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NUMBER

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The Billboard

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PUBLICATION OFFICE:

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Long Distance Telephone, Main 2760.

Cable Address (registered) "Billyboy."

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THE BILLBOARD is on sale on all trains and news-stands throughout the United States and Canada, which are supplied by the American News Co. and its branches. It is also on sale at Brentano's, 37 Avenue de l'Opera, Paris, France. When not on sale, please notify this office.

Remittances should be made by post-office or express money order, or registered letter addressed or made payable to The Billboard Publishing Company.

The editor can not undertake to return unsolicited manuscript; correspondents should keep copy.

IMPROVEMENT IN MOTION PICTURES

During no period since its inception has the moving picture business made such extraordinary strides in one peculiar phase of it than it has during the past year. This is in the way of increase in the merit of pictures themselves, both from the standpoint of subject and execution. The product of all the important manufacturers has undergone a process of amelioration that would have seemed impossible to look forward to a year ago. A year ago even those who were in close touch with the situation, who realized all the possibilities for improvement, would scarcely have forecast the degree of improvement that has been effected.

There must be a reason—there is a reason. The reason is this: The popularity of moving pictures with the masses has been steadily growing. Manufacturers have based their increased expenditure for the production of films upon the increased demand for films of the better quality. Competition among

manufacturers themselves has done a lot towards this improvement; but the growing demand among the people has done more.

The business is becoming more highly systematized every day. The methods of

the regular channels by a few of the most prominent manufacturers, we can see this positively. There are no haphazard methods any more, at least not to the same extent there used to be. The settings carry atmosphere, the

service through distributing agencies and exchanges. The number of exchanges has been decreased to the great benefit of everybody concerned. Service is more thorough, more honest and more efficient.

The theatres are better. Beautiful houses have been built in many cities. The patron of the moving picture theatre has come to know the name and the quality of work of the favorite actors who pose before the camera. The matinee girl has shifted her interest from the local theatre stock company to the numerous stock companies of the motion picture manufacturers. Leading exhibitors in the principal cities throughout the country report that the year 1911 was the best they have ever had from a business standpoint.

It is only natural to suppose that the year 1912 will be even better than 1911. Those who predicted a short life for the moving picture business as an amusement seemed to have been away off in their guess.

To Stop Free Tickets Nuisance

The Billboard does not furnish a corps of so-called representatives throughout the country with requisitions upon theatre and company managers for free tickets. We have better facilities for securing our regular weekly compendium of news, than by depending upon a lot of predatory and inexperienced youngsters who hold credentials solely for the entree to theatres, circuses, etc., so obtained. We do not, either, have to depend upon the inducement of such orders for free tickets to secure subscriptions.

We are going to co-operate with managers in putting an end to the free-tickets-to-representatives-of-professional-papers nuisance.

Turn Down Professional Paper Representatives

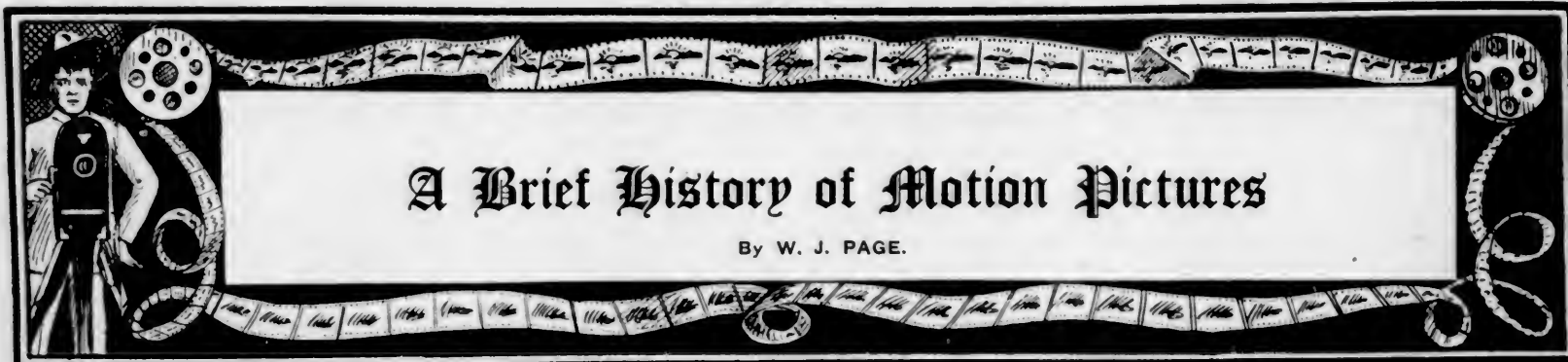
distribution have effected this. Service through exchanges is much more efficient than it was a year ago. The moving picture business is keeping pace with the trend of the times.

When we consider some of the recent releases through

work of the actors is convincing, accurate and true.

Photography is better, due to a better understanding of the possibilities in the way of light, special kinds of film exposure, etc.

We have already commented upon the increase in



A Brief History of Motion Pictures

By W. J. PAGE.

The moving picture can not be credited to any one nation, or any one man; in fact, it may well be called an international product, discovered and developed practically by three men, Edward Muybridge, an Englishman, living in America at the time he conceived the idea; J. Marey, a Frenchman, and Thomas A. Edison, an American.

To this list may be added the name of another American, who though having no connection with the mechanical or commercial ends of motion pictures, instigated the first efforts of Muybridge, whose later efforts evolved the first motion picture camera.

This man was Governor Leland Stanford of California. In 1871 Muybridge was official photographer of the State Survey Corps in California, Governor Stanford was a great lover of horses, and one day wagered a friend that a running horse at no time had all four feet off the ground. Knowing that the camera was quicker than the eye, the parties to the wager determined to have pictures taken of a running horse, and to this end Muybridge was summoned. All expenses were borne by Governor Stanford, and in 1872, Muybridge started a series of experiments in Sacramento. In making a series of snapshots of the horse's action, Muybridge was able to show the exact motion. In order to satisfy the Governor, he placed a number of cameras about the track. From these cameras he stretched a string across the track at about the height of a horse's knee. The horse, as he passed each camera, broke the string and actually took a photograph of himself. By putting the pictures together and riffling them with the thumb, the horse could be seen apparently in motion. It may also be added that he proved conclusively that a horse while running at no time had all four feet off the ground.

These experiments and their results interested Muybridge in motion pictures, and he finally evolved a crude machine which he called the "zoopraxiscope." By fastening glass positives on a large wheel, with the aid of a strong artificial light, the pictures were projected, and by turning the wheel rapidly they were given the appearance of animation.

After eight years of experimenting Muybridge gave the first public exhibition of the "zoopraxiscope" in 1880 in San Francisco. In 1881 he exhibited the machine in Paris, and the following year in London. In 1883 the machine was exhibited in the Eastern cities of the United States.

Muybridge interested Edison in his machine, and later, in Paris, consulted with Marey, who was a distinguished member of the Institute of France.

The result of interesting these two great scientists was the perfection by them of the moving picture camera. Marey inventing a continuous film, enabling a series of photographs to be taken from one camera, and showing them, Edison, in 1893, planned the kinetoscope, motion.

To Edison it remained to make the film practical, which he did by perforating the ribbon and gearing it to a pin sprocket wheel, so that each successive picture would appear exactly in order.

Now that it was possible to take the photographs, inventors began to turn their minds towards discovering a method of exhibiting them. Edison, in 1893, planned the kinetoscope, a peep-show contrivance, but to Lumiere, a Frenchman, goes the credit of being the first to successfully project the pictures upon a screen, which he did in 1895, his invention being called the cinematograph. Edison followed shortly after with the vitascope.

Invention after invention followed from the minds of mechanical geniuses, and by 1898 patents had been applied for on over one hundred moving picture machines. Then followed dispute after dispute over the priority of invention, suits were filed and injunctions were issued. The owners of a number of American patents, seeing the futility of fighting each

other, got together and organized the Motion Picture Patents Company, to which all their patents were assigned.

The efforts of the manufacturers at first were confined to taking pictures of moving trains, street scenes, etc. The first big effort was probably the taking of pictures of the Fitzsimons-Corbett fight at Carson City, Nev., March 17, 1897. These pictures were shown in theatres all over the country. Where the stars were not available, tents were used. In fact at this time, nearly all the moving-picture exhibitors were itinerant showmen who traveled from town to town and set up their tents.

THE NICKELODEON.

Memphis, Tenn., is probably the birthplace of the "nickelodeon." It was in this city that a traveling exhibitor and a local candy store proprietor pooled their capital and renting a store, invited the citizens of Memphis to witness a motion picture exhibition. The admission charged was ten cents. At first the public did not take kindly to the new enterprise, with the result that the admission was reduced to five cents. The change had the desired effect, and business began to grow. Within a few years the proprietors of the first "nickelodeon" amassed large fortunes.

The Memphis pioneers had pointed out the way, and it was not long before five-cent picture shows began springing up in different parts of the country. The growth of this popular and cheap form of amusement was wonderful, and in place of the one little Memphis motion picture house, we now have over twenty thousand in the United States. Hardly a town of any consequence in the country but has one or more, while in cities like New York and Chicago they number up into the hundreds.

At first nearly all the motion picture houses were converted storerooms; a number of these still remain, particularly in small towns, but in general the character of the theatres has changed rapidly, and in many places strictly modern theatre buildings have been erected for the sole purpose of exhibiting motion pictures. Many of these theatres cost from \$75,000 to \$100,000, a few even larger sums, while there are thousands that represent investments of from \$5,000 to \$25,000.

If one takes the time to do a little figuring, he will be surprised at the results. The magnitude of the business is astounding. For example: It is reasonable to suppose that the receipts of the 20,000 motion picture theatres, large and small, in the United States, will average, at a very conservative estimate, \$40 per day. Twenty thousand theatres at an average of \$40 each, means the huge sum of \$800,000 per day spent in this form of amusement. Figuring 300 working days in the year, the total would be \$240,000,000. And the business is growing and growing fast, with each succeeding year.

THE PICTURE.

The manufacturing end of the business has kept pace with the exhibiting end. The first films, were, of course, as in any infant industry, crude both as to photography and subject. The foreign manufacturers for some time were far in advance of those on this side of the water, and practically controlled the business, in this country. The American manufacturers began to improve the quality of their work, the best of which, at the present time is fully equal to the best European. With the development of film manufacturing in this country, the poorer grades of European films were forced out of the American market, with the result that the only European-made films now exhibited in this country are the product of the leading

(Continued on page 73.)

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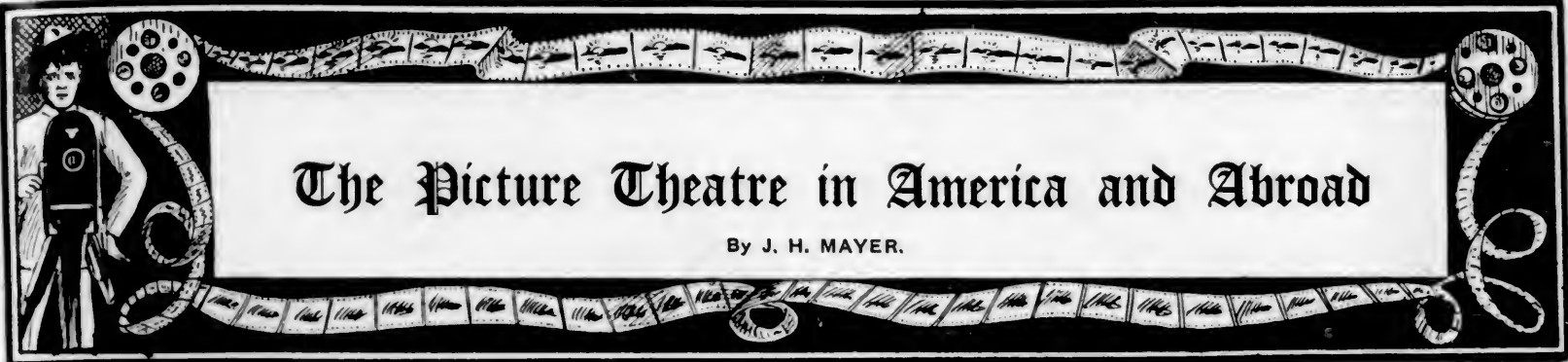
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The Picture Theatre in America and Abroad

By J. H. MAYER.

In this age of remarkable achievement when each day brings forth some new and wonderful exploitation of great scientific discovery, people are apt to view with nonchalance even the most phenomenal accomplishments. The progress in scientific experiments, which daily show some important new fact, the startling disclosures of the medical fraternity, the exploitations of engineers, electrical experts, etc., and infinitum, are regarded with apparent insouciance by the multitude. The newspapers announce some new discovery, the public is surprised for the nonce, and perhaps even discuss the matter for a day or two and then—other equally astounding disclosures are made, one by one, so, that which today was the topic of conversation, has tomorrow been entirely forgotten. Let us take the motion picture for an example, since this article is to be a discussion on the progress and present ubiquity of the photoplay theatre. The meteoric growth in popularity of the moving picture as a form of amusement for the masses as well as the classes, is unprecedented in the history of amusements. Yet how few stop to consider what a remarkable influence the motion picture exercises on every day life. The characteristic American indifference, however, matters little so long as the public continues to visit the picture shows, with the same zeal it has during the past five or six years. While moving pictures, in a very crude form, have been known for a score of years or more, it has only been within the past decade that they have been regarded seriously as a form of entertainment. For many years after the first moving picture was made, little faith was put, in its ultimate importance to the amusement field.

The early experiments in making moving pictures, the multifarious legal entanglements over patents, the development of the film business as a whole from a state of chaos into one of the most systematic and methodical of industries, has been treated exhaustively by every newspaper, magazine and journal in the country and have no place in this discussion. [Another article appears in this issue dealing particularly with these conditions.] Suffice to say, that not within the memory of the present generation has any new form of endeavor sprung up which impelled so many classes of recruits to its forces as the moving picture. Men in all walks of life have heard the siren call of the film—the butcher, the baker, the candlestick maker. It is needless to remark that many of the pioneer picture theatre managers have amassed fortunes; it is a matter of history that a greater number have since been forced out of business by others with more enterprise or a fuller purse. This, however, applies to all other lines of business. "The survival of the fittest" or "fattest" applies especially in the film business.

It is estimated that in America alone there are more than 20,000 motion picture theatres, all built within the past ten or fifteen years. Of course, from that number must be deducted one-fourth, as about four or five thousand small theatres and opera houses, formerly used for legitimate theatrical attractions, have, since the popularity of moving pictures became so widespread, changed their policy, and are now using pictures exclusively in the majority of cases. Vaudeville is also used in many cases, but more especially in the larger cities where the picture programme is interspersed with cheap acts.

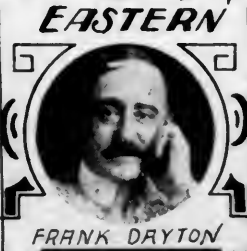
Moving pictures are by no means indigenous to America. They are very popular in England, and there is not a town of any size or importance in the vicinity of London without one or more such shows. There are a great number in London itself. Many are operated in groups by companies, syndicates, or circuits. Communications addressed to the Manager, Cine-

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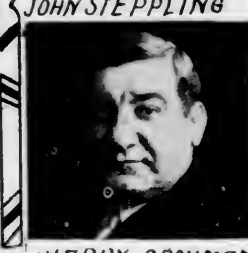
JOHN STEPLING



WILLIAM WALTERS



LILY BRANSCOMBE



HARRY CASHMAN

ELEANOR BLANCHARD

matograph Theatre, would almost invariably reach the principal show of that character in the place.

The prices of admission vary from 4 to 64 cents. The length of films required for an average performance, lasting from one and a half to one and three-quarter hours, averages 4,500 feet. Prices of the films per 1,000 feet range from \$2.43 to \$24.33, according to the date, the release and the quality of the film. Important and popular events are often shown on the same day as their occurrence. The Grand National Steeplechase Race, for example, is held in Liverpool, which is a little over 200 miles from London. The principal race begins at 3 o'clock in the afternoon and is over in about seven or eight minutes. That night the race is shown in a series at some of the London music halls, the pictures having been developed while the train was running from Liverpool to London.

It is now quite the custom for moving pictures to form part of the programme at the music halls, licensed by the London County Council. Outside greater London these theatres are licensed by the local borough councils.

There is a considerable number of firms engaged in manufacturing moving picture films, the total production being estimated at about 130,000 feet of film per week. Competition is said to be very keen.

While these picture theatres still enjoy a wide measure of popularity, there is evidence that the public is not so much attracted as formerly. Possibly the existence of so great a number of shows has contributed to this decline, but the chief cause, according to a writer in one of the principal London weeklies, is the fact that proprietors have provided what they like rather than what the public desires. While programmes are changed two or three times weekly, there is still too much similarity in the style of pictures shown. There is undoubtedly an increasing desire for pictures of scientific interest, depicting, for instance, insect life, bee farming, ostrich farming, and the progress of the different stages in the manufacture of various products.

The kinemaecolor shows, in which the moving pictures are represented in two or three colors, have been very popular in London, and indeed everywhere in the United Kingdom. The coronation ceremonies, the investiture of the Prince of Wales, and other subjects of general interest have been represented in color, and have attracted large and appreciative audiences. It has been found that the reproduction of interesting historical events in which the costumes are a conspicuous feature is received most favorably by the audiences. Scenes from popular authors, such as Dickens and Scott, are accepted with manifest favor and are frequently produced in color.

The manager of a large moving picture concern in Bristol says that most of the films used are selected from those issued by the manufacturers in England or agents of manufacturers in foreign countries. A large number of American films are obtained through the various agents in London. One manager points out that the moving picture shows here seldom get any subjects from the United States other than "drama," "comedy" and "comic." He says:

"Certain outstanding events and the scenery of many portions of the United States would be welcomed in this country. Naturally the topical events would have to be of universal interest, such subjects as the great forest fire which occurred about a year ago should take well in England. While pictures of Japan, China, Siam, and various European cities, and scenes from nearly every country in exist-

(Continued on page 74.)

PROMINENT LUBIN PLAYERS.



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Is the Open Market Inevitable?

By A. K. GREENLAND.

Midst the whirl and buzz of the busy wheels of the motion picture industry, ever recurring sounds of the open market have long been detected. Much has been the speech that predicted the coming of the open market and volumes of space have been devoted to this awaited situation in the realm of the film and the camera. Many sound thinkers, prophets with voices sage and prophetic, have declared their unequivocal faith in the return to the days of free trade, and many are the men throughout the country who silently yearn for the time to come and earnestly await the day when free choice of programme will materialize from dream to actuality. These are the men who wish wisely—they have studied the problems that blind their trade, to their deeper strata, where they can find solid rock on which to base their hopes and fears. Do these men dread the coming of the open market? Emphatically no! They realize its unhampered benefits—to them it would be a balm that would wrap their ears in healthful sleep and solve by virtue of itself alone the nettling worries that have so long harassed them. With extended arms would they embrace it—and why? Would it not cleanse the exhibitor and exchange men of the accurse of compulsory film regardless of appropriateness, of quality and of beneficial box office stimulation?

The open market means free choice—unconfined liberty of choice—therefore, complete satisfaction. Its advent would necessarily be attended by upheaval—certain interests that now guide the destiny of the motion picture domain would battle long and long to prevent its appearance. But the circumpect would in all neutrality and composure of feeling, recognize the odor of self-interest and monopolistic greed in the smoke of the fray. Let the turmoil come, the din and roar will be but salutary greetings to the sublimest condition that has yet visited the industry created by the cinematograph. Then we would have peace—such peace that breathes of happiness alone.

The factions that control the market of today abrug their practiced shoulders at the thought of the open market; they fain would have their feigned imperturbability convince themselves—but regretfully it falls in its purpose. The accused in the court can deceive by protestation of his innocence, perhaps, everyone but himself and silent moments by himself reveal the omnipresence of remorse and worry.

Such is the case right here. Stringent laws and regulations have been enacted to keep unanimity and preclude mutiny in the ranks of the organizations that govern this trade. Why should this be? Is this not a silent admission that they oppose the fundamental principle which every sound and law abiding citizen of this American republic so inherently cherishes. The strength of these governing associations has heretofore been sufficiently powerful to satisfy their own individual desires. Talk of open recalcitrance by various manufacturers has long been suppressed. All makers of photo-plays have been reluctant about taking the step in spite of the enticement furnished by several longing, self-instituted third factions. It is not the intention of the writer to discuss these several parties. Concerning them, he can most ably express himself by quoting from the capable mention that E. V. Morrison made in a previous issue of The Billboard:

"In speaking of the possibility of a third distributing company entering the field there is a subject at hand which is at once a topic for a whole volume of discussion and not worthy of any. Not that the effects of a third faction or the benefits of it are for a moment to be doubted, but the fact that so many attempts at the formation of one have failed and in fact that every attempt so far has failed would seem to indicate the best policy would be to

forget about third factions until one was actually established."

But were any of these distributing companies able to boast of an established reputable manufacturer there would have been less pes-

simism and more optimism entertained for their success. The great hope of the older organizations has been that no such reliable manufacturer would ever take the bold initiative of withdrawing from their union; and up to the

present time, these anxious outside parties have never been able to annex an established photo-play producer. When Gaumont refused to renew its contract with George Kleine last December, through which individual it held its franchise in the Motion Picture Patents Co., rumor ran rampant that the so-called third parties were now able to find a firm that could supply the necessary backbone of standard quality.

The two established factions that formulate the laws for distribution and consumption of cinematographical reels, looked anxiously to observe each and every move made by this eminent French manufacturing concern. Gaumont, on the other hand, while voluntarily seceding had no intentions of seeking affiliation with any of the rivals of the licensed fraternity. They straightway announced their intentions of remaining "independent" in the original, untampered meaning of the word. The mightiness of the Gaumont Company could have been the first real opposition of the two central organs had this company so intended to direct its endeavors. But herein lies the point—could have been—hnt this Parisian manufacturer announced that he was going independent, which meant that Gaumont would exploit its films alone and without the assistance of any body which might exist for the purpose of said distribution. This then is the first recognized legitimate concern to voluntarily launch into the open market. Their policy is one of business methods only, and they have made it clearly understood that they mean merely to aggressively pursue their own individual interests—the word aggressive here also has hnt its primary meaning that our Latin progenitors bestowed upon it—ad, meaning up to; gradior, meaning to step—to step up to the needs of (exhibitor and exchange man); aggressive, in short, hnt not offensive or antagonistic.

The moving picture situation, then as just teeming with interest—it has undergone a development which gives evidence of being unsatisfactory. Were all my readers in possession of the information both verbal and written with signatures of importance and repute that I have, they would perhaps take exception to my use of so mild a phrase as "gives evidence of being" and hasten to substitute one of much more positive and emphatic degree.

Several minor manufacturers, who, whether through circumstance or inexperience are at present exploiting their wares without the aid of allied assistance have several months ago advised me that they could furnish considerable silent evidence of the disquietude in the ranks of exhibitor and exchange man.

Therefore, when operator, moving picture theatre proprietor, exchange man and manufacturer all speak, however concealably and sotto voce, of the open market, is it not logical to accede to the fact that this situation must be imminent? When the exhibitor communicates his discontent to the exchange man of his district, whence it travels to the manufacturer who supplies the wherewith for his prosperity, would it not be logical at least to acknowledge that this condition is likely and very likely to soon grip the film industry? An aptly analogy may be cited from the history of our very United States. For a period of eighty-five years the original thirteen states had prosperously expanded to many more, but political and monopolistic greed forced the destruction of the happy relationship between the North and South. War, the Civil War, comparable to the open market of our present theme, ensued. The cause was won—all ills and pernicousness was regulated and the country settled down to the most instructive era that ever blessed any civilization.

(Continued on page 73.)

A GROUP OF MELIES PLAYERS

FRANCIS FORD

ANNA NICHOLS

MILDRED BRACHEN

FANNIE MIDGELY

JOE FLORES

WILLIAM CARROLL

HENRY STANLEY

BEN COOPER

WM CLIFFORD

MEMBERS OF PATHE FRERES STOCK COMPANY.



MARTHA SPIER.

MAX LINDER.

RED WING.

BILLY QUIRK.

PEARL WHITE.



The Constructive and Destructive Exhibitor

By CHARLES J. VER HALEN.

The success of many a business is traceable to that intermediary who directly serves the big public. His must be the diplomatic and original mind, that is capable of dealing with the masses as well as the classes. He, of course, has all the co-operation possible from the original source, but what will that avail him if he doesn't demonstrate his commodity in a marketable manner, but serves it to the public disinterestedly, or in a way that is bound to be detrimental to the industry.

The latter kind we class as adventurers, get-rich-quick dreamers, whose sole purpose is to fatten their pocket-book, and that quickly. It were better this element never entered that field of endeavor, as it means not only their ruin, but a set-back to that particular kind of business in their locality, which will require much brains and energy of an earnest worker to undo.

It is regrettable that the moving picture business must acknowledge just such hangers-on as these in their midst, and it is they who are responsible for the many derogatory things said about the business. Their sole thought, however, seems to be that they will stay in the business until they have added several more signs to their bank accounts and then sell out. These wild night dreams, however, are very seldom realized. It is being impressed on them more every day, that in order to make money they must spend money, and that it is not permissible to bank all the profits, but that a certain per cent must be put back into the business in order to maintain the present standard, or add to it that which will give it a higher place in the opinion of the public. It is evident from the success being made by many that this is being done, while the failure of others is due to their slovenly methods and shrewdly concocted schemes to deceive the public. These seem to think that the public is less wise than they. Eventually finding their mistake they turn their steps towards another business, but never forgetting the failure in the moving picture business and cry their grievances at every opportunity claiming that their downfall was due to the business itself and never seeming to be able to lay the blame on themselves and the many of their kind who have infested this enterprise.

Others of this class, however, doggedly keep on, thinking that the public is not satisfied with what is being offered them for the money, or for the sole purpose of putting their successful competitor out of running. Instead of doing as their competitor has done they fall back on some antiquated method that was in vogue when that line of endeavor was first acknowledged as a business. This we consider by far the worst class. They send forth flaring announcements that they are offering four or five reels and perhaps a vaudeville act all for the price of five cents. This is a set-back they have given themselves and the business, that is irreparable. They cheapen their commodity and therefore make it the less desirable. They are rapidly sliding towards failure, and the sooner they reach it the better for the industry. These are adventurers. Their drama are being invariably shattered, and in the course of that process of elimination which is slowly grinding we see them being cast aside. They have not endeavored to look into the future and realize the immensity to which the business would rise. They, like their own trivial little show shop have implanted the opinion in their mind that it is a novelty for the day only, a fad that the people will soon tire of. Too late many of them realize that it has come to stay and to be a big factor in the amusement business and that their present efforts are merely a foundation to a thing that will be universally acclaimed a commodity well worth the price asked.

In their density they fail to take cognizance of those in similar lines of work about them who have met failure for just such reasons. We refer to the popular-priced vaudeville. The form of amusement is just as popular today

as ever, the people appreciate it and support it with as much willingness as when it was first recognized as being worthy. Its failure is due to what might be termed dishonest competition, that is dishonest to him who competed beyond his

pocket-book. The public was satisfied with what was being offered it at ten and twenty cents. However with the growth of the business, more expensive acts were procured and just as many as formerly. The public, of course, was well pleased and highly entertained. On adding up the receipts and deducting the expenses the managers found that they were compelled to write the total in red ink. Then in order to save themselves went back to their original feelings which no longer satisfied the people as their appetites were accustomed to better things.

This destructive exhibitor has not taken into consideration the minor things nor the wishes of the people. As a demonstration of the observance of the people and their great interest in the moving picture we wish to give space to a conversation we recently heard that took place between a patron and an exhibitor. On leaving the theatre this patron approached the manager and inquired as to why he had shown two pictures of the same manufacturer. He excused himself by saying that he could procure no other kind but wished to know why his patron objected to it. The answer was that the same actors appeared in both films and therefore made the one shown last less interesting. He then remarked to an exchange man who was present that he considered that patron crazy. The exchange man, however, agreed with the patron's views and finally converted him to the cause of this patron as well as to his many other regular attendants.

This exhibitor as well as many others failed to view the public in the proper light. He seemed to think that he was doing the public a great favor in permitting them to pay him to view his show, whereas the public in reality is bestowing the favor on him in condescending to enter his theatre at all. Success does not always come from the fostering and nursing of our own interests, but from the watchfulness and advancement of the interests of those upon whom we must depend for support so that their interests become so closely allied to ours that they appear as one.

Perhaps no other business has been experimented with as much as the exhibition end of the moving picture industry. With the majority it is still an experiment, while with many it has never been an experiment at all. From the very start they have granted to the moving picture that position to which it is justly entitled, the feature of their entertainment. They have not set it aside to have its place usurped by a cheap brand of variety or some other brazen brand of entertainment that their active brain has invented. They have offered moving pictures, and in a manner that they should be offered. The appropriation that the destructive manager has put into side issues, this constructive man has invested in such things as would help project a better picture. This man is perhaps less heard of because he has no announcements to make of the many things he has to offer, but what he has to give is sufficient announcement unto itself to bespeak the constructive man within him, namely the placing of the moving picture on that pedestal where it is bound to gain the recognition which is its due.

The constructive man's mind is not overworked concocting schemes for the enticing of the public into his theatre, as he knows the call of the moving picture is louder than any he can set up through any other channel. He therefore uses this energy in strengthening this call so that its cry can be heard far above the cheap twaddle of the destructive man's limitation shouting. We find the public heeding this loud

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PROMINENT IMP PLAYERS



GRACE LEWIS



H. L. MACK



MARGARET FISCHER



EDWARD LE SAINT



FARREL MAC DONALD



KING BAGGOT



HARRY POLLARD



WILLIAM SHAY



JOHN R. CUMPSON



WILLIAM R. DALY

MEMBERS OF THE REX FAMILY.



LOIS WEBER.



PHILLIP SMALLEY.



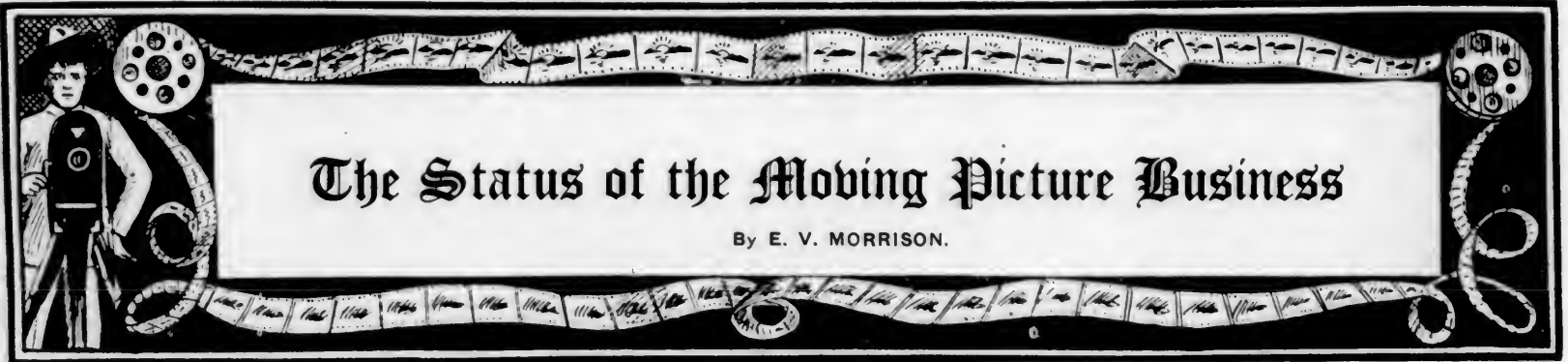
HELEN REX ANDERSON.



CHAS. DeFOREST.



EDA AUGVALL.



The Status of the Moving Picture Business

By E. V. MORRISON.

To speak of the Moving Picture Situation in New York City is practically the same as to speak of the subject of moving pictures as on concrete subject. With three distributing concerns, and practically the three only distributing concerns, located in this city and will about seventy per cent of the manufacturers located there along with many feature film companies and any number of projecting machine concerns and supply houses, the New York situation can easily be said to be the situation in moving pictures.

While there is no event or transition of any great importance occurring at the present time nor any of special significance just past the situation is nevertheless interesting and liable to run into exceptional developments at any future time and it may be in the near future.

The Motion Picture Patents Company, The Motion Picture Distributing and Sales Company and the National Film Distributing Company are all in a normally dormant state as far as any real developments or changes are concerned, while all of these companies are being watched with some anxiety for anything anyone of them might do and the second named of these concerns is considering (considering only) various and sundry rearrangements in organization or plan of activity or whatever the consideration may be called.

Of the three concerns the Sales Company is, as in the past, the most interesting. It considers applications by new concerns for membership, holds many and lively meetings, and rejects all applications. It passes a resolution that new situations in the trade must be dealt with and appoints a committee to draft a plan of reorganization or scheme of more advanced methods in meeting competition and carrying on the routine business. The committee holds a few meetings or else does not hold them, or fails to report or else reports; if the latter, the report is spread upon the minutes and the business goes on in the same channel as in the past.

Then some of the insurgents get together and make fists and shake them and discuss conditions and perjure over new schemes and old situations and new conditions, and The Sales Company goes on as before.

Perhaps this situation is all for the best. It certainly pleases many of the members, judging from their statements, and it has resulted in a steady output of films, enables new exchanges to secure a large selection of films at all times and has accomplished something else well worthy of mention.

This is the decision by the body to protect exchange men and exhibitors using its product exclusively from any legal attack by the Motion Picture Patents Company or any concern or individual who might wish to enter suit against these exhibitors or exchanges for infringement on alleged patents. Whether the use of certain mechanical contrivances, films or appliances upon which patents are claimed by different members of the Patents Company is legal or not is still a question which is up to the courts. But it is certainly to the credit of the Sales Company that it has come forward as it has, with an offer to protect its customers. It has requested them to turn over to it any papers of service or notification of suits, stating that it will assume all responsibility in defending the customer.

lished notices to the effect that infringers on the alleged patent will be prosecuted to the fullest extent of the law.

The attack on the Motion Pictures Patents Company made by William Fox, an exchange owner, whose license was withdrawn, has as-

sumed a rather prominent position in the array of events which greet the eye of the observer for it offers many interesting developments. Should it be decided that the Patents Company must sell films to Mr. Fox's exchange, many people believe an open market would be created because of the precedent established in this case. The arguments in the case were heard by Judge Bijou but no decision has been rendered and for the time being there is little being said about it.

Of the other distributing companies, The National and the group of feature film concerns the feature companies assume the greater importance. The National Company continues its advertisements and maintains spacious offices. Its policy of Exclusive Service of course, removes it from the field of general competition with either of the other two distributing companies.

The feature film companies on the other hand have made great inroads into the business of the regular exchanges and the number of these companies seem to be constantly increasing. With the large number of concerns which are selling and renting real feature films and the equally large number of exchanges which handle both imported and domestic film productions which are neither features nor regular releases it is possible for exhibitors now to obtain a complete program without dealing with a regular exchange. New York is full of companies handling one and two-reel subjects, some of feature quality and others of ordinary quality but subjects which can not be secured by competitive exhibitors. These firms rent not only in New York but in almost any part of the country and in many instances sell or lease films to exchanges in other cities, who in turn, rent them out to exhibitors.

In the preceding end of the business there are exceptional things happening every day. Competition between manufacturers seems to be at its keenest stage. Pathe, Vitagraph, Gaumont and the Sales Company are all after current events for embedment; in regularly-released films, while there is seldom an event of any importance which does not draw all the manufacturers within a radius of a hundred miles for the purpose of photographing it. Besides events which happen without previous warning such as accidents and conflagrations, any sort of automobile race, football game, aeroplane flight, launching of a ship, inauguration of a college president or any political incumbent will be accompanied by a host of manufacturers trying to get exclusive rights to photograph the event or else on the ground with camera men getting such scenes as can be gotten without the special permission.

The occasion of the Equitable Building fire and the return of Cardinal Farley to America are two notable examples of this tendency. There was scarcely a manufacturer in New York City who failed to get some views of these two events, either to run as features, regular releases or as part of a film on which there is another subject.

There were exclusive privileges galore when Cardinal Farley landed. One company got permission from the Committee on Arrangements, another fixed it up with the captain of the steamboat which bore the Cardinal from the liner pier in Hoboken to Manhattan, while others secured local authority of different sort and still others came to the events and got what scenes they could as chance permitted.

Competition of this character has also driven many of the producing companies out of their regular quarters to seek a change of scenery and setting in different parts of North America

(Continued on page 77.)

LEADING TANHOUSER PLAYERS



THE TANHOUSER KID

FLORENCE LA BADIO WILLIAM RUSSELL

HARRY BENHAM MARGURITE SNOW JAMES CRAZE

MIGNON ANDERSON

INDA PALMER JUSTICE BARNES GRACE MOORE

MEMBERS OF THE EDISON STOCK COMPANY.



MIRIAM NESBITT.

WILLIAM WEST.

LAURA SAWYER.

MARC McDERMOTH.

MARY FULLER.

The Film Has Conquered Broadway

By LEON J. RUBENSTEIN.

The new ambition of a big man has come to light. When Mr. P. A. Powers built his Duplex Studio he announced that his ambition had been realized. But that he should make it instrumental in bringing him to another goal is an intention which he mentions now for the first time:

"One evening last summer I mentioned to a group of friends that I would like to feature some of the big legitimate stars in moving pictures. They were all theatrical people and they smilingly told me to rave on; that the best that moving pictures would ever get from Broadway would be the 'ham' who is out of a job and the season too far gone for him to get a new engagement. That hurt me, but it spurred me on, and I cast my line sooner than I had originally expected to. For moving pictures to me have always been an art—a high art, with a thousand and one strong claims on the serious attention of the artistic world.

"It did not take long for me to make the first step in my siege of histrionic Broadway. In a few weeks from the evening I refer to I announced a tramp comedy, the star tramp of the picture being Broadway's best tramp, Mr. Nat. M. Willis. That's a matter of history now. But it meant more than the mere corraling of a star to me, more than the making of a feature release. I was out now to make Broadway my artistic pasture, to show that the best material grazing there was not too good for the film studio. My next coup was Mr. Fred Walton, and an important truth was brought forcibly home to me: I had not been looking as far forward as I should! The entire gamut of men and women and plays was open to me, whereas I had only been counting on an occasional haul from among those who might be argued into picture work. I took the cue, and with it came little Juliet Shelby, and then Miss Mildred Holland with the complete production of *The Power Behind the Throne*.

"Only a week ago I met two of the people who had told me to rave on when I outlined my desire to bring such artists into the picture film. Of course, their song was a different one. But the appearance of these lights in moving pictures taught the film world that the legitimate constellations had only been waiting for somebody to lead, and up to this writing a dozen others have proven it, via various manufacturers.

"However, this does not altogether embrace the conquest of Broadway. My studio is situated only a short distance from that street, and every morning the waiting room is a living indication of the Broadway's attitude toward the filmed play. Among the people applying for engagements are some whose very names have always brought them past the manager's office boy. Not only do we have a selection

of people who have made good beyond a doubt, but we can get them at a figure for which they would never accept a Broadway contract. The reason is plain: The work is not easier, but the conditions are a relief. Except for only occasional instances, the artist has his evenings

to himself. He can settle permanently in the city, and he is spared the wear and tear of road work, at its best; and that best does not mean one-night stands, by any means.

"But there's another reason, and that's perhaps the big one. When they are engaged in

the film studio their salary begins with the first day they step on the stage. Contrast this with the weeks and weeks of rehearsal. And when the production is at last in shape, how often is the premiere the graveyard of the piece? And the poor actor is out in the cold with a few weeks' time and energy and opportunity a total loss. Is it any wonder then that picture work is more attractive? Here, if the actor makes good, is a year's work, straight through, with occasional mid-week holidays on account of bad weather or other varying studio conditions. There is no fear of closing suddenly, and no tedious repetition of the same business night after night. The picture artist's work is characterized by delightful variety, and no matter how experienced the player, there is a thrill of expectant sensation every time he sees himself on the sheet in a new part. Taking it all in all, the film studio's contract carries enough sunlight with it to outshine the lights on Broadway.

"The actor folk have been slow to realize it, though. It's only a short while since the very people who now go the rounds of the studios to get a day's 'extra' work looked with contempt on the film stage. To them it was in the same class with the side show at the country fair, or the bally-hoo at Coney Island; and today I hear them kicking themselves for not having investigated it earlier, before so many came to the same conclusion as to its desirability.

"The conquest of Broadway reaches higher into the theatrical classification than the performer. What is true of the former attitude of the actor is also true of the men who furnish Broadway's attractions. In my magazine a framed interview, clipped from one of the big dailies; it is dated three years ago and quotes a theatrical mogul at length. He sagely pronounces the moving picture a freak which will never be treated seriously by its sponsors, much less by the public; he says that in another year the children will be tired of it and that will be the doom of the industry.

"How pitiable! Three years have elapsed since then and that very man has been one of the greatest sufferers from the popularity of the picture theatre, along with others. Everywhere along the line you hear the same reason assigned for the poor business and great numbers of failures on the road—moving pictures. And right on Broadway, in the heart of the theatrical district, one moving picture production of several reels ran for a solid month straight through, playing to capacity from noon to midnight. It's an artistic triumph just as much as it is a commercial one, and it is 'the hand-writing on the wall' for the men who were so unfair to the film era as to jeopardize their own interests by refusing to judge it impartially. Yet, I am glad to say for myself (and I am sure I voice the sentiment of the other men in the trade) that I harbor no triumphant feeling in the changing of the boot-lick. We have had an up-hill time of it, but it was worth all that it cost.

"And I like to sit back these days, mentally turning back the pages of time, until I come to the faces of the gentlemen who told me to rave on. Then I take a look up at the framed prophecy on the wall.

"Was it not written at a feast of Belshazzar?"

The KALEM STOCK CO.



MEMBERS OF POWERS STOCK COMPANY.



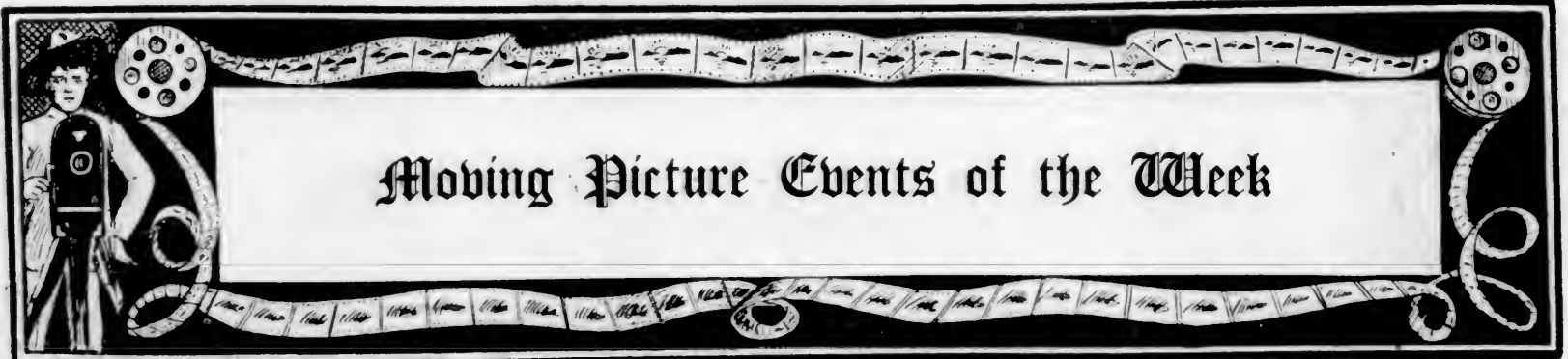
DAVID V. WALL.

LILA CHESTER.

WM. S. WILLIAMS.

FRITZI BRUNETTE.

E. P. SULLIVAN.



Moving Picture Events of the Week

NESTOR SCENARIO MAN KILLED.

New York, Jan. 27 (Special to The Billboard).—Mr. R. Guthrie Kelly, scenario editor of the Nestor Film Company, was killed in an automobile accident at Hollywood, Cal., Wednesday evening, January 24. Mr. Kelly was in the automobile with a friend and was driving some distance out of Los Angeles, near the Los Angeles Country Club, on the road to San Domingo. An exceptionally heavy fog is given as the cause of the accident which killed Mr. Kelly and seriously injured his friend who was with him and who is now being taken care of at the Sisters Hospital.

Mr. Kelly was a young man and one of the best liked of the Nestor producing forces which are now situated at Hollywood. He has been a scenario writer for some time past having served as scenario editor for Essanay and the American Film Companies and having written scenarios for nearly all the licensed manufacturers before accepting the position of editor with the Nestor Company. He was 23 years of age and took the position with the Nestor Company on December 1 last. Mr. Kelly's body has been sent to his parents in Sioux City, Ia.

FOX TAKES OVER THREE MORE HOUSES.

New York, Jan. 26 (Special to The Billboard).—Among transfers which have recently taken place under the Fox management are the Parson's Theatre in Hartford, which will be given over to the "pop" houses in the course of the next two weeks. The Fox management promises well to fill the house with their accustomed variety of entertainment.

The new uptown Fox center, Hippodrome, is scheduled to open on or about October 1. The theatre is one of large capacity, seating approximately 2,800, equipped with a roof garden above, which will open during the summer of 1913. The regular "pop" vaudeville entertainment will hold sway.

The invasion of the Fox management into New England includes the Grand in New Haven, where the first small time bill went on last Monday. The Grand is one of the most reliable houses in that part of the state and, although the Bill management is strongly represented at Poll's with high-class bills, yet the "pop" entertainment will undoubtedly go well.

BISON CO. CONTRACTS WITH MILLER.

Venice, Cal., Jan. 25.—The Bison Moving Picture Company has entered into a yearly contract with Joe C. Miller, of the 101 Ranch at Bliss, Okla., and part owner of the 101 Ranch Wild West Show, to furnish them with Indians, horses and people generally for the production of Western pictures. The moving picture people will use the 101 Ranch for production during the summer months and some section of desirable country during the winter. Under the specifications of the contract Miller will have nearly three hundred people to furnish and as many horses besides a lot of Western accessories.

All winter the Bison people have had the 101 Ranch Wild West Show people under contract and pictures have been taken in the Santa Monica Canyon near here. It is most suitably adapted for picture taking and many excellent films have been secured which will not be released until next month. The full stock company of the Bison Company have been working in connection with the Wild West people.

G. F. P. & S. CO. PROGRESSIVE.

New York, Jan. 27 (Special to The Billboard).—What will prove to be one of the most rapid feats in picture taking is to be undertaken by the General Film Publicity and Sales Company on the occasion of the Ted Marks Bene-

fit which is to be held sometime in the near future at the Cohan & Harris Theatre, New York. The benefit performance is to be participated in by thirty-two actors and actresses, all of which will be photographed on their way into the theatre. The plan is to take the pictures

when the performers enter and develop and print the film in time to show it at the close of the performance.

Mr. H. A. Spanuth, president of the company, insists that this speed can be attained and that he will absolutely perform the task undertaken.

It will be one of the most interesting feats in the history of motion pictures if accomplished as planned.

DAVID HORSLEY RETURNS TO NEW YORK.

New York, Jan. 22 (Special to The Billboard).—After an absence of several months in California, Mr. David Horsley returned to New York Sunday, January 21. Mr. Horsley has been in California in the interest of Nestor films, the three Nestor stock companies now being located there. He left with these companies when they first went to the West and has remained a sufficient length of time to get them all permanently located and many films under way.

While in the West Mr. Horsley made many additions to the Nestor companies besides erecting a new studio. He has engaged Mr. Gehbart, a well-known Bison actor and a man who has been playing with the Lux Company. Mr. Jack Conway, another well-known actor throughout the West, has been added to the list of actors, and is working regularly with them. Mr. Sidney Ayres, formerly of the Selig Company, has been engaged to play leading roles in Nestor pictures. He will be featured in several coming releases which are now being produced. Those features, according to present plans, are to be two reels in length.

Mr. Horsley brought back one of the camera men with him and on his way secured many beautiful views of the Grand Canyon and quite a length of film on the petrified forests. These will be embodied in a travel picture or run with other subjects as split reels, later on.

The trip seemed to be almost as much of a vacation to Mr. Horsley as it was a business trip. He has gathered a large number of souvenirs in the way of Indian blankets and other relics which his trip afforded. He appears to be in excellent health and can not praise the West too much for its excellent advantages both to the moving picture man and the ordinary sight-seer.

R. E. AITKEN RETURNS TO LONDON.

New York, Jan. 25 (Special to The Billboard).—Mr. Roy Aitken, head of the Western Import Company of London, a firm which imports many American-made films for distribution throughout Europe, left New York Wednesday, January 24, to return to his London office after an absence of several weeks in America.

MAJESTIC CHANGES RELEASE DAY.

New York, Jan. 27 (Special to The Billboard).—A rearrangement has been made in the Sales Company's schedule of releases whereby the regular Majestic release of Friday will be made on Tuesday. The change will be made during the month of February when the release of March 1 will be placed on February 27, the preceding Tuesday. The change was made by the Majestic Company because of the crowding of films on Friday and a scarcity on Tuesday.

J. W. GUNBY IN EUROPE.

New York, Jan. 27 (Special to The Billboard).—J. W. Gunby, senior partner of the Gunby Brothers Company, sailed for Europe on January 13, for about a six weeks' stay in the interest of the firm. His intention is to obtain feature films preparatory to starting a new department in the business, that of handling features both of foreign and domestic make. He will visit the various film centres of Europe and continue on to Russia, where the bulk of his purchases will be made.

VITAGRAPH PLAYERS



VANDYK BROOKS



NORMA TALMADGE



ADELE DE GARDE



KENNETH CASEY



WM SHEA



RALPH INCE



CLAS KENT

A GROUP OF PROMINENT VITAGRAPH PLAYERS.



JOHN BUNNY



FLORENCE TURNER



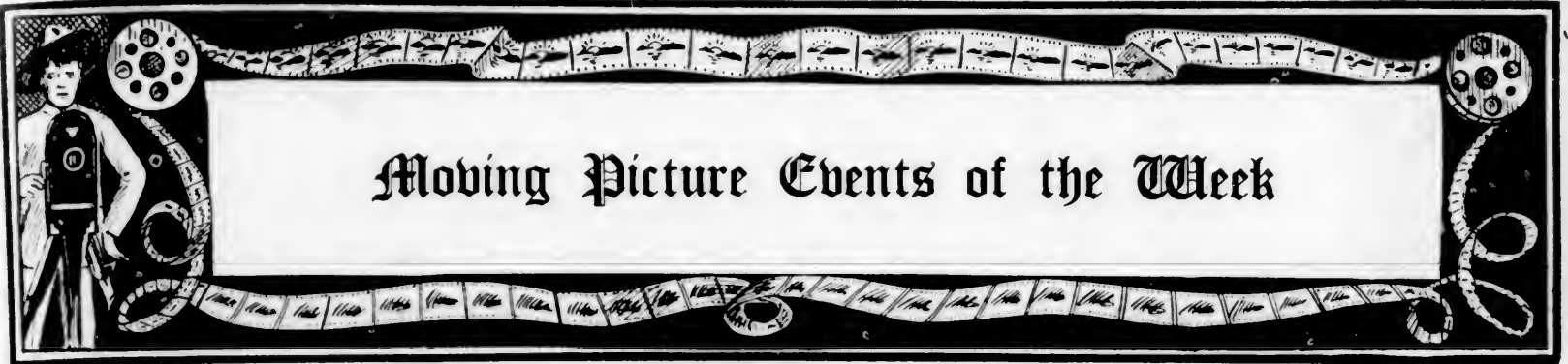
MAURICE COSTELLO



JULIA SWAYNE



TRENT JOHNSON



Moving Picture Events of the Week

SIMERAL WITH CHAMPION.

New York, Jan. 26 (Special to The Billboard).—H. C. Simeral, the well-known exchange manager, has been engaged by the Champion Film Company as traveling representative of the firm. Mr. Simeral will visit exchanges in the interest of the sale of Champion films. He is an old-time film man, having been manager of the Pittsburg Photoplay Company, the Independent Film Exchange of Pittsburg and the Nixon Film Exchange in West Virginia.

MOVING PICTURES EXHIBITORS' LEAGUE OF ILLINOIS.

Chicago, Jan. 26 (Special to The Billboard).—The appeal sent out last week by the State Branch No. 1 (Chicago) of the Illinois Moving Pictures Exhibitors' League to their members to donate the proceeds of their picture losses on January 23, for the benefit of the poor of Chicago, has called especial attention to the worthy purpose in the community of this excellent organization. The officers of the Moving Pictures Exhibitors' League of Illinois are: President, George Henry; vice-president, C. A. Anderson; treasurer, W. Sweeney; secretary, F. C. Whelan; financial secretary, Samuel Katz; and sergeant-at-arms, Sydney Smith.

The Association meets at Fraternity Hall, 14 West Adams Street, Chicago, and on February 5, there will take place the annual election of officers. On the evening following in the banquet hall of the Hotel Sherman, Chicago, the installation of officers will occur, to be followed by a Dutch luncheon. This affair will be attended by President Neff of the National Association of Moving Picture Exhibitors, National Secretary C. M. Christensen, and about 300 exhibitors, members of the organization.

In an interview with Sydney Smith, sergeant-at-arms of the Chicago branch, the objects of the M. P. E. L. of Ill. were more clear. They are: Firstly, the bringing together of all shades of opinion represented in this business in order to obtain the best possible results; to adjust differences; and to know each other in a spirit of co-operation.

To live up to the city ordinance and requirements, and the welfare of the public to which they cater.

To use their influence to promote good feeling between exchanges whether licensed or unlicensed, and to ask their hearty co-operation that all differences shall receive their careful consideration.

The attitude of the organization is neutral. It gives the same protection to a man paying \$300 as it does to one paying \$30 a week. The mere fact that he is an exhibitor makes the cause of one the cause of all.

There is above all else, no discrimination between licensed and unlicensed exhibitors. They are not organized for defiance, but for the betterment of conditions and the avoidance of possible hostile legislation.

Organized less than eight months ago, having been formed in May, 1911, the League has realized a marvelous growth, and now counts almost two-thirds of the exhibitors, and the best element thereof. Steps are now being taken to organize the state, and they will put out organizers who will impress the exhibitors on side of the city the necessity of affiliating them selves with the state organization.

The officers ask the cooperation of every honest exhibitor in the state of Illinois, to hold by their bands, and sending in his contribution to the Chicago secretary, C. C. Whelan, 4320 Cottage Grove Avenue, Chicago, until such time as circumstances permit the organization

of local branches to take care of their affairs. At this time, they will be transferred from the Chicago rolls to those of their home locality.

These local branches must consist of three members or more, and the Chicago secretary

will be pleased to lend all possible aid in organizing such locals.

Meetings of the Chicago Branch No. 1 are held at Fraternity Hall, 14 West Adams Street, on the first and third Mondays of each month.

and all exhibitors are cordially invited to attend these meetings.

The National Convention of the National Association of Moving Picture Exhibitors will be held in Chicago on or about August 12. It is expected that one thousand exhibitors of moving pictures will be present at its deliberations.

POWERS HAS NEW ADVERTISING SCHEME FOR EXHIBITORS.

New York, Jan. 27 (Special to The Billboard).—Sometime during the coming month the Powers Company will inaugurate a novel and unique system of popularizing their films through the exhibitor. A plan has been devised to get up different forms of advertising for the exhibitor's use, each one of the novelties not to exceed twenty-five cents in price but to be well worth the money to the exhibitor. Some of the articles to be sold for the quarter are already decided upon and they are surely boons to the exhibitor. The whole plan will be announced later both in these columns and in the advertisements of the Powers Company.

SECOND SOLAX SPECIAL.

New York, Jan. 26 (Special to The Billboard).—The second of Solax's special monthly films, the February special, which will be released on Friday, February 2, proves to be far superior to the first of these special films which in every respect was a winner. The music the Solax Company has arranged for the film makes the latter of special interest to the exhibitors, for it is a well-known fact that the music played with a film can make or spoil the film as the pianist sees fit. To prevent any possibility of this film being spoiled by inappropriate music or even marred by music that was not particularly suited to the film the company has arranged special music for it, and have also arranged for this music to be supplied through the exchanges where the films are rented.

Extra lobby displays have also been prepared for the exhibitors' use, so that there will be no lack of advertising after the exhibitor once has gotten the film. The feature is reported to be a two reel subject boiled down to fit one reel, so that only the choicest parts of the play appear in the finished production.

A NEW AUTOMATIC WONDER.

In this issue of The Billboard appears the announcement of another remarkable money-making automatic machine. Now comes the Auto-Foto.

It is a coin-in-the-slot, self-operating, take-your-own picture machine, built by the General Electric Company at their works in Pittsfield, Mass., and the first commercially perfected machine of the kind in the world's history to be placed before the public will be ready for delivery on or about March 15 next.

Our readers, especially concessioners, moving picture men and others directly interested, can picture to themselves the profits in a machine such as we describe herein. Bell Telephone profits are traditional. The first moving picture men had a Golconda! Coming down the line, the automatic scale, the gum and candy machines, the automatic piano, etc., etc., have brought fortunes to their operators and owners.

Epoch making in its advance and simple with the simplicity of all really great inventions, the "Auto-Foto" Machine is at once

(Continued on page 15.)

The SOLAX STOCK CO

A GROUP OF RELIANCE PLAYERS.



JAMES KIRKWOOD.

GERTRUDE ROBINSON.

MACE GREENLEAF.

JANE FEARNLEY.

HENRY WALTHALL.

The Ventilation of Moving Picture Theatres

By A. O. ZWICK, M. D., Lyceum Lecturer and Professor of Phthisiology.

Even the lally is thoroughly awake and alive nowadays to the importance of fresh air; it is well understood that an abundance of it constantly supplied to the human as well as the animal organism in general, is the first requisite as regards the preservation of health. That principle, and often the means for putting it into practice, is what we understand under ventilation. The word itself, taken into English from the French, though in its root meaning being really derived from the Latin, means the supplying of wind (le vent, in French, the wind) rather than air. Hence we might state, at the very outset, that the word is a misnomer; for that is precisely what is not wanted in ventilation. A supply of air—fresh air, of course—without wind, without draught, is what is wanted. And here we might at once state that no system of ventilation devised so far exactly meets even this first requirement satisfactorily, though it is, of course, fundamental, besides falling short in several other important particulars, as a rule, as we will endeavor to explain. As a matter of fact this problem of ventilation, one of the simplest in principle if its entire solution be left to Mother Nature, as is often the case, becomes one of the most complicated and difficult problems that sanitarians, architects, engineers and experts have not been able to solve to the entire satisfaction of themselves and their clients up to the present day. So important has this question become recognized to be, that a special profession of so-called heating and ventilating engineers has made the study of possible solution of this problem a specialty.

Now wherein does the difficulty lie? It lies in the fact that a number of elements enter into the problem that must be justly and correctly apportioned in order to obtain a perfect result.

The chief of these elements may be stated to be, aside from the "freshness," that is the entire and continued renewal of the atmosphere in an enclosed space, for that is what we mean with ventilation—warmth or heat, there is a difference, and humidity and moisture and again we say, there is a difference. By heat we mean the excess of warmth, and by moisture the excess of humidity, and the great difficulty presented by the problem of ventilation is the absolute need of establishing a perfect balance between these elements, in other words, we must by any method which we may use or install in our buildings for purposes of ventilation, obtain an abundance of fresh air properly warmed, not too hot and of the right degree of humidity, not moisture, by the latter word designating an excess of water in the atmosphere, while by the term humidity we aim to designate an amount of water that is within proper, agreeable, beneficial, in a word, healthful limits, being an amount well called temperate or tempered, when speaking of heat, in this case better warmth, and—sometimes—other things, such as habits,

etc. If we call the limit of water that an atmosphere charged with it can carry with comfort and benefit to those sojourning in it 100, understanding that when the amount goes beyond that figure we are entering upon the first degrees of moisture, meaning thereby, as

explained above, an excess of water in said atmosphere, we can now explain the conditions surrounding our problem quite easily as follows and thereby readily perceive what the architect, the sanitarian and the heating and ventilating engineer are "up against," so to

speak. This will also, parenthetically, cause us to realize why it is considered one of the greatest professional distinctions in this country, perhaps in the world, to belong to the latter body of experts; they constitute an association of really scientifically qualified men, among whom only the properly trained and schooled can obtain the entree. They must, as a rule, have, besides the practical experience necessary to their business, university degrees showing that they have had the necessary scientific education. Now let us consider our problem and see how the component elements must vary in order to correctly agree among themselves and thus produce a perfect result that is agreeable to us. For note this: given a certain amount of one of the three chief elements that go to make up a properly renewed revitalized atmosphere, if we may so express ourselves, which is an undeniably correct way of putting this greatest of all problems that confronts the true builder in the wider, greater sense of this term, then the other two must vary accordingly; that is to say, given an abundance of fresh air, meaning thereby a dust-free, pure air, which is the point where most attempts of the tyro to solve this problem stop, then the amount of agreeable warmth, of comfortable humidity introduced into said body of air, must bear a definite relation to it and to themselves. The first really goes without saying and explains itself, the latter we must dwell on for a moment. If the temperature of the air of a room be too high for the amount of humidity that it contains, then that atmosphere will seem dry, uncomfortable; we will begin to feel feverish and dry, which we will notice especially in our nostrils which will warn us of these unhealthy conditions by a sense of irritation. Yet, and this is the important and interesting point, we may, in such an atmosphere, where conditions are not, as we may say, right, feel chilly, even be chilled, "take a cold" even surprising as this may seem! This is due to the fact that our own body, or, better, surface temperature, may be too readily, too rapidly, lowered, owing to excessive evaporation of our personal humidity by the heat-dried air; for the warmer a given amount of air is, the more water will it take up; but if it has the right amount of humidity corresponding to its temperature and both of course in amount sufficient for the volume of air, that is to say for the size of the room or apartment or hall, as the case may be, then these factors that constitute the elements of ventilation, may be said to be in perfect accord, or harmony, or balance—in other words: we have a case of ideal ventilation!

(To be continued in a subsequent number.)

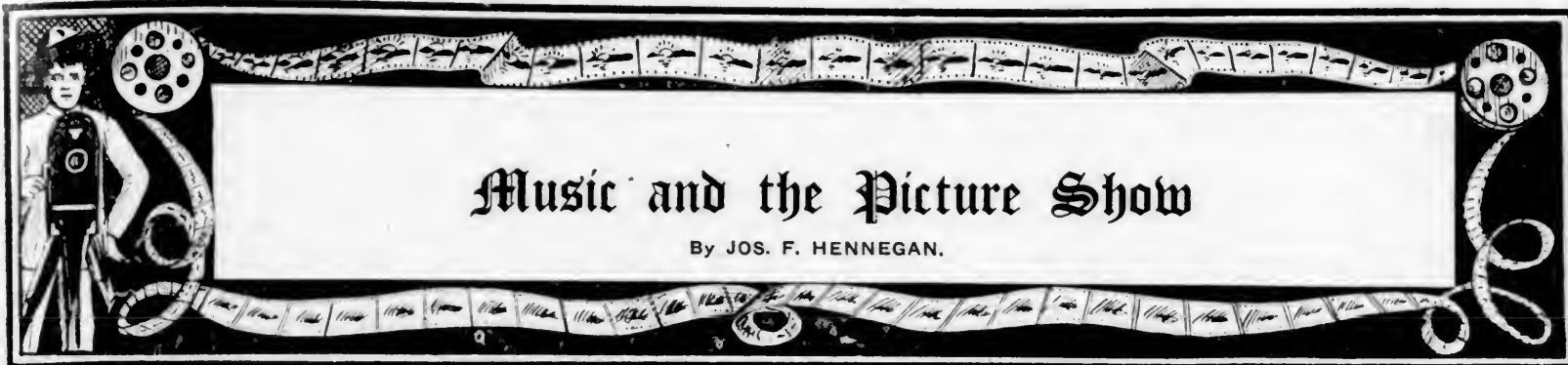
A new picture house has been opened at Alexandria, La., called the Rex, which is owned by Dr. H. C. Van Cott.

PRINCIPALS
"IN"
NESTOR STOCK CO.

HAROLD A. LOCKWOOD
MILTON H. FAHRNEY
JUVENILE-LEADS
DIRECTOR
DORTHY DAVENPORT
"LEADS"
NESTOR FILM CO

THE NESTOR





Music and the Picture Show

By JOS. F. HENNEGAN.

The motion picture has frequently been lauded as a most important educational factor along various lines by many leading luminaries of the world, but who seem to have almost entirely overlooked one particular point, namely the education of the masses from a musical standpoint.

At the beginning of the exhibiting industry (or call it art, if you will) but little or no attention was paid to the musical part of the program in the theatre devoted exclusively to motion pictures. The rasping tones of a cheap phonograph or worse still "Over the Waves" played night after night by Genevieve O'Brien, the nimble fingered wonder of Sixth Street Hill, apparently satisfied the management and patrons as well.

With the rapid improvement in the pictures themselves, came the improvement of the theatres and the class of patronage that demanded a better quality of music, and these by their habitual attendance at their favorite place of pictorial amusement, became more intimate with the selections played by the orchestra or pianist, until today there are millions of lovers of pictures who are thoroughly familiar with every note of such selections as Traumerel, the sextette from Lucia and so on, where formerly their musical knowledge was confined to the limits of My Country 'Tis of Thee and We Won't Go Home Until Morning, and it was a difficult problem for a goodly number to distinguish one from the other of the two latter named.

The advancement in the quality of the music in picture shows is, we believe, becoming more marked every day, and through the motion picture houses the masses are unconsciously acquiring musical education and refinement and enjoyment of the more solid and satisfying music of the masters.

This is evidenced likewise in the so-called popular and ragtime song numbers which have for their theme the catchy strain of some classic.

Not only has the moving picture theatre exercised a powerful influence over the public in popularizing the classic and semi-classical musical compositions of all periods, but it has been a most potent agency in bringing before the public the numerous new ragtime and sentimental ballads, with which music stores, department stores, etc., have been inundated within the past several years. Moving picture patrons as a rule have their favorite theatre which they attend religiously. Especially is this true in the larger cities where the theatres are located in the down-town sections. Clerks, stenographers, etc., employ their noon hour in seeing moving pictures, although the managers do not have to depend upon the classes enumerated for patronage. In this, the heyday of the moving picture as a form of entertainment, all classes attend the picture show from the newsboy to the banker. As has already

been stated, picture shows have a regular following who attend daily. It follows that a new song must be used at least every other day. According to some statisticians the daily earning in American photoplay houses is \$800,000. This would bring the attendance to at least 2,500,000 each day. As the managers of moving picture houses employ singers, using in the main, popular songs, it can readily be seen how prodigiously such ballads are advertised through the agency of the moving picture theatre.

Film manufacturers are likewise more highly appreciating the value of the proper musical accompaniment to their pictures, a number of them publishing valuable suggestions for each

the way, has quite a reputation for its regularity, and was somewhat surprised to hear the fetching strains of Oh, You Beautiful Doll played during the presentation of the Vitagraph's special film of Cardinal Farley's arrival home. Presumably the manager was out taking lunch, for the lady at the piano was most industriously chewing gum and the rug with her gentleman friend in the first row simultaneously, to the evident discomfiture of all those in front. On another occasion within the past week I sat in a picture theatre viewing a dramatic film. When I first entered the theatre I did not notice that there was no musical accompaniment to the film. As

panying a prize-fight film, there had been something lacking—a cold and dismal atmosphere had pervaded the dimly-lighted theatre, which was instantly dispelled by the first strains of the orchestra. There can be no doubt as to the indispensability of music in the picture shows. An orchestra, be it ever so small, if the proper instrumentation is used, will prove to be the best investment the manager can make. A piano, violin, cornet, drums and traps—the latter for effects—makes the best small orchestra. The piano will do very well if the patronage does not warrant a larger musical investment, but in no event should the picture theatre be without music entirely.

Tons of printer's ink have been used in printing articles in the moving picture papers describing the relation of music to the film and many valuable suggestions, respecting the proper music to use have been made. In our opinion, however, there can be no particular method. A general method of intelligence and reason properly applied is all the system that is required. It can be likened to an accompaniment to a singer, merely a subordinate part in musical concord to the picture on the screen, and it should be remembered always that the picture is the star of the performance, the music only helping to unfold the plot or tell the story. Whether it is classic, operatic, comic, patriotic or dramatic, it must be so interwoven that it carries the audience on with the action of the play until the finish, serving as a sort of musical background, subdued, smooth and flowing.

The pianist who can satisfactorily improvise to suit the picture is hard to find, is indeed a rarity. The others will find recourse to the works of the best composers a pleasant relief to mind and body, both to themselves and their audiences.

FILM NOTES.

The moving picture interests of Mr. S. E. Sherman of Hartford, Conn., operating in the Turn Hall of that city, have been taken over by the newly formed partnership firm of Yost and Einsiedel Jr., who will continue to give the same high-class exhibitions that has always characterized this house in the past. Mr. Yost has also purchased the interests of Mr. Sherman in his Turn Hall enterprise, also devoted to moving pictures.

The Champion Film Company, in addition to having recently engaged a charming new ingenue, has secured the services as leading man of Mr. Irving Cummings. Mr. Cummings has had wide and varied stage experience, having played with Lilian Russell, Edward Peple Company and in the support of Beulah Poynter. He was for some time a member of both a Milwaukee and Indianapolis stock company.

F. F. Byron of Boston, and C. W. Spanuth of New York City, have formed a co-partnership under the name of the Festure Film Exchange, with offices located at 795 Washington Street, Boston, Mass. The offices are equipped up-to-date and a reception room is maintained for all the profession, where all leading theatrical and moving picture papers and magazines are on file for perusal.

