHOWS

THE following article, clipped from the Cleveland Leader, is regarded by Tom North, the erudite and hustling advance man, as the best appreciation of the malignant press agent that he ever saw. It was written by Mr. Sage on James Jay Brady, and THE SHOW WORLD takes pleasure in reproducing it: "Apropos of press agents, the recent consolidation of the circus interests of the country may work the undoing of James Jay Brady, the official mouth-piece of the Ringling Brothers. They have just purchased the Barnum & Bailey show and that of Buffalo Bill, and as they already control Adam Forepaugh and Sells circus they are now practically alone in the field.

"It isn't Mr. Brady's mental capacity that I fear will be unable to stand the strain of exploiting all these enterprises. The danger lies in his physique. He is a slight man, and it looks to me that even Ed Dunkhorst, the 'Human Freight Car,' would be unable to stand up under this pressure.

"So far as ideas are concerned, and the just, the melodious and the fragrant word to express them is concerned, no sympathy need be wasted upon Mr. Brady.

Is An Orator By Birth.

"If language hadn't been invented he would have brought it into being. He is the word made flesh. He would have done it, not out of policy, but from pressure. He would have to be relieved of it. He couldn't let all those ideas seethe and struggle in him and probably destroy his internal mechanism without finding an outlet for them.

"Mr. Brady has to talk to save his life. He is an orator by birth. The fact that he is a press agent is only an incident in the game. If he were alone on a South Sea island he would talk to the palm trees and whisper information to the fish.

"The Brady capacity is 100,000,000 gallons a minute. I speak of his talk in this way because it is never dry. And it is always informing. In the course of an hour I've heard him tell of the Hegelian theory; the proper feeding of the trained hankipoo, of which Ringling had the only one in captivity or otherwise; the canal system of Mars; the chances of Bryan; the unexampled heroism of a canvasser in throttling an escaping lion with his bare hands; the truth of transubstantiation; how Christian Science cured the war elephant Nero; nature faking as opposed to the truth-telling of the circus agent; why the Hairy Amus are supposed to be the true missing links; the higher criticism of the Bible; the benefits of a channel tunnel between England and France; the education of springboks into common carriers; the vanishing ultramontane doctrine of the Popes; and the influence of red lemonade upon the rural character.

"All this in a placid fawnlike voice which has a hypnotism of its own.

A Noted Linguist.

"Once when we were down at the other office Billy Rose, of the Plain Dealer, dropped in to see me. He could only stay five minutes. Just then Mr. Brady entered and began to talk. Rose stood for four hours, entranced, and would have listened till the cows came home but Mr. Brady remembered that he had to go over to the office of the Waechter und Anzeiger. He speaks German and thirteen other languages, including the dialect of Yuno, the Aztec King, almost as picturesquely as he does English, and with quite as much fluency.

"Rose went with him, and an hour later when I sallied out for luncheon I found him at the corner of Seneca street listening with rapt ears while Brady explained the reason why all the Ringling acrobats studied Sanscrit in preference to Esperanto.

"Now there are only twenty-four hours in the day, and all of these Mr. Brady devoted to the Ringlings. While he was asleep his mind was still active dreaming of happenings in the circus to tell the yokel editors on his rounds.

"It naturally follows, then, that these new allied attractions cannot get any of the Brady attention unless he agrees to sever himself in some degree from the first Ringling show.

Ought to Use Phonograph.

"My theory, which I give freely to Alfred Ringling and his Six Little Brothers, is to have a number of extra strong phonographs with records of unlimited capacity placed in the Brady office in Chicago; one for each of the Ringling attractions. Then let Mr. Brady talk into each one a certain number of hours daily. Of course, it would take an army of trained clerks to transcribe all this eloquence, poetry, cold facts, warm and convincing fiction and the glittering epithets which went with them all. But it would be worth many times the money to the brothers.

"There's only one objection to such a plan, a most serious one. Mr. Brady will

be kept in Chicago all the time, and the ears of the dramatic critics throughout the country will grow arid. The talk that should water them will then go to insensate records.

"If there can be no right adjustment of the claims of business and friendship then we will all protest against the bottling of Brady in Chicago. We can stop it, too. If we form a league pledged to receive no copy by mail and demanding that it be laid upon the reviewer's desk, accompanied by the wonderful obligato of eloquence which Mr. Brady alone can play, then the thing is done. Not even the Six Little Ringlings could stand up against such a boycott.

"As for myself, I illuminate that one day in the calendar when Mr. Brady glides in upon me. Plain red isn't vivid enough, though, to express my joy. I daub it with the vividest of carmine.—SAGE.

ADVANCE MEN END SEASON.

Ringling Bros.' Staff on Car No. 1 Depart For Their Winter Homes.

E. J. Snoyl writes to THE SHOW WORLD, as follows:

"Advance Car No. 1 of Ringling Bros. World's Greatest Shows closed in Fulton, Ky., Oct. 22, after a very successful season of six months and nineteen days. All the boys went through the season without a single mishap and enjoyed a banquet at the close with Wash Hoskins as toastmaster and chief lecturer, telling of his connections with the one show for sixteen years. The boys have spread to all parts of the globe as an eagle spreads its wings.

"Frank Estes has gone back to Vinings, Ga., to tell his experiences to the townspeople between cigarette puffs; Wash Hoskins will reach St. Albans, W. Va., in time to get married to the postmistress, for they say it is a sure thing this fall; Bill Shea will be found along Broadway, New York, sniping ash barrels this winter; C. O. Damon and son will winter in Oakland, Cal., as will Pete Collins; Fred Cox will be head broom in Marion, Ind.; Frank Pollock will be found in Fort Wayne, Ind., with the bill posting company; 'Pop' May will go to Sandusky and rest up this winter as 'Pop' has been one of our best workers this season; Ed. Fancher will own his own plant next season in Pendleton, Ore.; J. E. Lyons will be found in Boston with the Donnelly forces; App. Kugler will be with the Opera house at Appleton, Wis., as will his brother Joe; W. E. Baird is going to Winona, Minn., to be marshalled again this winter; J. Stough will hike back to Weatherford, Tex., to help build a new city hall; Zeke Inman doesn't just exactly know what state he will call home this winter; John Coughlin, our programmer, is going back to Holyoke, Mass., and last but not least, our genial press agent, Chas. A. White will head his own show this winter through the middle states."

LA MONT SHOWS CLOSE.

Season Was Highly Successful and Circus Will be Enlarged.

The La Mont Bros. America's Greatest Shows closed a highly successful season of twenty-four weeks at Kell, Ill., Oct. 21, going into their new winter quarters at Salem, Ill., the following day. Taken as a whole the past season has been by far the most successful season in the history of the show. The bad rainy weather which it had to contend with at the first of the season was met with a spirit seldom found around aggregations of this kind—everybody striving to make things agreeable for his fellow trouping friends—which resulted in perfect harmony and good will, continually looking for the brighter days which finally came, and the last days were such as to fill each one with a dread for the time when we should say goodbye as the last strains of Home Sweet Home floated softly away on the cool night air.

At Kell, the closing point, the management gave a banquet to all employees of the show and a large crowd of visiting friends from Salem and elsewhere, after which a vote of thanks was extended by the entire company to the manager for his kind and courteous treatment shown during the season.

Immediately after arrival in their nicely appointed winter quarters the carpenters and painters will begin their work of putting everything in first class condition for 1908. All canvas will be new. The size of the big top increased to two rings and a stage, several new tableaux, new band wagon and the menagerie increased to twelve cages and next season former patrons of the show will find it almost double in size compared with what it was.

RINGLINGS BUY ENGLISH SHARES.

Stockholders of Barnum & Bailey Sell Out for \$400,000.

According to a London cable, a meeting of the English shareholders of the Barnum & Bailey Greatest Show on Earth, Ltd., was held in the city of London, Oct. 22, at which a vote of approval of the contract made by the directors to sell that circus to the Ringling Brothers for a consideration of \$400,000, was carried. Joseph T. McCaddon, a director, and Delevan A.

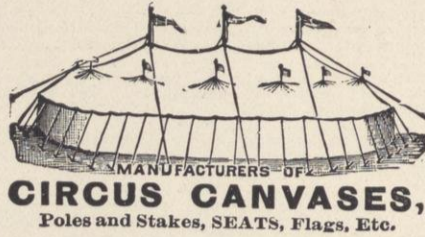
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59 and 61 West Washington Street, CHICAGO

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CIRCUS CANVASES,
Poles and Stakes, SEATS, Flags, Etc.

This is the one and only address of the old established Tent and Awning House so long and favorably known for the quality and distinction of its product and the reliability of its service.

The members of the firm who were and are still responsible for that quality, distinction and reliability, are all here intent on serving you better than ever before.

We have in stock a large number of New and Second Hand Tents, Seats, etc. Write for list of same.

Holmes, counsel for the directorate, acted as chairman and deputy chairman, respectively, of the session. The purchase of the English shares of the Barnum & Bailey show makes the Ringling Brothers absolute masters of the circus field in this country. It is understood that by this deal the Ringling Brothers come into possession of a number of shares of stock in Madison Square Garden, New York, and it is reported that it is their intention to open with the Ringling Brothers World's Greatest Shows at Madison Square Garden next season, while the Barnum show will open at the Coliseum, in Chicago. This latter rumor has not been confirmed.

CHARLES ADDRESS IS BUSY.

Official Adjuster of Barnum & Bailey Finds Plenty of Work.

Charles Address, official adjuster of the Barnum & Bailey Show, is in Chicago after an eminently successful season on the road with the Greatest Show on Earth. Last week he transacted business in Fargo, N. D., where he has considerable property. Upon his arrival in Chicago from the Barnum show, he found a thousand orders awaiting him for the B. & B. route book. Mr. Address' time is now pretty well engrossed in looking after his new flat buildings, which he is erecting on the west side. Charles never lets any grass grow under his feet either on or off the road.

Circusman Starts Theater.

Lew Aronson, manager of the Annex, with the Gollmar Brothers circus, after

concluding a very prosperous season with that organization has, with his brother Newman Aronson, rented the Odd Fellows building in Baraboo, Wis., and converted it into a playhouse known as the Bijou theater, to open Monday, Nov. 4, with high-class vaudeville and moving pictures. This will be the only theater in Baraboo and should prove a success. Lew Aronson has been re-engaged to act as side show manager for the Gollmar Brothers' shows for the season of 1908. He reports the tour just closed as having been an eminently prosperous one. The show closed at Republic, Mo., Saturday, Oct. 19, and the paraphernalia is now stored away in the winter quarters at Baraboo.

Gift for Victor Cooke.

Especial interest was given to the closing of Advertising Car No. 2 of the Barnum & Bailey circus, at Dyersburg, Tenn., Oct. 4, by the presentation of a handsome and expensive traveling bag to Manager Victor E. Cooke, by the billposters and others on the car. Although Mr. Cooke had insisted on the most rigid discipline, his justice as well as his desire to make things pleasant and agreeable was universally recognized, and the gift was an expression of the high regard in which he is held. The presentation was made by Press Agent W. D. Coxy in the presence of the entire staff of the car. * * *

"Ike" Speers, the genial manager of the Gentry Bros. shows, was in Chicago last week, accompanied by Mrs. Speers, and favored THE SHOW WORLD with a call. He reported a prosperous season.

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We are not hampered by the endless amount of detail that is experienced by others who sell machines, outfits, supplies, etc., operate vaudeville and five cent theatres and do a little of everything else connected with the line. That's only one reason why we can furnish such

High Class Service

We are pioneers in the business and have in service from one to several of every desirable subject in both Films and Song Slides that have been produced, and yet, without the use of either large advertising space or circus talk, we have most of the time had all the customers we could supply and sometimes have many on our waiting list. The quality of our service does our advertising. We are increasing our facilities and

We Want Your Patronage

If you need a machine we can tell you where to get the right one at the right price, but, we want to furnish your films and slides. You prefer a specialist in medicine or in law, so let us show you what a specialist can do for the bank account of a five cent theatre.

Write at once for our Special Offer.

THEATRE FILM SERVICE COMPANY
Room 129, 85 Dearborn St., Chicago

United States Tent and Awning Co. SHOW TENTS CHICAGO

West Randolph and Union Streets

NATIONAL ALLIANCE BILL POSTERS AND BILLERS OF AMERICA

CHICAGO is sound asleep!" was the verdict of No. 4 when the latest issue of THE SHOW WORLD appeared and it was seen that Boston and Philadelphia were the only two locals that had responded to the call for news. Even New York did not get awake until too late, as was shown by some correspondence received after the first Billposter issue had reached the news stands.

Great interest was taken in the recent election of delegates to the National convention from this local. The votes finally determined that Brothers Harry F. Jones and Bert Strous were the best duo to take care of the interests of No. 4.

Oliver Lester has just returned to Philadelphia, where he has made his home for some years. The boys of No. 4 are very proud of "Ol" Lester. He has won his spurs by good, hard work. Beginning in an humble capacity, he has risen to the important position of Manager of Barnum & Bailey's Car No. 3, by reason of conscientious attention to duty. He knows how to manage men and how best to serve his employer's interests. For many seasons past, he has been connected with Philadelphia playhouses during the winter months and has made many friends in that city. One of the busiest men at No. 4 these days is President Tom Connors; he has become pretty nearly the High Mogul in theatrical advertising in Philadelphia.—It is an open question whether it is the good shows or the good advertising work of John Suplee that is drawing capacity houses to the Standard every performance. Some say it is Suplee's fault.

Circus Boys Arrive Home.

The boys of No. 1 car, Barnum & Bailey's show, have arrived in town, loaded with money, but looking for work. Boss Tommy Connors took the car from Dyersburg, Tenn., the closing date, to the winter quarters at Bridgeport, Conn. Jimmie Gregg, Frank Harvey and Harry Rutter dropped off at Philly and hope to remain here all winter. Harry Jones has been made chairman of the ball committee, and, needless to say, is hustling to make the affair a great success.—Edward Buck, who is not related to Buck Taylor, as has been rumored, has increased his advertising staff and is now billing both the Lyric and Adelphi in the preferred spaces of the city.—Charles Mangle, advertising agent for the Broadway theater, New York, together with Charles Gore of No. 2, brought their wives to Philadelphia last week and were the guests of Bro. Harry Jones. This was a return of the visit which Bro. Jones paid No. 2 some time ago. By a ruse, Bros. Mangle and Gore left their wives in that city, when they returned to New York and the latter were accorded a royal entertainment by Mr. and Mrs. Jones, in which automobile rides and visits to all the prominent points of interest were included.

Notes from No. 6, Denver.

One of the most interesting elections held by this local for some time was that at the last meeting, when a spirited contest re-

sulted as follows: President, C. P. Saunders; vice-president, John Luchsinger; secretary, Ed. G. Hamblin; treasurer, Cliff Redfield; business agent, C. C. Garnett; sergeant-at-arms, Harry Zimmer; trustees, Wm. S. Redfield, chairman; C. E. Curran, J. W. Davis.

Notes from New London, Ont.

Thanks to the alacrity of National Treasurer Harry F. Jones of No. 4, this local, which has been called No. 22, was ushered into being Oct. 22, when Brother Jones affixed his signature to the charter. The older members of the order may be sure that No. 22 will live up to all its pledges and at no time will it give the National body cause to regret its admission.

Notes from No. 14, Kansas City.

Recording Secretary R. B. Springer, 801 East Eighth street, wishes to hear from all members of local 14, as business of importance is always coming up which all members should be posted on.

The local is now in a most prosperous condition, with all members who are in the city busy and taking care of all visiting brothers.

Bro. W. E. Brown has been on the sick list since his return from the Cole Show a few weeks ago, but he is now improving and we are hoping to see him out again soon.

The topic of conversation around all the shops and theaters here is: Will the houses have to close on Sunday? We hope not.

Notes from Local No. 2, New York.

Considerable interest attaches to the fact that at the meeting of this local next Sunday the delegates to the National convention are to be elected. From present indications this promises to be a very exciting contest, but there will probably be no blood shed.

T. B. Jett & Son have put in a good billposting plant at Orange, Tex., and are getting the business. They are members of the Texas association.

CORRESPONDENCE TO LATE TO CLASSIFY.

OHIO.

CLEVELAND, Oct. 26.—Colonial theater.—The Vaughan Glaser stock company presented Her Own Way in good style. Fay Courtney was admirable as Georgia Carley. George M. Cohan, under the management of Sam Harris, is on the boards at the Opera house. The players who interpret the several roles are people with reputations for conscientious work. In fact, the company might almost be called an all-star one, including, as it does, such well known names as George M. Cohan himself, Edna Wallace Hopper, one of America's foremost comedienne; Emma Janvier, Fritz Williams, George Parsons, James C. Marlowe, James H. Bradbury, Louise Rial and Hazel



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MURRAY TENT AND AWNING CO.

CIRCUS CANVASES

1-15 S. Union St. CHICAGO
Cor. W. Randolph St.

Lowry. Fifty Miles from Boston is the play.

Much interest has been manifested in the production of Rip Van Winkle at the Majestic this week. Judging from the unusually large demand for seats the theater will doubtless be well filled at every performance.

Miss Cecil Spooner, the dainty comedienne and dancer, is seen in two plays at the Lyceum this week. For the first half of the week she presented The Dancer and the King, and the last half the comedy musical drama, The Girl Raffles.

At the Cleveland this week the attraction is Charles E. Blaney's fine production of Lottie, the Poor Saleslady.

The attraction at the Star is the High Jinks Burlesque company, entirely new in every particular and under the direction of Tom Miner of New York.

The Flubb-Dubb Conspiracy, with funny and bright situations, and a Gay Modiste, with many beautiful ensembles and a picturesque display of handsome women, with beautiful Lizzie Preleigh, is the offering of the Transatlantic Burlesquers at the Empire this week.

At Keith's a capital vaudeville bill is offered with Urbani and Son, Bert Howard & Leona Bland as the headliners. Other good acts are Beatrice McKenzie and Walter Shannon, the Mozarts and Joe Deming.

—EDWARD FRYE.

DENVER.

BY H. H. BUCKWALTER.

DENVER, Colo., Oct. 26.—The new Shriner Temple theater in the Capitol hill section is a disappointment. The stage was cut down by the building committee to a mere shallow platform and the flies do not extend above the top of the arch. As a result no high class dramatic nor scenic performance can be produced. It is fit for amateurs and nothing more.

At the Orpheum, where Houdini is the headliner, a most disgusting exhibition of brutality by two burly guards from the State insane asylum almost precipitated a riot. As a result of their cruel handling,

Houdini fainted when he finally released himself from the straight jacket. The rest of the bill was of the "hummer" variety, and included O Hana San, the Ruppelts, Daisy Dumont, Fredick Voelker and wife, Dahlman Cowboy Quartette and Ferry Corwey. Next week, Paul Barnes, Mayme Remington and Picks, Armstrong & Clark, Madame Toona, Casey & Craney and Fred's Monks.

