



PHOTOGRAPHS

GROWTH AIDS QUALITY

Theater as Old as City Itself

By JOHN ROSENFELD
Amusements Critic of The News

There are two types of theater, tributary and professional, and both are as old as Dallas. Developers of new enterprises are inclined to think that the world began with them and this was especially true of the Little Theater people of the 1920's. But they, too, were merely continuing impulses that came with the log cabins. Variations were chiefly a matter of quality. The larger the metropolitan district, the better the shows.

Recourse to the old newspaper files for tributary theater documentation are not conclusive. The Dallas News was a Belo publication when it came to the city and a towering example of the national-international-local newspaper that eschewed the personal journalism that exalted or scarred print paper before the War Between the States.

In the judgment of skilled news editors not all local cultural events were "news". As late as 1910 no Dallas newspaper was covering every concert of the Dallas Symphony Orchestra, then in its second decade. As late as 1919 the writer of this article was sent to review a song recital by Amelita Galli-Curci and when he returned to the office prepared to give his all to musical criticism, was pressed into service by the city editor to cover

a bloody and pathetic grade-crossing accident. Madame Galli-Curci's well-attended evening was never reported.

THE FIRST opera house of record bore the honored name of Dallas Opera House and was opened in the 1870's on the second floor of a building at Main and Austin. It never had a fire. The floor was flat but the stage accommodated visiting drama of conventional proportions and even a musical comedy, if not cast too populously or calling for more than seven musicians, also flat on the floor with the audience.

Within ten years, such activities were moved across the street, to the second story of a building on the south side of Main street between Austin and Lamar, and there they remained until 1878 when a real theater was opened on Commerce and the southwest corner of Austin street. Although called the Dallas Opera House, it was invariably referred to as the Windsor Opera House, referring to the palatial Windsor Hotel on the northwest corner, built by the same developers out of the same rugged native stone.

A feature was omitted from the Opera House, the dressing rooms. It was figured that performers could domicile comfortably at the Windsor, cross Commerce on a catwalk, descend through the first balcony to the stage. Any balconeer taking notice was a spoilsport. A screen

and a table were sufficient for costume changes onstage.

This arrangement got into legend several times. Many stories, not all trustworthy, have to do with Maurice Barrymore, father of the greater Barrymores, who was a high favorite here. Inasmuch as Maurice relieved the tedium of the road by conviviality — he had a pal in every saloon — his negotiation of the catwalk was usually a crisis not provided by the script.

SOMETHING more orderly was the Dallas Opera House of 1898, opened at Main and St. Paul where Titche-Goettinger now stands. This building of red brick, red plush and gold would do very well today. In fact there are theaters of the same honorable vintage operating in New York, Chicago, Pittsburgh, St. Louis (until recently), Denver and San Francisco.

The Greenwall Brothers of New Orleans controlled the theater as part of a vast circuit through Texas, Louisiana, Arkansas and parts of Alabama and Mississippi. The Opera House was affiliated with a near-monopoly chain, the great empire of Klaw & Erlanger, New York, and all bookings had to go through their office, an office which, in its way, still survives but does not operate so sternly.

The Dallas Opera House was the center of Dallas theater for twenty years. The divine Sarah

Bernhardt, on tour, ran afoul Klaw & Erlanger, and had to appear here in a tent erected east of Ervay street on Commerce. Everybody else including Modjeska, George Arliss, Sir Johnston Forbes-Robertson, Frederick Warde, Frank Crane, the Hoyts, the Aborn, Boston and San Carlo Opera companies were provided with some generosity. Old Dallas News ledgers show around 75 attractions a year between September and early June with runs of one to four days.

The Al G. Field and Christie Minstrels were constant visitors, often returning twice and thrice a season. Minstrels were a sure-fire attraction and there was at least one a month during the long season, famous or not well-known. Many comedies off Broadway were seen, usually with "nobody" in the casts. The inexpensive or "No. 2 Road Show" was a fixed institution in those days. Only now and then was there a luminary. Stage stars regarded coast-to-coast trouping as part of their lives. The penthouse Broadway figure, who could get two to three seasons out of a hit without stirring beyond eight New York blocks, had not yet developed.

Many actors like Frederick Mann, Frederick Warde, David Warfield (until "The Music Master" on Broadway) and Robert Mantell were more potent

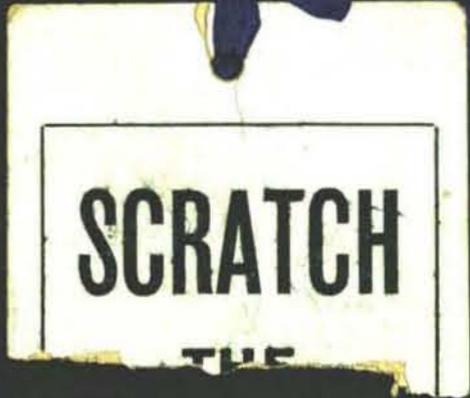
at provincial box-offices than at New York's.

ON OCT. 8, 1915, the Dallas Opera House exhibited an attraction that actually foreshadowed its doom. It installed a projector and a screen and hired an orchestra for D. W. Griffith's "The Birth of a Nation," which might have been subtitled "The Birth of a Film Art".

A block away was the vaudeville house, the Majestic, which Karl Hoblitzelle had opened in 1905. It burned out, fortunately while dark and the vaudeville circuit, another story, took a lease on the Dallas Opera House to operate continuously while the present Majestic Theater, at Elm near Harwood, was a building.

It looked like a local situation but actually it was national and epidemic. Between 1918 and 1921, a mere three years, the road show industry, which had appeared as solid as Gibraltar, collapsed with only a whimper.

Klaw & Erlanger had yielded in New York to those rambunctious reformers, J. J. and Lee Shubert, who were out to bust a monopoly. They managed to substitute a pretty good one of their own. But the "Opry Houses", a part of the downtown scene for a half-century in towns as well as cities, went the way of the Dallas Opera Houses.



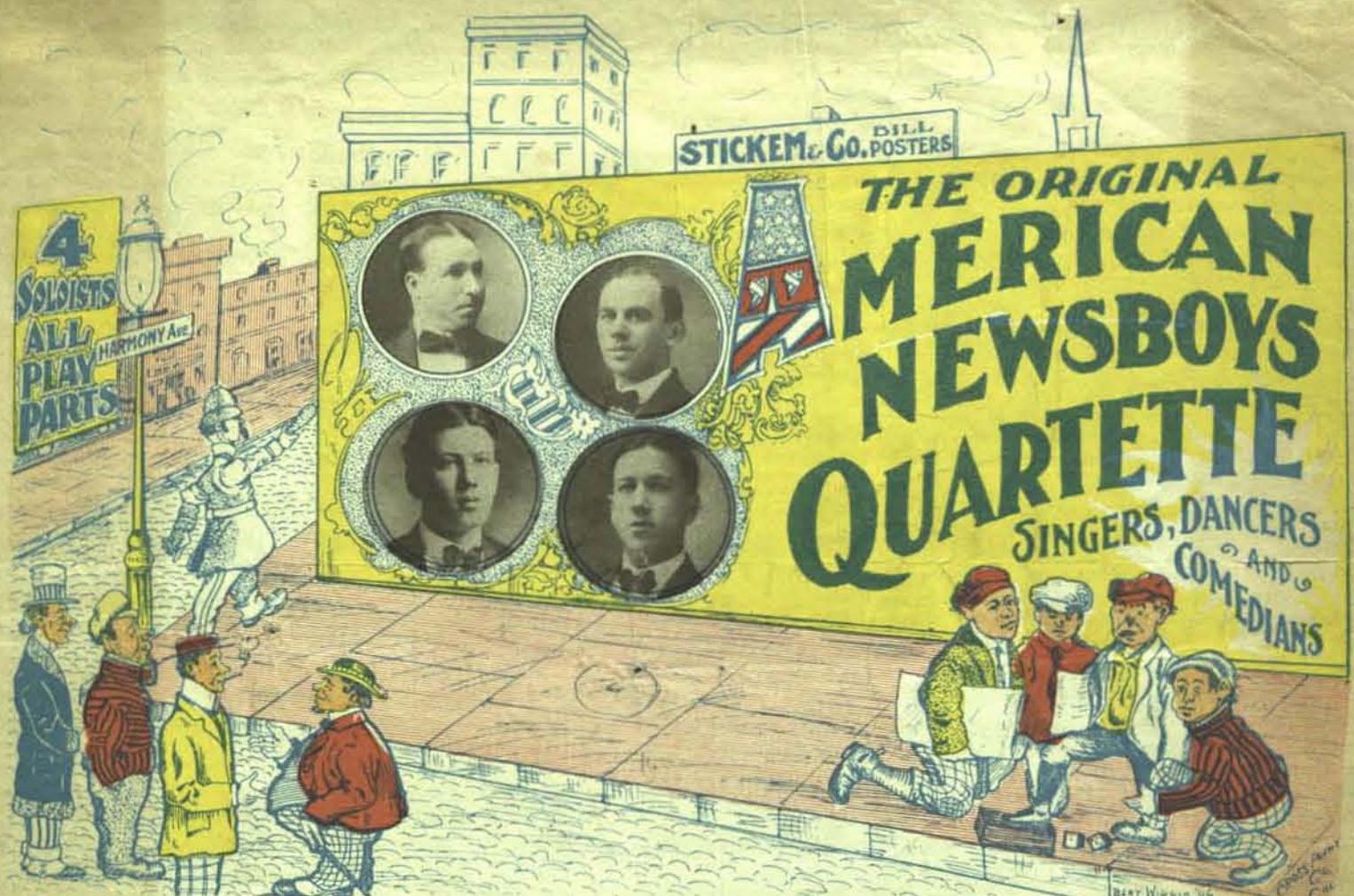
SCRATCH
THE

— AFTER THEATRE VISIT —
JOSEPH'S CLUB CAFE

"Caterers to People Who Know"

TWO ENTRANCES

NINTH AND HOUSTON STREETS



R. E. FAULKNER, Mgr.
 Mgr. Majestic Theatre,
 Fort Worth, Tex.,
 Friend Mullaley,

Montgomery, Ala, 4, 21, 1910.

Am sending you by this same mail but under sepearab cover a set of Photos or our Act also for my Wifes Act both o@ which play for you the week of May, 2nd. and below you will find Billing for both acts

THE ORIGINAL
 AMERICAN NEWSBOYS QUARTETTKE
 Faulkner Bros. Leonard & McCluskey
 4 Harmony & Hilarity 4

MISS ESTELLA B. HAMILTON
 Singing & Dancing
 Character Comedienne

Both do full acts in One and no Props would hav sent these Photos sooner

but was waiting for a new bunch to arrive from Chicago so that I could send you a nice clean set. With best regards from all the boys we remeain alw

Very Sincerely Yours, A. N. Q.