MAKERS OF "REPS."



The Republic Stock Company at Saranac Lake, N. Y.

release, and these suggestions are gradually leaning toward the classics and the better selections from light operas and musical comedies. Accomplished musicians are being employed to arrange music for some of the special releases of an operatic nature, such as Mignon, Il Trovatore, Faust and others, all of which prophesies a higher plane of refinement musically as well as dramatically for the once much disparaged moving picture show.

There are exceptions, however, to this general improvement of music, even in some of the most successful houses. The writer dropped into one of the most beautiful houses here, which he

watched the picture in a sort of perfunctory lackadaisical way—in a sort of stupor as it were, which all persons who attend picture shows for business purposes rather than enjoyment sooner or later fall into—the orchestra struck up a tune just at the moment when the most dramatic situation of the story occurred, and I was awakened from my reverie to a sense of the injustice done the picture by the selection the orchestra was playing. Nothing could have been more inappropos to the situation than the piece they played. Yet while the selection suited the film about as much as would Beethoven's Sonata Pathetique accom-

STOCK COMPANY.



THE AMUSEMENT WEEK IN AMERICA

PHILADELPHIA'S NEW AMUSEMENT PARK. POINT BREEZE.

This beautiful park in two city blocks from League Island Park and the Delaware River, and adjoining the brilliantly illuminated new two million-dollar League Island Boulevard, Philadelphia is being growing and developing in this section more rapidly in the last three years than any other portion of the city, and the fact that the management has arranged with the street car lines whereby all cars run direct to the park and that these 65 acres of show grounds are within 20 minutes' ride of the City Hall should make it one of the best patronized resorts in the country, and an unusually attractive one for enterprising concessionaires with the latest and best amusement devices and novel shows.

Several new rides are at present being installed. One of which has new thrills and sensations never before attempted by any scenic railway builder and is expected to be a revelation to summer joy riders.

One of the special features will be the Deutscher Garten, 300 feet in length and 150 feet in width, one portion of which will represent the old Dutch village of Alt Nuremberg, Tyrolian yodlers, a German military band, with other suitable novelties pertaining to this class of resort will be in evidence daily.

The Cuisine will not be surpassed by any German restaurant in this country. One of the best European chefs has been engaged to operate the same.

Point Breeze has within its confines three race tracks, a mile, three-quarter and half. During the ordinary season, the half mile track only will be in operation. The three-quarter and one mile tracks will be preserved for the supplementary season, where county fairs, fire shows, motor boat shows, dog shows, poultry shows, etc., may be held.

A grand circus maximus, free acts, and sensational novelties from all parts of the world will be presented twice daily. Admission to the park will be absolutely free. Mr. Thomas J. Ryan, so well known through his connection with Willow Grove Park and Dreamland, Coney Island, where the largest attractions have been under his control, is the president and managing director of the new enterprise, and it is needless to say that Mr. Ryan's reputation as a purveyor of all that is big in summer park amusements, is a guarantee that no effort or expense will be spared in making Philadelphia's new park a gigantic success.

Fred McClellan, for nine years manager of Luna Park, Coney Island, has been engaged by Mr. Ryan as general manager.

FERARI IN CANADA.

New York, Jan. 29 (Special to The Billboard).—The wars and rumors of war from the various political camps have caused Col. Francis Ferari to decide to side-step the United States during the majority of the Presidential campaign year. Therefore the Francis Ferari Carnival Company will operate in Canada during the major portion of the coming summer, moving down into the United States for several of the big fairs at which the Ferari Trained Wild Animal shows has for years been a feature.

Col. Ferari stated to a Billboard representative that he intended to carry only seven, or at the outside, eight shows—all live ones and no motor-gestures. There will be no excess baggage with the outfit. The route of the organization has been fully laid out, and will extend as far to the Eastward as St. John and Halifax. The principal cities Westward from there already have been "sowed up" by Col. Ferari, and in some of them his amusement enterprises will form the midway of the fairs which have been the bone of contention of carnival promoters since they passed out of Col. Ferari's control a couple of years ago.

Col. Ferari's own show will be the most pretentious he has ever offered. At the present time one of his features, the boxing kangaroo, is scoring a "knockout" in vaudeville with Tommy Collins as his sparring partner. The animal scored such a success in the new vaudeville house in Baltimore a week ago that the act promptly was booked for sixteen consecutive weeks, which will fill in the time until he is due to join the Ferari Animal Show for the opening of the Canadian trip.

NOVEL IMPORTATIONS.

New York, Jan. 26 (Special to The Billboard).—Col. Frederick T. Cummins seems determined to give the public something out of the ordinary in the line of surprises and to go the other Wild West shows one better in the line of wild novelties.

The latest importations of the Cummins's show include a troupe of wild Australians and Bushmen, boomerang throwers, bull and stock whippersnappers, spear and tomahawk-throwers and wild horse riders. This troupe is now playing at Keith's. They attracted wide attention at the Crystal Palace, London, during a four months' engagement there last year.

Miss Agnes Hyland, of Hyland's Circus, Australia, said to be one of the greatest horse-women in the world, is also an importation of the colonel's, while a sensational novelty is a herd of wild, long haired, long horned cattle from Iceland. This is the first time any of these curious animals have been brought to America. A troupe of Russian Whirling Dervishes is another surprise.

HAS NEW USE FOR WISHBONES.

Captain George Moriarity of the Detroit Baseball Team placed the following ad in the Chicago papers a short time ago.

"Captain George Moriarity of the Detroit Baseball Team will pay ten cents adede for a hundred turkey wishbones. 145 N. Clark Street, Room 503."

George Moriarity has just written a new song and it was a turkey wishbone that furnished the inspiration. Therefore he wants a hundred of them to fasten to as many souvenir copies for his personal friends.

Like all good baseball players, Moriarity has a measure of superstition. That's the reason he wore a turkey wishbone tied around his neck in all the games last summer.

There was a bit of sentiment too in the wearing of this particular wishbone and the song is the result. Back in Wheeling, W. Va., is a blue-eyed Irish girl, an old friend of Moriarity's and last spring while he was training in the south she sent him the wishbone and asked him to carry it next to his heart. The sturdy athlete wore it in every ball game and while he traveled about the circuit during the summer months the wishbone brought him good luck besides constantly reminding him of the girl in Wheeling.

Before the season ended he began putting his thoughts into words and the words have been formed into a lyric set to music, the title being Remember Me to My Old Gal. Harold Koster, a Chicago publisher, is getting out the song and the first copy of the press accompanied by the first wishbone that comes into the office is going to the blue-eyed girl in Wheeling.

A CORRECTION.

An article appeared in The Billboard issue of January 20, headed "Miss Holland Wins Suit," and stated that the action brought by Miss Grace Hawthorne De Sautleys against Miss Holland for alleged illegal production and failure to acknowledge co-authorship of A Royal Divorce had been dismissed in the Supreme Court with costs for failure on the part of the plaintiff to serve the complaint on Miss Holland or her lawyers.

William N. Lapoint of New York, attorney for Miss Hawthorne, takes exception to the article and in a letter of January 23 states that "Miss Holland has not won any suit. No complaint had ever been issued, and the summons did not in any way disclose the subject of the suit. The summons was served on Miss Holland on the 1st of December. Twenty days are allowed for the filing of a complaint. When these twenty days had expired Justice Ford of the Supreme Court issued an order allowing Miss Hawthorne an extension of twenty days of serving her complaint upon the defendant. Miss Holland succeeded in having Justice Lehman vacate the order of extension of the court, that the affidavit filed with Justice Ford was insufficient, and there being no complaint in the case the summons was naturally dismissed. This is no way to adjutant of the controversy between the plaintiff and the defendant."

Mr. Lapoint further states that the part of the article referring to Miss Hawthorne suing Miss Holland for failure to acknowledge her as co-author of the Royal Divorce is not correct, as such is not the case.

MRS. YEAMANS ILL.

New York, Jan. 26 (Special to The Billboard).—Mrs. Anna Yeamans, who has delighted theatre-goers in the role of a rollicking Irish woman for fifty-nine years, is seriously ill at her apartment here following a stroke of paralysis which for a time caused fears that death was near. The stroke so affected her articulation that for some time she could not make herself understood except by making signs.

While Mrs. Yeamans apparently is better to day, the doctors fear a second stroke. Mrs. Yeamans celebrated her seventy-sixth birthday on November 19, last.

JEALOUSY ENDS IN SHOOTING.

Marshall, Mo., Jan. 24 (Special to The Billboard).—Mrs. Betty McGregor, 19 years old, leading lady of the Flower of the Ranch Company was shot in the head at the Howard Hotel, in Marshall, early this morning by her husband, Sandy McGregor. McGregor killed himself.

Two shots were fired by the husband. The first probably fatally injured his wife. The second ended his life.

Jealousy on the part of McGregor is believed to have caused his act. For the last two weeks he has been traveling with the company visiting Mrs. McGregor. He was a vaudeville actor, and his home was in Glasgow, Scotland.

SELDEN LEAVES SHAPIRO.

New York, Jan. 29 (Special to The Billboard).—Edgar Selden, of the Shapiro Music Publishing Co., announced his intentions of severing his connections from the above mentioned widely known firm on February 1, after active service therein since its incorporation.

Mr. Selden is not yet ready to make public his future plans, but will grasp the immediate opportunity to enjoy a well-earned vacation. Although Mr. Selden has composed songs of many types, he has achieved his widespread reputation as a ballad writer in which particular line he stands foremost throughout the country.

His All I Ask is Love is only now commencing to show returns from the continent, where it promises to make an unprecedented success, while Mr. Selden's latest compositions, Your Own Dear Kiss, I Give You All You Ask and Carmina will probably gain a reputation amongst ballad singers here that will be heralded far into the continental musical world.

AN APOLOGY

Owing to an unexpected influx of advertising during the last hours before sending this issue to press, we have found it necessary to omit several specially contributed articles and many pages of news, routes, etc.

As the emergency of accommodating more advertising than we anticipated arose too late to be provided for by printing extra pages, we trust our readers will condone the abbreviation of news quantity in this issue.

THE BILLBOARD PUBLISHING CO.

TEXAS EPIDEMIC SCARE OVER.

Austin, Tex., Jan. 24.—The excitement regarding the meningitis scare is being allayed. The State Health Department has issued a statement showing that the disease has been prevalent in the state for a year, and that there is no cause for excitement at this time.

Dallas, Texas, Jan. 28.—Dr. Abraham Sephiso, the New York meningitis expert, thinks the disease is now well in hand. He found 58 cases in Dallas hospitals, but thinks that 90 per cent of these will recover. "I consider the situation well in hand," he says. Very few cases are now being reported.

Galveston, Tex., Jan. 28.—There has been no scare here. The theatres are keeping open just the same.

Houston, Tex., Jan. 28.—There have been but few cases in this city; not enough to even interest the theatrical profession.

Waco, Tex., Jan. 28.—A large per cent of the cases here are among the negroes. The Imperial Theatre, which played Hodkins' vaudeville, is still closed, although amusement folk are already looking forward to reopening.

Chicago, Ill., Jan. 29.—Advice received at the office of the Hodkins' Lyric Vaudeville Circuit, which books theatres in many Texas cities, are encouraging. The theatre managers are certain that the worst is over, and look for business to become normal at once.

AFTER HOUSE FOR BURLESQUE.

Toledo, O., Jan. 25 (Special to The Billboard).—It is reported that the Western Burlesque Association plans to enter Toledo, and is now negotiating for the abandoned Auditorium in the National Union Building. If the deal goes through it is said the intention is to spend \$20,000 in remodeling the theatre.

The Eastern Wheel is already represented here by the Empire Theatre.

THEO. HARBACH DEAD.

Philadelphia, Pa., Jan. 27 (Special to The Billboard).—Theodore J. Harbach, of the firm of Harbach & Co., film supplies and accessories, died here yesterday.

Mr. Selden does not confine his achievements, however, to the music field, but with equal success has ventured into burlesque by composing such pronounced hits as The Whirl of Mir' on the Western Wheel and others of high standing. His plans regarding the future will be announced in the course of a few days.

KILLED BY BUFFALO BULL.

Omaha, Neb., Jan. 29 (Special to The Billboard).—Attacked by a buffalo bull while engaged in digging a hole in the ground in River-view Park in order that the animal might have water, Nels F. Anderson, keeper at the Zoo, was gored to death yesterday by the animal. The beast had quickly approached the keeper, who ran for the nearest fence, but stumbled and fell to the ground before reaching safety. Anderson was 63 years old and had been keeper of the Zoo for fifteen years, previous to which time he had been an animal trainer with one of the large circuses.

NEWMAN FACTORY ENLARGED.

The Newman Mfg. Co., 717, 719 and 721 Sycamore Street, Cincinnati, O., who manufacture a large and complete line of brass theatre fixtures such as brass casels, brass theatre fixtures or posters, brass railing, etc., have taken over the large store-room adjoining their large factory, formerly occupied by the John R. Evans Leather Co., and are converting same into an excellent show-room, where all of the brass fixtures which they manufacture will be on display. They extend a cordial invitation to all exhibitors and theatre managers to visit their factory and show-room, and Mr. Sam Newman or any one of his four sons will take great pleasure in showing them around.

JAMES P. DEUEL DEAD.

Philadelphia, Pa., Jan. 24 (Special to The Billboard).—James P. Deuel, for 32 years stage manager at the Chestnut Street Opera House, died here yesterday.

Mr. Deuel was one of the best known men in theatrical circles in this city, and was affectionately known as "Old Man Deuel."

Forrest Huff, the haritone, who scored last season as the Chocolate Soldier, is singing the leading role—a tenor part—in The Rose of Panama, which played at Daly's Theatre January 2.

RUSSIAN THEATRE ACCIDENT.

St. Petersburg, Russia, Jan. 22.—Twenty chorus girls are in hospitals, following a serious accident, which occurred Monday at the Imperial Opera. During the rehearsal of the opera, Tristram and Isolde, the floor collapsed, and the twenty female members of the chorus were taken from the wreckage badly hurt.

The Russian basso, Shirlakoff, was more severely injured than any of the other performers. He is suffering from concussion of the brain and a fracture of the leg.

MARGARET ANGLIN ILL.

Baltimore, Md., Jan. 25 (Special to The Billboard).—Margaret Anglin, who was to have appeared in the title role of Henry Arthur Jones' new play Lydia Gilmore, at its first production this evening at the Academy, is ill from a nervous breakdown at her hotel. A large audience was assembling and nearly every seat in the theatre had been taken when the announcement was made. Miss Anglin has been rehearsing the new play here for over a week. Her physician said last night that she may be able to appear tomorrow night.

SARGE IS DEAD.

The death of James Henry (Sarge) Gillespy, a former resident of Hamilton, Can., and son of the late Wm. Gillespy, occurred in the Homeopathic hospital, Buffalo, N. Y., January 16. He had only been ill a week with pneumonia. Mr. Gillespy was born at Hamilton forty-five years ago and resided there until nine years ago, when he went to Buffalo. He is survived by a wife and family and six sisters. The funeral took place Jan. 19 from the residence of his brother-in-law, J. Modlin, 390 W. Main Street, Hamilton.

BENDER PROMOTED.

Nat. Bender, assistant treasurer of the Empress Theatre, Cincinnati, O., has been promoted to treasurer of the Empress Theatre, Winnipeg, Canada, a position of Sullivan & Cassidine's houses. This is only Mr. Bender's third year in the theatrical business, having started in as usher at the Cincinnati house.

MAJOR DOYLE TO CONTEST CHARGES OF W. R. A. U.

New York, Jan. 29 (Special to The Billboard).—Major James A. Doyle announced upon his return to New York from several months through the West, that he will proceed at once to consult his attorneys in regard to his expulsion from the W. R. A. U., which took effect last week. Major Doyle claims that undue means were employed to bring about his expulsion, also that no opportunity was rightly offered him to appear before the committee and answer the preferred charges which were made while he was in Lansing, Mich. Major Doyle states that he so badly wanted the notice to appear in New York, but being unable to do so, wired the headquarters here to that effect. Max Lee Corrigan, the White Rat representative in Detroit, and Arthur Hill, of the team of Hill and Sylvania, were the other two to suffer the ban of expulsion.

C. B. DILLINGHAM IMPROVES.

New York, Jan. 26 (Special to The Billboard).—Charles B. Dillingham, who was operated on last Friday for gall stones, was reported as making a speedy recovery. He had been suffering more or less from the malady for a year and went to Carlsbad last summer, hoping to avoid an operation, but he had several attacks after his return, and on Friday, while directing a rehearsal of Over the River at the Globe Theatre, was stricken so severely that his physicians advised immediate action.

He was taken directly to a private hospital and the operation performed. It was entirely successful, and the physicians expect his complete recovery within a fortnight.

VOGEL'S MINSTRELS IN WRECK.

Binghamton, N. Y., Jan. 23 (Special to The Billboard).—A rear-end collision at Chenango Forks, near this city, early this morning shattered the private car Florence of John W. Vogel's Big City Minstrels. George F. Kelley of Clarendon, N. H., and E. C. Hays of Indianapolis, Ind., were so badly injured that they died. James Conroy of Bridgeport, Conn., and Carl Helman of Dayton, O., were also slightly injured, while Mrs. John Vogel is suffering from a severe nervous shock and inhaling steam.

Vogel's company played Norwich last night and were to play Waverly tonight. The car which was occupied by twenty-six members of the company, was attached to the rear of the Utica division passenger train No. 812, which was just pulling onto the main track at a cross-over near Chenango Forks when crashed into by Syracuse division passenger train No. 912.

The engine of train 912 plowed into the rear of the private car for a distance of about five feet. The steam chest on the right side of the engine burst, and Hays and Kelley, who occupied the star room at the extreme end of the car were scalded by the escaping steam.

Mr. and Mrs. Vogel occupied the next section to that in which were Hays and Kelley. The force of the impact smashed both ends of the car, shutting off the avenues of escape, and it was necessary for the minstrels to cut their way out with axes. Mrs. Vogel was lifted out and then Kelley and Hays. All the injured were placed on a special train and rushed to the hospital in this city, where Hays died at 8:30 o'clock this morning, and Kelley ten minutes later.

Hays was the show's star end man and musical comedian. He was married. Kelley was the interlocutor and stage manager and was unmarried.

The local R. P. O. E. took charge of Kelley's body, which will be sent to his home in Clarendon, N. H., for burial.

It is understood that Mr. Vogel has retained Mayor J. J. Irving and Corporation Counsel Cortland Wilbur to represent him in an action for damages against the Lackawanna R. R. Railroad officials state that the wreck was caused by the engine of 912 disregarding signals.

AN AUTOMATIC WONDER. (Continued from page 10.)

The most wonderful coin-controlled machine, and the judgment of many, the greatest money-maker that has appeared in twenty years. What appeals to the pleasure-seeking masses more than a good picture, self-posed, almost instantaneously delivered and ready for instant dispatch to any part of the world? For over twenty years inventors have puzzled and worked over the almost insuperable problems connected with a slot machine that would instantly and unfailingly produce a perfect likeness. The Auto-Foto Company, with their headquarters at 141 West 36th Street, New York City, a \$7,500,000 corporation, is the organization—the fortunate organization—which has sole control of the patents on this machine. The original stockholders in the corporation are George F. McCulloch, of Muncie, Ind., known as a traction line magnate; Benjamin Briscoe, president of the United States Motors Company, and Henry Doyle of New York, the inventor. Hundreds of inventors have spent their lives and fortunes seeking to solve the difficult problem of instantaneous photography, but it remained to Henry Doyle to render this machine possible through his discovery of the "single solution" chemical. He solved the chemical problem; The General Electric Company's vast and capable engineering organization the mechanical one, and the result is the "Auto-Foto"—simple, enduring in construction, unfailing in operation. "Your picture for a dime in one minute's time." That is the slogan of the "Auto-Foto." With the "Auto-Foto," posing loses its terrors. Every woman loves her reflection in a mirror. To sit in a comfortable chair, gaze into a pellucid mirror, call up a smile and a dimple, insert a dime in a slot, wait three seconds, then relax, lean back and wait a few seconds more before her complete picture in a satin-finished metal frame, light as aluminum, is handed to her by the machine, should appeal to every woman. That it does so appeal has been sufficiently proven. As a try-out six of these machines were in constant use at Brighton Beach, New York, last summer, and crowds of people waited in line to get to them. Receipts from these machines frequently ran to over \$100 a day, and one machine took in \$135.00 in fifteen hours; and these were only hand-made machines. The finished product of the General Electric Company is, of course, superior. At 105 South La Salle Street, the Chicago branch of the company, any interested persons will be given a courteous demonstration of the machine's possibilities. At the New York headquarters similar demonstrations are daily being made for numbers of people clamoring for state and county rights.

AN EPOCHAL MOVE IN FILM DOM.

New York, Jan. 29 (Special to The Billboard).—It is the general belief that Messrs. Max Anderson and Henry M. Ziegler of the French-American Film Company, when they introduced Mme. Sarah Bernhardt to appear before a motion picture camera, achieved a triumph that will mark an epoch in motion photography. The Divine Sarah appeared in a special production of Dumas' Camille, supported by her regular company of the Sarah Bernhardt Theatre, Paris. The pictures were made with astonishing success, and it is said that the story of the play is so clearly brought out as to require few written explanations to be projected upon the screen. The picture is in two reels and 2275 feet in length. Mme. Bernhardt's monetary compensation for her services is said to have been over \$30,000. This is positively the only motion picture for which Mme. Bernhardt has posed, and she has stated that she will never again appear before a moving picture camera. Mr. Anderson scored another wonderful success when he prevailed upon Mme. Rejane, who is conceived by all to be the greatest comedienne on the French stage, to appear for his company in her world-famous characterization of Sans-Gene. This picture is in three reels, and is 3,075 feet in length. It is the intention of the French-American Company to sell the rights for both pictures combined, which will run about two hours and a half, thus making a complete evening's entertainment. The pictures should prove a sensation. The French-American Film Company holds the exclusive rights for North America.

WM. J. BURNS, WORLD'S GREATEST DETECTIVE, ENTERS FILM FIELD.

"We will vigorously prosecute all infringements on Homer's Odyssey, controlled by the Monopol Film Co. of New York,"—Wm. J. Burns, National Detective Agency, Inc. The above is an extract from a circular letter which will be sent broadcast throughout the country. Its meaning is clear, sharp and even cruel to a gentry of easy morals. Mr. Burns and his partner, Mr. Winch, it simply means that Wm. J. Burns has entered the film business, and that you have to get out. Every dupe, pirate and infringer of the past is tabulated on the record books of the Burns Agency, and over 10,000 detectives connected with this agency is from this day on keenly alert for the new ones who may spring up. Burns as a criminal hound is too well known to need introduction; his latest exploit was the conviction of an infamous pair of dynamiters. The Burns Agency has exclusive control of protecting the interests of the American Bankers Association. The incident of retaining Wm. J. Burns by the Monopol Film Company is in itself the most important transaction that the film industry at large has had to do with. It tells in a breath the establishing of a trust upon the solid rocks of commercialistic principles, an industry that has grown in a few years from cents to billions. It means once and for all protection; it means the absolute annihilation of the thieves that for a time menaced the very existence of the industry. The Burns Agency has, through its legal department, set the wheels in motion. The agency is prepared to make an arrest within one hour after notification in any village, town, hamlet or city in the United States or Canada; the infringing film can be seized, the one in charge thrown in jail, and both criminal and civil proceedings instituted immediately. Bringing Wm. J. Burns into the film industry was accomplished by Frank Winch, one of the best known public promoters in the world. Winch at one time knew Burns while the former was a star writer on a San Francisco newspaper. The friendship has existed

ever since. When Mr. Winch was engaged as publicity director of the Monopol Film Company, one of the first things brought to his attention was the curse of infringing men, and within a day he closed the deal with Wm. J. Burns, which means a revolutionizing of the film industry.

COPY OF LETTER.

The William J. Burns National Detective Agency, Inc. (Representing American Bankers' Association.) 21 Park Row, New York. To Whom It May Concern: The Burns National Detective Agency Inc., with branches everywhere, has been retained by the Monopol Film Company of New York to protect Homer's Odyssey from pirates and infringers. We are prepared on a moment's notice to instantly seize any film and put in jail the party having it in possession anywhere at any time. We have a detective in every town and city in North America. Homer's Odyssey is protected by the Federal Government; violators of the copyright law can be put in jail. State Right Buyers notify by wire immediately the office nearest you of the Wm. Burns National Detective Agency and you can get quick protective action. The Wm. J. Burns Nat'l Detective Agency.

CHANGE IN POWERS RELEASE DATE.

The Powers release of February 10 has been changed on short notice and instead of A Woman of Importance, as originally advertised for that date, A Waiter of Weight will be released. A Woman of Importance has been set for release on February 17.

SIMPLEX LIKED.

The following letter is self explanatory: Star Theatre, Princeton, Ind., Jan. 7, 1912. Stimpex Sales Agency, 23 E. 14th Street, N. Y. Gentlemen:—I installed in my theatre a Simplex Machine on November 15, and am so well pleased with it that I don't think I could be induced to buy any other machine. I also have a Simplex Machine, but there is no comparison. Have you a catalog or folder of all the parts and supplies for the machine so as I can order from you should anything happen? I bought my machine in Evansville. It had been used a few times on trial. I broke down

SIX MONTHS' RELEASE DATES

Beginning on page fifty of this issue appears the most complete list of film release dates ever published. It includes all the subjects released by every manufacturer for the past six months.

CLIP IT OUT AND PRESERVE IT

with my _____ and went to Evansville to get repairs, and could not get them. I could not afford to close down, so I bought this machine at first sight. The Simplex looked good to me alongside of other machines, and I kept it. I am really glad I broke down that night, for if I hadn't I would still be plodding along with an inferior machine. I had four 13-inch reels made, and I run both reels on it, running two reels without a stop. It won't be long before I will be in the market for another Simplex. Yours respectfully, CHAS. F. WOODS.

FELIX GREENBERG ACQUIRES THE ORPHEUM, PEORIA.

Chicago, Jan. 22 (Special to The Billboard).—Felix Greenberg, who personally owns and conducts the Lyric and Royal Picture Theatres in Peoria, Ill., and with Charles Nathan and others, runs the vaudeville and picture theatre in that city known as the Lyceum, has just acquired, with Mr. Nathan, the control of the Orpheum City's leading vaudeville theatre, the Orpheum. Messrs. Greenberg and Nathan assumed management last Monday, and large business has been the rule ever since they assumed the reins. They run seven acts of high-class vaudeville, with Pathe's Weekly of Current Events the picture feature. Their prices remain 10, 20, 30 and 50 cents. The Western Vaudeville Managers' Association book both the Orpheum and the Lyceum.

AMERICA'S FEATURE FILM CO. AT WORK.

America's Feature Film Co., whose picture, Twenty Years in Sing Sing, met with such great success by the state right purchaser, are at work on another subject which they claim will be even greater than the Sing Sing picture. This much-talked-of film is being received with much enthusiasm by the many audiences who have the fortune of viewing it and it is the expectation of this concern that all states will be sold within a short time.

FOR SALE Plans of the Ancient Castle

I am the originator and inventor of the above. The true luxury of laughter. The most successful device of its kind. A feature attraction for any park. Brand new. I am offering for the first time complete plans, specifications and detail drawings of interior construction so simple that any carpenter can build from them. Cost to build, \$1,000. Price of plans, \$100. Only limited number to be sold. Best of reference. Address.

LOMBARD AMUSEMENT CO.

P. O. Box 21, Princeton, New Jersey.

ART DECORATIONS.

Chicago, Jan. 27 (Special to The Billboard).—That the moving picture theatre has gotten beyond the stage of where it consists of nothing more than an electric sign and a hall crowded with chairs is evidenced by the many houses which are being built for this purpose. The modern moving picture house is not only made presentable on the inside, but the exterior is given detail attention with the result that it has been placed on a higher plane. Credit for this perhaps is due to the decorating concern who specialize in the moving picture field. The Decorators Supply Co. of Chicago, one of the first to enter this field and one of the foremost companies in this line of work, have been devoting their efforts towards the advancement of theatre decorations. Theirs is not the cheap and gaudy-looking decorations that are fostered on the unsuspecting exhibitor, but real artistic work designed by artists and constructed by skilled workmen. Their art decorations are as far superior to the old-time tin decorations as the modern theatre is to the old-time hall used for that purpose. Much credit is due to this concern for the beauty which the modern motion picture house has attained.

MOTION SLIDES.

The Levl Slide Company of New York, has obtained the manufacturing rights on the Spiegle Motion Slide, a new device which shows the figures on a song or lecture slide in two or three different positions or really in motion.

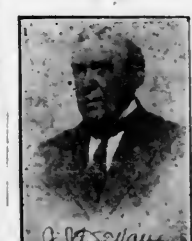
NEW FILM REEL JUST PATENTED.

It will be of great interest to all those engaged in the motion picture business to learn that the Lang Mfg. Co. are now ready to place on the market a film reel that is said to surpass anything heretofore offered of which advertisement appears on another page of this issue. For further particulars send for special illustrated descriptive matter to the Lang Mfg. Co., Olean, N. Y.

FILM NOTES.

The Steizer Brothers, dealers in moving picture machines, formerly in McCook, Neb., have moved to 800 Kankakee Street, Lincoln, Ill., where they expect to be ready for business February 1.

Look—NOTICE—Look



DeVaux Dog and Pony Show was purchased by Messrs. O'Brien, Welch and Thompson, who will take possession February 3rd. Mr. DeVaux will deliver show to them, and all communications and contracts will be fulfilled just the same with the new proprietors and managers. If you want to communicate with me, address J. J. DeVAUX, 942 So. Grand Ave., Los Angeles, Calif.

Motion Picture Bargains

Opera Chairs 75c each Moving Picture Machines, complete, \$65.

I have everything needed to properly equip a Motion Picture Theatre or an Aldrome. My goods are only slightly used, and always subject to your inspection. I DO NOT HANDLE JUNK.

Electric Pianos, Opera Chairs, Benches, Picture Machines, Aro Lights, Etc. Let me tell you what I have!

SAM LEARS 509 Chestnut St., St. Louis, Mo.

GREATEST BOOK FOR SPORTING PEOPLE

Including 25 Running Girls Pictures, 25c. Mam's the word Riverside Press, 53 River St. Chicago

WANTED—Theatre Manager for Summer Theatre in Port Arthur, Tex. Good patronage; long season; no opposition. Open April 1. Will sell interest in business to satisfactory party. Address H. M. SMITH, Texas. Port Arthur.

Florida Farm for 2-Car Show

65 acres along Pensacola Bay; rich land; grow anything; hunting and fishing at the door; plenty fruit; Want large working world for friend. FRITS, 936 Arch St., Philadelphia, Pa.

If you see it in The Billboard, tell them so.

International Film Traders 5 West Fourteenth St., New York

Largest Dealers and Importers of Films in the United States. All films are imported, bought outright and sold outright to the purchaser.

WE HANDLE NO DUPES

- Siege of Calais—Colored.....about 2000 ft. Napoleon at St. Helena..... " 1900 " Uncle Tom's Cabin..... " 3000 " Notre Dame de Paris—Colored " 2700 " Life As It Is..... " 3600 " Lieutenant Rose and the Royal Visit..... " 1000 " Still Alarm..... " 1000 " Cardinal Richelieu's Fox—Colored..... " 2000 " Judas Maccabees..... " 1000 " Brutus..... " 1187 " In the Grip of Alcohol—Complete..... " 3000 " Golden Wedding..... " 1500 " Tristan and Isolde—Colored..... " 2029 " The Battle..... " 1000 " Battle of Trafalgar..... " 1000 " Turkish-Italian War—New Series..... " 1000 " Back to the Primitive..... " 1000 " Fools of Society..... " 3200 " Delhi Durbar..... " 1000 " A Woman's Jealousy..... " 2400 " The Countess de Cailant..... " 1920 " Fighting Blood..... " 1000 " Ten Nights in a Bar-room..... " 2600 " Duke of Granada, Love Story..... " 1700 " Married for Gold, Society Drama..... " 1300 " Napoleon burning of Moscow (Grenadier Roland) Historical..... " 1400 " Human Sacrifice, Ancient History..... " 1000 " Arsene Lupin, Detective Story, Very Thrilling..... " 1100 " Locusta, or in the Days of Nero, Colored, Historical Drama..... " 1000 " Thais, Colored Drama..... " 900 " Force of Destiny, Spanish Drama..... " 1000 " Taking of Saragossa, Historical..... " 1100 " Duchess of Messavie, Historical..... " 800 " Eugene Grandet, Historical..... " 900 " Kust's Land of Oppression, Jewish Drama..... " 900 " The Ghetto, Jewish Drama..... " 1000 " Ruined by His Own Son, Society Drama..... " 1000 " Prince of India, or Golden Supper, Ancient Drama..... " 900 " Virginius, Historical Drama..... " 900 " Merchant of Venice, Shakespearean Drama..... " 1000 " In Arizona, War Drama..... " 1000 " Midsummer Night's Dream, Shakespearean Drama..... " 1000 " Jew's Gratitude, Jewish Story..... " 1000 " Violin Maker of Cremona, Historical..... " 1000 " Military Prison, Soldier Story..... " 800 " Assassination of Admiral Coligny, Historical Drama..... " 1000 " East Lynne, Drama..... " 900 " Tale of the Sea, Drama..... " 1000 " Thread of Destiny, Drama..... " 1000 " Pansie, Shadow, Drama..... " 1000 " Power of the Press, Drama..... " 1000 " Sisters, Drama..... " 1000 " Electra, Drama, Ancient History..... " 1000 " Fraaceca de Rimini, Historical Drama..... " 1000 " Italian-Turkish War, 1-2-3 Series..... " 1000 " Falsely Accused, Drama..... " 1000 " Jane Eyre, Drama..... " 1000 " Held Up in Calabria..... " 1000 " Three Musketeers..... " 1500 " King Lear, Drama, Shakespearean..... " 1000 " Bride of Messina, Drama..... " 1000 " Washington Under the British Flag..... " 1000 " Soldiers of the Cross..... " 1000 "

RUSH YOUR ORDERS

Every one of the above films is in first-class condition. We import any desired feature. All the Masterpieces of the World's Greatest Producers, with Special Posters, Selected by our own European Agents.

Thousands of reels in first-class condition always on hand.

International Film Traders 5 West Fourteenth St., New York

WANTED—Musicians for Tiger Bill's Wild West and Indian Village, Summer season commencing March 1, 1912—25 First-class Musicians; all instruments; place at once; balance of winter and summer. Strong Bb Clarinet, Side Trombone and Trap Drummer. Address CLARENCE F. BROWN, Bandmaster, Newton, Ala., Feb. 3; Daleville, Ala., Feb. 5; Enterprise, Ala., Feb. 6; New Brockton, Ala., Feb. 7; Elba, Ala., Feb. 8.

FOR SALE—M. P. and Vaudeville House, in town of 9,000. Fully equipped. Will sell at a sacrifice if sold at once. Address DONOVAN & LANE, Charlotte, Mich.

FOR SALE—\$195 Powers 5 Machine, complete. Head just overhauled at factory; rest of equipment never used, \$85. Powers 6, complete Machine, never used, \$175. Box 434, Washington C. H., Ohio.

\$ STAGE MONEY \$

Right off the press; very exciting; satisfaction assured; \$20 to 10c; \$100 for 2c. STAR PRESS, 3505 Evanston Ave., Chicago, Ill.

If you see it in The Billboard, tell them so.

A MUSEMENT EVENTS OF THE

THE PEARL MAIDEN

With Jefferson DeAngelis in the Leading Role, Has Little to Commend It—A Supererogation of Plot and Lack of Humor Are Its Chief Defects

THE PEARL MAIDEN, musical play in three acts. Libretto by Earle C. Anthony and Arthur F. Kales. Music by Harry Auracher. The New York Theatre.

THE CAST.

Anaka	.....	Davis Wheeler
Veritas Sharpe	.....	Charles J. Stine
Jack Sharpe	.....	Richard Taber
Lorraine	.....	Elsa Ryan
Pinkerton Kerr	.....	Jefferson De Angelis
Bob Norris	.....	Burrell Harbarette
Peg Leg Jukes	.....	F. Hoopes
Cockeye Morgan	.....	L. J. De Bold
Vlucezo	.....	Walter Lysat
Hidge	.....	H. Bergman
Nadine	.....	Flora Zabelle
Kaliko	.....	Charles Prince
Talulu	.....	Daisy Leon
Alfonso	.....	Henry Bergman
Gideon Slim	.....	Jerry McAniffie

New York, Jan. 24 (Special to The Billboard).—Whatever else may be said derogatory to the Pearl Maiden now at the New York Theatre, its chief fault lies in a supererogation of plot. This is rather a strange defect—no other musical comedy to the best of our recollection has ever been charged with—but unprecedented though the case may be, there is too much plot, and far too little humor in the new piece. Jefferson De Angelis has the leading part, although he hasn't much to do. Flora Zabelle helps keep things going, and others in the cast, including the pony ballet, contribute their quota. There are several pretty tunes, the best of which is, If One Little Girl Loves Me, but for the most part the music, when not suggesting selections from standard operas, is decidedly mediocre. The book discloses a story, of which the following epitome will serve.

Pinkerton Kerr, an American wireless operator on a South Sea island, is anxious to get away, and wildly sends out calls announcing a big discovery of pearls. The head of the American Pearl Trust are a boy of boarding school girls. They all go to a feast on a neighboring island, where the chief forces them to play poker to decide which one will go into the sea to provide the refreshment. Of course Kerr loses, but he is rescued by the daughter of the chief, who demands that he shall marry her. Another South Sea maiden,

White Magic Fails to Impress

THE CAST.

Boger Wade	.....	Julian L'Estrange
Beatrice Richmond	.....	Gertrude Elliott
Allie Kinnear	.....	Florence Brian
Mrs. Kinnear	.....	Suzanne Sheldon
Hector Richmond	.....	George La Guere
Peter Vanderkiel	.....	Alexander Scott-Gatty
Connal D'Arloia	.....	Edson R. Miles
Mrs. Daniel Richmond	.....	Ruth Cheater
Daniel Richmond	.....	Ben Johnson
Butler	.....	S. Walker Byington
Valentine	.....	Suzanne Perry
Clerk	.....	Charles Dowd

New York, Jan. 26 (Special to The Billboard).—White Magic, a stage version of the novel of David Graham Phillips and R. C. McGrue, dramatized by the latter, was given its metropolitan premiere at the Criterion Theatre last night.

Miss Gertrude Elliott appeared in the leading role in the new piece, which contained but few features other than the charming star, and some fair work by several members of the cast, notably Ben Johnson, Julian L'Estrange, George L. Guere and Alexander Scott-Gatty.

The critics refused to go into ecstasies over the "blue-rose" comedy "Alan Dale" characterizing it as curious, and saying in part: "White Magic talked through three acts—very quiet acts—at least as quiet as the talk would allow them to be. But had it all been Sumurun'd into pantomime, the effect would have been exceedingly odd, because there was no action, and nobody did anything. It was a dramatization of David Graham Phillips' novel by Mr. McGrue, and it succeeded another dramatization of the same author's novel, The Grain of Dust, at the same theatre. Put compared with White Magic, The Grain of Dust was seething, swirling drama.

"Yet it was very prettily acted by Miss Gertrude Elliott. At times she was simply delectable. As an actress she has come to the front quite remarkably, and there is little that she doesn't do admirably. She is young, pretty, ingenious, and she gets over all the time. In spite of the fact that nothing but words fell to her lot she charmed. Personally she made a success, but her play was impossible."

The Sun's critics did not spare the play, as the following will show:

"White Magic proved indeed about the most futile attempt at drama that the present season has brought forth. What must have been pages from the book were recited by the actors, and lacking any element of theatrical force surprised the friendly spectators and then worried them. All the world may love a lover, and there was a certain livid quality about the two scenes of the first act. They consisted of conversation. The dramatic life of the second act flickered for a second and then faded into more conversation. In the brief third act the little play

(Continued on page 69.)

THE ROSE OF PANAMA

Wins Approval in Metropolitan Premiere at Daly's Theatre—New Operetta Replete with Humor, Good Music and Graceful Dancing—Unknown Prima Donna Scores Heavily

Remy de Valmore	.....	John J. McCowan
Angele	.....	Anna Bussert
Sever	.....	Mortimer Weldou
Andre Royan	.....	Carrick Major
Jaelita	.....	Chapline
Casterra	.....	Tom Hadaway
Hiram Querey	.....	Will Phillips
Major de Molina	.....	Joseph Parsons
Captain Ariza	.....	Gerald Gordon
Lieutenant Pesaro	.....	William K. Reid
Second Lieutenant Guirago	.....	William C. Reid
Corporal	.....	John L. Wheeler
Marcel Arranto	.....	Forrest Huff
Anita	.....	Reina Lazar
Celine Marinter	.....	Fay Bainter
Uncle Billy	.....	Teddy Le Duc

New York, Jan. 23 (Special to The Billboard).—The Rose of Panama, a new operetta, was produced for the first time in New York at Daly's Theatre last night.

The new piece is adapted by John L. Shine and Sydney Rosenfeld from the German Kreolblut, book by Ignatz Schmetzer and Emerich Van Gattl, music by Heinrich Berté.

John Cort is responsible for the production, which is a magnificent spectacle, the costumes and scenery being gorgeous. The piece contains a plot, sparkling with humor and there is tuneful music that is far above the average.

The story concerns a young soldier of fortune and his jealous sweetheart. There is a rebellion going on in a Central American Republic, the president of which, preferring a gay life to his job, is doing his best to help along. The wife of the President is a flirt, and makes love to the young soldier, with the result that the President becomes jealous, while the girl even goes so far as to denounce her sweetheart as a spy, and he is sentenced to be shot. But things do not go that far, and he is merely condemned to be married instead and everything ends well before there is any bloodshed.

The members of the cast were practically strangers to Broadway, no one knowing the prima donna, who was on the program as "Chapline." Chapline is a Parisian, and although she does not possess much of a singing voice, she fairly took the house by storm with her winsomeness and charm. Chapline fairly earned the honors of the evening, but the applause was by no means confined to the star, a number of other members coming in for a generous share.

Fay Bainter is a graceful and charming little dancer, and Anna Bussert is a clever actress and has a good voice. Forrest Huff, the tenor; John J. McCowan and Will Phillips also did excellent work.

The critics had many nice things to say of The Rose, and a long run for the new piece is freely predicted.

Excerpts from reviews:
The World: "The Rose of Panama, seen for the first time in New York at Daly's Theatre last night, is another Continental waltz operetta, this time with a subtropical setting. The original, Kreolblut, had much success in Germany and Russia. The book is by Ignatz

(Continued on page 69.)

CHAPLINE.



Chapline is a Parisian Opera Singer, imported to this country by John Cort, to sing the leading role in The Rose of Panama, which had its premiere at Daly's Theatre, New York City, January 22. Chapline is a slender brunette, of much personality, and the possessor of a voice by no means ordinary.

UP AND DOWN BROADWAY

Oliver Morosco announced recently the complete cast for his production of Hayden Talbot's new play, The Truth Wagon, which is now in rehearsal. The thirteen players that have been selected for this laugh vehicle with a title of thirteen letters, presented by a manager whose name also contains thirteen letters, are Max Egan, Edwin Arden, Frank Sheridan, who has thirteen letters in his name; Wayland Trask, Georgie Mack, Charles Dow Clark, Harry Mestayer, James Wilson, Harold Leff, Muriel Starr, Maude Gilbert, Antoinette Walker and Lucile Watson. The Truth Wagon will receive its New York premiere early in February.

Hans Robert, who took the leading part for several seasons in Checkers and was recently seen at Weber's Theatre in A Man of Honor, is going into vaudeville, with a dramatic sketch called The Son. Mr. Robert will be supported by a company of three players and will make his first vaudeville appearance at Hammerstein's Victoria Theatre during the week commencing February 5.

Stella Hammerstein, daughter of Oscar Hammerstein, and who recently appeared in Henry W. Savage's production of Everywoman, will make her debut in vaudeville, under the management of her brother, Art, Hammerstein, in Herbert Thomson's drama in three scenes, The Tyranny of Fate. The first performance will

take place in Atlantic City on February 5, and the following week the play will be presented at Hammerstein's Victoria Theatre. There are eight characters in the skit.

A Baldwin Sloane has been selected as the composer of several numbers in the Weber & Fields production of Hokey Pokey and the burlesque, Runtz Bulls and Strings, to be produced at the Broadway Theatre early next month. E. Ray Goetz will write the lyrics for Mr. Sloane's music.

The Bird of Paradise, which has been playing in Daly's Theatre, moved January 22, to Maxine Elliott's Theatre, where it is scheduled for an indefinite run. The cast is unchanged.

The American season of Max Reinhardt's production of Sunnurun, which Wintthrop Ames brought over for an American tour, was limited to eight weeks on account of an arrangement made by Prof. Reinhardt to present Sunnurun with this company in Paris in the spring. After the exchange of several cable messages Prof. Reinhardt recently agreed to extend the time of the American engagement for four weeks, thus giving a total of twelve weeks to the American season. As arrangements have already been made for sending Sunnurun to half a dozen of the larger cities in this country, this will mean an extension of but a few weeks to the original four allotted to the New York run.

To Produce Oliver Twist

New York, Jan. 26 (Special to The Billboard).—Arrangements have been completed by Liebler & Co. for an immediate production of the Comyns Carr version of Oliver Twist, with a cast made up of Constance Collier as Nancy Sykes, Nat. C. Goodwin as Fagin, Marie Doro as Oliver, and Lyn Harding as Bill Sykes. The plans have been completed after a two years' wait, until George C. Tyler, head of Liebler & Co., could get the players he wished for the principal roles. Rehearsals will begin next Tuesday.

DEATH OF EDMUND DAY.

New York, Jan. 26 (Special to The Billboard).—After an illness of more than a year of diabetes, Edmund Day, a well-known playwright, died here January 22, at the age of 45 years. In his early days Day played in the companies of Booth, Barrett and Salvini. He did dramatic work for a number of New York dailies and was dramatic critic for the Detroit Tribune for some time. He was the author of many plays, including The Futurity Winner, The Round-Up and The Widow's Mite.

BIG BENEFIT FOR TED MARKS.

New York, Jan. 26 (Special to The Billboard).—A special matinee performance of The Little Millionaire will be given at the George M. Cohan Theatre on Thursday, February 15, the entire proceeds of which are to be tendered to Ted D. Marks, the theatrical manager, whose severe illness is the cause of much anxiety to his friends. Mr. Marks was taken ill and forced to give up his duties as manager of The Trail of the Lone Pine in Philadelphia ten days ago, since which time he has been under the care of his physician in this city.

SECRET REBATES ALLEGED.

New York, Jan. 25 (Special to The Billboard).—Allegations that L. Lawrence Weber, the theatrical manager, and his former partner, Edward F. Rush, in the firm of Weber & Rush, got secret rebates amounting to more than \$75,000 from building operations are made in three suits filed in Supreme Court against Weber by three corporations of which he was once an officer, and for which he had charge of the erection of theatres in New York, Chicago and Kansas City. All three suits demand of Weber an accounting, but although alleging that Rush shared in the profits, they do not name him as a defendant.

One suit is brought by the Kansas City Theatre Company, which had a theatre erected by the Ellenberger firm at a cost of \$115,000. This company alleges that Weber got back \$8,500, which he either kept or divided with Rush. The three companies were organized by Weber & Rush and the stockholders were practically the same in each.

WEEK IN NEW YORK CITY

COLONIAL BILL

Program Comprising Compendium of Acts of Unusual Excellence, in Which the Novelty of a Romantic Sketch for the Opening Number Added Variety

New York, Jan. 23 (Special).—The Colonial Theatre last week presented one of the most brilliant vaudeville bills seen in New York in a long time. Although some of the acts were not new to Colonial patrons, they commanded attention and were heartily applauded. A brand new feature was the placing of Paul Armstrong's romance of the Underwood at the foot of the program. Patrons of vaudeville houses have become so accustomed to an acrobatic or musical specialty as the closing number that many of them remained in their seats expecting to see another act and were surprised when the motion pictures were flashed upon the screen, signifying that the show was over. This scheme seemed to catch on well.

Shortly after 8 o'clock The Craigs opened up with a musical act and started the ball rolling in fine shape. Eileen Lockwith followed in a charming pink satin gown, offering two songs, both of which were well suited to her melodious soprano voice and were artistically rendered. She was encored many times.

Joe Hart's Night in a Turkish Bath scored in spot number three.

Geo. Wright and Dan Baker as Two Brakemen did some sparkling comedy work while Bob Webb rendered Silver Threads among Gold most satisfactorily.

Harry Williams and Egbert Van Alstyne offer a set of new songs which promise to be highly popular. Notable among these were, You Wouldn't Know the Old Place Now, Father is Allowed to see Us Twice a Year. It is a relief to hear a piano act of such high quality as these musicians offer, free from the over-estimated and played out ragtime turkey trot which seems to have a great vogue at the present time.

Miss Amato and company of eight, closed the first half of the bill in A Cocoon's Parisian Fantomime, The Apple of Paris. Miss Amato is an exceedingly clever pantomimist and dancer, and her work is deservedly among the headliners of its class. The entire cast aided in bringing rounds of well earned applause which frequently interrupted the act and were prolonged at the finish.

Martinetti and Sylvester opened the second half of the bill and did some thrilling and remarkable tumbling and were one of the strongest acts on what might almost be called an All-Star bill.

American Music Hall Bill

New York, Jan. 26 (Special to The Billboard).—Small time acts were well represented this week at the American Music Hall where standard turns demonstrating the various applaudable forms of variety which go to comprise a first-class bill, were in abundance. The enviable popularity of the entertainment can only be estimated by viewing the capacity house, which flocked to see Thursday's performance.

The Durands opened the bill in 15 minutes of novelty roller skating. The house appreciated the difficult feats presented and applauded accordingly. Riggs and Deiza followed in a song and dance act which necessitated new steps and new songs. Their dancing was capable and well liked, but possibly a better selection of song offerings could have been decided upon. Colored teams are plentiful at present in all the Metropolitan houses, but Dobson and Lucas are one which entertain from the first to last in a real colored style song and dance. Lucas, apparently has his act in his heart's content, while Miss Dobson accompanies on the piano. The team uses The Billboy and the Maid as their vehicle, which furnishes space for all the comedy injected, the couple making two changes, appeared to be popular and drew two encores. Mr. and Mrs. Sidney Reynolds do a single act, offering three character songs. Mr. Reynolds, late of The Player staff, affects a German dialect to advantage, while Mrs. Reynolds works straight, making her appearance in a most attractive lace gown.

Henry Brooks and Company, of three, present a serio-comic sketch, entitled The Old Minstrel Man. Pathos and comedy are so finely intermingled, that only the most finished acting can master the attractive possibilities offered. Mr. Brooks uses his banjo in a realistic manner. DeWitt and Johnson were popular in dancing, using one song and an amoultude of new steps. The act would be greatly improved by opportune variety in their work, although they seemed popular and closed with encores. Handlich and Company present a comparatively new act, entitled Behind the Footlights. There are five in the company, each one of whom capably assisted Miss Handlich to feature the big act. A bare stage setting is used comprising 15 minutes of pathos enlivened by humor, to such an extensive advantage as would make it go well in any of the bigger houses.

The Cook Sisters followed near the end of the bill-end with a quarter of an hour of songs, featuring Blanket Rag and Baboon Rag. The three sisters each are possessors of rich and harmonious voices, which go well in adding them to closed over their three songs. LaPollard presented with a wire act, which appeared sensational and held their audience in until their close.

Harry Clark closed with the Cole & Rice Show Saturday, January 20, and went direct to Pittsburg to do producing and have charge of the clowns with the Pittsburg Society. Clowns week of February 12.

Elizabeth Brice and Charles King, late of Lew Fields' Hen Pecks company, contributed their full share of the evening's entertainment. They offered six songs in real musical comedy manner while Miss Brice made three changes of costume, each gown seeming to be prettier than the other, eliciting many "Ah's" and "Oh's" and other signs of approval from her admirers out front. Mr. King danced well and showed some new steps.

R. L. Goldberg, the famous cartoonist of the New York Evening Mail, who has a host of admirers throughout the country, contributed next to the last number on the bill, and repeated his

(Continued on page 61.)

HAMMERSTEIN'S BILL

Quantity of Offering Atones for Something of a Lack in Sustained Quality, Though the Program Shone With Real Brilliance in Spots

No one in Hammerstein's Victoria Theatre, on Tuesday night was heard to complain about the abundance of acts which comprise the unusually long bill this week. In a word it made up in quantity all that it lacked in quality, leaving the honor space to George Lashwood, the English comedian, who increased his enviable popularity by rendering five character songs in a manner of which he alone is capable.

Mr. Lashwood manifests in his work an amount of uncton that brings him in close contact with his audience, which can only be accomplished by a polished and versatile performer.

Winsor McCay also gained a lion's share of the none too generous applause in his moving-picture cartoon act. By a series of some twelve

thousand drawings, we are told, being consecutively photographed, flashed before the eye at the rate of sixteen a second, Mr. McCay relates the escapades of a wandering mosquito in search of food. The act is originality in itself and promises to open up a new field for other cartoonists.

Although Reid and Lane were billed as the operators, they failed to appear, thereby leaving the opening honor to Moran and Moran, who started the entertainment in a song and dance act which went but moderately well.

Berton and Stryker came along in spot four in a brand new skating act. (Reviewed elsewhere in The Billboard under New Acts), as are Burke & Richmond, two dainty comedienne who followed.

Gus Edwards' School Boys and School Girls with Lillian Goane, Lew Brice and Albert Frank seemed to have increased in popularity and interest since their last visit to the house on the corner and offered new jests and songs that went over in true Gus Edwards style. Lew Brice did some dancing which deserves special mention and made good with an imitation of Bert Williams.

J. J. Morton offers a monologue in which he extends his generous self as The Boy Comic. Mr. Morton uses plenty of new stories and scores in a grand clean up with his original descriptions of rural scenes.

Ed. Hayes and company of two closed the first part of the bill in twenty minutes of comedy entitled The Piano Mover. Although plenty of low comedy and time-killing chatter is resorted to, the act seemed to please and fitted well with the general environment.

Swimming acts are few and far between, with the natural result that when one sees a nautical turn, presenting skillful swimming and artistic diving, such an act comes as a pleasant change. "Ideal" opens the bill again in spot nine with just such an act, performing feats which few of our foremost male swimmers can duplicate.

The Three Leightons followed in A One Night Stand in Minstrelsy. (Reviewed elsewhere in the Billboard), as are the Six Mormons who finished up in a sensational tumbling act.

FRANK TINNEY.



Mr. Tinney has been one of the principal attractions at the Winter Gardens this season. His droll humor and extemporaneous wit has won for him a high place in the esteem of New York vaudeville patrons, and during his performance at the Colonial Theatre last week, his reception practically amounted to an ovation.

PERTINENT PATTEN

Joseph Hart's production Everywife is on over the Orpheum Circuit. George Hobart wrote the vaudeville burlesque and it has been one of the season's successes. The act requires four scenes, all performers portraying the various roles.

Elliot Sovana, The Gypsy Queen, La Misze Trio, The Schmettans, The Four Cliftons, The Rajmo Trio, Bert Terrell, Fred, Russell, G. S. Melville and the Great Ylgerons are some of the importations which the Orpheum correspondent reports.

Martin Beck has been notified that these acts have been booked for exclusive appearance.

Piano acts are more good and plentiful. Players good and players bad, any performer who considers himself proficient has grasped the opportunity to render his own version of "turkey rag" thereby filling both big and small time houses with piano acts and increasing the pianist's trade.

We hear that business is bad throughout the West because of unfavorable weather. This can be verified by Louise Dresser being snow-bound for some twenty hours, to say nothing of Gus Hill's Mitt and Jeff Co.'s.

Again we hear that Princess Rajab is going some. She carries two of them in her act.

Mike Bernard and Amy Butler, two performers of note, have gone over to the Orpheum Time. Mike using the piano while Miss Butler offers some characterization work of value.

Blanche Walsh will open her booking on February 4 in Kansas City. Miss Walsh was last seen here in such big pieces as Kreutzer Sonata and The Resurrection and her dramatic capabilities will be taxed to capacity in her new vehicle, The Thunder Gods, in which she carries an intensely emotional part.

With R. L. Goldberg at the Colonial, Winsor McCay at Hammerstein's and Harry Hirsch at the Fifth Avenue, the city dailies are receiving just a wee mite of free advertising while the public profits by a course of seeing the best comic illustrators.

Miss Sallie Fisher, who has just finished starring in Modest Suzanne, announces her intention of joining the two-day field for a limited number of engagements, making her debut at the Fifth Avenue Theatre on February 26, in an offering of songs and costume changes. This is a new undertaking for Miss Fisher and, from what the gossip says, the act will be a big revelation from the usual run of single women singing acts.

Nellie McCoy, now with The Enchantress Co. on tour, has been scheduled to appear at the Folies Bergere in Paris, opening there on the first of May. After a limited engagement there, Miss McCoy will return to this country to feature in a new piece under Jos. M. Galles.

Jesse Collins and Jack Thompson, now with the Winter Gardens are already making steps to enter the big time next season in a new song and dance act.

Plans for Sportsmen's Show

New York, Jan. 27 (Special to The Billboard).—The second annual indoor international Trap Shooting Tournament and New York's eighteenth annual Sportsmen's Show will open Friday evening, March 1, and close at midnight, Saturday, March 9, at Madison Square Garden.

America's champion trap shooters, hunters of large and small game, anglers, Boy Scouts and boy campers will be the stars in action in an endless drama on the mammoth stage of New York's annual Sportsmen's Show of 1912.

The hunters, anglers, scouts and campers will be very much alive and will act their parts in a realistic scenic stage setting of painted canvas and forest trees that will surpass in limits and conception the great stages of the Metropolitan Opera House and the New York Hippodrome combined. In lieu of live birds on the wing and leaping game fishes the knights of the shotgun will aim at swiftly hurtling clay pigeons and the anglers will in competition cast fly and bait hooks and weights at floating targets. Champion rifle shots and public school boys will shoot matches for valuable trophies over the best and longest indoor rifle ranges in America. With plans that are already perfected and that will be successfully carried to a climax in their every detail—irrespective of novel ideas continually cropping out, it is absolutely assured that the approaching Congress of American Sportsmen, representing all North America, which will assemble next March in the metropolis, will see and participate in the greatest Sportsmen's Show the world has ever seen, and only the future contains the answer to the query of whether or not it will be possible to surpass it.

LILLIAN AN INVENTOR.

New York, Jan. 26 (Special to The Billboard).—Lillian Russell has been granted a patent on a trunk for actresses that combines a wardrobe, dressing-room and other conveniences, the trunk is electrically lighted.

MARC KLAW BUSY IN LONDON.

New York, Jan. 23 (Special to The Billboard).—Marc Klaw is in London for a few days, arranging plans for the production of plays here.

Mr. Klaw arrived in London from Berlin and Vienna, preferring to make this city the last stage of his European trip.

LAMBS TO GAMBOLE

New York, Jan. 26 (Special to The Billboard).—At a special meeting of the Lambs Club yesterday afternoon it was decided to prepare for another all-star gambol tour to be given at the close of the present theatrical season. The event will probably occur in May, when most of the members of the club are at liberty. Two performances will be given in New York, to be followed by single performances in ten or twelve of the principal cities in the country. About 100 prominent actors will take part, and the proceeds will be devoted to enlarging the present club house in West Forty-fourth Street.

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THE WEEK IN CHICAGO

PASSERS-BY SCORES

In Chicago Premiere—A Well Written and Interesting Play, Acted in a Natural and Most Convincing Manner, Delights and Impresses Audience and Critics

THE CAST.

Mr. Peter Waverton	Richard Bennett
Miss Plue	Julian Royce
"Nighty"	A. G. Andrews
Samuel Burns	Ernest Lawford
Margaret Summers	Louise Rutter
The Lady Hurley	Ivy Hertzog
Miss Beatrice Dainton	Rosalie Toller
Little Peter	Master Millington

Chicago, Jan. 23 (Special to The Billboard).—Passers-By, a play by C. Haddon Chambers, was presented for the first time in Chicago at the Blackstone Theatre last evening.

Passers-By is a well-written, interesting and human play; there are no big dramatic climaxes, but a very perplexing situation is worked out quite in the way that can be expected from everyday people who make mistakes and repair them without any great fuss.

The story is of Peter Waverton, a youth of fashion, engaged to a daughter of a peer, who, in a philanthropic spell has his butler, on a foggy London night, bring in the passers-by. A thorough London "establie" and a derelict of the streets are the first to partake of his hospitality. They leave, and the butler then brings in a young woman, heavily veiled, who has taken refuge in the doorway. This young woman turns out to be Margaret Summers, who had once been a governess in his step-sister's family. They had loved then, but his sister turned the girl out and intercepted his letters to her. He lost trace of her entirely, though having bent every effort to find her. She tells him of a son, their boy, who is now five years old, and the next day he has the child brought to the house. Then the derelict comes back for work, but instead takes the child and wanders off. Waverton goes in search, leaving Margaret in charge of his fiancée. The two women talk things over, and when Waverton returns from a successful search for the boy, his fiancée gracefully surrenders him to the woman he had loved and wronged.

It would hardly have been possible to improve on the cast; there was not a member that did not give an excellent portraiture in his or her

part. Richard Bennett's part of Waverton naturally commanded the most attention, and was acted in an easy and suave manner, that left nothing to be desired. No less enjoyable was Rosalie Toller's representation of the fiancée, and Louise Rutter's acting of the young mother. Two excellent bits of work were A. G. Andrews' cabin and Ernest Lawford's weak-minded derelict. Julian Joyce as the old butler was also a fine study. The child part was taken by Master Millington, who acted as any real boy would without being bothered by acting. Ivy Hertzog gave a correct picture of an interfering relative.

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MAJESTIC BILL

Sam Mann and His Players Prove Hit of Bill in Big Comedy Act, The New Leader—Schooler and Dickinson, Mrs. Bertha Kalish, Odiva and Primrose Four Score Heavily

Chicago, Jan. 23. (Special to The Billboard).—Although Mme. Bertha Kalish is the headline feature at the big Monroe Street playhouse this week, there are several acts in the bill that laud better and receive better support than this popular and talented actress. Mme. Kalish would have been a greater success had she given the ushers small bottles of syrup of white pine and tar to distribute among the audience before she went on. To those of us who were so fortunate as to be without them, the coughs of the other persons in the audience were annoying to say the least. And it seemed that fully seventy-five per cent of the audience were afflicted with coughs. There were coughs all over the house, little coughs and big coughs, in fact, all sorts

of coughs. The Light From St. Agnes, Mme. Kalish's vehicle, is intensely dramatic at all stages of the story and to meet success demand absolute quiet and complete attention from the audience. The story, however, is a splendid one and the wonderful acting of Mme. Kalish, a dramatic triumph.

The real sensation of the bill came to na in the person of Master David Schooler. The Boy Laderewski, who is assisted by Miss Louise Dickinson, who is justified in using the billing, The Juvenile Mary Garden. It is a question whether or not Master Schooler has reached his majority, but nevertheless, he is a wonderfully gifted young artist. His execution at the piano is phenomenal. He conveys real feeling in every note and plays like an old master. Miss Dickinson has a sweet and sympathetic soprano voice of wonderful range and is an ideal partner for this clever boy.

The comedy hit of the bill is scored by Sam Mann and his players, in a riotous comedy sketch called, The New Leader. The act ran thirty minutes but the audience seemed to want nothing else after this big hit. Lola Merrill and Frank Otto barely got by in the following spot. Their offering is clever and pleasing, but Sam Mann had extracted an excess of laughs from the audience and the only one who could get more from them at that performance was Sam Mann, (himself).

The show is opened by The Camille Trio in a pleasing comedy bar act. The action is fast, the comedy clever, some of the stunts daring and a few new. The act pleased the Majestic audience and responded to the persistent demands of a half filled house, with two or three bows.

Lillian Schreiber, The Vest Pocket Edition of Vesta Tilly, appears in second position. This diminutive singing comedienne pleased with her unique personality rather than with her misplaced act. The offering is reviewed under the heading of New Acts.

The first big laugh success of the bill came in third spot when Jack Horton and M'le La Triska submitted their offering called, The Clown

(Continued on page 61.)

FLORENCE REED.



Miss Reed has had several important engagements during the past several seasons, notably in Girls, The Gay Hussars, Seven Days, The Love Cure, and The Wife Tamers. This season she will appear with Walker Whiteside in a new play, The Typhoon, which will have its metropolitan premier at the Chicago Opera House, February 4.

W. V. M. A. Takes Larger Quarters

Chicago, Jan. 23 (Special to The Billboard).—The annual meeting of the Western Vaudeville Managers' Association was held on Monday and the old board of directors and officers chosen. General Manager C. E. Bray being appointed General Manager and Secretary and Treasurer for another year.

The most important business of the meeting was the authorization of the Association of leasing the entire tenth floor of the Majestic Theatre building, to be used in conjunction with the entire eleventh floor which is now in use by the Association.

Plans are now under way which will relieve the congestion that has existed on the eleventh floor for some time, the tenth floor to be taken over and used by the Association so as to bring all its various ramifications together on one floor. This will include, the club and fair department, the office of A. E. Meyers, the office of the General Publicity Service, the press representatives of the Association, new offices for W. S. Butterfield of the Michigan Circuit, and larger quarters for the Interstate Circuit.

It is planned to so sub-divide the floor that each will have adequate floor space and not be obliged to do business in the crowded quarters which at present is a handicap.

K-C. COMPANIES AND W. V. M. A. HOLD ANNUAL MEETING.

Chicago, Jan. 23 (Special to The Billboard).—The annual meeting of the Kohl-Castle Companies, controlling the Majestic, Chicago Opera House, Olympic and Haymarket Theatres, was held on January 22 at the Majestic Theatre, all the stock being represented. Reports were presented showing that in spite of dull conditions in the theatrical world these theatres had made an excellent record and were in a most prosperous condition. Directors were elected as follows: George Castle, Mrs. Caroline Kohl, Martin Beck, M. C. Anderson and Charles E. Kohl, Jr. Subsequently the following officers were elected: George Castle, President; Martin Beck, Vice-President; Charles E. Kohl, Jr., Treasurer and Secretary; Lyman B. Glover, continuing as general manager.

The annual meeting of the Western Vaudeville Managers' Association, which is an adjunct of the Kohl-Castle Companies, was also held, the same directors being elected and the officers being as follows: Martin Beck, President; George Castle, Vice-President; Charles E. Kohl, Jr., Secretary and Treasurer. Mr. Bray also continuing as general manager of the booking association. Although this association occupies the entire eleventh floor of the Majestic Building, it has outgrown these spacious quarters and was therefore authorized to take over the tenth floor in addition.

Col. James Hinton has been managing the advance of the Lambardi Italian Grand Opera Company, which is just finishing a week's engagement at the Lyric Theatre, Chicago.

Bill at the New Lincoln

Chicago, Jan. 25 (Special to The Billboard).—When the new Lincoln Theatre opened its doors for the first performance three weeks ago, and played to capacity houses, a few of the "wise ones" attributed the success of the house to its newness and novelty. However, the house now enters on its fourth week with business up to eighty-five per cent of the possibilities; that is, of every one hundred seats, an average of eighty-five are now being sold at every performance. And little wonder that business is on the up-bill route. You folks who know, just take a look at the bill for the first half of the week. Each act on the bill is worthy of the headline position, and this fact was proven, inasmuch as the honors were just about equally divided. The Farber Sisters, who created such a sensation at the Majestic last November, when they took the place made vacant by Alma Youlin, who closed because she did not like such an early position, are featured in the bill at the Lincoln. These two little girls are repeating their big Majestic success at the Lincoln and they really deserve the greatest in the land. They are so bright and clean, their songs are snappy too, without the least suggestion of vulgarity. They dance gracefully and wear stunning, girlish costumes

(Continued on page 61.)

New Uniform Contracts Adopted

Chicago, Jan. 25 (Special to The Billboard).—At a meeting of the Vaudeville Managers' Protective Association, held Wednesday afternoon, January 24, in the offices of the Western Vaudeville Managers' Association, several important matters were acted upon. The matter of most interest and importance to members of the profession, was the question concerning the adoption of uniform contracts by the various members of the Association. Some of them, notably the members of the W. V. M. A. are using the Illinois State Contract. W. S. Butterfield is using a modified form of the same contract, while that used by the Interstate Circuit is a different form.

Because of this fact, there is no uniformity, and performers and managers have met with various frictional arguments. On the motion of W. S. Butterfield, of the Butterfield Circuit, General Manager Chas. E. Bray, was instructed to appoint a committee of five members of the Association who were to gather all the contracts now in use and, with the aid of legal advice, draft a contract which will be equitable and uniform, safeguarding the interests of both performer and manager in every instance.

(Continued on page 61.)

Bill at the Wilson Avenue

Chicago, Jan. 24 (Special to The Billboard).—The bill at the Wilson Avenue Theatre this week is headlined by "home talent" Gene Greene, who has just finished the Orpheum Circuit, is the guilty one. Gene is known to most every one that is connected with the show business in Chicago. Two or three years ago he was doing spot singing in his own picture theatre out on Cottage Grove Avenue and 39th Street. He is clever and worthy of the headline position on any bill. He was "found" by the Orpheum people and the result is—Gene Greene is one of the biggest stars on the American vaudeville stage to-day. Out at the Wilson Avenue house he is proving the biggest box office magnet of the present season, and next week goes to the Willard Theatre for a three weeks' engagement. This contract shatters all records for family vaudeville houses in Chicago, as the longest any one act has played in one house is two weeks. Gene sings coon songs, and sings them so well that he held the stage at the Wilson on Tuesday evening for thirty-eight minutes. He is assisted by Charles Straight, at the piano.