The Tabor and Broadway offered repeaters for the week. At the former, The County Chairman, and at the Broadway The Lion and the Mouse was the bill. At the Curtis, The Desperate Chance was offered and pleased thrill-lovers.

The new Baker stock house will open Nov. 3 with When We Were Twenty-One.

Work on the new Denver theater of Sullivan & Considine is progressing slowly, but will be finished in time to open the new year.

Fritzi Scheff is underlined for the next attraction at the Broadway, and all the Colorado railroads will run specials at reduced rates—just like a circus.

ART ADAIR

En Route, Hagenbeck-Wallace Shows Combined

ECCENTRIC MUSICAL COMIQUE



Bell & Henry Comedy Acrobats

Season 1907, En Route, Barnum & Bailey Greatest Show on Earth Re-engaged Season 1908

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BETTER THAN COPPER ZINC HALF TONE ETCHED DEEP

1/4 SHEETS	3" x 6" ... \$1.75	10" x 12" ... \$9.00	1/4 SHEETS
4 HALF TONES	5" x 7" ... 3.50	12" x 16" ... 14.00	14 IN x 21 IN
BALANCE	7" x 9" ... 6.30	16" x 18" ... 20.00	PLATE
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1/2 SHEETS	3" x 6" ... \$.75	10" x 12" ... \$4.00	1/4 SHEETS
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ZINC & BLOCK	7" x 9" ... 2.50	16" x 18" ... 10.00	PLATE
100-2 COL ... \$15.00	8" x 10" ... 3.00	18" x 22" ... 13.75	\$9.00
200- " " - 20.00	SEND CASH WITH ORDER		MINIMUM 40¢
1000 " " - 25.00			OTHER SIZES
2500 " " - 35.00			PRORATA

SPECIAL ENGRAVED PRINTING

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1 COL \$4.00 \$6.00 \$8.50	1 COL \$6.00 \$9.00 \$12.50	1 COL \$8.00 \$14.00 \$20.00
2 COL 6.00 9.00 12.50	2 COL 9.00 13.50 18.75	2 COL 12.00 21.00 30.00
3-8 AND 16 SHEETS WITH HALF TONE ILLUSTRATIONS		
2 COLOR DISPLAY-TYPE-SHADED LETTERS		
1 SHTS.	3 SHTS.	8 SHTS.
100 ... \$5.00	100 ... \$10.00	100 ... \$24.00
200 ... 7.00	200 ... 17.50	200 ... 34.00
500 ... 10.00	500 ... 30.00	500 ... 90.00
100 ... \$40.00	100 ... 64.00	100 ... 80.00
200 ... 64.00	200 ... 128.00	200 ... 160.00
500 ... 128.00	500 ... 160.00	500 ... 160.00
1000 TYPE EIGHT SHEETS - \$100.00 UP.		
THE CLARENCE E. RUNEY POSTER PRINTING CO CINCINNATI OHIO.		

PERCE R. BENTON'S SCENIC COMEDY A COWBOY'S GIRL

Just Finished Texas to Excellent Business, Thank You
WHAT TEXAS PAPERS SAY
A very ambitious attempt with special scenery and cowboy costuming.—Ft. Worth Record, Oct. 9.
The large audience thoroughly enjoyed the performance. . . . The scenery, cast and light effects were above the average for this class of attraction.—Austin Statesman, Oct. 18.
A Cowboy's Girl at the Houston Theatre was "Some Show." From the beginning to the end there were plenty of thrills, moving up to the last act to a pretty love scene. Everybody was amused, thanks mainly to the comicallities of Perce R. Benton, who proved himself possessed of powers of sustained fun making in no inconsiderable degree.—Houston Chronicle, Oct. 20.
Office Address: 75 PLYMOUTH PLACE, CHICAGO, ILL.

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WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

MAJESTIC THEATER BUILDING

CHICAGO, ILL.

-AND-

UNITED BOOKING OFFICES OF AMERICA

BOOKING TOGETHER

Important Notice to Artists

Department C Now booking time for coming season. Sixty weeks in middle west. Definite and courteous replies to all inquiries.

Department D Artists booked in the fairs, parks and chautauquas, controlled by this office, are requested to write in, as it is possible further time can be arranged.

Department E Park managers desirous of securing bands for next season should communicate at once. Bands are requested to communicate with this department.

Department F All the best clubs and social organizations in Chicago, Milwaukee and St. Louis secure professional talent through this office. Artists are requested to advise exact weeks they expect to lay off in Chicago.

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BEGS TO ANNOUNCE

THAT SHE OWNS, PRODUCED AND IS BOOKING THE FOLLOWING SKETCHES:

HER FRIEND FROM TEXAS—4 people

By Will M. Cressy

THE LOBBYIST—4 people

By Will M. Cressy

FRENZIED FINANCE—3 people

By Chas. Lee Calder

THE DUCHESS OF DEVONSHIRE 2 people

By Ed rd Gervaise

A ZENDA STORY—4 people

By Anthony Hope

A DAUGHTER OF EVE—3 people

By C. L. Calder

AND

THE MATCHMAKER—4 people

By C. L. Calder and F. J. Churchill

Also several Minor Sketches. If you have a good Sketch you want produced, or want to go in VAUDEVILLE, call on or address,

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WOODS & WOODS

NOVELTY

TIGHT WIRE

An Act in which the Lady Works

Western Vaudeville Managers Association

ROUTES

ARTISTS.

ALL Hunter & All: En route with Sam Devere Show.

Abbott, Mollie: Cosmopolitan, Jamestown Exp., Norfolk, Va., indef.

Adams, E. Kirk, & Co.: Auditorium, Norwalk, Va., indef.

Ampier: En route with Miss N. Y. Jr., Co.

Arnold, Capt.: Fair Park, Dallas, Tex., indef.

Arthurs, Kitty: Flood's Park, Baltimore, Md., indef.

Altons, The Five: En route with the Parker Shows.

Adams & Mack: O. H., Old Orchard, Me., indef.

Allen, Edw. S.: En route with the Flaming Arrow Co.

Adler, Lou: En route with the Isle of Spice.

Another Quartette: En route with Colonial Belles.

Anton and Houseworth: En route with the High School Girls Co.

Ahearn, Chas.: En route with the Ahearn Trio.

Allen, Lee: En route with the Boston Belles Co.

Arnold, Lucia: En route with the Boston Belles Co.

Ames & Feathers: En route with King Casey Co.

Arizona Troupe: National, Havana, Cuba, 21-Nov. 3.

Adler, Jeannette & Co.: Garrick, Burlington, Ia., 28-Nov. 3; Bijou, Quincy, Ill., 4-10.

Adelman Trio: Liebich's, Breslau, Germany, October.

Avery & Pearl: Gaiety, Galesburg, Ill., 28-Nov. 3; Temple, Ft. Wayne, Ind., 4-10.

Adair, Helen: Orpheum, Kansas City, Mo., 27-Nov. 2; Orpheum, New Orleans, La., 3-10.

Apollo Quartette: Rockford, Rockford, Ill., 28-Nov. 2.

Ahearn Trio: Gaiety, Kansas City, Mo., Nov. 4-10.

Arlington Four: Haymarket, Chicago, Ill., 27-Nov. 2; G. O. H., Indianapolis, Ind., 5-11.

Arizona Troupe: Theater National, Havana, Cuba, 28-Nov. 3; Theater, Cardenas, Cuba, 4-10.

Amata: Empire, Paterson, N. J., 28-Nov. 2.

Aces, Three: Grand, Hamilton, O., 28-Nov. 2.

Alrona-Zoeller Trio: Bijou, Piqua, O., 28-Nov. 2.

Allen, Delmain & Allen: Family, Alton, Ill., 28-Nov. 2.

Armstrong & Holly: Bijou, Lincoln, Neb., 28-Nov. 2.

Atkinson, Geo., & Gladys: Orpheum, Huntington, W. Va., 28-Nov. 2.

Allen & Briscoe: Mohawk, Schenectady, N. Y., 28-Nov. 2.

Allen, Josie: Orpheum, Rockford, Ill., 28-Nov. 2.

All, Geo.: Chase's, Washington, D. C., 28-Nov. 2.

Americus Comedy Four: Majestic, Johnson, Pa., 28-Nov. 2.

Abel, Geo. & Co.: Keith's, Providence, R. I., 28-Nov. 2.

Auger, Capt. Geo., & Co.: Cook's O. H., Rochester, N. Y., 28-Nov. 2.

Alabama Comedy Four: Mohawk, Schenectady, N. Y., 28-Nov. 2.

Austins, Great: Bijou, Benton Abram & Johns: Poli's, Hartford, Conn., 28-Nov. 2.

American Newsboys Trio: Bijou, Kalamazoo, Mich., 28-Nov. 2.

Armstrong & Clark: Orpheum, Denver, Col., 28-Nov. 2.

Ames & Corbett: Lyric, Lincoln, Neb., 28-Nov. 2.

Alba, Miss: Orpheum, St. Paul, Minn., 27-Nov. 2.

Auburns, Three: Casino, Washington, Pa., 28-Nov. 2.

Anderson & Goines: Proctor's 23d St., New York City, 28-Nov. 2.

Armstrongs, Three: St. Joseph, Mo., 28-Nov. 2.

Arcolis, Four: Orpheum, El Paso, Tex., 30-Nov. 5.

Apdale's Antimals: Poli's, Hartford, Conn., 28-Nov. 2.

Appleby, E. J.: Bijou, Dubuque, Ia., 28-Nov. 2.

Armstrong, Geo. F.: Columbia, St. Louis, Mo., 28-Nov. 2.

Adelyn: Majestic, Beaumont, Tex., 28-Nov. 2.

Aherns, The: Majestic, Montgomery, Ala., 28-Nov. 2.

BICKETT FAMILY: Boonville, Ind., indef.

Bijou Trio: En route with Watson's Burlesquers.

Bussler, Walter H.: Orphia, Madison, Wis., indef.

Burson, Arthur: En route with the Cosmopolitan Carnival Co.

Bradley & Davis: Sullivan & Considerine circuit, indef.

Buxton, Chas. C.: Crystal, Menasha, Wis., indef.

Benzetta, Bernard: En route with the Barnum & Bailey Show.

Beauties, Eight English: En route with Al Reeves Show.

Bates, Geo.: En route with Barnum & Bailey Show.

Blamphin & Hehr: Star, Atlanta, Ga., indef.

Blue, Chas.: En route with the Wonderland Show.

Bancroft, The Great: Globe, Chicago, indef.

Barrett & Belle: En route with the New Century Girls.

Bohannon & Corey: En route with the New Century Girls.

Bennett Sisters, Three: Hurtig & Seamon's, New York City, 28-Nov. 2.

Brennan & Riggs: En route with the New Century Girls.

Budworth & Wells: White Bear Lake, Minn., indef.

Brooks & Vedder: Empire, San Francisco, indef.

Bradna, Ella & Fred Derrick: En route with the Barnum & Bailey Show.

Binney & Chapman: Garden Theater, Memphis, Tenn., indef.

Blair & McNulty: Gem, Missoula, Mont., indef.

Barnes & Edwins: Oak Park, Sacramento, Cal., indef.

Burke, John P.: Flood's Park, Baltimore, Md., indef.

Barrett, Geo. A.: En route with Rose Sydell's London Belles Co.

Bryant, Edith: En route with Bryant's Extravaganza Co.

Black, John: En route with Bryant's Extravaganza Co.

Bison City Quartette: En route with the Rialto Rounders Co.

Bowen & Lina: En route with the Sam Devere Show.

Boyce, Jack: En route with the Trocadero Burlesquers.

Bamer, Fred: En route with the Miner's Dreamlands.

Burke, Fred: En route with the Miner's Dreamlands.

Behler: En route with the Miner's Dreamlands.

Blanchard Bros: En route with the Sam Devere Show.

Brooks, Hazel: Bijou, Kankakee, Ill., indef.

Bedini & Arthur: En route with the Colonial Belles.

Bernard, Hugh: En route with Colonial Belles.

Bryant, May: En route with the Boston Belles Co.

Burke, Minnie: En route with the Boston Belles Co.

Butler, May: En route with the Black Crook, Jr., Co.

Burgess, Mabel: En route with the Black Crook, Jr., Co.

Belfrage, Tessie: En route with the Black Crook, Jr., Co.

Bijou Comedy Four: En route with the High School Girls Co.

Billy Beard: En route with Primrose Minstrels.

Bixley, Edgar: En route with the Boston Belles Co.

Banks, Chas.: En route with the Boston Belles Co.

Breton, Harry & Gertrude: Los Angeles, Cal, indef.

Bradley & Barnes: En route with Majestics.

Beatrice, Mlle.: En route with Rose Hill Folly Co.

Barton, Joe, & Bro.: En route with Bohemian Burlesquers.

Banta Bros., Four: En route with Original Cohen Co.

Berry & Berry: Orpheum, Oakland, Cal., 27-Nov. 9.

Beyer & Johnson: Family, Gloversville, N. Y., 28-Nov. 3.

Bedouin Arabs, Eight: Bennett's, Hamilton, Ont., 28-Nov. 2.

Benton, Edward Deane: Amusee, Braddock, Pa., 28-Nov. 3; Star, Jeanette, 4-10.

Belmont, Belle: Bijou, Winnipeg, Can., 28-Nov. 3; Bijou, Duluth, Minn., 4-10.

Banks & Newton: Auditorium, Quebec, Can., 28-Nov. 3; Orpheum, Boston, Mass., 4-10.

Bingham & Gette: Hopkins, Louisville, 27-Nov. 2; Majestic, La Salle, Ill., 3-10.

Bowman Bros.: Gaiety, S. Chicago, Ill., 28-Nov. 3; Howard, Chicago, 4-10.

Bicycle Bill: Grand, Marion, Ind., 28-Nov. 3; Temple, Ft. Wayne, 4-10.

Blunt, London: Crystal, Milwaukee, Wis., 28-Nov. 2.

Bissett & Miller: Keith's, Cleveland, O., 28-Nov. 3; G. O. H., Pittsburg, Pa., 4-10.

Brenon, Herbert, & Helen Downing: Coliseum, Seattle, Wash., 28-Nov. 3; Washington, Spokane, 4-10.

Brown, Jack, & Lillian Wright: Keeney's, Brooklyn, N. Y., 28-Nov. 3.

Bush & Elliott: Majestic, St. Paul, Minn., 28-Nov. 3.

Budd & Wayne: Springfield, Ill., 28-Nov. 3; LaSalle, Ill., 4-10.

Bruno & Russell: Bennett's, Hamilton, Ont., 28-Nov. 3.

Booth, The Great, & Bro.: Grand, San Diego, Cal., 28-Nov. 2; Fischer, Los Angeles, 4-9.

Bowers, Walters & Brookes: Columbia, Cincinnati, O., 28-Nov. 3; Hopkins, Louisville, Ky., 4-10.

Burns, Harry: Star, Latrobe, Pa., 28-Nov. 2.

Burton, Hughes & Burton: Orpheum, Lima, O., 28-Nov. 2.

Bradley & Davis: Novelty, Denver, Col., 28-Nov. 2.

Barringtons, The: Findlay, Findlay, O., 28-Nov. 2.

Bedini, Donat, & Dogs: Bennett's, Ottawa, Can., 28-Nov. 2.

Barry, Mr. & Mrs. Jimmie: Orpheum, Salt Lake City, Utah, 28-Nov. 9.

Baker, Pete: Lyric, Lincoln, Neb., 28-Nov. 2.

Bates & Neville: Howard, Huntington, W. Va., 28-Nov. 2.

Bowen Bros.: Unique, Eau Claire, Wis., 28-Nov. 2.

Brown & Wilmot: LaSalle, Keokuk, Ia., 28-Nov. 2.

Byron & Langdon: Proctor's, Newark, N. J., 28-Nov. 2.

Byron & Blanch: Bijou, LaCrosse, Wis., 28-Nov. 2.

Bentley, Jennie: Bijou, Kankakee, Ill., 28-Nov. 2.

Burke, Dan, & School Girls: Valentine, Toledo, O., 28-Nov. 2.

Brittons, The: Chicago, Ill., 28-Nov. 2.

Baader-LaVelle Troupe: Majestic, Birmingham, Ala., 28-Nov. 2.

Ball & Zell: Wasson's, Joplin, Mo., 28-Nov. 2.

Black & Jones: Keith's Union Square, New York City, 28-Nov. 2.

Burnham, Chas. C., Will L. White & Co.: Majestic, Birmingham, Ala., 28-Nov. 2.

Black & Leslie: Majestic, Indianapolis, Ind., 28-Nov. 2.

Barnes, Paul: Orpheum, Denver, Col., 28-Nov. 2.

Beatties, The Juggling: Orpheum, Marietta, O., 28-Nov. 2.

Batty's Bears: Cook's O. H., Rochester, N. Y., 28-Nov. 2.

Bellong Bros.: Main St., Peoria, Ill., 28-Nov. 2.

Bandy & Wilson: Orpheum, St. Paul, Minn., 28-Nov. 2.

Bingham, Ventriloquist: Casino, Washington, Pa., 28-Nov. 2.

Bingham, Kittle: Casino, Washington, Pa., 28-Nov. 2.

Bijou Comedy Trio: People's, Cincinnati, O., 28-Nov. 2.

Bartholdi's Cockatoos: Orpheum, Los Angeles, Cal., 28-Nov. 9.

Burgoyne, Harry: Hathaway's, Lowell, Mass., 28-Nov. 2.

Byrons, Five Musical: Haymarket, Chicago, Ill., 28-Nov. 2.

Bissett & Miller: Keith's, Cleveland, O., 28-Nov. 2.

Bryant & Saville: Temple, Alton, Ill., 28-Nov. 2.

Bernar the Great: Chicago, Ill., 28-Nov. 2.

Barnett, Mae: Olympic, South Bend, Ind., 28-Nov. 2.

Bartling, Anny: G. O. H., Indianapolis, Ind., 27-Nov. 2.

Brown, Harris & Brown: Poli's, Waterbury, Conn., 28-Nov. 2.

Belleclair Bros.: Orpheum, Los Angeles, Cal., 21-Nov. 2.

Brunettes, Cycling: O. H., Bangor, Me., 28-Nov. 2.

CHANDLER, ANNA: En route with the City Sports Co.

Connolly & Klein: En route with the Empire Burlesquers.

Cooper, Harry K.: En route with the Fay Foster Co.

Curley, Pete: En route with the Behman Show.

Carson Brothers: En route with the Behman Show.

Claus & Radcliffe: En route with the Trocadero Burlesquers.