LOOK asks six sawdust comedians how and why they decided to go into the strange business of being a circus clown. It finds that their answers are as different as their faces



Harry Dann: "I felt that it was one of the few genuine professions left, so I decided to become a clown. Right after I got out of high school, I applied for a job and got it. I've been with the show for seven years. The kind of clown I portray is known as the white-face or picture clown."



Lou Jacobs: "I studied clowning in Germany, practising after school. My teacher was a great performer, and I learned comedy style, contortion work and balancing. I worked for a while in small vaudeville in Germany. And then in 1924, I was invited to join Ringling Brothers."



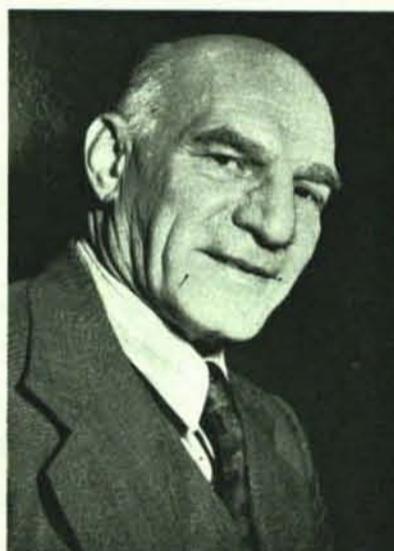
Polydore Mortier: "I started as an acrobat, but switched to clowning later. Why? I had to make a living somehow and this was as good a way as any I knew of. I have been working away at it for about 30 years. I'm much better known as Chesty, because of my chest development."

MEET
THE
PEOPLE

How Did You Become a Clown?



Emmett Kelly: "My first try at clowning grew out of my cartoonist training. I took my face from a pen-and-ink drawing I made back in 1920. First I used it in a chalk-talk act, and finally I took it into the circus in 1921. Mine's a pantomimic tramp clown. Wistful Willie, I call him."



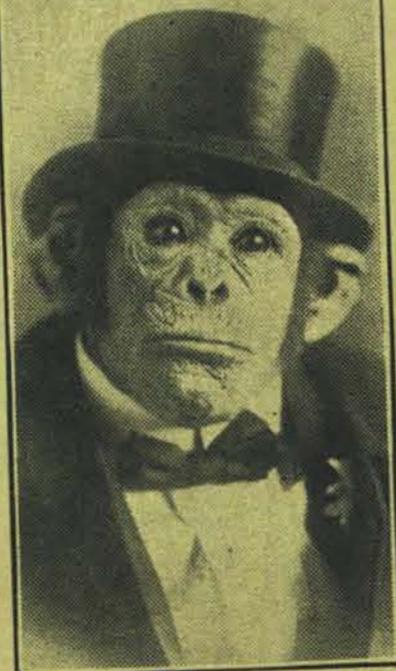
John Nelson: "I started training for the job from the time I was born. My brother Harry and I are third-generation clowns. My father, who came to this country from England 87 years ago, owned a circus in South America, where he began training himself—and the whole family, too!"



Paul Jung: "I actually started as an acrobat in girl's clothes back in 1908. But when I grew up, I became too well-developed for that type of thing and branched off into comedy. Now I'm a producing clown. I'm responsible for the *Song of the South* costumes in this season's circus."

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M *Harry M. Young*

DATE *JUL 6 1912*

Harry M. Young SECRETARY



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A. Herrmann

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What about CLUBS,
That run on Sunday?

SALOONS are BAD;
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For "SAFETY FIRST"

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Jockey Club
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1930
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North Texas

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 A great crowd assembled at Green-wall's to see the awakening of the young man who had spent forty-eight hours in Washer Bros' show-windows. He was roused at 10:30 by Mr. Lee and a strong convulsion accompanied the awakening. He was weighed and found to have lost 5½ pounds. A committee of citizens certified that he had not been molested during the time of his involuntary slumber. The evening's entertainment closed with the balloon ascension, a most ludicrous hallucination affair.

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On presentation of this Order you will please grant ONE admission only to your exhibitions in consideration of the exclusive privilege of displaying _____ on his business at _____ street, city of _____ until date of show.

ADMIT ONE ONLY

Manager.

This order must be ready for presentation when called for. Void if bought or sold.

ADV. AGT.



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Note.—This order is of no money value is also null and void when used for purposes other than designated, and in no case will it be recognized unless the contract for which it was given has been strictly carried out.

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ADMIT (1) ONE

ADV. AGT.

Majestic Theatre Fort Worth Texas

Interstate Amusement Co., Props., Direction, Thos. W. Mullaly

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	Date

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HAS NO
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BY MR. MILLER
Direction THOMAS J. FITZPATRICK



**The Fellow Who Always
Watches the Clock
Will Always Be One
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Direction THOMAS J. FITZPATRICK



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BY MR. MILLER
Direction THOMAS J. FITZPATRICK