The show is opened by The Upside Down Zerkidas, in a pleasing head balancing and understanding act. The lady of the act is "some" athlete, and does most of the heavy work. The act was a success with the Wilson audience. It is reviewed under New Acts.

In spot two, Joe Parise, a piano accordionist, renders a number of raggy, syncopated melodies and scores heavily.

Dick Thompson and Company appear in third spot, presenting a pretty little Irish playlet called, Erin Go Bragh. The sketch has been provided with a beautiful setting and pleasing scenic effects. A number of old favorite Irish songs are rendered with excellent results. The company took three curtains on their efforts.

In spot four, Gene Greene renders Honey Man, Ragtime Violin, Piano Man, Alexander's Band and a number of other raggy coon numbers which are at the height of their popularity. Greene responded to seven encores and took six bows before he was able to get away.

The show is closed by The Lutz Brothers whose offering is reviewed under the heading of Acts New to Chicago.

ROBERTS, HAYES AND ROBERTS LAUNCH NEW ACT.

Chicago, Jan. 25 (Special to The Billboard).—Roberts, Hayes and Roberts, an act which is known all over the United States, through their original comedy vehicle called, The Cow Boy, The Swell and The Lady, have framed a new act which has been routed by the W. V. M. A. The act will have its premier at the new Lincoln Theatre, beginning January 29. In the new act, Mr. Roberts will break away from his famous baby character, to a Traveling Salesman. Mr. Hayes will portray the character of a "fresh" hotel clerk, while Miss Roberts will play the part of those "three per and find me" waitresses. The setting will depict the interior of a hotel lobby with special scenery. Mr. Roberts expresses his belief that the new act will outshine their old vehicle which was one of the most successful of the Orpheum Circuit's offerings.

THE WEEK IN SAN FRANCISCO

THE ORPHEUM BILL

Cissie Loftus Smashes All Records During the Third Week of Her Engagement as Extra Added Attraction—Reynolds and Donegan and Una Clayton also Score Heavily.

San Francisco, Jan. 23 (Special to The Billboard).—Miss Cecilia Loftus has smashed all vaudeville records for Frisco and is now playing her third consecutive week as headliner at the Orpheum and is making the biggest hit of her engagement on her third and last week. She is billed as the extra added attraction but easily carries away the honors. The regular headline position is divided between Reynolds and Donegan, premier skaters, and Una Clayton in a one-act comedy sketch, entitled A Child Shall Lead Them. Box-office statistics for the past several weeks prove that the Orpheum is not a "deal one" on the coast and the S. R. O. sign is flaunted with startling regularity. The Four Famous Vans, sensational wire experts, held over from last week, open the show. They were reviewed in the preceding issue. Hawthorne and Burt, in a farce, entitled A Raw Recruit, are the laugh-producers on the bill and scored tremendously. In the part of a bon-headed simp, Mr. Burt is a sure fire hit and his work brought forth side-splitting howls of laughter from all parts of the house. Earle Reynolds and Nellie Donegan, whirlwind dancing skaters, are held over for the second week and proved a big hit. Mr. Reynolds and his charming partner, are sure some skaters and won the house from orchestra to gallery. Charley Grapevine and Miss Anna Chance, in The Awakening of Mr. Pimp, are also among the holdovers and pleased. They were reviewed in last week's issue. Una Clayton and her players, in A Child Shall Lead Them, went big. Miss Clayton in the part of the East Side Girl without a husband and with a baby, is a scream. She is ably assisted by Francis Morey, as the millionaire; Herbert Griffin, as his son, and George Lewis, as the butler. Knox Wilson, the April Fool, in his eccentric musical novelty, went fairly well. The first part of his act, where he endeavors to make the fat stage manager laugh, did not make much of an impression on the audience in Frisco, and may have had no little bearing on his failure to make good.

The Bill At Pantages

San Francisco, Jan. 23 (Special to The Billboard).—The bill presented at the Pantages Theatre this week, is very mediocre and drags heavily in spots. One of the acts is an A No. 1 silver, while at least two more are on the verge of being failures. The show was opened by the Four Van Staats, presenting an old Dutch Musical. These people are all good individual workers but their harmony singing is terrible. The cello player is very good and renders difficult selections with ease. Reiff, Clayton and Reiff, classy singers and dancers, were merely a passing incident. Their opening selection, which might correctly be termed "Hash," (a little bit of everything) is entirely too long. Then one of the gentlemen strolls along with some—well, I think he wanted to pull some comedy in the line of wooden-shoe dancing, but didn't know how. Their closing number was the only real thing they did. Frank Rutledge and Company, in the comedy playlet, entitled Our Wife, are nothing out of the ordinary. Mr. Rutledge, J. K. Brantshaw and Miss Grace Balmbridge are very good in their chosen parts, but they have the wrong vehicle to exploit their talents. Olga De Mee, a clever contralto, pleased. She is one of the very few good things on the bill. La Feydis in her transparent art creations, is a failure pure and simple. She is very pretty, is graceful and has a beautiful figure but her act is a fiasco. The best thing she does is on her closing picture in which she pulls the old applause-getter, "Old Glory." If at first you don't succeed—pull the American flag. This seems to be the motto of a great many vaudeville acts, especially on the Pacific Coast. Billy Noble and Jeanne Brooks, in songs and smart sayings, are the hit of the bill. Of course, most anything good could carry away the honors this week, but this clever duo could do it on any bill. They were called back time and again and found it very hard to get away. Princess Victoria, the smallest entertainer in the world, scored heavily. This little lady, 22 years old, 25 1/2 inches tall and weighing 10 1/2 pounds, is a very clever singer and an accomplished pianist. Alton Hamel's Arabs, world's greatest acrobats, certainly live up to their billing. They work with lightning rapidity and there is not a dull moment while they are in view.

ALPHONSE ZELAYA GOING EAST.

San Francisco, Jan. 23 (Special to The Billboard).—Alphonse Zelaya, the diplomat, artist and musician, and son of the exiled president of Nicaragua, is making a tremendous hit in the neighborhood of the Golden Gate, and every house he works adds one more to his long list of successful engagements. He worked the 15-table Louvre Cafe for three weeks and brought down the house at every appearance. Mr. Zelaya tells the writer that he has secured eighteen weeks of the Percy Williams Circuit and will leave for the East about March 15.

Miss Cecilia Loftus carries away the honors. The audience clamors for more of her impersonations at every performance and Miss Loftus finds it exceedingly difficult to get away from the footlights. This week she is featuring impressions of Caruso and Mrs. Patrick Campbell, so say the billboarders all over the city, but for some unknown reason she does not impersonate the above artists, at least, not at every performance. The Six Steppers, wooden-shoe dancers, closed the show. These people work very well together, and do some very ensemble dancing. The two girls are both beautiful and clever and ably assist the four gentlemen in the act.

THE RED ROSE

Meets with the Enthusiastic Approval of San Francisco's Theatre Goers, Who Throng to See It at the Columbia—Zoe Barnett Registers a Personal Triumph in Leading Role.

San Francisco, Jan. 23 (Special to The Billboard).—John C. Fleher's musical production of The Red Rose, with Miss Zoe Barnett in the leading role, began the second and last week of its San Francisco engagement last Sunday evening, January 14. The Red Rose is magnificently staged, the scenery and numerous changes of costumes being the most gorgeous ever beheld at the Columbia Theatre. The cast is headed by Miss Zoe Barnett, whose portrayal of the character of an artist's model, such as found on' in the Latin Quarter of Paris, is a revelation of her wonderful histrionic ability. Miss Barnett is the possessor

of a rich dramatic contralto voice and her dancing is the personification of gracefulness. Her emotional work in the several scenes is superb, especially when she sang the Bohemian Song at the finale of the second act. This alone brought tears to many eyes in the audience. If any actress is gifted with an artistic temperament, Miss Barnett assuredly has more than is usually allotted to the general run of musical comedy prima donnas. The cast contains the following: Andre, his master's voice... Menotti Frascogna Gyp, her own master... Marguerite de Von M. Duprez, master of the studio... Wayne Nunn Dick Lorimer, the model's artist... Sidney Broughton Lola, an artist's model... Zoe Barnett Alonzo Lorimer, an American Millionaire... Maurice Darcy Daisy Plant, who has the checks... Oliva Depp Silas Plant, a millionaire American... Edwin Burns Hon. Lionel Talboys, who can not check his love... Ernest W. Lacey Baron Le Blanc, looking for his daughter... Wallace Beery Mme. Joyant, next to the dealer... Grace Ellsworth Raphael Spiegel, a picture dealer... Joseph W. Standish Manime Dupont, looking for the Baron... Wayne Nunn

GRACE LaRUE.



Miss La Rue is negotiating for a London Theatre in which to present her new comedy, with music, Betsy, in which she is starring. She appeared in Nearly a Hero, during 1908-09; Miss Molly May, 1909-10, and Madame Troubadour in 1910-11.

At Frisco's Leading Playhouses

San Francisco, Jan. 23 (Special to The Billboard).—The following road shows are now visiting this city: Get-Rich-Quick Wallingford at the Columbia, The Virginian at the Savoy, The Chocolate Soldier at the Cort. The casts of each are composed of the best talent available for road shows. The only one of the above mentioned shows which has the honor of having the S. R. O. sign in front of the house at which it is playing is The Chocolate Soldier, which is here for one week only and it is safe to say that it could enjoy an indefinite run judging from the capacity houses at this and previous engagements. Get-Rich-Quick Wallingford is running The Chocolate Soldier a close race. The stock company at the Alcazar are playing Forty-Five Minutes from Broadway for the second week by request. It seems that the popularity of this Colian show will never die. Frazer Shaw, the lyric tenor, raconteur and yodler, sailed January 18 for Honolulu, where he will play a short engagement before sailing for his home in Australia. Mr. Shaw has worked all of Bert Levey's as well as Mrs. Weston's Time.

At the Republic Theatre

San Francisco, Jan. 23 (Special to The Billboard).—Goodfrey, a very clever loose wire walker and expert marksman, opened the show. He offers some very nice work on the loose wire and also does some very good shooting. The Hamiltons, a very clever song and dance team, compete for headline honors at every performance. They have a classy little act and both have pleasing voices. Zelaya, the South American pianist, carries away the honors. He opens with classical selections and closes with ragtime. The Montague Company which has been at this theatre since it changed its policy are giving the public some very clever and interesting productions. They change their act twice a week. Their latest offering is very snappy, and it would be well for them to cut out the risqué line and change to something that a man would care to have his whole family listen to. Gilson and Toler have a pleasing singing and dancing act. West and Boyd, a clever soubrette and an elongated Dutchman, in a singing and talking and dancing act are doing very well at this.

The cast contains the following: Andre, his master's voice... Menotti Frascogna Gyp, her own master... Marguerite de Von M. Duprez, master of the studio... Wayne Nunn Dick Lorimer, the model's artist... Sidney Broughton Lola, an artist's model... Zoe Barnett Alonzo Lorimer, an American Millionaire... Maurice Darcy Daisy Plant, who has the checks... Oliva Depp Silas Plant, a millionaire American... Edwin Burns Hon. Lionel Talboys, who can not check his love... Ernest W. Lacey Baron Le Blanc, looking for his daughter... Wallace Beery Mme. Joyant, next to the dealer... Grace Ellsworth Raphael Spiegel, a picture dealer... Joseph W. Standish Manime Dupont, looking for the Baron... Wayne Nunn Miss Marguerite De Von an Gyp, a wild Bohemian student, is admirable. She is one of the most vivacious, amusing, singing and dancing soubrettes on the stage and the coquettish manner in which she put over Buy, Buy, Baby won numerous encores for her and her partners, Maurice Darcy and Edwin Burns. Grace Ellsworth, as the Conscience of the studio, handled a very difficult role with apparent ease. Miss Ellsworth is a very clever character woman, a good vocalist and an exceptionally good dancer. Her work with Joseph

(Continued on page 66.)

Bill at The Empress

San Francisco, Jan. 23 (Special to The Billboard).—The bill at the Empress Theatre this week is one of the poorest that has ever appeared at this theatre. Instead of progressing in vaudeville this week's offering may candidly be classified as retrograding from the S. & C. standard. Not alone did the bill bear an inferior label but the orchestra (a new one) did not live up to the reputation usually acquired by real theatre orchestras. Perhaps the boys will be O. K. when they get the desired team work. The bill was opened by the Fernandez Duo, eccentric instrumentalists, who offer a few imitations, both with musical instruments and the human voice. Their offering is not out of the ordinary. R. R. Raymond, a silver-voiced phenomenon, offers a few pleasing selections in various voices, baritone, tenor and soprano. Mr. Raymond's songs are such as are used by the general run of male sopranos. Walton and Lester dispensers of mirth and swillers of magic, present a farcical offering which amuses the children and more simple-minded of the audience. They tried hard to please but failed. Riel Saxophone Quartette in classical and popular selections, are clever musicians and ran close to being the hit of the bill. The orchestra spoiled the opening of the act, but although they worked under serious difficulties they made exceptionally good judging from the number of encores they received. Ned (Cork) Norton, The Big Smoke, who endeavors to dispense minstrel wit and brunette humor is impossible. It is about time Mr. Norton would smoke a new brand and get more inflammable monologue. Mr. and Mrs. Mark Murphy, the Evergreen Favorites, in their humorous Irish skit entitled Clancy's Ghost, are the hit of the bill and carried off the honors. They are repeating the tremendous success which was theirs in the East. Two very clever artists, Marie Fitzgibbons with dainty stories and pretty songs made a very pleasing impression and helped to redeem the bill to a certain extent. Gibbs, in imitations with the voice, made an instantaneous hit and as an added attraction had it all over the different acts belonging to the regular show. The Society Texas Tommy Dancers held over for the third week are growing unpopular. Anything is liable to wear out and the same old dance by the same old people is tiring the Empress patrons of what was a sure winner during the first week of their engagement. San Francisco, Jan. 18 (Special to The Billboard).—The Doric Trio, which is playing a short engagement on S. & C. Time, leave soon for a return engagement at Honolulu, where they cleaned up and were one great success during the early part of 1911. From Honolulu the trio will sail for Australia. This act is under contract to Ella Herbert Weston of the Western States Vaudeville Association.

(Continued on page 66.)

THANHOUSER'S TWO-REEL

NICHOLAS NICKLEBY

BY CHARLES DICKENS

Will Do For Your Box Office in

1912

What Thanhouser's "David Copperfield"
(By Charles Dickens) Did for Your Box Office in

1911

When You Start in the Moving Picture Business, Start on a Basis that Will Enable You to Stay in Business.

No other business today holds out such rich promise of big returns on such small investment and at such low operating cost as the moving picture business.

No other business gets under way so quickly, gets into its

stride and starts making money within so short a time. A show starts making money from the minute you open the doors. A *good* show *keeps on* making money, and keeps its profits *clear* by starting with

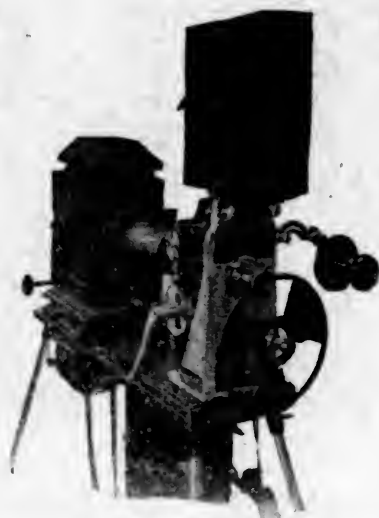
The Best Moving Picture Machine Made—The Edison Kinetoscope

You can kill your investment absolutely by using a cheap machine, just as surely as you can *multiply it many times* by starting with the Edison.

A cheap machine will sooner or later destroy whatever patronage you have built up. The Edison, projecting the clearest, steadiest pictures, brings back the same crowd day after day night after night, assuring a constant stream of profits—and clear profits. The Edison costs less to operate and maintain than any other motion picture machine—while a cheap machine will eat up a goodly proportion of your profits on repairs. It is by far the simplest and easiest to operate and the most accessible. It will outlast any other moving picture machine made. Send today for complete information regarding the Edison Kinetoscope and a copy of the Edison Kinetogram.

Thomas A Edison
INCORPORATED

Lakeside Avenue
Orange, - - New Jersey



UNDERWRITERS' TYPE "B"

The Acme of Perfection in a Motion
Picture Machine

SPECIAL FEATURES

Adjustable Outside Revolving Shutter.
Chain Drive (new) or Belt Drive Take-up (optional).
Extra large and improved Lamp House, double doors and square condenser holder. With this style no more inconvenience when a condenser change is necessary.
Steel Bearings and Hardened Shafts.
New Heavy Brass Arc Lamp Terminals.
Double Magazine Rollers.
Oil Guard over gears operating the Outside Shutter so as to prevent splashing of oil on film or lenses.
Oil Cups on shutter shaft bearings and intermediate pinion of the chain of gears driving the shutter.
Hardened Bearing in the Bracket supporting the outside shutter.
Five extra heavy legs, 1 1/4 inches in diameter.

Edison "B" means *Efficiency, Durability* and *Satisfaction*. *Guaranteed* to be *Mechanically Perfect*.

COMING EDISON FILMS

Tell Your Exchange
You Want Them

- Feb. 6th—The Passing of J. B. Randell and Company, 1,000 feet. Dramatic.
- Feb. 7th—The Commuter's Wife, 1,000 feet. Comedy.
- Feb. 9th—The Corsican Brothers, by Alexandre Dumas, 1,000 feet. Dramatic.
- Feb. 10th—The City of Denver, "Queen of the Plains," 575 feet. Scenic. Von Weber's Last Waltz, 425 feet. Dramatic.
- Feb. 13th—His Daughter, by Bannister Merwin, 1,000 feet. Dramatic.
- Feb. 14th—Hogan's Alley, 1,000 feet. Comedy.
- Feb. 16—At the Point of the Sword, 1,000 feet. Dramatic.
- Feb. 17th—Curing the Office Boy, 320 feet. Comedy. The Little Delicatessen Store, 680 feet. Comedy.
- Feb. 20th—The Nurse, 1,000 feet. Dramatic.
- Feb. 21st—One Thousand Miles Through the Rockies, 350 feet. Descriptive. Everything Comes to Him Who "Waits," 650 feet. Comedy.
- Feb. 23rd—Children Who Labor, by Ethel Browning. (Produced in co-operation with National Child Labor Committee), 1,000 feet. Dramatic and Educational.
- Feb. 24th—New York City Street Cleaning, 425 feet. Descriptive. The Lost Kitten, 575 feet. Comedy.
- Feb. 27th—How Motion Pictures are Made and Shown, 1,000 feet. Descriptive.
- Feb. 28th—My Double and How He Undid Me, by Edward Everett Hale, 1,000 feet. Comedy.

The Lighting of Moving Picture Theatres

Entire Revolution in Method and System Supplanting the Archaic Illumination, or Want of Illumination, of a Bygone Day—How and By What Means the Change Was Accomplished

The lighting of Moving Picture Theatres has been revolutionized. Old methods of lighting such places have been crude and very unsatisfactory. Among other serious objections of exposed direct lighting units, the necessity of turning on the lights when the house was being filled and turning off of the lights to show pictures, was the greatest. In the first place, this prevents a continuous show which is, of course, to the owner's loss. In the second place, running of dark theatres is against public policy, as is evidenced by many instances passed.

Managers of Moving Picture Theatres realize that pleasant and attractive surroundings, and especially lighting conditions in the interior of their houses are of great importance and necessary for their success. They have been ready at all times to improve the objectionable lighting arrangements but have been handicapped by not being able to secure proper appliances. Various methods and arrangements of fixtures in all kinds of ways have been tried, none of which has heretofore been satisfactory.

Theatrical men as a class were the first to recognize that an exposed lighting unit in range of vision greatly decreased the seeing efficiency of the eye and in most theatres exposed direct lights are seldom seen on the stage.

Exposed lights anywhere in a theatre auditorium are nearly as objectionable. In spite of the general realization by theatrical men of correct lighting practice, it is surprising the number of moving picture house owners who have resorted to the most unsatisfactory and irrational methods of lighting by placing annoying side lights in their places of amusement. Exposed lighting units at the ceiling are bad enough, but the use of wall brackets along the sides of the interior, directly in range of vision, is probably the worst practice that can be devised.

As we stated in the beginning of this article, "The illumination of Moving Picture Houses has been revolutionized." This has been accomplished by indirect illumination. Thousands of houses are being changed over to this new method, so it seems to meet every requirement for the perfect illumination of such places.

Lighting by indirect illumination is so simple, fixtures are so inexpensive and results so satisfactory that it is surprising that those in the lighting field did not, long before this, work out appliances of this sort.

This new method is called the Eye Comfort System of Indirect Illumination. It consists of fixtures of artistic design that contain powerful reflectors, hung from the center of the ceiling. Tungsten lamps are placed in these reflectors which are pointed towards the ceiling throwing the light on the broad space of the ceiling, from which it is diffused in a beautiful flood of mellow light throughout the auditorium. Not a light bulb can be seen. The results obtained are the nearest approach to modified daylight skylight illumination ever secured by artificial means. It is only possible to secure these results by using one-piece corrugated glass reflectors, pure silver plated, to give great efficiency. That is to throw the light without loss in its first reflection. It stands to reason that these reflectors must be not only of great efficiency but also of correct design for accomplishing the purpose desired. We illustrate here a few types of fixtures from the inexpensive

fixtures containing one reflector and lamp to the more artistic shallow bowl type containing from three to six lighting units. The latter are somewhat more expensive and are used in the larger and more pretentious houses.

This scientific working out of illumination is a great boon to moving picture theatre owners. A great advantage can only be appreciated by seeing the system in use. Daylight pictures with any curtain or uacline can be had with the soft glow produced by this illumination. Another feature regarding this method of lighting that is interesting is that the illumination of a house in this manner, that is, the distribution of the light from the broad plane on the ceiling, has the visual effect as architects say, of "raising the ceiling." That is, making the room seem higher. It also shows to best advantage the decorations. Casual observation shows that old style direct lights give bright spots of illumination and dark shadowed recesses, does not show up the decorations to best advantage and gives an interior the appearance of having dirty corners and of an times a dingy appearance. With indirect illumination diffusion of the light is so uniform and pleasing that even interiors that are dingy take on a new appearance, and impress the observer as being more cleanly and hygienic.

The demand for this method of illumination is so great and so many theatres are changing over their lighting arrangement, that

that even the best of films cannot be exhibited to advantage if wall lights are flashed from all parts of the theatre. The cost of the installation of the indirect system is a small item when the many advantages of it are considered and it is only a question of time until this system is used in all theatres, just as it is now used in the more up-to-date houses that are meeting with the greatest success.

Not only are the picture houses rapidly installing the indirect system, but nearly all new theatres are bracing it in the specifications and the older houses are being remodelled and the indirect lights established. Among the large theatres recently installing this system are: Pabst Theatre, Milwaukee; Majestic Theatre, Ft. Worth, Texas; The Blackstone, Orpheum and Auditorium (lobby), Chicago, and the Orpheum Theatre, of Duluth, Minn., and Peoria, Ill.

NON-BREAKABLE SLIDES.

For the benefit of our readers, we are explaining the merits of The Mica Non-Breakable Lantern Slide, a comparatively new invention by John Schmittinger of The Mica Slide Co. of Philadelphia, Pa.

Mr. Schmittinger was formerly a newspaper photographer in Philadelphia. He has devoted his entire life to the study of photography, and about two years ago devised and began

ARTISTIC SLIDES IN DEMAND.

A significant feature of the motion picture business is the growing popularity of slides. The exhibitor is beginning to understand that by not using slides he is overlooking an opportunity to advertise in the most effective manner and at a very low price. He understands also that a cheap slide cheapens his business, so the slides now being made and exhibited are particularly artistic. Pioneers in producing artistic slides, The Niagara Slide Co., Lockport, N. Y., has built up an extensive business that is constantly growing as the demand for high-class work increases. The company realizes that slides must keep pace with the general advance being made by the film manufacturers in producing artistic work and is ably meeting this demand.

PICTURE THEATRE RECORD.

James V. Bryson, 256 Hennepin Ave., Minneapolis, Minn., writes that he is agreeably surprised at the really remarkable demand for the Theatre Record, which is increasing as managers of picture theatres become more familiar with its value. The record book has been in use for three years and the sales are constantly increasing.

The book is for receipts and expenditures, with eleven columns for separate disbursements and separate spaces for recording feature films. It contains 52 pages, a separate page for each week in the year, is 2 1/2 x 16 inches, printed on heavy linen paper and as it saves much bookkeeping, keeping a record easily referred to at any time, it has proved to be a real boon to up-to-date managers, who realize the necessity of having an established system in handling their business.

FILM NOTES.

Latham & Schmidt, managers of the Latham Moving Picture Theatre at Owatonna, Minn., and various other moving picture enterprises for several years, have sold their interests to Hayes & Thomas, managers of the Gem Theatre. Latham & Schmidt have contracted for the state rights of Raising the Maine film and will devote their entire energy to this enterprise.

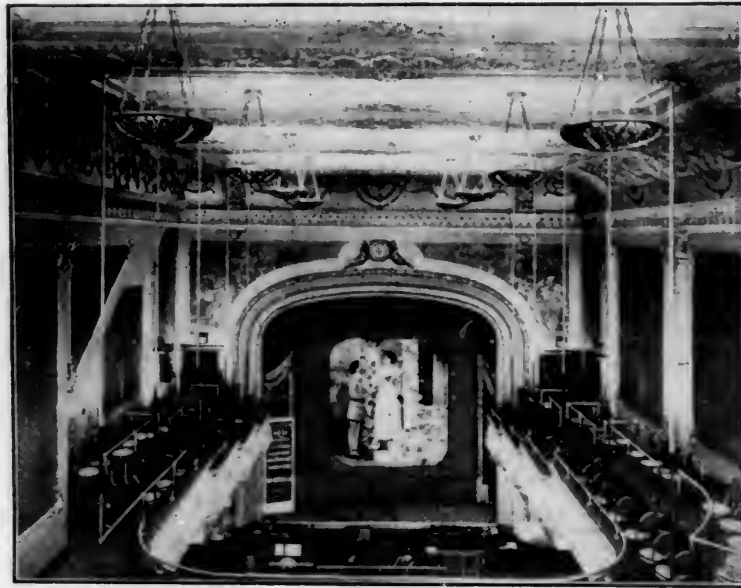
Mr. Jay Hunt, former director for the Vitagraph Company, has been engaged by Mr. Dintenfuss to direct productions for the Champion Company. Mr. Hunt has had much experience as director, having been with the Vitagraph Company for four years and spent much time in directing dramatic productions elsewhere.

Lain Coolish of Memphis, Tenn., has purchased the entire outfit of slides, New York's Chinatown and the Bowery, and is presenting them in various moving picture playhouses throughout the South. Mr. Coolish opened at the Carrollton Theatre, Memphis, January 7, and from there goes to New Orleans.

Mr. J. A. Berst has resigned his position as treasurer of the General Film Co. and has been succeeded by Mr. Samuel Long. Mr. Berst gave up his duties with the General Film Co. because of the need of his attention to the affairs of the Pathe Co., of which he is general manager.

A nickelodeon is being erected at Pineville, Ky., to be operated by the Pineville Amusement Company.

R. F. Richards will build a brick nickelodeon on East Tenth St., Columbus, O.



A perfectly lighted theatre.

the producers are marketing their products quite generally through the electrical trade.

It was surprising to the writer in a recent call at the engineering department of one of these companies, to observe a force of twenty-seven illuminating engineers figuring out and dictating reports on plans from all sections of the country. While all sorts of interiors are being illuminated by this new system, it was interesting to observe that a large percentage of the plans being handled were those of moving picture and other theatre interiors. This shows that the profession at large is taking advantage of the first opportunity that has presented itself to improve a heretofore very unsatisfactory condition.

On interviewing one of the many managers who have installed this system in theatres, he expressed it as his opinion that before long every moving picture house in the country would be equipped with this lighting system. Many of the others were found in their praise of the Indirect Lighting System.

Another manager said that a general movement on the part of motion picture theatre managers for the installation of a lighting system that would be subdued yet sufficiently light for all purposes would eliminate the greatest objection to the picture house that has yet been encountered. "Those really interested," said he, "who are very best friends of the motion picture business have all along admitted that the idea of having the house totally dark while the pictures are being shown is altogether wrong and the cause of much agitation that otherwise would not be encountered. When managers have been ordered to keep their theatres lighter they have replied that they could not do this and show the pictures to advantage."

"Obstinate in this respect on the part of picture theatre managers has retarded advancement and has been responsible for some stringent laws. If the indirect system of lighting were generally installed, the principal objection to the picture theatre would be immediately removed, for not only would it furnish sufficient light, but it would be light of a kind that would interfere with the exhibition of the pictures. It is remarkable that while the big fight has been made over the lighting proposition, managers are just beginning to realize that interior lighting is the most important feature of the business, with the exception of the quality of the films, and

making a non-breakable slide. This slide, although somewhat new, has had a remarkable sale. It having been demonstrated and tested and found to be positively non-breakable, thereby assuring safety, economy and convenience in handling and shipping.

The slide is composed of two sheets of mica, one the one sheet is photograph of the subject or advertisement, the other sheet acts as cover or protector for the coated one, on which the subject or advertisement appears. The mica is coated in the same manner as the ordinary glass slide, so it is just as simple to reproduce a photograph on it as an advertisement. Mica has been used for years in various forms, for instance in store doors, etc., and in that way it has proved its non-inflammable nature, and will not burn or crack.

Its light weight and non-breakable feature permits of mailing in an ordinary envelope, and in which several slides can be enclosed, without the slightest fear of injury to them. It is claimed that the mica shows better on the sheet than glass, as mica being a mineral will assist in the projection of the lens and show more detail.

The frame for the mica is of fine aluminum, neatly and securely fastened, thereby eliminating all chances of bending. Judging from the sample submitted to us, the mica slide shows first-class workmanship and materials.

ISOLATED ELECTRIC LIGHTING.

Appreciating the difficulty encountered by the motion picture theatre in the smaller towns to get a good lighting and machine operating electric current, the Seelig Electric Manufacturing Co., Detroit, Mich., has placed a large number of lighting plants in towns in all parts of the country. The picture house manager has found himself independent of the public lighting plant in the town where his house is located, by establishing one of these small plants which give a better light than that usually provided by the public utility company and at much lesser cost. The lighting plants are furnished with either two or four cycle engines made of the finest material and will stand the test of time. The Seelig Company has issued an interesting circular regarding lighting plants for picture houses which should be read by all managers who are paying a high rate for light and getting inferior service.



A fixture of classic design used in the more pretentious houses, which sells for \$25.00. Being of spun brass, this fixture can be finished to harmonize with the decorations of any house. This, and the other fixture shown on this page are but samples of a large selection which may be used.



An inexpensive type of fixture which sells for \$8.00.

FOREIGN AMUSEMENT NEWS

LONDON NEWS LETTER

Music Hall Managers Rejoice in the Outcome of the Much Mooted Censorship Question—Victory Scored Will Revolutionize the Business So Far as Character of Attraction is Concerned

The greatest event in recent English stage history has occurred within the last few days. In a nutshell, the "sketch war" is ended. That is to say that music halls can now put on what plays they please without fear of prosecution and thereby running the risk of heavy fines.

The event is a revolutionary one. It will alter the character of the ordinary entertainment entirely. The music halls will probably be changed out of all recognition. This state of affairs has arisen through the Lord Chamberlain—the official who grants licenses to places of entertainment—to grant licenses for the performances of stage plays to those managers of music halls who care to apply to him. The only restriction made is that, in those houses where smoking is permitted a written undertaking must be given by the management that the program at each performance will consist of not less than six items.

The object of the latter clause is to prevent a music hall giving, say a four-act play and thus competing with a regular theatre. No that there is much chance of this, but, in order to make things even for everyone, the Lord Chamberlain now offers to give a "music license," that is, the one previously held by the music halls to the regular theatres in addition to the ordinary license held by the latter. I have written so much on this sketch war that has been carried on so bitterly for many years that it is hardly necessary to go into it in detail. Suffice it to say that by old statutes, under the strict letter of the law, it was illegal to give a stage play of any description in a music hall. Of recent years a compromise has been arranged between the theatre managers and the music hall managers by which sketches could be given provided that they did not exceed forty minutes in length and not more than six people were engaged. This, however, has been entirely unsatisfactory in so far that even if the theatre managers did not interfere it was always open to any common inferior to come along and institute a prosecution which under the law invariably resulted in a heavy penalty being inflicted on the offending music hall. Matters culminated a week or two ago when a certain weekly newspaper, called "The Looking Glass," anxious for advertisement, started a prosecution against the Palace Variety Theatre on account of Arthur Bonello and Violet Venn being singing "The Man in the Moon" there. After the last absurdity of this prosecution it became evident that something had to be done, and luckily it was found that the Lord Chamberlain had power to act without there being any necessity of fresh litigation.

So there is now free trade in the music halls. A management can now put on what it likes and the first result has been that Sir Edward Elgar, the great composer, and George Bernard Shaw have accepted separate commissions from variety managers. Elgar is writing a masque for the Coliseum and Shaw is writing a play for the Palace.

If this is what happens within a couple of days of the announcement one can easily form some idea of the ultimate result. Already the variety managers are being inundated with one-act plays—the standard of which is surprisingly high—but they naturally are looking out for work on the modern comedy lines of Pinero, Henry Jones and Somerset Maugham. Rejected of the anxiety of running a sketch every night, standing with worried looks, with a hand in the wings, they are going after the good stuff with great gusto.

My own opinion is that the change will mean that the London variety theatres will return to the old theatre programs of years ago, which were pretty nearly always a mixture. Then one had a burlesque, a melodrama, a comedy and some vaudeville turns all in the one-night. Very often there were as many as five dramatic items in the old bills and songs as well.

Of course in these days the shows would be on a far higher and greater scale. Before very long we shall see the richer variety theatres staging one-act plays by such writers as Pinero, Barrie and Galsworthy. Other weeks there may be short musical comedies, say by Paul Rubens and Leslie Stuart. And at all times between these they will sandwich in the ordinary "turns."

The regular theatres, of course, are hardly likely to benefit by this change. Of course they can now permit smoking but in view of the fact that at present the great majority of the chief managers—Trove and Alexander for instance—are absolutely opposed to smoking in their theatres, this innovation can hardly be said to be of any great advantage to them. On the other hand they will also be allowed to intersperse their programs with the ordinary variety turns. But then, what manager would care to risk interrupting the action of a good play to show an audience by, say introducing a "low comedy" turn between the acts? So on the whole I am afraid the regular theatres stand to lose.

The views of Oswald Stoll, the greatest figure in the variety world, on this revolutionary change are interesting and may be taken as representative of the profession. "The variety theatre," he says, "is now officially recognized as distinct from the music hall on the one hand, and from the regular theatre on the other. Personally, I like the condition which binds a manager to no fewer than six 'turns.' It will rescue me from any temptation I might have to produce a big and expensive play like Julius Caesar or Macbeth. We, as a variety theatre, can not give a normal theatrical performance unless we incur abnormal expense and give a program of abnormal length.

"It is all most satisfactory," continued Mr. Stoll, "and order has at last emerged from treacherous chaos, and we shall people the stage industry with writers and players

and composers who before long must create such a demand for themselves that they will be engaged by the theatrical managers to interpret whole theatre plays and the theatres will then enter upon a new era of prosperity. The last spell of prosperity enjoyed by the regular theatres was in my opinion, due to the system under which were given in one program a farce, a ballet, a drama and an opera."

The latest development in the change has been that the managers of the various variety theatres and music halls, who intend to take advantage of the new regime, have been called upon to execute a bond of \$1,500 each to the effect that the rules and regulations under which the licenses are issued will be observed

CARMEN DE RAISY.



A favorite of the Porte Saint Martin, Paris.

The licenses are issued subject to the same provision that is made in the case of the theatres, namely that no public entertainments shall be given in the music halls on Sundays, Good Friday and Christmas Day, unless under exceptional circumstances.

Meanwhile the theatre managers are holding meetings to consider the new conditions and the majority are strongly opposed to the wider powers given to the music halls. Incidentally they are also considering the question of the music license which has been granted the various moving picture theatres recently. This gives the cinematograph management the power to sandwich in vaudeville acts, as is the case with you, and neither the theatre nor the music halls welcome this.

It is said here that Hammerstein's present trip to your side is chiefly for the purpose of inducing Caruso to accept an engagement to appear at the London Opera House next summer. Hammerstein, in fact, contemplates a direct challenge to Covent Garden in the matter of the summer season and the London Opera House is to open on the same lines as the Royal Opera and run for the same length of time.

Everybody connected with the new enterprise professes to be entirely satisfied with the results so far and some even go to the length of stating that so far there has been no loss on the undertaking. But up to now I have not been able to meet anyone who believes the latter statement, and I see no reason for not adhering to my original opinion—that once Covent Garden gets going again very little will be heard of Hammerstein and his enterprise.

One of the greatest feats of stage management I have ever seen is in connection with

(Continued on page 40.)

PARIS NEWS LETTER

Lull in Theatricals Promises to Be Broken by the First Production of a New Play by Baron Rothschild—Le Bary Leave Comedy Francaise—General Amusement Notes

The proverbial quiet after the storm has come. No one who witnessed the hurricane-like Christmas week in the theatres here could possibly expect the first seven days after the holidays to be anything but what it was: Dull.

No new production gladdened the hearts of producers, artists or public this week. Naturally this might have been—and was—foreseen. A new production at this time would have been equivalent to decking out a house with expensive Christmas decorations after Christmas was over with and forgotten. All theatres that have anything new to bring out, do so before Christmas in order to get the benefit of the rush of holiday theatregoers. And it naturally follows that no manager, with a new produc-

tion rather more than usual, while as for Act III, it wasn't read at all. The author disliked the attitude of the artists who were to create the characters, and politely but surely took leave of the theatre. He then stated that the Vaudeville could not have his play under any conditions.

M. Antoine, of the Odeon, has come to the rescue. In a letter to the author, he states that de Rothschild was wrong in withdrawing his play from the Vaudeville simply because it had made an unfavorable impression among the company, especially after it had been approved by two theatre managers. (These, it might be stated, were M. Porel, of the Vaudeville, and M. Antoine himself.)

As a matter of fact, M. Antoine was the first to read the play and he forthwith accepted it on principle. Later Baron de Rothschild came to him saying he had a chance to get an earlier production on the boulevards and asked him to release the piece. M. Antoine did this because, he says, such a play should be acted and he was not certain just when he could produce it. Now that it has been taken from the Vaudeville, M. Antoine says he will mount it. His letter closed in characteristic style:

"If the only fault with your play is that it is violent," he wrote, "why, so much the better. As you may know I have no objection to a fight. At present, we, none of us, know anything about the eventual result; the public will have to settle the matter." By way of parenthesis, let the writer add that not only does M. Antoine have no objection to a fight—but he simply loves 'em.

Paris physicians have already considered the play, though it is said they do not know exactly what it is about. Still, the story goes, they have condemned it—on principle.

M. LE BARGY.

Since January 1, M. Le Bargy of the Comedie-Francaise is no longer of that playhouse. He goes from this theatre to that of Messrs. Hertz and Comelin, the Porte Saint Martin. The writer understands that he will not make his debut at this boulevard house until the beginning of next season. Then he will probably be seen first in a new one-act piece by Edmond Rostand in verse. Following this he will create the principal role in a new play by Paul Bourget, the name of which has not been given out, but which is said to be a remarkable work.

VAUDEVILLE.

M. Porel has his plans for the remainder of the season already mapped out. After Lea Sauterelles has had its day, the comedy, La Rue de la Paix, by Abel Hermant and de Toledo, will be produced. This play, it is said, ought to be a big success, dealing as it does with a subject so fascinating amongst women: the dressmakers of the Rue de la Paix, and, of course, dress itself.

Then will come the play with which it is hoped to sail for out into the summer, Bel Ami, a play made from the story of Guy de Maupassant of the same name. M. Noziere is the adapter of the book. Jean Dax will create the role of Bel Ami, while Miles, Vera Sorjine, Gabriel Bortol and Madeleine Dolly will interpret the chief feminine roles.

DRAMATISTS VS. CINEMAS.

According to the latest statistics, the theatres of Paris during the year just ended took in the sum of \$6,600,000. Of that sum the motion picture theatres grabbed off just exactly one-fourth. Think of it.

Accordingly the French dramatists are alarmed—and interested as well. For, while the motion picture theatre is surely encroaching a little upon the field of the legitimate—and other playhouses—it pays for its plots which it turns into films, and pays pretty well at that. So the Society of Dramatists is going to try to get a law enacted to force the picture people to give royalties in the same way that the regular theatres do. At present the originators of picture-scenarios are paid a lump sum. Also they wish this royalty scheme to be sufficiently elastic to permit some authors to be paid large percentages, other not so much; just as in regular theatres—some receive 12 per cent, gross, others not more than 6 per cent.

The cinematograph showmen, the authors say, "can't possibly object." This statement is pretty nearly true, for the authors' society is the strongest organization of its kind in the world and usually gets just what it asks for.

BETWEEN WRITERS.

Georges de Porto-Riche, one of the best known playwrights in France has just accepted the post of critic on Le Matin here. Apropos of this, Octave Mirbeau, a well known author, remarked to a reporter of the Comedie-Francaise: "Poor old Porto-Riche! So he has become a critic! Well, one has to be somewhere!"

The next morning Porto-Riche replied in Le Matin: "So M. Mirbeau goes so far as to reproach his fellow writers for earning their livings with their pens! Unfortunately for M. Mirbeau, it is a reproach no one could level at him!"

Mirbeau closed his case the next day by saying: "I never said a word!" Whereupon Porto-Riche put the seal on his end of it by inserting a paragraph: "I never wrote a thing!"

SOME NOTES.

The Renaissance has revived La Petite Chocolatiere. Pushball is becoming popular at the roller skating rink, the Saint Didier.

(Continued on page 40.)

Songs Publishers Are Boosting

That One Little Girl Is You

LOUIS ARTHUR
Author of
"The Girl of the Year"

CHORUS

I want a girl with hair a - red, A dear lit - tle
girl whom I can know With lips like the cher - ry and
cheek like the rose, Eyes that are soft and blue
I wait for - get when first we meet, I've loved her
some long years through, There's one girl I long for.

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Publishers—Brown Music Co., 9119 Commercial Ave., Chicago.

"ROSES WILL TELL"

Words by AL WILSON Music by H. KIRKUS DUGDALE

CHORUS

Ros - es will tell, Ros - es will tell,
How much I love you dear, How much how well,
Friends pass a way, Years come and go
Ros - es will tell dear, I love you so, I love you so

Publisher—H. Kirkus Dugdale Co., 14th and You Sts., Wash - ington, D. C.

In this department THE BILLBOARD will print each week the choruses of late songs especially recommended by their publishers for use on the stage. Artists who find these numbers suitable for their act can obtain complete professional copies by addressing the publishers. This department constitutes a valuable aid for professionals, as only songs that have intrinsic merit and are especially adapted for use on the stage will be produced. Performers will, by consulting this department, be spared the time and trouble of trying numerous songs that have no particular value, or give no evidence of attaining longevity.

Mother Is The Best Sweetheart Of All.

Words by LETTIE GOULD Music by JEROME HELLET

CHORUS

Mother is the best sweet heart of all, There
was never was a girl so true, She's all I want sweet and
kind, For me I love her best of all, When I
gaze in her dear old eyes, Now there's a love that never
dies, I want no other girl now for my
dear.

Publishers—Church-Paxson Co., 1369 Broadway, N. Y. City.

Call Me Back Again Sweetheart

Words and Music by M. ACKER
"What Will Her Answer Be? You Or He?"
Composer of "The Broken Veil"

REFRAIN

Call me back once more my sweet - heart Let me prove my love to you
Share with me life's joys and sor - rows Ever to you I'll be true
Your smile to me is like sun - shine Only for you love I live
Call me back once more my dar - ling and for you my whole life I'll give

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Publishers—Ideal Music Co., Sta. N. Cincinnati, O.

When ordering professional copies, say you saw it in The Billboard.

Brass Band Ephraim Jones.

Music by JOE GOODWIN
Motto by GEO. W. MEYER

Every time a band starts play - ing, he just looks all a - round, all a - round,
There he be - lieves starts a - way, ing and he bows to the ground, to the ground, to the ground.
He stands there a - while a - list - en - ing, Soon his lips they start a - whis - per - ing,
Then he's gone, gone, gone, like a flash, with a dash, and a crash, Oh
Make no dif - fer - ence where that band is, an - y - where, he'll be there, he'll be there,
If there's pop - ple all a - round him ev - ery - where, he don't care, he don't care, he don't care

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Author of "The Ragtime Ball" and "When I Wake Up This Morning"

Publisher—Leo Feist, 134 W. 37th Street, New York City.

AT THE RAGTIME BALL.

By the Writers of "OCEANA BOLL" and "WHEN I WAKE UP THIS MORNING"

Words by ROGER LEWIS Music by JIMMIE V. MONACO
CHORUS

Oh that Ragtime Ball, We should all meet this op - portu - nity to dance the
Best - for there - will be some per - sone Hon - or, I know we'll get the hon - or,
Dress suits, Silk en gowns, We're going to see the Sweetest folks in town a dancing
dinner - at the Ragtime Ragtime Ball!

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Publisher—Forster, Music Publisher, Room 60, Grand Opera House Bldg., Chicago, Ill.

Dreaming, My Love Of You.

Words & Music by CHARLES JOLLY

Chorus. Dreaming my love of you dream-ing Oh how we loved and planned. While each lit-tle star, Shone down from a far, To guide us to fair-ly land. Your lips with the ros-es were try-ing. Sweet were your kiss-es so true. The breeze was great-ly sigh-ing. Dreaming my love of you you

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That Military Rag.

Words by SCHUYLER GREENE

Music by J. E. ANDINO

CHORUS. Trum-pump, here they come. Boom-boom, hear that drum. Ain't that some hot- tade. Left, Right, look at that line. Some- tase, Gee they look fine. March-w- on pa- rade. Lord man, now they are dan-cin', Dng gone! how they are pran-cin! Don't you be a- fraid. The Blue and Gray went fight an-y more, they shook hands in "Six-ty Four, And ev-er sin-cer-ly

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Publishers—Musicians' Music Pub. Co., 1367 Broadway, New York City.

Every Body Dat Talks About Heaven Aint Goin' Dar

Words & Music L. M. ROBINSON

nev-er go to heav-en but I want to try to be- lieve dat of his soul, sail to heav-en. talk a- bout heav'n Aint goin' dar, aint goin' dar You think to fight me aw- ter Came my deah and law-ful Ret I don't care I don't in- tend to get a bunch I guess I'll get dar with the bunch, For ev-ry- body dat talks a- bout heav'n Aint goin' dar

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Publishers—Optimistic Music Co., Tutwiler, Miss.

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"That Military Rag"

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Kaleidoscopic Review of Amusement

PITTSBURGH.

Music lovers in the towns surrounding Pittsburgh will be most happy to learn that a short season of grand opera is to be given at the Nixon Theatre in Pittsburgh, February 9 and 10. The Chicago Grand Opera Company will bring here their most notable stars, who will sing four favorite operas. One of the features of the opera season will be the presence of Mr. Victor Herbert, who will conduct the orchestra for his opera, *Natoma*.

Pittsburgh's society circles will open at Duquesne Garden beginning February 13, for three days.

A lecture is to be delivered by Prof. Geo. Pierce Baker, head of the department of the drama at Harvard University. The lecture will take place January 31, at the Twentieth Century Club, Schenley Farms. The lecture will be given under the auspices of the Art Society, the Twentieth Century Club, the College Club, and the Harvard Club of Western Pennsylvania.

The Irish Players from the Abbey Theatre, Dublin, Ireland, appeared at the Carnegie Music Hall, Tuesday evening, in three one-act plays, but the play "Boy" will be produced a sensation every time it has been produced in America, was not played. The anticipated storm of protest with accompanying violence did not take place. About fifty detectives and plain clothes men remained idle, ejecting no one from the house. The Irish Players were brought here by the College Club for the benefit of the Tuberculosis Hospital. A packed house greeted the performance.

Donald Brian will make his first Pittsburgh appearance at the Nixon Theatre next week as a star in Leo Fall's Viennese operetta, *The Siren*.

Mary Hall, leading woman at the Duquesne Theatre, appeared as a witness in a criminal court January 24, against Charles Morris, who was placed on trial for the alleged theft of a \$400 seal skin coat belonging to Miss Hall.

Corra Livingston, champion woman wrestler of the world, is an extra attraction at Harry Williams' Academy this week with Morris Wainstock's New Century Girls.

R. A. SINCLAIR.

BALTIMORE, MD.

A bill has been prepared to ask the Legislature at Annapolis for an appropriation of \$1,200,000 for the new armory for the Fourth Regiment. The proposed structure will be erected in the center of the city, opposite the City Hall. The site selected for this building will afford a floor space of 98,000 feet. The building will afford splendid facilities for conventions and large exhibitions.

The extreme cold weather which prevailed last week caused much havoc in many buildings due to bursting of water pipes. Two fire supply pipes in the Princess Theatre burst during the night of January 19 and drenched the building. The pipes were back on the stage, and as no one was in the building at the time, considerable damage was done before the rushing water was discovered. The members of No. 3 Engine Company and several neighbors investigated the cause of the water running out of the theatre. The police notified Mr. Morris Sherr, proprietor of the building, that the theatre was flooded. The prompt action of the Water Department in turning off the water averted serious danger to the building, as the inundation it was thought would weaken the foundation walls. The auditorium of the theatre was not affected, and the damage was confined to the stage and dressing rooms below. The theatre had been used by a troupe of Yiddish actors, and after they had left, the janitor had neglected to turn the water off. The pipes were clogged with ice. The firemen, attired in long rubber boots and coats, waded through the water to turn off the pipes.

Chairman Norman E. Mack has issued his official call for the Democratic National Convention, which will take place June 25. He has expressed himself as being delighted with the facilities and accommodations in this city to take care of the big crowds that will attend the great meeting.

Mrs. John T. Ford, wife of the press representative at Ford's Opera House, died at the Mercy Hospital, January 14, following an operation. Her husband and three sons survive her, and they were gathered at the bedside when she died. The remains were cremated at Loudon Park Cemetery.

The new Board of Fire Commissioners discovered that the building code requires the installation of fire alarm boxes in all theatres accommodating more than 500 persons, and also that firemen must be stationed in each theatre during a performance. The Commissioners will enforce the regulation, and hereafter one fireman will be stationed in front of the house and another one on the stage. The theatre managers have expressed a willingness to comply with the request for the boxes, which will be installed back on the stage.

Miss Eleanor Pendleton, a Baltimore girl, who eloped last summer with Louis M. Ream, son of a New York millionaire, has wearied of waiting for parental forgiveness, and will return to the stage at an early date.

Andrew Byrne, of Norwich, Conn., an actor, who rushed out of the Theodore Hotel during the fire January 14, reported to the police that he lost \$300 during the excitement. The money was sewed in an undergarment, which disappeared. Other guests reported losses of money and jewelry.

The Gamblers was the attraction at the Auditorium Theatre, January 22. Thursday will be a gala night for the local Suffragettes. Mrs. Donald R. Hosker, the chief of the local band, wired to Pittsburgh to obtain permission from the management of the production to allow her to make an address between the second and third acts. A number of pretty girls will assist in distributing literature.

There was a strange mishap at the Auditorium Theatre January 16 that would afford a splendid plot for a farce comedy, but William J. Riley, the genial press representative can not appreciate the amusement that the incident created. A pet feline is the innocent cause of the trouble,

which aroused considerable excitement and consternation. Teddy, the pet cat, is a wise and sagacious animal, and fully appreciates the value of the telephone as a means of communication. The cat is a pretty specimen of the feline brotherhood, and is an object of admiration, but its sole duty is to keep horrid rodents from invading the temple of Theatres. The house was closed for the night and all was in darkness. The burglar was long past midnight and the nightwatchman was making his rounds. After theatre hours, this neighborhood is as quiet as a lonesome desert. Patrolman Michael McSweeney was making the rounds of his post and he happened to pass the theatre. As he approached the theatre, he heard a noise, and he saw the figure of a man who was pounding on the door. Naturally at that hour of the night, the valiant policeman thought the man had been imbibing rather freely and had mistaken the theatre for his proper domicile, but such was not the case. The man was a representative of the telephone company, and had come to investigate the cause of constant ringing at the central exchange. Without hesitation, the highbrow bluecoat thought that burglars were at work. He had Riley summoned so that he could lead the reconnoitering party that invaded the house to capture the robbers. The weather was real wintry, and Riley was hugely pleased leaving his snug couch and coming out on a night with mercury doing a turkey trot at zero mark. However, he was there, assisting in the hunt for the burglars, and there were no marks that any evil designs had been attempted. But what puzzled the searching party was the cause of the trouble at the telephone exchange. After a lengthy debate as to how it happened, the whole problem was solved by blaming it on the cat. It seems that the cat was dozing on Riley's work table, and after a nap had taken an extra stretch, and in doing so had knocked the receiver off the hook of the telephone where it stood on the table. This caused the operator no little worry, and the investigation ensued which caused Herr Riley to express himself in a manner that would not look well in print.

SYLVAN SCHENTHAL.

as she applied for a license, Thursday, January 18, to marry John Cantwell, an actor, who appeared at the local Orpheum Theatre the week of January 21. She was accompanied to the clerk's office by Miss Mattie Crofts, a member of the Pink Lady Company, which was appearing at that date at the Metropolitan Opera House here, and with whom she originally started in the stage work four years ago in a company playing *Coming Through the Rye*. Miss Walker said that she expected to contract with the Orpheum Circuit and tour West with Mr. Cantwell. The sub-committee on licenses met Thursday, January 18, and adopted several new license regulations for recommendation, January 26, to the city council committee on licenses. Practically all members of the regular license committee being present, it was thought that there would be no doubt of these regulations being presented to the city council for passage. Inspector A. B. Gray reported that he could find no ordinance fixing a license fee of \$75.00 per year for motion picture theatres, and that this fee was practically collected through a bluff, whereupon the committee voted to fix the fee at \$75.00 per year for motion picture theatres of 250 or less seating capacity, and \$100.00 for those having over 300 seats. High licenses were also asked for merry-go-rounds, as Inspector Gray stated that the police department had successfully "bluffed" these enterprises out of neighborhoods where they were not desired, and a motion was passed asking the city attorney to draw a license ordinance. It was also recommended to license circuses on a car basis.

In the municipal courts here, Judge E. F. Waite sustained a demurrer of the petition of the theatre managers of this city for an injunction restraining the Minneapolis Musicians' Association from carrying out an association rule, fixing the number of musicians to be employed in theatre orchestras. Judge Waite held that the petition did not state facts sufficient to show the cause of action, and the case was stricken from the calendar with a stay of execution, granted for thirty days, to give the petitioners time to appeal from the ruling.

RODERIC STE. FLOURE.

A BRILLIANT CONSTELLATION.



Stars who will make up the re-organized Weber-Fields Company, now in rehearsal. The only member of the original cast not present is Peter Dailey.

MINNEAPOLIS, MINN.

The Board of Managers of the Minnesota State Fair, met Wednesday, January 17, for the annual meeting at the State Fair Grounds, and the various officers and directors re-elected at the annual meeting of the Association the week before took their oaths of office. Secretary J. C. Simpson and Treasurer E. L. Mattson were re-elected by the Board for one year, and committees and superintendents of the various departments were also named. Merton E. Harrison, of this city, was reappointed manager of advertising and publicity, the position which he filled so capably last year. The Board also voted down a claim of the Minnesota State Automobile Association for \$2,500 for its services in promoting the auto races at last year's fair, although it was stated that if an itemized bill should be presented later, the claim will be reconsidered.

Gustave Kolb, a high diver, whose home is stated to be in the Mill City, sustained a fractured leg and many body bruises when he dived from the tower of the armory in St. Paul, Minn., into a net 100 feet below, and rebounded into the street, as the net had been stretched too taut. Hundreds of people witnessed the accident, as the diving was one of the attractions at the Knights of Pythias Carnival.

The Parents' and Teachers' Association of the Lake Harriet School, at a recent meeting invited the co-operation of other twenty-two like associations in this city to bring influence to bear upon the motion picture theatres here to show only decidedly good and educational pictures. They desire to have films interesting and educational circulated among the theatres frequented by the school children. President of the Board of Education, G. H. Elwell, stated that he would be glad to have the local motion picture theatre managers confer with the Board January 30, concerning the pictures shown in picture houses located near the various public schools, and the chairman of the Schoolmasters' Clubs said that a special committee would study out the effect of the moving pictures on delinquency of children. Wm. C. Preller, general manager of the General Film Company office here, said that educational films would be provided the motion picture theatres if they were requested.

Miss Rita Walker, aged 25, who gave her residence as New York, and her occupation as an actress, was the first "Leap Year" bride here,

CINCINNATI, O.

Joe Weber's musical comedy, *Alma, Where Do You Live?* was the attraction the past week at the Grand Opera House. Vera Michelena headed a good company. Hobart's version of the Paul Hervey comedy eliminates the risqueness and the piece teems with excellent comedy and witty dialogue. Judging from the manner in which the play was received Monday night it is in for a good week's business. Prominent in the cast besides Miss Michelena are Robert Dore, William H. Power, Ezra Matthews, Edouard Durand, Walter Liebmann, Daniel Myle, E. P. Nazel, Bertha Whitney, Madeline Sorel and Shiril Rives.

The Balkan Princess, with Louis Gunning as the star, was the lyric offering week of January 25. Miss Gunning was supported by a large company.

Gus Edwards' Song Revue for 1912 was the feature for the week at B. F. Kelt's. It is different from the Song Revue of last season and is called *The Fountain of Spouts*. The act contained about thirty people, and was very well received. Camille Ober, billed as the phenomenal Parisian vocalist, scored quite a hit. Hermione Shone and Company presented an excellent comedy sketch, entitled *The Little Goddess*. Lou Amer, *The Green-Soldier*, got off some new stuff, and McDevitt, Kelly and Lucy, *The Piano Movers*, kept the audience in an uproar. Among others on the bill were: Siema, a good conjurer, and the Du Gros Trio, in *Holstern Fun*.

The Empress bill was headed by Frederick Voelker and his talent d wife, with a fascinating little musical interlude, *Twilight in the Studio*. Walter Willis and three good-looking young ladies, were seen in a song and dance act, entitled *Their First Lesson*; Eugene Barnes and Paul Barron have an act, called *After the Ball*, that is a scream; *Professor Ralston* does is one of the best animal acts seen here for some time. Alma an emerald song and dance artist, made her American debut and did well. Another good act was the Hamilton Brothers, a knockabout acrobatic team. The Empresscope completed the bill.

The Orpheum Players were seen in Edgar Selwyn's dramatization of Sir Gilbert Parker's well-known story, *Pierre and His People*, produced under the title of *Pierre of the Plains*. This is the first time this piece has been seen

in Cincinnati, and was given in an excellent manner. Wilson Melrose, who has just returned to the company, played the part of Pierre in a convincing manner. Robert Adams also did excellent work as the police sergeant, and Eva Taylor was a winsome Jen Galbraith. Several of the other players were seen to advantage.

The Deep Purple was the offering of the Olympic Players for the week, and it is said, will be the final one. This play was seen here for the first time this season and at high-class prices. The company gave a good presentation of the Armstrong piece, and the wind-up week promises to be one of the best of the season.

Alias Jimmy Valentine, another Armstrong play, was an excellent card at the Walnut. Many were turned away Sunday night, and from the demand for seats the S. R. O. sign will be in evidence a number of times during the week.

The Keith Stock Company put on the four-act comedy, *Never Too Late to Mend* at the New Robinson's. This company has made a hit at this house and will probably be no further change made at this house during the balance of this season.

Again the popular American had a dandy bill week of January 22, headed by Maude Parker and Company, in a good comedy sketch, entitled *A Wild Rose*, which brought forth rounds of applause and laughter. Another good act which kept the audience in an uproar all the time was Carroll and Datt Sisters, with singing, dancing and patter. La Crandall, Queen of the Wire, and Grace Wasson, contortionist, were also well received. Tom Siddell and Company pleased in a silent comedy a t, entitled *The Clown, the Doll and the Skeleton*. Charlie Bell, the Minstrel Beau Drummel, did some clever singing and dancing, the bill closing with photoplay.

Ben Welch's Burlesquers, with funny comedians and pretty girls, was the Standard's attraction the past week, and proved one of the best shows of the season. A fine vaudeville olio was given between the burlesques.

The People's offering for the week was Cherry Blossoms, which was well received Sunday.

Members of the stock company at the Olympic Theatre were given their two weeks' notice January 23, which means that the company will disband at the end of this week. A change in the policy has been decided upon, but no announcement of what the change will be has been made public. E. F. Albee, the general manager of the Keith interests, was in the city January 22 and admitted some changes were contemplated locally. One of the plans hinted at was the inauguration of cheaper vaudeville.

A small-sized panic ensued when a film caught fire in a moving picture theatre at 1707 Vine Street, January 22. No one was injured, however, and the fire was confined to the galvanized booth.

Prof. J. H. Barnum, magician and ventriloquist, was a Billboard caller on his way through Cincinnati. Prof. Barnum reports a very successful season through Ohio and is now booking in Indiana.

LaVine and Inman passed through Cincinnati on their way to Zanesville, O., where they open January 27 for Gaa Sun. They have just finished twenty weeks of Association Time and met with success with their comedy novelty sketch, *Sally's Visit*.

The German Hungarian Military Band of Cincinnati, an excellent musical organization, under the leadership of Prof. John A. Young, will play parks, expositions and fairs. Gus Lobmeyer, the amusement manager, has been engaged as sole booking agent, and has established offices in the Guffman Bldg.

VANCOUVER, B. C.

That theatregoers of this city know a good thing and respond to it is evidenced by the excellent business done at the Avenue Theatre by Del S. Lawrence and his capable company. They are now in their sixth week and are producing the latest New York and London success in a manner that is seldom or ever surpassed by any of the traveling companies seen here.

Miss Jane Kelton, leading lady of the Lawrence Players, underwent a serious operation last week and is now on the road to recovery. It will be several weeks before Miss Kelton will be able to take her place with the company.

A company is being formed here to produce Rob Roy, the great Scotch play, and take it on a tour of the Pacific Coast. It is also likely to tour the Orient. It will have its first production at the Vancouver Opera House February 23.

Caine and Odum, who scored a hit at the Orpheum Theatre last season, played a return engagement last week and repeated their success of last season.

At the recent civic elections the by-law to raise more money for the Vancouver Exhibition was defeated. This will hamper the management of the fair in preparing for this year's event.

The Bailey and Mitchell Players closed at the Margarita Theatre, Eureka, Cal., to open the new Princess Theatre at Tacoma, Hugh Ertling, left for Tacoma last week to take the position of business manager of the company.

John McCormack, the great American tenor, will appear here on February 14. The Durbar pictures were shown at the Dominion Theatre last week and proved an excellent drawing card.

Fred Hucksstar, a member of the local I. A. T. S. E., has secured the rights for B. C. of the McNamara Trial and has taken to the road with them. He is playing the cities on Vancouver Island at present.

Two new moving picture theatres will be opened here next week. The Wellington on Hastings Street and the Grand View will open on Commercial Street, Grand View.

Lewis and Lake Company closed at the Grand Theatre January 13. The theatre reopened on January 20, with J. W. Clifford and his Company.

Mr. E. R. Ricketts manager of the Vancouver Opera House, had as his guests at a recent exhibition of the Kinemascope pictures, the wards of the various orphanages in this city.

J. M. McLEAN.

Events in Big American Cities

ST. JOSEPH, MO.

Manager C. U. Philleo has again secured burlesque for the Lyceum. The notice was pleasing news to the patrons, with numerous compliments for the courteous manager. The house will play Eastern Wheel attractions the first four days of each week during the remainder of the season. St. Joseph has been without this line of amusement since the opening of the present season, for the first time in many years, as the Western Wheel shows formerly held the boards at the Lyceum the last half of each week.

Manager J. Hurlig of the Taxi Girls at the Lyceum, 21-24, stated that most members of the company were troubled with severe colds during the low temperature weather.

Mrs. J. E. Owen, wife of the popular manager of the Lyceum, who was hurt in the Rock Island wreck near Rushville, Mo., several weeks ago, has recovered from injuries received during the accident.

The annual State Poultry show will hold forth at the Auditorium 23-26. Maxin DeGrosz, leader of the orchestra at the Lyceum, has completed his new comic opera, The Love Cure. It will have its initial presentation at Waterbury, Conn., February 13, under Wagenbals and Kemper.

JESSE J. WAGNER.

SEATTLE, WASH.

J. Willis Sayer, dramatic editor of the Times, is represented by a new manifestation of his tireless industry in the form of a short story published in the Black Cat magazine, month of January. Besides his daily grind of current theatrical history and an occasional short magazine story, Sayer has turned out a grip full of vaudeville sketches and even has a four act play in the making.

The Seattle Press Club Stock Company put on an amateur performance at their club rooms January 17th, which was very good and a large crowd attended.

Forbes-Robertson, the English star, was made glad during his visit to Seattle, not only by the warmth of his own reception here, but by a telegram which came in at midnight January 16th from his wife, announcing the "getting over" of her own new play, White Magic, at the Princess Theatre in Montreal. The wire reads:

"Our train Saturday night went off the track, but nobody the worse for it. Opened tonight in White Magic; it went beautifully, and I think is a real success. They laughed nearly all the time."

"GERTRUDE ELLIOTT."

Swan's Alligators made one or two trips over the Pantagea Circuit a few seasons ago. The act has now been taken abroad and is proving a sensational novelty in London. At the first popular concert of the Seattle Philharmonic Orchestra under the direction of John M. Spargan at the Metropolitan January 14, the Seattle music-loving people had the pleasure of hearing Master Rosen, a boy violinist of remarkable talent.

Among others who have gone to "the big town" from Seattle, and soon earned that coveted piece of fickle fame, "A New York success," is Miss Coral Thorndyke, who has signed up for the Sullivan & Conscience Circuit.

LEM A. SHORTRIDGE.

RICHMOND, VA.

Sitting in a swivel chair at the desk of the newest of the theatre managers he has created, in the newest theatre he has opened to the amusement-seeking public, the Empire, in West Broad Street, Jake Wells talked of his newest achievement, one that is now the talk of managers, booking agents, performers, theatre owners and leasees, and the rest of them whose interests lie within the vaudeville sphere of the amusement world.

The huge shoulders of the "Big Fellow" were slightly stooped, his hands were planted firmly on his knees and the infrequent eyeglasses were on his nose as he bent forward in an attitude characteristic of him as denoting his deepest earnestness.

Mr. Wells was outlining, for the first time outside the "private business conferences" in which only the "several men who co-operated with him in turning the "big trick" participated, the scheme of organizing forty Southern theatres into a circuit with community interests—a scheme, let it be noted, hitherto regarded by the directing powers in the vaudeville situation as wholly impracticable in the Southern country.

Yet it has been done. The final contracts that bring the consolidated interests of this great flock of theatres, a chain extending from Richmond south to the Mexican border and lapping over through Western Texas into Oklahoma, under one governing head known as the Southern Circuit Company, are being signed this week. The big theatrical deal, of which meagre, indefinite information leaked out only a few days ago, has been virtually consummated.

The theatres in the fold of the Southern Circuit Co. are situated in the principal cities of Virginia, the Carolinas, Georgia, Florida, Mississippi, Alabama, Louisiana, Texas, Oklahoma, Tennessee and Indiana.

"The outlook at the beginning was not cheering," Mr. Wells said, explaining the difficulties encountered in working out the project, "but I had a situation to deal with that I felt sure I understood better than most organizers. I was perfectly familiar with my field and the men with whom I had to deal."

"Then, too, I was wrestling with a knotty problem affecting my own interests: I had opened vaudeville houses in half a dozen states and those theatres were, as a rule, doing excellent business. But they were widely separated. The jumps to be made were long and the trouble experienced in getting the shows I wanted correspondingly difficult. There were numerous other handicaps that anyone conversant with the business will readily appreciate."

"I was convinced that I could demonstrate to the men in control of the several groups of theatres scattered in the same unsatisfactory way all around me that a merger of interests was as desirable to them as to me—and I did."

"With the assistance of the Welles in the far Southern territory, and the Mittenthals, the scheme was worked out to success. By March 1, I think, the new circuit will be in actual operation."

"The day of slipshod management for the vaudeville business in the South has passed. The business principles that make system and organization advantageous to the theatre and its patrons alike will be applied in the conduct of each and every theatre of the long chain."

"The old regime will be supplanted by efficient management and able and intelligent business direction. The many details of the Southern Circuit Co.'s business system will be governed with military-like discipline. Clock-like precision will be observed in our work of selecting, producing, routing, transporting and exploiting the artists we will present to the public."

"The system we have adopted, while differing in some material details, is similar to that put in operation by the Columbia Amusement Co., probably the most efficient employed in the theatrical business."

"We will establish a general office in New York, where all the attractions will be selected and the bills for each theatre each week arranged. We are not going into the booking agency business. Let that be understood clearly. We will not conflict in any way with the established booking offices. Our New York office will be merely a clearing house for the varied details of the business of a large theatrical enterprise. It will be necessary, of course, to maintain separate departments, such as bureaus of transportation, printing, general press and perhaps producing. All these branches will take tangible form gradually."