Conn & Conrad: Moss & Stahl, Tour of England, Aug. 12 to March 13.

Carroll & Eller: En route with the Fay Foster Co.

Cozad, Belle & Earle: East Lake Park, Birmingham, Ala., indef.

Clinton, Chris.: Half Dime Theater, Jersey City, N. J., indef.

Cook, Frank: Austin & Stone's, Boston, Mass., indef.

Cassin & Cassidy: Crystal Park, Joplin, Mo., indef.

Clermonte, Frank & Etta: En route with Jesse Losky Co. Black Hussars.

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BICYCLE BILL COWBOY CYCLIST
BIG NOVELTY ACT
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 The Girl Who Sings Classic and Popular Songs. A. E. MEYERS, Agent

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GERMAN SAILORS Circuit

LAURANT THE MAN OF MANY MYSTERIES.
 Booked Solid in Vaudeville.

BILLIE GORDON
 AS FRITZIE IN "TOYLAND."

JOSH DREANO King of Fools and Funny Falls.
 Booked solid season 1907-8 by Western Vaudeville Managers' Association

MABLE McCANE STARRING IN "The Girl Over There"

EMMA WESTON THAT'S ALL!
 Doing Well, Thank You. With Empire Burlesquers

MAMIE HARNISH
 "SONGS AND STORIES"

ARTHUR J. McWATTERS and GRACE TYSON
 Principal Comedian and Comedienne with Geo. W. Lederer's stupendous production of The Girl Rangers. Walnut St. Theatre, Philadelphia, indefinite

FRANCES L. COSSAR
 Leading Lady with Mabel Barrison and Jos. E. Howard. Season 1907-8.

Marie Tower Starring in "HER FRIEND FROM TEXAS"
 Management of the Francesca Redding Co.

EDWARD HUME PRINCIPAL COMEDIAN
 Supporting MABEL BARRISON & JOS. E. HOWARD
 SEASON 1907-8

Minnie Seligman=Bramwell William
 Season 1907-8 Filled Per. ad. 101 W. 78th Street, NEW YORK

Robert Rogers & Louise Mackintosh
 The feature of every bill and the laughing hit of the year. "Out of Sight"
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Sixty Laughs in Twenty Minutes. A Refined Play-let for Polite Vaudeville.
 Opening on the Inter-State Circuit, Lyric Theatre, Mobile, Ala., Oct. 28th. Time all filled for this season.



Mr Woodford as "Professor Hooker"

"THAT HAPPY PAIR"
John Woodford and Jeanette Marlboro
 Season 1907-8 with Scott & Raynor's New Musical Comedy, "Ma's New Husband."
 EASTERN CO.



Miss Marlboro as "Marie Longfellow"

Hollins, Eddie: Oshkosh, Wis., indef.
 Hollins & Hart: Hammerstein's, New York City, indef.
 Carol Sisters: Empire, Los Angeles, Cal., 22-29.
 Hallan & Smith: Galety, Springfield, Ill., 28-Nov. 3.
 Chapin, Benjamin: K. & P. 125th St., New York City, 28-Nov. 3; 58th St., New York City, 4-10.
 Chappelle, Marie: Star, Jeannette, Pa., 28-Nov. 3; Star, Homestead, 4-10.
 Caesar, Frank, & Co.: Lyric, Mobile, Ala., 28-Nov. 3; Majestic, Birmingham, Ala., 4-10.
 Carters, The: Princess, Columbus, O., 28-Nov. 3; Bijou, Loraine, 4-10.
 Clarke & Temple: Dominion, Winnipeg, Can., 28-Nov. 3; Peoples, Cedar Rapids, Ia., 4-10.
 Cree & Co.: Bijou, Adrian, Mich., 28-Nov. 3; Muskegon, 4-10.
 Casey & Craney: Orpheum, Denver, Col., 28-Nov. 2.
 Myron & Flanagan: Grand, Syracuse, N. Y., 28-Nov. 3; Proctors, Albany, 4-10.
 Colonial Sextette: Orpheum, San Francisco, Cal., 28-Nov. 3; Orpheum, Los Angeles, 4-10.
 Christy, Wayne G.: Grand Family, Fargo, N. D., 28-Nov. 3; Bijou, Winnipeg, Can., 4-10.
 Connelly & Connelly: Avenue, Monessen, Pa., 28-Nov. 3.
 Clay & West: Lyric, Oil City, Pa., 28-Nov. 3.
 Conn, Hughie, and Downey & Millard: Orpheum, Omaha, Neb., 27-Nov. 3; Orpheum, Kansas City, Mo., 3-9.
 Cohen, The Original (H. T. Gaskell, mgr.): Nashville, Tenn., 28-Nov. 2; Louisville, Ky., 3-9.
 Cross, Will H., & Co.: Temple, Alton, Ill., 28-Nov. 3.
 Cooper, Leo: Dominion, Winnipeg, Can., 28-Nov. 3.
 Cook, Joe & Bro.: Bennett's, Quebec, Can., 28-Nov. 3; Doric, Yorkers, N. Y., 4-10.
 Chevriel, Emile: Majestic, Indianapolis, Ind., 28-Nov. 3; Grand, Madison, Wis., 4-10.
 Cooke & Rothert: Majestic, Madison, Wis., 28-Nov. 3.
 Copeland Bros., The: Siloom Springs, Ark., 28-Nov. 3; Mena, La., 4-10.
 Cowles, Marvelous Family: Grand, Madison, Wis., 28-Nov. 3; Bijou, LaCrosse, 4-9.
 Cummings, Thornton & Co.: Grand, Bellingham, Wash., 28-Nov. 2.
 Cole & Clemens: Pastime, Lewistown, Pa., 28-Nov. 2.
 Colonial Four: Armory, Binghamton, N. Y., 28-Nov. 2.
 Carpenter, J. Fred & Dolly: Electric, Pensacola, Fla., 28-Nov. 2.
 Cope Trio, The: Olympic, Bellaire, O., 28-Nov. 2.
 Conwell & O'Day: Majestic, San Antonio, Tex., 28-Nov. 2.

Coburn, Billy: O. H., Carbondale, Pa., 28-Nov. 2.
 Chester & Jones: Keith's, Boston, Mass., 28-Nov. 2.
 Crandall, La: Lyric, Birmingham, Ala., 28-Nov. 2.
 Cole, Sam: McDade's, Mt. Sterling, Ky., 28-Nov. 2.
 Cleveland, Claude & Marion: Scenic Temple, Taunton, Mass., 28-Nov. 2.
 Chinguilla, Princess, & Newell: Sidney, O., 28-Nov. 2.
 Connelly, Edward, & Co.: Majestic, Chicago, Ill., 27-Nov. 2.
 Carrays, Les: Star, Altoona, Pa., 28-Nov. 2.
 Clipper Sisters: Bijou, Bismarck, N. D., 28-Nov. 2.
 Carmen, Great: O. H., Elmira, N. Y., 28-Nov. 2.
 Crowley: Family, Chester, Pa., 28-Nov. 2.
 Corrigan, Emmett: Columbia, St. Louis, Mo., 28-Nov. 2.
 Corbrey Bros.: Columbia, Cincinnati, O., 27-Nov. 2.
 Carter, Taylor & Co.: Empire, Hoboken, N. Y., 28-Nov. 2.
 Cunningham & Smith: Star, Wilkesburg, Pa., 28-Nov. 2.
 Creighton's Roosters: State Fair, Dallas, Tex., 19-Nov. 3.
 Craine, Long & Craine: Fulton, Lancaster, Pa., 28-Nov. 2.
 Compromised: Poli's, Worcester, Mass., 28-Nov. 2.
 Curran & DeGrey: Crystal, Logansport, Ind., 28-Nov. 2.
 Colby Family: Orpheum, Boston, Mass., 28-Nov. 2.
 Crickets, The: Orpheum, Denver, Col., 28-Nov. 2.
 Clark, Joe: Bijou, Winnipeg, Man., 28-Nov. 2.
 Carver, Louise, & Genie Pollard: Majestic, San Antonio, Tex., 28-Nov. 2.
 Collins & LaMoss: Orpheum, Virginia, Minn., 28-Nov. 2.
 Cook & Stevens: Colonial, Lawrence, Mass., 28-Nov. 2.
 Carroll & Baker: Colonial, Lawrence, Mass., 28-Nov. 2.
 Christie Duo: Orpheum, San Francisco, Cal., 28-Nov. 2.
 Corinne: Keith's, Cleveland, O., 28-Nov. 2.
 Curtis, Palmer & Co.: Poli's, Scranton, Pa., 28-Nov. 2.
 Cooper & Robinson: Orpheum, Boston, Mass., 28-Nov. 2.
 Cotton, Lola: Hathaway's, New Bedford, Mass., 28-Nov. 2.

DeLano, Bill: En route with De Rue Bros. Minstrels.
 Dodd, Marie Stewart: En route with American Burlesquers.
 Demarest's Equestrians: Hillside Park, Newark, N. J., indef.
 Dalleys, The: Empire, Springfield, Ill., indef.
 Davis, Floyd: Temple, Boulder, Colo., indef.
 Dracula: Great Southern, Columbus, O., indef.
 Darnell, Millard: En route with Campbell Bros. Show.
 Davis, H.: Airdome, Murphysboro, Ill., indef.
 Davis, Roland: En route with Fay Foster Co.
 Downey, Tiney: En route with Fay Foster Co.
 Dupree, Bob: Canvas, Provo, Utah, indef.
 Deming, Arthur: En route with the White Blackbird Co.
 Davis & Davis: En route with Miss N. Y. Jr. Co.
 Danto, Harry: Family, New York City, indef.
 De Osch, Mamie B.: Apollo, Chicago, Ill., indef.
 Darmody: En route with Bryant's Extravaganza Co.
 Diamond Jim: En route with the Kentucky Belles Co.
 Dunham, Heslin & Baradi: En route with the Jolly Grass Widow.
 Daltons, The Three: En route with the Jolly Grass Widow.
 Darrow & Cotton: En route with the Sam Scribners Big Show.
 Davis, Phil: Airdome, Houston, Tex., indef.
 DeArmand Sisters: En route with Morgan Stock Co.
 Denker, Rosa: En route with Behman's Congress of American Girls.
 DeVilbis, Great: En route with Eisenbarth Floating Theater.
 Dracula: En route with Donnelly & Hatfield Minstrels.
 Duke Kolfage: Orpheum, Denver, Colo., indef.
 Dobbs, Wilbur: En route with Miner's Americans.
 DeForest, Corinne: En route with the Black Crook Jr. Co.
 Dalley & Austin: En route with the Casino Girl Co.
 Dupree, Maida: En route with the High School Girls Co.
 DeWitt, Burns & Torrence: Alhambra, New York City, 28-Nov. 3.
 DeVerne & Van: Lyric, Cleveland, O., 28-Nov. 3; Olympic, So. Bend, Ind., 4-10.
 DeMonde & Dinsmore: Orpheum, Portsmouth, O., 28-Nov. 3.
 Dahliman Cowboy Quartette: Omaha, Neb., Nov. 3-9.
 DeCoe: Temple, Ft. Wayne, Ind., 28-Nov. 3.
 Duprez, Fred: National, San Francisco, Cal., 28-Nov. 3; Bell, Oakland, 4-10.

DuBois, Great, & Co.: O. H., Greenville, O., 28-Nov. 2.
 Davis, Mark & Laura: Olympic, Bellaire, O., 28-Nov. 2.
 Donegan Sisters: Keith's, Boston, Mass., 28-Nov. 2.
 Dunedin Troupe: Keith's, Boston, Mass., 28-Nov. 2.
 Delbaugh & Mayer: Orpheum, Chicago, Ill., 28-Nov. 2.
 Deming, Joe: Keith's, Providence, R. I., 28-Nov. 2.
 Davis, Edwards: Doric, Yonkers, N. Y., 28-Nov. 2.
 Douglas, Douglas & Bluch: Majestic, Madison, Wis., 28-Nov. 2.
 DeHollis & Valora: City O. H., Amsterdam, N. Y., 28-Nov. 2.
 Davies, Teddy: Schiller's, Chicago, Ill., 28-Nov. 2.
 DeComas, The: Varieties, Terre Haute, Ind., 28-Nov. 2.
 Delmore & Darrell: Burwood, Omaha, Neb., 28-Nov. 2.
 Duncan & Hoffman: Majestic, Dallas, Tex., 28-Nov. 2.
 Devau, Hubert: G. O. H., Grand Rapids, Mich., 28-Nov. 2.
 Dalton, James: Princess, Cleveland, O., 28-Nov. 2.
 Diamond & Pearson: Unique, Los Angeles, Cal., 28-Nov. 2.
 Daly's Country Choir: Boyd's Omaha, Neb., 27-Nov. 2.
 DeMacos, The: Broadway, Middletown, O., 28-Nov. 2.
 DeHaven Sextet: Olympic, Chicago, Ill., 28-Nov. 2.
 Diamond & Smith: Family, Elmira, N. Y., 28-Nov. 2.
 Davenport, Pearl: Princess, Columbus, O., 28-Nov. 2.
 DeHaven, Chas., & Jack Sidney: Novelty, Brooklyn, N. Y., 28-Nov. 2.
 Dixon & Fields: Orpheum, Oakland, Cal., 28-Nov. 2.
 Dainty Dancers, Four: Orpheum, San Francisco, Cal., 21-Nov. 2.
 Darmody: Gayety, Toronto, Ont., 28-Nov. 2.
 Deane, Sidney, & Co.: Haymarket, Chicago, 28-Nov. 2.
 Devoy, Emmett, & Co.: Orpheum, Reading, Pa., 28-Nov. 2.
 DuBall Bros.: Poli's, Bridgeport, Conn., 28-Nov. 2.
 Daly, Vinie: Kansas City, Mo., 28-Nov. 2.
 Drew, Dorothy: Empire, Bradford, Eng., 28-Nov. 2; Empire, Leeds, 4-9; Grand, Handley, 11-16; Palace, Leicester, 18-23.

Everett, Ruth: En route with Williams Ideals.
 Esterbrooks, The: En route with Miss N. Y. Jr. Co.
 Edwards, Lawrence & Co.: En route with the Night Owls.
 Errol, Leon: En route with the Jersey Lillies Co.
 Emilia Bartolita: En route with the City Sports Co.
 Eugene Trio: Orpheum, Salt Lake, Utah, 28-Nov. 3; Denver, Col., 4-10.
 Edmonds & Haley: Star, McKeesrock, Pa., 28-Nov. 3; Dreamland, McKeesport, 4-10.
 Ehrendall Bros.: Haymarket, Chicago, 28-Nov. 3.
 Evolution of: Eva: Weiland, Clarksburg, W. Va., 28-Nov. 3.
 Edwards, Gus, School Boys & Girls: Grand, Syracuse, N. Y., 4-Nov. 3; Hammerstein's, New York City, 4-10.
 Erlingers, The: Bijou, Sheboygan, Mich., 28-Nov. 2.
 Ernests, Three: Bell, Oakland, Cal., 28-Nov. 2.
 Evans, Chas. E.: Cook's G. O. H., Rochester, N. Y., 28-Nov. 2.
 Eckert & Berg: Empire, Hoboken, N. J., 28-Nov. 2.
 Edmonds, Mack: Star, McKees Rocks, Pa., 28-Nov. 2.
 Emmet, Gracie: Auditorium, Lynn, Mass., 28-Nov. 2.
 Eldridge: Temple, Alton, Ill., 28-Nov. 2.
 Eltinge, Julian: Keith's, Boston, Mass., 21-Nov. 2.
 Edwards & Vaughan: Family, Denison, O., 28-Nov. 2.
 Earle, The Dancing, & Lillian M. Fisher: O. H., Sugar City, Pa., 27-Nov. 2.
 Earle & Wilson: Majestic, Ottawa, 28-Nov. 2.
 Eckhoff & Gordon: Keith's Union Square, New York City, 28-Nov. 2.
 Eugene Trio: Orpheum, Salt Lake City, Utah, 28-Nov. 2.
 Ellwood, Billy & Emma: Majestic, Delphi, Ind., 28-Nov. 2.
 Earle, Mr. and Mrs.: Aberdeen, S. D., 28-Nov. 2.

FIELDS, NAT: En route with the Girls from Happyland.
 Frank, Chas. L. & Lillian: Young's Pier, Atlantic City, indef.
 Frey & Allen: En route with Williams Ideals.
 Frosto, Chas.: En route with Pitman's Stock Co.
 Fox & Hughes: Empire, Boise, Idaho, indef.
 Fay, Coley & Fay: Empire, San Francisco, Cal., indef.
 Ferguson, Dave: En route with Miss N. Y. Jr. Co.
 Finney, Frank: En route with the Trocadero Burlesquers.
 Falarido: En route with the Sam Scribners Big Show.
 Fox, Harry: En route with the Miner's Dreamlands.

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Authors of May Irwin's two successes, "Honora Doolin" and "Bonnie Sue Sunshine;" our own success, "Pining," and James Callahan's next season's success, "Struck It Rich," an Irish-American comedy-drama.

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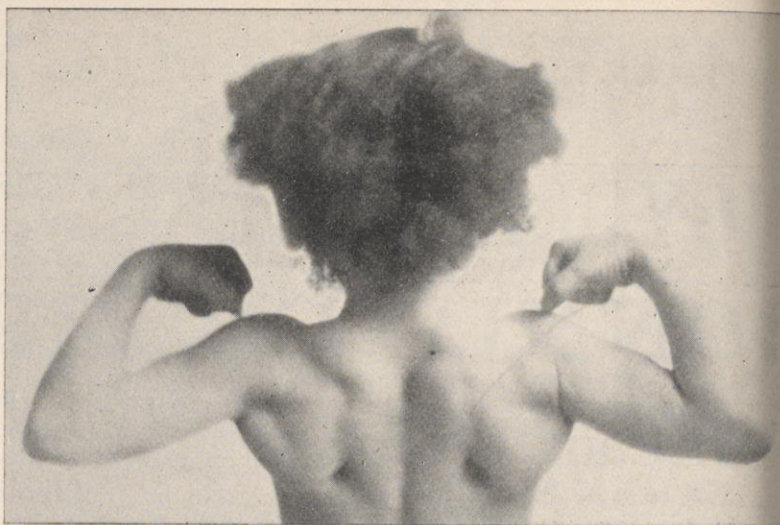
Grotesque Dancers and Roller Skate Comedians. With
Williams' Impertal Burlesquers.

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COMEDY
CYCLISTS

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Week October 14th, Hopkins, Louisville, Ky.



Little Marguerite

Infant Phenomenon.
The Featured Member of the Marvelous
COWLES FAMILY, who are making such a tremendous hit over the
Sullivan-Considine Circuit. Booked solid until the last of June, 1908.