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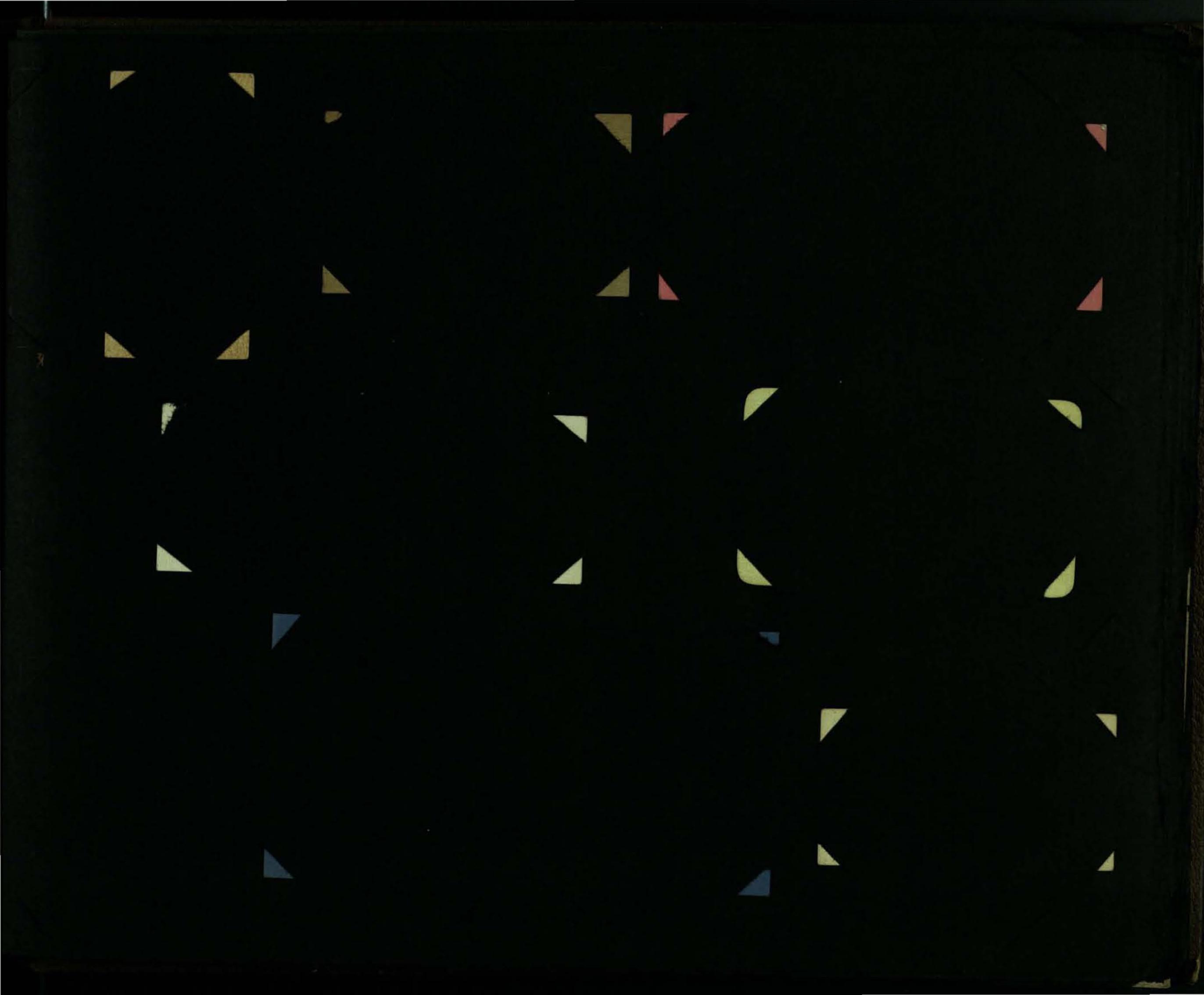
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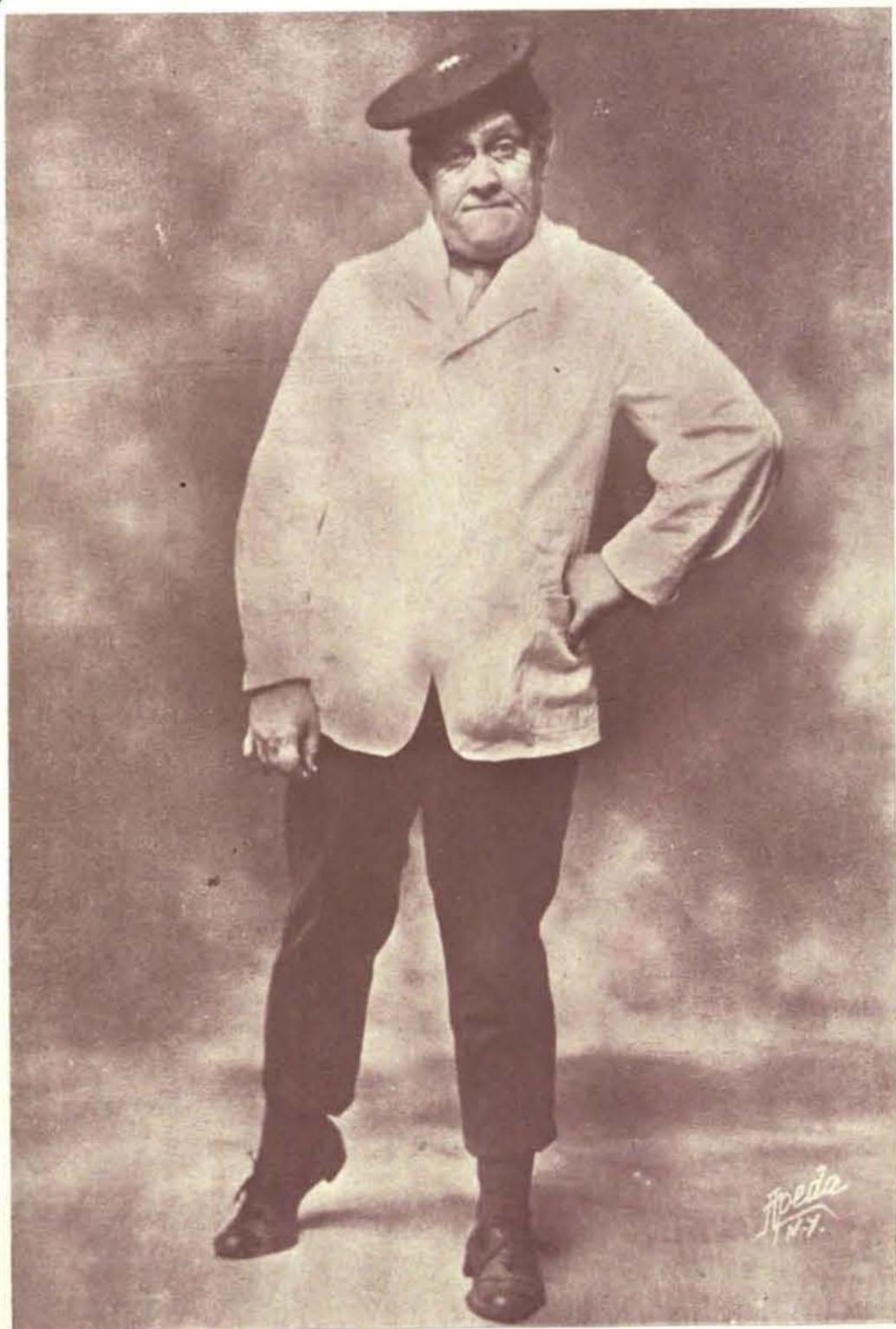
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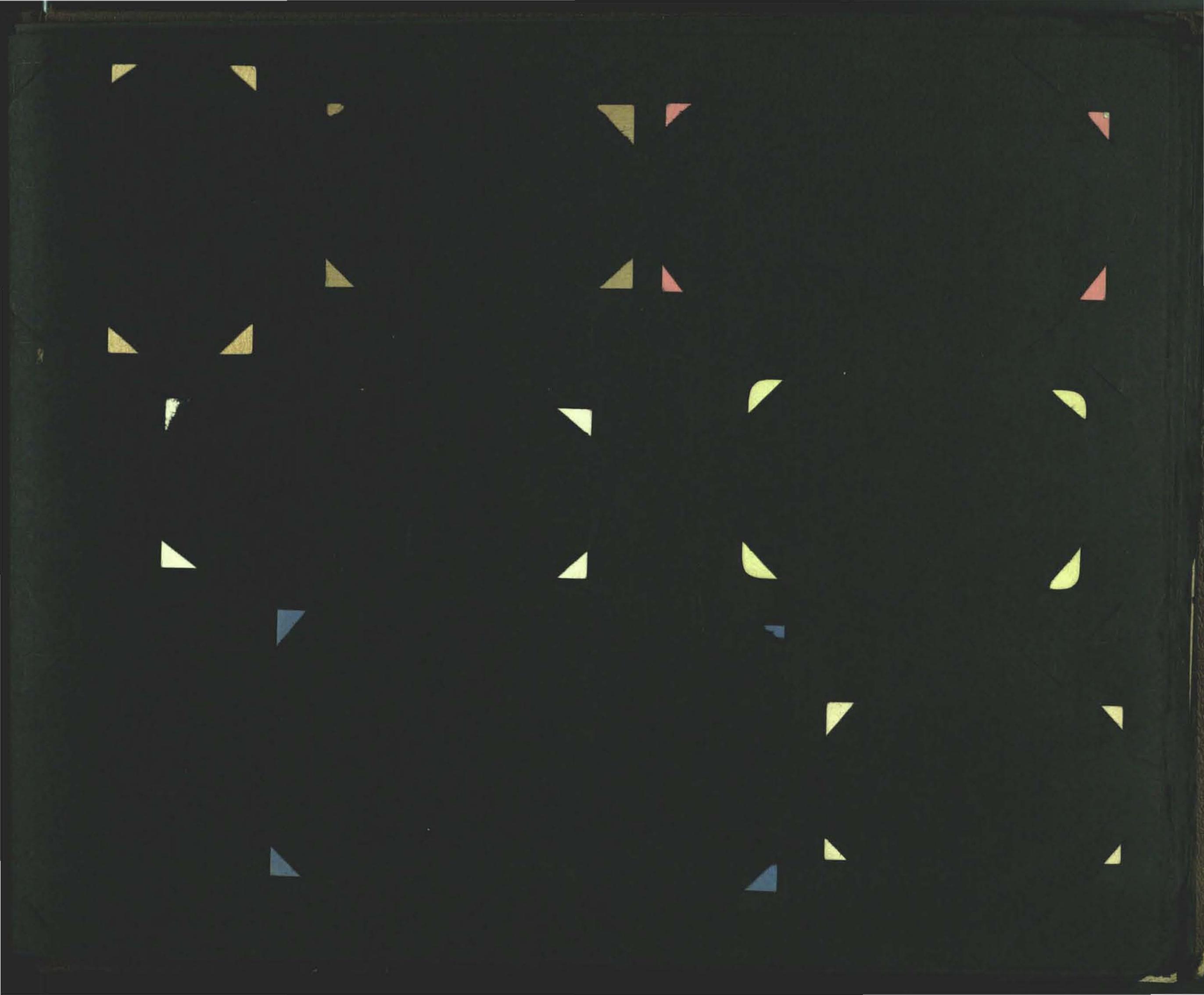


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is the wish of



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MAY AND KILDUFF

1921

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Auspices Local No. 126, I. A. T. S. E.

**8 BIG VODVIL ACTS - FEATURE PICTURE
MAURICE and his Modern Rhythm Band**

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 Two Nights and Matinee, starting **FRIDAY, NOV. 20**

HENRY W. SAVAGE
 OFFERS THE ONLY AUTHORIZED VERSION OF
The Devil
 (Der Teufel)

Adapted for the American stage by **Oliver Herford**, from **Franz Molnar's** wonderful Hungarian play, by exclusive arrangement with the author. Staged by **Julius Herzka**, Direktor Generale of the Volks-Theatre, Vienna.

The dramatic sensation of the season as presented at the **Garden Theatre, New York**. No other play of recent years has caused such wide-spread interest and discussion.

Dorothy Dix in *New York Evening Journal* says:
 "THE DEVIL" is a lesson to women. "THE DEVIL" teaches such a moral lesson as we all need in these days of mighty temptations, and its lessons are for each and every one of us. Men should see it because it teaches how the evil thought that we daily with may become a demon that possesses us and drives us into doing a wrong that we really abhor."



THE HARMONY KINGS.
WITH ROZELL'S MINSTRELS.

KALAMAZO
THE
KOGGLE
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MAJESTIC THEATRE
THE PLAYHOUSE OF THE PEOPLE
INVITATION
SUNDAY, FEBRUARY 14TH, 1915.
ADMIT ONE, GOOD THIS DATE ONLY.

Majestic Theatre
INTERSTATE AMUSEMENT CO., Proprietors
THOS. W. MULLALY, Manager
RETURN CHECK
Good this Date Only. Not Transferable

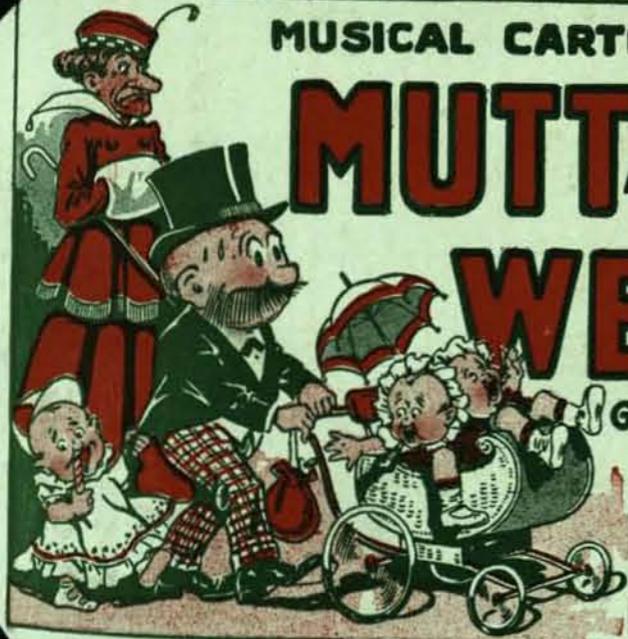
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MESSRS. SHUBERT present
**BLOSSOM
TIME**



MAJESTIC THEATRE
FT. WORTH, TEXAS
ONE DAY ONLY
Tuesday, February 26th



MUSICAL CARTOON COMEDY SUCCESS

**MUTT AND JEFF'S
WEDDING**

GOOD COMEDY - GOOD MUSIC
PRETTY GIRLS

MAJESTIC
THEATER Ft. Worth
Mat. & Night TUES. DEC. 26
PRICES NIGHTS 25c to \$1.00
MATS. 50c CHILDREN 25c



*Best wishes
Earl La Vere
April 20TH
1928*

EARL LA VERE
AND HIS ACCORDEON
"An Act that Packs a Comedy Punch"

Direction
WILLIAM MORRIS



DAREDEVILS IN MID-AIR

LOHSE & STERLING

SENSATIONAL GYMNASTS

SWIFTEST AND MOST ORIGINAL
GYMNASTIC TEAM IN VAUDEVILLE

FEATURED AND MAKING BIG HIT ON LOEW TIME — THANKS TO J. H. LUBIN & MARVIN SCHENCK



READ FROM NEW YORK PRESS
VARIETY

The bill, surrounding Lopez, who closed, was in and out. Harry Holman with his "Hard Boiled Hampton" was spotted third. He got more laughs than expected for so large a theatre. The girl in support has some voice, which was the probable reason for her appearing in one after the skit for a number. Holman had a ditty on the apron, too, though the next turn was in "one." Holman had previously explained that formerly there were two girls in the act, but they were little and he exchanged them for one big one. She isn't so big, at that.—Iber.