"Under the new system we will be able to give better vaudeville shows than it was possible to offer in the South when we were without the inducements we can now hold out to artists. We will now be able to give performers contracts for a season of thirty or forty consecutive weeks. The theatres being close together

ble's eye, no matter what section of the city they may be in.

Art Hanley is Bobbie Clark's assistant in the billroom at the Worcester Theatre. Hanley succeeds Clarence Edwards, who has temporarily retired from the theatrical game in Worcester.

A Worcester lad, Walter S. Duggan, came to town ahead of Rowland & Clifford's show, Everyman's Daughter. Having received his training on the Worcester papers, Duggan found the newspaper boys right on the job for him, and before leaving town, he expressed his gratitude in various ways. It's getting so now that every time Duggan comes to this city, the people look for The Rosary.

Miss Bessie M. Carrick is treasurer at the Franklin Square Theatre. Miss Bessie Donovan is still on the job as treasurer of the Worcester, Frank H. Bigelow's mammoth dance hall, at White City summer resort, has been turned into a ring-side. Worcester fight fans are witnessing their first real boxing exhibitions at the summer park, aided in their enthusiasm with the assistance of half a dozen of staves.

Burlesque is doing remarkable business at the Franklin Square Theatre, and it wouldn't be surprising to see a full week of burlesque in Worcester next season. The Worcester Telegram is reviewing the higher-priced shows visiting this city with unusual attention lately, due to the addition to the staff of Miss Rose Boyle, who has made the Telegram criticisms valuable to all concerned.

D. W. STANLEY.

ST. LOUIS, MO.

With the weather more favorable, attendance at our theatres is a little better, but not to the point that will cause any over-rejoicing. The attractions are mostly new, which helps some. Louise Gunning at the Garrick, is doing a nice business thus far with The Balkan Princess. This attraction is worthy and has

MARCELINE, CHATTIE WRIGHT AND HELEN SULLIVAN.



In the Turkish scene in Around the World, at the New York Hippodrome.

the railroad fares will be no longer a consideration.

"The public will be protected from such contingencies as the failure of a manager to present a bill as good as the show he has advertised because of the sudden and unexpected 'bolting' of the artists engaged."

"The organization of the new circuit entailed not only a great deal of planning and working, but heavy expense as well. We have every reason to believe that the advantages accruing to the patrons of the theatre will be appreciated and that the time, pains and money expended will prove a handsome investment."

The Southern Circuit Co. was recently incorporated, with Jake Wells as president. Other officers are Aubrey Mittenthal, Harry Mittenthal and Clarence Wells.

WORCESTER, MASS.

John F. Burke, whose figure was prominent around the Worcester Theatre on Exchange Street, previous to his transfer to the Park Theatre in Bridgewater, returned this week, and is once again in charge of the managerial end of the Exchange Street house.

James Sheehan retired as manager of the Worcester Theatre with Mr. Burke's return. Mr. Sheehan goes to New York to handle the general work connected with the P. F. Sheehan force.

Joseph F. McCarthy and his bulldog are now in charge of affairs at the Franklin Square Theatre. Mr. McCarthy's regime is being brightened through capacity business with the burlesque attractions. The melodrama, for the first half of the week, isn't making enough noise to make the bulldog bark.

Will Rogers, with his partner, John T. Ray of Springfield, appeared in last week's bill at Poll's Theatre. He was accorded a home reception at every performance. At the end of the week Will announced he was the possessor of a garden, so numerous were the flowers passed over the footlights.

Bobbie Clark is receiving unusual praise from agents for the splendid "showings" he is giving all shows at both the Worcester Theatre and the Franklin Square Theatre. Bobbie hasn't forgotten the teachings received during his days with the B & B Troupe, with the result that all "empties" are a magnet to Bob-

good people throughout the east. With the return of Madame X at the Shubert; Lulu Glaser in Miss Dandiesack, at the Olympic; Thomas A. Wise, in Captain Whittaker's Place, at the Century; Ward Vokes, in The Trouble Makers, at the American, we have plenty to draw from. The burlesque houses are doing fairly well but not the usual big business as heretofore. The bulk of the crowds seem to be headed for the Hippodrome, where an unusually big show is being put on for an admission of 10 cents. Eight big acts and three reels of motion pictures is about as much as one could expect for ten cents anywhere. This has hurt the attendance to a marked degree at the other houses, and so great is the demand for admission, that you may on almost any day find a line reaching the length of two city blocks waiting to gain admission to the Hippodrome. Yet the theatres in the immediate vicinity are not half full. The advent of the Grand Opera House opening, which is now nearing completion, for the installing of another Hippodrome at 10 cents, makes it look like our high-priced stars will have to consent to cheaper admission fees in order to get any more packed houses to play to.

Mr. Frankel, who has been assisting in the management of the Aztec Twins the feature attraction with the Hagenbeck-Wallace Shows, states that the twins are recovering nicely from their recent illness. He will leave for Horn in ten days for the purpose of getting his equipment ready for the coming season. He states that his outfit will be practically all new this season.

Mme. Lillian Nordica's performance at the Shubert Theatre at the matinee last week proved highly successful. Manager Payne of the Coliseum is arranging a monster automobile show for his house early in February. These shows have always proved successful and the entries are filling fast. St. Louis is preparing to entertain the Metropolitan Grand Opera Company next month. The engagement will open with every seat sold, and this year it will be held in the Odion Theatre instead of the Coliseum. All the stars of this organization are to appear in some one of the performances.

Mr. Christian Scheber was tendered his benefit by the German Theatre Stock Company at the Odion Theatre Sunday January 22. The attraction was Der Viehhändler Aus Oberosterreich.

Lillian Mortimer, author of many melodramas, is the headliner at the Hippodrome here this week. She is playing The Arrival of Betty and is making a splendid hit with her audience. It is a clever little sketch and is most refreshing on a bill that contains much of the acrobatic.

Walker Whiteside will give his first American production of his new play, Melchior Leyngel's Typhoon, at the Century Theatre here next week. It promises to be one of the most distinguished dramatic premieres of the season. The play is in three acts, and was first produced in Budapest, then in Vienna, Berlin and Paris. The company is playing the final rehearsals of the piece in this city this week.

O. T. Crawford opened the tenth of his circuit of theatres in this city on January 25. It is called the King's Theatre, and its architecture is the handsomest of his string. There are three more under construction and with those building in New York, Chicago and Milwaukee will give him the most complete circuit of motion picture and vaudeville theatres in the country if not the world.

Dan S. Fishell will send his Princess Mastrat Maida on the road for the month of February, bringing them back to his theatre in March for an extended spring and summer engagement. The success of this excellent company has been phenomenal, as playing his theatre since the beginning of this season they seem to increase in popularity, and the tour of a month will be more as a treat for the company than a public desire, as I doubt if the receipts will reach the proportions they have during their absence.

WILL J. FARLEY.

KANSAS CITY, MO.

The local club of the Knights of Columbus chose Thursday night, January 25th, as their night at the Willis Wood Theatre to witness the performance of Frank McIntyre in Snobs. The entire lower floor was sold for that performance to the Knights and their friends. It was in the nature of a celebration, and after the show, Mr. McIntyre and members of his company were the guests of the Knights of Columbus at the Baltimore for a midnight supper. It was a very good time for every one, and Mr. McIntyre was especially genial and amusing.

Miss Josie Heather, on the bill at the Orpheum Theatre the week of January 14th, was taken ill here with la grippe and was unable to go on the week here. She is a delightful English singing comedienne, and is favorably known by Kansas City audiences, and she was much missed. A sister act was substituted for Miss Heather.

H. L. Lipsia, the publicity man, of the Orpheum Theatre was married January 17th. Mr. and Mrs. Lipsia are keeping house in Kansas City. Jason E. Ratekin, treasurer, of the Grand Theatre, spends his leisure time boating with Mason and Jason, his twin boys.

E. C. Andrews, manager of Ten Nights in A Bar Room, and the company came from Peoria, Ill., into Kansas City, January 18th, three days before the show opened here Sunday, January 21st. This little "lay-off" was much appreciated by the members of this splendid company as they have worked hard all this season and this is their first "vacation."

Paul Frawley, a nephew of J. B. Frawley, of the Union Pacific line here, has become a permanent fixture at the Globe Theatre. While the bills at that amusement house change twice a week, Mr. Paul Frawley has not been changed for the past seven weeks. Originally engaged temporarily as a singer after many persons had failed to give satisfaction to the management, he was given a "tryout," and pleased both the management and patrons so such an extent that he has been made the regular singer at The Globe. He has a pleasing baritone voice, and is kept busy learning four new songs a week. The Globe is a very popular ten-cent motion picture and vaudeville theatre.

This season has been one of the busiest Convention Hall has experienced, in the opinion of Mr. Louie Shouse, manager of the hall. There has not been an idle moment. The week of January 25th, was the Lumbermen's Convention at the hall, and every night some special event was given, such as a wrestling match, the policemen's hall, etc., until the week of February 12th, when the annual automobile show is to be held, and for two weeks, commencing February 26 and until March 9th, inclusive is the Kansas City Land Show. In the early part of April comes the Pure Food Show, which is now an annual event here and one that is always of much interest. Space for these shows at the hall is always taken weeks in advance.

Mr. "Sam" Benjamin, manager of Electric Park, is looking mighty mysterious these days. He says he isn't saying anything, but Kansas City is going to have some surprises at the park this summer.

WILLIAM W. SHELLEY.

Messrs. Isaac Hamburger & Sons, the well-known clothiers in Baltimore, Md., have recently added a new department to their large establishment for the manufacturing of uniforms for all purposes. The firm has been very successful with this department and being an old established concern their goods have created a wide demand. On January 24 the firm gave a public exhibition of uniforms of all descriptions and there was a tremendous crowd present. The exhibits represented a full line of uniforms for military and civic organizations as well as those required for every branch of the amusement business. The firm recently made the pretty uniforms that are worn by the young lady ushers at the Academy of Music. They have many orders from all parts of the country. The firm has excellent facilities for prompt deliveries and it is their aim to enlarge the capacity of this department during the year.

The Simmons Brothers aviators of Oklahoma, are nearing the completion of their monster airship, and are contemplating a series of flights to take place at Yeager, Okla., the latter part of April. They also have contracts for a number of flights to be made elsewhere in Oklahoma beginning early in May.

GENERAL SKATING NEWS

More Discussion on the Organization of a Rink Managers' Circuit— New Hockey Rink at New Haven to Cost \$40,000— Miscellaneous News of Interest to Skaters

By JULIAN T. FITZGERALD.

ORGANIZATION OF RINK MANAGERS' CIRCUIT.

In The Billboard, issue of January 20, there appeared a letter from Manager S. E. Rehymer of the La Junta (Colo.) Skating Rink, who gave his views on how to increase the popularity of roller skating by forming a rink managers' circuit for playing attractions. Mr. Rehymer's letter is only one of a score of letters that I have received from rink managers along these same lines. I have received many letters from prominent rink managers who have asked me time and time again why don't the rink managers get together and form a rink managers' association? And why don't they? Because it is too much trouble and takes up too much of their time, which is needed to care for the wants of their own rink, but the time will come when this circuit of rinks or rink managers' association will be a necessity, and as long as there are so many managers interested in a proposition of this kind why not get a start now. It is a fact that everybody concerned would derive a great deal of benefit from such an association, but a thing of this kind can never be started with mere talk and suggestions. It will take money and work to start such a proposition. It would indeed be a grand thing for both the rink manager and the performer, and would be the means of supplying all the rinks in the circuit with first-class attractions and other valuable information that is badly needed by every rink manager, no matter what his experience may be. Now, if all you rink managers are in earnest and will put your shoulders together and assist me in forming something that has long been needed, I will show you how it can be accomplished. In the first place, it will be necessary for every manager who will be a member of this association, to send in his views to me and state the conditions regarding the booking of attractions at his rink. That is to say, how often and how much on an average can he afford to expend for attractions, races and other contests that would be booked during the season at his rink. After I have received enough information to form an opinion of what ought to be done in organizing such an association, I then can call upon the managers who would take the greatest interest or who would be the main movers in the proposition to arrange for the final organization. The association could be started very easily, if all the managers who have during the past two years been writing about such a circuit, will lose not time in sending in their views. I have organized many clubs and other similar propositions, and am capable of putting this one through with the assistance of all concerned. Such men as H. W. English, Casino Carnival Rink, Buffalo, N. Y.; E. M. Moore, Coliseum Rink, Kansas City, Mo.; S. H. Rehymer, La Junta Skating Rink, La Junta, Colo.; G. H. Callis, Palace Rink, Richmond, Va.; Geo. P. Zindel, Coliseum, Grand Rapids, Mich.; F. E. Brown, Elwood (Ind.) Rink; C. C. Gosnell, Lakewood Park Rink, Vincennes, Ind.; E. H. George, Palace, Des Moines, Ia.; John Ryan, Albion, Ind., Brown, Mich.; Walter Sutphin, K. of P. Rink, Oswego, Mich.; O. L. Ruffanz, Grand Rapids, Minn.; L. Woodbury, Hollaway, Minneapolis, Minn.; Ognelmer Bros., Jal Alal Rink, St. Louis, Mo.; H. C. Wade, Auditorium, Grand Island, Neb.; Edward B. Barnes, Jamestown, N. Y.; W. R. Wilcox, Armory, Fargo, N. D.; H. M. Ritt, Music Hall, Cincinnati, O.; T. A. Clemens, Lakeside, Dayton, O.; E. W. Tunington, Coliseum, Erie, O.; E. E. Murphy, Royal, Altoona, Pa.; W. F. Hoover, Greensburg, (Pa.) Rink; H. H. Corright, Honesdale (Pa.) Rink; Herbert Brown, Auditorium, Johnstown, Pa.; Paul R. Naffin, Schuylkill Haven (Pa.) Rink; Chas. S. Woodruff, Waynesburg (Pa.) Rink; Frank H. Bachelder, Aberdeen, S. D.; and two hundred others would make one of the strongest organizations in the country. The roller skating game they could be conducted in the proper way. Attractions, carnivals, races, and all novelties necessary to keep the game up to the standard could be furnished from an organization of this kind.

HOCKEY RINK COSTS \$40,000.

Work on the hockey rink at New Haven, Conn., at Yale field is progressing rapidly and the rink will be used in the later winter. This season the natural ice will be used, but it is probable that shortly an artificial ice plant will be installed. The hockey rink will cost in the neighborhood of \$40,000 when completed. Andrew Carnegie donated the money to build the building.

WAYNESBURG RINK TO BE REOPENED.

Mr. Frank A. Shaw, who has purchased the Morris Street Skating Rink from T. Riley Huffman, has taken possession and will conduct an up-to-date roller rink. This makes two good rinks for this town.

ATTRactions AT THE CASINO CARNIVAL COURT.

Manager H. W. English has gotten the roller skaters on the go. He is giving them everything to satisfy their wants in the way of contests, carnivals and skating parties. He publishes a weekly card announcing the coming events, and the following was the last one received from Buffalo, January 18, Monthly Skating Party; January 18, Block Party Night; January 19, Spark Party Night; January 20, Grand March; January 30, Fourth Nascarade Carnival. Coming events: A Night in Japan, Neekle Party, The Vernons, Skaters; Jesse Carey, world's long distance skater. Mr. English has found that it is a paying proposition to book up all the good attractions, and furnish the patrons of his rink with something more than skating.

UNDERTAKERS LOST ANOTHER CHANCE.

Dave Devl Frank brought new life to Managers Toller & Quinn of the Ideal Skating Rink at Chateaugay, N. Y., when he appeared there on January 11, 12 and 13, in one of his hair-raising skating exhibitions; but he took that life away after he had successfully gone through his wonderful stunts to the amazement of the spectators without any broken bones. Resheba being managers of the Ideal Skating Rink, Toller & Quinn have an undertaking establish-

ment, and were hopeful of getting some of their money back after Dave Devl Frank gave his exhibition, but in all of his daring stunts he came out all whole and they will have to look further for another victim. The Ideal Rink has enjoyed very nice business since it opened October 1. They have offered Dave Devl Frank a return engagement, as they have figured he was a good drawing card.

ROCKFORD SKATERS TO MEET CHICAGO PLAYERS.

Manager Mort G. Wolf of the Sans Souci Rink, Chicago, has received word from Rockford, Ill., from the Coliseum Rink skaters that they would like to try out some of the Sans Souci champions. Manager Wolf has no number of speed merchants in his stable and has agreed to send two of his skaters to Rockford as soon as the Coliseum manager decides upon the date. Mr. Wolf has always been a booster for the game by sending his skaters to all of the neighboring towns and helping his brother rink managers out.

PHOTO REVEALS LONG LOST BROTHER.

Mr. Walter W. Osunn, Governor of Michigan for the Western Skating Association, is a happy man today. The good luck came through a photo of himself that was published in The Billboard in the Christmas number. Osunn tells the story as follows: "I feel extremely happy for the good luck that has come to me through the columns of The Billboard. Twenty-eight years ago my brother and I lived in Miles City, Mont., he then being two years old and I 15 years. I supposed then that I was a man and picked up and dried out for myself losing all track of my brother, until I saw in the letter list of The Billboard a letter from him to me which he thought would reach me on account of having my picture in The Billboard. When I sent you my picture I did not have any intention of your putting it in The Billboard, but fate did wonders this time, and The Billboard is certainly worth its weight in gold."

PASTIME RINK TO OPEN IN MARCH.

Gallip, N. Mex., has no roller rink at the present time, but the Pastime Roller Rink, under the management of P. Kitchen, will open about the 1st of March.

PETER SHEA BACK IN ROLLER RINK.

Mr. Peter Shea, who resigned the management of the Wayne Garden Rink a short time ago to take care of his rink surfacing business, will in all probability get back in the roller game in the near future. This is the first time Shea has been out of the skating game in the last ten years. He has never realized how fascinating the roller skating game was until the present time. From all indications in the way Shea is hustling to form a stock company and erect a magnificent roller rink in Detroit, it is very evident that he will be back in the skating game before very long. Shea is a hustler that has few equals in the skating game.

ICE SKATING RINK FOR BUTLER.

Butler, Pa., is to have an ice skating rink. Work has been completed on the floor of the West Jefferson Street Rink for flooring, etc., and for the first time in many years Butlerites will have ice skating.

ACKERMAN EXPERT SKATE MAN.

It may not be generally known, but Manager E. M. Moore of the Coliseum Rink, Kansas City, Mo., employs the best skate man in the United States. Mr. A. Ackerman, who looks after the skates at the Coliseum Rink, was employed five seasons at the Madison Square Garden, New York, and is acknowledged by every skate manufacturer to be the best in the business.

SKIING LATEST WASHINGTON FAD.

Viscountess D'Azay, wife of the naval attaché of the French embassy and maker of fads, who introduced roller skating into the Washington smart set, has now started the fad of skiing down the snowy hills of Rock Creek Park. The Viscountess was interested in the sport by M. Morgansterne, a secretary of the Norwegian legation. He brought a number of skis with him from Norway. The fair diplomat is now struggling with this difficult sport, and she is coaxing many of her friends to join her.

HAREM SKIRT FINDS PLACE AS CONVENIENCE FOR SKATERS.

Miss Ida Sehnall of New York City put on the harem skirt to decided advantage when she donned one for use in making more time while gliding over the ice on the lake in Central Park. When the queerly clad young woman started over the ice she was followed by a crowd of curious persons who were amazed at her costume.

THE VERNONS ARE GREAT SKATERS.

This much at least is received from the Towanda (Pa.) Daily News. The Vernons, professional skaters, opened a week's engagement at the roller rink January 18, delighting a very large audience. For cleverness and grace the Vernons are in a class by themselves. They do everything that other skaters do, and then start in and do a little bit more. The Vernons are enjoying a nice run in the East, and week of January 22, they play their fourth return engagement at Fournery's Palace in Williamsport, Pa.

PASTIME ROLLER RINK FOR NEW MEXICO.

There is no roller rink in Gallon, N. Mex., at the present time, but the Pastime Rink will open up about the 1st of March under the management of Mr. P. Kitchen, who will endeavor to give the enthusiasts of the New Mexico city what they have been longing for.

LEON KIMM STARS AT SANS SOUCI RINK.

Leon Kimm, juvenile pastmaster at the one-hour style of roller skating, achieved another victory at Sans Souci Rink, Chicago, on January 19, winning the two-mile scratch event from a speedy field. The race was skated in two preliminary heats of one mile each and a final. Summaries: First heat—Carlson, 1st; Glassbrenner, 2d; Gilchristson, 3d; Kimm, 4th. Time, 2:20.

Second heat—Reed, 1st; Neul, 2d; Proctor, 3d; Deming 4th. Time 3:23 1-5.
Final heat—Leon Kimm, 1st; Ambrose Reed 2d; Carl Carlson 3d. Time 6:53 2-5.
There were seventeen skaters who took part in the races.

D'VORAK ENTERTAINED BY MEXICAN ROYALTY.

Miss Adelaide D'Vorak, the American skating and racing girl who has been in Mexico, is having the time of her life in Mexico. Miss D'Vorak opened in Monterey, Mexico, on January 6, and since that time has set the Mexicans crazy with her fancy skating and racing. She has been tendered banquets, benefit nights and received by members of the royal family in a way that no skating girl has been received before in the skating world. She has set the Mexicans wild with her great skating stunts, and they can not do enough for her, having practically turned the town over to her. She has a signed contract for two months' engagement with a company to make a circuit of the Mexican cities and play a return engagement in each of the cities. They have done everything that could be done for a skater, and the natives there are just taking to the craze are amazed with her skating, and have night after night presented her with large floral wreaths, published souvenir books, put her photo on all public stationery and advertised her act greater than any of the other people. From Monterey, Miss D'Vorak went to Montemorelos, a typical Mexican town, where the same treatment was accorded her, and on her last night they gave her a benefit night and the large hall was packed to the doors, only leaving a small space for her to do her skating. She was presented with a large floral piece in the shape of a roller skate with a mandolin resting on it. The whole piece was five feet high and was composed of the choicest of expensive flowers. From Montemorelos, Miss D'Vorak will go to Linares, and then return to Monterey for a return engagement. While in Monterey she was invited to dinner as the guest of Aristo Madero, brother of the President, and was received royally. Miss D'Vorak states that the Mexican people are very demonstrative, and when they take a liking to you they can't help but show it, and on the other hand when they don't, they are not a bit backward in showing it. Although she has been received as though she was one of the royal members, she does not like the climate, and can not eat the food, and when she is not working she has to set out under the orange trees swatting flies and fanning herself with a palm leaf in order to keep cool. Miss D'Vorak has turned down a big contract in Mexico City, because she does not like the climate, and will be glad to get back to the States, where she has to put red pepper on her shoes to keep her feet warm.

BROTHER AND SISTER WIN SKATING CONTEST.

The big attraction at the Wayne Gardens, Detroit, Mich., January 17, was the fourth of the graceful skating contests for couples. These contests have been the means of getting the roller skaters together at the popular Michigan rink, and as each contest approaches, the greater the interest is shown. The verdict in this contest, which is a series that will run through the season, or until the grand final contest will be skated, was a very popular one for the judges. The winners of this contest were Miss Jenette and Charles Reynolds, brother and sister, and neither of the judges knew of this fact until after the event was over. This goes to show that the skaters are receiving square treatment and this is one of the reasons that the contests are causing so much excitement. The winners of the grand final will receive beautiful medals and presents of solid gold.

POSSE ON ICE SKATES NAPS MAN AFTER HOT CHASE.

George Linton, 20 years old, is a captive in the little jail at Delmar, Del., for attacking a woman. Linton's arrest followed a thrilling chase far out over the ice fields. A storm of hail and sleet had obliterated all traces of the man's flight and four bloodhounds, brought from Norfolk, could not take up the trail. Detectives, however, headed a posse on ice skates, and proceeded by use of direction alone, finally overhauled the fugitive skating as fast as he could toward the shore. For more than an hour the lone fugitive kept ahead of his pursuers, but at last he weakened and surrendered. This is one time that ice skates played a good part, and also was assisted in this drama by expert skaters who made the capture. Linton barely escaped a lynching.

SKATING NEWS.

Edmund Lamy and Morris Wood, the two greatest ice speed skaters in the world, will compete in a series of skating races of various distances at Saranac Lake, N. Y., January 30 and 31, for a purse which will be a percentage of receipts. Race to be won on points.


The Saranac Club made this offer and will donate a World's Championship Medal to the winner (professional).

This will be the first time these great skaters ever met in competition, and great interest is being taken in the race everywhere, as both skaters are well known throughout the United States and Canada. Lamy seems to be favorite.

Some difficulty was experienced in selecting a referee. Lamy would not consent to a New Yorker, and Wood objected to a Saranac Lake man, consequently Allen I. Blanchard of Chicago, President of the International Skating Union, was finally agreed upon, and Mr. Blanchard has decided to act.

Morris Wood, Long Branch, N. J., held the International amateur speed skating championships from 1902 until 1907. He never was defeated and was solely in a class by himself. He held the following records: 75 yards in 8 1/5 seconds, 100 yards in 9 3/5 seconds; 220 yards in 19, 600 yards in 59 3/5, 1/2 mile in 1:17 1/5, one mile in 2:04 1/5. Having turned professional in 1908 he competed in the professional championship races at Cleveland, O., that year, defeating Norval Barstie the champion, and Johnnie Nilsson, ex-champion.

Edmund Lamy, Saranac, N. Y., won the International championships in 1908 (when only 17 years old). He retained the honor against all comers up to 1912, and never was defeated but twice in that time, and then by Robert Metchen of Chicago. Lamy played professional baseball last year and that took him out of the amateur skating ranks. The following records are held by Lamy: 110 yards in 38 4/5 seconds, 1/2 mile in 1:17 3/5, 3/4 mile in 2:04 1/5, one mile 2:40 3/5, 1 1/2 miles 4:25.



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German Comedian, Fancy and Speed Expert Roller Skater, presenting the most entertaining Novelty Comedy Act before the public. Address THE BILLBOARD, Cincinnati, Ohio

WE BUY AND SELL USED ROLLER SKATES (None Such) Roller Rink Floor Surfaces, which keeps the floor clean and skates from slipping, no dust; 4c per pound. AMERICAN RINK SUPPLY CO., Sandusky Ohio

FOR SALE—200 pair Richardson & Winslow ball-bearing roller skates; all in first-class condition; ready for the floor. Repair and tools on hand. Address ANDY I. PORTER, Box 253, Chippewa Falls, W'a.

Hotel, New York, January 27, at which meeting all national and international racing dates for the season will be fixed.

The International Skating Union is composed of the New England Skating Association, Eastern Skating Association and Western Skating Association and the two Canadian skating associations.

THE ECONOMICAL HUSBAND.

Mrs. Dudley—Dudley, Mrs. Banks is getting up a skating party to go to one of the rinks in the city.

Mr. Dudley—Absurd! Admissions 50 cents each, and the fares alone to the city and return would be about \$2. I wouldn't say a word if there wasn't fine skating around here.

Mrs. Dudley (walking)—Is it much further? Mr. Dudley—That's the trouble with you women. You'll walk ten miles on a shopping trip, but when it comes to a little half mile constitutional there's an awful holler.

Mr. Dudley (arriving at the rink by four o'clock)—There, doesn't that beat your crowded rink? Nothing artificial about that. It's free, too.

Mrs. Dudley (after a short skate)—I'll rest a bit now, Dudley.

Mr. Dudley—You sit over there on that rock and I'll try some fancy figures. I used to be the candy kid at that.

Mr. Dudley (with a scream)—Oh, Dudley.

Mr. Dudley (going through the ice with an awful splash)—Blub! Blub! Blub!

(Next evening; the Dudleys at the fireplace. Dudley all wrapped up in a woollen blanket.)

Mrs. Dudley—You are so fond of figures, Dudley, here are a few more to add up. A carriage to take you home from Frog Lake, \$3.00; three visits from the doctor, \$15.00; \$3.50 for med—

Dudley—Aw, led up on lid, will you.

BOY WONDER TO TRY ROLLER GAME.

Millville, N. J., boasts of a skating boy wonder. The young skater is Wm. H. Tozer, who is 15 years old.

Mr. Alan H. Little, manager of young Tozer, thinks that he is one of the best exhibition skaters in his line that he has ever seen in his travels.

Tozer has been performing at all of the seaside amusement parks for the past few years, and has decided that he is well qualified to take to the big rinks.

He is master of the following skating stunts, featuring the Slide for Life, Dutch and Double Dutch Roll, French Roll backward, American Roll on one toe, American Roll on one heel, Snake and Double Grapevine on toes; Brooklyn Bridge on heels, four circumferences on one toe and heel, flying eagle on heels forward and backward, Dutch twist waltz movement, eagle two step, double heel and toe waltz and spin, corkscrew spin, one toe spin, sensational human frog skating on hands, phenomenal twist, the uzer, the split, one-heel half eagle two step, double cross step one toe and heel pickup, one foot hurdles and ending with a one mile pursuit race with any one in the rink.

After Mr. Tozer prepares himself for his invasion, which will be shortly, he will announce his act through The Billboard advertising columns.

HOUGHTON AND ST. PAUL TO PLAY HOCKEY IN DETROIT.

The Houghton hockey team will play the Detroit seven at the Arena on the evenings of February 7 and 8.

Manager Brown completed arrangements with the copper country team to take the southern trip, playing in Detroit on the dates mentioned and in Cleveland on the 9th and 10th.

Houghton is the fastest organization in the upper peninsula, where the boys learned the game from the world's champion and their opponents when professional hockey was the craze.

COL. J. H. LIVINGSTON.



Mr. Livingston started the big revival of roller skating in the South by opening in Richmond, Va., the Palace Skating Rink, a handsome building with 30,000 square feet of floor space.

The rink holds three sessions daily with military band in the afternoons and evenings. Variety attractions are offered during the season, such as harvest carnivals, gymnastics, etc.

St. Paul seven will play in Cleveland on January 30 and 31.

WESTERN ICE CHAMPIONSHIPS FOR MINNEAPOLIS.

The Hippodrome Rink at Minneapolis, Minn., has been granted the sanction to hold the Western Indoor Championships at the Hippodrome Rink on the 21 and 23 of February.

All the fastest skaters in the West will compete and the following flyers from points around Chicago will go to the twin cities to defend their titles: Robert G. McLean, present International Amateur Champion; Walter E. Gunderson, Lee Jensen and Chas. T. Fisher, champion of Wisconsin.

Skaters from St. Louis, Mo., Cleveland, O., Detroit, Mich., Milwaukee, Wis., and numerous other Western points in addition to the twenty or more fast skaters that the Twin Cities have will make this meet one of the best ever held in the West.

Gate E. Brooke and Ed. N. Dickinson, managers, are old timers in the business and will leave nothing undone to make this meet a grand success.

SKATING PERSONALS.

Allen I. Banehard, president of the International Skating Union, has been selected to referee the match race between Morris Wood present champion ice skater of the world, and Edmund Lamy, who has held the amateur championship for the past few years.

The races will be skated at Saratoga Lake, N. Y., January 30 and 31, for a purse of \$1,000 and a percentage of the receipts.

Clarence Melody is the floor manager of the Wayne Gardens Rink at Detroit, Mich., and somewhat of a speed skater. What he doesn't know about the handling of the floor is not worth knowing.

E. M. Moor, manager of the Coliseum Rink, Kansas City, Mo., dropped in at the office of the Kansas City Post to inquire why the papers didn't give more notice to roller skating.

Mr. Slater, sporting editor, said to Moor: "Why roller skating is dead. You never see anything of it in the papers any more." Bang! What Moor told Mr. Slater about how long he had been dead was a plenty. No wonder you don't have any more notices. There are some dead editors around the country.

The skating public has lost one of its most enthusiastic followers of the press, and his loss will be missed by those who knew him. Mr. Ben Benjamin, who was for years sporting editor of the San Francisco Chronicle, passed away some time ago, and it was not learned at the time, but when his membership card in the Western Skating Association was returned with the announcement by Harry B. Smith, who has succeeded him on his death, it was a hard blow to the association.

Mr. Smith will be the California representative of the W. S. A.

C. E. Wetherbee of Sioux City, Ia., one of the hardest workers for the good of skating in Iowa, is working hard to find some good live management with a lot of get up to go to Sioux City to open a roller rink.

Wetherbee states that Sioux City is at present without a skating rink, and that it is a dire town for roller skating, but there has never been a good live manager there to boost the game when they did have a rink.

Wetherbee is a speed skater and enthusiast of great ability, and has organized polo games, push ball and various other sports connected with skating and is sorry to have to live in a city where they have no skating.

He states that there is now going up a five-story building 150x150 that will have two floors that could be used for a skating rink. His address is 201 Bluff Street.

SKATING REVIVED IN RICHMOND.

Richmond, Va., Jan. 27 (Special to The Billboard).—Reports from many cities indicate that the phenomenal revival of the popularity of the roller rink here in the Gateway of the South due to the enterprise of Col. J. H. Livingston, who opened only a short time ago the largest and costliest rink in Dixieland, is already reflected in many of the Southern towns.

Until recently Col. Livingston has confined his activities to the summer parks, of which he now has a large flock under his general direction, including Richmond's new \$250,000 summer park, Forest Hill. The rink was a new departure for him.

With his associates in the J. H. Livingston Company, the Colonel leased the Horse Show Building from the Virginia Railway and Power Company, which controls all of the street railways in Richmond, Norfolk, Newport News, Hampton and Old Point Comfort, and in which Frank Jay Gould of New York is the dominant factor.

At an expense of \$15,000 the big building was equipped as a roller rink and given the name of the Palace. The project was looked upon at that time as a hazardous experiment, the roller rink business having been a dead issue here for years.

The Palace, however, attracted the public by its glitter and pretentiousness and within a week saw a revival in roller skating. Roller skating has become more popular than ever before and the enormous business is today beyond the most sanguine expectations of the promoters of the Palace, who had the nerve to start the wheels going on a big scale.

The Palace Skating Rink has a floor space of 30,000 square feet, which is largely in excess of the floor space of any rink ever opened in the Southern country.

The manager in charge is G. H. Call's, former manager of the Houghton Rink, London, Eng., and the Hippodrome, Paris.

Mr. Call's came to Richmond with W. E. Genno, Mr. Genno being under contract with the Livingston Company to conduct the big new rink on a percentage basis.

Shortly after the rink opened, however, Col. Livingston cancelled the contract with Mr. Genno, alleging that the latter had failed to deliver the usual quantity of skates agreed upon and further charging that misrepresentations had been made.

Genno withdrew and Call's was retained under a new contract as manager of the rink for the owners and is immensely popular with patrons of the Palace.

The rink holds three sessions daily with military band in the afternoons and evenings. Variety attractions are offered during the season, such as harvest carnivals, gymnastics, etc.

Wherever Music is Required. Established 1832. First Prize Wherever Exhibited. WE MAKE THEM TO LAST. KINGSTON CONSOLIDATED RAILWAY COMPANY'S PARK. Replacing a band of twelve men that played here for ten years.

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Henley Roller Skates. Ball-bearing Rink and Club Skates. Henley Skates wear longest, cheapest and simplest to care for. Henley Racing Skates. Used and endorsed by speed skaters everywhere.

ROLLER SKATES Richardson Ball-Bearing Steel Wheel 500 Pairs Second-Hand, in Good Condition FOR SALE CHEAP Address, COLISEUM COMPANY, 112 W. Adams St., CHICAGO, ILL.

THE BEST RINK SKATE We believe it. Thousands of others know it. Order a sample pair and be convinced. Write for free catalog. We carry a complete line of rink supplies. We supply parts for other makes of skates. CHICAGO ROLLER SKATE COMPANY. 1123 Washington Blvd., CHICAGO, ILLS.

Made to Surface Rink and Dance Floors Over 1,000 in use. Made in three sizes For Roller Rinks, Amusement Companies, Dance Halls, Contractors and Builders everywhere. Machines easily rented to Contractors and Builders at a net profit of not less than \$10 to \$25 a day.

FOR MUTUAL BENEFIT MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

CIRCUS AND WILD WEST

Ringling Bros.' Circus is Reported to be Contemplating New Spectacle for Next Season—Rhoda Royal Winter Circus Closes—Cole and Rice Show Changes Hands—Miscellany

Chicago, January 27 (Special to The Billboard).—Rumor has it that the spectacle to be promoted and presented by the Ringlings as the feature of their circus in the season of 1912 will be Jean of Arc (The Maid of Orleans). This is a subject and era that lends itself admirably to purposes of pageantry with its medieval costuming and armor. It is said that \$30,000 will be expended upon the spectacle.

RHODA ROYAL WINTER CIRCUS CLOSES.

Chicago, Jan. 25 (Special to The Billboard).—After a season of three weeks, the Rhoda Royal Winter Circus and Old Buffalo Wild West closed last Saturday night at Wichita, Kan. Poor business, incidental to the extremely cold weather throughout the Middle West, is the cause attributed. Some of the members of the aggregation have come into Chicago, and are in evidence in the Wellington and Saratoga lodges.

COLE & RICE SHOWS CHANGES HANDS.

On January 10 at Gardner, Fla., the Cole & Rice Shows, which have been touring during the past forty weeks throughout the East and South, were sold to L. C. Gillette, D. C. Hawn, Joe Berks and R. C. Flint. All of these men have been in the show business for a number of years and are well known to the amusement world as old timers.

L. C. Gillette is well known as a general agent who knows every hamlet in America. Mr. Hawn is a showman who has handled successfully every position with tented enterprises, from driving stakes to agent; Mr. Berks, as one of the oldest equestrian directors in the show business, and Mr. Flint is a treasurer who has had considerable experience.

The show will not close, but will remain on the road all winter, touring Florida and other Southern States.

DOCK HADLEY DEAD.

St. Louis, Mo., Jan. 26 (Special to The Billboard).—Dock Hadley, contracting agent, died of Bright's disease here. He was buried in Calvary Cemetery.

DAN ROBINSON OUT AGAIN.

It develops that the illness of Dan R. Robinson, the well-known showman, who, it was reported in last week's issue of The Billboard, was confined to a sanitarium in Cincinnati, suffering from a nervous breakdown, was of a minor nature, and Mr. Robinson was able to be up and around in a few days.

A LILY OF THE GREAT WHITE WAY.

By Doc Waddell.

When I was in the harness in publicity's realm of the "White Top" world, I spent many happy days with Ed. Van Skalk, who is high authority on disposing of choice reserved seats and designs for parade ensemble. He is just now coming into the real sunshine of life. He deserves every joy. I had the pleasure of writing for dear Old Billy Boy an account of his marriage to Miss Sarah Hackett, daughter of Dr. Hackett, the well-known dentist of New York City, who is a splendid friend to all of the profession. The first born to them was a boy, who is coming up a regular Colonel. I penned the tribute of his birth. On the morning, January 23, a telegram came from my former pal which read: "Well, Old Pal, we had a fine little girl born this morning. Mother and baby doing fine."

This second born comes as message of increased happiness to Van and his good, good wife. I on behalf of all trouper christen the new born babe "The Lily of the Great White Way."

I desire at this time to express my choicest remembrances to all who are under the banner of amusement. While out of the activities of the business I still cherish the world of sawdust and spangles and consider it the sweetest part of my journey onward.

101 RANCH NOTES.

Venice, Cal., Jan. 25 (Special to The Billboard).—Joe C. Miller has returned from the ranch at Biles, Oklahoma, and will remain here for a month at least, getting things in readiness for the coming season. He says that all the preparations at the ranch are well under way and that the 101 Ranch Wild West Show in 1912 will be a very agreeable surprise for many. Every department is to be strengthened and bettered and greatly enlarged.

Edward Arlington writes from New York that the advance in splendid shape and could go on the road at once if necessity demanded it. The designs for the new paper have been accepted and the printing houses are busy running off the first run which will be shipped here this month. Mr. Arlington expects to be here himself the early part of February. His time now is divided between his office at 1432 Broadway and the many railroad offices over whose roads the show will journey during the coming season. Many exclusive contracts have thus far been closed.

The advance cars of the 101 Ranch are all loaded and ready to go out at a minute's notice. The billposters and car men generally are under contract and nearly a full crew for the three cars could be mustered within a week if needed. At present there are no less than twenty billposters on the beach here who closed with the advance and who are in readiness to go out as soon as called.

Fred Beckman reports that the lot paraphernalia is rapidly assuming proper shape. The wagons are being rapidly overhauled and the necessary repairs made. The new canvas, and every stitch is to be new for 1912, is expected to reach here the early part of February. The train has been all repaired and is out of the hands of the tinkermen and painters entirely.

Several new stock and flat cars have been added. Two car loads of polo ponies have arrived this week from the ranch and will be used in one of the new features that will be put on this season. Two additional car loads left the ranch at the same time for Boston under an order received from that city.

TOMPKINS' WILD WEST SHOW.

Ostrich Farm, Jacksonville, Fla., Jan. 26 (Special to The Billboard).—While others are complaining of the cold weather, the members of Tompkins' Wild West Show are enjoying the spring days in sunny Florida. The Tompkins Show is the big free attraction at the Ostrich Farm.

Work is hastily going on in preparation for the spring road tour which opens early in April. An entire new spread of canvas will be used from door to stables.

The show will not be enlarged to any extent, carrying the same amount of stock and people as the past season.

The features will be Miss Mabel Hackney and her dancing horse, Vardins; Cricket and his donkey, Pete; Slim McPherson, ropespinner; Tom Molineau, Roman riding, and Wild Spot the noted outlaw horse that caused such a sensation at the fairs the past season.

The following visited quarters the past week: Be-Ho Gray and wife (Ada Summerville), Walter Osborn and wife, Walter Driver, Dave Ulric, W. A. Clark and Doc Smith and wife.

Mr. and Mrs. Tompkins had as their guest the past week, at their cottage at Phoenix Park, Jacksonville, Johnny Brewer, whom the old-timers will remember as one of the great est bucking horse riders that ever went in a Wild West arena. Johnny is now selling stock for a big manufacturing firm in Alabama. In 1902 at Enid, Okla., Brewer had the distinction of winning both medals in a roping and riding contest, riding Chain Foot, the celebrated black bucking horse of the 101 Ranch, without a saddle or bridle.

HERE AND THERE.

By Guy Weadick.

Manchester, N. H., Jan. 26—"Backshot" Geo. Connor, formerly with the Two Bills' Show, is at present located at El Paso, Tex., where he is employed in the capacity of producer for the Pacific Electric Co. He has the largest moving picture company in existence in his charge, besides a full company of dramatic people. He has engaged the services of twenty real cow-punchers and thirty Mexican Vaqueros, who are to do the practical end of the Wild West business in the films.

Carlo Myles, also of the Two Bills' Show, is wintering in Oracle, Ariz., and writes that he is doing well.

There is to be a big Frontier Day Celebration held at El Paso, Tex., March 1 to 6. All the leading riders and ropers of the West will be there to contest.

Will M. (Bill) Kennedy of Kennedy's Wild West, kindly advise me what he knows in regard to "Pluener." Mr. Hooda Killinger is very anxious to know. Write me care The Billboard at once, as it is imperative. Mr. Killinger should have reliable information at once.

Col. F. T. Cummins was the guest of Major Gordon W. Little (Pawnee Bill) on Friday last at the Two Bills' winterquarters, Trenton, N. J., and looked over their cars, etc. They have nineteen cars for sale. Col. Cummins has signed up Billy and Merlon Waite, the Australian riders and whip manipulators for season of 1912-13. He is figuring on many new and decided novelties for his new show which goes out on wheels in April.

Gus Hornbrook, owner of several vanderbilt acts, who had his Girl of the West act playing the Bowdoin Square Theatre, Boston, last week, lost all his clothing and personal effects in the fire which destroyed the Revere House in Boston. He and the members of the company all had narrow escapes.

CIRCUS MEN IN CHICAGO.

Chicago, Jan. 26 (Special to The Billboard).—The following reported at the Wellington Hotel last week: A. G. Campbell and F. H. Barclay of Campbell Brothers' Show; Harry Earl, Tom Ryan, H. S. Rowe, Fred Wagner, Bert Delno, Warren Irons, Harry Parrish, George Atkinson, Frank Sweeney and Solly Wise. The proprietor of the Wellington is a congenial fellow and it is for this reason that the boys like to meet in the Wellington lobby to talk over the circus dope. Then again you can always find anyone or any news you are looking for there.

Harry Noyes, the well-known carnival man, has returned to Chicago, and states that the Patterson Shows will be much increased next season.

Joe Dan Miller went through Chicago one day last week, en route for Berahoo. John Sheehy, W. D. Neff, J. D. Newman, Chick Bell and Arthur Dixie will all be identified with the Barnum & Bailey Show next season.

Archie Donaldson is seen at the Wellington in company with Harry Noyes.

Harry Parrish, last season trainmaster with the Two Bills' Show, will be found in the same capacity with Wiedemann's Kit Carson Wild West the coming season.

There is much activity at the Chicago office of the Ringling Circus, and Ralph Pookham and Traffic Manager C. A. Wilson are living up to their reputations of getting through great masses of work in an unperturbed manner.

Col. Vernon C. Seaver, after a long siege of illness at St. Luke's Hospital, Chicago, left that institution last Monday, and is now convalescing at his home.

Col. W. A. Lavelle, Buffalo Bill's double in Chicago, having closed with the Rhoda Royal Shows.

Charley White, the well-known press agent, is filling in the winter months as manager of

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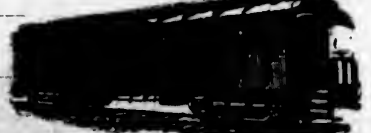
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the Empress Theatre. Sullivan & Considine's South Side vaudeville theatre.

W. B. Fredericks, who last season was hand-umster with the Forepaugh-Sella Circus, will wield the baton over the hand of the Ringling Brothers' Shows the coming season.

George Noyes, of the Patterson Shows, takes issue with the calamity bowlers that prophesy a tight season. He does not anticipate any opposition from the political unrest incident to the presidential campaign, and insists that the rally of the people in the rural communities will get them in the habit of getting out more, with consequent advantage to the carnivals and open-air attractions.

James Dwyer, adjuster with the Sells-Floto Shows, is in Chicago. Lee Williams, who has been identified with the management of the Carl Hagenbeck and Hagenbeck & Wallace Circuses, and who managed California Frank's Wild West last season, is business manager of the Scotch company playing Huntly Pulls the Strings.

Fred Wrrel, adjuster for the past two seasons with the Forepaugh-Sella Shows, has been engaged for the same position with the Ringling Circus for the season of 1912.

Lon Moore, producing clown, has been re-engaged for the coming season with the Hagenbeck-Wallace Shows.

CALIFORNIA FRANK MAKES STATEMENT.

Editor The Billboard. AUGUSTA, Ga., Jan. 21, 1912.

To correct some rumors that have been circulated to the effect that Zack Mulhall has the California Frank Show, I write this to The Billboard in hopes that it will publish this over my signature:

That the California Frank Wild West Show closed at Augusta, Ga., and went into winter-quarters, but at the suggestion of Zack Mulhall and some of the people that wanted to work longer, I took a small show including about fifteen head of Mulhall horses, upon which I held a mortgage, to Douglas, Ga., to the fair. We showed there during the week. I came to Augusta on Saturday on business and on Sunday, as I understand, through the instructions of Mulhall, the stock and canvas was shipped to Ocala, Fla. I immediately went to Ocala and replenished all property, which was turned over to me by the sheriff. Mr. and Mrs. C. F. Hamilton then furnished the money, amounting to eleven hundred and forty-six dollars, to pay off the mortgage which I held, and took possession of the property.

The Mulhalls then went with the Hamilton Carnival Company. I have a letter in my hands from C. F. Hamilton, stating that while showing the stock and canvas at Ocala, Mr. Hamilton had occasion to go to Tampa for a day, and while there he received telegrams saying that the Mulhalls had run away with all property. He immediately attached the car on its arrival in Tampa and the stock was ridden across the country to the Tampa Bay grounds, where Mr. Stanford took possession of the stock to cover monies advanced to the Mulhall family and went to the extent of over four hundred dollars. The claim at this time to Mr. Hamilton was over two thousand dollars. Supplementing this I have a letter from one of the boys with the show, saying that the show was stranded in Tampa. I have re-engaged some of these people for my show next season.

Yours respectfully, C. F. HAPLEY, (California Frank).

I. A. T. S. E. NOTES.

The East St. Louis Local No. 147 elected the following officers for 1912: President, B. Hostetter; vice-president, A. Schumaker; recording secretary, L. Schebe; financial secretary, Charles F. Gross; vice-president, Easton Bowers; recording secretary, Harry C. Wolfe, an uncle secretary and treasurer; James Dowling sergeant-at-arms. Trustees: Bert Rickards, Harry Melroy, John W. Boyle; Abe Itkin business agent. All members listened to the second reading of the constitution and by-laws which will be adopted at the next regular meeting.

I. A. B. P. & B. OF A. NOTES.

Minneapolis, Minn., Jan. 22 (Special to The Billboard).--Weather 27 degrees below zero. Jack Carr is putting them up with hot water. Harley says his route will not white-wash and Speedy Yeager was done at noon. Hebron Holmes is at it again. He covered Lyric house-boards 22 degrees below, not because he wanted to, but he needs the money to dress up with. Nick Peit and Charles Duffy, old-time stickers, met at the T. M. A. Hall Friday night, and talked over old times. W. J. McDonald was referee and Duffy won by two whistles. Charles Gray and George McCabe were elected members of Local No. 10. Gray is at the Dewey and McCabe at the Bijou. Rusty Davidson and Bob Linwood, who are at the Orpheum Theatre in Winnipeg, will take to the road now that the scale has been signed by the big circuses.

Bl. L. Jones was on a two weeks' vacation in Chicago, but did not visit Minneapolis. He will attend the big camp early in June. Now that the big circuses have signed the scale, four Local No. 10 men have signed up and leave for the road in March. The ad in The Billboard week of December 30, wanting hippostera addresses, Northern Dis. play Co., Minneapolis, was for hippostera for their St. Paul shop.

Waldo Jensen arrived in town and was married, but soon leaves for the road ahead of his own show.

A report comes from Duluth that Frank Nixon is doing some coaling and it's only 32 degrees below there.

Alvie Hunt, who says he's proud to be a summer hipposter, is working on the stage at the

Metropolitan, but expects to take to the road this spring.

W. R. Barnett has been working all winter in Oklahoma City and expects to troupe with the Gentry Show again.

Joe Schafer of the Unique, says before long his son will be his kinker.

ZACH LUCKENS, Treasurer No. 10.

PEN KENNEDY'S PLEA.

Editor The Billboard. Dear Sir:--By the grace of God I am alive, although fast nearing the threshold. Will you in charity publish a note to the profession (that I am penniless--can't even get shaved or buy a newspaper. Many Western showmen know me and know I never went bad and the floor when I had it but now consumption--that's the answer. I am dying on my feet and ask to be remembered.

Sincerely yours,

PEN KENNEDY,

Ward I, St. Joseph's Hospital, 1422 Street and Brooks Avenue, New York City.

RING BARN GOSSIP.

Richards Bros. Wagon Show closed at Boerne, Tex., January 6 and is now in quarters on their ranch at Pipe-creek, Tex. The show was out eight months and had a successful season. Schuyler's band and orchestra, after filling an engagement of five months, closed at Bartlett, Tex., December 26. The outfit will open at Banders, Tex., about March 21 with a Wild West for side show and is routed through Louisiana, Arkansas and Missouri. The coming season will be Richards Bros. last on wagons.

The Wm. Todd Show closed a successful season of forty-four weeks January 20 at Eastman, Ga., where they have gone into winter-quarters. While the policy of the show will be the same, the outfit will be enlarged to some extent and will open at Eastman about March 1. Twenty-five people, two cars and a tent theatre that will accommodate two thousand persons, will be carried. Mr. Todd left Eastman January 21 for a trip to Chicago, Pittsburg, Philadelphia and New York to visit friends.

Jethro Almond Shows are in winter-quarters at the same old place, Albemarle, N. C., where the outfit is being fitted up in grand style for the opening in the spring, when it will again take to the road, classed among the best and most up-to-date two-car vaudeville and motion picture outfits. F. C. Conroy, boss canvasman; D. D. Lockhart, comedian and others are in quarters with the Almond Shows, getting things in readiness for the coming season.

Dr. F. C. Myer, after a three months tour of Mexico, has returned to Eau Claire, Wis., where he will spend the winter with his sister at 537 Broadway. He would like to hear from his friends.

Ben E. Taylor will have the band with the Spruks Show this season.

Fred (American) McGuire is wintering at Richmond, Ind.

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GIRL OUTFIT, CHEAP--First-class Girl Show Outfit that made best appearance in Illinois, Indiana, Wisconsin and Michigan last season. Built from special designs for durability and compactness. Can be framed in thirty minutes without a nail driven, and is always up for cream. Outfit all in Khaki. Consists of 1 tent, 2x50; 1 proscenium arch; 1 stage, including top, slides and back; 1 ball-hoop curtain; 1 banner "Zulka"; the Girl in Brown; 4 flags for banner poles; also tent and four banner poles, stakes, ropes, etc., and one \$22.50 base drum. F. O. B. Cars for \$100. Address FRED M. SHELDON, Anchorage, Ky.

WANTED--Circus Attractions, etc., for Park Island, Lake Orion, Michigan (The Coney Island of Michigan). Opens Decoration Day, May 30, 1912. Merry-go-round, Ferris Wheel, Games, Novelties, Illusions, Concessions, etc. Free grounds and free license for Circus and Wild West Shows. Address W. J. CRAWFORD, Manager, 1298 Chamber of Commerce Bldg., Detroit, Michigan.

WANTED--Second-hand Tent Outfit. Must be in A-1 condition. State all in first letter. Must be cheap for cash. Address CHAS. C. RUMMEL, Harrisburg, Ill.

FOR SALE--CIRCUS BAND WAGON Carved body with mirrors. Cut sent on application. ELECTRIC POLISH CO., Urbichsville, Ohio.

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AT LIBERTY March 1. KITTY MAY IRWIN, Contortion Flying Rings and Contortion Act. MLE. IRWIN, Slack Wire, Sharp Shooting and Club Swinging. W. J. IRWIN, Headbalancing, Trapeze and Swinging Perch. Double on canvas, no. Regards to friends. Address, WM. J. IRWIN, Steelville, Mo. FOR MUTUAL BENEFIT MENTION THE BILLBOARD WHEN WRITING ADVERTISEES.

FILM SYNOPSES

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

PATENTS COMPANY.

EDISON.



THE PASSING OF J. B. RANDELL & COMPANY (Drama; release Feb. 6; length 1,000 feet).—J. B. Randall has been caught in the stock market, and at the close of the day J. B. Randall & Company is a thing of the past. Randall, ruined, leaves the office. He prepares for suicide, and going to purchase a revolver, pauses when a tiny voice calls at his side: "Paper, sir? All about Randall & Company gone to the wall." With the headlines staring him in the face he passes on to finish his gloomy past. He secures the revolver, and retracing his steps, comes upon the little newsboy, fallen from exhaustion and hunger. Too bad, he realizes his weakness. If this helpless lad can fight the battle, why not he, a man in the prime of life. Six months later, Jimmy Quinn, the newsboy, and J. B. Randall are living together, humble but happy, and working out the problem of existence side by side, and all will enjoy the toast to the success of Randall & Quinn, successor to J. B. Randall & Co., Brokers.

THE COMMITTEE'S WIFE (Comedy; release Feb. 7; length, 1,000 feet).—For pure air for the baby boy, Mr. Lane moves to the suburbs and becomes a commuter. One night he is delayed and telephones he will not be home until late. Mrs. Lane is afraid of being alone, recalling a tramp she had seen that afternoon, and locks the doors, puts the boy to bed, and retires to her room. The boy awakens and remembering some toys left in the garden, goes after them, slamming the door. Mrs. Lane is terrified at the noise, and summoning the maid, takes her husband's revolver and investigates. She finds the door unlocked and secures it. Just as the boy rattles for admittance. Frightened, they retreat to the bedroom. Lane arrives home, stumbles over a lamp and then tries the door knob of the bedroom. The women nearly collapse, but are greatly relieved on finding it is Mr. Lane. Relating the terrible incident to him, he investigates, and finds the little son asleep on the steps besides his companion the dog.

THE CORSICAN BROTHERS (Drama; release Feb. 9; length, 1,000 feet).—Fabien and Louis are twins, and so close is the tie that binds them that one shares the emotions of the other. Consequently, both fall in love with Emille de Basparre, whom Louis follows to Paris. Fabien realizes Louis' motive and remains home with his mother. In Paris, M. Chateau Renaud, a disappointed rival for the affections of Emille, endeavors to compromise her by inducing her to attend a Bohemian supper. Louis is there and Emille terrified at her surroundings, asks him to escort her home. Renaud quarrels with Louis, a duel follows and Louis' breast is felt by Fabien in Corsica. His fears for Louis safely are confirmed by the appearance that evening of Louis' spirit. He swears to avenge his brother's death, and going to Paris, kills Renaud on the same spot where Louis was killed. He then goes to Emille and comforts her with the news that Louis is avenged.

THE CITY OF DENVER. "THE QUEEN OF THE PLAINS" (Scene; release Feb. 10; length, 575 feet).—A variety of views that fascinate and charm. The stock yards with their hundreds of cattle on their way to your table; the buffaloes in the park; the handmaids of the city cleaning their regal queen for her daily task; the public baths; the mun' local theatre, and the public playgrounds, all give an added sparkle and interest to this interesting and instructive picture, which closes with a magnificent run of the entire fire department of the City of Denver in action. On the same reel is Von Weber's Last Waltz.

VON WEBER'S LAST WALTZ (Drama; length, 425 feet).—Two young people at a concert listen to the dreamy old Von Weber waltz, and a love story becomes mingled with its strains. It happens that at a dance another young man has his name on the lady's program for this dance. This leads to a quarrel and

breaking off of their engagement. Neither of them can forget the music and one day they meet at a music store, where they both go to purchase a copy. A street violinist is heard playing the piece, and to the old proprietor recalls a drama of his own connected with this waltz, which led to a broken engagement and left him a lonely old bachelor. He tells the story to the boy, the girl turns to listen, and by the time the story is finished both are ready to forget their foolish quarrel.

MELIES

TRADE MARK



SMILING BOB (Drama; release Feb. 15; length 1,000 feet).—In a Western town, Smiling Bob, a miner, is in love with Molly, the pretty daughter of another miner. An Easterner arrives, and Bob takes his part against the rough miners. Among other kindnesses, introduces him to Molly. Molly falls in love with Jim. Jim has a quarrel with a workman named Pete. Pete is later accidentally injured, and Jim, having made threats, is accused, and locked up in a room preparatory to being lynched. At this time Bob had seen the girl he loved swoon from him, but took it with a smile, such as had characterized his easy-going life, and his true love for her remained steadfast. Molly turns to Bob for help, and through the love he bears this girl and to make her life happy, though wrecking his own, accomplishes Jim's escape. Until the paper disintegrated, he carried these words near his heart: Jim and I were married today. We will never forget what you did for us. I am so happy. Molly.

ESSANAY.

ESSANAY



PHOTOGRAPHS

ALKALI IKE'S LOVE AFFAIR (Comedy; release Feb. 6; length, 1,000 feet).—Alkali Ike is in love with the buxom daughter of Ranchman Brown, but this latter is very much opposed because he is convinced that Alkali Ike is a rank coward and no suitable protector for his daughter. Alkali, to prove that he is as brave as the bravest, solicits the help of his two cronies who are to disguise as hold-up men and waylay Ranchman Brown, when he will dash up, put them to rout, and thus display his heroism. The hold-up occurs, but when Alkali pulls the masks off the highwaymen, he finds they are not his friends, but two of the most desperate bad men of the country. Alkali makes his get-away with the girl, leaving father to take the bad men to jail, where he is presently with a bag of gold as the reward for the capture of the bad men. Alkali the wins not only the hand of his beloved, but the gold as well.

THE MELODY OF LOVE (Drama; release Feb. 8; length, 1,000 feet).—Maurice Eaton, a young musical composer, is engaged to marry Isabel McIntyre, a society belle. Eaton has composed a wedding march for their approaching nuptials, but on the eve of the wedding becomes blind. He realizes he can never marry Isabel and tells her the match must be broken off. Isabel later becomes engaged to a wealthy young man. On the wedding day the organist falls ill, and a blind man is invited to play the organ. Eaton ignorant of who is to be wedded, is pressed into service and plays the wedding march composed for his own marriage. The bride, unable to place the familiar music, wishes to see the organist. In the darkness of the loft she can not see him



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The HELPING HAND

A totally new kind of plot; a real heart drama of intense interest. Released Monday, February 5. Copyright 1912, Imp Films Co. Get it down!

MRS. MATTHEWS, DRESSMAKER

A story of the poor and the rich. Not a fussy sermon, but a corking good drama. Released Thursday, February 8. Copyright 1912, Imp Films Co.

WHO WEARS THEM?

Another ten-strike Imp comedy. Showbiz who wears the pants in the French family. Released Saturday, February 10. On the same reel you get:

TEA INDUSTRY IN THE U. S.

Only a few people know that tea can be grown in the United States. This reel shows the whole business as conducted in a Summerville, near Charleston, S. C. It's great. You'll like every bit of it. It's part of the Saturday Split of February 10. Copyright 1912, Imp Films Co.

Extra! Extra! Extra!

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Mildred Holland, conferring with two Powers' directors. She will appear in Powers' super production, The Power Behind the Throne.

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distinctly, but Eaton recognizes her voice. She nearly faints when she sees who played the wedding march, and turning to her husband, begs to be taken away. The blind musician, alone in his sorrow, bursts into tears.

HER BOYS (Drama; release Feb. 9; length, 1,000 feet).—The Widow Morton, a seamstress, finds herself hard pressed to support her two boys, Jim, age seven, and Joe, a little fellow five years old. Jim, feeling he is a burden on his mother, runs away, leaving a note saying she need not fear for him. Joe is later left in a children's home. Joe is adopted by Judge Gordon and his wife, and some years later finds him a young lawyer with his first case yet to come. His opportunity came one day when an old lady, the Widow Morton, asks his services in the behalf of a young man who had befriended her and is now in trouble. When the prisoner is discharged, he shows the old lady a Bible he has had since boyhood. Widow Morton recognizes her long lost son, Jim, and Joe recognizes the Bible as similar to one given him by his mother. Then follows a happy reunion when the boys and their mother learn the whole truth.

THE DEPUTY AND THE GIBL (Western drama; release Feb. 10; length, 1,000 feet).—Jim Blak, a Westerner, has a daughter, Edna, who is engaged to marry Frank Shaw, a friend of her father's. Edna suspects her father and sweetheart of certain shady dealings, but is unable to confirm her suspicions. One evening Jim and her sweetheart held up a stage coach. After the robbery they separate. Jim is surrounded by a posse, and a deputy is sent to Jim's house, where it is thought Shaw has taken refuge. Edna tells the deputy that Shaw is not in the house, and taking her at her word, he turned away, when a shot from the cabin brought him to the ground. Edna turned on her lover with scorn, he lied to him to save her, and you shot him in the back. Shaw escaped and the girl looked after the wounded man. Shaw is later captured and confesses. The deputy is well on the road to recovery before the girl confesses she lied to him. The story ends with a hint that a love affair has started between them.

SALES COMPANY. IMP.



THE HELPING HAND (Drama; release Feb. 5; length, 1,000 feet).—Copyrighted 1912 by Imp Films Co.—John Clinton, an expert mechanic, is discharged from his job and is unable to pay an installment due on a mortgage on his little home. Unsuccessful in attempts to raise the money, he wanders aimlessly about. Two richly dressed women enter an automobile, one of them dropping a purse. Clinton discovered it and without hesitation returned it to the owner, being rewarded with a large bill. He hurries home to share the good news with his wife. In the park he is attacked by thugs, and in the struggle drops his wallet. The fight takes place under a tree, in the branches of which a park employee is at work pruning them. He ran down and picks up the wallet with his long shears. The thugs fall to find the wallet and disappear. The man in the tree drops the purse near Clinton and he finds it—surprised and delighted. The installment is paid, with the old man in ignorance of the helping hand in his hour of need.

MRS. MATTHEWS, DRESSMAKER (Drama; release Feb. 8; length 1,000 feet).—Copyrighted 1912 by Imp Films Co.—John Matthews is a common laborer, happy in the possession of a wife and child. He dies in harness, so to speak, being stricken at work. The wife had been her own dressmaker before marriage and thrown upon her own resources, she resumes the occupation. She works for the wealthy who do not always pay promptly. She finishes a dress for Mrs. Baldwin, the wife of a rich man and depends upon the money to buy the necessities of life. Her little girl becomes ill and she sends to Mrs. Baldwin for the money due her. The

request is ignored. A physician is called for the child and the case pronounced serious. Medicine is prescribed, but at the pharmacy she is unable to pay for it and credit is refused. Desperate, she steals the medicine, but is observed and arrested. The husband of the rich woman intercedes for her, seeing the injustice of the act and his wife, filled with remorse, makes a tardy reparation for her remissness.

THE TEA INDUSTRY IN THE UNITED STATES (Industrial; release Feb. 10; length, 400 feet).—Copyrighted 1912 by Imp Films Co.—It is not generally known that the tea-plant is cultivated in the United States, but such is the case. This fact is illustrated in the film under notice. In Summerville, South Carolina, the plant is cultivated so successfully that the product is marketed at a profit. The plant is grown both in the open and under cover; all the operations of cultivating, sorting and packing are shown. The old way of cutting the tea leaves was by hand; the film illustrates a machine, resembling a reaper, doing the work. On the same reel is Who Wears Them?

WHO WEARS THEM? (Comedy; length, 600 feet).—Copyrighted 1912 by Imp Films Co.—Harry French hated the work of packing preparatory to moving, but Mrs. French kept him at work. A poker party is threatened in the apartment below, and by feigning madness, he alarmed his wife and escaped. Joining the party he won largely and was happy in his success. But Mrs. French got near, and when he returned laden with the spoil, he was greeted with a bromusleik attack; deprived of his winnings; physically sat upon and informed that his better half "wore them."

THANHOUSER.



THE TROUBLE MAKER (Drama; release Feb. 6; length, — feet).—They were married in the little country church and were very happy, although poor. Wealth came later on, a mining venture turning out profitable. The wife began to have social ambitions, and at her plea they moved to a fashionable suburb in the East, and a social secretary was hired. The husband did not like the new game, and quarrels with the wife became frequent, finally ending in divorce. The secretary, a man of old family, but embarrassed financially, saw his way to a fortune, and making love to the divorcee, became engaged to her. His perfidy was revealed to her, however, and broken-hearted, she decided to go back to the village where she had been so happy. On the train she met her former husband who was also going to the old home. Arriving in the village their way led them past the little church, memories were awakened, they agreed to forget the past, and entering the church were married all over again. This time they remained happy. Having learned the lesson that mutual concessions are necessary if matrimony is to be a success.

THE SIGNAL CODE (Drama; release Feb. 9; length — feet).—A pair of foreign spies, a man and woman, plot to steal the signal code of the navy, and to this end, the woman, who claims to be a "Countess," fascinates a naval officer, who soon believed she was the dearest woman in the world. While the fleet was in New York harbor, the Countess was invited by the officer to visit his ship. Here she found a chance to see the signal code, which she laughingly slipped into her handbag, promising to return it the next day. She mingled with the crowd, and the officer, not willing to believe she had the code, loved and believing he could trust her, allowed her to leave the ship with the book. A sailor, whom the officer had befriended, became suspicious of her actions, and following her, succeeded in getting the book from the Countess, by finding a trick in its place. The sailor returned the book to the officer, the false messages were safe, and the officer's secret hidden in the breast of a grateful sailor.

GAUMONT.

THE CRIPPLE'S COURTSHIP (Comedy; release Feb. 6; length, 865 feet).—The first Gau-

mont comedy release is said to be a refined comedy, containing a funny idea, funnily acted and finely staged.

THE WATERMAN'S BRIDE (Drama; release Feb. 10; length, 686 feet).—A touching little canal picture depicting the joy followed by despair of desolate loneliness on the part of a waterman. While plodding his weary road in harness drawing the heavy canal boat along the waterway, the waterman meets his love. They marry and enjoy the aromatics that a wedding on a boat roof can only make possible. The pair feast 'neath the starry sky until the bride persuades her happy husband on the night of their wedding day for a walk on the moonlit shore. Amidst the happiness of their embraces and kisses she suddenly takes ill and dies. The bereaved husband has her clad in her wedding gown as a shroud and in answer to duty, wearily plods his lonesome way dragging the cumbersome boat down the canal. On the same reel is The Red Mountains of the Esterel.

THE RED MOUNTAINS OF THE ESTEREL (Scenic; length, 282 feet).—Showing the choicest scenes of the stern and rock-land coast of the Pyrenees, France, the balsam clad, whitecap sprayed Bay of Azay, and the rocky desolate projection of Dramont Point.

SOLAX.

FROZEN ON LOVE'S TRAIL (Drama; release Jan. 28; length, — feet).—A white girl living with her father at the barracks near the Indian reservation, is kind to a half-breed Indian. He falls in love with her, but she does not condescend him. If ever, one day she is about to accept a trinket from him, when a soldier admires her, and she throws the trinket at his face and runs off mortified. Some time later the girl is on a hunting trip in the snow covered mountains and is thrown from her horse and lies stunned in the snow. The post half-breed, with a sled drawn by dogs comes along, and finding the girl, puts her on the sled and wraps his own furs around her, frozen firm. Almost naked he runs for miles, urging his dog pack. The cold is finally too much for him, and he stumbles frozen into the snow while the dogs carry the sled to safety. A rescuing party later finds the Indian frozen on love's trail.