Aronson Bros. Bijou Theatre, Baraboo, Wis.

Opens Monday, November 4th
High-Class Vaudeville and Moving Pictures
No Talking or Circus Acts.
Two Shows a Day
Acts Write for Time



KEEP YOUR EYE ON THE LAUGH PRODUCER

Harry L. Webb

The Man Who Stops the Show

Playing Western Vaudeville Managers' Association Time and a Long Route Booked.

Fitzgerald, Mile. Ollie, & Dr. J. E.: En route with the Bauscher Carnival Co.

Flemen & Miller: En route with Kentucky Belles.

Flyn, Earl: En route with the Al G. Fields Minstrels.

Frevoli, Fred: En route with the Murray-Mackey Eastern Stock Co.

Foster, Ed., & Dog: Pol's, Springfield, Mass., 28-Nov. 2.

Fitzhugh, Lee & Onelda: Eagle, Hagerstown, Md., 28-Nov. 2.

Faust Brothers: Seattle, Wash., 21-26; Grand, Tacoma, 28-Nov. 2.

Fentelle & Carr: Temple, Detroit, Mich., 28-Nov. 2.

Falke, Eleanor: Maryland, Baltimore, Md., 28-Nov. 2.

Forber the Marvel: Avenue, Clinton, Pa., 28-Nov. 2.

Fields, Happy Fanny: Palace, Willesden, Eng., 28-Nov. 2.

Galety, Chatham, 4-9; Palace, Southampton, 11-16; Palace, Bristol, 18-23.

Fadettes of Boston, The: Proctor's 23rd St., New York City, 28-Nov. 2.

Fields & Hanson: Lyric, Danville, Ill., 28-Nov. 2.

Fowlers, The: Vaudeville, Lexington, Ky., 28-Nov. 2.

Freeman Bros.: National, San Francisco, Cal., 28-Nov. 2.

Frye & Allen: Lyceum, Washington, D. C., 28-Nov. 2.

French, Great Henri: Orpheum, Kansas City, Mo., 28-Nov. 2.

Finney, James & Elsie: Shubert's, Utica, N. Y., 28-Nov. 2.

Ferry, Human Frog: Majestic, Madison, Wis., 28-Nov. 2.

Fernande-May Duo: Varieties, Terre Haute, Ind., 28-Nov. 2.

Fantas, two: Orpheum, Connerville, Ind., 28-Nov. 2.

Ferrero & Dog: Orpheum, Omaha, Neb., 28-Nov. 2.

Freeman's Goats, Prof. Roy: Weland, Clarksburg, W. Va., 28-Nov. 2.

Poster & Hughes: Casino, Lawrence, Mass., 28-Nov. 2.

Fortuna & Stokes: Bijou, Decatur, Ill., 28-Nov. 2.

Fraser Trio: Family, Mahanoy City, Pa., 28-Nov. 2.

Forsberg, Edwin, & Co.: Bennett's, Montreal, Can., 28-Nov. 2.

Friend & Downing: Hathaway's, Malden, Mass., 28-Nov. 2.

Frosto & Warda: Crystal, Logansport, Ind., 28-Nov. 2.

Fisher & Berg: Star, Brooklyn, N. Y., 28-Nov. 2.

Felix & Calre: Keith's, Malden, Mass., 28-Nov. 2.

Fitzgibbon-McCoy Trio: Bennett's, Quebec, Can., 28-Nov. 2.

Fink, Prof. J.: Fair, Dallas, Tex., 14-Nov. 2.

Felix & Barry: Keith's, Johnstown, N. Y., 28-Nov. 2; Keith's, Cleveland, O., 4-10.

Faye, Elsie: Keith's, Cleveland, O., 28-Nov. 3; G. O. H., Pittsburgh, Pa., 4-10.

Fay, Elsie: Orpheum, Oakland, Cal., 28-Nov. 2.

Frevoli, Frederic: O. H., Lancaster, Pa., 28-Nov. 2.

Foster & Foster: Pol's, Scranton, Pa., 28-Nov. 3; Chase's, Washington, D. C., 4-10.

Fields, W. H.: Blaney's, Baltimore, Md., 28-Nov. 2.

Fell, Cleone Parl: Orpheum, Chicago, Ill., 23-29; Family, Moline, 29-Nov. 6.

Fiddler & Shelton: Chicago O. H., Chicago, Ill., 28-Nov. 3.

Fairchilds, Mr. & Mrs. Frank: Orpheum, Columbus, Ind., 28-Nov. 2.

Fredo & Dare: Lyric, Terre Haute, Ind., 28-Nov. 2.

Frey Trio, The: Amboy, Perth Amboy, N. J., 28-Nov. 2.

Fletcher, Chas. Leonard: Haymarket, Chicago, Ill., 28-Nov. 2.

9.

GRAY, BARRY: 9th Arch Museum, Philadelphia, Pa.

Gregorys, Four: En route with American Burlesquers.

Gold Belle: En route with McIntyre & Heath.

Gotham City Quartette: En route with the City Sports Co.

Giondi, Art: Crystal Park, Joplin, Mo., indef.

Gruett & Gruett: En route with Williams Ideals.

Gross, Wm.: En route with The Matinee Girl.

Gay, the Great: En route with Emerson's Floating Palace.

Graces, The Two: En route with the Merry Maidens Co.

Golden Graces, Five: New York Theater, Jardin de Paris, N. Y., indef.

Glenroy, Tommy: En route with the Behman Show.

Ging, Frank: Family, Erie, Pa., indef.

Graham, Geo. W.: Scenic Temple, Providence, R. I., indef.

Geromes, The: En route with Barnum & Bailey Show.

Gladstone & Howe: En route with the Rialto Rounders Co.

Gossems, Bobby: En route with the Vogel's Minstrels.

Garden & Sommers: En route with Sam Devere Show.

Goodwin & Goodwin: Empire, Springfield, Ill., indef.

Gassans, Bobby: En route with Vogel's Minstrels.

Gray, Frank: Star, Muncie, Ind., indef.

Gray's Marionettes: 9th and Arch St. Museum, Philadelphia, Pa., indef.

Groom Sisters: En route with the New Era Floating Palace.

Graham, Chas.: En route with Colonial Belles.

Gardner, Dick, and Anna Revere: Orpheum, Kansas City, Mo., 4-10.

Girdeller's Dogs: Olympic, South Bend, Ind., 28-Nov. 3; Lyric, Cleveland, O., 4-10.

Gilroy, Haynes & Montgomery: Majestic, Topeka, Kan., 28-Nov. 3; Wasson's, Joplin, Mo., 4-10.

Goss, John: Dreamland, McKeesport, Pa., 28-Nov. 3; Star, Sp. Pittsburg, 4-10.

Gray & Graham: Orpheum, Minneapolis, Minn., 28-Nov. 3.

Gallagher & Barrett: Hammerstein's, New York City, 28-Nov. 2.

Godfrey & Henderson: Washington, Spokane, Wash., 27-Nov. 2.

Gabriel, Master, & Co.: Chase's, Washington, D. C., 28-Nov. 2.

Gainsboro Girl: Keith's, Cleveland, O., 28-Nov. 2.

Gartelle Bros.: G. O. H., Indianapolis, Ind., 28-Nov. 2.

Gardner, Eddie: Orpheum, Springfield, O., 28-Nov. 2.

Gardner & Stoddard: Bennett's, London, Can., 28-Nov. 2.

Gebow, Geo. W.: O. H., Berlin, N. H., 28-Nov. 2.

George, Edwin: Family, Davenport, Ia., 28-Nov. 2.

Grannon, Ila: Colonial, New York City, 28-Nov. 2.

Gracey & Burnett: Burwood, Omaha, Neb., 28-Nov. 2.

Geiger & Walters: Columbia, St. Louis, Mo., 28-Nov. 2.

Goldsmith & Hoppe: Orpheum, Allentown, Pa., 28-Nov. 2.

Gladstone Sisters: Marion, Marion, O., 28-Nov. 2.

Gehrue, Mayme, & Co.: Shea's Toronto, Ont., 28-Nov. 2.

Goodrode: Columbia, Chicago, Ill., 28-Nov. 2.

Gilmore & Castle: Bijou, Lincoln, Neb., 28-Nov. 2.

Greer, Marvelous: Orpheum, Sioux City, Ia., 27-Nov. 2.

Green, Albert: Columbia, Cincinnati, O., 28-Nov. 2.

Gilmore Sisters: Orpheum, Mansfield, O., 28-Nov. 2.

Galletti's Monkeys (No. 1): Shea's, Buffalo, N. Y., 28-Nov. 2.

Galletti's Monkeys (No. 2): Orpheum, Denver, Col., 27-Nov. 2.

Grimes, Tom & Bertie: Star, Latrobe, Pa., 28-Nov. 2.

Gardner, Happy Jack: Pol's, New Haven, Conn., 28-Nov. 2.

Golden & Bogard: Lyceum, Sharon, Pa., 28-Nov. 2.

Gardner & Vincent: Empire, Shepards Bush, Eng., 28-Nov. 2; Empire, Cardiff, Wales, 4-9; Swansea, 11-16; Newport, 18-23.

HILTONS, THE MARVELOUS: En route with Fay Foster Co.

Hart, John C. & Co.: En route with the Tiger Lillies Co.

Harvey, Harry: En route with the Girls from Happyland.

Hunton, Dad & Clara: Monarch, Lawton, Okla., indef.

Harcourte, Frank: Lyric, Seattle, Wash., indef.

Hale & Hart: En route with French's New Sensation.

Herberts, The: En route with Panama Concert Co.

Humanus Granda: En route with the Hippodrome Amusement Co.

Hewlette, The, Bon & Mae: Fritz's Theater, Portland, Ore., indef.

Hart, Annie: En route with McFadden's Flats.

Hoffmans, Cycling: En route with Cash Carnival Co.

Howe & Decker: En route with the Fox Minstrels.

Hutchinsons, The Marvelous: En route with Weider Carnival Co.

Hayman & Franklin: Tivoli Theater, Sydney, Australia, Aug. 5 to Feb. 10.

Hanvery, Leonora: New Orpheum, Mansfield, O., Sept. 2, indef.

Hayden Family: Care of Show World, Chicago, Ill., indef.

Harris, Ed. A.: En route with To Die at Dawn Co.

Harris, Charlie: En route with Bryant's Extravaganza Co.

Hughes, Florence: En route with Bryant's Extravaganza Co.

Howe, Sam S.: En route with the Rialto Rounders Co.

Harvey & Devora: En route with the Rialto Rounders Co.

Hodges & Hodges: En route with the Sam Scribners Big Show.

Hanlons, Three: En route with Miner's Dreamlands.

Hanvey, Lenora: Star, Elkin, Ill., indef.

Harte, Rollie R.: Crystal, Frankfurt, Ind., indef.

Harvey & Devora: En route with Rialto Rounders.

Hay, Unicycle, & Bro.: En route with the Vogel Minstrels.

Horan, Eddie: En route with Colonial Belles.

Heath & Morrison: En route with Colonial Belles.

Happy Tom Robinson: En route with Big Show.

Harrison Sisters: En route with the Black Crook Jr. Co.

Houghton, W. H.: En route with the Boston Belles Co.

Harron, Jules: En route with The Yankee Doodle Girl.

Harnish, Mamie: Bijou, Kenosha, Wis., 28-Nov. 3.

Hatch, Elinore: Bijou, Dubuque, Ia., 28-Nov. 3; Dominion, Winnipeg, Can., 4-10.

Hays, Ed. C.: Majestic, Lafayette, Ind., 28-Nov. 2; Majestic, Chicago, Ill., 4-9.

Hastings & Wilson: Dominion, Winnipeg, Can., 28-Nov. 3; People's, Cedar Rapids, Ia., 4-10.

Harcourt, Daisy: Hammerstein, New York City, 4-10.

Hirschhorn, The: Olympic, Chicago, Ill., 28-Nov. 3.

Hadermann, Jennie: Springfield, Ill., 28-Nov. 2; Bloomington, 4-9.

Him & Them: Orpheum, Web City, Mo., 27-Nov. 2; Wonderland, Pittsburg, Pa., 3-9.

Hutchison, The Three: Crystal, Elkhart, Ind., 27-Nov. 3; Irwins, Goshen, 4-10.

Hutchison, The Children: Crystal, Elkhart, Ind., 28-Nov. 3; Irwin, Goshen, 4-10.

Huegel, Bros.: Orpheum, St. Paul, Minn., 28-Nov. 3; Orpheum, Sioux City, Ia., 4-10.

Howard, W. A. & Chas. H. Whiting: Bijou, Wheeling, W. Va., 28-Nov. 2.

Horton & La Triska: Unique, Minneapolis, Minn., 28-Nov. 2.

Henry, Capt.: Majestic, Birmingham, Ala., 28-Nov. 2.

Hammond & Forrester: Bijou, Winnipeg, Man., 28-Nov. 2.

Hiltons, The Marvelous: Lyceum, Washington, D. C., 28-Nov. 2.

Hopper & Hopper: Family, Mt Sterling, Ky., 28-Nov. 2.

Hassmans, The: Grand, Portland, Ore., 28-Nov. 2.

Harlem Bros.: Majestic, Mobile, Ala., 28-Nov. 2.

Holmes & Holmes: Lyric, Ft. Worth, Tex., 28-Nov. 2.

Hughes, Johnny J., & Mazie: Idea, Fond du Lac, Wis., 28-Nov. 2.

Hawley, E. Frederic, & Co.: Pol's, Springfield, Mass., 27-Nov. 2.

Hillyers, The Three: Gem, Monongahela, Pa., 28-Nov. 2.

Haskell, Loney: Maryland, Baltimore, Md., 28-Nov. 2.

Hatch, Elinore: Industrial, Moline, Ill., 24-26; Bijou, Dubuque, Ia., 28-Nov. 2.

Henella, C. H.: Vaudeville, East Liverpool, O., 28-Nov. 2.

Herman, Mexican: Majestic, Topeka, Kan., 28-Nov. 2.

Hern, Tom: Palace, Leeds, Eng., 28-Nov. 2; Empire, Stratford, London, 4-16; Empire, Carlisle, 18-23.

Human Flags: Temple, Detroit, Mich., 28-Nov. 2.

Hawtreys, Wm. F., & Co.: Pol's Worcester, Mass., 28-Nov. 2.

Hamilton, Leslie & Hamilton: Grand, Hamilton, O., 28-Nov. 2.

Helm Children: Unique, La Crosse, Wis., 28-Nov. 2.

Hallen & Hayes: Pol's, New Haven, Conn., 28-Nov. 2.

Holdsworths, The: Orpheum, Salt Lake City, Utah, 28-Nov. 2.

Hayes & Johnson: Proctor's 134th St., New York City, 28-Nov. 2.

Hanvey & Clark: Trocadero, Chicago, Ill., 28-Nov. 2.

Harrington, Dan: Majestic, Ann Arbor, Mich., 28-Nov. 2.

Howard & Howard: Keith's, Providence, R. I., 28-Nov. 2.

Hoch, Emil, & Co.: Olympic, Chicago, Ill., 28-Nov. 2.

Hughes, Mr. & Mrs. Gene: Columbia, Cincinnati, O., 28-Nov. 2.

Harvey, Elsie, & Fields Boys: Bennett's, London, Ont., 28-Nov. 2.

Hardeen: Boyd's, Omaha, Neb., 28-Nov. 2.

Holman, Al. E., & Mamie: Aquarian, St. Petersburg, Russia, 11-31.

Howard & Harris: Hippodrome, Southampton, Eng., 28-Nov. 2; Palace, London, 4-Dec. 21.

IMHOF & CORINNE: En route with the Empire Burlesquers.

Irwin, Jack: En route with the Tiger Lillies Co.

International Musical Trio: En route with the Night Owls.

Immensaphone, The: Orpheum, Kansas City, Mo., 28-Nov. 3; Orpheum, New Orleans, La., 4-10.

Inza & Lorelli: Hathaway's, Fall River, Mass., 28-Nov. 2.

Irwin, Flo., & Co.: Shea's, Buffalo, N. Y., 28-Nov. 2.

Irving, Musical: Duquesne, Duquesne, Pa., 28-Nov. 2.

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JOHNSON & BUCKLEY: En route with the Empire Burlesquers.

Jules & Marzon: En route with Barton Minstrels.

Johnsons, Two, Jim & Maybelle: Vaudeville, Tipton, Ind., indef.

Jacobs & West: En route with Sam Devere Co.

Judge, DaComa & Judge: Majestic, Little Rock, Ark., 28-Nov. 3.

Julian & Dyer: Majestic, Brazil, Ind., 28-Nov. 3; Majestic, Munich, 4-10.

Jones & Sutton: O. H., Danbury, Conn., 28-Nov. 2.

Jones & Ramondo: Bijou, Battle Creek, Mich., 28-Nov. 2.

Jones & Walton: Bijou, Decatur, Ill., 28-Nov. 2.

Johnstons, Musical: Empire, Bradford, Eng., 28-Nov. 2; Empire, Leeds, 4-9; Grand, Hanley, 11-16.

Johnson, Carroll: Poli's, Bridgeport, Conn., 28-Nov. 2.

Jardy, Les: Haymarket, Chicago, Ill., 28-Nov. 2.

KENDAL, LEO: En route with The Burgomaster.

Keesey, Herbert: Dowling, Logansport, Ind., indef.

Knetzger, The Great: En route with the Vogel Minstrels.

Kenville, Louise: En route with the Rialto Rounders Co.

Kenney, M.: Detroit, Mich., indef.

Koflags, Duke: Crystal, Elwood, Ind., indef.

Kelly & Kelsy: Arch, Cleveland, O., indef.

Kelly, Montgomery, Ala., 28-Nov. 3; Lyric, Mobile, 4-10.

Kelly, Sam & Ada: Lyric, McAlester, I. T., 28-Nov. 3; Lyric, Tulsa, 4-10.

Kohler & Marion: O. H., New Philadelphia, O., 28-Nov. 2.

Knight & Seaton: Lyric, Carthage, Mo., 27-Nov. 2.

Kelly, James B.: Palais, Meridian, Miss., 28-Nov. 2.

Kippy, Harry: Vaudeville, Frankfort, Ind., 28-30; Vaudeville, Ellwood, 31-Nov. 2.

Kinsons, The: Columbia, St. Louis, Mo., 28-Nov. 2.

Kenyon, Healy & Allman: Bijou, Muskegon, Mich., 28-Nov. 2.

Kherns, Arthur H.: Lyric, Danville, Ill., 28-Nov. 2.

Kelly, Spenser & Frederick Rose: Shea's, Toronto, Ont., 28-Nov. 2.

Kaufman Bros.: Dewey, New York City, 28-Nov. 2.