HARRY HOLMAN

Assisted by

EDITH MANSON

Week March 7, Loew's State, New York City

ZIT'S WINNERS AT A GLANCE

1—Lopez Orchestra 2—Harry Holman 3—Mildred Feeley

THE SUMMARIES

Entries	Pos.	Kind of Act	Co.	Songs	Start	Finish	Bows	Ran
Vincent Lopez	5	Orchestra	18	3	Fine	Great	6	1
Harry Holman	3	Sketch	2	2	Good	Big	5	2
Mildred Feeley	2	Songs	1	5	Fair	Big	4	3
Carson & Willard	4	Comedy	2	3	Fair	Good	3	4
Dixon Rigg Trio	1	Acrobatics	3	0	Novel	Fair	3	5

It was a great reception for the Lopez gang, and they sure deserved it. Second honors went to Harry Holman and company, in the sketch, "Hard Boiled Hampton." Harry now has only one woman to complete his cast, a Miss Manson, and this miss did herself credit with two nicely done numbers. (This new act) got Holman plenty of laughs and went over big with the State crowd.—B. S. B.

TELEGRAPH—Harry Holman, who hasn't been seen in a Times Square vaudeville house for quite a while, has a snappy act that is rich in excellent and well executed gags. His offerings were splendidly received yesterday.

Holman impersonates a tired business man in a Midwestern town and his act consists of snappy conversation with a beautiful young stenographer (Edith Manson). One of the surprising features of the Holman act is that it contains a plot, which is as rare in vaudeville as the proverbial orange blossoms in the Wintertime.

The Stenographer, it develops, is the widow of the boss's son whose identity is unknown to him. He is an attorney and graciously offers to obtain a living allowance for the girl from "those old buzzard parents-in-law of yours." Then he finds out that the buzzard Parents-in-law in the case are he and his wife.

Song numbers featured in the act (takes it out of sketch class).



BILLBOARD

(Received Monday Matinee, March 7)

Harry Holman, ably supported by Edith Manson, is a laugh carnival all by his lonesome in his latest version of the sketch *Hard-Boiled Hampton*. Holman's gruff repartee, his handling of imaginary phone conversations and his delightfully brusque intonations are enough to put an audience in good humor for the remainder of the show. Miss Manson's version of *My Hero* and her encore bit, *Cross My Heart, Mother*, help matter along considerably. Holman's closing spring song had them howling for more.—Elias E. Sugarman.

PRETTY GOOD, YES?—SURE!!

BOOKED BY CHARLES J. FITZPATRICK, 160 WEST 46th STREET, NEW YORK CITY. PHONE BRYANT 1691

COMING!

Week November 29



THE BEAUTIFUL MODEL

Edith Livingston

"The Girl in the Trouserette Gown"

DIRECT FROM HAMMERSTEIN'S



Majestic Theatre

11 1/2 9 1/2
C. H.
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MANAGER
METROPOLITAN BILLIARD
PARLOR

FRANK BYRON
THE DUDE DETECTIVE
at the
MAJESTIC THIS WEEK
says
"Oh! for a Strong Cup of Tea" 
For the Lips that have Touched Liquor Shall Never Touch Mine

THREE BOHEMIANS

C. LUCCOTTI
VIOLIN
FINISHED SOLOIST
WITH THE
THREE BOHEMIANS

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257 17TH STREET MILWAUKEE

Hello! How do you feel?
That depends on who I'm feeling
Charley Grapewin

Phone Chickering 6120 *Joe McManus* **JOE McMANUS, Manager**
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ROLL UP THE TICKET
To the Springs ISABELLE COLONY
DETROIT HARBOR MICH.

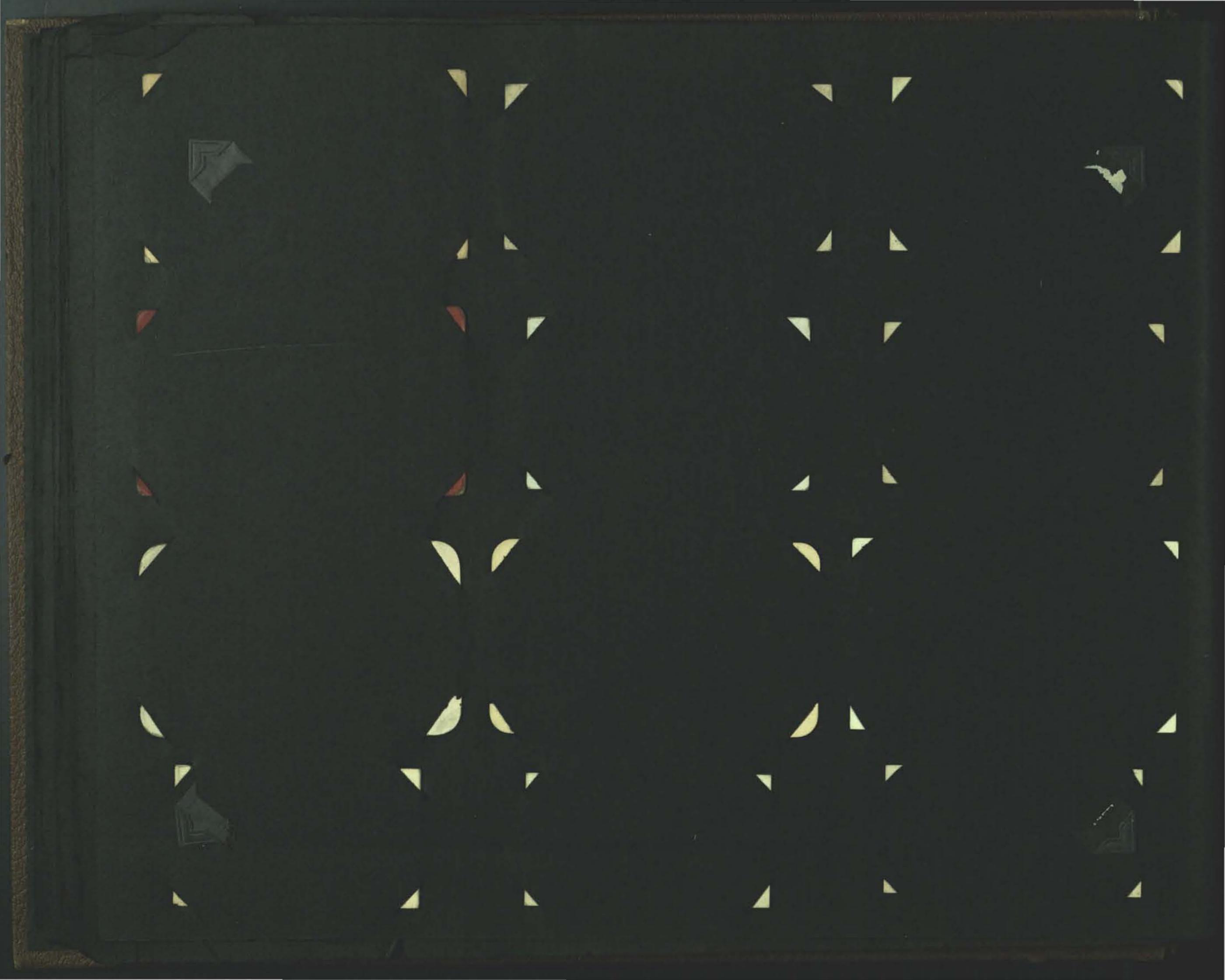
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LABOR DAY BALL
1911
SEPTEMBER 4TH, 1911 No. 1856 ADMISSION 50¢
LADIES FREE

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Entitles *J. Timberhour*
To a Membership, and to all the
privileges of the
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Archie Foulk,

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Harry Jackson,

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South Side Theatre

CHICAGO



LULU McCONNELL

SAYS:

"Hang on to your seats I'm
going to sing the 2nd verse"

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Majestic This Week

Compliments of
FORT WORTH THEATRE COMPANY

PRESENT THIS TICKET AT BOX OFFICE AND RECEIVE SEAT CHECKS
MONDAY, AUGUST 30TH.

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ROYAL THEATRE
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& Co.

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Starting
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Music by the TRAIL BLAZERS ORCHESTRA

Admission \$1.00

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Merry Xmas 1912 To

Julian - from

PHIL EPSTEIN

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MARCH 11TH 1918 MARCH 16TH
SOUTHWESTERN EXPOSITION
AND
FAT STOCK SHOW
COLISEUM, FORT WORTH, TEXAS

ADMIT *Wm. J. [unclear]* **WAR TAX PAID**

ACCOUNT *Cutter Laboratory*

ED. R. HENRY, SECRETARY-MANAGER S. B. BURNETT, PRESIDENT

SIGN HERE *Wm. J. [unclear]*

See, aint it Hell to be poor
"CHECKER"

"A camel can go eight days
without a drink."
"Who the Hell would want to be
a camel?"
—"checkers."

FORT WORTH CO. No. 2, U. R. K. of P.
Presenting
DAMON AND PYTHIAS
At
BYERS OPERA HOUSE, TUESDAY NIGHT
JUNE 6th, 1911
\$1,500 worth of Costumes shown in this Play
ADMISSION - \$1.00
This Ticket to be exchanged at Box Office June 5 or 6 for reserved seat

OLD PHONE 5900 ALSO

Bismarck Bar Bismarck Annex
(CARL'S PLACE) (BASEMENT)

Southeast Corner 11th and Main N. E. Cor. 15th and Main

FINE WINES, LIQUORS AND CIGARS 26 Oz. Beer. 10c. Whiskey

(20 Oz. of Beer) Free Soup from 10:30 to 2 p. m.

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THE ANCIENT, RECKLESS AND INDEPENDENT ORDER OF PREVARICATORS,
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ANY MEMBER CAUGHT TELLING THE TRUTH WILL BE
SUSPENDED 60 DAYS AND NIGHTS AND FINED \$7.07.

THIS IS TO CERTIFY, THAT
I, ENTITLED TO LIE FROM 1ST DAY OF JANUARY TO 31ST DAY OF DECEMBER,
THE ABOVE NAMED BEING A DULY QUALIFIED LIAR, HAVING SATISFIED THE
L. C. A. R. & I. C. C. F. AS A FIT AND PROPER PERSON TO LICENSE.
A WITNESS MY HAND THIS 1ST DAY OF JANUARY 1909,
U. R. A. NOTHER, SEC'Y.



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Candidate for
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THANKS FOR YOUR DIME

Membership Card

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YOU ARE NOW A MEMBER IN GOOD STANDING IN THE
LEMON CLUB
(Squeeze, Brother, Squeeze)

Now Its Up to YOU to Get a New Member

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 2nd Lt. Co. 712
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 AMERICAN Y.M.C.A.
 SOLDIERS' MAIL
 MAY 16 1918
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 "Majestic Theatre"
 Fort Worth,
 Texas
 U.S.A.
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 Hal at Hall
 2nd Lt. Co. 712

"NO GOOD NAPOLEON."
 HERBERT LLOYD.
 GLASGOW
 4. PM
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 STAGE MANAGER.
 MAJESTIC THEATRE
 Fort Worth, Texas.
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 98, CHARING CROSS ROAD,
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 PAVILION 50c.
 Rain Check
 Good for any Game during season.
 Not good if Legal Game is played.
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St. Louis American League Base Ball Co.
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25c. Admission.