THE FIXER FIXED (Comedy; release Jan. 31; length, — feet).—Any man who is mean enough to try to "double cross" anybody, always gets the dirty end of it. "The Fixer" in this comedy tries to fix things for himself, with his cousin's money. He gets "in Dutch," however, and the pretty damsel marries a real man, and the fixer is fixed good and proper. Billy Quirk is featured in this film. On the same reel is The Wonderful Oswego Falls.

THE WONDERFUL OSWEGO FALLS (Scenic; length, — feet).—A thrilling scenic picture revealing vistas of unimaginable beauty.

MIGNON, OR THE CHILD OF FATE (Drama; release Feb. 2; length, — feet).—From Thomas' famous French novel, Mignon, daughter of noble parents, is stolen when a child by gypsies. She grows up without knowledge of her antecedents. She is ill-treated by the gypsies until her liberty is purchased by Guilelmo, a traveling student. She falls in love with her rescuer and follows him about dressed as a page. Guilelmo is unaware of her love for him and is allured by the charms of another, an actress. At a castle where a grand fête takes place, Mignon becomes jealous of Guilelmo's attention to Philine and is about to drown herself in a fountain when the scolding notes of a horn stop her. Her father appears and she confides in the minstrel and implores his aid and protection. The half-crazed minstrel is carried away by the girl's story and sets fire to the castle. This rash act almost fatal for Mignon. But it is the means of bringing father and daughter together and opens the eyes of Guilelmo to the affection which Mignon has for him.

MAJESTIC.



AN OLD LADY OF TWENTY (Comedy; released Feb. 2; length, — feet).—A young actress engaged for the leading part of An Old Lady of Twenty, a new play to be produced, takes apartments in a studio building and begins to study the make-up for her new role. In her make-up she meets an artist next door, who considers her friendly. She finally tells him of her daughter, and then meets him without the make-up. He falls in love with the beautiful girl, and proposing marriage, he is referred to her mother. Going for the old lady she makes a quick change, and mother sternly tells the artist that the girl is too young to marry. He pleads, and Flo, seeing the emotion genuine, takes off her wig and tells him to look. He does so, despair turns to joy, and she explains the trick. A wife is sent to her manager, giving up her part in An Old Lady of Twenty, as she is engaged for the leading part in Just A Wife. On the same reel is Lucky Man.

LUCKY MAN (Comedy; length, — feet).—D. Willoughby Smith goes to the club, and for Mrs. Smith there is nothing left to do but go to bed, which she does, with the wish that she were a man. She wakes up with a start, and discovers that she is the possessor of a grown mustache and a yardstick. Her opportunity has come—reckoning not the consequences she dons a suit of her husband's and then comes a series of adventures common enough to the masculine sex, but decidedly strange to Mrs. Smith, who meets with calamity after calamity. Her husband coming in really awakens her, and she realizes with joy that she is still in all respects, just a woman.

A GAME FOR TWO (Comedy; release Feb. 4; length, — feet).—John Hartman, a learned writer, collaborates with Mrs. DeWitt Turner, a widow. His attentions to the widow are resented by Mrs. Hartman, and one evening, she decides to give her complacent husband a jolt. She fairly forces Smithers, a young bachelor, to allow her to have supper in his apartment, unbeknownst, and unknown to Smithers, leaves a note for her husband telling of that intention. Hartman returns becomes inflamed by jealousy, and attempts to force his way into the apartment, while Smithers flees by the way of the fire escape. The widow's apartment is in the same building, and seeing a man on the fire escape she flees into the hall, innocent of cosmetics or other artificial aid to beauty, and in most unattractive attire. Boss lets her in the room, and when Hartman forces his way in, the widow is locked in a clothes closet, and Hartman in the kitchenette, and Boss goes home. Smithers' valet releases them in the morning, to the consternation of the widow, that the man she had been angling for should see her in such condition. Hartman is brokenhearted, thinking his wife has eloped with Smithers, but he finds her at home, and faithfully promises she will never be neglected again.

POWERS.



CARDINAL FARLEY (Topical; released Jan. 27; length, — feet).—Cardinal Farley was met by a special committee on a specially chartered boat. The Powers camera man was on that boat and the great ecclesiastics and merchant princes posed for him. There is also shown the great spectacle of loyal Catholics who greeted the Cardinal on his way to the Cathedral. On the same reel is Beautiful Christiania.

BEAUTIFUL CHRISTIANIA (Scenic; length, — feet).

BILLY'S SURRENDER (Drama; release Jan. 30; length, — feet).—This film was scheduled

(Continued on page 44.)

FAIRS AND CARNIVALS

Plans Are Completed for Holding Monster Exposition in Denver to Extend Over a Period of 100 Days—Miscellaneous Amusement Show News and Carnival Conversation

Denver, Col., Jan. 27 (Special to The Billboard).—Plans have just been perfected for holding a hundred-day exposition, to be known as the Colorado State Industrial Exposition, in Denver, opening May 30, 1912, and continuing until September 6, 1912.

The exposition will be located at Lakeside Park, Denver's million dollar White City, and is being featured by the Lakeside Realty & Amusement Company, with General Manager Frank Burt and Earl Gandy, as commissioner, in the a five management.

The Denver Chamber of Commerce, the Denver Retail Association, the Denver Real Estate Exchange, the Colorado Manufacturers' Association, and the commercial associations of many Colorado counties, cities and towns have already endorsed the proposition, and every indication points to the most comprehensive exhibition of Colorado products and display of the commonwealth's mining, irrigation, agricultural, manufacturing, horticultural, live stock and other resources in the history of the West.

The exposition grounds will cover fifty acres without the town of Lakewood. The main building will be 200x700 feet in area, and will have the largest single floor space under one roof of any building in the state. It will have a highly ornamented front, showing the character of the varied industrial displays within.

In the Court of Colorado, which will be the principal avenue of the exposition grounds, will be constructed a giant relief map of the state, showing all the mountains, canons and plains, rivers and streams, cities and towns, railroads, principal irrigation system, the mining, agricultural and fruit districts and, in short, giving at a glance an insight of the topography of the state to the visitor.

Around the principal industrial building will be grouped the different departmental buildings, county buildings and special structures, one of which will be used for the exclusive display of working models of Colorado inventions. In all, 7,000 separate exhibits will be accommodated. The construction of 5,000 stalls around the quarter-mile motordrome track for housing the numerous livestock exhibits already assured, was also authorized the past week by the Board of Directors of the Lakeside Realty & Amusement Company.

Supplementing these strictly exposition features will be a Midway, containing all of the latest amusement attractions. Manager Burt and Commissioner Gandy are already looking a number of big shows for the exposition, including The Deluge, and a graphic reproduction of the Eliseo fire and earthquake.

Commissioner Gandy has recently returned to Denver, his home city after spending considerable time abroad, where he directed The Red Man, a mammoth reproduction of frontier life in America.

MOSS & MARR'S CONSOLIDATED SHOWS.

On another page of this issue appears an ad from the Moss & Marr's Consolidated Shows, who have established headquarters at No. 39 West Forsyth Street, Jacksonville, Fla., and have up to the present time booked the cream of Southern territory. In a week or so they will publish an extensive route of the best territory obtainable.

George Marr has been absent from headquarters and is at present in the North looking after the "Consolidated's" interests.

The official staff of the show has as yet not been announced, but is said to include the very best free acts in the country.

Tom Moss is in the office daily, answering all correspondence and saying "hello" to the many callers.

GOOD CHANCE AT ELMIRA.

Carnival Men who expect to be in the vicinity of Elmira, N. Y., during the summer should not overlook the bonanza which is being passed out there by the Elmira Water, Light and Railroad Company. That company has made a proposition to furnish Maple Avenue Park, the city's arena grounds and driving park free water and free light, with three minute car service for night and day exhibitions by local carnival organizations. Elmira, with three suburban systems, is the amusement center of a 150,000 population, and is a good show town.

SNAKE KING FOR HIMSELF.

Brownsville, Tex., Jan. 26 (Special to The Billboard).—W. A. (Snake) King, who has been connected with the Gulf Coast Wild Animal and Snake Farm for the past two years, has severed his connection with that institution and will establish a business of like character. The principal office will be in San Antonio, but Mr. King will maintain an office in this city.

SHEESLEY AMUSEMENT CO.

A fire at Marianna, Fla., caused a loss of about \$500 worth of show property to the Sheesley Amusement Company. When the cars arrived in Marianna, a fire was discovered in the merry-go-round car. An alarm was turned in, and the timely arrival and noble work rendered by the Marianna Volunteer Fire Company was all that saved the car and the greater part of the devices.

The official line-up at present is as follows: Sheesley's Minstrel, 3-in-1 Show, Cant Richard's Big Jungle Show, Mads of the Mist, That Girl, Little Johnny Webb, Merry-go-round, Dare Devil Arnold, aerial performer; Royal Italian Band, and twenty-five concessions.

The social order known as The Loyal Order of Dogs, at present boasts of forty members in good standing. The officers are as follows: Jim

Rogers, president; Arthur Hoffman, vice-president; C. D. Creed, secretary; W. A. Jonea, treasurer; Harry L. Small, legal adviser; J. C. Small, marshal; Curley Brisner, guard, and Dr. Tarbox, physician.

Mrs. Peters and her son, Richard, joined to take charge of Mr. Sheesley's concessions.

WEIDER'S COMBINED SHOWS.

The Weider Combined Shows left Savannah, Ga., Jan. 27, for Orangeburg, S. C. The outfit has been playing in Savannah for four weeks to good business. They are now in their 34th week, and have played very few bloomers.

Mr. Weider has purchased three new tops, one for the Oriental Mads, and a big bale ring top for the Country Circus.

Jack Velare, with his big jumping-horse carousel, is doing nicely. He also has his county store and vase wheel working. Lew Williams with his big sensation, is still with the big shows.

A new lot of uniforms have been purchased for Meeker's Concert Band.

Coffery, the cigarette blend, and Princess Elzina joined the past week.

Girdia May Davis, the largest girl on earth, has purchased a new tent and banners that are a novelty.

Dad Reed, with his Well Shows, is creating a sensation with his Crystal Gaze and House of a Thousand Mirrors.

Doc White is now ahead of the show; W. H. Weider is manager; Fred Herchal, assistant manager, and Mrs. Weider, secretary and treasurer.

NATIONAL UNITED SHOWS.

The National United Shows now have eight shows, Jumping Horse Carry-us-all, ten-piece Italian Band and fifteen Concessions. The shows are: Tony, the Alligator Boy; Namo, Snake Girl; Cleopatra Illusion; Annex, 7-in-1; The Girl Down There; Derkos America; Electric Theatre; Crazy House; Moxter Bros.; Jumping Horse Carry-us-all, and Prof. Sackitt's Royal Italian Band of ten people, and Baby Della as free attraction, singing popular songs with the band.

Executive Staff—Doc Allmann, general manager; Doc Earl Hall, assistant manager; W. J. Smith, agent; James LaVere, transportation.

George Miller, aving man, late of the Cosmopolitan Shows No. 1, was instantly killed at Burton, La., by the falling of the iron center pole. The body was buried at Donaldsonville, La., by members of the company, the entire show attending the funeral. The company remained in mourning all the week, and showed only one day, Saturday, and is lining up some good spots.

Doc Earl Hall attends to the business back with the show.

Archie Clark and wife joined recently with four concessions.

AT THE PATTERSON QUARTERS.

Paola, Kan., Jan. 26 (Special to The Billboard).—After the break of the extreme cold weather, real work is resumed at the quarters of the Great Patterson Shows. Capt. Cardona, with his five lion act, is making great headway. The air ship horse will be a big addition to the show. Bill Harris, chief mechanic, with his force of workmen, has three new wagon fronts under construction. Mr. Patterson has installed a new light plant with motors and machinery to get out all the material in his new shop. James Patterson Jr. was taken to Kansas City last week, undergoing a very painful operation. He had both tonsils and adenoids removed, and is now at home doing nicely.

NOTES FROM MACY'S OLYMPIC SHOWS.

Develo, with his cage of death, closed a season of fifty weeks and is at present at Jackson ville.

Earnest McKenzie is a newcomer with a candy wheel, long range gallery and knife rack.

Slim Neal has added a hoopla to his line of concessions.

Walter Driver of the U. S. Tent and Awning Co., was a visitor last week, and took an order or two just to be acleable.

Howard's Plantation is taking top money. Shorty has some show; Macy is just getting over an attack of chills and fever.

JENNIE DALE ILL.

Charlotte, N. C., Jan. 26 (Special to The Billboard).—Little Jennie Dale, who was with the J. R. Smith Shows for three years, and part of last season with the Downie & Wheeler Shows, is confined in a hospital here, where she underwent an operation January 25, for appendicitis and peritonitis, and is now receiving the best medical care and attention.

Miss Dale came to Charlotte with J. C. Oler kirk and wife after spending five weeks in Savannah, Ga.

Persons desiring information concerning the condition of Miss Dale should communicate with T. N. Wildman, who is looking after her well fare. Address 24 N. Tryon Street.

C. W. PARKER GOING SOUTH.

Chicago, Jan. 25 (Special to The Billboard).—C. W. Parker of Leavenworth, Kan., was in town the early part of the week, and has again flitted Southward, intending to go way down to the Gulf, and take in the Mardi Gras in New Orleans before his return.

Joe, the noted boxing kangaroo, property of H. W. Campbell, died at Texarkana, Tex., January 12 from injuries received in a railroad wreck at Mineola, Tex., Thanksgiving Day.

CARNIVAL NOTES.

While the Rock City Amusement Co. played an engagement at Valdosta, Ga., recently, some of the boys of the Downie and Wheeler Shows, whose winterquarters are in that city, paid them a visit. Walter Allen, Murray Thatcher and Pop McCoy, ad from the Downie and Wheeler Shows, took a trip in Clyde C. Galbraith's crazy house, and instead of waiting until it stopped, dove overboard through the canvas and landed among the alligators in the mud. Henry Willis, known as Sallor Jack, rescued them with a boat hook. The line-up of the company is as follows: Tom Deltrick, manager; Ben Luce, nemo show, and secretary and treasurer; Henry Willis, 7-in-1 show and master of transportation; C. Galbraith, crazy house; Barfield, old plantation; Sullivan and English, merry-go-round; Mattie Oliver, champion female wrestler, with Sam Oliver, manager; Lary Eagan, cookhouse; Carl Nelson, free act.

Roster of E. Kirke Adams' Hippodrome Show, which will be with the Otis L. Adams' Ten Big Shows season 1912: E. Kirke Adams and Company, proprietors; R. Boyd, secretary and treasurer; Vogel Crawford, slack wire, traps and juggling; Harry Schaeffer, slack wire, tramp and balancing trapeze; Honeyboy Lovitt, clown, Roman ladder and balancer; Zenero, flexible gymnast; Bobbie Boyd, head balancing trapeze; E. Kirke Adams and Company, impalement act; Boyd Bros., comedy breakaway, revolving ladder; Little Susan, trapeze, Kirke's dogs, Schaeffer's dogs and cats, Mrs. Murphy in the loop-the-loop, and Brownie, the high diving dog. The show opens at Camden, S. C., March 10. Mr. Adams will introduce a few new ideas this season. He claims that he was the first to produce a circus performance or one-ring circus with a carnival company.

The Sheesley Amusement Company has been enjoying a very prosperous tour through Florida, notwithstanding the fact that they have encountered unfavorable weather conditions. Simon Cantara joined at Quincy with his working world and joyland show, now making ten paid attractions and a large number of concessions carried by the company. Arthur Hoffman, well known circus aide showman, has erected a new platform for his wild girl exhibit. Will A. Jonea has returned after a short visit to New Orleans.

Will T. Miller's United Shows have been in Georgia three weeks, after playing South Carolina all fall and winter. Despite the unfavorable weather conditions, the Miller Shows have been doing a very nice business. The line-up includes three shows, merry-go-round, band and nine concessions. Eimer C. Myers, the general agent, has booked three more towns in Georgia, after which the shows will slowly move northward.

W. O. Brown's Amazo Top, with Wolcott's Model Shows, was destroyed by fire at Mulberry, Fla., January 17. Sparks from a passing locomotive was the cause. The show placed under the Wild West top for the balance of the week. The adjuster of the railroad company settled with Mr. Brown.

Smith's Greater Shows are comfortably located in winter quarters at Augusta, Ga., where they have wintered for the past two winters. Johnnie Murphy and his little city, will again be with the show the coming season. Mr. and Mrs. Chris Smith Jr. have gone to Atlanta for a short stay.

Cleo, the Original Girl in Red, secured a divorce from her husband, Jos. N. Callis, January 20, and has resumed her maiden name, Miss Mae Zoet. She is at present residing with her father and sister in Forest Park, Ill. Cleo will be on the road the coming season.

David Gross and wife leave the Wolcott's Model Shows week of January 29 and will join the Osterling Shows at Ocala, Ga. Gross will place a show and concession with the Osterling company.

L. C. Beckwith, general agent, has resigned his position with H. W. Campbell's Shows, and has gone to Kansas City, where he will remain until the opening of the Parker Shows.

The Blanche McKenney-Hunter Combination has purchased from H. W. Jacobs of Topeka, Kan., his Kentu ky bred high school and high jumping horse.

R. J. Simmons, cornet player with the Kuppeler Shows, has gone to his home in Humboldt, Tenn., on a visit.

J. C. Oederkirk and T. N. Wildman have opened a long-range shooting gallery at Charlotte, N. C.

CARNIVAL CONVERSATION.

By "Red Onion."

Try it again—it may be good for you.

Don't be guilty of getting contracts for three towns and then crying out, "We are booked solid."

They were telling about sensational free acts when Johnny McGrall turned to J. H. Johnson and said: "I have an aeroplane coming over from Slan that will run 83 miles under water." How's that for a free act?

What do you want to play two weeks in a town for? M. B. Westcott says: "If you can't get money in one week you certainly can not get it in two." Correct, Westcott.

Where are the shows coming from to supply all the carnival companies that are going out this season? Have you thought about this? The good shows desired are not available.

John P. Martin says there are too many "ithographic endeavors"—meaning the show is all on paper. Some water shows are like this.

Bad reports from Texas. The weather is blamed.

Miss Gertrude Parker—I recently had the pleasure of having my father explain to me the difference between a merry-go-round, a carousel, the "hardiers" and a jumping horse machine. I wish to say that the explanation was exceedingly interesting to me; as I must admit that I was much in ignorance as to the mechanical difference in riding devices of this kind.

Matt Muldowney says that he is glad that somebody is trying to uplift the carnival business. He believes that the committees should be given a chance as well as the showmen and concessionaires. Mat puts one of the alleged

PARKER'S JUMPING HORSE CARRY US ALL



1 machine earned \$15,850 in 28 weeks, 1904
1 machine earned \$17,943 in 29 weeks, 1905
1 machine earned \$16,692 in 25 weeks, 1906
1 machine earned \$16,017 in 27 weeks, 1907
1 machine earned \$12,862 in 27 weeks, 1908
1 machine earned \$16,842 in 26 weeks, 1909
1 machine earned \$18,521 in 28 weeks, 1910
Above figures will be verified to prospective customers. Write for catalogue and prices to C. W. PARKER, Leavenworth, Kan.

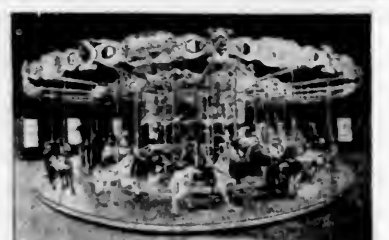


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Devices.

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second-hand Carousels in excellent
condition.

Park Concessions Wanted.



uplifters on the pan and when he finished his
letter the subject was pretty well sized.
Muldowney is quite right in many of his views.

It is up to you, Mr. Local Committeeman—to
help build up the business. Watch for the
tips.

Where are the Young Brothers and John G.
Miller?

We sent E. F. Carruthers to New York some
time ago. Understood he finally got there.

John H. Shields and Artie Shields are report-
ed to have sailed from New Orleans for Central
America, where they will remain until the open-
ing of the coming season. The John H. Shields
Show has always been a money getter. Who
disputes this?

Jim Norton, proprietor of the St. Charles
Hotel, Milwaukee, is a great friend of all the
carnival boys. Jim ran into the hunch in Chi-
cago last week.

Harry S. Noyes arrived in Chicago last week.
after four weeks' absence. Where he was no
one seems to know. He says the great Patter-
son Shows are booked some. That's all he will
tell.

Frank S. Reed has been discovered in North
Vernon, Ind., as manager of the Philburg Thea-
tre, and clerk of the Metropole Hotel. Frank
S. was for five years with Will S. Hook, who
has since passed to his reward. He says:
"Hook had a brilliant mind, was a prince of
good fellows and was always ready and willing
to help the other fellow." Reed retired a little
over a year ago and he assures us that the lure
of the sawdust and gilded fronts has no effect
on him. He rates North Vernon as a good car-
nival town and invites the agents to drop off
some time.

John W. Moore, one of the youthful exponents
of pertinent publicity during the Gaskill-Mundy
regime, was with Wortham & Allen last sea-
son. This news came in on the last section.

The last time E. C. Talbott was seen by one
of the carnival wanderers he was roaming over
the wilds of Alberta, Can., with a funny little
cap on his head.

W. L. Wyatt says he has signed as treasurer
of the J. Frank Hatch Shows for the season of
1912.

Still they come. Thomas O. Moss and George
S. Marr have joined hands and now we are to
have the Moss & Marr Consolidated Shows. It
is to be billed as the "cleanest and best amuse-
ment enterprise on earth, different from all
others and better." Let us hope so. There is
no reason why this should not be a happy com-
bination. Moss will be the general manager
and Marr will be the general agent. If Marr
puts in the same hard work, and uses the same
facilities that he employed while general agent
of the Johnny Jones Exposition Shows, we will
no doubt hear more of the Marr-Moss or Moss-
Marr combination. Keep busy, boys. Success
to you.

It's funny how easy it is for some near man-
agers to go into winter-quarters. He packed his
grip and went into winter-quarters.

Who is going to be the general agent of the
great Parker Shows No. 2? What, not going
to have one?

Miss May Gilbert, formerly of the Maceppa
Famous Shows, now playing in musical comedy,
passed through Chicago recently, en route to
New York.

"Ferari Brothers Shows United," sounds just
right. Let us hope that Joe and Francis shake
hands for the good of the business.

Who is going to be the general agent of the
great J. Frank Hatch shows? A few sugges-
tions—Jack Hampton, Bert Hoss, I. N. Fisk,
John S. Berger, William A. Sasmsn.

Local Carnival Committees—Be sure and book
a reputable company. Beware of the "hot
air" agent; the one who shows you photographs
of every show in the business—none of which
his own company carries.

Where does Barkoot open?

It looks as if the Great Parker Shows, B. R.
Parker, lessee, and Ned Stoughton, manager, is
going to be one of the biggest and best ever.

It sounds like H. W. Wright is going to be
the general agent of one of the real big ones.

Advertise, if you are alive. Commence to
start.

Miss Tillie Shepard closed with the Majestic
Musical Comedy Company and arrived in Chicago,
where she will superintend the making of the
new costumes for Johnson's Nomia Show. The
writer saw the plates, and believe me, they

will be some costumes. This will be Miss Shep-
ard's third season with the Nomia Show.

Where does Patterson open?

Tom W. Allen says that he wishes us to in-
form the boys that he has opened permanent
headquarters in the Wellington Hotel. Tom
says that if he isn't in when you call, wait a
minute; he'll be back soon. Tom received a
proposal of marriage and two poodle dogs all in
one day.

Sydney Wire—Where do you land at the close
of the burlesque season?

Nearly Agents—Don't spend all of your time
running around looking for a boarding house.
Real agents stop at the best hotel; if there is
no "best" hotel they go to the next town.

Who does George H. Coleman go with?
George says he has signed with the Great Pat-
terson Shows. You all know in what capacity
Coleman shines. Another one of Patterson's
wise moves.

Where does Tom North go?

If some of the concessionaires who wish to
be managers would devote their entire time to
doing that which they are capable of doing in-
stead of trying to tell the manager what to do
they would finish the season with the good-will
of the manager and a larger bankroll.

What became of the fishing pole show? U.
Ji Ji African village we mean.

Grilles, Grilles, Grilles—Don't make your-
selves up so that you resemble a human litho-
graph. Look not upon the rouge when it is
red.

"Bud" Menzel wants to know what the pen-
alty is for a person trying to impersonate a hu-
man being. Oh, will crime never cease!

Thirty-five to forty weeks are promised the
coming season.

It looks at this time as if Western Canada
would be the battle-ground of the Parker No. 1,
Great Patterson and Herbert A. Kline Shows
during the coming season. How will they di-
vide the towns? Wait and see.

J. B. Warren was reported to have gone to
Columbus from Chicago last week on business.

Adolph Seeman is saving cigarette coupons.
He says that when he gets a hundred thousand
green ones he will receive a very handsome
silver casket plate, beautifully engraved with
the following pathetic sentiment: "He has
just started to smoke."

We must have moral organizations, organiza-
tions that appeal to the higher ideals.

W. E. White, formerly a concessionaire with
the Great Cosmopolitan Shows No. 2, says that
he stopped in a hotel in Arizona which had a
sign displayed over the desk reading: "Board
and room free for every day the sun don't
shine." It would not do to have this hotel in
Chicago.

Harry Morris has an option on several con-
cessions at White City, Chicago. Harry was
some money-getter with the "Budah Stick"
with Kline a few seasons ago.

The Smith Greater Shows are scheduled to
open in Augusta, March 18. On the streets,
mind you.

A Chicago rumor is that the Maceppa Famous
Shows and the Greater United Shows will con-
solidate, if they do, watch for the big doings.

"Windy" Hughes—Did you ever finish training
that troupe of "Blue Camels"? Must say it is
awful when you see things like that.

Perry Thibaut is framing up a platform show.
Perry, please make it different from some we
have seen.

We have positive proof that Conshohocken,
Pa., is not a good carnival town. We are not
saying this because anyone said it was.

Wilber S. Cherry's card reads: General rep-
resentative of the Smith Greater Shows, seasons
1906, 87, 08, 09, 10, 11, 12. This record
compares favorably with E. C. Talbott's. Con-
tinuous service speaks well for the harmony
existing between manager and agent. It would
be well for some managers to think this over.

Advertisement in a Florida Newspaper—
"Wanted to exchange two tons of alligators for
a thirty-day meal ticket." We told them not
to put that alligator show out.

Victor (Happy) Wells is in advance of the
Krause Greater Shows. "Happy" is the origi-
nal "Happy Hooligan" of all street advertis-
ers. He is a hard worker.

We are told that H. Striker is going to
paint, varnish and put new figures on the ma-
chine this year. Jingle the bell.

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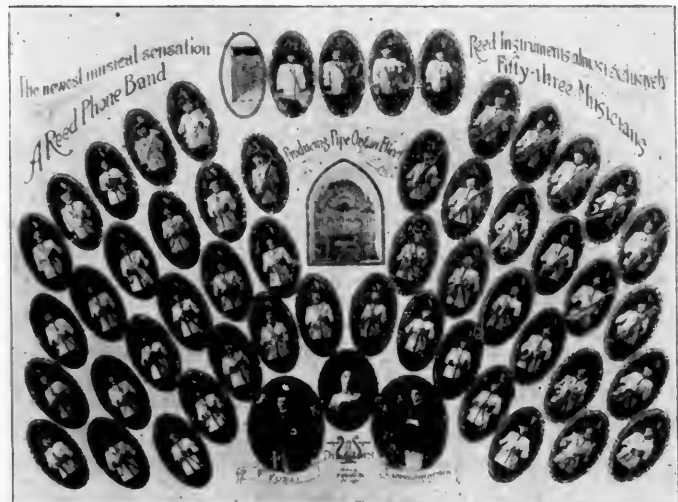
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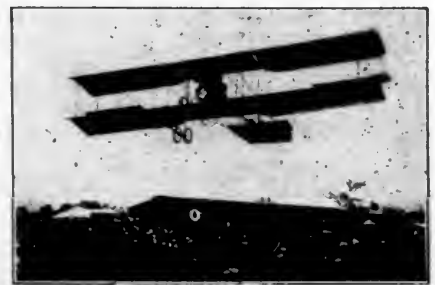
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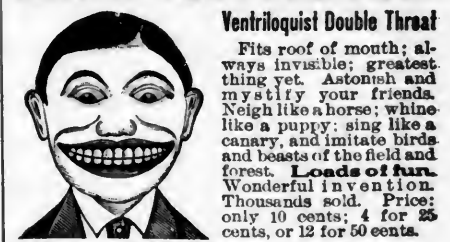
Now booking shows for the coming season. If you have a real show or carnival attraction and
want to play real carnival territory, let me hear from you. I can and will give more reasonable
sharing terms to shows of merit than any other manager in the business. Privileges? Yes. Write
me what you have. Will sell a few exclusives. Address JACK HAMPTON, Manager, New Kan-
sington, Pa.

Campbell & McDonald (Empress) Duluth, Minn.
 (Empress) Winnipeg, Can., 5-10.
 Corbin, Will N.: 134 Bridge st., Guyandotte, W. Va.
 Cavin, Jim: 108 Onachita ave., Hot Springs, Ark.
 Chandler, Nelle, Ladies' Orchestra: 19 Chandler st., Worcester, Mass.
 Carroll, Chatham & Keating (Bijou) Augusta, Ga.
 Chap in the Petticoats (Aerode) Toledo, O.
 Cheyenne Days Co. (Keith's) Cincinnati, 5-10.
 Crain, Mrs. Gardner, & Co. (Orpheum) Denver, 5-10.
 Columbians, Five (Orpheum) Jacksonville, Fla.
 Carono Trio (Orpheum) Jacksonville, Fla.
 Calvert, Great: 104 Averill ave., Rochester, N. Y.
 Campbell, Frank & Jenale: Marine Mills, Minn.
 Carbery Bros.: 1347 E. Oxford st., Phila.
 Cardowina Sisters: 425 N. Liberty st., Allentown, O.
 Carlin & Clark: 913 Prospect ave., Buffalo, N. Y.
 Carol Sisters: 104 W. 10th st., N. Y. C.
 Caron & Parson: 235 E. 24th st., N. Y. C.
 Carr Trio: Canandaigua, N. Y.
 Carroll-Gillette Troupe: 210 Chatham st., New Haven, Conn.
 Carroll & Van: 5428 Monte Vista st., Los Angeles.
 Carson, Chas. R. & Meta: White Rats, N. Y. C.
 Carson Bros.: 1058 56th st., Brooklyn, N. Y.
 Carson & Willard: 2539 W. Cumberland st., Phila.
 Casads, Three: Darlington, Wis.
 Casad & DeVerne: 312 Valley st., Dayton, O.
 Castellane, Tony, & Bro.: 248 Navy st., Brooklyn, N. Y.
 Chantrell & Schuyler: 219 Prospect ave., Brooklyn, N. Y.
 Childers & Childers: 715 W. 65th st., Chicago.
 Church City Four: 1282 Decatur st., Brooklyn, N. Y.
 Clacks, The: Charlton, Pa.
 Clark Bros.: 2215 So. 3d st., St. Louis.
 Classona, Four Musical: 64 Broad st., Oneta, N. Y.
 Cleveland, Claud & Marlon: 597 9th ave., Astoria, L. I., N. Y.
 Clito & Silvester: 1007 Mt. Vernon st., Phila.
 Coattas, Three Musical: 144 W. Seneca st., Oswego, N. Y.
 Cokwells, Three Cycling: 270 W. 39th st., N. Y. C.
 Coleman & Frances: 1820 Jefferson st., Phila.
 Columbians, Five, Inc.: Findlay, O.
 Comodore Great: 864 N. National Boulevard, Springfield, Mo.
 Conkey, Clever: Wansau, Wis.
 Conlin, Steele & Carr: 5545 Pemberton st., W. Phila., Pa.
 Cowson, Cora Youngblood, Sextette: Ansdarko, Okla.
 Costello & LaCroix: 313 Ewing st., Kansas City, Mo.
 Courtney & Jeanette: 1519 W. 14th Place, Chicago.
 Cowles Family: Altoona, Wis.
 Crawford & Baker: 1439 Baxter st., Toledo, O.
 Crows, The: Webster City, Ia.
 Crummins & Gore: 332 W. 24th st., N. Y. C.
 Cromers, Three: 305 Summett ave., Schenectady, N. Y.
 Cronwell & Sams: Dixon, Ill.
 Crouch & Welch: Gerard Hotel, N. Y. C.
 Cullen Bros.: 2016 Ellsworth st., Phila.
 Cunningham, Doc & Eddie: 3227 W. Gremshaw st., Chicago.
 Currie & Earle: 537 So. State st., Springfield, Ill.
 Curry & Riley: Birmingham, N. Y.
 Cutts, Musical: 3034 E. Baltimore st., Baltimore, Md.
 Dolan & Lenhart (Orpheum) Sacramento, Cal.; (Orpheum) San Francisco, 5-10.
 DeVillis, Great (O. H.) Grand Rapids, Wis.
 Duprez, Fred (Keith's) Providence, R. I.; (Poll's) New Haven, Conn., 5-10.
 Dubsch, Mamie B. (Majestic) Birmingham, Ala.
 Datto Press & Co. (Princess) St. Paul; (Mazie) Ft. Dodge, Ia., 5-10.
 DeFaye Sisters (Orpheum) Lincoln, Neb.; (Orpheum) St. Paul, Minn., 5-10.
 Dodges, The (Rowland) Wilkesburg, Pa.; (Family) East Palestine, O., 5-10.
 DeBury, Simon (Orpheum) Los Angeles.
 Duncan, A. O. (Orpheum) Oakland, Cal.
 DeRondo & Ladio (Orpheum) Minneapolis; (Orpheum) Duluth, 5-10.
 DeWays, Three (Orpheum) Seattle; (Orpheum) Portland, Ore., 5-10.
 Dissons, Three (Empress) San Francisco.
 Dowling, J. J. & Co. (Empress) Tacoma Wash.; (Empress) Portland, Ore., 5-10.
 Dooly, Misa Hay, & Co. (Empress) Portland, Ore.
 D'Wintres, Grace (Majestic) Des Moines, Ia.; (Grand) Fargo, N. D., 5-10.
 Devlin, Mae & Co. (Majestic) Butte, Mont.; (Empress) Spokane, Wash., 5-10.
 DeTrakey, Coy (Majestic) Butte, Mont.; (Empress) Spokane, Wash., 5-10.
 Dean & Price (Empress) Los Angeles (Empress) San Diego, 5-10.
 Diamond Four (American) Davenport, Ia.
 Donnelly, Albert (Empress) Vancouver, Can.; (Empress) Victoria, 5-10.
 Dickinson, W. S. (Chase's) Washington, D. C.; (Poll's) Wilkes-Barre, Pa., 5-10.
 Dooly, The, & Tom Walker (Unique) Minneapolis; (Empress) St. Paul, 5-10.
 Diamond & Nelson (Orpheum) Lincoln, Neb.; (Orpheum) Omaha, 5-10.
 DeMario (Aquarium) Moscow, Russia, 1-29.
 Dinkley's Christmas with Bernard A. Reinold (Hammerstein's) N. Y. C.; (Keith's) Phila., 5-10.
 Duno, Fred & Anna (Orpheum) San Francisco.
 Doria Opera Trio (Crystal) Milwaukee.
 Dano, Floyd & June: 81 Stanton st., Pittsburg, Pa.
 Dennis, Mr. & Mrs. E. Vern: 450 Main ave., San Antonio, Tex.
 Darr Bros. (Keith's) Phila.
 DeLong, Madie (Bijou) Racine, Wis., 1-3; (Bijou) Appleton, 5-7; (Bijou) Menominee, Mich., 8-10.
 DeGross Trio (Keith's) Cincinnati.
 Dwyer & Everson (Orpheum) Jacksonville, Fla.
 Dyer & Showbrook: 3953 Michigan ave., Chicago.
 Davis, Jack & Grace: 405 S. Western ave., Dayton, O.
 Davis, Laura: Hotel Brevoort, Chicago.

Davis & Moran: 827 E. Walker st., Des Moines, Ia.
 Davis & Scott: 137 W. 145th st., N. Y. C.
 DeArmo & DeArmo: 178 Bruce st., Newark, N. J.
 DeCleo, Harry: 418 Collins ave., Marysville, O.
 DeGrace & Gorden: 100 Kingland ave., Brooklyn, N. Y.
 DeLille, Juggling: Glens Falls, N. Y.
 DeLaven & Whitney: 1420 N. 22d st., Phila.
 DeLmore & Onelida: 437 W. 40th st., N. Y. C.
 DeLmore & Onelida: 347 W. 46th st., N. Y. C.
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 Delors, Three: 10 N. Webb st., Oklahoma City, Okla.
 DeMar Bros.: Cadillac, Mich.
 DeMonde & Dinsmore: Zanesville, O.
 DeMora & Graceta: Findlay, O.
 DeNecks, Musical: 619 First st., Macon, Ga.
 DePhill Bros.: 443 17th st., Brooklyn, N. Y.
 Derhys, Aerial: 312 Eastern ave., Connerville, Ind.
 DeVan, Hubert: 364 Prospect Place, Brooklyn, N. Y.
 DeVere & Roth: 540 Belden ave., Chicago.
 DeVoes, Marvelous: 2901 LePage st., New Orleans, La.
 DeVoy, Geo., & Dayton Sisters: 2643 Bales ave., Kansas City, Mo.
 DeWolfe, Four: 1713 Third ave., N. Y. C.
 Diamond Four: 1802 N. Western ave., Chicago.
 Dick, Ray: 522 Ohio ave., Kokomo, Ind.
 Dickena & Floyd: 96 18th st., Buffalo.
 Dixons, Four: 5926 Carpenter st., Chicago.
 Doss, Billy: 102 So. High st., Columbia, Tenn.
 Douglas & Douglas: White Rats, Chicago.
 Downard & Downard: Cyclone, Ind.
 Downey Willard & Swain: 523 Townsend ave., Detroit, Mich.
 Doyle & Fields: 2348 W. Taylor st., Chicago.
 Duffin-Reday Troupe: Reading, Pa.
 Duffy Thos. H.: 4636 Virginia ave., St. Louis.
 Dwyer, Lottie, Trio: 130 Scott st., Wilkes-Barre, Pa.
 Esmonds, The (Sisters) Pottsville, Pa.; (Lincoln) Phila., 5-10.
 Emmett, Grace, & Co. (Shea's) Toronto; (Dominion) Ottawa, 5-10.
 Ellis & McKenna (Shea's) Toronto; (Hippodrome) Cleveland 5-10.
 Earle, Dorothy (Princess) Brownwood, Tex.
 Earl, Harry: 2387 2d ave., N. Y. C.
 Everettis, Four (Sun) Portsmouth, O.; (Orpheum) Zanesville, 5-10.
 Eldon & Clifton (Empress) Chicago.
 El Barto (Bijou) Racine, Wis.; (New Majestic) Dubuque, Ia., 5-10.
 Emuret & Emmet Co. (Bijou) Appleton, Wis. 1-3; (Idea) Fond du Lac, 5-7; (Bijou) Kenosha, 8-10.
 Eekhoff & Gordon (Empress) San Francisco 5-10.
 Elies, Harry: 56 Frederic st., Hagerstown, Md.
 Engen, Kenneth L.: San Ronita Hotel, St. Louis.
 Ergott & Lilliputians (Orpheum) Kansas City, Mo.
 Edwards', Gus, Song Review (Keith's) Cincinnati.
 Earles, Three: 415 Fort st., Marletta, O.
 Edman & Gaylor: Box 39, Richmond, Ind.
 Edwards & Raymond: 2162 S. East st., Indianapolis.
 Edyth, Rose: Box 135, East Northport, L. I., N. Y.
 Elliott, Be Lair & Elliott: 2004 Memphis st., Phila.
 Elliott & West: 2934 Ellsworth st., Phila.
 Ellises, The: Box S, Constantine, Mich.
 Elyon-Polo Troupe: 229 W. 35th st., N. Y. C.
 Ely & Florence: Stony Brook, L. I., N. Y.
 Emille, Lorette, Troupe: 604 E. Taylor st., Bloomington, Ill.
 Emmerson-Summer Co.: 5718 Luther ave., Cleveland.
 Empire Singing Three: 268 24th Place, Chicago.
 English Rosebuds: 2841 W. 1st st., Brighton Beach, N. Y.
 Esber & Welsh: 1831 Ranstead st., Phila.
 Evans & Burton: 11315 N. Joachim st., Mobile, Ala.
 Evans & Evans: 274 W. 4th st., Mansfield, O.
 Everett Co.: Springfield, O.
 Ewen & Prince: 1536 N. Kedzie ave., Chicago.
 Eubank, Naomi (Majestic) Johnston, Pa.
 FitzGibbon, Marie (Grand) Sacramento, Cal.; (Bell) Oakland 5-10.
 Fanton's, Joe, Athletes (Francals) Montreal.
 Farinell, Les (Crystal) Alliance, Neb., 1-3.
 Freeman, Marjorie (Princess) Hot Springs, Ark.
 F. J. (Majestic) Cedar Rapids, Ia., 5-10.
 Follitt, Lonnie (Howard) Boston.
 Follitt & Carlos (Majestic) Des Moines, Ia. 1-3; (Princess) Ft. Dodge, 5-7; (Nicholas) Council Bluffs, 8-10.
 Fonda, Mabelle, Troupe (Colonial) Norfolk, Va.; (Orpheum) Harrisburg, Pa., 5-10.
 Fourn, Hay (Orpheum) Kansas City, Mo.
 Fox, Two Colers & Fay (5th Ave.) N. Y. C.; (Keith's) Providence, 5-10.
 Francis, Ruth, & Co. (Empress) Vancouver, Can.; (Empress) Victoria, 5-10.
 Fox & Ward (New London) New London, Conn. 1-3; (Poll's) Worcester, Mass., 5-10.
 Fisks, Musical (Majestic) Ft. Dodge, Ia.
 Fields & Hanson (Orpheum) Allentown, Pa. 1-3.
 Fields, Nat. & Co. (Empress) Salt Lake, U. S. Follitt's Minneapolis: 297 22d st., Detroit.
 Fisher & Currier: 208 E. 6th st., Chicago.
 Fernsley, Leo (Grand) Sacramento, Cal.; (Bell) Oakland, 5-10.
 Field Bros.: 62 W. 115th st., N. Y. C.
 Fields, Will H., & LaDella (Ashland) Chicago; (Columbia) Detroit 5-10.
 Frevell, Fred (Thornton's) River Point, R. I. 1-3; (Howard) Boston, Mass., 5-10.
 Ford & Miller (Paragon's) St. Joseph, Mo.
 Franby & Hunt (Paragon's) St. Joseph, Mo.
 Finn & Ford (Majestic) Col. Heads, Ia.
 Fairman, Furman & Fairman: Netherland Hotel, Chicago.
 Fantis, Two: White Rats, N. Y. C.
 Fontan, Marie: 1231 Lexington ave., N. Y. C.
 Fernandez May Duo: 207 E. 87th st., N. Y. C.
 Flecht's, Otto Tyrolean Sextette: 1914 New York ave., Chicago.
 Fields, Will H., & LaDella: 3041 W. Ravenswood Park ave., Chicago.
 Fink's Comedy Miles & Dogs: 38 E. Blenker st., Columbus, O.
 Florence, American, Troupe: Westminster Hotel, Chicago.
 Fioravelli, The: Box 148 Highland, Cal.
 Fontaine, Major Del: 713 State st., Quincy, Ill.

Follette & Wicks: 1824 Gates ave., Brooklyn.
 Forbes & Bowman: 201 W. 112th st., N. Y. C.
 Fox, Summers: 517 N. 10th st., Saginaw, Mich.
 Fox & Ward: 1117 Wolf st., Phila.
 Fraley & Abbott: 1417 Moore st., Phila.
 Franz, Sig., & Edythe: 12 Hotchkiss st., Binghamton, N. Y.
 Frazer Trio: 16 Ithaca ave., Rahway, N. J.
 Friel, Mr. & Mrs. Thornton: 1616 Walnut at., Anderson, Ind.
 Frohly & Ruse: 314 W. 23d st., N. Y. C.
 Gosety Bros., Three (Trent) Trenton, N. J.; (Shirley) Utica, N. Y., 5-10.
 Goodride, J. (Majestic) Bloomington, Ill.; (Garfield) Ottumwa, Ia., 5-10.
 Gruher & Kew (Princess) Leadville, Colo.; (Yale) Kansas City, Mo., 5-10.
 Grant, Louis M. (Fulton) Lancaster, Pa.; (Keith's) Jersey City, N. J., 5-10.
 Grimm & Satchell (Colonial) Richmond, Va.
 Gilmore, Sisters & Brigham (Princess) Hot Springs, Ark., 1-3.
 Gordon Bros. & Boxing Kangaroo (Hippodrome) Cleveland; (Temple) Detroit, 5-10.
 Gordon & Marx (Keith's) Toledo, O.
 Gilson, Lottie (Lyric) Dayton, O.; (Colonial) Norfolk, Va., 5-10.
 Gruber's, Capt., Elephant, Horses, Pony & Dogs (Orpheum) South Bend, Ind.; (Kedzie) Chicago, Ill., 5-10.
 Gainer & Standard (Bronx) N. Y. C.; (Green point) Brooklyn, 5-10.
 Golden, Morris (Majestic) Des Moines, Ia.; (Grand) Fargo, N. D., 5-10.
 Gougets, The (Empress) Spokane; (Empress) Seattle, 5-10.
 Grady, James, & Co. (Empress) Portland, Ore.
 Grant, Sydney (Empress) Spokane; (Empress) Seattle, 5-10.
 Gordon & Perry (Empress) San Francisco.
 Grant & Ginet (Empress) Los Angeles; (Empress) San Diego, 5-10.
 Gamous, Three (Empress) Minneapolis; (Empress) St. Paul, 5-10.
 Grimes, Tom, & Co. (Union Sq.) N. Y. C.; (Odeon) Newark, N. J., 5-10.
 Guy Bros. (Empress) Chicago; (Empress) Milwaukee, 5-10.
 G'ssens, Bobby (Grand) London, Can.; (O. H.) Grand Rapids, 5-10.
 Goyer, Berl, & Co.: 319 Hughes st., Dayton, O.
 Gonor & Bailey (Orpheum) Denver, 5-10.
 Gordone, Miss Robble (Orpheum) Denver.
 Gordon City Trio: 704 W. 17th st., Chicago.
 Gardners, Three: 1938 N. 8th st., Phila.
 Gardner, Happy Jack: 933 Superior st., Toledo, O.
 Gardner, Harry & Lucille: 130 N. Pine st., Grand Rapids, Mich.
 Gardner & Lawson: 3225 N. Ashland ave., Chicago.
 Garnold, Jolly Ruth: 58 E. 21st st., Chicago.
 Gaylor, Chas.: 768 17th st., Detroit.
 Gaylor & Graff: 16 Abingdon Square, N. Y. C.
 George & Georgia: 1046 N. Franklin st., Chicago.
 Gibney & Earle: 569 Madison ave., Toledo, O.
 Gibson Bros.: 2 Willow st., Brooklyn.
 Goforth & Doyle: 251 Halsey st., Brooklyn.
 Golden, Claude: 177 Walnut st., Boston.
 Golden & Hughes: Millford, Mass.
 Goodwin & Elliot: 1030 Hoe ave., N. Y. C.
 Gordon, Don & Mae: 715 N. 17th st., Omaha, Neb.
 Gordon & Henry: 207 Palmetto st., Brooklyn.
 Gorman & West: 1855 Lexington ave., N. Y. C.
 Graces, Garner & Parker: 4101 N. 41st Court, Chicago.
 Gracey & Burnette: Fair Haven, N. J.
 Grahams, Four Novelty: Bainbridge, Ga.
 Graham & Randall: 327 Pearl st., Brooklyn.
 Granberry & Lamson: 1553 Broadway, N. Y. C.
 Gray & Gray: 1923 Bird st., Joplin, Mo.
 Grace, Winifred: 108 W. 65th st., N. Y. C.
 Gregoire & Elmira: 229 W. 35th st., N. Y. C.
 Gregory Family: 208 W. 20th st., N. Y. C.
 Hawley, E. Frederic, & Co. (Orpheum) Montreal; (Lyric) Dayton, O., 5-10.
 Honey, Edith (Proctor's) Troy, N. Y., 1-3.
 Harrison-West Trio (Family) Detroit.
 Hodges, Robt. Henry & Co. (Plaza) Chicago; (Majestic) E. St. Louis, 5-10.
 Hanlon Bros. & Co. (Wyn, Penn) Phila.; (5th Ave.) N. Y. C., 5-10.
 Hill & Whitaker (Keith's) Phila.
 Hylands, Tom & Lottie (Oklah) Bartlesville Okla.; (Whitely) Emporia, Kan., 5-10.
 Hansone & Co. (Majestic) Paterson, N. J.; (Wadsworth) N. Y. C., 5-10.
 Hickey's Comedy Circus (Keith's) Louisville.
 Holms, Wells & Finlay (Delmar) St. Louis 5-10.
 Holmen Bros. (Family) Moline, Ill.; (Fox) Aurora, 5-10.
 Herbert, Hugh, & Co. (Orpheum) San Francisco 29 Feb. 10.
 Henman Trio (Gavety) Wash., D. C.; (Gavety) Pittsburg, Pa., 5-10.
 Harvey & DeVora (Orpheum) Kansas City, Mo.
 Hoeslie (Tivoli Varieties) Capetown, South Africa, 1-3.
 Howland (Hammerstein's) N. Y. C.; (Maryland) Baltimore, 5-10.
 Horton & LaTriska (Columbia) St. Louis.
 Ird & Nellie Heim (Keith's) Toledo; (Keith's) Columbus, 5-10.
 Hawkins, Lew (Empress) San Francisco.
 Hazzard, Lynne & Bonnie: 2602 Rhodes ave., Chicago.
 He'nrich, C. E.: 712 W. Morrison st., Frankfort, Ind.
 Hean, Marie K.: 41 Main st., Hudson Falls, N. Y.
 Heanin & Turville: 615 Lincoln Parkway, Chicago.
 Hodges, Musical (Empress) Winnipeg, Can.
 Howard & Campbell (Grand) Youngstown, O.; (Kenyon) Pittsburg, Pa., 5-10.
 Hodges Bros.: 1414 Natalie ave., East St. Louis, Ill.
 Howe & Long (Orpheum) Fargo, N. D.
 Hamilton, Beulah E. (Lyceum) Peoria, Ill.; (Grand) Elgin, 5-10.
 Holmes & Riley (Hunkins) Louisville; (Empress) Cincinnati, 5-10.
 Hookus & Axtell (Orpheum) Denver.
 Herbert & Williams (Orpheum) Jacksonville, Fla.
 Hale, Jess, & Co.: 224 Superior st., Fond du Lac, Wis.
 Haley & Haley: 1127 Pierce Bldg., St. Louis.
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 Harnish, Mamie: 76 Park st., Braintree, Mass.
 Harvey's Marionette Circus: 821 Warren st., St. Louis.
 Hathaway, Madison & Mack: 328 W. 96th st., N. Y. C.
 Hawley, E. Frederic: 55 11th st., Detroit.
 Hebron, Tom: 2226 E. 87th st., South East, Cleveland.
 Henry & Lizzel: 104 W. 40th st., N. Y. C.
 Henry Sisters: Box 175, Ottawa, O.
 Herbert Bros., Three: 235 E. 21st st., N. Y. C.
 Herbert & Vance: 1345 John st., Cincinnati.
 Herrmans, Adahle: (Globe) House, N. Y. C.
 Hickey Bros.: 229 W. 38th st., N. Y. C.
 Henman Trio: Elgin, Ill.

(Continued on page 42.)

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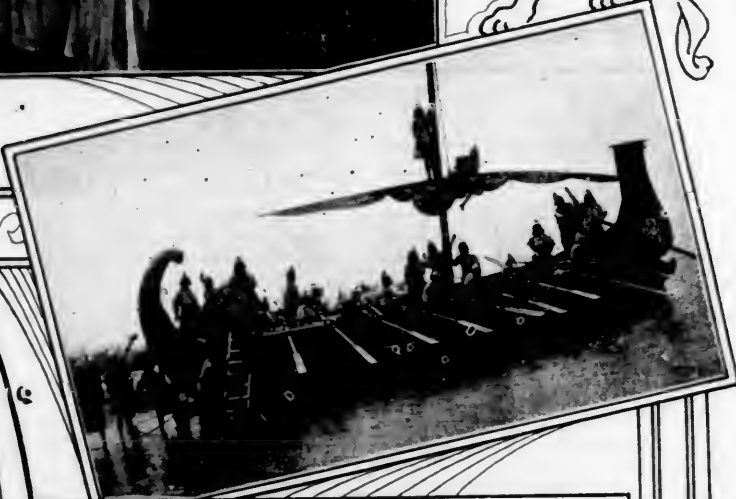
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(Continued from page 39.)

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Hines & Fenton: 143 W. 62d st., N. Y. C.
Hirschhorn, The: 2505 So. 8th st., Omaha, Neb.
Hodge, Rolt, Henry: Freeport, L. I., N. Y.
Holmes & Riley: 601 W. 125th st., N. Y. C.
Holzer & Rezhon: 2633 Locust st., St. Louis.
Howard & Boyd: 5551 Etzel ave., St. Louis.
Inegel & Taylor: 118 E. 24th st., Erie, Pa.
Huff Bros., Flying: Eldorado Springs, Mo.
Hutchinson & Lusby: 38 W. 98th st., N. Y. C.
Hyde & Talbot: Torrington, Conn.
Inessa & Ryan (Orpheum) Kansas City, Mo.
Ingram & Lund: 22 Maple ave., Riverside, R. I.
Ingram & Seeley: 238 Crane ave., Detroit.
Instrumental Trio: 163 Langley ave., Toronto.
Irwin & O'Neil: 906 N. State st., Chicago.
Irvine Two: 3044 E. 71st st., Cleveland.
Jennings & Renfrew (Empress) Winnipeg, Can.
Johnsons, Four Juggling (Bell) Oakland, Cal. (Empress) Los Angeles, 5-10.
Jolly & Wild Co. (Temple) Ft. Wayne, Ind., 1-3.
Jackson, Harry & Kate: 306 Buena Vista ave., Yonkers, N. Y.
Jacobs & Sordell: Goe and Atkins ave., N. E., Pittsburgh, Pa.
James, The: Box 274 Elgin, Tex.
Jennings, Jewell & Barlow: 3362 Arlington ave., St. Louis.
Jenaro, Jolly: 244 36th st., Milwaukee.
Jennings & Renfrew: 741 Broadway, Everett, Mass.
Jerge & Hamilton: 302 Massachusetts ave., Buffalo.
Jerome & LeRoy: 814 Mary st., St. Joseph, Mo.
Jennings, The: 248 N. Western ave., Chicago.
Joers, Two: South Bend, Ind.
Jordana, Three Juggling: 6390 Justine st., Chicago.
Keatons, Three (Poll's) Worcester, Mass.; (New National) Boston, 5-10.
Kaufmann Troupe (5th Ave.) N. Y. C.; (Wilder Garden) N. Y. C., 5-10.
King, Mollie & Nellie (Orpheum) Minneapolis, 5-10.
Kirk, Frank: Muscatine, Ia., 1-3; Ames, 5-7; Ft. Dodge, 8-10.
Kaufman Bros. (Keith's) Phila.; (Maryland) Baltimore, 5-10.
Konez Bros., Four (Apollo) Dusseldorf, Germany, 1-15.
Kellam, Lee J. & Jessie (Academy) Buffalo.
Klimura Jap Troupe (Keith's) Cleveland; (Keith's) Columbus, 5-10.
Kubus, Three White (Poll's) Bridgeport, Conn.; (Poll's) Springfield, Mass., 5-10.
Klein Bros. & Brennan (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans, La., 5-10.
Koney & Holt's (Empress) Kansas City, Mo.
Keltons, Three (Empress) Vancouver, Can.; (Empress) Victoria, 5-10.
Kara (Empress) Denver, 5-10.
Karno's Night in an English Music Hall (Empress) Chicago; (Empress) Milwaukee, 5-10.
Knight & Deyer (Orpheum) Des Moines, Ia.; (Orpheum) Sioux City, 5-10.
Klein, Ott & Nicholson (Novelty) Topeka, Kan., 5-10.
Kennedy & Williams (Empress) Denver.
King, Mazie, & Co. (Orpheum) Kansas City, Mo.
Kath Trio: 1227 E. 71st st., Chicago.
Kalinowski Bros.: 237 E. 22d st., N. Y. C.
Kartello Bros.: Paterson, N. J.
Kaufmann, The: 249 E. 35th st., Chicago.
Kaufmann Troupe: 434 Ames st., Rochester, N. Y.
Keane, J. Warren: West Hanover, Mass.
Keeley & Parks: care Mrs. Davidson, 647 Amsterdam ave., N. Y. C.
Kelle, Zena, 719 8th ave., New York City.
Keely Sisters, Three: 4832 Christiana ave., Chicago.
Kelly & Davis: 330 W. 53d st., N. Y. C.
Kelly & Henry: 2738 Frankford ave., Phila.
Kelly, Sam & Ida: 342 20th ave., Milwaukee.
Keltner, The: 1604 Colonial Place, Dallas, Tex.
Kent & Wilson: 6036 Monroe ave., Chicago.
King Bros.: 211 4th ave., Schenectady, N. Y.
Kinston & Moore: White Rata, N. Y. C.
Kinston & Thomas: 11021 Emond st., Morgan Park, Ill.
Kleine, Ott & Nicholson: 25 W. 34th st., N. Y. C.
Klein Trio: 4759 Oldenburgh ave., St. Louis.
Kohler, Frank & May: 240 S. Chestnut st., Marysville, O.
Koppes, The: 117 W. 23d st., N. Y. C.
Kramers, The: Analomuk, Pa.
Kramer-Runo Trio: care Paul Tausig, 104 E. 14th st., N. Y. C.
Kramo & Norman: 203 Gostlin st., Hammond, Ind.
Kronke-Mansfield Trio: New Milford, Conn.
Kyle & Deoney: 918 W. 2d st., Wilmington, Del.
Lancens, The (Chase's) Wash., D. C.
LaFord & Dunsvent (Idle Hour) Indianapolis: (Family) New Castle, 5-10.
LaRaub & Scottle (Grand) Nashville, Tenn.
Lane & O'Donnell (Keith's) Toledo, O.
LaGrandall (Sun) Muncie, Ind.; (Sun) Columbus, O., 5-10.
Long, Frank & Edith: 805 No. 15th st., St. Louis.
Levitt & Falls (Majestic) Detroit.
Lewia & Pearson (Unique) Minneapolis; (Empress) St. Paul, 5-10.

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Lyons, Three (Keith's) Louisville; (Grand) Indianapolis, 5-10.
LaToy Bros. (Keith's) Lowell, Mass.; (Empire) Pittsfield, 5-10.
LaFleur, Joe, & Chiquita (Majestic) Madison, Wis.; (Majestic) Rockford, Ill., 5-10.
Lamont's Australian Cockatoos (Keith's) Portland, Me.
Lalights, Three (Colonial) N. Y. C.; (Hammerstein's) N. Y. C., 5-10.
Leon, Etta, Troupe (Empress) Vancouver, Can.; (Empress) Victoria, 5-10.
Lester & Houre (Empress) Winnipeg, Can.
LaPette Revue (Majestic) Butte, Mont., 5-10.
Littfield's, Marlon, Floristine Singers (Grand) Syracuse, N. Y.; (Keith's) Toledo, O., 5-10.
Latell, Edwin (Empress) St. Paul; (Empress) Duluth, 5-10.
Londens, Original Four (Orpheum) New Orleans.
Luekle & Yoast (Bell) Oakland, Cal.; (Empress) Los Angeles, 5-10.
Loekette, Mattie (Unique) Minneapolis; (Empress) St. Paul, 5-10.
Lougrott, George O.: Look Box 123, Bradley, Ill.
Lutton, Bertha: 61 W. Columbia ave., Spring Hill, O.
Larriee & Reed (Lyceum) Shippensburg, Pa., 1-3; (Orpheum) Carlisle, 5-7; (Family) Lebanon, 8-10.
LaTall Bros. (Armory) Binghamton, N. Y.; (Hammerstein's) N. Y. C., 5-10.
LeClair, John (Roanoke) Roanoke, Va., 5-10.
LaVatra & LaRoe: 2461 2d ave., N. Y. C.
Lacey, Will: 1518 N. Capitol st., Washington, D. C.
LaGrandall: 402 Monilton st., New Albany, Ind.
LaCroix, The: 153 Richmond ave., Richmond, Ind.
LaDore-Warner Trio: 210 Broadway, Niles, Mich.
LaDelle, Fonn: Decatur, Ind.
LaFleur, Joe: 57 Hanover st., Providence, R. I.
Lakola & Loran: Pala Hotel, Chicago.
Lamboltes, The: Mt Vernon, O.
Lamolinea, Musical: 332 5th st., Baraboo, Wis.
Lamont, Harry & Flo: 20 Clinton ave., Johnson, N. Y.
Lancaster, Mr. & Mrs. Tom: New Castle, Del.
Lancelot, Joe, & Bell Sisters: Box 222, New Kensington, Pa.
Langings, The: 210 N. Broadway, Baltimore.
Larriee & Lee: Hotel Arthur, 252 W. 38th st., N. Y. C.
LaRue & Holmes: 21 Little st., Newark, N. J.
LaSalle & Lind: 135 Foote ave., Jamestown, N. Y.
Lathams, Aerial: New Orleans, La.
LaVeen, Cross & Co.: 71 Sea st., Rockland, Me.
LaVettes, The: 1708 W. 31st st., Kansas City, Mo.
Lawrence & Edwards: 1140 Westminster st., Providence R. I.
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Lerner, Two: 6634 Fulton ave., Chicago.
Lennon, Bert: 559 W. Washington st., Chicago.
Lone, The: 1914 Newport ave., Chicago.
Lee & Chapman: 1226 Windsor st., Indianapolis.
Leon, Etta, Trio: 2023 E. 19th st., Kansas City, Mo.
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 Lowe, Musical: 37 Ridge Road, Rutherford, N. J.
 Lucasee, Two: Flagler, Col.
 Luce & Luce: 928 N. Broad st., Phila.
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 Mitchell & Grant (Family) Detroit.
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 Muller & Stanley (Empire) Montgomery, Ala. (Majestic) Birmingham, 5-10.
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 Marko, Dorothy (Majestic) Montgomery, Ala.
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 Milton & DeLong Sisters (Shea's) Toronto; (Hennetts) Ottawa, 5-10.
 Marlin & Lona (Empress) San Francisco, 5-10.
 Mercedes (Majestic) San Antonio, Tex.
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 Merlin (Empress) Portland, Ore.
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 McDevitt, Kelly & Lucy (Keith's) Cincinnati.
 McCormick Sisters: 1247 W. Madison st., Chicago.
 McDonald, O. L.: 818 Superior st., Toledo, O.
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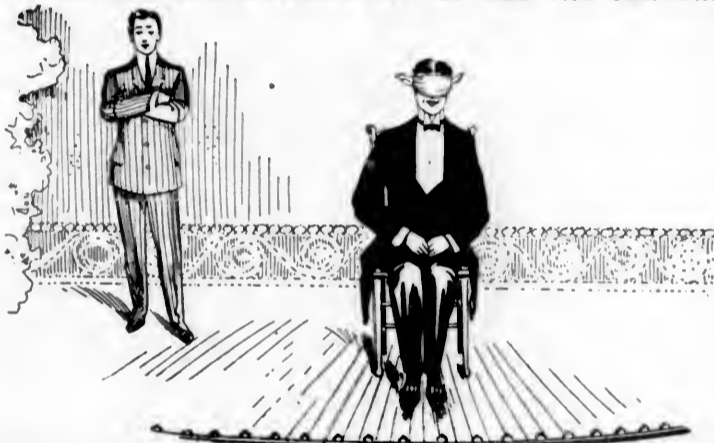
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(Continued on page 46.)

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 The act is not purchasable elsewhere. We have it for sale in its entirety. While we send complete, ample and explicit directions for the entire routine, we wish to state that the fundamental basis is mechanical and that all the instructions in the world would be absolutely useless without the ingeniously constructed mechanism and appliances we supply. No study, no memory, no codes, signals, confederacy, "horses," etc., necessary. A perfectly creditable performance is within the reach of any person possessed of average intelligence, and without practice, within an hour of the receipt of the outfit we send. It is perfectly practicable in a small hall. Please Note: The performer, at no time, works under a sheet or other drapery—he or she is in full view of the audience during the entire seance.
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Film Synopses

POWERS.

(Continued from page 35.)

for an earlier date, but the Powers Special Split Reel has crowded it out so that the release date was postponed.

The story is a gripping tale of the regeneration of men who the police say have no hearts; but this is one time where the patience and earnestness of a girl won out and the beat the game could give her in return was a grand collection of pistols, bludgeons, knives, black-jacks and other such persuaders.

THE EXPLORER (Drama; release Feb. 3; length, 350 feet).—Little old Cupid is the champion globe trotter of the world. Although his subjects may travel thousands of miles away from one another, he is king of every domain and the universe is his chariot.

One of the little incidents which happen in everyday life makes two people believe that they are lost to one another, and the girl gives the young explorer up for lost, but he attains fame and at an Embassy Ball he comes face to face with her. The explanation makes the path clear to both, but he is too late to claim his love from the Grim Reaper, for while the music is playing and the dancers are swaying, he looks into her eyes for the last time.

THE NURSE (Drama; release Feb. 6; length, 350 feet).—There is an old saying which tells us we can not know people fully well until we have lived under the same roof with them. If the wife in this story had known it, she might never have entertained the friend who came to visit her, for it was this same friend, the chum of girlhood days, who opens the first chapter of an intrigue which wrecks a happy home. But there is a Providence which presides over such matters, and which in this case sends a representative to earth, so to speak. This envoy is a little daughter of the couple through whom Fate pulls her strings in such a way that before the picture is finished, her little arms are drawing her separated parents together in loving embrace.

CHAMPION.



CARDINAL FARLEY'S HOME COMING (Topical; release Jan. 20; length, 500 feet).—Showing New York's monarch greeting to Cardinal Farley, from the moment he descended the gangplank of the steamship "Berlin" to the deck of the steamer "Rosendale," until his most auspicious entrance into the portals of St. Patrick's Cathedral, amid the presence of hundreds of thousands of the great metropolis. On the same reel is Ding, Dong, Bells.

DING, DONG, BELLS (length, — feet).

AVIATOR AND AUTOIST'S RACE FOR A BRIDE (Drama; release Feb. 5; length, 350 feet).—William Crane, a daring autoist, takes Bertha Monroe for a ride, the termination of which finds them at the Aviation Field, where a number of flying men held forth. Among these was Dare Devil Lee Hammond, also an admirer of Miss Monroe. Lee's invitation for a flight was accepted by the daring girl, much to Crane's chagrin. At the end of the flight, hostilities between the two men was only averted by the clever girl, who proposed that they settle the matter of right to her by a race. The rivals accepted, and the race came off with the girl as judge. Aero and auto leaped forward with terrific speed, and after a desperate and exciting race the stamens of the air machine told. After the last lap had been made in a sensational flight, then came a startling culmination. The

man-bird swooped down to where the fair judge was standing, and Lee Hammond reaching out, clutched her and bore her triumphantly aloft, his great prize nobly won in his race for a bride.

A DIVIDED FAMILY (Drama; release Feb. 7; length 350 feet).—Arthur Gleason is a spoiled child, and his mother taking sides with him, the result is a quarrel, the boy leaves home and the parents separate. The boy goes to sea, the father changes his name and devotes himself to his profession—the law. The poor mother becomes a housekeeper for wealthy aged people. The old man is a roue, and makes Mrs. Gleason wretched with his attentions. His wife becomes a Jezebel and attacks her, and in defending herself, she chokes the ancient dame, and believes she has killed her. The son returns to his old home and finds strangers installed there. He joins the police force, and when his mother is arrested she is brought to his station. He goes to secure a lawyer to defend his mother, and is recommended to a famous criminal lawyer, who turns out to be his father. With due gravity the trial is held, the just verdict is returned and the unfortunate mother is now made happy. A reconciliation is effected and father, mother and son are again brought together.

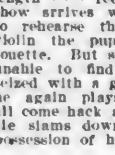
GREAT NORTHERN.



A FRIEND TO CHILDREN (Comedy; released Jan. 27; length, — feet).—An eccentric character gets the impression that a woman is beating a child. He interferes and comes off second best. He then befriends a man who has imbibed too well. A melée ensues and Smith is hauled to the station and fined \$5. He interferes with a woman doing her washing, and with a boxing contest with disastrous results to himself. Even then his kindness is not exhausted for seeing a howling mob of youngsters outside his window, prepares a treat for them. The commissariat is exhausted, and when his friends turn upon him, he comes to the conclusion that ingratitude is the world's compensation for charity. On the same reel is The Man With the Puppets.

THE MAN WITH THE PUPPETS (Comedy; length, — feet).—The proprietor of a puppet show arrives with his properties and proceeds to rehearse the show. Whilst he plays the violin the puppets grate gracefully and pirouette. But suddenly they take flight. He is unable to find them, and is distracted until seized with a grand idea. Opening the window he again plays the violin when the puppets all come back and jump into their basket again. He slams down the lid and thus is again in possession of his own.

ECLAIR.