Kramer & Bellelaire: Orpheum, Boston, Mass., 28-Nov. 2.

Kollins & Klifton: Orpheum, Sioux City, Ia., 28-Nov. 2.

Kokin, Mignonette: Shea's, Buffalo, N. Y., 28-Nov. 2.

Knight Bros. & Sawtelle: Orpheum, Reading, Pa., 28-Nov. 2.

Kelly & Violetta: Orpheum, Omaha, Neb., 28-Nov. 2.

Kopeland & Thernar: Magicland, Connellsville, Pa., 28-Nov. 2.

Kratons, The: Temple, Detroit, Mich., 28-Nov. 2.

Kretore: Unique, LaCrosse, Wis., 28-Nov. 2.

Kartell: Proctor's, 58th St., New York City, 28-Nov. 2.

Kader, Abdel, & Three Wives: Empire, Des Moines, Ia., 28-Nov. 2.

Keeley Bros.: Keith's, Jersey City, N. J., 28-Nov. 2.

Kemp's Tales: Keith's, Cleveland, O., 28-Nov. 2.

Kelly, James B.: Family, Montgomery, Ala., 21-Nov. 2.

LEVINE & HURD: En route with the New Century Girls.

Lamberts, Five Juggling: Jamestown Exp., Norfolk, Va., indef.

La Couver, Lena: En route with the Fay Foster Co.

Lockhart Sisters: En route with Burgomaster Co.

Lyons, John: En route with the Champagne Girls.

Lane, Wm. C.: En route with the Great Raymond Co.

Lilide, Mlle.: En route with the Great Raymond Co.

Lawrence, Will: En route with the Miner's Dreamlands.

Lavelle Sisters: En route with the Sam Devere Show.

Liberty Four, The: En route with the Miner's Dreamlands.

LaMar, Wayne: En route with the Rocky Mountain Express.

Langdons, The: En route with the Show Girl.

LaTour Sisters: En route with American Burlesquers.

Leland & Lee: Empire, Los Angeles, Cal., indef.

LeGray, Dollie: Bijou Theater, Racine, Wis., indef.

Lewis & Trayer: En route with Playing the Ponies.

Libby & Trayer: En route with Playing the Ponies.

LeClaire, Harry: En route with the Thoroughbreds Co.

Lasky's Black Hussars: Hippodrome, London, Eng., July 15, indef.

Lewis & Thompson: En route with Merry Maidens Co.

Lambert & Williams: En route with Majestics.

Leahy, Frank W.: Anderson Theater, Raymond, Wash., indef.

Leonard, James F.: En route with Yankee Doodle Girl.

La Auto Girl: Decatur, Ill., Nov. 4-10.

Leonhardt, Al: Opera House, Olean, N. Y., 28-Nov. 3.

LaRaab & Scottie: Crystal, Goshen, Ind., 28-Nov. 3.

Lambs Manikins: Bijou, Jackson, Mich., 28-Nov. 3; Bijou, Bay City, 4-10.

Leslie, Bert & Co.: Omaha, Neb., 28-Nov. 3; Orpheum, Minneapolis, Minn., 4-10.

LeDent: Sheekeys, Fall River, Mass., 28-Nov. 3; Keith's, Providence, R. I., 4-10.

Lancaster, Tom: National, Steubenville, O., 28-Nov. 3; Vaudeville, E. Liverpool, O., 4-10.

Lakola, Harry: Vaudeville, Connersville, Ind., 28-Nov. 3; Grand, Covington, Ky., 4-10.

Laurant, Eugene: Paris, Ill., 28-Nov. 3.

Lyons & Cullum: Grand, Bellingham, Wash., 28-Nov. 3.

Levino, Dolph & Susie: Family, Davenport, Ia., 28-Nov. 3; Sordini's, Clinton, 4-10.

Langstock, Frank E.: Winona, Minn., 27-Nov. 3; Chippewa Falls, Wis., 4-10.

Lind: Keith, Columbus, O., 28-Nov. 2; Keith, Cleveland, 4-9.

Lowell & Lowell: Moss & Stoll Tour, England, June 24-Nov. 23.

Lipman & Lewis: Bijou, Benton Harbor, Mich., 28-Nov. 2.

LaCentra & LaRue: Star, Beaver Falls, Pa., 28-Nov. 2.

Lucier, Mr. & Mrs. Fred: Bennett's, London, 28-Nov. 2.

Levino, Dolph & Susie: Family, Davenport, Ia., 28-Nov. 2.

LaDelles, The Four Fantastic: Grand, Hamilton, O., 28-Nov. 2.

Lopez & Lopez: Majestic, Waco, Tex., 28-Nov. 2.

LeFevre & St. John: Liberty, Pittsburg, Pa., 28-Nov. 2.

Lindsay's Monkeys: Majestic, Streator, Ill., 28-Nov. 2.

Ladell & Crouch: Orpheum, Los Angeles, Cal., 28-Nov. 9.

Lacouvier, Lena: Monumental, Baltimore, Md., 27-Nov. 2.

LeRoy & Woodford: Hopkin's, Louisville, Ky., 28-Nov. 2.

Leonel, Les Aubin: Orpheum, Los Angeles, Cal., 20-Nov. 2.

Lippincott, The: Orpheum, Turtle Creek, Pa., 28-Nov. 2.

Lucy & Lucier: Orpheum, Oakland, Cal., 28-Nov. 9.

LaMaze Bros., Three: Bennett's, Ottawa, Can., 28-Nov. 2.

Lascel's Dogs, Eulalie: Family, Tipton, Ky., 28-Nov. 2.

LaVine-Cimaron Trio: Keith's, Boston, Mass., 28-Nov. 2.

LaSalle, Harry: G. O. H., Grand Rapids, Mich., 28-Nov. 2.

Lasky's Stunning Grenadiers: Grand, Indianapolis, Ind., 28-Nov. 2.

Lasky's Military Octet: Hathaway's, Malden, Mass., 28-Nov. 2.

LaTell Bros.: O. H., East Liverpool, O., 28-Nov. 2.

LaBord & Ryerson: Empire, San Francisco, Cal., 21-Nov. 2.

Leondors, Three: Grand, Fargo, N. D., 28-Nov. 2.

Lampert & Pierce: Empire, Milwaukee, Wis., 28-Nov. 2.

Lynn & Williams: Family, Lancaster, Pa., 28-Nov. 2.

Lloyd, Herbert: Trent: Trenton, N. J., 28-Nov. 2.

Lemuels & Lemuels: Weiland, Clarksburg, W. Va., 28-Nov. 2.

Levy, Bert: Temple, Detroit, Mich., 28-Nov. 2.

Litz, Leon: Jonesboro, Ark., 28-Nov. 2.

Loraine, Oscar: Arcade, Toledo, O., 28-Nov. 2.

LaToska: Dominion, Winnepeg, Man., 28-Nov. 2.

LeWitt & Ashmore: Garrick, Burlington, Ia., 28-Nov. 2.

Leville & Sinclair: Hathaway's, New Bedford, Mass., 28-Nov. 2.

Lyric Comedy Four: Holiday St., Baltimore, Md., 28-Nov. 2.

Leonard & Phillips: Elite, Davenport, Ia., 28-Nov. 2.

Lucas, Jimmie: Sheekeys, Fall River, Mass., 28-Nov. 2.

MONTAMBO & HURL FALLS: En route with the Empire Burlesquers.

McSorley & Eleanore: Gem, Missoula, Mont., indef.

McGregor, Lula B.: Star, Altoona, Pa., indef.

Morris & Hemmingway: En route with Haverley's Minstrels.

McCabe, Jack: En route with the New Century Girls.

Marion & Lillian: En route with the Tiger Lillies.

Malchow, Geo.: Bijou, Oshkosh, Wis., indef.

Manning Trio: En route with the Cowboy Girl.

MacDowell, John: Irwin, Manitowoc, Wis., indef.

McCree, Junie: La Salle, Chicago, Ill., indef.

Miller & Russell: En route with the Al Reeves Show.

Morris, Ed.: En route with Al Reeve's Show.

Murphy & Magee: En route with Williams Ideals.

Moose, Billy: Empire, Fresno, Cal., indef.

Moore & Dillon: En route with the Fay Foster Co.

Morrison, John: Central, Seattle, Wash., indef.

Millership Sisters: En route with the Watsons Burlesquers.

Manhasset Comedy Four: En route with Rose Sydells London Co.

Martynne, The Great: En route with the Behman Show.

Malchow, Geo.: Bijou, Oshkosh, Wis., indef.

Mason & Filburn: Couer d'Alene, Spokane, Wash., indef.

Massey, Joe: Lyric, San Antonio, Tex., indef.

McCauley, Birdie & Joseph: Gem, Minneapolis, Minn., indef.

McGe & Collins: Park, Couer d'Alene, Spokane, Wash.

Moore, Jessie: En route with the Night Owls.

Mason & Doran: Sheekeys, Fall River, Mass., indef.

McAarty, Grace: Whitney, Chicago, Ill., indef.

Murphy, Whitman & Co.: Asbury Park, N. J., indef.

Moorehead, Harry: Dreamland, Norfolk, Va., indef.

Milton, Mr. & Mrs. Geo. W.: Star, Atlanta, Ga., indef.

Miller, Grace: Phillips, Richmond, Ind., indef.

Middleton, Gladys: Fischer's Stock Co., Los Angeles, Cal., indef.

Melvin Bros.: En route with the Kentucky Belles Co.

McFarland & Murray: En route with the Champagne Girls.

Mayne, Elizabeth: En route with the Harry Bryant Show.

Marion, Dave: En route with Miner's Dreamlands.

Miller, Arthur & Ethel: En route with the Bowery Burlesquers.

Maddison, Chas.: En route with the Boston Belles Co.

Mozelle: En route with Miner's Americans.

McKinley, Neil: En route with the Jersey Lillies Co.

McAvoy, Harry: En route with the Thoroughbreds Co.

Mitchells, The Dancing: En route with the Thoroughbreds Co.

Mack, Chas. J.: En route with the Black Crook Co.

Moran & Wiser: En route with the Casino Girl Co.

Morgan & Chester: En route with Vanity Fair Co.

McWatters & Tyson: En route with The Girl Rangers.

Martini & Maximilian: En route with Yankee Doodle Girl.

Marshall, Bert: Family, Hazleton, Pa., 28-Nov. 3.

Mathieu, Juggling: Hammerstein's, New York City, 28-Nov. 3.

Martin, Dave & Percie: Lyric, Kensington, Ill., 28-Nov. 3; Temple, Ft. Wayne, Ind., 4-10.

Marabini, Luigi: Variety, Terre Haute, Ind., 28-Nov. 3; Lyric, Danville, Ill., 4-10.

Marckley, Frank: Bijou, Anderson, Ind., 28-Nov. 3; Grand, Madison, Wis., 4-10.

McNamee: Keith's, Boston, Mass., 28-Nov. 3.

McBreen, Billy & Bro.: Crystal, Rock Island, Ill., 28-Nov. 3; Howards, Chicago, 4-10.

Mexican Herman: Majestic, Topeka, Kas., 28-Nov. 3; Wassons, Joplin, Mo., 4-10.

Millman Trio: Lieblich's, Breslau, Germany, October; Apollo, Vienna, Austria, November.

Mears, Chas. E.: Orpheum, Watertown, S. D., 28-Nov. 3.

McFarland & Murray: Star, Cleveland, O., 27-Nov. 1; Academy, Pittsburg, Pa., 2-8.

Martin, Katherine: Majestic, Kensington, Ill., 28-Nov. 3.

Mack, Andrew: Sydney, New South Wales, October.

Morette Sisters: Arcade, Connellsville, Pa., 28-Nov. 3.

Motogirl: Chicago O. H., Chicago, Ill., 28-Nov. 2.

Moore, Billy: Orpheum, Lima, O., 28-Nov. 2.

Muehners, The: Wabash, Wabash, Ind., 28-30; Warsaw, Warsaw, 31-Nov. 2.

Murphy, Mr. & Mrs. Mark: Armory, Binghamton, N. Y., 28-Nov. 2.

McCone & Hart: Monroe, Elyria, O., 28-Nov. 2.

Manolo Family, Four: Orpheum, Canton, O., 28-Nov. 2.

Marvin Bros.: Lyric, Lincoln, Neb., 28-Nov. 2.

McCauley & Carlton: Bijou, Jamestown, N. D., 28-Nov. 2.

Malcolm, Emma & Peter: Bijou, Great Falls, Mont., 28-Nov. 2.

Moore & Browning: Arcade, Tartarum, Pa., 28-Nov. 2.

Murphy & Magee: Lyceum, Washington, D. C., 28-Nov. 2.

Murray & Williams: Grand, Turtle Creek, Pa., 28-Nov. 2.

Martin & Buckley Co.: Kansas City, Mo., 28-Nov. 2.

Morris, Leon & Co.: Bennett's, London, Ont., 28-Nov. 2.

Mathews & Harris: Novelty, Brooklyn, N. Y., 28-Nov. 2.

Milton, Lola, & Medallion Trio: Orpheum, Chicago, Ill., 28-Nov. 2.

Millio, Robert C.: New Family, Sioux City, Ia., 28-Nov. 2.

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Martin Bros., Musical: Proctor's, Troy, N. Y., 28-Nov. 2.
Mascotte, Little Florence: Birmingham, Ala., 28-Nov. 2.
Millar Bros.: Family, Pottsville, Pa., 28-Nov. 2.
Marion & Pearl: Pastor's, New York City, 28-Nov. 2.
Mason-Keeler Co.: Orpheum, St. Paul, Minn., 28-Nov. 2.
Millership Sisters: People's, Cincinnati, O., 27-Nov. 2.
Musketeers, Three: Trocadero, Philadelphia, Pa., 28-Nov. 2.
Martha, Mlle.: Orpheum, Minneapolis, Minn., 28-Nov. 2.
Mosts, The: Bijou, Adrian, Mich., 28-Nov. 2.
McNish & Penfold: Bennett's, Ottawa, Can., 28-Nov. 2.
Mason & Bart: Orpheum, Los Angeles, Cal., 13-26; Orpheum, El Paso, Tex., 30-Nov. 5.
Mathews & Ashley: Keith's, Philadelphia, Pa., 28-Nov. 2.
Meeker Family: Airdome, Oil City, Pa., 28-Nov. 2.
Mason, The Four: Bijou, Lansing, Mich., 28-Nov. 2.
McKenzie, Beatrice, & Walter Shannon: Hurtig & Seamon's, Toledo, O., 28-Nov. 2.
Melville, Mae, & Robert Higgins: Hathaway's, Lowell, Mass., 28-Nov. 2.
Marion & Thompson: Gayety, Indianapolis, Ind., 28-Nov. 2.
Murray, Elizabeth: Grand, Pittsburgh, Pa., 28-Nov. 2.
Manolita: Trocadero, Chicago, Ill., 28-Nov. 2.
Mareena, Navaro & Mareena: Proctor's, Albany, N. Y., 28-Nov. 2.
Mayhew, Stella, Billie Taylor & Co.: Hammerstein's, New York City, 28-Nov. 2.
Mells, The Two Marvelous: Olympic, Chicago, Ill., 28-Nov. 2.
McCloude & Melville: San Francisco, Cal., 28-Nov. 2.
Madcaps, The: G. O. H., Syracuse, N. Y., 28-Nov. 2.
Martins, The: Ingram, Olean, N. Y., 29-Nov. 2.
Massey & Kramer: O. H. Port Chester, N. Y., 28-Nov. 2.
Melani Trio: Orpheum, Brooklyn, N. Y., 28-Nov. 2.
Mooney & Holbein: Palace, W. Hartlepool, Eng., 28-Nov. 2.
Hippodrome, Leeds, 11-16; Balm, 18-20; Hammersmith, 21-23; Palace, Chatham, 25-30.
Mulligan, May: Dreamland, Elyria, O., 28-Nov. 2.
Murphy, Andrews & Parker: Cook's O. H., Rochester, N. Y., 28-Nov. 2.
Montrose, Louise: Keith's, Providence, R. I., 28-Nov. 2.
Murphy & Francis: Orpheum, Los Angeles, Cal., 21-Nov. 2.
Malvern Troupe: London, New York City, 28-Nov. 2.
McMahon's Minstrel Maids & Watermelon Girls: Pol's, Waterbury, Mass., 28-Nov. 2.

McPhee & Hill: Orpheum, Reading, Pa., 28-Nov. 2.
McMahon's Pullman Porter Maids: Shea's, Buffalo, N. Y., 28-Nov. 2.
Mack, Kenneth: Columbia, Cincinnati, O., 28-Nov. 2.
Miett's Trained Dogs, Geo. W.: Crescent, Champaign, Ill., 28-Nov. 2.
NEWCOMB, LAW H.: En route with the Fall of 64.
Nolan, Fred: En route with the Boston Belles Co.
Nelson & Egbert: Bijou, Bay City, Mich., 28-Nov. 3; Bijou, Adrian, 4-10.
Norton, C. Porter: Bijou, Adrian, Mich., 28-Nov. 3; Bijou, Lansing, 4-10.
Newman, Harry: Bijou, Quincy, Ill., 28-Nov. 3; Gaiety, Springfield, 4-10.
Nelson & Milledge: Grand Farnell, John: Sodin's, Clinton, Ia., 28-Nov. 2.
O'NEILL: En route with Mar- kle's New Sunny South Floating Palace.
O'Neill, Tom: Oswego, N. Y., indef.
Orletta & Taylor: Lafayette, Buffalo, N. Y., indef.
Omega, Trio: En route with the Cat and the Mouse.
Ormond, Leo: En route with Colonial Belles.
Oliver, Edward: En route with Rantz-Santley Co.
O'Neil, Regina: En route with the Black Crook Jr. Co.
Orland & Shafer: Orpheum, Watertown, S. D., 28-Nov. 3.
O'Neill, J. H., & Mabel Pattee: National, Steubenville, O., 28-Nov. 3; Star, Carnegie, Pa., 4-10.
Our Country Cousin: Bijou, Decatur, Ill., 28-Nov. 3; Pavillion, Paris, 4-10.
Otoro Japanese Family: Bijou, Racine, Wis., 28-Nov. 3; Bijou, Sheboygan, 4-10.
Ott, Oro, & Co.: Main St., Peoria, Ill., 28-Nov. 2.
Orphans Quartet, The: Bijou, Wheeling, W. Va., 28-Nov. 2.
Onettis, Four: Bijou, Winnipeg, Man., 28-Nov. 2.
Orville Marionettes, The: Star, New Castle, Pa., 27-Nov. 2.
O'Neill, Tom: Orpheum, Turtle Creek, Pa., 28-Nov. 2.
Ozavs, The: Majestic, San Antonio, Tex., 28-Nov. 2.
O'Day, Ida: Auditorium, Lynn, Mass., 28-Nov. 2.