Not good if 4½ Innings of this game are played.
Good for Admission to One of the First Three games played after being issued.

to

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No. 213

UNCLE LLOYD'S ADVICE
TO HIS NEPHEW. . . .

"Herbert, my boy, never run down the COPY ACTOR, for God made the "Chooser." God made Copy Actors the same as He made Fleas, Leeches, Bugs, Snakes, and all other beastly crawling, cringing things. Why He made them and permits them to book work HE only knows. Some day in His Divine Goodness He may enlighten us, though up till now I'll be d—d if ever I could find out why."

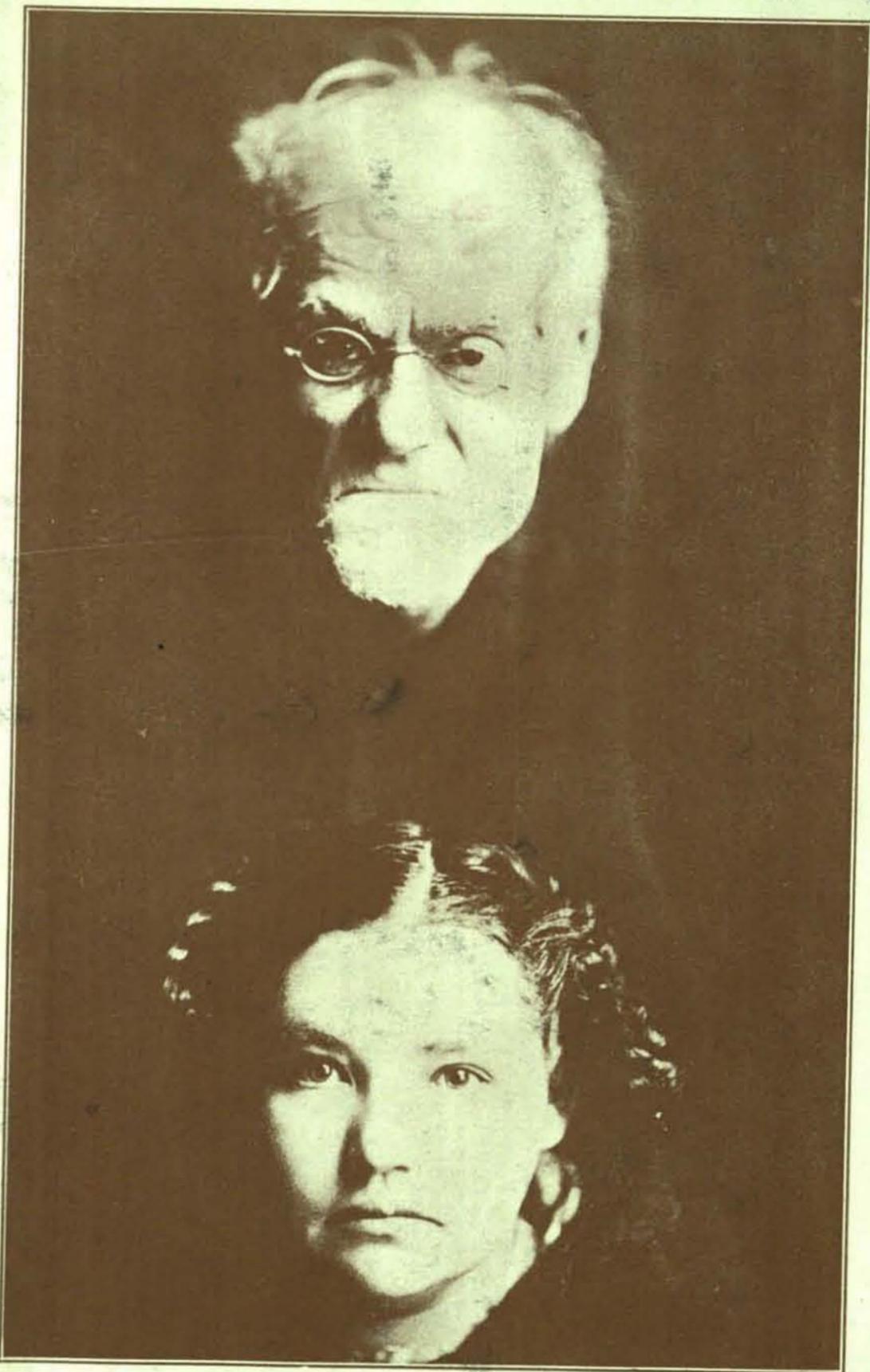


Fort Worth, Texas
Christmas . . . 1914

GREETING

That this holiday season may be for you and yours a very merry one + That the New Year may bring to you peace, happiness, and prosperity and that as the years roll on these may all be yours in ever increasing measure is my Christmas wish for you.