MAN'S BEST FRIEND (Drama; release Jan. 30; length, — feet).—Old Silas Judson is blind. He is cared for by a fatherless grandchild who looks after their cheerless home while the old man goes on the streets each day to beg, accompanied by his Pomeranian, a dog of unusual intelligence. "Gyp" is stolen and falls into the hands of the daughter of a wealthy merchant. He is later sent to the Home for Friendless Animals when the daughter explains the purchase. On the way "Gyp" escapes and his animal instinct carries him to his blind master who has feebly started for home alone. The old man is struck by a car and injured. The dog runs to the house and barks frantically at the door, whereupon the granddaughter follows him to the scene of the accident. The wealthy merchant riding by in his auto is en-

treated by his daughter to help, and the old man is taken to their home, and afterwards to his own cottage. The injury proved fatal, however, and "Gyp" mourned his loss with the friendless girl. But the merchant's daughter hears of their condition and the two little welps are given a good home.

WILLY PLAYS TRUANT (Comedy; release Feb. 1; length, — feet).—Willy is a terrible boy. It is hard to get him to go to school, and after he is there, harder to make him behave. He is always in mischief and fighting with his classmates. He finally runs away, the boys follow, and to escape, Willy hides in a large laundry basket. The laundress empties the contents of the basket in a tub in which she pours water. Willy finds the joke less amusing and quickly gets out and makes for home, where he hides under a table for shame. But he left a trail behind which was discovered by his father, who gives him a whipping. On the same reel is Education of the Blind.

EDUCATION OF THE BLIND (Educational; length, — feet).—Life and education of the blind is shown in all its details. How they learn to read, write and count, their lessons in music, and their instructions in various trades, thanks to which the afflicted ones are enabled to gain their livelihood.

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"LUCKY MAN"

Sunday, February 4—Comedy.

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Coming Releases:

Friday, Feb. 16—"HIS STEPMOTHER," Drama.

Sunday, Feb. 18—"PETTICOAT PERFDY," Comedy.

Friday, Feb. 23—"BOUGHT," Drama.

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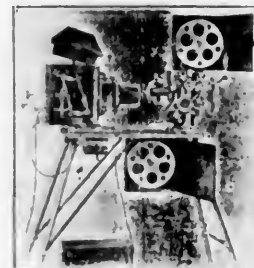
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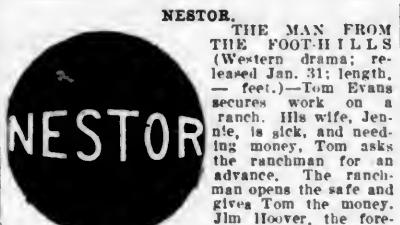
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NESTOR.
THE MAN FROM THE FOOT-HILLS (Western drama; released Jan. 31; length, — feet.)—Tom Evans secures work on a ranch. His wife, Jennie, is sick, and needing money. Tom asks the ranchman for an advance. The ranchman opens the safe and gives Tom the money. Jim Hoover, the foreman has been gambling and also comes to ask an advance. Jim's entrance is not observed, and he hides, Tom rushes out, forgetting his coat, which the foreman throws over the ranchman's head, tying the sleeves. He takes the money and runs out, but is seen by Tom, who takes the money from him, and the ranchman coming out, sees Tom with the gold and accuses him. The foreman comes up and after a quarrel is shot by Tom, who rides away, but is later captured. Meantime a doctor had been summoned for Jennie, and then goes to the wounded foreman, sending the foreman's wife to attend Jennie. By making Jim believe he is dying, the doctor secures a confession. The confession is shown to the ranchman, and Tom also receives a note from the doctor, reporting a nine-pound boy. Ranchman and boys congratulate Tom and ask his pardon.

DESPERATE DESMOND AT THE CANNON'S MOUTH (Comedy farce; release Feb. 3; length, — feet.)—Claude Eclair becomes a scout and Rosamond a red cross nurse. Desperate Desmond and his wild men spring a trap, but with the aid of Hector, the dog, help arrives in the nick of time and Desmond forced to surrender. Gombotz gathers all his savages to effect a rescue. Desmond manages to telephone that the scouts are without ammunition and an attack follows, the soldiers put to flight, Desmond saves and the lovers captured. Claude is lowered into a hole, hurled up to his neck with a house placed over him. He is saved by some bandits, who, after hearing his story, arm him and Claude goes in search of his beloved. He finds Rosamond tied to a tree, and releases her while Desmond is hooching with Gombotz. Desmond pursues, but Bruno, the big gorilla, hits him on the coo with a coconut, and he is easily captured. At the barracks the cigarette-smoking fiend is tied to the cannon's mouth. Just as the order to fire is given, the lovers embrace and goo-goo at one another. Curses on the luck.

REPUBLIC.

MOTHER'S OLD ARMCHAIR (Drama; release Feb. 10; length —) —Bess Franklin and her mother live a quiet and simple life. Upon Bess' marriage to Norman Wallace the mother's gift is an old-fashioned armchair, on which a note is pinned. "When in trouble seek solace from the old armchair; it will never fail you, Mother." Norman inherits a large sum of money, a new home is bought and against Bess' wishes the old armchair is removed to the attic. With rich Wallace becomes indifferent and neglects Bess. Plunging in the stock market he loses his fortune, and also meets with an accident that leaves him a helpless cripple. House and furniture are sold, but Bess retains the old armchair, and they move to poorer quarters. Their little boy becomes sick, the husband is helpless and Bess is in despair. She kneels at the old armchair and asks God to help her. Raising herself from the floor with her hands breaks the chair, and she discovers a bag with a note. "From your mother." The bag contained enough money to start them in life again and Bess was rewarded for sticking to the old armchair.

THE RECKONING (Drama; release Feb. 11; length — feet.)—Frank Shields, a miner, sends for his brother to come North to help work his claim. Bob does so, but encounters Bart Murray, a bully and is killed in a fight. Frank vows vengeance on his brother's murderer, and going to the road-house where he met his death, meets Bart, but not knowing him, allows him to get away. Kate Shepard, daughter of the sheriff, informs him of Bart's identity, but she restrains him from any revenge. Later Bart asks a messenger for a lift on his sled, and then kills and robs him. Frank and Kate witness the killing from a distance, and sending the girl back for help, Frank takes up the chase on a dog sled. An exciting chase ensues, his sled draws alongside that of Bart, and then ensues a wonderful battle, with the dogs running at full speed. Frank is the victor, although wounded, but under the care of Kate he recovers and is rewarded by winning her for his wife.

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THE THUNDERBOLT (Drama; length — feet.)—Lady Mary is in love with her father's gamekeeper. Her parents have engaged her to marry Lord George, who comes for a visit, and the lovers have a narrow escape from being seen by him. In the presence of the gamekeeper the Duke shows Lord George a pearl necklace he intends as a wedding gift for his daughter. Their conversation startles the gamekeeper, and Lord George eyes him suspiciously. Fearful of being seen on the grounds, Lady Mary invites her lover to meet her in her room. While there they are surprised by Lady Mary's mother, and the gamekeeper plunges headforemost through the window. He clings to the ledge a moment and then drops to the ground. He is picked up by the watchman and carried to the house. He keeps silent, but when accused by Lord George of coveting the necklace, admits it, and is arrested. Lady Mary has a struggle, by telling the truth she will sacrifice her honor, and if she keeps silent her lover will go to prison. At the trial the testimony is against the prisoner and he looks doomed. Suddenly Lady Mary rises and confesses the truth. The gamekeeper is set free, and Lady Mary's parents, realizing the situation and the devotion of the gamekeeper, forgive their daughter and gave her hand in marriage to the gamekeeper. Lord George, disgusted and humiliated, leaves the scene.

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(Continued from page 43.)

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- Ober, Camille (Keith's) Cincinnati.
- Olympic Four (Majestic) Cedar Rapids, Ia.
- O'Dones, Two: Havana, Ill.
- Oliver, Four Seasonal: 3243 Grenshaw st., Chicago.
- Olympic Trio: 4017 Ogden ave., Chicago.
- Omega: 314 W. 43d St., N. Y. C.
- Orietta & Taylor: Ridgefield Park, N. J.
- Otto Bros: 224 W. 46 st., N. Y. C.
- Osava, The: 48 Kinsey ave., Kenmore, N. Y.
- Ortello, Major D.: 822 Gray St., Massillon, O.
- Primrose Four (Orpheum) Memphis, Tenn., 5-10.
- Paden & Read (Hyland) Salem, O.
- Potts, Ernie & Mildred (Orpheum) Spokane; (Orpheum) Seattle, 5-10.
- Partee's, Col., Old Soldier Fiddlers (Wm. Penn) Phila.
- Pendleton Sisters, Three (Gay) Knoxville, Tenn.; (Forsyth) Atlanta, Ga., 5-10.
- Perceval, Walter C., & Co. (Temple) Ft. Wayne, Ind.; (Evans) Evanson, Ill., 5-10.
- Pickens, Art or J., & Co. (Temple) Detroit; (Temple) Rochester, 5-10.
- Pouchon's Flying Ballet (Orpheum) Seattle; (Orpheum) Portland, Ore., 5-10.
- Phillips, Montane (Empress) Denver; (Milestone) Colorado Springs, 5-10.
- Powell-Howard Co. (Majestic) Butte, Mont.
- Pierce, John: Sapphir Hotel, Sapulpa, Okla.
- Plumard & Manny (American) St. Louis; (Grand) Kansas City, 5-10.
- Pantzer, Lena (Empress) Milwaukee; (Unique) Minneapolis, Minn., 5-10.
- Phillips & Merrill (Empress) Salt Lake City.
- Pugot, Geo. E. (Orpheum) Fargo, N. D.; (Empire) Calgary, Can., 5-10.
- Perry, Paul (Leavitt's) Sanford, Me., 1-3 (New Portland) Portland, 5-10.
- Parker & Kraus: 801 E. Washington st., Springfield, Ill.
- Parker & Sterling: 334 N. Sarah st., St. Louis.
- Parka & Mayfield: 1268 E. 23th st., Los Angeles.
- Patrick-Francis Trio: Box 335 Barron, Wis.
- Paul & Walton: 726 5th ave., Pittsburg, Pa.
- Pearson, Musical: Eau Claire, Wis.
- Peers, The: Manhattan Hotel, Xenia, O.
- Pederson Bros.: 363 Madison st., Milwaukee.
- Pelham Comedy Four: 1298 Filbert st., Phila.
- Pemberton, The: 135 Pittsburg st., New Castle, Pa.
- Personal & Halliday: Van Buren Hotel, Chicago.
- Petot Family: 531 W. Lawrence ave., Springfield, Ill.
- Phillips & Newell: 218 So. Howell st., Owosso, Mich.
- Piccolo Midgets, Four: Box 23, Phoenix, N. Y.
- Peters, The: White Rata, Chicago.
- Post and Gibson, Murphersboro, Ill.
- Potter & Harris: 1715 Island ave., Chicago.
- Probst Trio: 103 So. Fountain Ave., Springfield, O.
- Quincey, Thos.: 40 W. Dordridge st., Columbus, O.
- Rox & Wilson (American) Cincinnati; (O. H.) Danville, Ky., 5-7; (Capitol) Frankfort 5-10.
- Roads, Claude M. (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 5-10.
- Rathskeller Trio (Linden) Chicago, 5-10.
- Ravala & Von Kaufman (Forsyth) Atlanta, Ga.; (Wm. Penn) Phila., 5-10.
- Reinfield's, Six: College Boys & Girls (Diamond) Tuscaloosa, Ala.
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- Richardsons, Three (Majestic) Ft. Worth, Tex., 5-10.
- Romano Bros. (Majestic) Birmingham, Ala.; (Majestic) Little Rock, Ark., 5-10.
- Relf, Clayton & Relf (Pantages) San Francisco; (Pantages) Los Angeles, 5-10.
- Robert & Robert (Bell) Oakland, Cal.
- Roynolds & Donegan (Orpheum) Oakland, Cal., 29-Feb, 10.
- Rice, Sully & Scott (Orpheum) Salt Lake City, 5-10.
- Rice, Elmer & Tom (Empress) Winnipeg, Can.
- Randall, Carl (Majestic) Butte, Mont., 5-10.
- Rawson & Clare (Empress) San Diego, Cal.; (Empress) Salt Lake City, 5-10.
- Ramsey's, Don, Hermerists (Empress) St. Paul; (Empress) Duluth, 5-10.
- Ross, Kity (Empress) Victoria, Can.; (Empress) Tacoma, Wash., 5-10.
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- Ray, Harry: 518 Arch st., Pittsburgh, Pa.
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- Reynard, Ed. F. (Orpheum) Kansas City, Mo.
- Rays, The (Orpheum) Denver.
- Rosards, The (P-lace) Chicago, 1-3; (Orpheum) Gary, Ind., 5-10.
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- Sheridan & Sloane (Majestic) Butte, Mont., 5-10.
- Slayter, Jos (Empress) St. Paul; (Empress) Duluth, 5-10.
- Spissell, Joe & Co. (Empress) St. Paul (Empress) Duluth, 5-10.
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Voelker, Mr. & Mrs. Frederic (Empress) Cincinnati; (Empress) Chicago, 5-10.
Valletta's Leopards (Chase's) Wash., D. C., 5-10.
Viel, Otto, & Co. (Variete) Prague, Germany, 1-20.

- Van Fossen, Harry (Empress) Victoria, Can.; (Empress) Tacoma, 5-10.
Von Klein & Gibson (Empress) San Francisco, 5-10.
Vitians, Two (Alcazar) Marselles, France, 27-March 3; (Eldorado) Nice, 4-9.
Van Dyck, Gertrude, Trio (Orpheum) Kansas City, Mo.
Van Hoven (Kelch's) Indianapolis; (Kelch's) Columbus, O., 5-10.
Vaggus, The: Auburn, N. Y.
Vaidare, Bessie, Troupe: 305 W. Ninety-seventh St., N. Y. C.
Valentine and Bell, 1451 W. One Hundred and Third St., Chicago.
Valentine and Ray: 253 1/2 Fifth St., Jersey City, N. J.
Valletta and Lamson: 1329 St. Clair Ave., Cleveland, O.
Valoise Bros.: 318 South Ave., Bridgeport, Conn.
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Van, Jimmie and Myrtle: 1921 Walnut St., Chicago.
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Vardettes, The: Lowell, Mich.
Variety Comedy Trio: 1615 Barth Ave., Indianapolis.
Varin and Varin: 201 Mills St., Creton, Ia.
Verzun and Reno: 1617 Division Ave., Shreveport, La.
Victorine, Myrtle: 233 Scott St., San Francisco.
Vincent and Slager: 820 Olive St., Indianapolis.
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Vioia and George: 35 Merritt St., San Francisco.
Visocchi, Anthony and Andrew: 147 Cottage St., East Boston, Mass.
Vogel and Wanda: 2209 Shenandoah Ave., St. Louis.
Wards, Flying (Orpheum) Salt Lake City; (Orpheum) Denver, Col., 5-10.
Ward & Smith (Lerie) Newport News, Va.
Wood Bros. (Alcazar) Chattanooga, Tenn.; (Victoria) Charleston, S. C., 5-10.
Wills & Hassan (American) Davenport, Ia.
Wingate, Robert (American) Cincinnati.
Wyckoff, Fred (Pantages) Seattle; (Pantages) Vancouver, Can., 5-10.
Wallace's Cockatoos (Wm. Penn) Phila.; (Bill) Phila., 5-10.
Wilson, Chas. & Adelaide (Temple) Rochester, N. Y.
Wright, Horace, & Rene Dietrich (New Grand) Evansville, Ind.; (Columbia) St. Louis, 5-10.
Ward & Weber (Majestic) Houston, Tex.
Wilson & Pearson (Empress) Milwaukee; (Unique) Minneapolis, 5-10.
Watson, Jos. K. (Bell) Oakland, Cal.; (Empress) Los Angeles, 5-10.
Wilson & Doyle (Bijan) Lansing, Mich.; (Bill) Flint, 5-10.
World & Kingston (Orpheum) Winipeg, Can.
Weston, Vilmos (Empress) Salt Lake City.
Watbury Bros. & Tenny (Empress) Duluth, Minn.; (Empress) Winipeg, Can., 5-10.
Windom, Billy (Empress) Duluth, Minn.; (Empress) Winipeg, Can., 5-10.
Waldo Bros. (Jefferson) Saginaw, Mich.
Welch, Lew, & Co. (Empress) Seattle; (Empress) Vancouver, Can., 5-10.
Wright, Owen (Empress) Denver, 5-10.
Witt's, Max, Southern Singing Girls: Pekin, Ill.; (Majestic) Ft. Worth, Tex., 5-10.
Witt's, Max, Killarney Girls (Ardmore) Chattanooga, Tenn.; (Victoria) Charleston, S. C., 5-10.
Witt's, Max, Melody Lane Girls (Greenpoint) Brooklyn; (Orpheum) Harrisburg Pa., 5-10.
Walters & Frank (Empress) Milwaukee; (Unique) Minneapolis, 5-10.
Woodward, Roman L. (O. H.) Seneca Falls, N. Y.
Wilson & Schelher: Calvin, Okla.
Weir, Chas. E., & Win F. (New Arcade) Buffalo.
Walton & Lester (Grand) Sacramento, Cal.; (Bell) Oakland 5-10.
Willaons & Sterline (Majestic) Madison, Wis (Orpheum) Champ-len, Ill., 5-10.
Wilson & Cumber (Pantages) St. Joseph, Mo.
Wells, Walter, & Co. (Empress) Cincinnati.
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Wauzer and Palmer: 21 E. Thirtieth St., Chicago.
Ward and Webster: Palace Hotel, Chicago.
Warron and Blanchard: Grant Hotel, Chicago.
Warren and Francis: Box 643, Cheyenne, Wyo.
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Wilson and Rich: 73 Graham Ave., Brooklyn.
Wolf, Moore and Young: Gloucester, N. J.
Wormwood's Monkeys: 554 W. Forty-ninth St., N. Y. C.
Young, DeWitt, & Sister (Maryland) Baltimore; (Lionel) N. Y. C., 5-10.
Yankee Comedy Four (Majestic) Butte, Mont.; (EEmpress) Spokane, Wash., 5-10.
Young, Oille, & April (Empress) Vancouver, Can.; (Empress) Portland, Ore., 5-10.
Ye Colonial Septette (Jacmes) Waverbury, Con.; (Poll's) Worcester, Mass., 5-10.
Yacklay and Bunnell: Lancaster, Pa.
Yamamoto Bros.: Winchester, O.
Yevkie and Bert: The Billboard, Chicago.
York and King: 3919 Prescott Ave., St. Louis.
Young and Nixon Sisters: 1322 N. Lawrence St., Phila.
Youngs and Brooks: Martin, Mich.
Zella, Madame (Princess) St. Paul; (Magie) Ft. Dodge, Ia., 5-10.
Zerlow, Harry H.: 135 Mary st., Utica, N. Y.
Zerolo Bros.: Gen. Del., Chicago.
Zanetto Troupe (Unique) Minneapolis; (Empress) St. Paul, 5-10.
Zanton Bros.: 901 E. Fourth St., Canton, O.
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John P. Martin says that some people in the carnival business, if given a few minutes in which to talk, will thoroughly convince you

Berney A. Ecker has gone into politics. What next?

that they are not managers because an all-wise Providence has placed the destinies of the carnival business in the proper hands.

Backman's Animal Show, John T. Backman, manager, has engaged A. Hillbrunner to succeed Paul Johann as boss animal man. Among the joiners will be Miss Victoria, "Curley" Wilson and John Miller. Among the additions to the Backman Show will be two new cages and four young lion cubs. Backman was a bidder for the Hagenbeck title.

Will Z. Smith is presenting Backman's Lions and Mlle. Marguerite, in vaudeville.

Is J. R. Anderson going to put out a company this season?

"Doc" Turner stands in the front rank of "pit" showmen. "Doc" was with one of the first carnival companies that ever went out. A born showman.

The most beautiful thing in the world is an agent with a bank account at the end of the season.

FAIR NOTES.

The annual election of officers of the Louisiana State Fair was held in Shreveport, La., week of January 7, and the following were elected for the year 1912: Dr. C. C. McCloud, president; Dr. Oscar Dowling, first vice president; S. H. Bollinger, second vice president; Andrew Querbes, treasurer; Louis N. Brueggerhoff, secretary. The dates were set for October 30 to November 6, inclusive, making an eight-day fair. The Louisiana State Fair, in addition to being a member of the American Association of Fairs and Expositions, is also a member of the Southwestern Fair Circuit and the Southern Association of Fairs and Expositions. By setting the dates October 30 to November 6, enables them to open on Wednesday, two days after the close of Dallas and two days after the close of Jackson, Miss., thus giving all a chance to make the Louisiana State Fair without conflicting dates. Over \$100,000 will be spent on the fair grounds. This includes a new Grand Stand, Coliseum, Art Museum, Hog and Race Barns, and many miles of concrete walks. The city, which owns the fair grounds, will have the city water there by the opening of the fair. The outlook was never better and a big fair is promised all. There are several tractors on the fair grounds now, and the one mile track is being kept in excellent condition. Quite a number of horsemen have signified their willingness to come to the Louisiana Fair Grounds' track the early part of next month, and in all there will be about 35 or 40 in training. The program for the races will be announced the early part of February, and applications for same will be filled and copies mailed just as soon as printed.

The Association of Southern Fairs and Expositions was organized January 11, at Birmingham, Ala., with Louis N. Brueggerhoff of Shreveport, president; J. M. McDonald, secretary of the Mississippi State Fair of Jackson, Miss.; first vice-president; Harry C. Roberts, secretary of the Georgia State Fair Association of Macon, Ga.; second vice-president; F. D. Fuller, secretary of the Tri-State Fair of Memphis, third vice-president; F. P. Chaffee, secretary of the Alabama State Fair Association, of Birmingham, secretary and treasurer. The officers elected and the following comprise the membership: R. M. Stripping, secretary Mississippi-Alabama Fair Association; F. D. Rosswurm, secretary Tennessee State Fair of Nashville; George Barnes, secretary Alabama Agricultural Society, of Montgomery. The following dates were fixed by the Southern Circuit: Nashville September 16-21; Memphis, September 23-29; Birmingham, October 1-12; Macon, October 13-25; Meridian, October 14-19; Jackson, October 21-26; Shreveport, October 30. November 6, Jackson, Miss., was selected as the next meeting place, and the date was fixed as January 13, 1913.

The Northeastern Michigan Fair, known as the Bay County Fair last year, to be held in Bay City, Mich., from September 2 to 7, will be composed of ten counties (nine more than last fall), and will be next to the state fair in size. This association held the greatest county fair last fall that was ever held in the state. Over 100,000 attended. They had the best lot of free attractions that could be secured, they being great believers in high-class free acts. The coming event will be held day and night, with the following improvements: aviation field, four more stock barns, 100 by 300, made of concrete; new merchants building, restaurant and grand stand. Four thousand dollars will be hung up in purses and ten thousand in prizes. Ten acres will be added to the grounds, making 80 acres. The 1911 event was held from September 3 to 9, with the following attendance: first day 50,000, weather good; second day 30,000, rain; third day 15,000, rain; fourth day 10,000, rain; fifth day 10,000, rain. Attractions: Stroble's airship, Madam Mesmerette's horses and ostrich, Walter Stanton (giant rooster), colored quartette, trick house. Privileges: popcorn, lunch, candy, peanuts and novelties.

At a recent meeting of the directors of the Randolph County Driving Club and Fair Association at Sparta, Ill., the officers were re-elected as follows: W. S. Wallace, president; E. B. McGuire, vice president; Wm. Watson, treasurer; S. S. Taylor, general superintendent; A. B. McMillan, superintendent of privileges; N. R. Lesley, superintendent speed ring. The election of secretary was postponed. E. B. McGuire, Wm. Watson and A. A. Brown were appointed committee to negotiate for grounds with view of purchasing. The following were selected delegates to Egyptian Fair Circuit Convention, to be held soon: Dr. W. S. Wallace, A. B. McMillan, Wm. Watson, E. B. McGuire. The next fair will be held October 1-4, one week earlier than usual.

The Missouri State Board of Agriculture on January 10 named these officers for the State Fair: W. A. Dallmeyer, of Jefferson City, president; S. M. Smith, of Reeds, vice president; J. T. Stinson, of Sedalia, secretary; H. W. Meuschke, of Sedalia, treasurer. The State Board of Agriculture elected officers for the year. P. P. Lewis, of Crescent, was re-elected president; W. A. Dallmeyer, of Jefferson City, vice president; T. C. Wilson, secretary; W. L. Nelson, assistant secretary, and W. A. Bright, treasurer. Curtis Hill was reappointed state highway engineer, with W. C. Davidson as his deputies.

At the annual meeting of the South Victoria Agricultural Society at Lindsay, Ont., January 18, the following officers were re-elected for the ensuing year: John Carew, president; J. M. Hickson, vice president; John A. Williamson, second vice president; Jas. Keith, secretary-treasurer. The society is in a prosperous condition, and everything augurs well for the event in the fall.

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LONDON LETTER.

(Continued from page 25.)

The wonderful mystery play, The Miracle, which is creating a marvelous success at the Olympia...

The affair is managed this way: There are eight stage managers and each has a different section to look after. All the performers must be ready to go on the stage a quarter of an hour before the time comes for their entrance...

PARIS LETTER.

(Continued from page 25.)

Le Burgy, who leaves the Conde-les-Francaise to go to the Porte Saint-Martin, was a player at the former theatre just thirty years...

The Casino, owned by Alfred Edwardes, husband of the late Mrs. Lantelle, has been let to Americans, and from a variety house or music hall, has been converted into a motion picture theatre...

GENERAL SKATING NEWS.

(Continued from page 31.)

Manager E. M. Moor, of the Coliseum Rink, Kansas City, Mo., is talking of arranging for a big roller race meet to follow the championship races now being held in St. Louis, Mo.

would demonstrate what that big circuit would do for the managers.

The El Rey Sisters scored one of the greatest hits of the season at the Coliseum Rink at Grand Rapids, Mich., where they closed a most successful engagement on January 20.

RINK NOTES.

Prof. Albert Waltz, who has just closed a successful two-weeks' engagement at the leading rink in America, the Arcade, Washington D. C., states that the reason that many of the skating rinks in the country are unsuccessful is because they do not offer the patrons as attractions artistic skaters, but confine themselves to the time-worn methods in increasing their patronage to grand marches, prizes, etc.

The Vernons, engaged as a special feature attraction at the Rink Carnival which was held last week at Fournier's Palace, Williamsport, Pa., created a furore by their new electric dance and carnival mask skating.

After an absence of two years from the rink, Baby Ruth, the skating pony, assisted by Master Frank, trick dog, played to capacity business at the Albion Rink, Adrian, Mich., which is under the management of E. A. Nickloy.

F. J. Clarke of New York, starting from the scratch mark, barely nosed out a large field January 11 in a one mile handicap roller skating race decided at the Metropolitan Roller Rink, New York City, covering the distance in the fast time of 3:12 2/5.

a close second, with A. Garrano of Brooklyn, 100 yards, third.

MAJESTIC COMPANY ON THE MOVE.

New York, January 27 (Special to The Billboard).—The Majestic Stock Company, which has been for several months past working in Chicago, arrived in New York Saturday, January 20, to continue their work at a newly-fitted up studio adjoining the Reliance laboratory on Long Island.

Judging from these letters the Majestic films have found favor in the eyes of the public wherever shown. The writer read many of the letters and telegrams sent by admiring exhibitors, many of which ask for the date of the third Majestic release, which request, however, will not be fulfilled as it is Mr. Cochrane's intention to produce and release only two films per week and put any extra energy and time into the quality of these two.

It might be said in passing that Miss Truelle is receiving the bulk of the praise concerning the histrionic end of the productions. The writer's comment on the productions he has seen would include the specially appropriate and finely finished setting as notable good points as well as the dramatic work, although we must agree with the admiring exhibitors that "The play's the thing."

CHICAGO FILM NOTES.

Mr. W. R. Rothacker last week made a flying trip to Detroit, Mich., to talk before a gathering of advertising specialists on the value of moving pictures as an advertising medium.

Mr. C. W. Allarat, manager of the Orpheum Theatre, South Bend, Ind., has organized a film company, known as the Motographic Publicity Co. This company will manufacture film independent of the Patents or Sales Company.

Mr. A. P. Johnson, advertising manager of the Chicago Record-Herald, recently issued a very complete set of books on advertising. It contains very many interesting articles on the different methods of advertising. One of the feature articles is that written by Mr. W. R. Rothacker of the Industrial Film Company on Moving Pictures as an Advertising Medium.

Many of the films which were made when the industry was still young seem to have been lost

trace of altogether, even the manufacturer's name seems to have been forgotten. Lost in Chinatown, a film of some age, has been sought for the past two months, but no one seems to remember who the manufacturer was.

One of the many purveyors of unauthentic information in Chicago recently started a report on its rounds that the American Feature Film Co. was unable to get a permit from the Board of Censorship here to show their feature film, Twenty Years in Sing Sing, in Chicago.

On July 28, the American Film Mfg. Co. will release a film entitled The Mormon. This subject has given the publisher an opportunity to bring out strong dramatic action and scenes of Western life which are realistic as to their mode of living and the hardships endured in that section of the country when it was opened for civilization.

Without a doubt this manufacturer is traveling with the leaders of Western films, and often taking the lead. Although the industry is a little over a year old, it is so many that the odds they are putting out will be equal with many who have had longer experience in the game. The photography and action of their picture has reached the stage where it can receive nothing but praise.

MACKIE MOVES OFFICES.

New York, Jan. 26 (Special to The Billboard).—H. A. Mackie, of "Mackie Has It" fame, has engaged new and spacious quarters on the ground floor of No. 21 East 14th Street, to take the place of his old headquarters at Broadway and 14th Street, New York City.

Mr. Mackie is one of the best known moving picture supply dealers in the East, handling all kinds of moving picture supplies and being prepared to equip theatres with any and all supplies and fittings.

Mr. Mackie's new quarters are on the ground floor of the building, and occupy the entire floor, with a large show window in the front. The new situation is right in the heart of the film district, and only a short distance away from the old one. The new building will be occupied on January 25.

Contracts are being awarded for the erection of a one-story moving picture theatre on Superior Ave. and East Fifty-fifth St., Cleveland, O.

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A Master of Influence

do not. Stage demonstrations of this power, with their many thrilling phenomena and laughable situations are sure to "draw the crowd" unless known to be worthless imposture. A genuine exhibition of Hypnotism has never yet failed of an appreciative audience. Operators are not uncommon who are making from \$300 to \$1,000 per week. And yet the field is far from over-crowded. Practically no ex-

pense is necessary to conduct an hypnotic exhibition and to-day there is not a branch of the amusement field that offers such alluring opportunities as Hypnotism.

Reader, you can become a Hypnotist. There is no reason on earth to the contrary. It is a faculty inborn in every individual just like the



faculty of speech. It only requires cultivation in order to be developed and applied. In fact, it is as easy to learn how to Hypnotize as it is to learn how to waltz or to swim. Anyone who desires may learn how to Hypnotize.

You Can Learn Hypnotism

Anyone who learns can practice it. The field for its exercise is as wide as humanity itself. As a study it is neither deep nor difficult. The most ordinary capacity and attention are all that are required. The study is not only easy but delightful and inspiring. You must learn it. You can not afford to neglect a science so full of grand possibilities. If you desire to make the most of life you should master its powers for yourself and use them for your own gain, advancement and influence.

The Key to Hypnotism Free

I have published, at considerable expense, a wonderful illustrated Treatise on Hypnotism, Personal Magnetism, Magnetic Healing, Clairvoyance, Telepathy and kindred sciences. A copy of it is at your service if you take the trouble to write for it. This valuable book shows you how, for a trifling cost, you can yourself master all these powers and wield the subtle forces of mind as well as any operator in the land. You are shown how you may heal the sick, relieve pain, overcome bad habits, give sleep to the restless and comfort to the sorrowing. And for yourself, as this free book shows, you may win promotion, social and business standing, the influence and friendship you most desire, and in short, all that is needed to make you prosperous, esteemed and happy as long as life lasts.

M. D. BETTS, Station H. JACKSON, MICHIGAN.

SIX MONTHS' RELEASE DATES

Including All Titles Released by the Manufacturers of Both Factions—Length of Film and Character of Subject Also Specified

RELEASE DATES—PATENTS CO.

Monday—Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.
 Tuesday—Cines, Edison, Essanay, Pathe, Selig, Vitagraph.
 Wednesday—Edison, Kalem, Lubin, Pathe, Urban-Eclipse, Vitagraph.
 Thursday—Biograph, Essanay, Lubin, Mella, Pathe, Selig.
 Friday—Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
 Saturday—Cines, Edison, Essanay, Lubin, Pathe, Vitagraph.

BIOGRAPH.

August—
 3—Out from the Shadow (drama).....
 7—The Ruling Passion (comedy).....
 10—That Dare Devil (comedy) (split reel)
 10—An Interrupted Game (comedy) (split reel)
 14—The Sorrowful Example (drama).....
 17—The Blind Princess and the Poet (drama).....
 21—The Diving Girl (comedy) (split reel).....
 21—\$500 Reward (comedy) (split reel).....
 24—The Rose of Kentucky (drama).....
 28—Swords and Hearts (drama).....
 31—The Baron (comedy) (split reel).....
 31—The Villain Foiled (drama) (split reel)

September—
 4—The Stuff Heroes Are Made Of (drama).....
 7—The Old Confectioner's Mistake (drama).....
 11—The Village Hero (comedy); The Lucky Horseshoe (comedy) (split reel).....
 14—The Squaw's Love (drama).....
 21—Dan the Dandy (comedy).....
 21—A Convenient Burglar (comedy) (split reel).....
 21—When Willie Holds the Furse Strings (comedy) (split reel).....
 25—The Revenue Man and the Girl (drama).....
 28—Her Awakening (drama).....

October—
 2—Too Many Burglars (comedy) (split reel).....
 2—Mr. Bragg, a Fugitive (comedy) (split reel).....
 5—The Making of a Man (drama).....
 9—Italian Hood (drama).....
 12—Trailing the Counterfeiter (comedy) (split reel).....
 12—The Venetian (comedy) (split reel).....
 16—The Unwilling (drama).....
 19—The Adventures of Billy (drama).....
 23—The Inventor's Secret (comedy) (split reel).....
 23—Through His Wife's Picture (comedy) (split reel).....
 26—The Long Road (drama).....
 30—Love in the Hills (drama).....

November—
 2—A Victim of Circumstances (comedy) (split reel).....
 2—Their First Divorce Case (comedy) (split reel).....
 6—The Battle (drama).....
 9—The Trail of the Books (drama).....
 13—Doolley's Scheme (comedy) (split reel).....
 13—Was Through a Medium (comedy) (split reel).....
 16—Through Darkened Valls (drama).....
 20—The Miser's Heart (drama).....
 23—Resourceful Lovers (comedy-drama) (split reel).....
 25—Her Mother Interferes (drama) (split reel).....
 27—Sunshine Through the Dark (drama).....
 30—A Woman Scorned (drama).....

December—
 4—Why He Gave Up (comedy) (split reel).....
 4—Abe Gets Even With Father (comedy) (split reel).....
 7—The Failure (drama).....
 11—Fired from Himself (drama).....
 14—Taking His Medicine (comedy) (split reel).....
 14—Her Pet (comedy) (split reel).....
 18—As in a Looking Glass (drama).....
 21—A Terrible Discovery (drama).....
 25—Caught With the Goods (comedy) (split reel).....
 25—A Mix-Up in Main (comedy) (comedy) (split reel).....
 28—The Voice of the Child (drama).....

January—

1—The Baby and the Stork (comedy-drama).....
 4—Who Got the Reward (comedy) (split reel).....
 4—The Joke on the Joker (comedy) (split reel).....
 8—A Tale of the Wilderness (drama).....
 11—The Eternal Mother (drama).....
 15—Brave and Bold (comedy) (split reel).....
 15—Mild Mother Get Her Wish? (comedy) (split reel).....
 18—The Old Bookkeeper (drama).....
 22—For His Son (drama).....
 25—With a Kodak (comedy) (split reel).....
 25—Paris and Pansies (comedy) (split reel).....
 29—A Hit in the 'Scotchman (drama).....

February—
 1—The Transformation of Mike (drama).....
 5—A Near Tragedy (comedy) (split reel).....
 5—Lily's Lovers (comedy) (split reel).....
 8—A Sister's Love (drama).....

CIN-ES.

(George Kliebe.)

January—
 20—Brutus (hist. drama).....
 21—The Brave Discovers the Fair (drama) (split reel).....
 23—Artistic Venue (scenic) (split reel).....
 27—Joseph in Egypt (drama).....
 30—Jenkins Stops Everything (comedy) (split reel).....
 27—Rosette Has Three Anns (comedy) (split reel).....

February—
 3—Loni (drama) (split reel).....
 3—Jenkins at the Circus (comedy) (split reel).....

EDISON.

August—
 1—Christian and Moor (drama).....
 2—Money to Burn (comedy) (split reel).....
 2—The Unfinished Letter (comedy) (split reel).....
 4—The Switchman's Tower (drama).....
 4—Sir George and the Helress (comedy).....
 8—The Battle of Bunker Hill (historical).....
 9—The Adventures of a Italy (comedy) (split reel).....
 9—The Stolen Dog (comedy) (split reel).....
 11—The Spirit of the Gorge (drama).....
 12—Friday, the 13th (comedy).....
 15—The Winds of Fate (drama).....
 16—His First Trip (comedy).....
 18—Two Officers (drama).....
 19—The Modern Dianas (comedy).....
 22—The Venom of the Inopy (drama).....
 23—The Professor and the New Hat (comedy) (split reel).....
 23—The Question Mark (comedy) (split reel).....
 25—Then You'll Remember Me (drama) (split reel).....
 26—Two White Roses (comedy).....
 29—The Surgeon's Temptation (drama).....
 30—Betty's Huttons (drama) (split reel).....
 30—The Silent Tongue (comedy) (split reel).....

September—

1—The Declaration of Independence (dramatic education).....
 2—New York State Barge Canals (scenic-educational).....
 5—The Three Musketeers (part one) (drama).....
 5—The Three Musketeers (part two) (drama).....
 8—At Jones' Ferry (drama).....
 9—That Winsome, Winning Smile (comedy) (split reel).....
 9—No Cooking Allowed (comedy) (split reel).....
 12—Under the Tropical Sun (drama) (split reel).....
 12—Off the Coast of Maine (descriptive) (split reel).....
 13—The Escaped Lunatic (comedy) (split reel).....
 13—The Two Plates (comedy).....
 15—For the Queen (comedy) (split reel).....
 15—The Lighthouse by the Sea (drama).....
 16—The Sheriff (drama).....
 17—The Sailor's Love Letter (drama).....
 20—An Unknown Language (comedy).....
 22—The Battle of Trafalgar (drama).....
 23—The Big Dam (drama).....
 24—Mary's Masquerade (comedy).....
 27—A Cure for a Crime (comedy).....
 29—The Death of Nathan Hale (educational).....

30—The Maiden of the Pie-Faced Indians (comedy) (split reel).....
 30—Turning the Tables (comedy) (split reel).....

October—
 3—Eugene Wrayburn (drama).....
 4—The Summer Girl (comedy).....
 4—Fool Play (part one) (drama).....
 6—Fool Play (part two) (drama).....
 6—Fool Play (part three) (drama).....
 7—Leaves of a Romance (drama).....
 10—How Mrs. Murray Saved the American Army (historical drama).....
 11—Mac's Suitors (comedy).....
 13—At the Threshold of Life (educational).....
 14—Her Wedding Ring (drama).....
 17—An Old Sweetheart of Mine (drama).....
 18—Mike's Hero (comedy) (split reel).....
 18—Launching of the Battleship Rhodeade (descriptive) (split reel).....
 20—A Conspiracy Against the King (drama).....
 21—The of a Kind (comedy).....
 24—A Day at West Point Military Acad. (split reel).....
 25—The Fabrics' Bazaar (comedy) (split reel).....
 25—How the Telephone Came to Town (comedy) (split reel).....
 27—An Ideal Comedy (comedy).....
 28—The Last from the Beyond (comedy).....
 31—The K. K. Candidate (drama).....

November

1—The Rise and Fall of William Will...
 3—The Girl and the Motor Boat (drama).....
 4—Love and Heart (drama).....
 7—A Modern Cinderella (comedy).....
 8—Logan's Rattles (comedy).....
 10—The Lone Arrow (drama).....
 11—White Wings and His Mother (comedy) (split reel).....
 11—Lodges of the Coast (comedy).....
 14—Ludwig from Germany (comedy).....
 15—The Living Death (comedy).....
 17—The Goose's Warning (comedy).....
 18—The Snow 2 (part one) (comedy).....
 21—Life in the United States Army (hist. drama).....
 22—The Boy Scout (comedy).....
 24—Home (drama).....
 25—A Perilous Ride (drama).....
 28—The Lure of the City (drama).....
 29—The Troubles of a Butler (comedy).....

December—

1—Dull for the Shore, Sailor (drama).....
 2—A Man for All That (drama).....
 5—The Awakening of John Bond (drama).....
 6—John Brown's Hair (comedy).....
 8—The Heart of Nicholas (drama).....
 9—The Daisy Cowboys (comedy).....
 12—Buckskin Jack, The Earl of Glenmore (drama).....
 12—An International Heart-Breaker (comedy) (split reel).....
 13—Eskimos in Labrador (drama).....
 15—Brooklyn Fair and Horse Show (descriptive).....
 16—Stage-Struck Lizzie (comedy) (split reel).....
 16—A Trip from Colorado Springs to Cripple Creek (descriptive) (split reel).....
 19—Santa Claus and the Clubman (drama).....
 20—The Sign of the Three Labels (comedy).....
 22—How Sir Andrew Lost His Vote (comedy).....
 23—Pat Clancy's Adventure (comedy).....
 26—Papa's Sweetheart (drama) (split reel).....
 26—Modern Weapons for Fighting Fire New York City (descriptive) (split reel).....
 27—The Stuff that Dreams are Made of (comedy).....
 29—A Romance of the Cliff Dwellers (drama).....
 30—Uncle Hiram's List (comedy).....

January—

2—Eleanore Cuyler (drama).....
 3—The Two Plates (comedy).....
 5—Freezing Annie (comedy) (split reel).....
 5—Cod Fish Industry, New Foundland (descriptive) (split reel).....
 6—Please Rend (comedy).....
 9—Thirty Days at Hard Labor (comedy).....
 10—Max and Maurice (comedy).....
 12—Lead Kindly Light (drama).....
 13—A Question of Seconds (drama) (split reel).....
 13—St. John's Newfoundland and Its Surroundings (descriptive) (split reel).....

16—Jack and the Beanstalk (fairy story).....
 17—The Bachelor's Waterloo (comedy) (split reel).....
 17—A Fifty-Mile Ramble through the Thousand Islands (descriptive) (split reel).....

19—The Little Orgualist (drama).....
 20—To Save Her Brother (drama).....
 23—The Stolen Nickel (comedy-drama).....
 24—Father's Bluff (comedy).....
 26—For the Cause of the South (drama).....
 27—The New Editor (comedy) (split reel).....
 27—U. S. Volunteer Life-Saving Corps, New York City (descriptive) (split reel).....
 30—The Jewels (drama).....
 31—Mother and Daughters (comedy-drama).....

February—

2—His Secretary (drama).....
 3—Niagara Falls (descriptive) (split reel).....
 3—Lucky Dog (comedy) (split reel).....
 6—The Passing of J. R. Randall & Co. (drama).....
 7—The Countess's Wife (comedy).....
 9—The Corbett Tr. s. (drama).....
 10—The City of Denver (scenic) (split reel).....
 10—Von Weller's Last Walk (drama) (split reel).....

ESSANAY.

1—Gummy, the Canvaser (comedy) (split reel).....
 1—The Scupper Family (comedy) (split reel).....
 4—The New Manager (drama).....
 5—The Two Gun Men (drama).....
 8—Love in the Hills (drama).....
 1—The Gordian Knot (comedy).....
 12—The Knechtelmann's Son (drama).....
 15—Judge Stuppin's Smoother Forest (comedy) (split reel).....
 15—The Jolly Artist (comedy) (split reel).....
 18—For He's a Truly Good Fellow (drama).....
 19—A Pal's Oath (drama).....
 22—Gossiping Jayville (comedy); Summer Tables (educational) (split reel).....
 25—Fate's Funny Prude (comedy).....
 26—Sally Shannon's Last Fight (drama).....
 26—The Playwright (drama).....

March—

1—Putting It Over (comedy) (split reel).....
 1—Miss Chatters's Experience (comedy) (split reel).....
 2—A Western Girl's Sacrifice (drama).....
 5—The Diamond Gang (drama).....
 7—The Dark Romance of a Tobacco Can (comedy) (split reel).....
 7—Never Believe in Signs (comedy) (split reel).....
 8—The Wrong Glove (comedy).....
 9—Bronco Bill's Last Spree (comedy).....
 12—Two Men and a Girl (drama).....
 14—The Panchers' Law (drama).....
 15—The Burglarized Burglar (comedy).....
 16—The Millionaire and the Squatter (drama).....
 19—Saved from the Turkeys (drama).....
 21—All On Account of the Porter (comedy) (split reel).....
 22—Live, Love and Believe (drama).....
 23—An Indian's Sacrifice (drama).....
 24—Lost Youth (drama).....
 28—The Power of Gold (drama).....
 30—When He Dies (comedy).....
 30—The Strike at the "Little Johnny Mine" (drama).....

Operators and Managers, Notice!



Cut showing complete back view. No. 1 chamber loaded with slides ready for action. The slide in the center has been shown and is on its way to receiving chamber No. 2. Notice the overlapping of the slides, which gives that beautiful dissolving effect, same as the double lantern, with a done with perfect ease by simply moving a lever.

With the Paoli Automatic Single Dissolver you get better results than with that big clumsy dissolving lantern at a saving of 50 per cent on your light bill.
 One man can run slides and thread his machine with perfect ease, as the slides are run automatically, giving you a big saving on extra help.
 No greasy slides or finger marks, as the operator don't have to touch the slides with the hands.
 No cranked slides, as the Paoli Single Dissolver never drops them; the operator does, no matter how careful he may be.
 Once the slides are placed, they are always in the magazines or chambers, always out of your way, and as they are ready to run by simply moving the lever.
 Thereby you have no slides upside down, which makes bad looking pictures and hurts your trade.
 A simple and accurate dissolver that every house needs and should have.
 Can be attached to any picture machine in five minutes' time.

Has the only fire shutter of its kind on the market today, which falls back completely out of the way into the lead. One lever controls the shutter, which is cut in oval form, giving the effect of a curtain rolling up in front of the slide or film, whichever you choose to open your show with, which makes a very beautiful opening for a picture show.
 Another lever handles the slides automatically, taking them from the storage chamber, and after they have been shown places them in the receiving chamber without landing the slides with the fingers.
 The slides travel with an overlapping system, giving the effect of a continuous picture on the screen.
 Not like the so-called dissolver which was merely a toy but a dissolver built for a long steady grind for advertisement slides, songs, etc.
 Fully protected by Paoli patent, granted August 20, 1911.
 A good reliable Agent wanted for each state. Must be a man that understands moving picture machines and theatre business. To such men we offer good territory and liberal terms.

PAOLI AUTOMATIC SINGLE DISSOLVER CO., - - - South Range, Mich.

28—The Forester's Plea (drama)1000
 31—Outwitting Papa (comedy)1000
 November—
 2—The Right John Smith (comedy) (split reel) 364
 2—Hil Featherpot at the Pair (comedy) (split reel) 630
 3—Bill Dumper's Bargain (comedy)1000
 4—The Outlaw Deputy (drama)1000
 7—He Fought for the U. S. A. (drama).....1000
 9—Showing Uncle (comedy) (split reel) 400
 9—Gee Whizz! (comedy) (split reel) 600
 10—The Empty Saddle (drama)1000
 11—The Girl Back East (drama)1000
 14—Hubby's Scheme (comedy)1000
 16—President Taft at San Francisco (topic-al)1000
 17—The Point of View (comedy) (split reel)1000
 17—Excess Baggage (comedy) (split reel)1000
 18—The Cattle Rustler's Father (drama).....1000
 21—Too Much Turkey (comedy)1000
 21—Old Fidelity (drama)1000
 24—At the Stroke of Twelve (drama)1000
 25—The Desert Claim (drama)1000
 28—A Football Hero (drama)1000
 30—Little Red Riding Hood (drama) (split reel)1000
 30—'Twas Ever Thus (comedy) (split reel)1000
 December—
 1—The Quinceville Raffle (comedy)1000
 2—The Mountain Law (drama)1000
 5—The Madman (drama)1000
 7—The Long Strike (drama)1000
 8—Getting Even With Emily (comedy) (split reel)1000
 8—Stray Bullets (comedy) (split reel).....1000
 9—A Frontl'r Doctor (drama)1000
 12—The First Man (drama)1000
 14—The Hack and Schmidt Boat (comedy) (split reel)1000
 14—A Polished Burglar (comedy) (split reel)1000
 15—A Goodfellow's Christmas Eve (drama).....1000
 16—The Cowboy Coward (drama)1000
 19—The Three Bears (comedy)1000
 21—Winning An Heiress (comedy) (split reel) 300
 21—The Felling of Red Dugan (drama) (split reel) 700
 22—The Millionaire Barber (comedy)1000
 23—Broncho Billy's Christmas Dinner (Western drama)1000
 26—A Story of the West (Western drama).....1000
 28—For Memory's Sake (drama)100
 29—A Bird in the Hand (comedy)100
 30—Broncho Billy's Adventure (drama)100
 January—
 2—The Mail Order Wife (drama)100
 4—The Valley of Regreja (drama)100
 5—For the Love of Mike (comedy)100
 6—A Child of the West (drama)100
 9—A Hen House Hero (comedy)100
 11—The Tenderfoot Foreman (Western drama)100
 12—A Realtime Love Affair (comedy)100
 13—The Sheepman's Escape (Western drama)100
 16—The Old Florist (drama)1000
 18—Dad's Watch (comedy)1000
 19—The Little Poet (comedy)1000
 20—The Loafer (west. drama)1000
 23—Widow Jenkins' Admirers (comedy).....1000
 25—Alias Billy Sargent (drama)1000
 26—Economy (comedy) (split reel)1000
 28—Dadley's Reward (comedy) (split reel)1000
 27—The Wash of His Office (drama)100
 30—A Brother's Error (drama)100
 February—
 1—The Grip Snatcher (comedy)1000
 2—The Hospital Baby (drama)1000
 8—Broncho Billy and the Schoolmistress (comedy)1000
 6—Alkali Ike's Love Affair (comedy)1000
 8—The Melody of Love (drama)1000
 9—Her Boss (drama)1000
 10—The Deputy and the Girl (Western drama)1000
 KALEM.
 August—
 2—Over the Garden Wall (comedy)
 4—The Colonel's Son (drama)
 7—Peggy, the Moonshiner's Daughter (drama)
 9—The Round-Up at Daven (comedy)
 11—The Romance of a Dixie Belle (drama)
 14—The Wasp (drama)
 16—Social Messenger (drama)
 18—The Promoter (comedy)
 21—Simple Ike Decides to Marry (drama)
 22—Don Ramon's Daughter (drama)
 25—The Little Orphan (educational)
 28—The Grand Shoulder (drama)
 30—Building the New Line (drama)
 September—
 1—On the War Path (drama)
 4—Rory O'Moore (drama)
 8—When Two Hearts are Won (comedy)
 11—When the Sun Went Out (drama)
 13—A Sheepman's Triumph (drama)
 15—The Express Envoy (drama)
 18—The Alpine Lease (drama)
 20—The Ranger's Stratagem (drama)
 22—Losing to Win (drama)
 25—The Cowboy's Pride (drama)
 27—Arizona Bill (drama)
 29—Hil Chase's Home Run (comedy-drama)
 30—The Blackfoot Halfbreed (drama)
 October—
 2—The Phoney Sikers (comedy)
 4—The Saving Sign (drama)
 6—The California Revolution of 1846 (drama)
 9—The Mistress of Hacienda Del Cerro (drama)
 11—For the Flag of France (drama)
 13—The Smugglers (drama)
 16—The Colleen Bawn (three reels) (drama)
 18—Daniel Boone's Pravery (drama)
 20—The Vesuvius's Gratitude (drama)
 23—A Prisoner of Mexico (drama)
 25—The Lost Freight Car (drama)
 27—The Peril of the Plains (drama)
 30—For her Brother's Sake (drama)
 November—
 1—The Greatest of Engineering Feats (historic) (split reel)
 1—The Hot Against Battle (comedy) (split reel)
 3—The Prince of Ambition (drama)
 4—The Luck of Redness Reddy (comedy)
 8—White Prave's Heritage (drama)
 10—The Engineer's Daughter (drama)
 13—When Calliforns Was Won (drama)
 15—The Desert Well (drama)
 17—The Flabernated of Halliday (drama)
 20—Dan, the Lighthouse Keeper (drama)
 22—How Texas Got Left (drama)
 24—The Temptation of Rodney Vane (drama)
 27—The American Insecto (drama)
 29—Among the Irish Fisher Folk (descriptive) (split reel)
 30—The San Franciscan Priars of Killybeg, Ireland (descriptive) (split reel)

PROTECT YOURSELVES

By showing the films of the following manufacturers exclusively:

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 NEW YORK MOTION PICTURE COMPANY, 251 West 19th St., N. Y. C.
 GREAT NORTHERN FILM COMPANY, 7 East 14th Street, N. Y. C.
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 REX MOTION PICTURE COMPANY, 573 Eleventh Avenue, N. Y. C.
 SOLAX FILM COMPANY, Congress Avenue, Flushing, L. I.
 THANHOUSER COMPANY, New Rochelle, N. Y.

WEEKLY PROGRAM

MONDAY—Imp. American, Champion, Nestor, Solax.
 TUESDAY—Thanhouser, Bison, Powers, Eclair (Amer.), Itala.
 WEDNESDAY—Champion, Solax, Reliance, Ambrosio, Nestor.
 THURSDAY—Rex, American, Imp, Eclair.
 FRIDAY—Bison, Solax, Thanhouser, Lux.
 SATURDAY—Powers, Great Northern, Nestor, Reliance, Republic, Imp.
 SUNDAY—Majestic, Republic, Eclair, Rex, Solax.

MOTION PICTURE DISTRIBUTING & SALES CO.

111 East 14th Street, - NEW YORK CITY.



Champion Films



An Exclusive, Marvelous Release—
Robert G. Fowler's
Trans-Continental Flight

Monday, February 12th.

Don't fail to book this at once. It's a sensational feature, and secured at an enormous cost to us; but to you, only five or ten cents to see it.

ON THE SAME REEL—

"MR. PIDDIE REBELS"

(An exceptionally funny comic.)

FEATURES! ——— FEATURES!
CHAMPION HAS A BATCH OF THEM

"SHERLOCKO AND WATSO"

Released Monday, February 26th, 1912.

We have the exclusive rights to produce this series, and you can look for the first release on February 26th. Start ringing your exchange now. They're big things! Get them!

THE CHAMPION FILM COMPANY

MARK M. DINTENFASS, Manager

145 West 45th St. - NEW YORK CITY

December—
 1—How Betty Captured the Oullaw (comedy) (split reel)
 1—A Glimpse into Yellowstone National Park (scenic) (split reel)
 4—Arrah-na-Pogue (three reels) (drama)
 6—The Long Arm of the Law (drama)
 8—Too Much Idealism, an Incident of Picture-making (comedy)
 11—Molly Pitcher (historical drama)
 12—Norma from Norway (drama)
 13—Bill's Flute (drama)
 18—He Who Laughs Last (Western comedy)
 20—Flashes in the Night (drama)
 22—Between Father and Son (drama)
 23—The "Revue" and the Girl (drama)
 27—The Higher Toll (drama)
 29—The Maid's Double (drama)
 January—
 1—Driving Home the Cows (drama)
 3—The Cowboy Artist's Jonah Day (comedy)
 5—The Dude Cowboy (comedy) (split reel)
 5—The O'Kalems' Visit to Killybeggy (comedy) (split reel)
 8—A Southern Boy of '61 (war-drama)
 10—Mrs. Simms Serves on the Jury (comedy)
 12—The O'Neill (drama)
 15—The Desert Trail (drama)
 17—The Russian Peasant (drama)
 19—The Two Spies (war drama)
 22—Things are Seldom What They Seem (comedy)
 24—Accidents Will Happen (comedy) (split reel)
 24—How Jim Proposed (comedy) (split reel)
 26—Hil's Mother (drama)
 29—An Interrupted Wedding (drama)
 31—Walk—You Walk! (comedy)
 February—
 2—A Princess of the Hills (drama)
 5—Battle of Pottsgurg Bridge (war drama)1000
 7—The Swimming Party (comedy) (split reel)
 7—Floral Parade at San Diego, Cal. (scenic) (split reel)
 9—The Vagabonds (drama)
 LUBIN.
 August—
 3—The Gypsy (drama)1000
 5—A Indian's Appreciation (drama)1000
 7—Her Two Sons (drama)1000
 10—Bob's New Scheme (comedy) (split reel) 600
 10—Tent Village (comedy) (split reel) 400
 12—The Arrow Head (drama)1000
 14—Home is Best After All (comedy-drama) (split reel) 600
 14—The Auto Ring (comedy) (split reel) 400
 17—Through Jealous Eyes (drama)1000
 19—The Working Girl's Success (drama) (split reel) 600
 19—Proclaiming Archbishop Prendergast (topical) (split reel) 400
 21—A Rebellious Blossom (drama)1000
 24—Bess of the Forest (drama)1000
 26—Archibald the Hero (comedy)1000
 28—The Secret (comedy) (split reel) 600
 28—Fountain of Youth (drama) (split reel) 400
 31—Romance of Pond Cove (drama)1000
 September—
 2—The Easterner's Sacrifice (drama)1000
 4—A Gay Time in Washington (comedy).....1000
 6—A Question of Modesty (comedy) (split reel) 600
 6—Pardon Me (comedy) (split reel) 400
 7—The Story of Rosie's Rose (drama)1000
 9—The Ranch's New Barber (comedy) (split reel) 600
 9—Bill's Ward (drama) (split reel) 400
 11—Divided Interests (drama)1000
 13—Hil's Grief (drama)1000
 14—Al Martin's Game (drama)1000
 16—Cement Rock Blasting (industrial) (split reel)
 16—The Scheme That Failed (comedy) (split reel)
 18—The Spartan's Conquest (drama)
 20—The Life Saver (drama)
 21—The Human Torpedo (comedy)
 23—Her Inspiration (drama)
 25—The Match Maker (comedy)
 27—A Cowboy's Love (drama)
 28—A Counterfeit Roll (comedy)
 30—The Searighted Chaparron (comedy)
 October—
 2—Hil's Stubborn Way (comedy)
 4—The Idle Boast (drama)
 5—Hil's Exoneraton (drama)
 7—Revenge is Sweet (comedy) (split reel)
 7—From the Field to the Cradle (ind.) (split reel)
 9—What Will Be, Will Be (comedy)
 11—The Slave's Ability (drama)
 12—The Gambler's Influence (drama)
 14—A Hot Time in Atlantic City (comedy)
 16—The Maniac (drama)
 18—The Cure of John Douglas (drama)
 19—Git a Hoss (comedy)
 21—Her Exclusive Hat (comedy) (split reel)
 21—The Tobacco Industry (educational) (split reel)
 21—Willie's Conscience (comedy) (split reel)
 23—The Scandal Mongers (drama)
 25—The Tars Asbore (comedy)
 26—A Rural Conqueror (comedy-drama)
 28—Lore's Victory (drama)
 30—Somebody's Mother (drama)
 November—
 1—A Gay Time in New York City (comedy-drama)1000
 2—One on Reno (comedy-drama)1000
 4—The Mexican (drama)1000
 6—Aunt Jane's Legacy (comedy)1000
 8—Who Owns the Baby (drama)1000
 9—Jack's Umbrella (comedy)1000
 11—The House that Jack Built (drama)1000
 13—Hil's Chinese Girl Wife (drama)1000
 15—Some Mother-in-Law (comedy)1000
 16—A Newsboy's Luck (drama)1000
 18—A Romance of the 60's (drama)1000
 20—Mr. Brother Agostino (drama)1000
 22—The Ranchman's Daughter (drama)1000
 23—A Blind Deception (comedy-drama)1000
 25—Hil's Brother's Double (comedy-drama)1000
 27—The Man in the Tax (comedy)1000
 29—An Actor in a New Role (comedy) (split reel) 600
 29—The Crab Industry (educational) (split reel) 400
 30—A Nictine Conspiracy (comedy)1000
 December—
 2—Western Chivalry (comedy-drama)1000
 4—A Road for Pushness (drama)1000
 6—Sins of the Father (drama)1000
 7—Dad's Labor Lost (comedy)1000
 9—The Teamster (drama)1000
 11—A Girl's Impulse (drama)1000
 13—Quick! A Plumber (comedy) (split

reel	600
13—Mr. and Mrs. Suspicious (comedy) (split reel)	400
14—The Substitute (drama)	1000
16—A Timely Lesson (drama)	1000
18—Love Incidents (drama)	1000
20—Art versus Music (comedy-drama)	1000
21—The Kiddies' Christmas (2 reels) (special comedy)	1000
23—Sergeant White's Peril (military drama)	1000
25—One Way in Win (comedy-drama)	1000
27—The American Girl (comedy-drama)	1000
28—The Soldier's Return (drama)	1000
30—Father and the Girl (comedy-drama)	1000
January—	
1—Object Matrimony (comedy) (split reel)	
1—The Oyster Industry (Industrial) (split reel)	
3—Village Romance (comedy-drama)	
4—A Noble Enemy (drama)	
6—The Tramp and the Bear (comedy) (split reel)	
6—A Poor Excuse That Worked (comedy) (split reel)	
8—The Surgeon's Heroism (drama)	
10—Kissing Pills (comedy) (split reel)	
10—General Duff (comedy) (split reel)	
11—The Blacksmith (drama)	
15—Paid in His Own Coin (drama)	
15—Her Uncle's Consent (comedy)	
17—A Dark Deception (comedy) (split reel)	
17—The Peanut Industry (indus.) (split reel)	
18—A Just Verdict (drama)	
20—A Compromise (comedy) (split reel)	
20—A Boarding House Romance (comedy) (split reel)	
22—The Lady Police (comedy)	
24—The Heart of a Boss (drama)	
26—The Office Favorite (drama)	
27—Through the Drifts (drama)	
29—The Poor Relation (drama)	
31—Love vs. Strategy (drama)	
February—	
1—The Physician's Honor (drama)	
3—The Imposter (drama)	
5—A Cure for Jealousy (comedy)	
7—Tricked Into Happiness (drama)	
8—What Fate Ordained (drama)	
10—An Antique Ring (drama)	
MELIES.	Feet
3—Red Cloud's Secret (drama)	
10—The Terrible Lesson (drama)	
17—The Local Bully (comedy) (split reel)	550
17—Two Fools and Their Folly (comedy) (split reel)	450
24—A Spanish Love Song (drama)	1000
31—The Call of the Wilderness (drama)	1000
September—	
7—The Hobo Cowboy (drama)	1000
14—A Shattered Dream (drama)	1000
21—For \$200 (drama)	1000
28—The Mission Wail (drama)	1000
October—	
5—The Stolen Grey (drama)	1000
12—Women's Rocking Horse (drama)	1000
19—The Cross of Pearls (drama)	1000
26—A Gypsy Bride (drama)	1000
November—	
2—Right or Wrong (drama) (split reel)	300
2—Mexican as It Is Spoken (comedy) (split reel)	550
9—The Spur of Necessity (drama)	1000
16—The Miram Miner (drama)	1000
23—An Oil Country Romance (drama)	1000
30—The Reason Why (comedy)	1000
December—	
7—A Western Girl (drama)	1000
14—The Better Man (drama)	1000
21—The Mission Father (drama)	1000
28—The Ranchman's Debt of Honor (drama)	1000
January—	
4—A Woman's Gratitude (drama)	1000
11—Roped in (drama)	1000
18—The Outlaw and the Baby (drama)	1000
25—The Mortgage (drama)	1000
February—	
1—Cowboy vs. Tenderfoot (drama)	1000
8—Dodging the Sheriff (drama)	1000
PATHE-FRERES.	Feet.
2—Love and Silence (drama)	1000
3—Blue Wing and the Violinist (drama) (split reel)	672
3—American Field Artillery Manuevers (scenic) (split reel)	300
4—The Liar (drama) (split reel)	530
4—The Magnet (drama) (split reel)	400
5—Legend of Lake Desolation (drama)	1000
7—An Up-to-date Elopement (comedy) (split reel)	540
7—In Switzerland (scenic) (split reel)	258
7—The Zylras (acrobatic) (split reel)	180
9—The Flaming Arrows (drama) (split reel)	
9—Lonely Conventioneer (acrobatic) (split reel)	827
10—Fidelity (drama) (split reel)	138
10—The City of Singapore (scenic) (split reel)	689
11—Unexpected Gift (colored) (drama) (split reel)	300
11—In Cambodia (scenic) (split reel)	325
11—Dunno Fishing (scenic) (split reel)	210
13—Billy's Marriage (comedy) (split reel)	872
13—Monuments and Cascades in Rome (scenic) (split reel)	128
14—In the Paris Slums (drama) (split reel)	500
14—Extracting Palm Juice in the Forest (split reel)	275
14—Vienna, Austria (split reel)	194
16—The Trapper's Fatal Shot (drama)	612
17—The Ad. The Maid and the Man (drama)	1000
18—Satan's Rival (drama)	900
19—The Message of the Arrow (drama)	1000
21—The Runaway Leopard (comedy) (split reel)	
21—Christiana Conventioneer (acrobatic) (split reel)	460
23—Through the Window (drama)	1000
24—The Chevenne's Belle (drama)	892
25—Nixie Winter Turns a Trick (comedy) (split reel)	485
25—Eastern Europe (scenic) (split reel)	300
25—Across the Mountain Passes of New Zealand (scenic) (split reel)	215
26—A Boy of the Revolution (drama)	1000
28—The Ranch in Flames (drama)	900
30—Fof the Skye of the Tribe (drama)	950
31—The Medicine Woman (drama)	1000
September—	
1—The Carpet Caterpillar (color) (educational) (split reel)	625
1—A Washing Procession in Bavaria (scenic) (split reel)	375
2—A Daughter of the South (drama)	1000
4—The Hermit (drama)	1000
5—Pathe's Weekly, No. 36 (current events)	

6—Honoring a Hero (drama)	1000
7—The Redman's Dog (drama) (split reel)	674
7—Japanese Dice and Bitteries (descriptive) (split reel)	320
8—Culture of the Bahia (colored) (educational) (split reel)	550
8—Arabian Typica and Customs (scenic) (split reel)	425
9—A Tragedy at Sea (drama)	1000
11—Eva Is Tired of Life (comedy) (split reel)	304
11—Little Moritz and the Butterfly (comedy) (split reel)	295
11—From Lourdes to Garvarnie (scenic) (split reel)	310
12—Pathe's Weekly, No. 37 (current events)	
13—Prisoner of the Mohicans (drama)	1000
14—College Sweethearts (comedy) (split reel)	720
14—Art Industries in Kabylie (scenic) (split reel)	279
15—Madam Tallien (drama) (split reel)	680
15—Everyday Life in Malacca (scenic) (split reel)	310
16—A Western Memory (drama)	1000
18—The Fright (drama) (split reel)	770
18—Pine Brigade in Moscow (descriptive) (split reel)	230
19—Pathe's Weekly, No. 38 (current)	
20—An Up-to-date Squaw (comedy) (split reel)	734
20—African Birds and Their Enemies (educational) (split reel)	250
21—Starlight Necklace (drama)	261
22—Electric Hoax (comedy) (split reel)	425
22—Old Delhi and Its Ruins (descriptive) (split reel)	285
22—Surfing (descriptive) (split reel)	285
23—Gypsy Maids (drama)	900
25—Disappointed Old Maids (comedy) (split reel)	492
25—Whittle's Hard-Luck Stories (comedy) (split reel)	475
26—Pathe's Weekly, No. 39 (current)	
27—Driven From the Tribe (drama)	990
28—Gypsy Honor (drama)	950
29—The Bell Ringer of the Abbey (drama) (split reel)	535
29—Across the Polar Sea (scenic) (split reel)	395
30—A Convict's Heart (drama)	1000
October—	
2—Little Moritz Is Too Short (comedy) (split reel)	
2—Bangoon, India (scenic) (split reel)	
3—Pathe's Weekly, No. 40 (current)	
4—Crazy Dope (comedy) (split reel)	
4—Circa in Anstralla (scenic) (split reel)	
5—The Squaw's Mistaken Love (drama)	
6—Flirts (colored) (comedy-drama) (split reel)	
6—Fishing in the Cerean Islands, Oceania (scenic) (split reel)	
7—Fish Market (drama)	
9—The Little Animal Trainer (drama) (split reel)	
9—Itty's Boat (comedy) (split reel)	
9—Marvelous Transformations (colored) (trans.) (split reel)	
10—Pathe's Weekly, No. 41 (current)	
11—One on the March (comedy) (split reel)	
11—Scenes on the U. S. S. Connecticut (split reel)	
12—Romance of the Desert (drama)	
13—Raffles Caught (drama) (split reel)	
13—Guerrero Troupe (colored) (acrobatic) (split reel)	
14—Marooned (drama)	
16—The Gambler's Dream (drama)	
17—Pathe's Weekly, No. 42 (current)	
17—The Ranch Girl's Terrible Mistake (drama)	
19—The Renegade Brother (drama)	
20—A Trip Down the Magdalena River (scenic) (split reel)	
20—Eva Moves In (comedy) (split reel)	
20—Up the Fine (comedy) (split reel)	
21—A Puritan Courtship (drama)	
23—The Traitor (drama) (split reel)	
23—Nomadic Tribes in El Kantara Gorges (colored scenic) (split reel)	
24—Pathe's Weekly, No. 43, (current)	
25—Revolution in Bachelor's Club (comedy) (split reel)	
26—In Frontier (drama) (split reel)	
26—The Island of St. Kilda, Scotland (scenic) (split reel)	
27—Mother Is Strong on Hypnotism (comedy) (split reel)	
27—Logging and Milling in Sweden (scenic) (split reel)	
27—Funeral in Annam (colored scenic) (split reel)	
28—Saved by the Flag (drama)	
30—Grandfather's Violin (drama) (split reel)	754
30—A Barlesque Bullfight (comedy) (split reel)	210
31—Pathe's Weekly, No. 44 (current)	
November—	
1—Love Molds Labor (drama)	841
2—A Soldier's Strategy (drama)	806
3—An Episode of Henry III. (drama)	908
4—The Coward (drama)	1000
6—Pathe's Weekly, No. 45 (current)	
7—Uncle's Money (comedy) (split reel)	650
7—Making Artificial Flowers (Industrial) (split reel)	321
8—The Story of the Typewriter (Industrial) (split reel)	960
9—The Perms of the Will (drama) (split reel)	820
9—Review of the Paris Garrison (scenic) (split reel)	135
10—The Bandit's Bride (drama) (split reel)	738
10—The Astis (acrobatic) (split reel)	236
11—Love's Renunciation (drama)	1000
13—Pathe's Weekly, No. 46 (current)	
14—The Birth of a Flower (educ.) (split reel)	610
14—Vendetta (col.) (drama) (split reel)	341
15—A Brother in Arms (drama)	371
16—A Western Postmistress (drama)	922
17—The Banisher of Henry (drama)	991
18—The Reporter (drama)	1000
20—Pathe's Weekly, No. 47 (current)	
21—Cain and Abel (colored) (biblical) (split reel)	600
21—The Grouch Cure (comedy) (split reel)	390
22—A Pinch of Snuff (comedy) (split reel)	680
22—The War Tribe (Egyptian) (scenic) (split reel)	310
23—Cowboy Life (scenic) (split reel)	770
23—The Kiloay Equilibrist (acrobatic) (split reel)	210
24—Two Daughters of Havana (drama) (split reel)	690
24—Gaulle Games in Singapore (scenic) (split reel)	390
25—The Lost Necktie (drama)	1000
27—Pathe's Weekly, No. 48 (current)	
28—Romance of the Mummy (drama) (split reel)	750
28—Picturesque Hungary (travel) (split reel)	250