Oterita: Columbia, Cincinnati, O., 28-Nov. 2.
Owen & Camber: Denver, Col., 28-Nov. 2.
PYSER & WHITE: En route with the Night Owls.
Perry & White: En route with Miss New York Jr. Co.
Pritzkow, Chas.: En route with the New Century Girls.
Potter & Hartell: En route with the Champagne Girls.
Phillips, The: En route with the Great Raymond Co.
Page, Bessie F.: Rainbow, Streator, Ill., indef.
Pero & Wilson: En route with the Irene Meyers Stock Co.
Perine, Ed. I.: En route with Rantz-Santley Co.
Pearce, Geo. H.: En route with Miner's Dreamlands.
Phillips, Fred: En route with the Black Crook, Jr., Co.
Pearson, M. H.: En route with Eva Ray Co.
Perry, Frank L.: G. O. H., Grand Rapids, Mich., 28-Nov. 3; Bijou, Flint, 4-10.
Perrin & Crosby: Airdome, Bedford, Ind., 28-Nov. 3; Majestic, Muncie, 4-10.
Paradise Alley: Poll's, Springfield, Mass., 28-Nov. 3.
Palmer, Lew, & Jennie Bentley: Bijou, Kankakee, Ill., 28-Nov. 3; Family, Lafayette, Ind., 4-10.
Poiriers, Three: Gaiety, So. Chicago, Ill., 28-Nov. 3.
Picchiana Troupe: Maryland, Baltimore, Md., 28-Nov. 2.
Pepper Twins, The: O. H., Greencastle, Ind., 27-Nov. 2.
Prices, The Jolly: Navajo, Conneaut, O., 28-Nov. 2.
Powers & Freed: Bijou, Benton Harbor, Mich., 28-Nov. 2.
Palmer, Lew: Bijou, Kankakee, Ill., 28-Nov. 2.
Phillips, Bertha: Boe's, Lyons, Ia., 28-Nov. 2.
Peters, Phil & Nettie: Orpheum, Kansas City, Mo., 27-Nov. 2.
Pagels, Fred A.: Bijou, Quincy, Ill., 28-Nov. 2.
Pudgie & Emmett: Bijou, Bismarck, N. D., 28-Nov. 2.
Polly Pickle's Pets: Maryland, Baltimore, Md., 28-Nov. 2.
Piercy & Fulda: National, Steubenville, O., 28-Nov. 2.
Potter & Harris: Star, Hannibal, Mo., 28-Nov. 2.
Pantzer Trio: Doric, Yonkers, N. Y., 28-Nov. 2.
Pinkham, Geo. W.: Orpheum, Oakland, Cal., 28-Nov. 2.
Pirosoffs, Five: Keith's, Providence, R. I., 28-Nov. 2.
Primroses, Musical: Avenue, Duquesne, Pa., 28-Nov. 2.
Permane Bros.: Cook's O. H., Rochester, N. Y., 28-Nov. 2.
Pantzer Troupe, Willy: Orpheum, Brooklyn, N. Y., 28-Nov. 2.
Peyser & McDonald: Gilmore, Springfield, Mass., 28-Nov. 2.

Parrotts, Juggling: Bijou, Burlington, Ia., 28-Nov. 3; Shubert, Des Moines, 4-9.
Pianophiends, The: Hammerstein's New York City, 28-Nov. 2.
Quaker City Quartet: Columbia, Cincinnati, O., 28-Nov. 2.
Quinn Trio: Chestnut, Lancaster, Pa., 31-Nov. 2.
REARDON, DAN & ANNIE: Empire, San Francisco, Cal., indef.
Roderick, Russell: Crystal, Logansport, Ind., indef.
Richards, Aerial: En route with Miller's London Show.
Robinson, Chas.: En route with the Night Owls.
Reed, Harry L.: Washington, Buffalo, N. Y., indef.
Rose City Quartette: Alisky, Stockton, Cal., indef.
Rousek, Jack: Airdome, Leavenworth, Kan., indef.
Romola, Bob: Bijou, Davenport, Ia., indef.
Reynolds, Abe: En route with the Miss New York Jr. Co.
Ray, Bill: Independence, Kan., indef.
Reed & Earl: Park, Alameda, Cal., indef.
Rianos, Four: Freeport, L. I., indef.
Revere & Yuir: En route with the Champagne Girls.
Rice & Kemp: En route with the Great Raymond Co.
Ranzetta & Lyman: En route with the Trocadero Burlesquers.
Racketts, The Two: En route with the Bowery Burlesquers.
Ross, Frank: En route with the Rantz-Santley Co.
Roscoe & Sims: En route with Rantz-Santley Co.
Russell, Fred: En route with Rantz-Santley Co.
Ritter, Frank E.: En route with Colonial Belles.
Rantz, Ed.: En route with the Boston Belles Co.
Rice, Tina: En route with the Boston Belles Co.
Rice, Sam: En route with Merry Maidens Co.
Rogers & Evans: En route with Rose Hill Folly Co.
Robbins, Flint & Bessie: En route with the Chase-Lester Co.
Revere, Lawton & York: En route with the Bohemian Burlesquers.
Rose & Ellis: En route with the Yankee Doodle Girl.
Rego, Jimmy: Lyric, Des Moines, Ia., 27-Nov. 2.
Rennee Family, Five: G. O. H., Grand Rapids, Mich., 28-Nov. 3; New Bijou, Benton Harbor, 4-10.
Rinback, Major: Litt, Philadelphia, Pa., Nov. 4-10.
Redding, Francesca Co.: Madison, Wis., 28-Nov. 3; LaSalle, Ill., 4-10.
Remington, Mayme, and Black Buster Brownies: Orpheum, Denver, Colo., 28-Nov. 3.

Rianos, Four: Colonial, New York City, 28-Nov. 2.
Rich, Jack & Bertha: Bijou, Duluth, Minn., 28-Nov. 3; Majestic, St. Paul, Minn., 4-10.
Roxie & Wayne: G. O. H., Grand Rapids, Mich., 28-Nov. 3; Bijou, Flint, 4-10.
Rogers, Robert & Louise Mackintosh: Lyric, Mobile, Ala., 28-Nov. 3; Majestic, Birmingham, 4-10.
Ryan-Richfield Co.: Olympic, Chicago, Ill., 28-Nov. 3; G. O. H., Indianapolis, Ind., 4-10.
Russell & Held: Proctors, Albany, N. Y., 28-Nov. 3; Polls, Waterbury, Conn., 4-10.
Robison, Marcotte & Co.: Family, Williamsport, Pa., 28-Nov. 2.
Roberts, The Four: Orpheum, Allentown, Pa., 28-Nov. 2.
Rants, The: Colonial, Cambridge, O., 28-Nov. 3; Bijou, Piqua, 4-10.
Rennert, Bertha: O. H., Menominee, Mich., 28-Nov. 2.
Reidy & Currier: Olympic, Chicago, Ill., 28-Nov. 2.
Raleigh & Harrington: Clarksburg, W. Va., 28-Nov. 2.
Reaves, Roe: Weiland, Md., 28-Nov. 3; Weiland, Frostburg, 31-Nov. 2.
Rice, Fannie: Orpheum, Boston, Mass., 28-Nov. 2.
Rich, Aubrey E.: O. H., Menominee, Mich., 28-Nov. 2.
Roger Bros.: Bijou, Dubuque, Ia., 28-Nov. 2.
Rich & Howard: National, Erie, Pa., 28-Nov. 2.
Rinaldo: Bijou, Winnipeg, Man., 28-Nov. 2.
Rigoletti Bros.: Empire, Paterson, N. J., 28-Nov. 2.
Robert-DeMont Trio: Gaiety, Galesburg, Ill., 28-Nov. 2.
Roscoe & Sims: Star, Brooklyn, N. Y., 28-Nov. 2.
Renards, Three: Orpheum, Kansas City, Mo., 28-Nov. 2.
Robinson-Parquette Trio: Proctor's, Troy, N. Y., 28-Nov. 2.
Robinson & Grant: Novelty, Denver, Colo., 28-Nov. 2.
Russell, Holloway & Co.: Crystal, Albuquerque, N. M., 28-Nov. 2.
Roethig, Henri: Family, Davenport, Ia., 28-Nov. 2.
Raymond & Harper: Theatrum, Montgomery, Ala., 21-Nov. 2.
Rooney, Pat, & Marion Bent: Keith's, Boston, Mass., 28-Nov. 2.
Richter, Otto: New York City, 28-Nov. 2.
Ryan, Margaret: Gayety, St. Louis, Mo., 28-Nov. 2.
Rooney, Katie: Orpheum, Reading, Pa., 28-Nov. 2.
Richards, Chris: Orpheum, Minneapolis, Minn., 28-Nov. 2.
Ross's Musical Horse: Empire, Paterson, N. J., 28-Nov. 2.
Radcliffe & Belmont: New Orpheum, Chillicothe, O., 28-Nov. 2.

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"G'wan an' Talk, Ye're Wife's Not at Home." SANDERS Dramatic Director
HONORA FINNIGAN Address, La Salle Theatre.

Rose, The Original Jimmie: Grand, Peru, Ind., 28-Nov. 2.
Raven Trio: Orpheum, Chicago, Ill., 28-Nov. 2.
Raffin's Monkeys: G. O. H., Syracuse, N. Y., 28-Nov. 2.
Rockers, Six English, & Nellie Florede: Poli's, Bridgeport, Conn., 28-Nov. 2.
Rainbows, The: Star, Monessen, Pa., 28-Nov. 2.
Remington, Mayme, & Co.: Orpheum, Denver, Colo., 28-Nov. 2.
Rialto Comedy Quartet: Novelty, Brooklyn, N. Y., 28-Nov. 2.
Reynard, Ed. P.: Poli's, Hartford, Conn., 28-Nov. 2.
Recklaw, Reckless: Blaney's, Brooklyn, N. Y., 28-Nov. 2.
Rain Dears: Keith's, Providence, R. I., 28-Nov. 2.
Rice, John C., & Sally Cohen: Poli's, Scranton, Pa., 28-Nov. 2.
Ray, Fred, & Co.: Orpheum, Minneapolis, Minn., 28-Nov. 2.
Rastus & Banks: Tivoli, Grimsby, Eng., 28-Nov. 2; Empire, Holburn, 4-9; Hippodrome, St. Helens, 11-16; Royal, Warrington, 18-23.
Ross & Lewis: Hippodrome, Portsmouth, Eng., 28-Nov. 2; Hippodrome, Margate, 4-9; Empire, Bristol, 11-16; Palace, Manchester, 18-23.

Stewart, Harry Marks: En route with Rose Sydel's London Belles.
Schuster, Milton: Palace, Boston, Mass., indef.
Saras, The Four: En route with the Jersey Lillies Co.
Sweeney, A. W.: En route with Eva Ray Co.
St. Onge Brothers: Majestic, Indianapolis, Ind., 28-Nov. 3; Unique, Minneapolis, Minn., 4-10.
St. Julian, M.: Lyric, St. Joseph, Mo., 28-Nov. 3; Orpheum, Chicago, Ill., 4-10.
Sunny South, The: Orpheum, Salt Lake, Utah, 28-Nov. 3; Orpheum, Denver, Colo., 4-10.
Samson & Zacho: Bijou, Battle Creek, Mich., 28-Nov. 3; Orpheum, Denver, Colo., 4-10.
Seymour, O. G., & Co.: Quincy, Ill., 28-Nov. 3; Rock Island, 4-10.
Slatter & Finch: (c/o Flora DeVoss Co.), Gowrie, Ia., 28-30; Lohrville, 31-Nov. 2; Ft. Dodge, 4-6.
Semon Trio: Boe's, Lyons, Ia., 28-Nov. 3; Bijou, Beloit, Wis., 4-10.
Shannons, Four: Empire, Des Moines, Ia., 28-Nov. 3.
Spencer, Walter: Crystal, Elkhart, Ind., 28-Nov. 3; Irwin, Goshen, 4-10.
Song Birds, The: Keith's, Boston, Mass., 21-Nov. 2.
Subers, Emile: Orpheum, St. Paul, Minn., 28-Nov. 2.
Smith & Brown: Gayety, Pittsburg, Pa., 28-Nov. 2.
Stith & Stith: Orpheum, Canton, O., 28-Nov. 2.
Shields & Rodgers: Bennett's, London, Ont., 28-Nov. 2.
Sims, Willard, & Co.: Haymarket, Chicago, Ill., 28-Nov. 2.
Sytz & Sytz: Crystal, Kokomo, Ind., 28-Nov. 2.
Swift, Fred: Lyric, San Antonio, Tex., 27-Nov. 2.
Sunny South: Orpheum, Salt Lake City, Utah, 28-Nov. 2.
Selbini, Lalla: G. O. H., Pittsburg, Pa., 28-Nov. 2.
Spissel Bros. & Mack: Columbia, St. Louis, Mo., 28-Nov. 2.
Shone, Madelyn: Twin, Nashville, Tenn., 28-Nov. 2.
Schepp's Circus: Bijou, Dubuque, Ia., 28-Nov. 2.
Sheck Bros.: Keith's, Providence, R. I., 28-Nov. 2.
Simpson, Cora: Burwood, Omaha, Neb., 28-Nov. 2.
Summers & Winters: Electric, Waterloo, Ia., 28-Nov. 2.
Scott, Great: Shea's, Toronto, Ont., 28-Nov. 2.
Stoddard & Wilson: Main St., Peoria, Ill., 28-Nov. 2.

Scott, Agnes, & Horace Wright: Colonial, Norfolk, Va., 28-Nov. 2.
Shroder, Charles & Alice: Poli's, Waterbury, Conn., 28-Nov. 2.
Strickland, E. C.: Earl, Pueblo, Colo., 28-Nov. 2.
Smith & Campbell: Keith's, Jersey City, N. J., 28-Nov. 2.
Salisbury, Cora Folsom: Bijou, Bay City, Mich., 28-Nov. 2.
Steger, Julius, & Co.: Temple, Detroit, Mich., 28-Nov. 2.
Sutcliff Troupe, The: London, Eng., 4-9; Camberwell Palace, London, 10-16; Empire, Oldham, 18-23.
Stevens, Edwin: Chase's, Washington, D. C., 28-Nov. 2.
Snyder, Geo. B., & Harry Buckley: Grand, Syracuse, N. Y., 28-Nov. 2.
Sears, Gladys: St. Joseph, Mo., 31-Nov. 2.
Symonds, Jack: Bijou, Michigan City, Ind., 28-Nov. 2.
Sheets, Wm.: Amusee, South Pittsburg, Pa., 28-Nov. 2.
Snowden, Marie: Chestnut, Lancaster, Pa., 28-Nov. 2.
Steiner Trio: Majestic, Dallas, Tex., 28-Nov. 2.
Spedden & Herson: Family, East Liverpool, O., 28-Nov. 2.

THOMPSON & CARTER: En route with the City Sports Co.
Tracy & Carter: Bismarck, N. D., indef.
Taylor, Tell: La Salle, Chicago, Ill., indef.
Tyrrell, Al. H.: En route with the Vogel's Minstrels.
Thornhill, Mid.: En route with the Kentucky Belles.
The Glocksers: En route with Rantz-Santley Co.
The Four Hodges: En route with Big Show.
Tsuda, Harry: Lyric, Mobile, Ala., 28-Nov. 3; Majestic, Birmingham, 4-10.
Torcat: Shubert, Utica, N. Y., 28-Nov. 3; Poli, Hartford, Conn., 4-10.
Tom Jack Trio: Majestic, Chicago, Ill., 28-Nov. 3; Haymarket, 4-10.
Trillers, The: Price, Hannibal, Mo., 28-Nov. 3; Bijou, Dubuque, Ia., 4-10.
Tracy, Mr. and Mrs. Dick: Keith, Boston, Mass., 4-10.
Tinney, Frank H.: Majestic, Fort Worth, Tex., 28-Nov. 2.
Tanguay, Eva: Olympic, Chicago, Ill., 28-Nov. 2.
Traney, Kitty: Hathaway's, New Bedford, Mass., 28-Nov. 2.
Talcott's, The: Orpheum, Newark, N. J., 28-Nov. 2.
Tops & Topsy: Bijou, Bay City, Mich., 28-Nov. 2.

Thorne, Mr. and Mrs. Harry: Proctor's, Elizabeth, N. J., 28-Nov. 2.
Those Four Girls: Lyric, Dayton, O., 28-Nov. 2.
Toys, The Musical: Myrtle-Harlder Co., Annapolis, Md., 28-Nov. 2.
Thurber, Leona: Orpheum, Omaha, Neb., 28-Nov. 2.
Tully, May: Keith's, Jersey City, N. J., 28-Nov. 2.
The Quartet: Olympic, Chicago, Ill., 28-Nov. 2.
Thelma, Baby: Lyric, Oil City, Pa., 28-Nov. 2.

UNICYCLE HAY: En route with Vogel's Minstrels.
Unita & Paul: State Fair, Dallas, Tex., 19-Nov. 3.

VIVIAN & WAYNE: Forest Park, Boise, Ida., indef.
Valadons, The Aerial: Orpheum, Mt. Vernon, O., 28-Nov. 3; Orpheum, Newark, 4-10.
Vagges, The: Galety, Galesburg, Ill., 28-Nov. 3; Majestic, Streator, 4-10.
Valentines, Four Flying: Auditorium Rink, Joplin, Mo., 27-Nov. 2.
Valdare Troupe, Bessie: Orpheum, New Orleans, La., 28-Nov. 2.
Van Bros.: Pastor's, New York City, 28-Nov. 2.
Vassar Girls: Orpheum, Oakland, Cal., 29-Nov. 2.
Vardon, Perry & Wilber: Waldman's, Newark, N. J., 28-Nov. 2.
Vesta, Netta: Poli's, Hartford, Conn., 28-Nov. 2.
Verna, Belle: Casino, Washington, Pa., 28-Nov. 2.
Village Choir: G. O. H., Pittsburg, Pa., 28-Nov. 2.
Vardelles, The: Arcade, Mobile, Ala., 28-Nov. 2.
Vincent & Westlake: Star, East Pittsburg, Pa., 28-Nov. 2.
Vivians, Two: Majestic, Ft. Worth, Tex., 28-Nov. 2.
Voelker, Mr. and Mrs. Frederic: Orpheum, Salt Lake City, Utah, 28-Nov. 2.

WHITEHEAD, JOE: En route with the Umpire Co.
Weston, Hod: En route with the Flaming Arrow Co.
Weber, Johnnie: En route with the Broadway Galety Girls.
Weston, Emma: En route with the Empire Burlesquers.
Washer Bros.: Oakland, Ky., indef.
Ward, May: En route with the Night Owls.
Washburn & McGuinn: White Swan, Chickasha, I. T., indef.