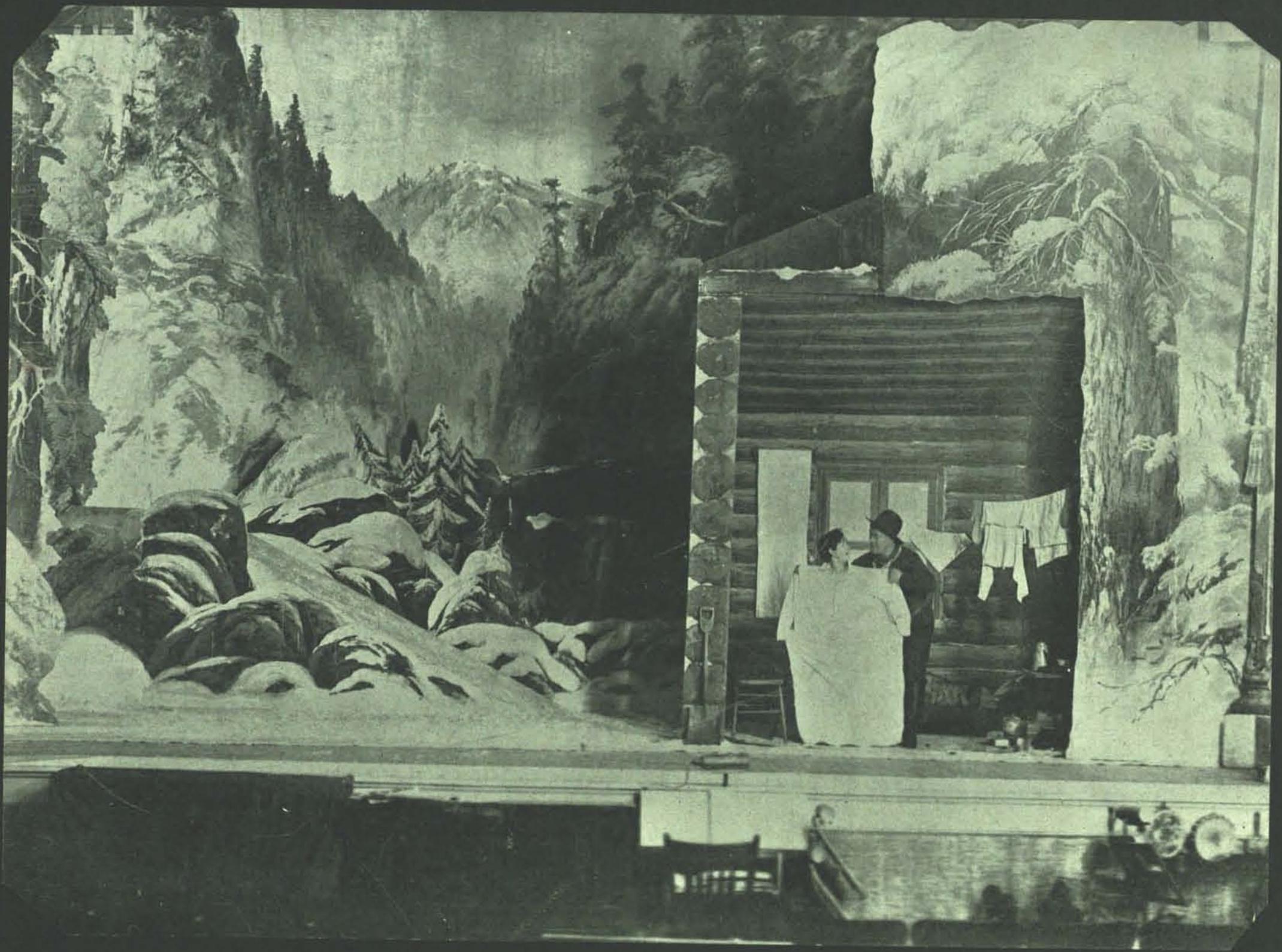
W. Miller

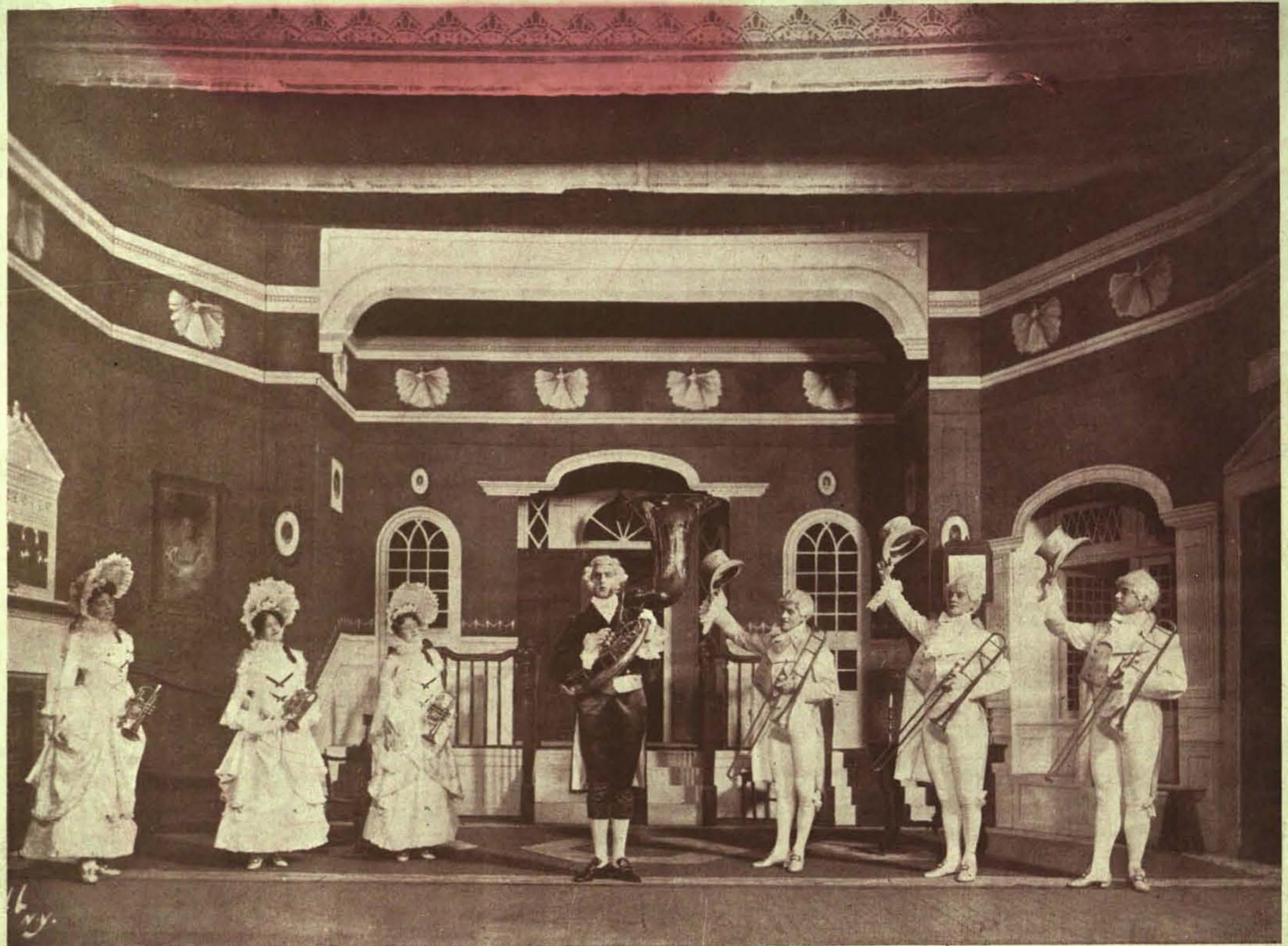


Mr. and Jack McGreevy
IN
"The Village Fiddler and Country Maid"



"THREE LEIGHTONS"

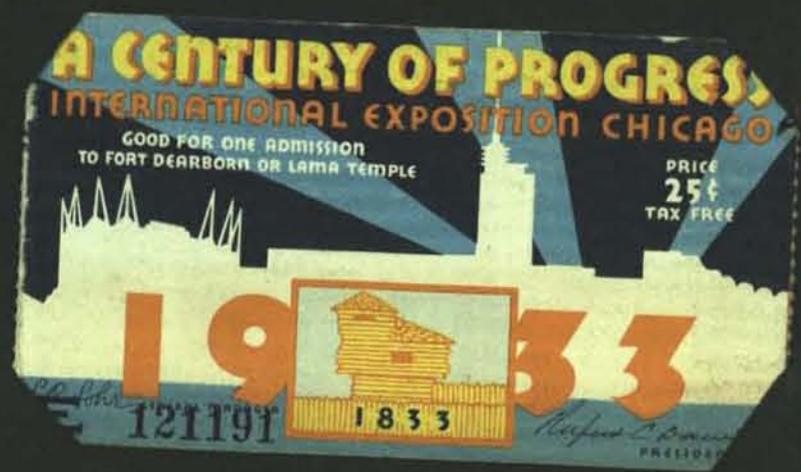




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"CUPID'S VOYAGE."



"WE ARE JUST FLOATING ALONG."



At SCOTTY MORGAN'S
 HEAR
 BURNS AND LAWRENCE
 SING
 ON THE FIRST DARK
 NIGHT NEXT WEEK
 CHORUS

On the first dark night next week, Sh! beware!
 Meet me at the "You know where"
 We used to go a-woeing
 And there'll be something
 Do not disappoint me
 On the first dark night next week
 Down town we'll visit Parson Brown
 Then I'll hang your hat in a cosy little flat
 Upon the first dark night next week.

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Cosmopolitan Vaudeville

By ROGER IMHOF
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Abode of the artist, Refuge of famous,
Salvation of ex-star, Hen-house for "Chicks,"
The boon of sketch writer, Bane of producer,
Temple of mystery, Magicians and tricks.

Mecca of song-plugger, Home-run for ball-player,
Ten-count for prize fighter, Green room of "nuts,"
Grub-stake for many, Ambition of more,
Habitat of simian, Cake-walks and struts.

Necessity of agents, Support of trade papers,
Lure of legitimate, Some real novelty,
Studio of pianoists, Depletion of rathskellar,
Arena of equines, And Menagerie.

The market for prestige, Show case of beauty,
Incubator of talent, Zenith of tips,
Institute of achaeology, Pulpit of oratory,
Metamorphosis of civility, Birth place of "quips."

Enclosure for peacocks, Recess for mine stocks,
Exposition of artists cartoons,
Japs agile and canines, Russian dancers and felines,
Hawaiians, Sharp-shooters and "coons."

The mirror of nature, Theatre of splendor,
Cold storage for antiques, Palace of laugh,
Petrification of friendship, Target for critic,
Music-publishers bull-ring; "Open-sesame" of graft,

The foundation of fortune, Location of vendor,
Siberia for criminal and crime,
Flotsam and jetsam of current events,
Consistory of clever, Rialto of "Shine."

The asylum of old, Kindergarden for young,
With a new name, It's Variety still.
The outcome of shrewdness, Survival of fittest,
Cosmopolitan Vaudeville.

PUBLISHED BY

Imhof, Conn & Coreene, 4707 West End Avenue, Chicago, Ill.

FINN THE PRINTER, NEW YORK

"CASEY AT THE BAT"

There was ease in Casey's manner as he stepped into his place;
There was pride in Casey's bearing and a smile on Casey's face,
And when, responding to the cheers, he lightly doffed his hat,
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;
Five thousand tongues applauded when he wiped them on his shirt.
Then, while the writhing pitcher ground the ball into his hip,
Defiance gleamed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,
And Casey stood a-watching it in haughty grandeur there,
Close by the sturdy batsman the ball unheeded sped—
"That ain't my style," said Casey. "Strike one," the umpire said.

From the benches, black with people, there went up a muffled roar,
Like the beating of the storm-waves on a stern and distant shore.
"Kill him; kill the umpire!" shouted someone from the stand;—
And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone;
He stilled the rising tumult; he bade the game go on;
He signalled to the pitcher, and once more the spheroid flew;
But Casey still ignored it, and the umpire said, "Strike two."

"Fraud," cried the maddened thousands, and echo answered "Fraud,"
But one scornful look from Casey, and the multitude was awed.
They saw his face grow stern and cold; they saw his muscles strain,
And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lip; his teeth are clinched in hate;
He pounds with cruel violence his bat upon the plate.
And now the pitcher holds the ball, and now he lets it go,
And now the air is shattered by the force of Casey's blow.

Oh! Somewhere in this favored land the sun is shining bright;
The band is playing somewhere, and somewhere hearts are light,
And somewhere men are laughing, and somewhere children shout;
But there is no joy in Mudville—mighty Casey has Struck Out.

LIFE

MAN comes into the world without his consent and leaves it against his will.

During his stay on earth his time is spent in one continuous round of contraries and misunderstandings. In his infancy he is an angel; in his boyhood he is a devil; in his manhood he is everything from a lizard up; in his duties he is a fool; if he has no family he is committing race suicide; if he raises a check he is a thief, and then the law raises Cain with him; if he is a poor man, he is a poor manager and has no sense; if he is rich he is dishonest, but considered smart; if he is in politics he is a grafter and a crook; if he is out of politics you can't place him as he is an undesirable citizen; if he goes to church he is a hypocrite; if he stays away from church he is a sinner; if he donates to foreign missions he does it for show; if he doesn't he is stingy and a "tight wad." When he first comes into the world everybody wants to kiss him—before he goes out they want to kick him. If he dies young there was a great future before him; if he lives to a ripe old age he is in the way, only living to save funeral expenses.

Life is a Funny Proposition After All.
(See moral on the other side.)

Twenty Years Ago

EGGS were ten cents a dozen; milk was five cents a quart; the butcher gave away liver; the hired girl received a dollar a week and did the washin'. Women did not powder, paint or smoke cigarettes in public, or jazz it up, and they were taught to cook at the age of ten. Men wore whiskers and boots, chewed tobacco, spit on the sidewalks and cussed. Laborers worked ten hours a day and never went on strike. No tips were given to waiters and the hat check grafter was unknown. No one was ever operated on for appendicitis; microbes were unheard of; folks lived to a good old age and every year walked miles to wish their friends a MERRY XMAS.

Today

EVERYONE rides in automobiles or Fords, or has an awful time dodging 'em, strains their necks looking at aeroplanes; plays the piano with their feet; goes to see the movies; listens to grand opera on a phonograph; has discarded woolen underwear; complains about not having the liberty to put their foot on the rail any more; swears at their income tax; smokes cigarettes; drinks hair tonic and cologne; blames the high cost of living on the politicians; never goes to bed the same day they get up and think they're having a hell of a time. These are the days of Suffragettes, Profiteering, Radios, Cross-Word Puzzles, Women Governors, Air Mail and Prohibition and if you think Life is worth living, then

We Wish You

A Happy New Year

MR. AND MRS. BILLY GLASON,
131 EAST 93RD ST.,
NEW YORK CITY.