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20-Incendiary Indians (drama) (split r.)	815
21-Glimpses of San Francisco (scenic) (split reel)	180
22-Oh, What a Thanksgiving Day (comedy) (split reel)	600
23-A Life-Saving School in Australia (educational) (split reel)	400
December—	
1-Better Is Jealous (drama) (split reel)	500
1-Capturing Polar Bear Cubs (descriptive) (split reel)	320
1-Examination of the Stomach by X Rays (descriptive) (split reel)	180
2-A Bear Hunt Romance (drama)	990
2-Pathe's Weekly, No. 49 (current)	1000
2-The Secret of the Confessional (drama)	1000
3-Holo Lark (comedy) (split reel)	710
4-Fishing in the Ceram Islands (scenic) (split reel)	280
7-The Poisoned Arrow (drama) (split reel)	730
7-French Cadavers Manoeuvres (comedy) (split reel)	260
8-Eva's Faithful Furniture (comedy) (split reel)	361
8-Gathering and Preparing Cocoanuts in the Philippines (scenic) (split reel)	730
9-Her Little Slipper (drama)	1000
11-Pathe's Weekly, No. 50 (current)	1000
12-Youth versus Age (realistic) (split reel)	1000
12-Small Trade in Malacca (colored) (scenic) (split reel)	1000
13-The Flower Girl of Lam Palmas (drama)	1000
14-An Episode of the Early Mormon Days (drama) (split reel)	1000
14-The Magic Suit (colored) (trick) (split reel)	1000
15-In the Grip of Alcohol (drama)	1000
16-A Mother's Romance (drama)	1000
18-Pathe's Weekly, No. 51 (current)	1000
19-Princess Charming (colored) (fairytale)	1000
10-Landscapes in Japan (scenic)	1000
20-The Fatal Poison (drama)	1000
21-Dad's Snash Up (comedy)	1000
22-Providential Bread (realistic) (split reel)	1000
22-In Japan, Near the Park of the Sacred Does (colored) (scenic) (split reel)	1000
23-Actors' Hearts (drama)	1000
25-Pathe's Weekly, No. 52 (current)	1000
26-The Burglar's Hard Luck (comedy) (split reel)	1000
26-Aboard a French Battleship (scenic)	1000
27-The Kromats (acrobatic) (split reel)	1000
27-Mother-in-law Takes XX! (comedy)	1000
28-His Daughter's Bracelet (drama) (split reel)	1000
28-Mushroom Culture (educational) (split reel)	1000
29-Yann, the Troubadour, Film d'Art (dramatic)	1000
January—	
1-Pathe's Weekly No. 1, 1912 (current)	1000
2-Infancy of Moses (colored) (Biblical) (split reel)	1000
2-Ice Formation at Odessa (Russia) (scenic) (split reel)	1000
3-The Professor's Daughters (comedy)	1000
4-The Rebuked Indian (Amer. Military drama)	1000
4-Betrayed by a Parasol (comedy) (split reel)	1000
4-Dr. Two-step's Prescription (trick comedy) (split reel)	1000
5-A Malay Village During the Rainy Season (scenic) (split reel)	1000
6-The Cowboy's Sister (Amer. drama) (split reel)	1000
6-The Chilkuta (scenic) (split reel)	1000
8-Pathe's Weekly No. 2, 1912 (current)	1000
9-The Foster Sister (colored) (drama) (split reel)	1000
9-Murray and Kinky (acrobatic) (split reel)	1000
10-A Strike on the Ranch (Amer.) (drama) (split reel)	1000
11-The Horsethief (Amer.) (drama) (split reel)	1000
11-A Sultana's Marriage in Malaya (scenic) (split reel)	1000
12-The Haunted Boom (counterfeit) (split reel)	1000
12-French Army in War Manoeuvres (scenic) (split reel)	1000
13-Bill's Bills (Amer. comedy)	1000
13-Pathe's Weekly No. 3 (current)	1000
16-Bonaparte and Pichegra (drama) (split reel)	1000
16-Here and There in China (ed.) (travel) (split reel)	1000
17-The Squaw-Man's Revenge (western drama)	1000
18-Is This Your Hat? (comedy) (split reel)	1000
18-Sulphur Industry in Sicily (ind.) (split reel)	1000
19-Mrs. Pussycat Loves Animals (comedy) (split reel)	1000
19-Manners and Customs in Malaya (colored) (travel) (split reel)	1000
20-Unmerited Shame (drama)	1000
22-Pathe's Weekly No. 4 (current)	1000
22-Love's Terrible Sacrifice (ed.) (drama)	1000
24-The Sioux's Cave of Death (American) (drama)	1000
25-A Windy Dream (trick comedy) (split reel)	1000
25-Life in Our Poods (ed.) (split reel)	1000
26-The Countess de Chantant (drama)	1000
27-Swiftwind's Heroism (Amer. drama)	1000
29-Pathe's Weekly No. 5 (current)	1000
30-Mr. Bughouse is Cured (trick) (split reel)	1000
30-Farming in Tunis (scenic) (split reel)	1000
30-How Plants are Born, Live and Die (educational) (split reel)	1000
31-On the Edge of the Precipice (American drama)	1000
February—	
1-Uncle's Strategy (American comedy)	1000
2-The Masked Ball (colored) (drama)	1000
3-Indian Boy (American drama)	1000
5-Pathe's Weekly No. 6 (current)	1000
6-Roungon's X Rays (scientific) (split reel)	1000
6-Evenston in the Swiss Alps (scenic) (split reel)	1000
7-A Boomerang Joke (American comedy) (split reel)	1000
7-A Visit to the Dome of the Milan Cathedral (scenic) (split reel)	1000
8-Niagara Falls in Winter (American scenic) (split reel)	1000
8-Three Kittens (scenic) (split reel)	1000
9-Philemon and Baucis (colored) (mythological) (split reel)	1000
9-Hunting Marabout in Abyssinia (colored) (scenic) (split reel)	1000
10-Two Brothers (Indian drama)	1000
August—	
1-Saved by the Pony Express (drama)	1000
1-The Old Captain (drama)	1000

7-A Fair Exchange (comedy-drama)	1000
8-Slick's Romance (drama)	1000
10-Their Only Son (drama)	1000
14-Jealous George (comedy) (split reel)	1000
14-A Turkish Cigarette (comedy) (split reel)	1000
15-The Regeneration of Apache Kid (drama)	1000
17-The Backsmith's Love (drama)	1000
21-Saved from the Snow (drama)	1000
22-Life on the Border (drama)	1000
24-The Gray Wolves (drama) (split reel)	1000
24-Santa Cruz Beach and Cliff Drive (educational) (split reel)	1000
28-In the Shadow of the Pines (drama) (split reel)	1000
28-Among the Japanese (educational) (split reel)	1000
29-A New York Cowboy (comedy-drama)	1000
31-Through Fire and Smoke (drama)	1000
September—	
4-How Algy Captured a Wild Man (comedy)	1000
5-The Totem Mark (drama)	1000
7-A Tennessee Love Story (drama)	1000
8-The Heart of John Barlow (drama)	1000
11-Kit Carson's Woeing (drama)	1000
12-Dad's Girls (drama)	1000
14-The Whoopee of Justice (drama)	1000
15-The Voyager (drama) (split reel)	870
15-A Sight-Seeing Trip Through Boston (travel) (split reel)	330
18-Lost in the Arctic (drama) (split reel)	820
18-Noted Men (topical) (split reel)	350
19-McKee Rankin's "49" (drama)	1000
21-A Cup of Cold Water (drama)	1000
22-Shipwrecked (drama)	1000
25-The Two Orphans (part one) (drama)	1075
26-The Two Orphans (part two) (drama)	988
28-The Two Orphans (part three) (drama)	1090
29-John Oakhurst, Gambler (drama)	1000
October—	
2-A Summer Adventure (drama)	1000
3-The Rival Stage Lines (comedy)	1000
5-Maud Muller (drama)	1000
6-The Artist's Sons (drama)	1000
9-An Indian Vestal (drama)	1000
10-Told in Colorado (comedy-drama)	1000
12-Our General (comedy)	1000
13-Making a Six-Ton Cheese (educational) (split reel)	575
16-Making a Man of Him (comedy-drama)	1000
17-On Separate Paths (drama)	1000
19-How They Stopped the Run on the Bank (comedy)	1000
20-His Better Self (drama)	1000
22-Cools of Fire (drama)	1000
24-Why the Sheriff is a Bachelor (drama)	1000
26-Lost in the Jungle (drama)	1070
27-A Painter's Idol (drama)	1000
30-Little Injin (comedy-drama)	1000
31-Captain Brand's Wife (drama)	1000
November—	
2-The Inner Mind (detective)	1000
3-His First Long Trousers (comedy) (split reel)	500
3-Seeing Indian (scenic) (split reel)	500
6-The Coquette (drama)	1000
7-Western Hearts (drama)	1000
9-Old Billy (drama)	1000
10-Lieut. Gray, C. S. A. (drama)	1000
13-In the Days of Gold (drama)	1000
14-The Bootlegger (drama)	1000
16-The New Superintendent (drama)	1000
17-A Spanish Wooing (drama)	1000
20-The Convert of San Clemente (drama)	1000
21-The Night Herder (drama)	1000
23-Blackbeard (drama)	1000
24-Getting Married (comedy) (split reel)	750
24-In Japan (educational) (split reel)	250
27-The Right Name, but the Wrong Man (drama)	1000
28-The Teltale Knife (drama)	1000
30-An Evil Power (drama)	1000
December—	
1-In Japan (scenic) (split reel)	500
1-Seeing Cincinnati (scenic) (split reel)	500
4-A Diamond in the Rough (drama)	1000
5-A Frontier Girl's Courage (drama)	1000
7-The Maid at the Helm (drama)	1000
8-The Plumber (comedy) (split reel)	600
8-A Day with a Circus (novelty) (split reel)	400
11-The Chief's Daughter (drama) (split reel)	500
11-April Fool (comedy) (split reel)	500
12-A Romance of the Rio Grande (drama)	1000
14-George Washington's Escape (historical drama)	1000
15-Industries of the South and West (educational)	1000
18-Evangeline (drama)	1000
19-For His Pal's Sake (drama)	1000
21-Brown of Harvard (drama)	1000
22-The Little Widow (drama)	1000
25-A Modern Rip (drama)	1000
26-The Bully of Bingo Guich (comedy-drama)	1000
28-Paid Back (drama)	1000
29-Their Last Chance (comedy)	1000
January—	
1-Cinderella (spectacular drama) (three reels)	1000
2-The Cowboy's Adopted Child (Western) (drama) (split reel)	850
2-He, She and It (comedy) (split reel)	150
4-The Mate of the Alden Besse (drama)	1000
5-The Other Fellow (comedy) (split reel)	500
5-Hutchinson (Kan.) Semi-Centennial Celebration (educ.) (split reel)	500
8-The Peacemaker (western drama)	1000
9-Two Men and a Girl (drama)	1000
11-The Prosecuting Attorney (drama)	1000
12-A Modern Ananias (comedy) (split reel)	1000
12-The Journey of the Western Governors to the East (topical) (split reel)	1000
15-The Secret Wedding (drama)	1000
16-The Cowboy's Best Girl (comedy)	1000
16-Merely a Millionaire (comedy drama)	1000
19-A Night Out (comedy) (split reel)	1000
19-Seeing Buffalo (scenic) (split reel)	1000
22-A Diplomat Interrupted (comedy-drama)	1000
23-The Bandit's Mask (drama)	1000
25-Two Old Palms (comedy)	1000
26-A Safe Proposition (comedy-drama) (split reel)	1000
26-Seeing Spokane (scenic) (split reel)	1000
29-The Test (drama)	1000
30-The Scapegoat (drama)	1000
February—	
1-The Little Stowaway	1000
2-Bankie	1000
URBAN-ECLIPSE.	
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August—	
2-The Struggle for Life (drama) (split reel)	650
2-On the Coast of Bengal (travel) (split reel)	325
9-The Heloise (drama) (split reel)	705
9-Lions, The Second City of France (travel) (split reel)	295
16-For the Honor of the Name (drama) (split reel)	700

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16—Ruins of the Isle of Wight (scenic) (split reel)	245
23—Condemned for Treason (drama) (split reel)	845
23—Wood Industry of Hungary (educational) (split reel)	135
30—A King for an Hour (comedy) (split reel)	572
30—Sights of Berlin (scenic) (split reel) ..	423
September—	
4—Clever Beyond Her Years (drama) (split reel)	675
6—Lake Thun in Switzerland (scenic) (split reel)	325
13—The Hand of the Law (drama) (split reel)	1000
13—Norwich and Vicinity (England) (travel) (split reel)	330
20—In Ancient Days (drama)	1000
27—The Trials of a Tall Traveler (comedy) (split reel)	458
27—Manufacturing Fireworks (Industrial) (split reel)	542
October—	
4—A Jealous Wife (comedy) (split reel) ..	658
4—The Grand Chartrouse (travel) (split reel)	229
4—Ezra and the Fortune Teller (trick comedy) (split reel)	348
11—Paroled by the Governor (drama) (split reel)	646
11—Making Cheddar Cheese (Industrial) (split reel)	312
18—Ordered to Move On (drama) (split reel)	605
18—Madeira, Portugal (travel) (split reel) ..	387
25—A Woman's Slave (drama)	450
November—	
1—Trapped, or The Incriminating Thumb Print (drama)	975
8—An Eye for an Eye, or The Last Days of King Henry III. of France (historical drama)	1010
15—The Hindu Jewel Mystery (drama)	1015
22—Guy Fawkes (drama)	1010
22—The Mysterious Stranger (drama) (split reel)	610
29—Sault Industry in Sicily (Industrial) (split reel)	37
December—	
6—The Luckless Banker (drama)	1002
13—The Tragedy of Old Age (drama) (split reel)	798
13—Harbor of Marseilles, France (scenic) (split reel)	215
20—The Miracle (drama)	1040
27—The Stolen Treasure (drama) (split reel)	680
27—Fair Exchange is no Robbery (comedy) (split reel)	322
January—	
3—True to Their Trust (drama) (split reel)	656
3—A Cotton Goods Factory in France (India) (split reel)	325
10—Lazv Bill and the Strikers (comedy) (split reel)	702
10—Pottery Making in Thonon, Switzerland (Industrial) (split reel)	273
17—Love Will Find a Way (drama)	1000
24—A Woman's Wrath (drama)	980
31—Kitty in Dreamland (fiction) (split reel)	575
31—Earl's Court, London (travel) (split reel)	415
VITAGRAPH. Feet	
1—The Clown and His Best Performance (comedy-drama)	1000
2—The Price of Gold (drama)	1000
4—The \$100 Bill	1000
5—The Death of King Edward III. (historic drama)	1000
7—Intrepid Boy (comedy)	1000
8—The Long Skirt (comedy-drama)	1000
9—Pilly, The Kid (drama)	1000
11—The Bell of Justice (historic-drama) ..	1000
12—Birds of a Feather (comedy)	1000
14—For Love and Glory (drama)	1000
15—Captain Barnacle's Baby (drama)	1000
16—Man to Man (drama)	1000
18—Vitagraph Monthly (current events) ..	1000
19—A Second Lion yanson (comedy)	1000
21—Wages of War (military drama)	1000
22—How Betty Won the School (drama) ..	1000
23—The Sheriff's Friend (drama)	1000
25—My Old Dutch (drama)	1000
26—A Handsome Man (comedy)	1000
28—The General's Daughter (drama)	1000
29—The Wrong Patient (comedy) (split reel) ..	1000
29—Queer Folks (comedy) (split reel)	1000
30—The Three Brothers (drama)	1000
September—	
1—His Last Hour (drama)	1000
2—The Prince and The Pumps (comedy) ..	1000
4—Jealousy (drama)	1000
5—A Friendly Marriage (drama)	1000
6—The Willow Tree (drama)	1000
8—Cherry Blossoms (drama)	1000
9—Humble's Job (comedy)	1000
11—Foraging (drama)	1000
12—Her Crowning Glory (comedy)	1000
13—The Child Crusoe (drama)	1000
15—Vitagraph Monthly (current)	1000
16—A Woman's Will (comedy)	1000
16—One Flag at Last (drama)	1000
19—How He Became an Actress (comedy) ..	1000
20—Beyond the Law (drama)	1000
22—Forgotten (drama)	1000
23—Over the Chaffing Dish (comedy): The Tired, Absent-Minded Man (comedy) (split reel) ..	1000
25—By the Camerote's Flecker (drama)	1000
26—His Sister's Children (comedy)	1000
27—A Western Heroine (drama)	1000
28—Ninety and Nine (drama)	1000
30—Her Hero (comedy)	1000
October—	
2—Our Navy (tragedy)	1000
3—The Wager (comedy)	1000
4—The Meta of the John M. (drama)	1000
6—Cur's Regeneration (drama)	1000
7—Ups and Downs (comedy)	1000
9—Daddy's Boy and Mammy (drama)	1000
10—The Missing Will (comedy)	1000
11—The Indian Flute (drama)	1000
13—Answer to the Roses (drama)	1000
14—By Way of Mrs. Brownling (comedy) ..	1000
16—The Fighting Schoolmaster (drama) ..	1000
17—Vitagraph Monthly (current)	1000
18—Selecting His Heiress (comedy)	1000
20—The Cuban Boy (drama)	1000
21—Lady Godiva (drama)	1000
23—The Foolishness of Jealousy (comedy) ..	1000
24—Who Was (drama)	1000
25—Auss' Unhildish, Matchmaker (comedy) ..	1000
27—Vivie and the Cowboys (comedy)	1000
28—Regeneration (drama)	1000
30—Captain Barnacle, Diplomat (comedy-drama)	1000
31—Midge of the Mountains (drama)	1000
November—	
1—Satan's Sacrifice (drama)	1000
3—The Gossin (comedy)	1000
4—A Message from Beyond (drama)	1000

6—Her Cowboy Lover (drama)	1000
7—Aul Lang Syne, Reel 1 (drama)	1000
7—Aul Lang Syne, Reel 2 (drama)	1000
8—Arbutus (drama)	1000
10—Who's Who (comedy)	1000
11—How Tommy Saved His Father (comedy) ..	1000
13—Suffer Little Children (drama)	1000
14—The Girl and the Sheriff (drama)	1000
15—Their Charming Mama (comedy-drama) ..	1000
17—The Little Spy (drama)	1000
18—Vitagraph Monthly (current)	1000
20—Heroes of the Minty (drama)	1000
21—Wistaria (drama)	1000
22—The Half-Breed's Daughter (drama) ..	1000
24—An Insect Burglar (comedy)	1000
25—The Life Boat (drama)	1000
27—The Politician's Dream (comedy)	1000
28—The Freshet (drama)	1000
29—The Voiceless Message (drama)	1000
December—	
1—His Last Cent (drama)	1000
2—The Hunking Bee (comedy)	1000
4—The Patch-Work Quilt (drama)	1000
5—Lynxologists (comedy) (split reel)	1000
5—A Slight Mistake (comedy) (split reel) ..	1000
6—The Black Chasin (drama)	1000
8—War (drama)	1000
9—His Wife's Secret (comedy)	1000
11—One Touch of Nature (drama)	1000
12—The Military Air Scout (drama)	1000
13—The German's Trunk (comedy)	1000
15—Love at Gloucester Port (drama)	1000
16—Slick Man from the East (drama)	1000
18—Vitagraph Monthly (current)	1000
19—Vaulty Fair (three reels) (drama)	1000
20—Pines of Driftwood (drama)	1000
22—A Reformed Santa Claus (drama)	1000
23—The Old Doll (drama)	1000
25—Scene Good in All (drama)	1000
25—The Patchwork Quilt (drama)	1000
27—Testing His Courage (drama)	1000
29—A Doubly Desired Orphan (drama)	1000
30—in the Clutches of a Vapor Bath (comedy) ..	1000
January—	
1—Romance of Wall Street (drama)	1000
2—A Red Cross Martyr (war drama)	1000
3—The Heart of the King's Jester (drama) ..	1000
5—Deathly la Changeless (drama)	1000
6—The Course of True Love (drama)	1000
8—Captain Jack's Dilemma (comedy)	1000
9—How Tommy Saved His Father (drama) ..	1000
10—Alma's Champion (drama)	1000
12—The Meeting of the Ways (drama)	1000
13—Willie's Sister (comedy)	1000
15—Father and Son (drama)	1000
16—Chumps (comedy)	1000
17—Caught in the Rain (drama)	1000
19—Tom Tilling's Gaby (comedy)	1000
20—A Girl of the West (drama)	1000
22—The Blind Miner (drama)	1000
25—Jean Intervenes (drama)	1000
24—Captain Barnacle's Messmate (comedy) ..	1000
26—Love Finds a Way (drama)	1000
27—For the Honor of the Family (drama) ..	1000
29—Where the Money Went (comedy)	1000
30—An Indian Romeo and Juliet (drama) ..	1000
31—A Timely Rescue (drama)	1000
February—	
2—The First Violin (drama)	1000
3—A Great Falling Off (comedy)	1000
5—The Law or the Lady (drama)	1000
6—Mr. Niceman's Umbrella (comedy)	1000
7—The Picture Writer (drama)	1000
9—Her Boy (drama)	1000
10—Playmates (drama)	1000



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Thursday—American, Eclair, Imp, Rex.
Friday—Bison, Lux, Majestic, Solax, Thanhouser.
Saturday—Great Northern, Imp, Itala, Nestor, Powers, Reliance, Republic.
Sunday—Eclair, Majestic, Republic, Rex, Solax.

Release dates for six months up to and including issue of Jan. 27:

AMBROSIO.

Table listing film titles and release dates for Ambrosio, organized by month from August to December.

AMERICAN.

Table listing film titles and release dates for American, organized by month from August to December.

Table listing film titles and release dates for the month of January, organized by day.

Table listing film titles and release dates for the month of February, organized by day.

BISON.

Table listing film titles and release dates for the month of March, organized by day.

Table listing film titles and release dates for the month of April, organized by day.

CHAMPION.

Table listing film titles and release dates for the month of May, organized by day.

Table listing film titles and release dates for the month of June, organized by day.



Ornamental Theatres

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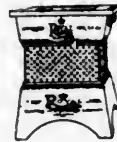
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"The Perfecto" On account of a special generating process, gives you a greater gas pressure thereby producing the most powerful light at a cost less than necessitated by other light outfits. Because of its simplicity in operating and weighing only 15 pounds, it should appeal to every exhibitor. The "Perfecto" stands 30 inches high, and being non-explosive, can at all times be handled easily and with perfect safety.

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8—An Aviator's Success (drama)	950
10—Love That Never Fails (drama)	950
15—Father and Sons (drama)	950
17—A Tale of the Snow (drama)	950
22—The Brute (drama)	950
24—Her Brother's Pardner (drama)	950
29—Cardinal Farley's Home-Coming (topical) (split reel)	700
29—Hing, Dong, Bella (split reel)	500
February—	Feet
5—Aviator and Antoiast Race for a Bride (drama)	950
7—A Divided Family (drama)	950

COMET.

August—	Feet
4—Truth Shall Prevail (drama)	.....
12—Grey Wolf's Squaw (drama)	.....
14—A Good Natured Man (comedy) (split reel)	.....
14—A Children's Paradise (educational) (split reel)	.....
18—The Father's Secretary (drama)	.....
21—Colleen Bawn (drama)	.....
25—Retaliation (drama)	.....
28—The Power of Devotion (drama)	.....
September—	.....
1—A Great Wrong Righted (drama)	.....
4—Inshavogue	.....
8—Faded Roses (drama) (split reel)	.....
8—Meamerizing Moe (comedy) (split reel)	.....
11—Tangled Heartstrings (drama)	.....
15—Woman (drama)	.....
18—The Star Reporter (drama)	.....
22—The Girl and the Chauffeur (drama)	.....
25—For the Wearing of the Green (drama)	.....
29—Man (drama)	.....
October—	.....
2—She Never Knew (drama)	.....
6—The Goose Girl (drama)	.....
9—His Second Wife (drama)	.....
13—Society Hobos (comedy)	.....
16—The Lost Kerschler (comedy)	.....
20—The Man Who Came Back (drama)	.....
23—The Drummer Boy of Shiloh (drama)	.....
27—Flower of the Forest (drama)	.....
30—The Van Osten Jewels (drama)	.....
November—	.....
3—A Daisy Farm (drama)	.....
6—A Coward's Regeneration (drama)	.....
10—He Didn't Like the Tune (comedy)	.....
13—Into the Light (drama)	.....
17—The Two Rooms (drama)	.....
20—The Office Boy's Dream (comedy)	.....
24—The Diamond Locket (drama)	.....
27—Grandma's Toothache	.....
December—	.....
1—The Late Mrs. Early (comedy)	.....
4—Billy's Lettera (comedy)	.....
8—The Dead Canary (drama)	.....
11—The Ups and Downs of Rafferty (comedy)	.....
15—Just in Time for Dinner (drama)	.....
18—A Game of Bridge (drama)	.....
22—The Man With the Camera (comedy)	.....
25—The Three Birds (drama)	.....
29—The Crude Miss Prude (comedy)	.....
January—	.....
1—Simple Lives (drama)	.....
5—Temperamenta (drama)	.....
8—Mr. Whoopee, the Detective (comedy)	.....
12—The Widow (comedy)	.....
15—The Bride (drama)	.....
19—Thirty Days (comedy)	.....

ECLAIR.

August—	Feet
7—The Sorrowful Mother (drama) (split reel)	.....
7—Too Much Swedish Drill (comedy) (split reel)	.....
14—The Competing Link (drama)	.....
21—The Edelweiss (drama) (split reel)	.....
21—How They Work in Cinema (comedy) (split reel)	.....
28—A Marriage in the Stars (comedy) (split reel)	750
28—An Obliging Young Man (comedy) (split reel)	235
September—	.....
4—All on Account of a Coat (comedy)	880
11—How Poor Babies are Reared in Paris (educational) (split reel)	.....
11—How Teddy Lost His Bet (comedy) (split reel)	37
15—Magie Music (trick) (split reel)	330
16—Lake Garda, Italy (scenic) (split reel)	18
23—Youth! Queen of Hearts (comedy) (split reel)	74
23—Percy Gets Tired of the Theatre (comedy) (split reel)	250
30—A Father's Heart (drama)	920
November—	.....
6—Life at the Bottom of the Sea (scenic) (split reel)	355
6—Little Willie Challenges Jim Jackson (comedy) (split reel)	565
13—The Legend of the Eagle (drama)	925
21—Hands Across the Sea in '76 (historical drama) (two reels)	2000
23—The Portuguese Centaurs (descriptive) (split reel)	.....
23—Charley Buys an Automatic Cigar Lighter (comedy) (split reel)	.....
28—Miss Masquerader (comedy)	.....
30—The Five Daughters of M. Durand (comedy-drama) (split reel)	680
30—Gusny's Congratulations (comedy) (split reel)	37
December—	.....
5—In Humanity's Cause (drama)	.....
7—There Fell a Flower (comedy) (split reel)	61
7—Manners and Traditions of Piedmont (educational) (split reel)	.....
12—The Musician's Daughter (American drama)	30
14—Her One Day's Dream (Japanese drama)	.....
14—A Tragic Joke (American drama)	.....
21—A Heart Bowed Down (drama)	.....
25—The Wrong Bottle (drama)	.....
28—A Silent Call (drama) (split reel)	.....
28—Little Willie's Cure for Uncle (comedy) (split reel)	.....
January—	.....
2—Divorcee (comedy)	.....
4—Old Papers Old Souvenirs (drama) (split reel)	.....
4—Charley's Holiday (comedy) (split reel)	.....
9—The Doctor's Duty (drama)	.....
11—The Inventor (drama)
16—Mamie Bolton (comedy)
18—An Evening Story (drama) (split reel)

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Released Tuesday, Feb. 6. 865 Feet. A comedy each Tuesday thereafter. A refined comedy—an unusually funny idea—finely acted—finely staged.

The First Gaumont Split. 968 Feet. Released Saturday, Feb. 10.

THE WATERMAN'S BRIDE and THE RED MOUNTAINS of the ESTEREL

A dramatic and emotional picture that will give a thrill to every person in the audience. Taken and staged amidst the beautiful scenery of the Ardenne Mountains. Daintily toned and exquisitely tinted. Looks like a hand colored. A daintily blended scenic that your patrons will recognize as a masterpiece.

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Grand Theatre, N. Nelson & Son, Proprietors, Phoenix, Sun, 1932; Ind. 211-x. Everett, Wash., January 4, 1912.

Gaumont Co., Flushing, N. Y.: Gentlemen:—Anticipating our Exchange the "Pacific of Seattle" will purchase your releases under the Independent Standard. Kindly put our name on your mailing list for any and all literature on advance releases, also any special lobby displays you may like to send the exhibitor in future.

We were Licensed Exhibitors, and we look upon the coming of the Gaumont into the Independent Rank as bettering the Independent cause 100%.

Thanking you in advance for your week-letter, and wishing you every success, we beg to remain, Very truly yours,

THE GRAND THEATRE,
Per E. A. Nelson.



INDEPENDENT EVERY SATURDAY—A DRAMA.

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"Actions Speak Louder than Words." The Silent Drama is the World's Greatest Amusement.

DREAM THEATRE,
J. V. Lynn, Manager.

Hoquiam's Exclusive Photoplay House.
Hoquiam, Washington, Jan. 6, 1912.

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Dear Sirs:—Am tickled to death to see this BIG FIRM go INDEPENDENT. Means a whole lot to every Independent exhibitor.

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Yours very truly,
(Signed) J. V. LYNN.

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A holocaust in a coal mine, around which is centered a touching little drama of noble self-sacrifice. Educational and dramatic.

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REMEMBER THE RELEASE DATE—SATURDAY, FEBRUARY 3. A drama showing a tiny baby, like Moses of the Bible, floating in its cradle down the stream to soften the heart of its stern grandfather.

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"THE TRUST" Saturday, March 9.

This big feature will NOT be sold on the State Right Basis—WE INTEND TO REMEMBER YOU—Mr. Exchangeman. ORDER IT NOW!

October—	Feet
2—Hearts and Eyes (drama) (split reel)	630
2—For Your Hats, Ladies (educational) (split reel)	.....
9—It Was Better to Hate Remained Blind (drama) (split reel)	740
9—The Motor Chair (comedy) (split reel)	200
16—A Lucky Change (comedy) (split reel)	800
16—Lake Garda, Italy (scenic) (split reel)	18
23—Youth! Queen of Hearts (comedy) (split reel)	74
23—Percy Gets Tired of the Theatre (comedy) (split reel)	250
30—A Father's Heart (drama)	920
November—	.....
6—Life at the Bottom of the Sea (scenic) (split reel)	355
6—Little Willie Challenges Jim Jackson (comedy) (split reel)	565
13—The Legend of the Eagle (drama)	925
21—Hands Across the Sea in '76 (historical drama) (two reels)	2000
23—The Portuguese Centaurs (descriptive) (split reel)	.....
23—Charley Buys an Automatic Cigar Lighter (comedy) (split reel)	.....
28—Miss Masquerader (comedy)	.....
30—The Five Daughters of M. Durand (comedy-drama) (split reel)	680
30—Gusny's Congratulations (comedy) (split reel)	37
December—	.....
5—In Humanity's Cause (drama)	.....
7—There Fell a Flower (comedy) (split reel)	61
7—Manners and Traditions of Piedmont (educational) (split reel)	.....
12—The Musician's Daughter (American drama)	30
14—Her One Day's Dream (Japanese drama)	.....
14—A Tragic Joke (American drama)	.....
21—A Heart Bowed Down (drama)	.....
25—The Wrong Bottle (drama)	.....
28—A Silent Call (drama) (split reel)	.....
28—Little Willie's Cure for Uncle (comedy) (split reel)	.....
January—	.....
2—Divorcee (comedy)	.....
4—Old Papers Old Souvenirs (drama) (split reel)	.....
4—Charley's Holiday (comedy) (split reel)	.....
9—The Doctor's Duty (drama)	.....
11—The Inventor (drama)	.....
16—Mamie Bolton (comedy)	.....
18—An Evening Story (drama) (split reel)	.....

18—Culture of the Sugar Cane (India) (split reel)	.....
23—Love Finds a Way (comedy)	.....
25—Wanted, A Governess (comedy) (split reel)	.....
25—The Turkish Police (educ.) (split reel)	.....
30—Man's Best Friend (drama)	.....
February—	.....
1—Willy Plays Truant (comedy) (split reel)	.....
1—Education of the Blind (educ.) (split reel)	.....
March—	.....
5—The Burglar and the Girl (drama)	.....
12—His Mother's Mark (drama) (split reel)	.....
12—Teddy Trained by His Mother (split reel)	.....
19—The Victory of Love (drama)	.....
26—A Traitor to His Country (drama)	941
September—	.....
2—The Foundling (drama)	.....
9—A Dream with a Lesson (drama)	.....
16—The Conspirators (drama)	882
23—Caught in His Own Net (drama)	.....
October—	.....
7—The White Tulip (comedy) (split reel)	.....
7—Barcelona (travel) (split reel)	.....
14—Secret of the Underground Passage (drama)	.....
21—His Fidelity Investigated (comedy)	.....
28—The Vicissitudes of Fate (drama)	.....
November—	.....
4—The Actor as a Soldier (comedy)	.....
11—A Woman's Wit (drama)	.....
18—A Rendezvous in Hyde Park (comedy) (split reel)	.....
18—High Scotland (scenic) (split reel)	.....
December—	.....
2—The Theft of Mona Lisa (comedy)	.....
2—The Penalty of Her Ambition (drama)	.....
9—Buttons and Hooks (comedy) (split reel)	.....
9—Winter in Switzerland (scenic) (split reel)	.....
16—His First Monocle (comedy) (split reel)	.....
16—Greece (scenic) (split reel)	.....
23—The Twins (comedy) (split reel)	.....
23—From Ostersund to Strolein (scenic) (split reel)	.....

30—A Realistic Make-Up (comedy) (split reel)	.....
30—Sea and Landscapes, Denmark (scenic) (split reel)	.....
January—	.....
6—The Temptress (drama)	.....
13—The Inevitable Johnson (comedy) (split reel)	.....
13—Waterfalls in Sweden (scenic) (split reel)	.....
20—A Summer Filtration (comedy)	.....
27—A Friend to Children (comedy) (split reel)	.....
27—The Man with the Puppets (comedy) (split reel)	.....
February—	.....
5—A Victim of the Mormons (three reels) (drama)	3200
March—	.....
IMP.	.....
August—	.....
3—The Call of the Song (drama)	1000
7—The Old Peddler (drama)	1000
10—Dorothy's Family (comedy)	1000
14—A Boy's Best Friend (drama)	1000
17—Behind the Times (drama)	1000
19—Love in a -snee (comedy)	.....
24—As a Boy Dreams (drama)	.....
28—His Royal Highness (comedy-drama) (split reel)	500
28—Views of Hot Springs, Ark. (educational) (split reel)	500
31—The Toss of a Coin (drama)	1000
September—	.....
7—The Hanned House (comedy-drama)	.....
7—Duty (drama)	.....
11—By the House that Jack Built (drama)	1000
14—The Brothers (drama)	1000
18—The Great Charleston Hurricane Flood (topical) (split reel)	500
18—The Bicycle's Bug's Dream (comedy) (split reel)	500
21—By Reg's-tered Mail (drama)	1000
25—The Co-Ed Professor (comedy) (split reel)	750
21—Through the Delta of Wisconsin in a Motor Boat (scenic) (split reel)	250
28—Tween Two Loves (drama)	1000
October—	.....
2—The Rose's Story (drama)	1000
5—Through the Air (drama)	1000
9—The Sentinel Asleep (drama) (split reel)	600
9—The Last G. A. R. Parade at Rochester, N. Y. (split reel)	500

12—The Better Way (drama)	1000
16—Uncle Pete's Ruse (drama)	1000
19—The Aggressor (drama)	1000
23—A Biting Business (comedy-drama)	1000
24—The Wolf (drama)	1000
30—His Dress Shirt (comedy) (split reel)	800
30—A Few Minutes with Steeple Jack Lindholm (descriptive) (split reel)	200
November—	.....
2—King, the Detective (drama)	1000
6—Waiting at the Church (comedy)	1000
9—The Wife's Awakening (drama)	1000
13—The Fall'n Out (drama)	1000
16—Breaking the Seventh Commandment (drama)	1000
20—From the Bottom of the Sea (drama)	2000
23—Executive Clemency (drama)	1000
27—Uncle's Visit (comedy)	1000
30—Over the Hills (comedy-drama)	1000
December—	.....
2—Percy, the Mashie (comedy) (split reel)	750
2—President Taft Dedicating the Naval Training Station at Chicago, Ill. (scenic) (split reel)	350
4—The Dumb Messenger (drama)	1000
7—Tony and the Stork (comedy-drama)	1000
9—Her Birthday (comedy) (split reel)	750
9—Columbia's Interscholastic (chase sports) (split reel)	250
11—Why the Chuck Was Good (drama)	1000
14—The Little Stocking (drama)	1000
16—Billy's Seancea (comedy) (split reel)	500
16—The Bungalow Burglars (comedy) (split reel)	500
18—The Girl and the Half-back (drama)	1000
23—A Pair of Gloves (comedy) (split reel)	600
21—The Professor (drama)	1000
23—Niagara Falls Celebration (descriptive) (split reel)	400
25—On the Stroke of Three (drama)	1000
28—The Portrait (drama)	1000
30—A Lesson to Husbands (drama) (split reel)	400
30—Broke (comedy) (split reel)	600
January—	.....
1—His New Wife (comedy)	1000
4—The Trinity (comedy)	700
6—Playing the Game (comedy) (split reel)	600
6—Back to the Old Home Town (comedy) (split reel)	400
8—A Winning Miss (comedy)	1000
11—In the Northern Woods (drama)	1000

13-How She Married (comedy) (split reel) . . . 600
 14-Cotton Industry (ind.) (split reel) . . . 400
 15-The Deserted Shaft (drama) . . . 1000
 16-After Many Years (drama) . . . 1000
 20-The Flag of Distress (comedy) (split reel) . . . 600
 21-Wish I Had a Girl (comedy) (split reel) . . . 400
 22-Building the Greatest Dam in the World (desc.) . . . 1000
 23-The Worth of the Man (drama) . . . 1000
 24-All a Mistake (comedy) (split reel) . . . 600
 27-A Day on a Buffalo Ranch (desc.) (split reel) . . . 400
 29-The Kid and the Sleuth (comedy) . . . 1000
 February—
 1-The Power of Conscience (drama) . . . 1000
 3-O'Brien's Busy Day (comedy) (split reel) . . . 500
 4-Brown Moves in Town (comedy) (split reel) . . . 500
 5-The Helpline Hand (drama) . . . 1000
 6-Mrs. Matthews, Dressmaker (drama) . . . 1000
 10-Who Wears Them (comedy) (split reel) . . . 600
 10-The Tea Industry in the United States (industrial) (split reel) . . . 400

ITALIA.

August—
 3-The Evening Bell (drama) . . . 1000
 5-Foolhead's Last Roguery (comedy) . . . 1000
 10-Love and Discipline (drama) . . . 1000
 12-Sport Restores Youth (comedy) . . . 1000
 17-Toto's Little Cart (comedy) (split reel) . . . 400
 17-In the Valley of Vizeg (scenic) (split reel) . . . 400
 19-Foolhead-Manik'n (comedy) (split reel) . . . 400
 19-The Hint Sword (comedy) (split reel) . . . 400
 24-Modern School of Italian Cavalry . . . 1000
 26-Foolhead-Chauffeur (comedy) (split reel) . . . 400
 21-For a Straw (comedy) (split reel) . . . 400
 September—
 2-Cllo and Philotes (spec. drama) . . . 400
 7-The Infinite Ways of Providence (drama) . . . 1000
 9-Foolhead-Hypnotizer (comedy) . . . 1000
 16-The Horse of the Regiment (comedy) (split reel) . . . 400
 16-Foolhead Charges Himself with the Removal (comedy) (split reel) . . . 400
 23-(See Ambrosio this date.)
 30-(See Ambrosio this date.)
 October—
 7-Foolhead a Model Guest (comedy) . . . 1000
 14-(See Ambrosio this date.)
 21-Foolhead Quarrels with His Sweetheart (comedy) . . . 1000
 28-Toto's Second Dr. Crippen (comedy) (split reel) . . . 400
 28-The Rearing of Pheasants (educational) (split reel) . . . 400
 November—
 4-Foolhead's Holiday (comedy) . . . 1000
 11-A Victim of Competition (split reel) . . . 400
 11-Effects of a Racket (comedy) (split reel) . . . 400
 18-Foolhead Protector of Innocence (comedy) (split reel) . . . 400
 18-The Life of Bees (descriptive) (split reel) . . . 400
 25-The Taylor Wants His Pay (comedy) (split reel) . . . 400
 25-The King of Noose Throwers (split reel) . . . 400
 December—
 2-Severed from the World (drama) . . . 1000
 9-See Ambrosio.
 16-An Up-to-date Doctor (comedy) (split reel) . . . 400
 16-Fog on Light on Mountain (scenic) (split reel) . . . 400
 26-Foolhead's Christmas (comedy) . . . 1000
 30-A New Year's Quest (comedy) . . . 1000
 January—
 6-Foolhead's Six Duels (comedy) . . . 1000
 12-Mania for Caricature (comedy) (split reel) . . . 400
 18-An Abundant Candle (comedy) (split reel) . . . 400
 27-Toto Enamored (comedy) . . . 1000

LUX.

August—
 4-Bill Does His Own Washing (comedy) (split reel) . . . 439
 4-An Flopiment by Aeroplane (comedy) (split reel) . . . 456
 11-Bill Wishes to Make Butter (comedy) (split reel) . . . 458
 11-The Crispin (drama) (split reel) . . . 400
 18-Bill Tries to Make Bread (comedy) (split reel) . . . 406
 18-A Child's Courageous Act (drama) (split reel) . . . 540
 25-Bill Follows the Doctor's Orders (comedy) (split reel) . . . 524
 25-What a Pennyworth Did (comedy) (split reel) . . . 396
 September—
 1-Bill as a Gamekeeper (comedy) (split reel) . . . 500
 1-The Invisible Wrestler (comedy) (split reel) . . . 500
 8-Bill Buys Lobster (comedy) (split reel) . . . 500
 8-Romance of a Wager (drama) (split reel) . . . 500
 15-Bill as a Billposter (comedy) (split reel) . . . 573
 15-His Mania for Collecting Antiques (comedy) (split reel) . . . 357
 22-Bill as an Express Messenger (comedy) (split reel) . . . 344
 22-The Stolen Diamond (drama) (split reel) . . . 629
 29-The Little Goatherd (drama) (split reel) . . . 350
 October—
 6-Bill Has a Bath (comedy) (split reel) . . . 452
 6-Neighbors (comedy) (split reel) . . . 458
 13-A Dog in a Colner's Den (drama) (split reel) . . . 500
 13-Bill Police Cyclist (comedy) (split reel) . . . 390
 20-PD Pays His Debts (comedy) (split reel) . . . 442
 20-Honorable Bertie Goes Fishing (comedy) (split reel) . . . 514
 27-Bill, His Wife, and the Water (comedy) (split reel) . . . 490
 27-Boris and His Rivals (comedy) (split reel) . . . 472
 November—
 3-Bill and the Bear (comedy) (split reel) . . . 534
 3-Tommy's Camera (comedy) (split reel) . . . 500
 10-Bill Taken for a Ghost (comedy) (split reel) . . . 500
 10-The Dispositions of a Nursemaid (comedy) (split reel) . . . 500
 17-Snan Grue, a Village in the Alps (scenic) (split reel) . . . 295

17-The Mystery of Beaufort Grange (drama) (split reel) . . . 663
 24-Bill and Bertie Get Married (comedy) (split reel) . . . 325
 24-A Passing Cloud (drama) (split reel) . . . 658
 December—
 1-Bill as a Veterinary Surgeon (comedy) (split reel) . . . 488
 1-The Making of an Aeroplane (industrial) (split reel) . . . 419
 8-The Man in the Antio (drama) (split reel) . . . 650
 8-The Adventure of an Amateur Hypnotist (comedy) (split reel) . . . 350
 15-Bill and Illia Chum Tire of Married Life (comedy) (split reel) . . . 521
 15-Mistaken for the Culpritt (drama) (split reel) . . . 459
 22-A Japanese Love Story (drama) . . . 977
 20-Caught by Cinematography (drama) (split reel) . . . 636
 29-Making Planos (ind.) (split reel) . . . 344
 January—
 5-Through the Agony Columns (comedy) (split reel) . . . 632
 5-Artistic Earthenware in the Making (indus.) (split reel) . . . 347
 12-Arabella Loves Her Master (comedy) (split reel) . . . 445
 12-Bill, Emperor of the Sahara (comedy) (split reel) . . . 482
 19-The Harm that Gossip Do (drama) (split reel) . . . 747
 19-A Mad Dog (comedy) (split reel) . . . 219
 26-Oh You Kid (comedy) (split reel) . . . 385
 26-Making Paper from Wood (industrial) (split reel) . . . 615
 February—
 26-The Courting of Mary (comedy) . . . 1000
 December—
 3-Love Heeds Not Showers (comedy) . . . 1000
 10-Keeping Mabel Home (comedy) . . . 1000
 17-Little Red Riding Hood (juvenile) . . . 1000
 24-The Actress (drama) . . . 1000
 31-The Caddy's Dream (comedy) . . . 385
 31-Will You Marry Me? (comedy) . . . 615
 January—
 7-Training a Husband (comedy) . . . 1000
 12-Gossip (comedy) . . . 1000
 14-His Fate's Rehearsal (drama) . . . 1000
 19-Next (comedy) . . . 1000
 21-Spare the Rod (drama) . . . 1000
 26-That Expensive Ride (comedy) . . . 1000
 28-A Mother's Sacrifice (drama) . . . 1000
 February—
 2-Au Old Lady of Twenty (comedy) (split reel) . . . 400
 2-Lucky Man (comedy) (split reel) . . . 400
 4-A Game for Two (comedy) . . . 400
 9-Honor Thy Father (drama) . . . 400

MAJESTIC.

November—
 26-The Courting of Mary (comedy) . . . 1000
 December—
 3-Love Heeds Not Showers (comedy) . . . 1000
 10-Keeping Mabel Home (comedy) . . . 1000
 17-Little Red Riding Hood (juvenile) . . . 1000
 24-The Actress (drama) . . . 1000
 31-The Caddy's Dream (comedy) . . . 385
 31-Will You Marry Me? (comedy) . . . 615
 January—
 7-Training a Husband (comedy) . . . 1000
 12-Gossip (comedy) . . . 1000
 14-His Fate's Rehearsal (drama) . . . 1000
 19-Next (comedy) . . . 1000
 21-Spare the Rod (drama) . . . 1000
 26-That Expensive Ride (comedy) . . . 1000
 28-A Mother's Sacrifice (drama) . . . 1000
 February—
 2-Au Old Lady of Twenty (comedy) (split reel) . . . 400
 2-Lucky Man (comedy) (split reel) . . . 400
 4-A Game for Two (comedy) . . . 400
 9-Honor Thy Father (drama) . . . 400

NESTOR.

August—
 2-Roped and Tied (comedy-drama) . . . 400
 2-Mutt and Jeff Get Passes to the Ball Game (comedy) . . . 400
 9-The End of the Trail (drama) . . . 400
 12-Mutt and Jeff and the Goldstein Burglars (comedy) . . . 400
 16-Hands Across the Cradle (drama) . . . 400
 19-Mutt and Jeff in the Banking Business (comedy) . . . 400
 23-"Alias" Yellowstone Joe (drama) . . . 400
 26-Mutt and Jeff and the Country Judge (comedy) . . . 400
 30-The Parson and the Bully (drama) . . . 400
 September—
 2-Mutt and Jeff and the German Band (comedy) . . . 400
 5-The Flower of the Tribe (drama) . . . 400
 9-Mutt and Jeff and the Escaped Lunatic (comedy) . . . 400
 13-At Perry's Ranch (drama) . . . 400
 16-Mutt and Jeff and the Newsboys (comedy) . . . 400
 20-Across the Divide (drama) . . . 400
 23-Mutt and Jeff and the Dog Catchers (comedy) (split reel) . . . 400
 27-Obtaining a Friend (comedy) (split reel) . . . 400
 27-The Young Doctor (drama) . . . 400
 30-Mutt and Jeff as Reporters (comedy) (split reel) . . . 400
 30-Getting Even (comedy) (split reel) . . . 400
 October—
 4-Those Jersey Cowpunchers . . . 400
 7-Mutt and Jeff Spend a Quiet Day in the Country (comedy) (split reel) . . . 400
 7-The Meddling Parson (comedy) (split reel) . . . 400
 11-Let Us Smooth the Way (drama) . . . 400
 14-Mutt and Jeff and the Black Hand (comedy) (split reel) . . . 400
 14-Romance and Uppercuts (comedy-drama) (split reel) . . . 400
 18-The Town Marshal (comedy) . . . 400
 21-Mutt and Jeff Join the Opera (comedy) (split reel) . . . 400
 21-That Blessed Baby (comedy) (split reel) . . . 400
 25-Lone Bill's Last Ride (drama) . . . 400

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 grapher (comedy) (split reel) . . . 658
 4-The Suit Case Mystery (comedy) (split
 reel) . . . 658
 8-A True Westerner (drama) . . . 658
 11-Desperate Desmond Almost Succeeds
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 18-Mutt and Jeff and the Unlucky Star
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 18-That Kid from the East (drama) (split
 reel) . . . 658
 20-His Vacation (comedy) . . . 658
 22-The Cowboy Puglist (drama) . . . 658
 25-Desperate Desmond Pursued by Claude
 Eclair (comedy) . . . 658
 27-Happy Hobo's Help (comedy) . . . 658
 29-When the West Was Wild (drama) . . . 658
 December—
 2-Western Fund (comedy) (split reel)
 2-Mutt and Jeff's Scheme That Failed
 (comedy) (split reel) . . . 658
 4-Just Two Little Girls (drama) . . . 658
 6-Struck Gold (drama) . . . 658
 9-Desperate Desmond Abducts Rosamond
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 11-Only An Iceman (comedy) . . . 658
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 27-A Western Girl's Love (Western
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December—
 2-Western Fund (comedy) (split reel)
 2-Mutt and Jeff's Scheme That Failed
 (comedy) (split reel) . . . 658
 4-Just Two Little Girls (drama) . . . 658
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30—Their Afternoon Off (comedy) (split reel)	
January—	
1—An Unlucky Present (comedy)	
3—The Tenderfoot's Sacrifice (W. drama)	
6—Desperate Desmond Falls (comedy)	
8—The New Clerk (comedy) (split reel)	
8—The Lost Address (comedy) (split reel)	
10—Tracked Through the Desert (west. drama)	
13—Just Too Late (comedy) (split reel)	
13—Mutt and Jeff and the Italian Strikers (comedy) (split reel)	
15—A Brave Little Woman (drama) (split reel)	
15—There's Something Wrong (comedy) (split reel)	
17—The Fugitive (west. drama)	
20—Desperate Desmond on the Trail Again (comedy)	
22—A Matinee Mix-Up (comedy) (split reel)	
24—Cup'd and the Ranchman (w. comedy)	
27—Mutt & Jeff Fall in Love (farce-comedy)	
29—Widow Winks (comedy) (split reel)	
29—Ravages of a \$15,000,000 Fire (topical) (split reel)	
31—The Man from the Foothills (Western drama)	
February—	
3—Desperate Desmond at the Cannon's Mouth (comedy-farce)	Feet
POWERS.	
August—	
1—Speculation	Feet
5—The Last of the Mohicans	
15—Rubea in the Woods (drama)	
19—A Sinner's Devotion (drama)	
22—Falls of Bohemia (scenic) (split reel)	
22—Black Cloud's Debt (drama)	
22—Measuring a Wife (comedy) (split reel)	
26—The Indian's Love (drama)	
29—The White Chief (drama)	
September—	
2—Silver Tail and His Saway (drama)	
5—Red Feather's Friendship (drama)	
9—Twin Saws (drama)	
12—Gray Wolf's Grief (drama)	
16—The Horse Thief (drama)	
19—Lost in a Hotel (comedy) (split reel)	
19—An Old-time Nightmare (comedy) (split reel)	
23—Red Star's Honor (drama)	
24—A Matrimonial Idyl (comedy)	
26—The Falls of Bohemia (scenic) (split reel)	
30—The Halfbreed's Atonement (drama)	
October—	
3—The Call of the Hills (drama) (split reel)	
3—A Matrimonial Idyl (comedy) (split reel)	
7—A Brandied Indian (drama)	
10—Thou Shalt Not Steal (drama) (split reel)	
10—Large Lakes of Europe (scenic) (split reel)	
14—Running Fawn's Chief (drama)	

17—Yarn of a Baby's Shirt (comedy) (split reel)	
17—Headline Acrobats (acrobatic) (split reel)	
17—First Mail by Aeroplane (topical) (split reel)	
21—The Awakening of John Clark (drama)	
24—John Baxter's Ward (comedy drama) (split reel)	500
24—The Little Brown Calf (drama) (split reel)	450
28—The Revenue Officer's Last Case (drama)	950
31—Apples and Destiny (comedy) (split reel)	
31—The Progressive Book Agent (comedy) (split reel)	
November—	
4—The Pride of the West (drama)	
7—Mobilization of the American Fleet (descriptive)	
11—For the Tribe (drama)	
14—When First We Met (drama) (split reel)	
14—The Tell-tale Parasol (comedy) (split reel)	
18—The Old Leader (drama)	
21—Rivals (comedy) (split reel)	
21—Views of Montserrat, Italy (scenic) (split reel)	
25—Jug o' Rum (comedy)	
28—Too Much Injun (comedy) (split reel)	
28—The Lineman and the Girl (drama) (split reel)	
December—	
2—The Wanderer's Return (comedy) (split reel)	
2—Views of Lake Como (scenic) (split reel)	
5—The Little Thief (comedy) (split reel)	
5—The Secret Order of Horns (comedy) (split reel)	
9—Two Men and a Girl (drama)	
12—The Little Chaparrone (drama) (split reel)	
12—Views of Genoa, Italy (scenic) (split reel)	
16—When Heart W'ra Cross (comedy)	
19—Cupid's Big Sisters (comedy) (split reel)	
19—Touring Brussels (travel) (split reel)	
23—Hearts of Italy (drama)	
26—The Sign of the Helmet (comedy) (split reel)	
26—Where Steel Meets Cloud (Indus.) (split reel)	
30—A Mail Bag Romance (drama)	
January—	
2—Life's Supreme Treasure (drama)	
6—With the Tide (drama)	
9—When Hubby Went to College (comedy) (split reel)	
9—Touring Venice (scenic) (split reel)	
13—Her Heart's Depth (drama)	
16—Little Boy Blue (juvenile) (split reel)	
16—Historic Mohawk Valley (scenic) (split reel)	
20—New York \$15,000,000 Fire (topical) (split reel)	
20—Welsh Dancer (topical) (split reel)	
23—Four Yale Men (drama)	

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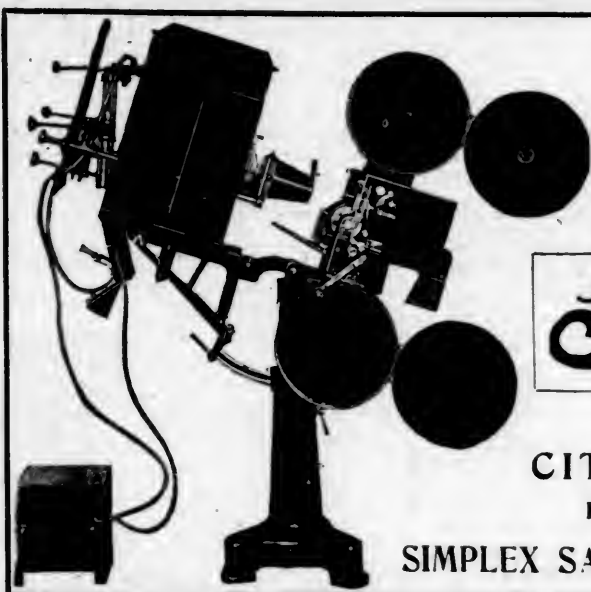
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27—Beautiful Christiania (scenic) (split reel)	
30—Billy's Surrender (drama)	Feet
February—	
3—The Explorer (drama)	
6—The Nurse (drama)	
RELIANCE.	
August—	
2—The Broken Vows (drama)	Feet
5—His Son (drama)	
9—The City (drama)	
12—The Pitfall (drama)	
16—Out of the Darkness (drama)	
19—Grandfather (drama)	
23—A Little Child (drama)	
26—The Godfather (drama)	
30—The Straight Path (drama)	
September—	
2—Cupid and Sunshine (drama)	
6—The Temptation (drama)	
9—The Dream (drama)	
13—The Cobbler (drama)	
16—Cala (drama)	
20—The Stolen Play (drama)	
23—The Way of A Man (drama)	
27—For his Sake (drama)	
30—Weighed in the Scale (drama)	
October—	
4—Winning Papa's Consent (comedy-drama) (split reel)	
4—A Quiet Evening (comedy-drama) (split reel)	
7—The Anonymous Letter (drama)	
11—The Human Sacrifice (drama)	
14—A Narrow Escape (drama)	
18—The Trapper's Daughter (drama)	
21—Divorce (drama)	
25—The Empty Crib (drama)	
28—The Test of a Man (drama)	
November—	
1—A Mixup in Sultcases (comedy-drama)	
4—The Greater Love (drama)	
8—Marriage (drama)	
11—The Track Walker (drama)	
15—The Moonshiner (drama)	
18—The Injustice of Man (drama)	
22—Helpless Man (comedy-drama)	
25—A Daughter of Italy (drama)	
29—A Happy Thanksgiving (drama)	
December—	
2—The Poison Cup (drama)	
6—The Turn of the Wheel (drama)	
9—The Turnstile (drama)	
13—Love and Charity (Xmas playlet)	
16—The Playwright (drama) (split reel)	
16—Just Smile (comedy) (split reel)	
20—Locket in the Vault (drama)	
23—The Doctor's Dilemma (drama) (split reel)	
23—A Pair of Shoes (comedy) (split reel)	
27—Brotherly Love (drama)	
30—The Birthmark (drama)	
January—	
3—Resignation (drama)	
6—Two Old Men (drama)	
10—The Gang Fighter (drama)	
13—The Quarrel (drama) (split reel)	
13—Natural His. Serica. No. 1 (educ.) (split reel)	
17—The Appointed Hour (drama)	
20—A Mountain Tragedy (drama) (split reel)	
20—Hubby Minda the Baby (comedy) (split reel)	
24—The Deception (drama)	
27—The Little Darkies (comedy) (split reel)	
31—Solomon's Son (drama)	Feet
February—	
3—The Man Under the Bed (drama)	
7—The Stolen Letter (drama)	
10—Redella's Busy Morning (comedy) (split reel)	
10—Natural History Subject (split reel)	
REPUBLIC.	
December—	
5—Savannah Auto Races (topical)	
23—Before Yorktown (drama) Part 1	
24—Before Yorktown (drama) Part 2	
30—Pride of Lexington (hist. drama) (Part I.)	
31—Pride of Lexington (hist. drama) (Part II.)	
January—	
6—In the Days of the Six Nations (hist.) (Part I.)	
7—In the Days of the Six Nations (hist.) (Part II.)	
13—Life and Battles of Daniel Boone (hist.) (Part I.)	
14—Life and Battles of Daniel Boone (hist.) (Part II.)	
20—Rebirth (drama)	
21—A Marital Mirage (comedy)	
27—A Blue Ridge Romance (drama)	
28—The Power of Innocence (drama)	
February—	
3—When Men Love (drama)	
4—Northern Hoax (drama)	
10—Mother's Old Armchair (drama)	
11—The Reckoning (drama)	
REX.	
August—	
3—The Artist Financier (drama)	
10—The White Red Man (drama)	
17—The Colonel's Daughter (drama)	
24—Castles in the Air (comedy)	
31—The Torn Scarf (drama)	
September—	
7—Picturesque Colorado (scenic)	
14—Faith (drama)	
21—The Rose and the Dagger (drama)	
28—The Devillet (drama)	
October—	
6—Lost Illusions (drama)	
12—Chasing a Rainbow (drama)	
16—Her Sister (drama)	
24—A Breach of Faith (drama)	
November—	
2—The Tale of a Cal (drama)	
9—Saints and Sinners (drama)	
16—The Return (drama)	
23—The Price (drama)	
30—The Strangers (drama)	
December—	
7—The Measure of a Man (drama)	
14—Loggia Industry in the Northwest (Industrial)	
21—The Martyr (drama)	
28—An Unwelcome Santa Claus (comedy)	
January—	
4—The Parting of the Ways (drama)	
11—A Boarding House Mystery (comedy)	
18—Angela Unaware (drama)	
25—A Sane Asylum (comedy)	
February—	
4—Flier Her Wing (drama)	Feet
1—Fine Feathers (drama)	
4—"Reading" "Hittin'" an' "Rhythmic" (drama)	
6—The Bargain (drama)	

(Continued on page 62.)



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THE PEARL MAIDEN. (Continued from page 16.)

bow to Broadway last night in the New York Theatre. In the discovery of her habitat, the South Sea Islands, her three sponsors showed originality, but they seemingly were content to take their credit on that point alone, because neither the book nor the music is of a kind that will leave an enduring impression. The lines that carry The Pearl Maiden through a series of vicissitudes are as trite and humorous as an almanac, reflecting sadly on the joint imagination of Earl C. Anthony and Arthur F. Kahan. Neither of those men has been heard on Broadway before, but they will return into obscurity accompanied by Harry Auercher, who permitted the music embellishment to go under his name.

The Sun disparaged The Pearl Maiden: "Although Jefferson DeAngella is featured in the leading role of The Pearl Maiden, a musical play, produced last night at the New York Theatre, there was far from being enough of him in the piece to satisfy his friends and those who remember his delightful comedy work in parts that have given him half a chance. Everybody in this play, clear down to the youngest juvenile, had a better part than Mr. De Angella, while a group of dancing girls of the pony persuasion came near capturing the show and taking its home with them." The Times reviewer was less caustic than his brother scribes:

"There are some pretty tunes in The Pearl Maiden, produced at the New York Theatre last evening, and two exceedingly clever leading women, but unfortunately not much humor. With all the recalls, however, the piece was over at fifteen minutes of 11, which is in itself a merit in these days of tenuous musical comedy."

Alau Dale charges the composer with having used his knowledge of operas in writing the score of The Pearl Maiden:

"The Pearl Maiden was composed by a Mr. Harry Auercher. Mr. Harry Auercher must, during his perchance boyish life, have sat and enjoyed many operas. He must have eaten and digested them thoroughly. Some of them reappeared in The Pearl Maiden. A Mr. Harry Auercher appeared to have been awfully fond of Puccini and Sir Arthur Sullivan. They are nice, to be sure. In his overture, a Mr. Harry Auercher really Puccini'd us into the belief that we were going to get a sort of mince-meat of Boheme and Butterfly. It was quite wondrous and darling. Later our dear old friend Pinafore bobbed up serenely in a quartette. Pinafore is really charming and not a bit out of date. We could have stood a lot more of it in The Pearl Maiden, also The Mikado, The Gondolier and The Pirate of Penzance.

"But, after this, a Mr. Harry Auercher got down to himself. He is not at all an unmelodious gentleman. Moreover, he must have a 'ear' having caught on to Puccini and Sullivan. Even half an ear is better than no music at all. There are some nice numbers in The Pearl Maiden, all of the maple-syrup brand, but some the worse for that. One called 'If One Little Girl Loves Me, caught on—'done terrific,' as they say in polite vaudeville. It was sweet and soft and made you heave a little. And, oh, how one does love to heave in musical comedy."

The Tribune: "If The Pearl Maiden has been written in a hurry and with no motive but to meet a newly discovered interest here in New York in Hawaiian and South Pacific island plays it could not have been more uninspired than it is or more lacking in a single original note."

WHITE MAGIC FAILS TO IMPRESS. (Continued from page 16.)

blinked its eyes at the footlights, more conversation ensued and White Magic was beyond the hope of any resuscitation.

"Miss Elliott is scarcely to be blamed for the monotony with which she played her long role, but it is none the less certain that her style was wholly lacking in variety. Yet the part was pitched in an insistent key of maidenly pursuit of the man she loved. Her physical allurements was as potent as it could be when exhibited in such a medium."

The Tribune's review was along satirical lines, and of the acting said: "There is very little use in discussing the acting in White Magic, as that element barely creeps even in spots. Miss Elliott's eyes, large and dark, with separate lashes spreading round them like the rays from a sunburst, were her chief reliance in expression—surprise, delight, rage, grief and alarm. Mr. L'Estrange, as a painter with brutal manners, which showed temperamental, played in a grouch from first to last. Evidently being pursued by a pair of haunting lash-rimmed eyes is no joke. There were others in the cast, but why mention them? They were all types, and as types are well known on the stage and do not exist off it there is nothing to be gained by describing the gruff capitalist father, the haughty mother, the English noble autor, etc."

ROSE OF PANAMA. (Continued from page 16.)

Schnitzer and Emerich von Gattl, Heinrich Berte wrote the music. John L. Shine and Sydney Rosenfeld have moved mountains to make the play American. The plot has the good sense never to take itself very seriously. The music is lively and recalls only a pleasant and uneventful past. The dancing was excellent, particularly the light burlesque of the inevitable waltz in the second act."

The Press concludes a favorable review with: "Altogether, nevertheless, the melody was substantial, much of the fun rather original and the spectacle colorful. Much worse stuff has found welcome in Broadway, and if the voices of all the principals were as effective as the chorus, The Rose of Panama might bloom till springtime."

TICKETS COUPON AND STRIP

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The Times said: The Rose of Panama, the opera comique that started off on its career in this country as Jacinta, came to Daly's Theatre last night for its first visit to New York. If other audiences show as much appreciation for the music and for the many heretofore unknown members of the cast as last night's did, the piece will probably remain at Daly's for a good many weeks. The music is good, of a grade much above the average musical comedy, and comparing fairly well with some of the Vienna imports of recent years. The book has a plot and some humor, and the costumes and scenery are gorgeous.

The Tribune: "The Rose of Panama, a new operetta, music by Heinrich Berte, English libretto by John L. Shine and Sydney Rosenfeld, was produced last night at Daly's Theatre with every evidence of popular favor. The music is charming. True, it is evocative of memories, but what light music nowadays is not? Johann Strauss truly has not lived in vain! The irrepressible waltz was there, slow and voluptuous as ever; but there were other tunes, gay, sentimental and dramatic, all of which brought sympathetic response from the audience. If only the singing had been as good as the music; if only the orchestra had played with a little less noise and a little more nuance."

"It was evident that most of the principals and all the chorus had been chosen rather for their looks than their vocal powers. Rarely has a handsome group of young women graced a Broadway stage, but with one or two exceptions their voices were unequal to the demands made upon them."

PASSERS-BY SCORES. (Continued from page 20.)

That the audience was pleased was attested by the manner in which the play was received. The success of the piece can best be judged from the reviews of the critics. The following excerpts from which will show that they were almost unanimous in their commendation of the play, and in particular, the acting.