Weston, Clint: En route with A Country Kid Co.
Wood, Ralph: Lyric, Ft. Smith, Ark., indef.
West, Drane & Co.: Empire, Springfield, Ill., indef.
Woodford's Animals: En route with Rose Sydel's London Bells Co.
Wells, Billy: En route with Bryant's Extravaganza Co.
Wilbur, Master: En route with the Great Raymond Co.
Wilson, Alf. & Mabel: En route with the Trocadero Burlesquers.
Wilson, Grace: En route with the Show Girl Co.
Washburn, W. S.: Rapides, Alexandria, La., indef.
Waterman, Ethan C.: Vaudeville Pavilion, Paris, Ill., indef.
Williams & Pullman: En route with the Trust Busters.
Webber, Chas. C.: En route with Rantz-Santley Co.
Williams, Richard: En route with the Cole Bros. Show.
Wrens, The Two: En route with the French New Sensation.
Wymann, Geo. H.: En route with Gollmar Bros. Show.
Wilbur, Clarence: En route with Miner's Americans.
Ward, Will H.: En route with Miner's Americans.
World's Comedy Four: En route with Miner's Americans.
Ward, Jos. P.: En route with the Jersey Lillies Co.
Ward & Raynor: En route with the Jersey Lillies Co.
Washburn, Lillian: En route with the Casino Girls.
Wioras, The Three: En route with the High School Girls Co.
Walters, John: En route with the Boston Belles Co.
Woods & Woods: Howard, Chicago, Ill., 28-Nov. 3; Lyric, Kensington, 4-10.
Wells, Lew: Bijou, Fond du Lac, Wis., 28-Nov. 3; Bijou, Oshkosh, 4-10.
Welch & Earl: Bijou, Superior, Wis., 28-Nov. 3; Majestic, St. Paul, Minn., 4-10.
Watson & Little: Auditorium, Lynn, Mass., 28-Nov. 3; Hathaways, New Bedford, 4-10.
Webb, Harry L.: Bijou, Lansing, Mich., 28-Nov. 3.
Wood, Francis: People's, Cedar Rapids, Ia., 28-Nov. 3; Family, Rock Island, Ill., 4-10.
Williams & Healy: Cooper, Mt. Vernon, O., 28-Nov. 3; Orpheum, Newark, 4-10.
Whiteside, Ethel, & Picks: Alhambra, Brussels, Belgium, Nov. 1-15.
Wolf Bros.: Wigwam, San Francisco, Cal., 28-Nov. 3; Oakland, 4-10.

- Witt's Singing Colleens, Max: Neb., 28-Nov. 2; Shubert, Kansas City, Mo., 3-9.
- Willard & Bond: Boych, Omaha, Pastor's, New York City, 28-Nov. 2.
- Williams, C. W.: Colonial, Norfolk, Va., 28-Nov. 2.
- Walburn & Whitney: Grand, Washington, Pa., 28-Nov. 2.
- Wurnell, Arnold B., & Bro.: Sipe's, Kokomo, Ind., 28-Nov. 2.
- Watson's Farmyard: Empire, Hoboken, N. J., 28-Nov. 2.
- Waldorf & Mendez: Family, Lebanon, Pa., 28-Nov. 2.
- Waldo, Flexible: Park, Youngstown, O., 28-Nov. 2.
- Williams, Barney: Orpheum, Chil-whalen & West: Empire, Leads, England, Nov. 4-10.
- Wilson Bros.: Pol's, Bridgeport, Conn., 28-Nov. 2.
- Wallace & Beach: 31st St., Chicago, Ill., 28-Nov. 2.
- Wilson, Al. L.: Family, Mahanoy City, Pa., 28-Nov. 2.
- Wesley, Mr. & Mrs.: Majestic, Streator, Ill., 28-Nov. 2.
- Wheeler Children, The Little: Wonderland, Latrobe, Pa., 28-Nov. 2.
- Whitelaw, Arthur: Chase's, Washington, D. C., 28-Nov. 2.
- Walton, Fred, & Co.: Haymarket, Chicago, Ill., 28-Nov. 2.
- Wolf & Zedella: Bijou, Galesburg, Ill., 28-Nov. 2.
- Waterbury Bros. & Tenney: Hathaway's, Lowell, Mass., 28-Nov. 2.
- Wotpert Trio: Keith's, Jersey City, N. J., 28-Nov. 2.
- Wheeler, The: Gayety, Baltimore, Md., 28-Nov. 2.
- Wayburn's Side Show: Trent, Trenton, N. J., 28-Nov. 2.
- West & Van Sicien: Coliseum, Seattle, Wash., 28-Nov. 2.
- Windom, Constance: Orpheum, Minneapolis, Minn., 28-Nov. 2.
- Whettens, The: Star, Altoona, Pa., 28-Nov. 2.
- Wilson, Lizzie N.: Empire, San Francisco, Cal., 21-Nov. 2.
- Waddell, Fred, & Mae: Garrick, Burlington, Ia., 28-Nov. 2.
- Winchester, Edwin: Family, Chester, Pa., 28-Nov. 2.
- Whipple, Waldo: En route with Simple Simon Simple Co.
- OUNG BUFFALO: En route with the High School Girls Co.
- Young, Jeannette: En route with the Boston Belles Co.
- Youvette: En route with the Great Raymond Co.
- York's Terriers, Max: Proctor's, 125th St., New York City, 28-Nov. 2.
- Young, Frank C., & Kathleen DeVole: G. O. H., Indianapolis, Ind., 28-Nov. 2.
- EB, JOLLY: En route with the American Burlesquers.
- Zellar, Flo: En route with the Casino Girls Co.
- Zanoras Cycling: Dominion, Winnipeg, Can., 28-Nov. 3; People's, Cedar Rapids, Ia., 4-10.
- Zouboulakis: Grand, Joliet, Ill., 28-Nov. 2.
- Zech & Zech: Majestic, Cincinnati, O., Nov. 2.
- Zamloch Co.: San Jose, Cal., 28-Nov. 2.
- Zeda, H. L., & Hobo: Majestic, St. Paul, Minn., 28-Nov. 2.
- Zeno, Jordan & Zeno: Bennett's, Montreal, Can., 28-Nov. 2.
- DRAMATIC.**
- AMERICAN STOCK CO.: San Francisco, Cal., indef.
- Acme Comedy Co.: Wichita, Kan., indef.
- Armin Stock Co.: St. Joseph, Mo., indef.
- Aylesworth Stock Co., Arthur J. Aylesworth, mgr.: Goldfield, Nev., indef.
- Adams' Peerless Players: Tampa, Fla., May 6, indef.
- Aylesworth Stock Co., Arthur J. Aylesworth, mgr.: Goldfield, Nev., Apr. 1, indef.
- Alcazar Stock Co., Belasco & Mayer, mgrs.: San Francisco, Cal., indef.
- Alfalga, Harry L. Dixon, mgr.: Michigan, N. D., 29; Lakota, 30; Cray, 31; Devil's Lake, Nov. 1; Leeds, 2; Church's Ferry, 4; Cando, 5; Bisbee, 6; Rollette, 7; Omeme, 8.
- Aubrey Stock Co. (Eastern): G. O. H., Reading, Pa., 28-Nov. 3; Academy, Pottsville, 4-10.
- At the Old Cross Roads, Arthur G. Aiston, mgr.: Ottawa, Kan., 29; Iola, 30; Chanute, 31.
- As Told in the Hills (Eastern), Nesbit Scoville, mgr.: Alexandria, Ind., 28; Bluffton, 29; Hartford City, 30; Huntington, Nov. 2.
- At the Wayside Inn, John M. Miller, mgr.: Albany, Mo., 30; Bethany, 31; Pattonsburg, Nov. 1; Albany, 2.
- American Stock Co., Arthur E. Herbst, mgr.: Port Huron, Mich., 28-Nov. 2.
- An Aristocratic Tramp (Eastern), C. Stockfield, mgr.: Woodstock, Va., 28; Winchester, 29; Harrisonburg, 30.
- Arizona, David J. Ramage, mgr.: Denver, Col., 27-Nov. 2.
- Aubrey Stock Co. (Western), D. Otto Ritner, mgr.: Bellaire, O., 28-Nov. 2.
- Anita, the Singing Girl, A. J. Spencer, mgr.: Waukegan, Ill., 28; Rockford, 30; Elgin, 31; Aurora, Nov. 1; Belvidere, 2.
- Angell's Comedians (No. 2), Jack Emerson, mgr.: Caldwell, Kan., 28-Nov. 2.
- At Cripple Creek (E. J. Carpenter's Eastern): Tiffin, O., 29; Postoria, 30; Findlay, 31.
- At Yale (A), Jules Murry, mgr.: Brooklyn, N. Y., 21-Nov. 2.
- At Yale (B), Jules Murry, mgr.: No. Adams, Mass., 29; Pittsfield, 30; Holyoke, 31.
- Anna Karenina, with Virginia Harned, Shubert Bros., mgrs.: Philadelphia, Pa., 21-Nov. 2.
- Adrift in New York: Truro, N. S., Can., Nov. 2.
- BURKE, J. FRANK: Fall River, Mass., indef.
- Bunting, Emma, Earl Burgess, mgr.: Seattle, Wash., indef.
- Boston Theater Stock Co., Lindsay Morrison, mgr.: Boston, Mass., Sept. 2, indef.
- Belasco Theater Stock Co., Belasco & Mayer, mgrs.: Los Angeles, Cal., Aug. 28, indef.
- Bush Temple Theater Stock Co.: Chicago, Ill., Aug. 31, indef.
- Bishop's Players, H. W. Bishop, mgr.: Oakland, Cal., indef.
- Bowdin Square Theater Stock Co.: Boston, Mass., indef.
- Burbank Stock Co.: Los Angeles, Cal., indef.
- Burgess, Earl, R. W. Alexander, mgr.: Ottawa, Ont., Can., indef.
- Baker Stock Co.: Rochester, N. Y., indef.
- Baker Stock Co., Geo. L. Baker, mgr.: Portland, Ore., indef.
- Baldwin & Melville Stock Co., Walter S. Baldwin, mgr.: Dallas, Tex., indef.
- Battle Casino Stock Co., Fowler & Fisher, mgrs.: Baton Rouge, La., indef.
- Belasco Theater Stock Co.: Washington, D. C., indef.
- Bedford's Hope: Evansville, Ind., 27-30; Terre Haute, 31-Nov. 2.
- Belle of Japan, G. Harris Eldon, mgr.: Greenfield, Mo., 28-29; Lamar, 30; Webb City, 31; Carthage, Nov. 1; Neosho, 2.
- Bishop, Chester Co., G. R. Helmboldt, mgr.: Mansfield, O., 28-Nov. 2.
- Big Hearted Jim, Harry J. Jackson, mgr.: Independence, Ia., 29; Oelwein, 30; Waterloo, 31; Galena, Ill., Nov. 1; Dubuque, Ia., 2; LaCrosse, Wis., 3; Rochester, Minn., 4.
- Banker's Child, Harry Sherman, mgr.: Wilmington, O., 28; Mt. Sterling, 31; Jeffersonville, Nov. 1; Mechanicsburg, 2; Kenton, 5; Marysville, 8; Logan, 9.
- Bennett-Moulton Co., Ira E. Newhall, mgr.: Bangor, Me., 28-Nov. 2.
- Bennett-Moulton Co., W. A. Partello, mgr.: Athol, Mass., 28-Nov. 2.
- Boy Detective, with Harry Clay Blaney, Chas. E. Blaney Amuse. Co., mgrs.: Chicago, Ill., 28-Nov. 2.
- Brown of Harvard, Sam S. & Lee Shubert, Inc., mgrs.: Washington, D. C., 28-Nov. 2.
- Billy the Kid, Harry H. Hancock, mgr.: New Brunswick, N. J., 28; Perth Amboy, 29; Plainfield, 30; Hoboken, 31-Nov. 2.
- Brown, Kirk, J. T., Macauley, mgr.: New Castle, Pa., 28-Nov. 2.
- Burgess, Earl, Burgess & Himmelein, props.: A. H. Graybill, mgr.: Poughkeepsie, N. Y., 28-Nov. 2.
- Burgess, Earl, Burgess & Himmelein, props.: Geo. V. Hallday, mgr.: Beaver Falls, Pa., 28-Nov. 2.
- Burgess, Earl, Burgess & Himmelein, props.: C. G. Hilton, mgr.: Dover, N. J., 28-Nov. 2.
- Burgess, Earl, Burgess & Himmelein, props.: Fred Gillen, mgr.: Carbondale, Pa., 28-Nov. 2.
- Broadway After Dark, A. H. Woods, mgr.: Philadelphia, Pa., 28-Nov. 2.
- Bertha, the Sewing Machine Girl, A. H. Woods, mgr.: Syracuse, N. Y., 28-30.
- Burglar and the Lady, Mittenthal Bros. Amuse. Co., mgrs.: New York City, 28-Nov. 2.
- Ben Hur, Klaw & Erlanger, mgrs.: Philadelphia, Pa., 21-Nov. 2.
- Brewster's Millions (No. 1), Frederic Thompson, mgr.: Indianapolis, Ind., 28-30.
- Bradford Stock Co.: Urichsville, O., 30-Nov. 2.
- CENTRAL STOCK CO.: San Francisco, Cal., Aug. 26, indef.
- Classmates, with Robert Edson, Henry B. Harris, mgr.: New York City, Aug. 29, indef.
- College Stock Co.: Chicago, Ill., Aug. 27, indef.
- Columbia Stock Co.: Spokane, Wash., Aug. 27, indef.
- Colonial Stock Co., Frank Bacon, mgr.: San Francisco, Cal., indef.
- Cleveland, Harry B., Stock Co.: North Yakima, Wash., indef.
- Clarendon, Hal., Stock Co.: Berzen Beach.
- Chutes Theater & Bishop Stock Co., Greenbaum, mgr.: San Francisco, Cal., indef.
- Castle Square Stock Co.: Boston, Mass., indef.
- Casino Stock Co., Toledo, Ohio, indef.
- Craig, John, Stock Co., John Craig, mgr.: Boston, Mass., indef.
- Curtiss Comedy Co., James Walter, mgr.: Aberdeen, S. D., indef.
- Curtis, Allen Amusement Co., Allen Curtis, mgr.: Victoria, Tex., 30-31; Cuero, Nov. 1; Beeville, 2.
- Cow-Puncher, The (Western): W. F. Mann, owner; Edwin Percival, mgr.: Dalles, Ore., 30; Corvallis, 31; Independence, Nov. 1; Albany, 2; Oregon City 4; Salem, 5; Vancouver, Wash., 6; Dalles, 7; Lagrande, 8; Union, 9.
- Cowboy's Girl, A (Western), Pirce R. Benton, mgr.: Alva, Okla., 30; Woodward, 31.
- County Chairman, Marx S. Nathan, mgr.: Ft. Collins, Colo., 29; Boulder, 30; Victor, 31.
- Cat and the Fiddle, Lincoln J. Carter's: Louisville, Ky., 28-Nov. 2.
- Cow-Puncher, The (Central): W. F. Mann, owner; Sam M. Lloyd, mgr.: Columbus, Kan., 30; Oswego, 31; Ft. Scott, Nov. 1; Parsons, 2; W. Mineral, 3; Pittsburg, 4; Iola, 5; Burlington, 6; Emporia, 7; Osage City, 8; Scranton, 9.
- Cowboy Girl, Kilroy & Britton's, G. A. White, mgr.: Detroit, Mich., 27-Nov. 2.
- Child of the Regiment, Chas. E. Blaney Amuse. Co., mgrs.: Worcester, Mass., 28-30; Fall River, 31-Nov. 2.
- Cosgrove Stock Co., John Cosgrove, mgr.: Danbury, Conn., 28-Nov. 2.
- Cook, Carl W., Stock Co., Carl W. Cook, mgr.: Wapakoneta, O., 28-Nov. 2.
- Caught in the Rain, Chas. Frohman, mgr.: Hartford, Conn., 28-29; Springfield, Mass., 30; Pittsfield, 31.
- Chorus Lady, Henry B. Harris, mgr.: New Orleans, La., 27-Nov. 2.
- Choir Singer (Western), Al. H. Hagen, mgr.: Ogden, Utah, 28; Malad, Ida., 29; Bingham, Utah, 30; Coalville, 31; Park City, Nov. 1; Provo, 2.
- Craven, Ruth, Harry L. Beck, mgr.: Sharon, N. D., 28; Finley, 29; Hope, 30; Page, 31; Valley City, Nov. 1; Lisbon, 2.
- Convict 999, A. H. Woods, mgr.: Pittsburg, Pa., 28-Nov. 2.
- Cutter Stock Co., Wallace R. Cutter, mgr.: Ashtabula, O., 28-Nov. 2.
- Country Kid, H. B. Whittaker, mgr.: West Hope, N. D., 29; Omeme, 30; Bottineau, 31; Willow Creek, Nov. 1; Rugby, 2.
- Checkers, John Timoney, mgr.: Portland, Ore., 27-29; Salem, 30; Eugene, 31; Marysville, Cal., Nov. 2.
- Chappell-Winterhoff Stock Co., Harry Chappell, mgr.: Belleville, Ill., 28-Nov. 2.
- Chauncey-Keiffer, Fred Chauncey, mgr.: Washington, Pa., 28-Nov. 2.
- Christian Pilgrim, Henry B. Harris, mgr.: Washington, D. C., 28-Nov. 2.
- DEVERON, VAIL, STOCK CO.: Burlington, Vt., indef.
- Dunn, Emma, Stock Co.: Kansas City, Mo., indef.
- DeVoss, Flora, Co.: Humboldt, Ia., 31-Nov. 2.
- Darling of the Gods, David Belasco, mgr.: McKeesport, Pa., 29; Waynesburg, 30; Barnesville, O., 31; Cambridge, Nov. 1; Coshocton, 2.
- DePew-Burdette Stock Co., Thos. E. DePew, mgr.: Greencastle, Ind., 28-Nov. 2.
- Down Mobile (Eiler's), Chas. E. Bowen, mgr.: Jacksboro, Tex., 29; Bridgeport, 30; Boyd, 31; Bowie, Nov. 1; Henrietta, 2.
- Daniel Boone on the Trail, Robt. H. Harris, Harry Feltus, mgr.: Lexington, N. C., 30.
- Donald-Bell Theater Co.: Davenport, Wash., 21-26; Reardan, 28-30; Cheney, 31-Nov. 2.
- Duel, Wm. K. Sparks, mgr.: Eerwick, Pa., 30; Hazleton, 31; Shenandoah, Nov. 1; Lebanon, 2.
- Dougherty Stock Co., Payne & Dougherty, props.: La Crosse, Wis., 28-Nov. 2.
- Dion O'Dare, with Fiske O'Hara, Chas. E. Blaney Amuse. Co., mgrs.: Toronto, Ont., 28-Nov. 2.
- Dublin Dan, the Irish Detective, Havlin & Nicolal, mgrs.: Brooklyn, N. Y., 28-Nov. 2.
- D'Amon, Chester: Huntington, W. Va., 28-Nov. 2.
- DeLacy Stock Co., Monte Thompson, mgr.: Lynn, Mass., 28-Nov. 2.
- Dorothy Vernon of Haddon Hall, Ernest Shipman, mgr.: Tiffin, O., 29; Lima, 30-31; Angola, Ind., Nov. 2.
- ENGLISH STOCK CO.: Milwaukee, Wis., indef.
- Elwyn, Lorne: Port Henry, N. Y., indef.
- Empire Theater Stock Co.: Portland, Ore., indef.
- Edna, the Pretty Typewriter: A. H. Woods, mgr.: 14th St., New York City, 29-Nov. 2; People's, Philadelphia, Pa., 4-9.
- End of the Trail, Lincoln J. Carter's: St. Joseph, Mo., 27-30; Omaha, Neb., 31-Nov. 2.
- Edsall-Winthrop Stock Co., D. B. Edsall, mgr.: Knoxville, Tenn., 28-Nov. 2.
- Elmer Stock Co., Elmer Moulton, mgr.: Newport, R. I., 28-Nov. 2.
- Eckhardt's Ideals, Oliver J. Eckhardt, prop. & mgr.: Boise, Ida., 28-Nov. 2.
- FAMILY STOCK CO.: East St. Louis, Ind., indef.
- Farnum, Wm., Stock Co.: Buffalo, N. Y., indef.
- Ferris Stock Co., Dick Ferris, mgr.: Los Angeles, Cal., indef.
- Ficher's Stock Co.: Los Angeles, Cal., indef.
- Frankenfield, Laura, Co.: Salt Lake City, Utah, indef.
- Fitzgerald's, W. D., Stock Co.: Washington, D. C., Aug. 19, indef.
- Forepaugh Stock Co., Geo. F. & L. Forepaugh Fish, mgrs.: Cincinnati, O., Sept. 1, indef.
- Fuller Stock Co.: Montreal, Can., indef.
- Fulton Bros. Stock Co.: Lincoln, Neb., indef.
- Frawley Stock Co., Daniel Frawley, mgr.: San Francisco, Cal., June 2, indef.
- French Stock Co.: Portland, Ore., Aug. 25, indef.
- Fenberg Stock Co., Geo. M. Fenberg, mgr.: Marlboro, Mass., 28-Nov. 3; Nashua, N. H., 4-10.
- Flaming Arrow (Eastern), John F. Bailey, mgr.: Huntington, Ind., 31; Warsaw, Nov. 1; Ft. Wayne, 2.
- Flaming Arrow (Southern), Lincoln J. Carter's: Hawarden, Ia., 30; Lemars, 31; Storm Lake, Nov. 1; Sac City, 2.
- Father and the Boys, Chas. Frohman, mgr.: Chicago, Ill., 21-Nov. 2.
- Faust (White's) Olga Verne, prop. & mgr.: Lincoln, Ill., 29; Bloomington, 30; Danville, Nov. 1.
- Four Corners of the Earth, Klimt & Gazzolo Amuse. Co., props.; Daniel Reed, mgr.: Baltimore, Md., 28-Nov. 2.
- Fugitive from Justice, Rosenquest & Parker, mgrs.: Bayonne, N. J., 28-30; Paterson, 31-Nov. 2.
- Fallen by the Wayside, A. H. Woods, mgr.: New York City, 28-Nov. 2.
- Flight of Princess Iris, H. Roulclere, mgr.: Allentown, Pa., 29-30; South Bethlehem, 31; Atlantic City, N. J., Nov. 1-2.
- From Broadway to the Bowery, Wm. T. Keogh, mgr.: Wilmington, Del., 31-Nov. 2.
- From Sing Sing to Liberty, with Cunning, the Jail Breaker, Chas. E. Blaney Amuse. Co., mgrs.: New York City, 28-Nov. 2.
- Fighting Bill, Sheriff of Silver Creek, Mittenthal Bros' Amuse. Co., mgrs.: Newark, N. J., 28-Nov. 2.
- Fleming, Mamie, W. H. Gracey, mgr.: Hazelton, Pa., 28-Nov. 2.
- GLASER, Vaughn, Stock Co.: Cleveland, O., indef.
- Gagnon-Pollock Stock Co., Bert C. Gagnon, mgr.: Norfolk, Va., indef.
- Golden, Richard, Shubert Bros., mgrs.: New York City, indef.
- Green Bird, Adolphe Mayer, mgr.: Boston, Mass., indef.
- George, Grace, Wm. A. Brady, mgr.: New York City, indef.
- Garrick Stock Co.: Milwaukee, Wis., indef.
- Gem Stock Co.: Portland, Me., indef.
- German Stock Co.: St. Louis, Mo., indef.
- Girton Stock Co., Perry E. Girton, mgr.: Fresno, Cal., indef.
- Grandi Stock Co.: Joplin, Mo., indef.
- Gingerbread Man (No. 2), Nixon & Zimmerman, mgrs.: Watertown, N. Y., 30; Lyons, 31; Corning, Nov. 1; Ithaca, 2; Carthage, 3; Cortland, 5; Geneva, 6; Elmira, 7; Pittston, Pa., 8; Scranton, 9.
- Great Eastern World Co., John Bernero, mgr.: Wheeling, W. Va., Nov. 3-6; McKeesport, 7-9.
- Grayce, Helen, N. Appell, mgr.: Pottsville, Pa., 28-Nov. 2.
- Gambler of the West, A. H. Woods, mgr.: Hoboken, N. J., 27-30; Bayonne, 31-Nov. 2.
- Great Express Robbery, A. H. Woods, mgr.: Camden, N. J., 31-Nov. 2.
- Girl of the Golden West, with Blanche Bates, David Belasco, mgr.: Newark, N. J., 28-Nov. 2.
- Girl of the Golden West (No. 2), David Belasco, mgr.: Mahanoy City, Pa., 29; Mt. Carmel, 30; Sunbury, 31; Williamsport, Nov. 1; Wellsboro, 2.
- Girl Raffles, Chas. E. Blaney Amuse. Co., mgrs.: Jersey City, N. J., 28-Nov. 2.
- Good, Adam (Eastern), Monte Thompson, mgr.: Winsted, Conn., 28-Nov. 2.
- Good, Adam (Western), Monte Thompson, mgr.: Fall River, Mass., 28-Nov. 2.
- Gage Stock Co., Fred Gage, mgr.: Berlin, N. H., 28-Nov. 2.
- Girl of the Sunny South, J. W. Hartman, mgr.: Delaware, O., 23; Utica, 24; Coshocton, 25; Newark, 26; Shawnee, 28; Corning, 29; Crooksville, 30; New-comerstown, 31.
- Great Wall Street Mystery, Vance & Sullivan, mgrs.: Chicago, Ill., 28-Nov. 2.
- HAMILTON, Florence, Barry & Burke, mgrs.: New Bedford, Mass., indef.
- Heisman Stock Co., Heisman & Cohen, mgrs.: Augusta, Ga., indef.
- Herald Square Stock Co., Arthur L. Fenshawe, mgr.: White Haven, Pa.
- Hickman, Bessie, Stock Co., W. Al. White, mgr.: Davenport, Ia., indef.
- Hunter-Bradford Players: Springfield, Mass., indef.
- Howell, Ernest, Stock Co.: San Francisco, Cal., indef.
- Howard Dorsett Co., Geo. B. Howard, mgr.: Tacoma, Wash., indef.
- Highland Park Stock Co., Al Beasley, mgr.: York, Pa., indef.
- Hill, Christine, Stock Co.: Minneapolis, Minn., Sept. 8, indef.
- Heart of Chicago, Lincoln J. Carter's: Cairo, Ill., 30; Carbon-dale, Nov. 1; Marion, 2.
- Human Slave, Leo J. Daubin, mgr.: Stanford, Ill., 30; Mackinaw, 31; Canton, Nov. 1; Glassford, 2; Pekin, 3.
- Hickman Bessey Co., Al White, mgr.: Fremont, Neb., 28-Nov. 3; Council Bluffs, Ia., 4-10.
- Holy City, The, LeComte & Flesher, mgrs.: Colfax, Wash., 29; Pullman, 31; Lewiston, Ida., Nov. 1; Moscow, 2; Wardner, 4; Wallace, 5; Harrison, 6; Couer d'Alene, 7; Spokane, Wash., 8-9.
- Holy City, Clarence Bennett's, LeComte, Flesher & Isham, mgrs.: Savanna, Ga., 29; Branswick, 30; Waycross, 31; Jacksonville, Nov. 1; Valdosta, 2; Fitzgerald, 4; Cordele, 5; Macon, 6; Athens, 8; Augusta, 9; Athens, 9.
- Henderson Stock Co., W. J. & R. T. Henderson, mgrs.: Aberdeen, S. D., 29-Nov. 2.
- Heart of Maryland, David Belasco, mgr.: Webster, Mass., 30; Attleboro, 31; Leominster, Nov. 1; Clinton, 2.
- Huntley Entertainers, Ben Huntley, mgr.: Chetek, Wis., 28-30; Spooner, 31-Nov. 2.
- Hall, Don C., Co.: Ft. Atkinson, Wis., 29; Howard, Ill., 30; Woodstock, 31; Evanston, Nov. 1-4.
- Himmelein's Ideals, Burgess & Himmelein, props.; L. A. Earle, mgr.: Cumberland, Md., 28-Nov. 2.
- Himmelein's Imperial Stock Co., Burgess & Himmelein, props.; R. F. Himmelein, mgr.: Madison, Wis., 28-Nov. 2.
- Harder-Hall Co., Eugene J. Hall, mgr.: Bridgeton, N. J., 28-Nov. 2.
- Hickman-Bessey Co., Al White, mgr.: Fremont, Neb., 28-Nov. 2.
- Heir to the Hoorah, H. J. Ridings, mgr.: Seattle, Wash., 27-Nov. 2.
- Hired Girl's Millions, Chas. E. Blaney Amuse. Co., mgrs.: Chicago, Ill., 28-Nov. 2.
- His Terrible Secret, Chas. E. Blaney Amuse. Co., mgrs.: Scranton, Pa., 28-30; Wilkes-Barre, 31-Nov. 2.
- Hanford, Charles B., F. Lawrence Walker, mgr.: Muscatine, Ia., 29; Burlington, 30; Ottumwa, 31; Des Moines, Nov. 1-2.
- His Last Dollar, Stair & Nicolal, mgrs.: Omaha, Neb., 27-30; Lincoln, 31; Topeka, Kan., Nov. 1; St. Joseph, Mo., 2.
- Her Sister, Chas. Frohman, mgr.: Kansas City, Mo., 24-26; St. Louis, 28-Nov. 2.
- Hypocrites, Chas. Frohman, mgr.: Cincinnati, O., 28-Nov. 2.
- Hutton-Bailey Stock Co., Geo. W. Bailey, mgr.: Chattanooga, Tenn., 28-Nov. 2.
- Hendricks, Ben, Wm. Gray, mgr.: Redlands, Cal., 30; San Diego, 31; Santa Ana, Nov. 1; Pasadena, 2.
- IMPERIAL Dramatic Co.: Providence, R. I., indef.
- Ingram Stock Co., Harry J. Ingram, mgr.: Lowell, Mass., indef.
- It's Never Too Late to Mend, A. J. Spencer, mgr.: Philadelphia, Pa., 28-Nov. 2.
- JEFFERSON STOCK CO.: Portland, Me., indef.
- Jessie Left the Village, Mittenthal Bros' Amuse. Co., mgrs.: Brooklyn, N. Y., 28-Nov. 2.
- Josie, the Little Madcap, Chas. E. Blaney Amuse. Co., mgrs.: Wheeling, W. Va., 28-30; Akron, O., 31-Nov. 2.
- Just Out of College, Bothner & Campbell, mgrs.: Junction City, Kan., 28; Salina, 29; Wichita, 30; Hutchinson, 31; LaJunta, Colo., Nov. 1; Pueblo, 2.
- KAMBERGER Bachman Repertoire Co., Baltimore, Md., indef.
- Kann's School Co., Richard Kann, mgr.: Milwaukee, Wis., indef.
- Kececy, Herbert, & Effie Shannon: San Francisco, Cal., indef.
- King Dramatic: Knoxville, Tenn., indef.
- Kellar & Thurston, Dudley McAdow, mgr.: Detroit, Mich., 27-Nov. 2.
- Knickerbocker Stock Co., E. D. Fiske, mgr.: Brockton, Mass., 28-Nov. 2.
- King of the Cattle Ring, P. Ellet, mgr.: Uniontown, Ala., 28.
- Greenville, 29; Troy, 30; Montgomery, 31-Nov. 2.
- King and Queen of Gamblers, A. H. Woods, mgr.: St. Paul, Minn., 27-Nov. 2.
- King of the Wild West, Chas. E. Blaney Amuse. Co., mgrs.: Memphis, Tenn., 28-Nov. 2.
- Keystone Dramatic Co., Teaff & Eldon, mgrs.: Ironton, O., 28-Nov. 2.
- Kennedy, James, Spitz & Nathanson, mgrs.: Portland, Me., 28-Nov. 2.
- LEGGE, Clayton Mackenzie Stock Co.: Worcester, Mass., indef.
- Lawrence, Lillian, Stock Co., John Sainpolis, mgr.: Boston, Mass., indef.
- Lyceum Stock Co.: St. Joseph, Mo., indef.
- Lyric Stock Co., Keating & Flood, mgrs.: Portland, Ore., indef.
- Lyric Theater Stock Co.: Memphis, Tenn., indef.
- Leake, Frank, Stock Co., Frank Leake, mgr.: El Paso, Tex., indef.
- Leighton Players: Salt Lake City, Utah, indef.
- Lothrop Stock Co., G. E. Lothrop, mgr.: Boston, Mass., indef.
- Lyceum Stock Co., J. Harvey McEvoy, mgr.: Norway, Mich., indef.