Francis Renault

PARISIENNE FASHION PLATE

Featuring \$5,000 Wardrobe

PERSONAL DIRECTION:
JENNIE JACOBS
PAT CASEY OFFICE

YOU

YOU OUGHT TO SEE

KYRLE

BELLEW

The Famous
English Actor, as

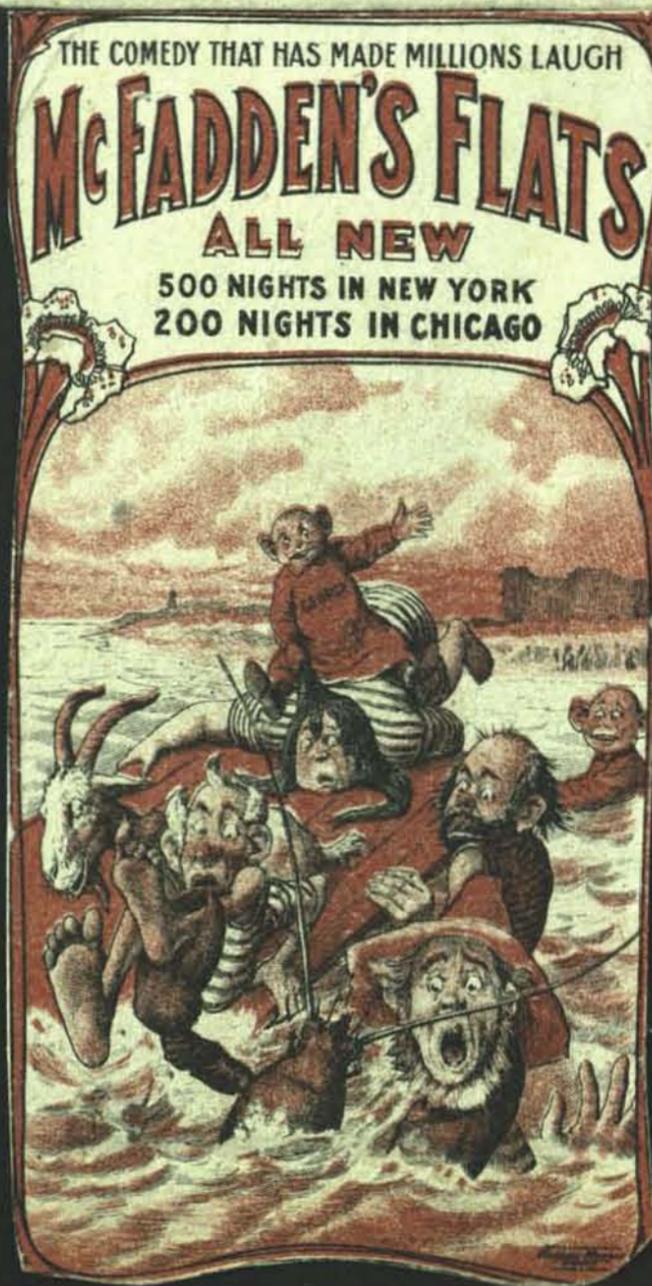
The Amateur
Cracksman

RAFFLES

✻ ✻ The Dramatic Sensation of Three Seasons ✻ ✻

OPERA HOUSE FORT WORTH
Texas,

SATURDAY, JAN. 27

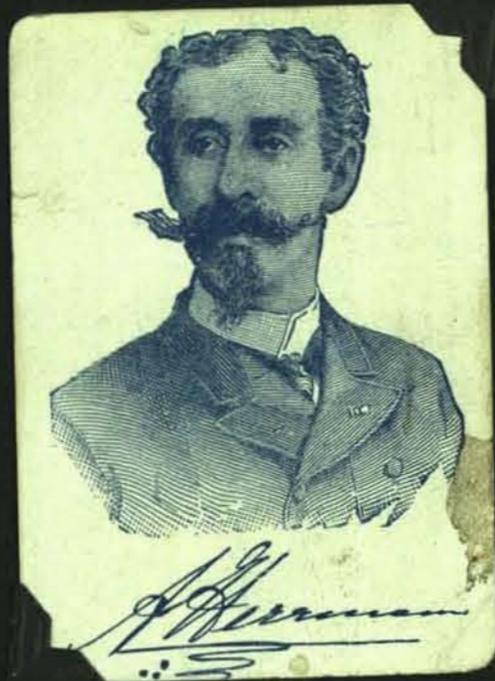


THE COMEDY THAT HAS MADE MILLIONS LAUGH

McFADDEN'S FLATS

ALL NEW

500 NIGHTS IN NEW YORK
200 NIGHTS IN CHICAGO



C. F. Murphy,
HOTEL BRIGHTON. Brighton Beach, N. Y.

F. M. Cholfant,
431 N. Cherry St.,
STAGE CARPENTER AND BUILDER. Nashville, Tenn.



CHARLES DICKSON.
General Admission.
GOOD FOR THIS ENGAGEMENT ONLY.



NEIL MOORE, JR.,
COMEDIAN
AND
* SPECIAL * ARTIST *
WITH
RICHARD AND PRINGLE FAMOUS GEORGIA MINISTRELS.

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ADMIT ONE.

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First Class Work Guaranteed

LADIES' AND CHILDREN'S, HAIRCUTTING AND SHAMPOOING
A SPECIALTY.

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World's Fair

SAINT LOUIS

W. Ye. Abille
Fort Worth, Texas.

FRANK M. CHALFANT,
Stage Carpenter and Builder.

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Scenic Artist.

CHALFANT & HART,
Scenic Artists and Stage Builders.

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NASHVILLE, TENN.

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STAGE CARPENTER
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SEASON 1988-90.

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PUNCH ROBERTSON CO.

Geo. W. Mahare,

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Eugene Robinson's Co.
IN
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Season 1894-'95.

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PROPERTY MASTER
GREENWALL'S OPERA HOUSE.
1896.

Fort Worth,

Texas.

SIX COLORS.

ARTISTIC DESIGN.

H. MILLETT SMITH,
TATTOOIST.

FORT WORTH.

115 LAMAR STREET.

TEXAS.

Slide Kelley Slide!

ROSEN HEIGHTS PIKE

ADMIT ONE

FRANK POWELL.

.....MANAGER.....
POWELL DRAMATIC COMPANY.

Hermann,

COMEDY TRICK 'CYCLIST.

FEATURED WITH
W. JAY FROM JAYSVILLE CO. PER ADDRESS
SEASON '99-1900 NEW YORK CLIPPER

FRANK POWELL.

Kerkhoff-Locke
Dramatic Co

Call ON Me
Dogs furnished Bobtailed or Long Eared I m's
Especially Of Each.
No Time Required To Secure Them As We All-
ways Keep A Stock On Hand.

L. W. McAllister.
Sole Prop. And MANAGER.
No Credit.

PATTI ROSA'S PUZZLE-

W & D
b es of T
2 2 e R S
2 C A Per BY T o w e A
T MOST C inc of
S M U or AT
She L & L
W AND BUY TICKETS LY -

Athens Theatre

ANN ARBOR, MICH.

LOUIS J. LISEMER, Proprietor

9 Parquet Circle
ADMIT ONE.
GOOD FOR THIS DATE ONLY

9 Parquet Circle
ATHENS THEATRE
RETAIN
THIS CHECK.
155

ALCAZAR :: THEATER

DOOR CHECK

23

ALFRED B

THE SHERMAN HOUSE
SHERMAN LAKE
DAVENPORT CENTER
N. Y.

EDWARD E. POWELL

MEMBER OF P. C'S.

GOOD ONLY
DAY OF ISSU

32

DOOR CHECK

JOURNAL PRINT

This Coupon Grants
You a Free Seat
Continuous Show
7 p. m. to 12 p. m.
Over 2 Miles of Mirrors.

The Finest Saloon in the World, Cost \$52,000
Visited By Over 2,000 Ladies Every Day.

Complimentary Ticket. ADMIT ONE.

THE BROKEN HEART

Near Southern Hotel. 16 S. BROADWAY.

Postively to children under 18 years admitted on this ticket
unless accompanied with parents. (OVER)

TEXAS STATE FAIR

...AMUSEMENT...

Sydney Smith

MOSLAH'S MASTODON MINSTRELS
 MUNICIPAL AUDITORIUM
 Friday, February 23rd, 1940, 8:00 P. M.
 PROFESSIONAL ALL-STAR CAST
 FEATURING SUCH HEADLINES AS
 Gene Arnold—The Famous Swor Bros.—Slo and Ezy
 Little Willie—The Bel Canto Quartet
 TWO HOURS OF FUN AND PROLIC
1749 Admission \$1.00 Federal Tax .10 Total
 State Tax .10 51

ADMIT ONE
NO SEATS RESERVED

Majestic Theatre
 "VAUDEVILLE OF QUALITY"
 TEL LAMAR 1466

THIS LITTLE "INK ABSORBENT" FOR THE CONVENIENCE OF OUR LADY PATRONS

Potomac Flying Service, INC.
 Certificate of Flight
 has made a round voyage over the City of Washington, D. C.
 Hoover Field
 South Washington, Va.
James H. Hickey

HEALTH AND HAPPINESS RAILWAY CO.

PASS *Mr. Julian Umbenhour*
 Over All The Lines Of This Company
 DURING YEAR **1930**
Ch. Peters SENDER

TAKE THE
SUNSET ROUTE
 FROM NEW ORLEANS TO SAN FRANCISCO AND THE PACIFIC SLOPE.
 FOR SPEED, COMFORT AND LUXURY.
OIL-BURNING LOGOMOTIVES
 NO SMOKE! NO DUST! NO CINDERS!
THE OPEN WINDOW ROUTE!!

T. J. ANDERSON, Gen'l Pass'r Agent, JOS. HELLEN, Ass't Gen'l Pass'r Agent, HOUSTON, TEX.

The Open Window
 AMERICA'S FINEST OVERCOAT
 3 & 4th
 Four Doors Below Goody's



LOVE AT FIRST SIGHT.

A RAILROAD MAN'S PRAYER.
 An old railroad man was converted, as the story goes, and was asked to lead in prayer. This is the way he worded it:
 O Lord, now that I have flagged Thee, lift up my feet from the rough road and plant them firmly on the deck of the train of salvation; let me use the safety lamp, known as prudence; make all the couplings in the train with the strong link of thy love, and let my hand-lamp be the Bible. And, Heavenly Father, keep all switches closed that lead off on the sidings, especially those with a blind; and, O Lord, if it be thy pleasure, have every semaphore block along the line show the white light of hope, that I may have the run of life without stopping. And, Lord, give us the Ten Commandments for a time card, and when I have finished the run on schedule time, pulled into the great dark station of death, (and, O Lord, if it be by accident, I may hold a policy with the Union Casualty & Surety Co.) may Thou, the superintendent of the universe, say: Well done, thou good and faithful servant; come and sign the pay roll and receive your check for eternal happiness. (OVER)


 E. B. RANDLE, P. C.
 CHAIRMAN
 COMMITTEE ON PUBLIC COMFORT
 OFFICE 711 MAIN STREET

JAMES W. SWAYNE,
 CANDIDATE FOR
 COUNTY ATTORNEY.

Subject to the Action of the Democratic Party.

What
is
Botherin
Me?