Frederick Hatton in the Evening Post thought Passers-By a play delightfully human, attested that he was much impressed by Mr. Chambers' play, praised the play and the individual work of the actors, winding up with Passers-By is one of the most interesting plays of the season. It is a delightful combination of ideas and good acting.

O. L. Hall in the Daily Journal was particularly impressed with the acting, saying:

"The chief pleasure derived from the proceedings at the Blackstone Theatre last night, when C. Hatton Chambers' four-act comedy, Passers-By, had its first Chicago performance, came from the acting. For this the author and the players were equally responsible; the author having contrived to suggest a variety of interesting characters which the players embodied with much earnest care and distinguished result."

Ashton Stevens in the Examiner headed his review "Drama well-written and well-acted by a snug company," continuing:

"A little point of view makes all the difference on the stage. New plots, original characters, novel situations—they do not exist. Every possible novel in the cards of human experience has already been dealt by the playwright. But there are new ways of playing old hands. A dramatist with a new point of view does not need a new subject, nor a new character, nor a new situation. The new point of view is the only new thing in the theatre."

"The veteran, C. Haddock Chambers, reveals one in Passers-By, an exceptionally good play that was exceptionally well acted by Richard Bennett and a snug company at the Blackstone last night. Written in the old way it might be passy entitled, Berte the Sewing Machine Girl, or He Loved Her, But He Went Away."

Eric Delamarier in the Lunt Ocean thought the "situation" daring and summed it up as follows:

"Passers-By threatens ethical, moral and social discussion. A situation stinging in its daring, much throbbing sentiment and much cleverness of speech are realized. It is a highly diverting and original drama. The prudes will be frightened by it, but as comedies, all the same."

Percy Hammond in the Daily Tribune thought:

"Mr. Chambers in Passers-By is a tactful dramatist with not only one ear to the ground, but two. Thus he caters to our easier emotions with a tender romance about a ruined governess and the nice, noble father of her child; and also to our more austere passions with an effective veneer of entertaining sociology. After a bit of vivid eugenics for instance there is a section of ordinary sentimental story stuff; then another segment of philosophy, followed by pleasant heart beats of the old, never failing sort. Both are done skillfully. Perhaps they might be better emulsified so as to make them more dependent on each other, but as they are they catch us coming and going—the part of us that feels and the part of us that thinks it thinks. Deftly done by Mr. Frohman's company at the Blackstone last evening. Passers-By moved and edified what was a numerous and what appeared to be a discriminating audience."

James O'Donnell Bennett in the Record-Herald was less pleased with the play than were the other critics, saying:

"The play is gracefully written—Mr. Chambers' flow of pretty words purring melodiously along—and it is given pungency by many a quaint conceit. It creates, however, an exasperating impression that here a clever man is toying sentimentally with life and trouble in their most rigorous manifestations. The spectacle of two persons who have brought a nameless child into the world palavering in pretty phrases about that episode is very nauseating, and Mr. Chambers emphasizes that part of the narrative with the pitilessness characteristic of most persons who abandon themselves gladly to the mellow influence of plaintive sentiment. His play befuddles life and its pains."

Mr. Bennett, however, gave the players full credit for their good work.

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COLONIAL THEATRE.

(Continued from page 17.)

well known act, leaving the audience in very good humor. He was followed by A Romance of the Under world, and the current event pictures, which have become a very popular feature at the Colonial.

BILL AT MAJESTIC.

(Continued from page 20.)

and the Human Doll. The automatic pantomime work of Mlle LaTriska won big commendation in the early part of the act, which was well deserved. But here's the opportunity Jack Horton took advantage of in making his clever act one of the big hits of the bill. Monday night is notoriously "Clowny Night" at the Majestic, and the entire Hialto Colony were on the job last night. We were all bunched in the front twelve rows, booking agents, managers, music publishers and newspaper men. Really it's like one big family at the Monday evening performance at the Majestic. But now to get on with my story. Toward the close of their act, Mr. Horton places Mlle LaTriska over his shoulders and takes her through the audience that the spectators may be sure she is really automatic. There was a big laugh when Horton bent the doll over and placed her face against that of a jovial bald head in the stage box. But that laugh was only a smile compared to the scream that arose when Horton reached Jules Von Illzer and threw the doll into the lap of that tireless booster of the York Music Company's songs. Evidently there was a hitch in the mechanism of the doll, for without a moment's hesitation, she entwined her arms about the manly shoulders of said Jules and laid her head caressingly on his breast. Now what do you suppose Jules did? Well, he has always been an ardent disciple of reciprocity so he lived up to his convictions. Was it a hit? No, dear reader it was a very riotous riot. Then to cap the climax, Mlle LaTriska looked at the smiling Jules and said, "Oh well, what's the difference? I'm not the first baby doll you ever held in your arms,"—and believe me, "them harsh words" hit home to the quick and made the villain cringe in agony of memories of the dim, dim past.

Master David Schooler and Louise Dickinson appear fourth in their piano and singing act which proved the sensational bit of the bill. The offering is reviewed under New Acts. "Mornin' boys"—said the stage manager to the musicians who were sitting down in the pit. "Where's the leader, not here yet? Props, oh, props, run over to the Saratoga Bar and see if the orchestra leader is about there." Props comes back and conveys the information that said orchestra leader is "very much there." (Business of phoning to the musicians union for another leader). Enter—Sam Mann, also enter, smiles, laughs, screams and then convulsions on the part of the audience. The new leader—and such a leader. His comedy is as dry as the hot-pest August day. Aside from the rich comedy of the piece there is a real plot which has been grafted to the story in a pleasing manner. The rehearsal affords a number of good laughs which are fully justified. The Sister Team is about the biggest scream that has ever been seen at the Majestic. As a whole the act is one grand success from start to finish, and the novel idea of the vehicle brought demands for a half dozen bows from the thoroughly pleased and good humored audience.

Lola Merrill and Frank Otto present a little singing and talking act called, After Tu-Shower. The team was handicapped by being in the position following Sam Mann's big laugh hit, and had hard work to make good. However, the act is really meritorious and fully worthy of Orpheum Time.

Mime, Bertha Kalish and a capable company presents an intense dramatic playlet bearing the title of A Light from St. Agnes. The sketch was interrupted by constant coughing by the audience, which fact was very detrimental to the success of the offering. It is reviewed under the heading of New Acts. The Primrose Four appear next to closing in their famous harmony singing act. The boys have a repertoire of well selected songs with which they score heavily. They responded to two encores and took three bows.

The show is closed by "Odiva," The Water Queen, in exhibitions of fancy swimming and diving. The stage setting is complete and elaborate and adds greatly to the success of the act. Odiva boasts the largest glass tank ever erected on any stage. Her offering is reviewed under New Acts.

NEW UNIFORM CONTRACTS ADOPTED.

(Continued from page 20.)

The committee will be appointed at once and begin this week on its duties, to report back to the Protective Association as soon as possible. It was also voted that Chas. E. Bray, as chairman of the meeting, appoint a committee of three managers who were to have full and complete control of all disputes pertaining to contracts and engagements between performer and manager, which may arise at any time in any particular place.

While General Manager Bray refused to either affirm or deny the story, or to be interviewed in any manner on the subject, it is understood that this committee will act as a sort of arbitration body on all disputes which may arise, and if possible, its members, in conjunction with a similar number of the performers' organization, will meet to settle all differences amicably.

With this idea in view, the meeting of the arbitration board would be so arranged as to provide for regular meetings, either weekly, semi-weekly or monthly, at which time all matters pertaining to disputes between artists and managers could be gone into, dealt with on their merits, and settled in such a way that both sides would abide by the decisions of the committee.

Another meeting of the Y. M. P. A. will be held as soon as the committee on contracts is ready to submit a report and a form of contract which is satisfactory to all concerned.

BILL AT THE NEW LINCOLN.

(Continued from page 20.)

which enhance rather than detracts from their pleasing personalities. The show is opened by the Piccola Midgets, these famous diminutive entertainers and comedians. Their act went very big at the Lincoln and their business prize fight at the close of the act brought the usual big hand. The Farber Oris appear in second position with their dainty dances and pleasing little songs. They score nicely on Will Rosler's

Mammy's Shufflin' Dance, Let's Make Love While the Moon Shines, On Circus Day, and Leo Felst's I Just Met the Fellow, etc. They responded to two encores and took three bows, proving one of the big hits of the bill.

Arthur LaVine and Company appear in their big comedy sketch called, The Flying Dreadnaught. The act is replete with big laughs and an excellent line of talking and clever songs and dances. It proved the laugh hit of the bill. Allen and White are two young men who are billed as whistlers who were featured with Lew Dockatader's Minstrels. They are regular little wonders in their imitation of all sorts of birds. The whistle in harmony and are successful in their rendition of some of our latest popular songs. In their rendition of Mystrulous Rag, they were forced to respond to three encores.

The last in this bill of all-star acts was Paul Kielat, the musical clown, presenting his delightful novelty act called, In the Land of Dreams. The act pleased the audience, which was generous in its support of the offering.

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RELEASE DATES

(Continued from page 59.)

SOLAX

- August—
- 2—When Reuben Came to Town (comedy)
- 4—The Mascot of Troop "C" (military)
- 6—A Bum and a Bomb (comedy) (split reel)
- 9—His Wife's Insurance (comedy) (split reel)
- 11—An Enlisted Man's Honor (military drama)
- 16—The Phony Ring (comedy)
- 18—Let Not Man Put Asunder (drama)
- 23—A Gay Bachelor (comedy)
- 25—The Stampede (drama)
- 30—The Patched Shoe (comedy)
- September—
- 1—The Hold Up (drama)
- 6—The Best Polley (drama)
- 13—Her Uncle's Will (comedy)
- 15—The Altered Message (drama)
- 20—Oh You Stenographer (comedy)
- 22—Nellie's Soldier (drama)
- 27—How Hopkins Raised the Rent (comedy)
- 29—An Italian's Gratitude (drama)
- October—
- 4—A Breezy Morning (comedy)
- 6—His Sister's Sweetheart (drama)
- 11—He Was a Millionaire (comedy)
- 13—His Mother's Hymn (drama)
- 18—A Corner in Criminals (comedy) (split reel)
- 19—A Lower's Race (comedy) (split reel)
- 20—His Better Self (drama)
- 25—Percy and His Squaw (comedy)
- 27—For Big Brother's Sake (drama)
- November—
- 1—Following Cousin's Footsteps (comedy)
- 2—A Heroine of the Revolution (drama)
- 8—An Interrupted Elopement (comedy)
- 10—Grandmother Love (drama)
- 15—Baby Needs Medicine (comedy)
- 17—Only a Snaw (drama)
- 22—Husbands Wanted (comedy)
- 24—The Will of Providence (drama)
- 29—Troublesome Picture (comedy) (split reel)
- 30—U. S. Battleship Vermont (scenic) (split reel)
- December—
- 1—Revolutionary Romance (drama)
- 9—Baby's Choice (comedy-drama) (split reel)
- 6—The Paper Making Industry (Industrial) (split reel)
- 8—The Little Shoe (drama)
- 13—Flie Bridge (comedy)
- 15—The Little Kiddie Mine (drama)

- 20—Love, Whiskers and Letters (comedy)
- 22—The Violin Makers of Nuremberg (drama)
- December—
- 27—When Marian Was Little (comedy) Feet. 900
- 29—The Divided Ring (drama) Feet. 905
- January—
- 3—His Musical Soul (comedy) Feet. 904
- 5—Our Poor Relations (drama)
- 7—Christmas Presents (drama)
- 10—Economic Brown (comedy)
- 12—The Black Sheep (drama)
- 14—By the Hand of a Child (drama)
- 17—Parson Sue (comedy)
- 19—A Man's a Man (drama)
- 21—The Legend of the Balanced Rock (drama)
- 24—The Little Soldier (drama)
- 26—Memories of '49 (drama)
- 28—Frozen on Love's Trail (drama)
- 31—The Fixer Fixed (comedy) (split reel)
- 31—The Wonderful Oswego Falls (scenic) (split reel)
- February—
- 2—Mignon, or The Child of Fate (drama) Feet. 904
- THANHOUSER.
- August—
- 1—The Pied Piper of Hamelin (historical drama)
- 4—The Judge's Story (drama)
- 8—Back to Nature (drama)
- 11—Cupid the Conqueror (drama)
- 15—Nobody Loves a Fat Woman (comedy-drama)
- 18—The Train Despatcher (drama)
- 22—The Cross (drama)
- 25—The Romance of Lonely Island (drama)
- 29—The Meth (drama)
- September—
- 1—Romeo and Juliet (part one) (drama)
- 5—Count Ivan and the Waitress (drama)
- 8—Romeo and Juliet (part two) (drama)
- 12—The Paddist Priestess (drama)
- 15—In the Chorus (drama)
- 19—The Lie (drama)
- 22—The Honeymooners (comedy-drama)
- 26—Young Lechinar (drama)
- 29—Love's Sacrifice (drama)
- October—
- 3—The Five Rose Sisters (drama)
- 6—The East and the West (drama)
- 10—The Higher Law (drama)
- 13—The Tempter and Dan Cupid (drama)
- 17—The Early Life of David Copperfield (drama)
- 20—The Sistr and the Lady (drama)
- 24—Little Emily and David Copperfield (drama)
- 27—The Jewels of Allah (drama)
- 31—The Loves of David Copperfield (drama)
- November—
- 3—Their Burglar (drama)

- 7—The Missing Heir (drama)
- 10—The Last of the Mohicans (drama)
- 14—The Higher the Fewer (drama)
- 17—A Mother's Faith (drama)
- 21—A Master of Millions (drama)
- 24—The Baseball Bug (comedy)
- 28—The Troupet (drama)
- December—
- 1—Beneath the Veil (drama)
- 5—The Neway and the Tramp (drama)
- 8—Brother Bob's Baby (comedy)
- 12—The Lady from the Sea (drama)
- 15—Deacon Debbs (comedy)
- 19—The Tomboy (drama)
- 22—Cinderella
- 26—She (two reels) (drama)
- 29—The Expert's Report (drama)
- January—
- 2—The Passing (drama)
- 5—A Columbia Day Conspiracy (drama)
- 9—Just a Bad Kid (drama)
- 12—The Twelfth Juror (drama)
- 16—Dr. Jekyll and Mr. Hyde (drama)
- 19—A Niagara Honeymoon (comedy-drama)
- 23—Her Ladyship's Page (drama)
- 2—On Probation (drama)
- 6—The Trouble Maker (drama)
- 9—The Signal Code (drama)
- February—
- 2—On Probation (drama)
- 6—The Trouble Maker (drama)
- 9—The Signal Code (drama)

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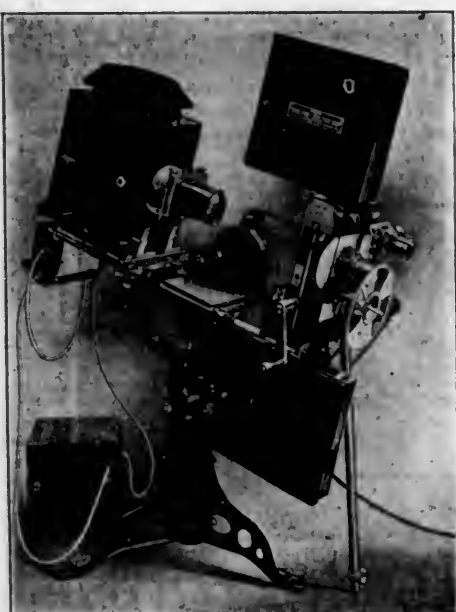
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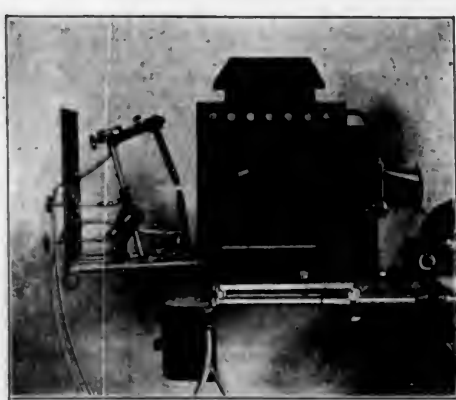
- F. & E. FILM CO.
- November—
- 20—Love and Aviation (drama)
- 20—Zigomar (drama)
- December—
- 18—The Love Chase (comedy)
- 18—The Thunderbolt (drama)
- GAUMONT.
- (Gaumont subjects were released by George Kleine—Patents Co.—up to January 16.)
- August—
- 1—Jimmie Wears a Crown (comedy) (split reel) 1000
- 1—An Aeroplane Disaster (descriptive) (split reel) 300
- 5—A Passing Fancy (drama) (split reel) 800
- 6—Flowers and Plants in Winter (aesthetic) (split reel) 100
- 8—A General Strike (drama) (split reel) 825
- 8—A Raging Sea (scenic) (split reel) 175
- 12—The Academy Girl (comedy) (split reel) 585
- 12—Jimmie's Luck (comedy) (split reel) 405
- 15—The Inventor (drama) 1000
- 19—The Son of the Shinnamite (historical drama) 1000

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22—The Soul of a Violin (drama)	930
24—The Sunday Hunting Party (comedy) (split reel)	665
26—The Island of Ischia, Italy (scenic) (split reel)	332
28—Jimmie to the Rescue (drama)	1090
September—	
2—Giving the High Sign (comedy) (split reel)	775
2—African Sharpshooters (travel) (split reel)	210
5—A Society Mother (drama)	1030
9—Matched by Chess (colored) (drama) (split reel)	660
9—Farming—Old and New Methods (Industrial) (split reel)	378
12—How to Catch a Bachelor (comedy) (split reel)	836
12—From Bordeaux to Pauillac (travel) (split reel)	164
16—The Cinematograph Field (comedy) (split reel)	575
16—A Mountain Torrent in Austria (scenic) (split reel)	415
18—Jimmie on Guard (drama) (split reel)	710
18—Crossing the Alps in a Motor (travel) (split reel)	285
23—A Heartbreaker by Trade (comedy) (split reel)	710
23—The Culture of Bulbous Flowers (Botanical) (split reel)	200
26—A Friend of the Family (comedy) (split reel)	850
26—The City of Bordeaux, France (travel) (split reel)	175
30—Hearts May Be Broken (drama)	1010
October—	
3—Jimmie's Midnight Flight (drama) (split reel)	675
3—Ajaccio, the Birthplace of Napoleon (travel) (split reel)	325
7—The Upward Way (colored) (educational drama) (split reel)	726
7—Cintra, a Picturesque Town of Portugal (travel) (split reel)	260
10—The Missing Bracelet, or Jimmy Unjustly Accused (drama)	1150
14—Rejected (drama) (split reel)	845
14—Pansies (colored) (botanical) (split reel)	155
17—Done Brown (comedy) (split reel)	837
17—A Fairyland of Frost and Snow (scenic) (split reel)	103
21—The Masked Huntsman (drama) (split reel)	784
21—Opening Flowers (botan.) (split reel)	216
24—Jimmie in Love (comedy) (split reel)	554
24—The Ostrich Plume Industry, France (Industrial) (split reel)	428
28—Fridolin, or the Walk to the Iron Fountain (drama) (split reel)	578
28—The Principality of Monaco (travel) (split reel)	400
31—The Widower (drama)	1020
November—	
4—The Jesting Princess (comedy-drama) (split reel)	787
4—Belgian Cavalry at Exercise (military) (split reel)	200
7—The Vagabond (drama) (split reel)	623
7—A Trip in a Dirigible Balloon (topical) (split reel)	331
11—The Hour of Execution (colored) (drama) (split reel)	787
11—Mangress, a Spanish Town (travel) (split reel)	200
14—Jimmie and His Country Uncle (comedy) (split reel)	820
14—The Outsider of Paris (colored) (scenic) (split reel)	164
18—The Reckoning (drama) (split reel)	875
18—A Trip to Saxony (travel) (split reel)	150
21—The Sealed Confession (drama) (split reel)	900
21—A Stone Quarry in Saxony (Ind.) (split reel)	75
25—The Escape from the Dungeon (drama) (split reel)	825
25—Cave Homes in the Canary Islands (scenic) (split reel)	180
28—A Busy Cupid (colored) (fiction) (split reel)	758
28—A Review of the Austrian Army (topical) (split reel)	232
December—	
2—The Promoter (drama)	1140
5—The Challenge (drama) (split reel)	525
6—Jimmie Tricks the Landlady (comedy) (split reel)	475
9—Camions, the Portuguese Shakespeare (Historical drama) (split reel)	610
9—Important Scenes in Paris (travel)	320
12—Heralds (drama) (split reel)	610
12—Arabian Customs (Industrial) (split reel)	368
16—A Queen's Treachery, or The Boyal of Charles VI. of France (colored) (Historical drama)	1000
18—Through The Enemy's Lines (Historical-drama)	985
22—The Maid of Argo (colored) (drama) (split reel)	980
26—From Pity to Love (colored) (drama) (split reel)	826
26—Scenes of the Coast of North America (split reel)	124
30—Curing a Reckless Student (drama)	1010
January—	
2—A Royal Romance (colored) (drama)	978
5—Evils of Impure Literature (drama)	1085
9—The Winged Messenger (drama) (split reel)	800
9—Gorges of the Verdun River (colored) (scenic) (split reel)	200
13—The God of Wine Gets Stung (comedy) (split reel)	808

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13—The Ardennes Forests, France (travel) (split reel)	104
15—Delhi Durbar (topical)	858
16—Uncle Ned's Diplomacy (comedy)	825
27—The Christian Martyrs (Biblical)	825
February—	
3—Heaven's Messenger (drama)	865
6—The Cripple's Courtship (comedy)	865
10—The Waterman's Bride (drama) (split reel)	686
10—The Red Mountains of The Eaterel (scenic) (split reel)	282

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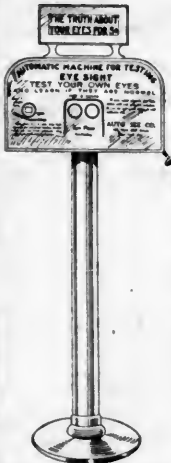
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Circus and "Wild West" People of all kinds. Indiana, Araba, Japa, Cossacks, Singalese, etc., etc., etc. Circus People in all branches. Sideshow People, Ticket Sellers, etc. Would like to negotiate with parties with stock to furnish "Wild West" complete. Al. Armer and Chick Bell, write quickly sent all privileges. Candy Stands, Cane Rack, Knife Board, Toy Balloons, Whips, etc. Also Privilege Car to responsible parties only. Want a man to make Balloon Ascension and Parachute Drop EVERY DAY. Address all mail to F. L. J., care "Billboard," Cincinnati, Ohio.

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THE RED ROSE.

(Continued from page 21.)

Standish in The Old Ballet Days number was screamingly funny. In this number they burlesque all kinds of dances from the ancient cake-walk to the recent Merry Widow Waltz. Menotti, Frascosa, Wayne Nunn, Sidney Broughton, Maurice Darcy, Edwin Burns, Ernest Lacey, Wallace Beery and Joseph W. Standish all proved to be artists in the characters assigned them and offered excellent support for Miss Barnett.

The chorus is not so strong on good looks but when it comes to singing, dancing and ensemble work it is unsurpassed. The harmony is rich and strong and in its entirety The Red Rose is a very entertaining musical comedy with only a few blue or rather risqué eruptions.

AT THE REPUBLIC THEATRE.

(Continued from page 21.)

house. Both were members of Armstrong's Musical Comedy Company during its run at the American Theatre. Some of their lines are rather antique, but both are good workers and put over the stuff in great style.

The Peasant Band, seven clever musical artists, who enjoyed an extended engagement at the Edison Cafe, have a very clever offering. They play almost every instrument imaginable and were well appreciated. They are all good musicians, but they have a very poor finish.

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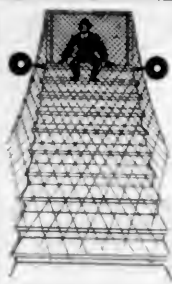
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ARTIE ATHERTON,
"SKELETON DUDE."

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 Motley, Earnest
 Mueller, J. H.
 Mulhall, Chas. J.
 Mumford, G. C.
 Murata, Toki
 Murphy, Jas. F.
 Murphy, Horace
 Murphy, C. M.
 Murray, Jack
 Myers, Geo.
 Nadrean, Eugene
 N. and Simon
 Nebraska Bill
 Neel, Carl E.
 Neff, Frank
 Nelson, Billy F.
 Nelson & Co., Cliff
 Nelson, Brian
 Nelson, Edward L.
 Nelson & Nelson
 Nemo, Eddie
 Newman, Ralph
 Newport, Hal
 Newton, Chas.
 Nichols, Four
 Nichols, Grant
 Nicol, Count and
 Countess
 Niner, Edw.
 Nixon, Henry J.
 Nohee, John A.
 Noonan, John
 Norton, Chuck
 Nunn, Steve
 Nye, Harry
 O'Brien, Germaine
 O'Dair, Charlie
 O'Donnell, J. C.
 Ogden, Chas. T.
 Oldham, Henry
 O'Lea, L. Bell
 Ornton, Harry
 Orren
 Orr, W. D.
 Orr, Jas. E.
 Ortmann, Albert
 Orton, N.
 Osborne, Harry
 Oskomon, Chief
 Osmund, Harry P.
 Osterling Amuse. Co.
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 Ott, Jorge
 Overland Show, Camp
 Page, S. C.
 Pach, E. J.
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 Pancost, R. A.
 Par, F. H.
 Parsons, B.
 Parte, Jack
 Pascol, E.
 Patterson, Jas.
 Patterson, Rigger
 Patch, S. B.
 Paul, Harry A.
 Pearce, Owen
 Peck, A. J.
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 Pelette, Chic
 Pele, Jack
 Pennock, M.
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 Perch, Geo. E.
 Perkins, Frank (Cy.)
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 Peters, Emmett
 Peterson, O. A.
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 Pickell, C. W.
 Pickler, Chas.
 Pickering, Fred
 Pickle, John
 Pierce, R. L.
 Pletcher, Shell
 Pilbeam, Harry
 Pilerim, A. A.
 Pilla, Shirley
 Pisch, Robt. H.
 Poe, W. L.
 Polack, Irving
 Pollock, Harry
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 Outley, Jas.
 Ouhlin, F.
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 Orammer, Jas. W.
 Orammer, Herbert
 Orammer, Y. Y.
 Orammer, Harry
 Orammer, Fred
 Orammer, Geo. W.
 Orammer, Montana Jack
 Orammer, K. S.
 Orammer, A. H.
 Orammer, Jim G.
 Orammer, Ed
 Orammer, Ed

Richert, C. E.
 Rilly Floyd
 Rihbard, Jack
 Rimoldi, Fred
 Rimington, Billie
 Rimoldi, Harry Clarke
 Ripold, Billie
 Reynolds & Donegan
 Rietsander, Hans
 Rhodes, J. Claude
 Rhodes, R. E.
 Rhodes, R. E.
 Rice Bros.' Show
 Rice, Karl
 Rice, Will H.
 Rice, Robt. H.
 Rice, John H.
 Richards, D. E.
 Richards Bros. Shows
 Richardson, M. T.
 Riley, R.
 Rimoldi, Dr. R. H.
 Ringold, G. K.
 Riodon, John
 Rioridan, John
 Rippele, Jack and
 Nellie
 Rissler, Chester
 Ritchie, John
 Ritchie, Big Show, Al
 Ritchie & Altima
 Rlyator W. A.
 Roach, J. L.
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 Roberts, Prof. C. E.
 Roberts, J. Stanley
 Robin, J. E.
 Robinson, Prof. F. P.
 Robinson, Morria
 Robinson, Nat C.
 Robinson, Bob
 Rodgers, W. F.
 Roer, Chas.
 Roetter, Fritz T.
 Rogers, Ed., and
 Fetilla
 Rogers, Will
 Rohr, Eddie
 Roscher, Gus
 Rose, J. J.
 Rose, Lew
 Rosenthal, Joe
 Roses, Juggling
 Roso-Maraton & Co.
 Rother & Kelgard
 Rourke, F.
 Rourke, F.
 Rowen, Ed. B.
 Rowell, Chas.
 Rowland, Fred
 Rozales, Juan
 Ruhl, Theodore S.
 Ruhl, Selvate
 Russell, John A.
 Rusik, J. W.
 Russell, Ed.
 Rutherford, Dick
 Ryan, A. J.
 Ryan, F. W.
 Ryan, Thos.
 Ryan, Jas.
 Sackett, H. H.
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 St. Pierre, Tom & Al
 Stalmon, Fred
 Samson, Young
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 Sata, D.
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 Schaller Bros.
 Scharlke, Roy
 Schayer, Maurice
 Schaefer, W. A.
 Schelek, Ed.
 Schell, Edw.
 Schenkel, Ed
 Schwartz, Walter J.
 Scott, J. M.
 Scott, R. E., Mna.
 Pub. Co.
 Scott, Young
 Seab, Frank
 Seab, Frank B.
 Seltz, Chris
 Seymour, Orley
 Shaw, C. A.
 Shaw, T.
 Shea, Barney
 Sheeny, Mr. Wetzel
 Shesley, J. M.
 Shields, Fitz M.
 Shields, Harry
 Shelby Shows, Jas.
 Shelby, J. F.
 Sheldkret, Sam
 Shelley & Mack
 Shelton, Roy R.
 Shelton, Worthy
 Sheppard, J. J.
 Shiner, Donald
 Shinn, Edw.
 Shinn, Jack K.
 Shibley, Mr. & Mrs.
 Walter
 Siegel, Frank
 Sime, James J.
 Sime, Robt. M.
 Sime, W. J.
 Sime, Harry
 Sizemore, A. L.
 Sizemore, Logan
 Slinger, Dave
 Small, Harry L.
 Smith, Ralph W.
 Smith, W. J.
 Smith, W. J.
 Smith, Geo. G. W.
 Smith, Richard
 Smith, Hubbard
 Smith, S. D.
 Smith, Will Z.
 Smith, Joe
 Smith, O. J.
 Sommerville, E. V.
 Sorroho, Capt. Louis
 Southern, A.
 Soren, Frank J.
 Sorenson, Joe
 Sorenson, Frank P.
 Sorenson, Paul
 Sorenson, Emmet
 Stanfield, Harry
 Stanfield, Jack
 Stanton & Kintling
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NOTICE!

Postcards for the performers whose names appear in the list given herewith, are now ready, and can not be forwarded until we know to what address cards are to be shipped. Please advise at once, giving route far enough in advance to insure safe delivery:

Miss. Almie Alline, Betty Bacon, Arthur Borella, Louise Brown, Six Chatterboxes, Madeline Clark, Anita Conners, J. M. Clifton, Ed King and Sidney, Mima Gennell, Sue Goodwin, Nellie Hall, Billy "Sweet" Hall, Willard Halsted, Dora Harcourt, Harriety and Swisher, Christine Hill, Will H. Hill, Lew Kelly, Six Koryota, Arrial LaPorte, Langweid Sisters, Phil LaToska, George S. Lauder, Hawthorne's Minstrel Mads, F. A. Lentini, Leonore Lester, Four Lloyds, K. Mankin, Five Martella, Marx Brothers, Ed Mills, Harry M. Morse and Company, M. W. McQuig, The Offields, Capt. D. J. Powers, Three Richardson, Harry Rose, Capt. H. Snider, Paul Spessardy, Schenck and Van.

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TENNESSEE	G. H. MERKLE, CHILICOTHE, O.	UTAH	450
TEXAS	HULSEY THEATRES, OKLAHOMA CITY, OKLA.	VERMONT	550
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These prices include one print of film in three reels, complete lobby display and carrying crate, outfit for street drive and one week's advance billing. Terms 20 per cent. deposit on acceptance, balance C. O. D., subject to examination. Write in for our prices on two and three states with one outfit.

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 SO GET BUSY ON THE WIRE.

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ROYAL ITALIAN BAND **ZELDA**
 OF 16 PIECES. THE LADY THAT SINGS WITH THE BAND.
HARRY SIX, WORLD'S CHAMPION HIGH DIVER.
Opening March 4th, near Jacksonville.

WANTED—One Feature Show (Wild West or any other, with good outfit), Ferris Wheel, three more good shows that don't conflict. Privileges of all kinds. One more Free Act. Would like to hear from Jumping Horse Carry-Us-All, Ocean Wave or Roulette Wheel. Advance Agent to take charge of billing. One Billposter. Address T. O. MOSS, General Manager. Agents write, GEO. B. MARR, General Agent. General Offices: 39 West Forsyth St., Jacksonville, Fla.
 P. S.—Plantation Performers and Musicians that double band and orchestra for long sure season. Address Harry Six, as above.

Downie & Wheeler's World's Best Shows
—WANT—

FOR THE ADVANCE—Competent, experienced Car Manager who can also do newspaper contracting; real circus Billposters and Bannermen who can put them up; high Sideshow Boss Canvasman and Boss Propertyman (all other bosses engaged); sober workmen in all departments; four, six and eight-horse drivers; trammies; two good poles; seatmen; steward for cookhouse (no buying to do); waiters, etc. Producing Clown, Oriental Dancers, Feature Freaks for Sideshow (Alice Bond, bear woman, write). MUSICIANS FOR WHITE BAND—Strong tuba, baritone and a real circus trap drummer. Show opens Valdosta, Ga., early in March. Address, Valdosta, Ga.

Gollmar Bros.' Shows Want

Calliope Player, Billposters, Japanese Troupe, Trained Lions or Leopards, Small Groups; Side Show Boss Canvasman. TO LET—Elephant and Parade Advertising Banners, Programs, Cane and Knife Racks, Photo and Button Privilege, Hamburger Stand and all legitimate privileges. 1911 Route Books, 25 cents. Address, GOLLMAR BROS., Baraboo, Wis.

WANTED -REFRESHMENT AND AMUSEMENT CONCESSIONS

Of all kinds for season of 1912, on flat rental or commission basis. Attractive terms to right parties. BLUE GRASS PARK, serving over 50,000 population. Fourth successful season. Address KENTUCKY TRACTION & TERMINAL CO., Lexington, Ky.

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Your own Special Ticket, any printing, any colors, accurately numbered, every roll guaranteed. **Special Prices for the Big Roll Ticket.**

5,000—\$1.25	20,000—\$4.60	50,000—\$ 7.50
10,000— 2.50	25,000— 5 50	100,000— 10.00

Prompt shipment. Cash with the order. COUPON TICKETS, 5,000—\$2 50. 1x2 STOCK TICKETS—SIX CENTS. Get the samples.

NATIONAL TICKET CO., Shamokin, Penn.

ON HAND FOR IMMEDIATE DELIVERY

One Barbary Lion, male, full maned, five years old, fine specimen; one black maned male Nubian Lion, eleven years old, a bargain; two Pumas; one female Elephant, 6 feet, 3 inches high, with hound, good worker; one fine female Polar Bear, four years old. Carl Hagenbeck has just received at his place in Hamburg and offers for sale, 23 small Elephants and herd of Siberian Camels. Call on or write

S. A. STEPHAN, Agent Carl Hagenbeck,
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FOR MUTUAL BENEFIT MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

POWERS DUPLEX

is the particular phrase used in referring to the work of the DUPLEX STUDIO, where POWERS PICTURE PLAYS are made. DUPLEX style is winning all along the line, because I am making films for the exhibitor. There's a whole lot in making films for the exhibitor; I'm making them to order for you, according to your needs. Same as when you want a suit of clothes; if it's not made to order you've got to select from your merchant's stock; that's the best you can get. But here I make films that balance the market, with your needs as the indicator. See my point? I don't release a picture this week merely because it was made before the one that I will release next week—no, Sir! I study the market every week and then I release what the market lacks—what you need!

I am telling you about this system of mine because I want you to understand the scientific treatment that every branch of my business gets.

Every Step I Take Spells Progress For YOU!

A Brief History of Motion Pictures

(Continued from page 4).

manufacturers. Several of the European manufacturers, who enjoyed a large business in this country, have established studios here, and all pay particular attention to the class of films they send over, selecting only subjects that will find favor with the average American patron of motion pictures.

As before stated, the subject end at first was confined principally to trains, etc., in motion, and to street scenes, with burlesques and chases or excitement of that kind introduced. The public soon outgrew this class of pictures, and the manufacturers, quick to realize that if the business was not to meet a speedy death, they would have to keep pace with the tastes of their patrons, began offering travel pictures without the burlesques and comedies, which were just the same as seeing the play in a theatre, minus the words. To accomplish this end it was necessary to establish stock companies, recruited from the ranks of professional actors and actresses. Such companies have been established by nearly all the larger film producers, and number among them many performers who have gained fame on the stage.

The foreign manufacturers have been even more successful than American manufacturers in inducing famous "stars" to act before the camera, and nearly all the great actors and actresses of the old country are represented in photoplays.

Many of the greatest plays of the stage have been produced in pictures, and to do this it was often necessary for the manufacturer to go to a great expense, producing the subject in a manner that would do credit to a play intended for an extensive run.

The actors and actresses in motion pictures are obliged to work very hard, but the pay is good, and the hard work is offset by the advantage of not having to jump from one town to another, as in road companies.

There are lines to memorize and speak, just as though appearing before the audience on the stage, instead of on the canvas. It is different in this manner though, in that the art of elocution is a secondary consideration, and emphasis and gesture are prime factors when appearing in front of the camera.

With the producing of dramas and comedies by the stock companies, it became necessary for the manufacturer to look for scenarios, and for the good prices that are paid for acceptable scenarios has established a fine crop of budding playwrights. When a scenario is accepted by a manufacturer it is turned over to the motion picture playwright employed by the manufacturer, who whips the subject into shape for the producer. The producer is the most important person connected with the making of a photoplay. Every detail is in his charge, and the success or failure of a film is laid at his door.

Outdoor subjects, particularly Western cowboys and Indian subjects, have had a great vogue. Stock companies are maintained in the country by several large manufacturers. In the case of outdoor subjects the actors and actresses often have to take chances of injury, and quite a number have been more or less

seriously hurt, while one or two have lost their lives.

In the search for local color for their subjects, a number of manufacturers have sent their entire stock companies to different parts of the country, and even to Europe, Asia and Africa.

FILM MAKING.

To secure satisfactory results, expert knowledge is required in all branches, camera work, developing and making the film. The film is a celluloid ribbon, 1 1/2 inches wide and approximately 1,000 feet long. The figures and scenes are reproduced on this strip of film. The photographs are 1 inch wide and 3/4 of an inch high leaving a margin on each side of the photograph of 1/8 of an inch. It is in this margin that Edison punched holes at regular intervals, which fit the pins on the sprocket wheel of the register.

In the taking of the photographs a continuous film of the same width as used for exhibiting is used and the pictures are reproduced in lengths of about 200 feet. The developing is done by the same process as used in ordinary photographic work, with the exception that centrifugal drying drums are used and the tanks are made large to suit the length of the film. After developing the negative it is thrown on a screen by a projecting machine and inspected. If the negative is passed the positive is made by unwinding the negative before a powerful electric light and the positive in turn is printed on a black film, which is unwound at the same rate of speed. Any number of positives can be made. The titles and explanatory notes are appended in their proper places, the films are packed and are ready for shipment to the distributing agencies.

DISTRIBUTING.

The motion picture business is practically controlled by the two great rival companies, The Motion Picture Patents Company and The Motion Picture Sales and Distributing Company. There is also a newcomer in the field, known as the National Film and Distributing Company, which is independent of either of the other two.

The films are distributed through the medium of film agencies. This is a large and important part of the motion picture business, the agencies supplying, as they do, from two to four films daily to a majority of the 20,000 exhibitors throughout the country.

The exhibitors that use Patents Company, or "Licensed" films are prohibited from using any other, and vice versa those who use Sales Company, or "Independent" films.

Exhibitors using "License" films pay a fee of \$2 per week for this privilege. All the films of The Motion Picture Patents Company are leased to the General Film Company, who in turn lease them to the exhibitor. None of the films are sold.

The films of the Motion Picture Sales and Distributing Company are purchased from the manufacturers allied with the organization, and then leased to independent exhibitors in different parts of the country. No license fee is charged the exhibitor for the use of these films.

Prices for the use of films vary; a "first run," or a film that has not been exhibited before, commands the highest price. There

comes "second-run," or films that are furnished within a week after original releases. "Third-runs" are from one week to a month old, and consequently command a lower price. Films that are older than thirty days are classed as "commercials," and are secured at the lowest quotations on the list.

Some of the exhibitors exhibit nothing but first-run pictures, but as a general thing this procedure is confined to the larger houses, the majority contenting themselves with one first-run, one second and a commercial, or if a four-reel house, two commercials. Within certain limits the selection of a program is left to the exhibitor.

A stipulated sum is paid the exchange each week for this service, and the exhibitor is furnished with a bulletin announcing the dates for the release of the films made by the different manufacturers.

SHOWING THE PICTURES.

To the proprietor or manager of a motion picture house falls the task of providing the class of films that his patrons wish to see, and upon his judgment in catering to the taste of the public depends largely the success or failure of the business. He must secure films that will please, just the same as the buyer of a clothing store must secure clothing that will please the customers. Another important part of his duties relates to the comfort and welfare of his patrons, the theatre must be kept in first-class condition and proper ventilation provided. The latter is a very important item that is often overlooked.

The next person in importance in a motion picture house is the operator. A poor operator can spoil the best of films, while a careful and experienced operator can handle a poor film in a manner that will eliminate many of its faults and bring out the best there is in it.

The projecting machine is an improvement on the old magic lantern, and used much

is a most optimistic one. The pictures are being improved in every manner, pictures taken in natural colors are already with us, and being rapidly perfected, while the picture with phonographic attachment to record and reproduce sound, timed with the action, is assured at no distant date.

The motion picture is coming more and more into use for practical as well as entertainment purposes. They will soon be part of the equipment of every school conducted in an up-to-date manner. The leading colleges are already using them, particularly medical colleges, to whom they are of great value for demonstrating to the students.

The Government early recognized their value and hardly an event of any importance takes place or any engineering work done without official photographs being taken. The old-time photographer and the stiff poses will soon be a thing of the past, and every artist will be forced to equip his studio with a moving picture camera, by the aid of which "we can see ourselves as others see us."

Is the Open Market Inevitable?

(Continued from page 6.)

Was not the abolition of slavery and its attendant evils an undisputed benefit to us—so the disensed film status, in consequence the open market should be encouraged. It is a period of effective reconstruction, the true harbinger of prosperity and sanity of basis for the whole film domain to rest upon.

All lucid thinkers dread it not—they look forward to the day that quality and quality alone will rule the cinematographic market; and with countenance alight with satisfied expressions at the thought of the future, fervently proclaim their opinion, "Let it come."



It pays you to follow my tips—just call for my **Free Weekly Boost Envelope**—It's a valuable service in itself. It's nice to get good pictures, but in addition we supply you with the tricks that will bring the people in to see them.

Can such a combination lose out? It is making money for others—why not you? **FR—EE!**

You never hear me praise my pictures until after they are released, for then you will believe what I say.

GET THESE:

Tuesday, February 6.

Saturday, February 10.

THE NURSE A Woman of No Importance

With Juliet (Shelby, Star of "The Littlest Rebel.") Here you see Ethel Elder, in her strongest work, with Billy Williams.

Powers Motion Picture Co.,

511 West 42nd Street, NEW YORK CITY.

in the same way. The film is placed between the light and the lantern and the pictures projected at the rate of about sixteen each second. The picture is changed so often that the reproduction on the screen appears to be continuous, but such is not the case, the picture being made by throwing the light through a stationary photograph. This is done through the use of an intermittent gear which, although the crank is revolved constantly, causes the film to move exactly three-fourths of an inch and then stop. A metal disk revolves in front of the lens, and from the former three triangular segments have been cut away. At the moment the cam wheel engages the gear and pulls down the strip of film one of the three solid portions of the revolving disk is between the lens and the screen. The film moves the three-fourths of an inch in exactly the same time required for one of the solid portions of the disk to be in place before the lens.

It will be seen from this, then, that the screen is actually dark during the space of time necessary for one picture to replace another. The change is so rapid, however, that it can not be detected by the naked eye.

THE FUTURE.

There is no doubt but that the future of the motion picture and the motion picture business

FILM NOTES.

The Champion Film Company will release on January 29, Cardinal Farley's home-coming. Five hundred feet of spectacular film showing every detail of this most important national event from the moment he descended the gang plank of the Steamship Berlin to the tender Rosedale, until his auspicious entrance into the portals of St. Patrick's Cathedral. On the same reel with Cardinal Farley, redned comedy, entitled Ding-Dong Bella. Big feature. Book it at once.

The Motion Picture Exhibitors' Association of Greater New York are arranging a sumptuous ball to be given on January 29 at Palm Garden, New York City. The ball is to be the first exhibition of social activity on the part of the newly formed association and from present indications is to be one of the biggest affairs of its kind ever undertaken. Exhibitors of Greater New York and Brooklyn who are not now members of the organization are invited to be present.

The Gem Theatre of Creston, Ia., donated a per cent of a benefit show last week to the Creston Charity Association. One hundred and twenty dollars was turned over to be used in buying supplies for the poor of the town.

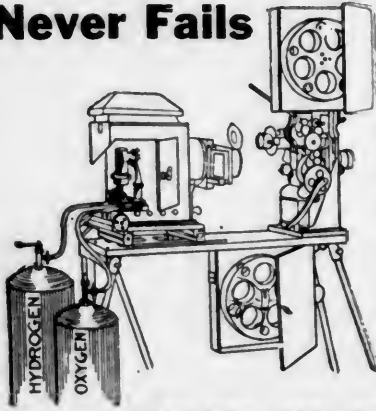
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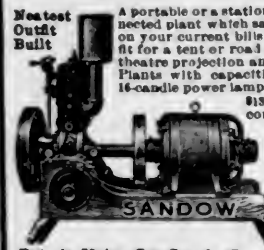
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Motion Picture Machines, \$35 up; Optigraph No. 4 only \$55; Edison Kinetoscope, cost \$150, only \$75; Lubin Cinegraphs, \$55; Edison Model B only \$125; Power's Cameragraph No. 5, only \$110; Edison Mechanism, \$15; Optigraph No. 3, and Model B Gas Outfit \$55. **GET SUPPLEMENT 33 BARGAIN LIST.** New Edison Model B and Power's Cameragraph No. 6 a specialty. Stereopticons, Spot Lights, Carbons, Tickets, Harbach, Motion Picture Machines Wanted.
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The Picture Theatre in America and Abroad.

(Continued from page 5).

ence are constantly seen, I do not remember ever to have seen a picture of an American city with the exception of Niagara Falls. American manufacturers are to be congratulated on their photography, but I think they stick too closely to well-recognized groups of subjects; a greater variety would be wiser in the long run."

In most of the moving picture theatres in Bradford tea and sweet biscuits or crackers are served free in the afternoon. Prices of admission range from 4 cents to 30 cents. Local moving picture men say that fully 60 per cent of the pictures now shown in this country are American, and of the rest probably 25 per cent are French. The American pictures that are now most popular are those called "American drama," particularly such as depict ranch or cowboy life. Occasionally such pictures are rather too sensational, and must often give rise to strangely erroneous conceptions of conditions in the United States.

One moving picture theatre in Nottingham, England, which used 6,000 feet of film weekly, employs a chooser whose business is to attend the exhibitions given in London by manufacturers of films. These exhibitions are given in rotation, according to character, as comic, dramatic, educational, etc., and after seeing them the chooser draws up a list of films desired and forwards it to the general purchasing agent of the syndicate to which the theatre belongs, who undertakes to obtain the films from the manufacturers.

The films used in Scotland are chiefly American and French. A great variety of machines are employed in British moving picture houses—probably as many as thirty or forty different makes and styles. There is no film factory in Edinburgh, as neither light nor atmospheric conditions are ever suitable for manufacturing the best films.

The moving picture business is increasing rapidly in Scotland as is shown by the fact that in 1907 there were only four picture shows in Glasgow, while now there are upwards of 100. Every town of 4,000 or 5,000 inhabitants has its picture show.

Practically every known make of machine is used, and every known film maker is represented. There are no picture machines made in Glasgow and films are manufactured only to a limited extent, such as those showing daily chronicles of local events, etc. There are a number of firms dealing in the exchange and hire of films.

It is estimated that there are about 1,500 moving picture shows in Germany, some 300 being in Berlin. The number is subject to marked fluctuation. A variation throughout the Empire of as much as fifty a week is not unusual. The general trend, however, is toward an increase.

This is true not only of the number of shows in operation, but also of the seating capacity. It is estimated that the average seating capacity of the cinematograph theatres in Berlin is at present 360, having risen from 280 within a short time. There are few large theatres devoted exclusively to moving pictures. One new moving picture theatre now under construction will have a seating capacity of 1,200.

The managers of moving picture shows lease these films from middlemen, here called "buyers." There are sixty or more of these buyers throughout the Empire—fourteen in Berlin; seven in Leipzig; three each in Munich, Cologne and Hamburg; two each in Frankfurt, Dresden and Stuttgart; and one or two each in Chemnitz, Nuremberg, Duesseldorf, Hanover, Crefeld, Strassburg, Brunswick, Carlsruhe, Bochum, and other less important cities.

The buyers purchase the films outright from the manufacturers or from their agents. Films are sold by the meter (3.28 feet), the standard price for this unit being one mark (28.8 cents). This is equivalent in American standards to seven and one-quarter cents a foot. As the cost of producing the films averages 5 3/4 cents a foot, the usual profit is 1 1/2 cents, which is low as compared with other countries, the average manufacturer's selling price in Great Britain being reported as 8 cents and in the United States as 10 to 12 cents. One firm dealing in what are known as special releases, that is, extra-long films, is able to command 1.25 marks per meter. Their films are seldom less than 850 feet in length, and one each week the company turns out a film of 3,000 feet. There are two great German film manufacturers which make a specialty of extra-long films, producing none under 3,000 feet in length. These longer films as a rule have love stories for their subjects.

Competition among the middlemen is as severe as that among the manufacturers. As a result, showhouse managers do not come to Berlin and other centers to procure their films, but are waited upon by agents who tour the provinces. Competition has now reached such a point that a movement has been started for the organization of a company to be capitalized at 2,000,000 marks (\$238,000), to exercise an effective control over the entire trade in cinematograph films, with Berlin as its center. The idea is encountering strong opposition, and its realization is uncertain.

One result of the competition, coupled with an almost uniform price for films, is that the middlemen are quick to take up films which embody any point of superiority, and the market is very responsive to merit. This is an advantage to foreign film manufacturers seeking to enter this market which in a measure compensates them for the disadvantage arising from the keen competition among manufacturers now in the field.

In addition to the severity of competition, account must also be taken of the censorship which the police authorities exercise. The police direct special attention to the elimination of all pictures depicting scenes of disorder or acts of violence such as might incite to riot or excite the people to breach of the peace. Special attention is also directed to the elimination of all pictures the action of which also depicts disrespect for authority or incites to ridicule or contempt, officers of the law or other servants of the Government. It will readily be seen that this excludes from the German market many American films, such as some of those which show stories of frontier life and attendant disorder or such as make a policeman or other person in authority the butt of a comedy skit. All films depicting pugilistic contests are absolutely barred. Objection is also made to pictures involving religion on the ground that they may incite sectarian feeling.

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A dozen American film companies are represented, and all are reported to be doing a fair business. With one exception they are represented by Germans. Three other American firms have combined their representation in one agent.

A moving picture operator in Berlin is paid 30 to 40 marks (\$7.14 to \$9.52) a week. Operators in the smaller cities receive 20 to 30 marks (\$4.76 to \$7.14).

There are some fifteen moving picture shows at Frankfurt-a-Main. The more important establishments renew their programmes twice a week.

Films are manufactured by a number of German houses, of which the most important are in Berlin. The average production of leading German concerns is estimated at 3,280 to 3,977 feet per week. There is, however, an excellent market for foreign films in Germany, three-fifths of those exhibited here, according to reliable estimates, being imported.

German manufacturers have greatly improved their product during the last few months, paying much more attention to quality of material used, subjects and talent employed. Some of the leading Berlin stars now act for films.

The film business, particularly in foreign films, is conducted as follows: The manufacturer has a general agent in Berlin, one man often representing several firms. This agent travels through Germany, making the entire circuit every two weeks with his new pictures. There are about forty-five customers to be seen in the different centres. In each city of any importance there are one or more houses which buy the films outright from manufacturers; the price paid for good films being 1 mark (23.8 cents) per meter (3.28 feet). These firms then let the films to the moving picture shows, which keep them sometimes a few days, sometimes weeks, according to popularity and intervals at which programmes are changed. The so-called "verleihanstalten"—firms which buy films from manufacturers and rent to shows—are often important concerns, well fitted up with rooms for showing pictures, etc.

An American house desiring to sell films in Germany should secure a reliable general agent in Berlin, which is the principal market for films and pictures are submitted to police censorship there. At least three pictures a week should be turned out in order to make the business pay, the agent's expenses, particularly for travelling, being heavy.

Moving picture machines are manufactured in Germany and French machines are also used there. A good machine can be purchased for 600 marks (about \$225).

The moving picture business in France is very different from that in the United States. The business day, commencing at 8:30 in the morning, is laborious and at 8 o'clock for stores, is interrupted at midday for two hours, so that operators may have time to go home for dinner. They are very busy the rest of the day with the performances during the day, except on Sundays and fete days. Profits, therefore, are made from relatively few performances and higher prices for admission are charged. These prices run from 9 cents to 17 cents, as high as 77 cents. The performance usually lasts two hours, starting 9 p. m. and ending

11 p. m. On Sundays and fete days there are usually two matinees, one from 2 to 4 p. m. and the other from 4 to 6 p. m. The attendance is largely made up of more or less regular patrons, so that the programme is changed only once a week, as a French workman would seldom think of spending money in this way more than once a week.

There are about thirty-five moving picture theatres in Marseilles. The machines used are almost exclusively of French make, and are usually hired by the theatres from the local dealers or agents of the manufacturers, the rent running from \$0.65 to \$1.37 a month. Films are also rented from Marseilles dealers, who obtained them from the Paris representatives of the manufacturers. Rental prices run from about 4.8 per meter (3.28 feet) for new films to 1.9 cents for fourth week films. The leading dealers in Marseilles would welcome offers from first-class American houses, as they desire to be less dependent upon the domestic manufacturers. A recent attempt at the monopolization of the trade has greatly stimulated the purchase of foreign supplies. Several dealers are seeking connections with firms willing to place their films on deposit, to be returned after exhibition during a sufficient period. In Lille, Roubaix and Tourcoing, there are perhaps 100 halls and estaminets (saloons) where moving pictures are shown, the latter being very popular, as an entire evening can be spent there pleasantly at a cost of not more than 10 or 15 cents for beer, this being the only expense incidental to the entertainment.

Moving pictures are popular in Norway, there being 20 moving picture shows in Christiania. There are two manufacturers of films in this district and besides their output about 100,000 meters of foreign films are imported, mostly from France and the United States. Each foreign manufacturer of films has his representative to the local theatres, and these greatly stimulated the purchase of foreign supplies. Several dealers are seeking connections with firms willing to place their films on deposit, to be returned after exhibition during a sufficient period. In Lille, Roubaix and Tourcoing, there are perhaps 100 halls and estaminets (saloons) where moving pictures are shown, the latter being very popular, as an entire evening can be spent there pleasantly at a cost of not more than 10 or 15 cents for beer, this being the only expense incidental to the entertainment.

In Moscow, Russia, the theatres do not combine moving pictures and vaudeville acts, as do many in America, but simply show from three to eight films, depending on the price of admission. The few theatres where one can obtain a seat for 8 cents are patronized only by the poorer classes. The average theatre charges 20 to 25 cents for admission and puts perhaps eight pictures on the screen, of which at least six are imported. Films of many different services are used, but those of French manufacture seem to be the most popular. Various films made in the United States are also used and those that depict scenes of Western or Indian life are held in high favor by the Russians. Almost every city or town in Southern Russia is provided with moving picture shows and they are particularly well supported in Odessa. Most of the films are from a Paris house that has a branch office in Odessa, but

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many American films are shown and arouse considerable interest.

Spain has its picture shows. In Barcelona there are about seventy moving picture shows, and the number is increasing. There is also a manufactory of machines, which has about 550 machines in use throughout Spain, and one maker of films, whose output, however, is very small.

The Turks enjoy moving pictures. American cinematograph films are only the most popular shown in Salonika. During the summer an outdoor moving picture theatre was established quite a distance from the most populated sections of the city. However, it was able to do a good business by promising to show several films from a certain American company each week. When the theatre had worked up a good patronage it substituted cheaper European films. Immediately business fell off and only by promising to increase the number of American films could it win back its lost patronage. One manager says that the people prefer American films because of their clearness, their intricate plots, and the vivacity and naturalness of the actors, the American Heroine being especially popular. Films showing the exploits of American detectives are well liked.

In Yokohama, Japan, as well as throughout the Empire, the moving picture show is taking the place of the old-time theatre. The price of admission is sometimes 2½ cents, but usually 5 cents. There are also numerous traveling picture shows.

These concerns do a large film exchange business, mostly with European manufacturers. An American film is seldom seen, although investigation leads to the belief that the public would be very glad to see more characteristic American views.

American pictures would be popular in China especially Shanghai if the right selections, suitable to the local tastes, could be made. This can only be done by establishing a local agency which could judiciously select the films that would be popular and which could also oversee the business in other ports. There are but two important shows in Shanghai.

All the four moving picture machines in Harbin are of French manufacture. The proprietors of the theatre obtain their supplies through Moscow and Paris agents. One owner also handles films and sells about 10,000 meters each of positive and negative films per year. There are two machines here for taking moving pictures, one of English and the other of French make.

Moving picture shows are a very popular form of entertainment in all the populous centres of South Africa, and there are about forty such shows in the Johannesburg and contiguous cities and towns. Many of the theatres in which these entertainments are given are finely designed and well appointed. In addition to the moving picture shows now running in Johannesburg, two or three new theatres are being erected, one of which will surpass anything of its kind in South Africa.

French and English machines predominate here, although some American machines are used.

The film releases of most of the American and European firms are received here each week, the latest releases coming from London by post. The weekly importations of the three leading importers average 42,000 feet. These films are first shown in the theatres controlled by these firms and then rented to the smaller theatres in the district.

American films are very popular with the public here, cowboy pictures being particularly in favor with the general public. All of the theatres show at least one or two of such pictures at each performance. American dramatic films are also very popular—much more so than the Continental films, as it is claimed that the American dramas are better acted. A majority of the scenic films come from the Continent. No moving picture machines are manufactured in South Africa.

There are three moving picture shows in Singapore and six throughout the rest of the Straits Settlements. Syria has its photoplay houses, Beirut having three, and Damascus, Haifa and Tripoli one each. Australia and New Zealand have the theatre devoted to showing films, the former especially in Sydney and Melbourne, where expensive and elaborate buildings are erected for the purpose of showing films. Pictures are taken and developed to a small extent in Sydney.

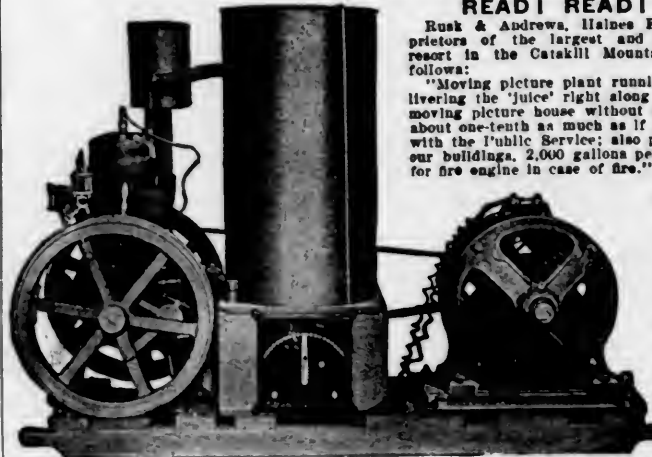
This world-wide popularity of an industry scarcely known ten years ago, postulates its adamant permanence. The nominal price of admission to the picture theatre, the interminable number of uses the film may be put to, the fact that educators are espousing the moving pictures as a necessary addition to the school curriculum, attest to the solid foundation upon which the film business is established.

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E-Z SPECIAL SLIDE.

The Constructive and Destructive Exhibitor

(Continued from page 7.)

and acknowledging the supremacy of the arena which is crying.

It is through just such exhibitors as these, who whose minds are able to look into the future and grasp the things which others can not see through straggling glasses. It is they who are playing the moving picture on the right plane and offering it the opportunities which justify being to it. And it is to them that the public is turning as it daily recognizes more and more the entertaining and educational features the moving picture contains.

The exhibitor who considers the people's interests, has made the patrons' convenience a part and parcel of his entertainment. The first and foremost of which is pure, fresh air. Knowing the value of the public's opinion, he has made everything presentable and given the convenience as much consideration as he has the entertainment he offers them. He has realized from the very outset that it is the public that make successes or failures and to it he has turned, taking note of its whims and fancies and in as far as he has been able, giving it what it wants.

He has not misconstrued the meaning of demand by offering them a commodity far more valuable than the price requested. But instead of this, has fitted his theatre with more modern conveniences. He has given attention to his lighting, has cast out the old-time side-wall lights which he is compelled to burn through the entire performance and in their place has substituted the more modern indirect system which can remain lit during the entire performance throwing a glow over the entire audience, but in no way doing harm to the projection of the picture. Also he has provided the proper kind of musical instruments for the playing of the pictures and also the installation of fans for the purification of the air.

The Moving Picture Exhibitors' Association which is daily growing stronger and which is pursuing a worthy purpose, is devoting its efforts towards the advancement of the moving picture as an entertaining feature. The Association recently drew up resolutions which were signed by a number of the exchange men in Chicago, that no exhibitor charging five cents admission should receive more than three reels a day. This is indeed worthy of them and it is expected that combined they will accomplish many things which will tend to improve the business.

The Status of the Moving Picture Business

(Continued from page 8).

and some companies have even gone abroad. One of the Kalem Companies is in Egypt at the present time, getting pictures with the exceptional scenes that that country affords. The Thanbouser Company is just getting settled in Florida and the Comet Company is out of town. The Nestor, Imp, American and Rex Companies all maintain stock companies in California, while the Republic Company is camped amid the Arctic surroundings of Saranac Lake in the Northern part of New York state.

Most of the firms have adopted a special kind of production also as a novelty. The Thanbouser Company is producing stories which have long been known only in book form; the Great Northern Co. has gone into the feature business; the Lux Co. has established an American stock company; the Bison Co. has amalgamated with Miller Brothers' 101 Ranch for the production of spectacular Western pictures; the Eclipse Company has taken up education-productions built around the different trades and crafts; the Republic Company is making two-reel historical and educational subjects; the Solax Company is getting out a special film each month upon which a whole month's time is spent in preparation and production; the Nestor Company is putting on Mutt and Jeff, Desperate Desmond, and other feature pictures; the Champion Company will soon release Sherlock and Watson detective stories, while the Powers Company has just engaged Miss Mildred Hotland in special pictures and Miss Juliet Shelby for juvenile parts.

Among the licensed manufacturers we find the Biograph Company, the Kalem Company and the Melies Company all journeying to California for their productions, while a company of Pathé players has just left for Mexico. The Pathe Weekly is perhaps the last word in the progress of motion pictures and the Vitagraph monthly film of current events is a feature worth mentioning.

The most important phase of the Moving Picture Situation today is the feature film business. Despite the fact that up to date there

has not been one real feature, the business, as stated before, is growing rapidly and promises to continue its growth. It is safe to say that the first firm to produce or release films of real feature quality has a fortune in store for it. Most of the features on the market today are attractive in name only and are planned to draw the curious citizen into the theatre rather than entertain him after he is in and thus cause him to send others to view the film because. It is safe to say that all the features so far released if put together would not furnish as much amusement or entertainment as does one of the good films released by the more progressive companies in their regular releases. That many of the feature firms furnish crackers with their films is a suggestion often heard among critics and men right in the film business.

That there are too many films on the market is an acknowledged fact. That manufacturers are spending too much time in securing advertising features instead of dramatic perfection is easily seen and that the present method of distribution in films is preventing better quality in them goes without saying. The ignorance of exhibitors is the prime cause of this but the remedy does not lie in their hands. Given two films of equal value any exhibitor will choose the one which has never before been shown in preference to the one which has only been shown once. The manufacturers are to blame for this condition and most of them seem not to realize the advantage of producing high-class films when their competitors are getting out inferior ones. Some of the manufacturers have seen this advantage and have taken it. Their products class among the better films of the day. Incidentally their films have sold to the tune of a shortage in orders on the books of those firms which stick to the old-style production. More manufacturers will see this situation as time goes on; in fact more are seeing it day by day and the time is not far distant when the film manufacturer who is getting rich today from the production of the ordinary film will find himself out of business, while his competitor is selling more prints every day and enabling himself to put more money into each new production.

Competition has become so keen that the manufacturer must make good films in order to live and not only to increase the sale of prints. That the manufacturers are trying to increase the quality of their output is an easily-observed fact and that a season of better films is at hand is certain.

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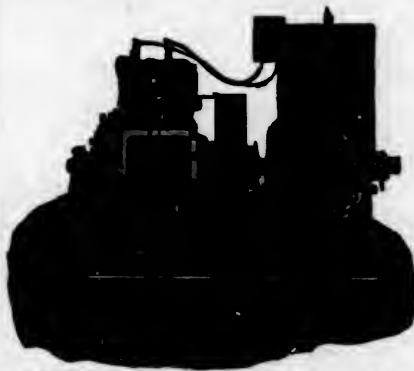
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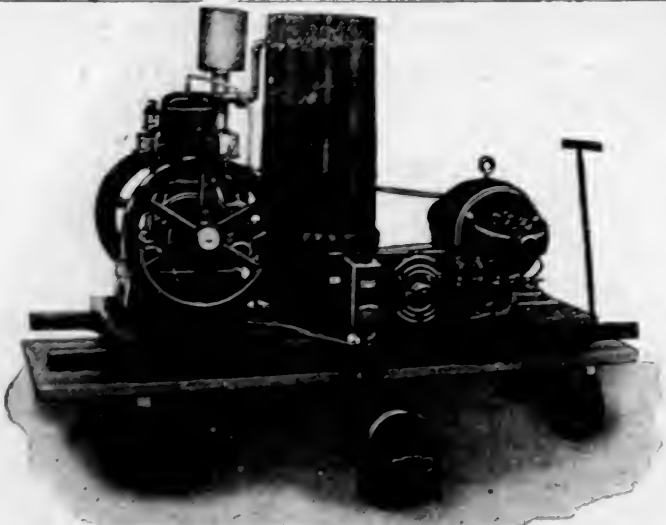
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For reference as to quality consult the following: The Vitagraph Co. of America, The Independent Moving Pictures Co. of America, The Powers Picture Plays Co., Nestor Co., Thanbouser Co., Rex, Champion, Melies, Gammont, St. Louis Motion Picture Co., Kinemacolor Co. of America, New York Motion Picture Co., Bison.



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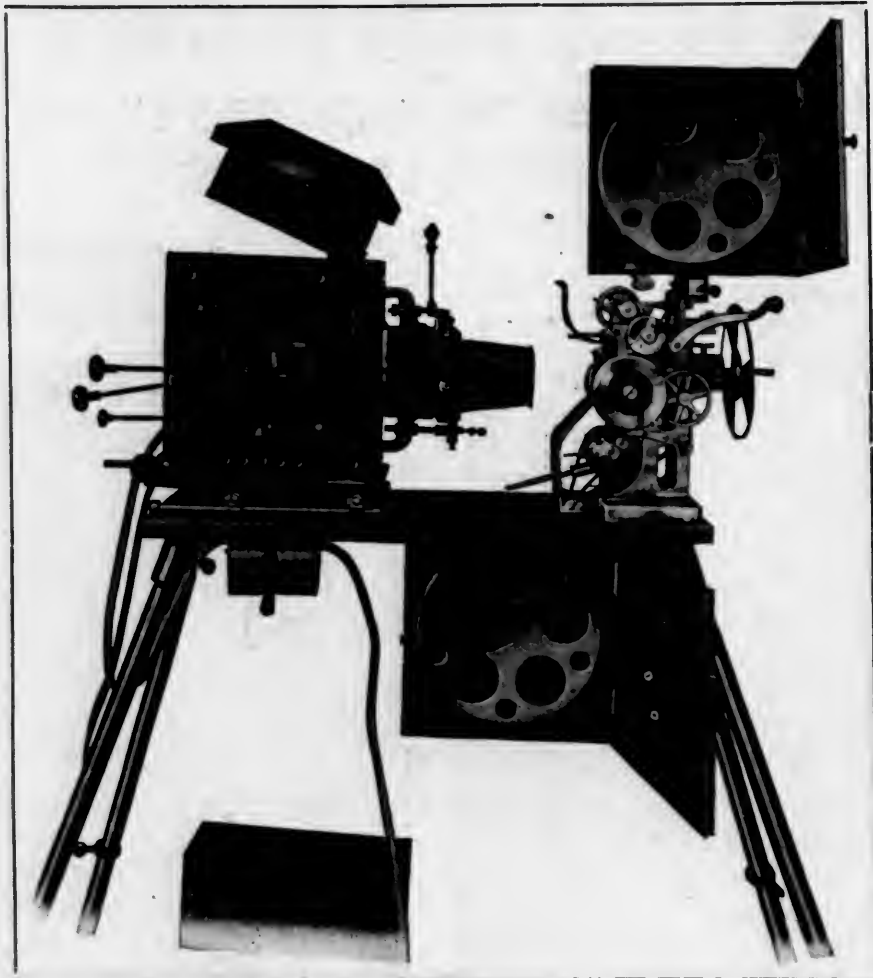
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