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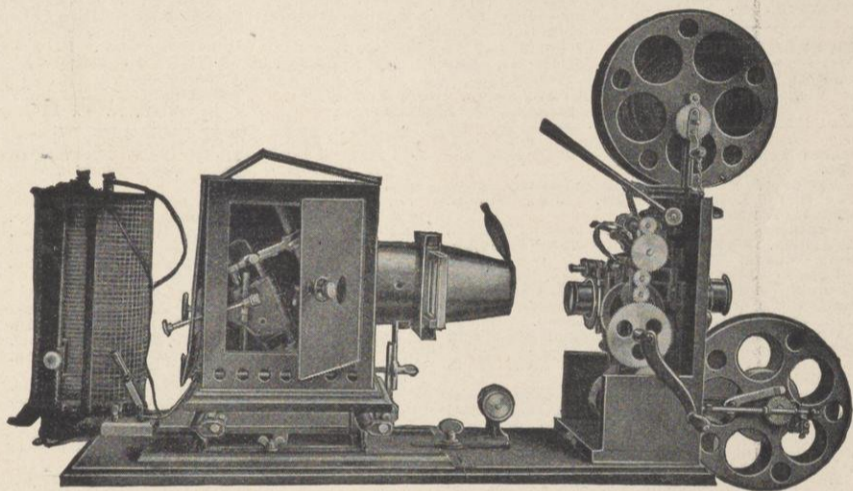
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FAIR LIST.

FLORIDA.
(November.)
Tampa—State Fair. 15-29. J. L. Brown, secy.

(March)
Miami—Dade Co. Fair. 12-15, 1908. E. V. Blackman, secy.

GEORGIA.
(November)

Augusta—Georgia-Carolina Fair. 4-9. F. E. Beane, secy.

Broxton—1-3. W. R. Frier, pres.

Douglas—Coffee Co. Fair. 5-15. Melvin Tanner, secy.

Eatonton—Putnam Co. Fair. 5-9. J. T. Watterson, secy.

Eatonton—Putnam Co. Fair. 5-9. J. D. Watterson, secy.

ILLINOIS.
(November)

Golconda—Pope Co. Fair. 1-4. Barney Phelps, secy.

Roodhouse—Business Men's Fair. 8-12. W. C. Roodhouse, secy.

MAINE.
(November)

Freeport—Freeport Poultry Assn. 31-Jan. 2. Geo. P. Coffin, secy.

Portland—Maine State Poultry and Pet Stock Assn. 10-13. A. L. Merrill, secy.

MASSACHUSETTS.
(November)

Holyoke—Holyoke Poultry Fair. 18-22. Frank L. Buck, secy.

MISSISSIPPI.
(November)

Jackson—Mississippi State Fair. 5-16. John F. McKay, mgr.

OHIO.
(November)

Akron—Sumit Co. Fair. 1-4. O. J. Swinehart, secy.

Cadiz—Harrison Co. Fair. 1-3. E. B. Kirby, secy.

Canal Dover—Tuscarawas Co. Fair. 15-19. J. S. Karns, secy.

Carrollton—Carroll Co. Fair. 8-11. C. A. Tope, secy.

Coshocton—Coshocton Co. Fair. 8-11. E. M. Hanlon, secy.

Fremont—Sandusky Co. Fair. 1-4. A. W. Overmyer, secy.

Georgetown—Brown Co. Fair. 1-4. Lewis Richey, secy.

Hamilton—Butler Co. Fair. 1-4. L. M. Larsh, secy.

Lancaster—Fairfield Co. Fair. 9-12. W. T. McClenaughan, secy.

Mt. Glead—Morrow Co. Fair. 1-4. G. J. Smith, secy.

Newark—Licking Co. Fair. 2-5. J. M. Farmer, secy.

Ottawa—Putnam Co. Fair. 1-5. A. P. Sandles, secy.

Somerseset—Northern Perry Co. Fair. 16-18. D. M. Barr, secy.

Sycamore—Sycamore Fair. 8-11. Meric Vance, secy.

Upper Sandusky—Wvandonotte Co. Fair. 2-5. Jay C. Kennedy, secy.

PENNSYLVANIA.
November

Philadelphia—Pennsylvania Horticultural Society. 12-15.

TEXAS.
(November)

Beaumont—Beaumont Horse Show and Race Meeting. 25-30. F. M. Yose, secy.

Houston—Houston Fair. 4-9. Henry Reichardt, secy.

San Antonio—International Fair. 9-24. J. M. Vance, secy.



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- Shea's Theater, Buffalo, N. Y.
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