REVISED
RULES
FOR ALL
Card Games

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FOR ONLOOKERS

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Democratic Primary Nov. 7th

J. C. LORD
CANDIDATE FOR
WATER COMMISSIONER

He is the People's Choice, and offers his record of 26 years
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MODERN DANCES
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TO THE VOTERS
OF
TARRANT COUNTY

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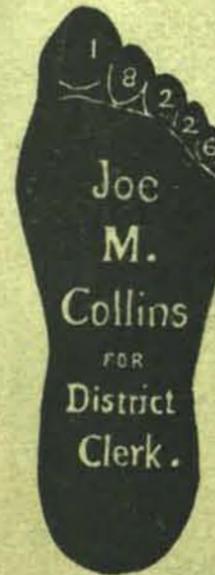
W. E. (ED) ELLIOTT
FOR
TAX
COLLECTOR



PRIMARIES JULY 22, 1916

TO THE VOTERS
.. of ..
TARRANT COUNTY

Compiled and Presented with the
Compliments of



PRIMARIES JULY 22, 1916

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Subject to City Primary, Nov. 5

BASCOM H. DUNN
SOLICITS YOUR VOTE FOR
Commissioner of Finance and
Revenue
City of Fort Worth
Place No. 2

BOX 807

PIANOS
WHOLESALE & RETAIL

R. L. UMBENHOUR

FACTORY AGENT FOR
THE CABLE COMPANY
STARR PIANO COMPANY
JACOB PIANO COMPANY
RICKS & SON COMPANY
KINDLEN & COLLINS

OKLAHOMA CITY,

OKLA.

THE GRAND
MACON, GEORGIA

75 **BALCONY**
ADMIT ONE
GOOD ONLY FOR DATE
STAMPED HEREON

16 ROW SEC. B 14 NO.

75 THIS CHECK

CLUB THEATRE
GEO. A. CHENET, Manager

NOV 25 WEDNESDAY NIGHT

ADMIT ONE 50¢
Good This Date Only

N PARQUET 23

Good Only on WEDNESDAY NOV. 25

Gayety Theatre
CINCINNATI, OHIO

AUG 17 THURSDAY NIGHT

ORCHESTRA

ADMIT ONE—Good This Date Only

8 R 8

Good Only on THURSDAY AUG. 17

Sam S. Shubert Theatre
MINNEAPOLIS, MINN.
SHUBERT THEATRICAL CO., Lessees

SEPT 23 SATURDAY NIGHT

LOGE

ADMIT ONE—Good This Date Only

3 C 9

Good Only on SATURDAY SEP. 23

ACADEMY OF MUSIC
PETERSBURG, VA.

Performance No. 9 MONDAY NIGHT

ORCHESTRA BOX

ADMIT ONE—Good This Date Only

C 102

Good Only on MONDAY

Cort Theatre
SAN FRANCISCO, CALI.

MAY 5 SATURDAY MATINEE

ORCH. CIRCLE

ADMIT ONE—Good This Date Only

K R 14

Good Only on SATURDAY MAY 5

Grand Opera House
TOPEKA, KANSAS

81 PARQUET

ADMIT ONE—Good This Date Only

PEOPLES HOME BANK OWNED BY HOME PEOPLE

E L 131

Good Only on WEDNESDAY FEB. 8

J. SINGER FOR FIRE INSURANCE. PHONE 1241

GRAND OPERA HOUSE
Galveston Theatre Company, Lessees
CHAS. E. SASSEN, Manager

34 DRESS CIR.

ADMIT ONE—Good only for performance at which this number is used

F L 6

Good Only on WEDNESDAY FEB. 8

Opheum
WINNIPEG, MAN.

FEB 8 WEDNESDAY NIGHT

FRONT BALCONY

ADMIT ONE—Good This Date Only

14 K 7

Good Only on WEDNESDAY FEB. 8

"THE QUICKEST TRIP"—"FIREFLY"
BYERS OPERA HOUSE
Greenwall & Wels, Lessees & Mgrs. Fort Worth, Texas

3 MONDAY NIGHT

ORCHESTRA

ADMIT ONE—Good This Date Only

L Q 3

Good Only on MONDAY

Majestic Theatre
INTERSTATE AMUSEMENT CO., Proprietors
THOS. W. MULLALY, Manager

RETURN CHECK

Good this Date Only. Not Transferable

E

MAJESTIC THEATRE
THE PLAYHOUSE OF THE PEOPLE

INVITATION
SUNDAY, FEBRUARY 21st, 1915.

ADMIT ONE, GOOD THIS DATE ONLY.

"THE QUICKEST TRIP"—"FIREFLY"
BYERS OPERA HOUSE
Greenwall & Wels, Lessees & Mgrs. Fort Worth, Texas

3 MONDAY NIGHT

ORCHESTRA

ADMIT ONE—Good This Date Only

L P 10

Good Only on MONDAY

"THE QUICKEST WAY"—INTERURBAN
BYERS OPERA HOUSE
FDL. GREENWALL, Mgr. Fort Worth, Texas

108 BALCONY

ADMIT ONE—Good Only for Performance at which this Number is Used.

L B 13

Good Only on MONDAY

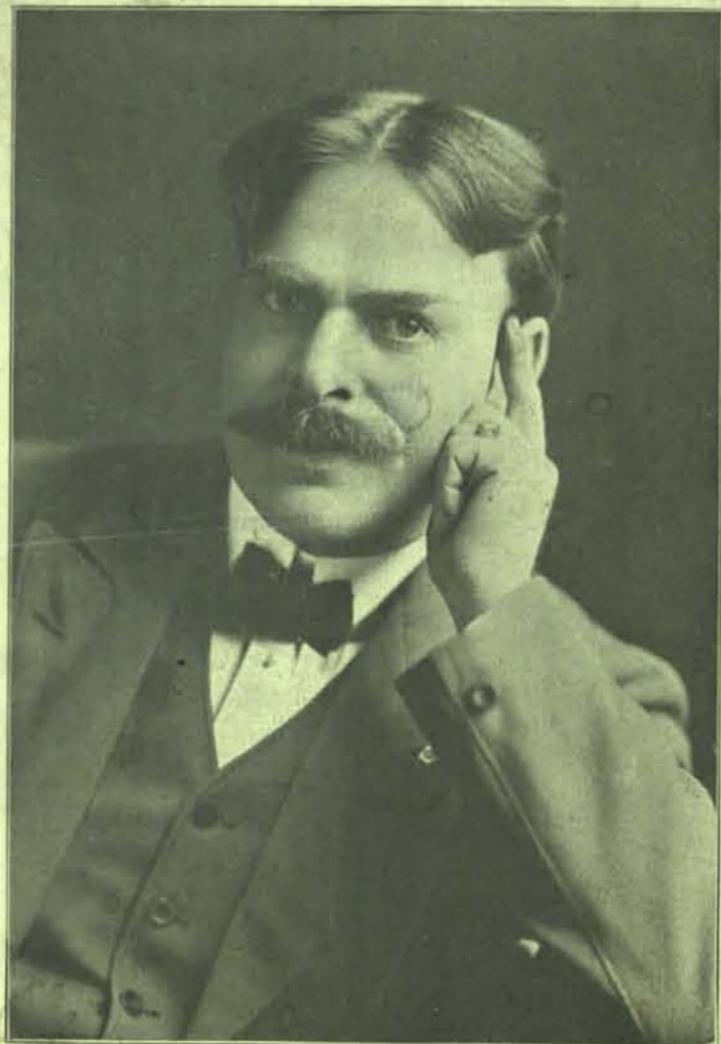
Dallas Opera House
The Greenwall Theatrical Circuit Co., Lessees
GEORGE ANZY, MANAGER DALLAS, TEXAS

150 BALCONY

ADMIT ONE—GOOD TO-DAY ONLY

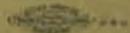
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Good Only on MONDAY



LEE M. HART

*Representing Chicago Local No. 2
at the Sixty-fourth Annual Convention of the
International Alliance of Theatrical Stage Employees
of the United States and Canada, July 12th
to 18th, 1906. Minneapolis, Minn.*



MAJESTIC THEATRE

FT. WORTH, TEXAS, OCTOBER 18, '09

PROGRAM

A

OVERTURE

Majestic Theatre Orchestra.

B

PERO & WILSON

Spectacular Comedy Acrobatic and Singing Novelty with Japanese Colorings.

C

TOMA HANLON

"In a Few Male Types."

D

C. M. BLANCHARD

offers

"Christmas at Higgins"

A rural comedy by Evelyn Weingardner-Blanchard.

CAST.

Josiah Higgins.....E. S. Norton
Samantha, his wife.....Marie Del Vecchio
Elizabeth, their daughter.....Louise Monroe

Time—Present

Place—Living room of the Higgins at Brandon, Vt.

E

BILLY BEARD

"The Party from the South."

F

DICK MILLER

Character and Dialect Singing Comedian.

G

THE FIVE COLUMBIANS (Inc.)

Caro Miller and Family, Presenting a Novelty Musical Melange

- 1 "La Dance Novelette".....Miss Ruth Miller
2 Satirical "Prima Donna".....Miss Marilyn Miller
Travesto—(Arcadia } Lilliputian Comedienne
3 Doll Impersonations, Piano Novelties.....Miss Claire Miller
Entre Acte—(Indian Number).....Mr. and the Misses Miller
Grand Transformation—"THE BALLET OF THE ROSES"
La Marilyn—(Petite Premier Danseuse) and Ensemble
Extra Numbers } (1) Graceful Terpsichorean—Duo Misses Ruth and Claire
 } (2) Dance Eccentrique.....La Marilyn

H

JOE LA FLEUR

Contortionist and Sensational Ladder Balancer, introducing his prize Mexican Chihuahua Dogs.





APRIL 10th

B. F. KEITH'S

PALACE :: New York

HARRY J. CONLEY

"Rice and Old Shoes"

Sole Direction of
ROSE and CURTIS



**Route
Robson Co.**

at Augustus Pitou, Inc.
Theatre

1919

- Lincoln, Neb.
- St. Joseph, Mo.
- Topeka, Kan.
- Emporia, Kan.
- Wichita, Kan.
- Oklahoma City, Okla.
- Tulsa, Okla.
- Muskogee, Okla.
- DeAlister, Okla.

- El Paso, Texas
- Douglas, Ariz.
- Bisbee, Ariz.

- 27—Tucson, Ariz.
- 29-30—Phoenix, Ariz.

- Dec.
- 1-6—Los Angeles, Calif.
 - 8-9—San Diego, Calif.
 - 10—Riverside, Calif.
 - 11—San Bernardino, Calif.
 - 12—Pasadena, Calif.
 - 13—Santa Barbara, Calif.
 - 15-24—San Francisco, Calif.
 - 25-27—Oakland, Calif.
 - 29—Petaluma, Calif.
 - 30—Vallejo, Calif.
 - 31—Santa Rosa, Calif.

1920

- Jan.
- 1—Sacramento, Calif.
 - 2—Modesto, Calif.
 - 3—Stockton, Calif.

To be continued



1920

