

*Scrap
Book*





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Houdini, strapped in a straight jacket, and hanging head down 150 feet above a Boston street, frees himself. Some trick!

Live and Enjoy Life While You Can

Spend your money while you're living;
Do not hoard it to be proud;
You can never take it with you;
There's no pocket in a shroud.

Gold can take you on no farther
Than the graveyard where you lie;
Though you're rich while you're living
You're a pauper when you die.

Use it, then, some lives to brighten,
As through life they weary plod;
Place your bank account in heaven,
And grow richer toward your God.

Use it wisely, use it freely;
Do not hoard it to be proud;
You can never take it with you;
There's no pocket in a shroud.

HOWARD FOGG
4501 E. Lancaster
FORT WORTH, TEXAS

THE BRIGHTER SIDE — Damon Runyon

A GREAT QUARTET of the old days was the "Bootblacks," made up of Max Hayes, George Elliott, Philo Adams and Charley Weber. They were supposed to be shoeshine boys right off the street and were a good novelty attraction in the era when vaudeville patrons felt they could not get along without quartets. Hayes is now a booking agent in Hollywood.

A combination of boys in Eton jackets and Eton collars made a strong bid for public attention and approval as the "Four Nightingales" and it may surprise you to learn that three of the members were Groucho Marx, Gummo Marx and Harpo Marx, later to become famous in a somewhat different theatrical field.

Groucho was the baritone, Gummo the tenor, and Harpo, whose complete silence on the stage in after years was his most distinguishing characteristic, was the bass. A slim little kid from Boston named Lou Levy was the lead. He grew up to a man of around 250 pounds, according to Harpo.

Speaking of heft, the "Primrose Four," billed as "a thousand pounds of harmony," had no member weighing less than 250 pounds. They were Bob Webb, Murphy, Stanley and Gibner. I do not recall the first names of the last three. They teetered the stage when they walked on, but they could sing.

The "Elm City Four" sang in one of Charley Dillingham's shows at the Hippodrome around 1916. The "Clipper Four" was named for the old theatrical publication, the New York Clipper. The "Bison City Four," the "Exposition Four" and the "Four Miners From Scranton" all had greater or less fame in their day. The "Diamond Comedy Four" was a combination of perhaps 40 years back. "Tubby" Garon, who did some singing in quartets himself, and who is now one of the

best known song pushers in the business, remembers a quartet I never happened to catch which billed its program as "Christmas Eve on Blackwell's Island." It always opened with a prison scene and "Tubby" asserts that it enjoyed considerable popularity.

The still-famous Howard Brothers used to do a singing act, but as it was only a threesome, I am talking something of a liberty in including it in a discourse on quartets. They called themselves the "Messenger Boys" and were so attired. Besides Willie and Gene Howard, Thomas P. Dunn took part in the act.

The "Manhattan Comedy Four" was composed of Sam Curtis, tenor, Arthur Williams, lead, a chap named Mack and Al Shean, afterward of Gallagher and Shean and still later a fine dramatic actor in his own right, who was the baritone. They billed themselves as the "Four Fashion Plates."

The "Arlington Four" included Lou Leever, Harry Manny, a man named Roberts and that same "Tubby" Garon, who was the baritone. The "Broadway Quartet" was famous in burlesque. It was with "Blooch" Cooper's show. The "American Comedy Four" and the "Empire Comedy Four," headed by Joe Genny, were well-known combinations over a period of years.

Then there were the "Temple Four" and the "Baseball Four," made up of ball players, and the "Worth While Waiting Four" and the "Runaway Four," which some oldtimers think was more of an acrobatic act than a bonafide quartet. I have no doubt I have missed a number of harmony groups in this dissertation, but I hope I have given my readers some idea of the widespread popularity of a form of public entertainment that, alas, has gone by the boards.

ON THE SIDE

—BY DAMON RUNYON

MONOLOGUE OF A HORSE PLAYER.

(Transcribed From Life.)

WHAT did I ever do to anybody?

Why can't I win?

Seconds, seconds, seconds.

All meeting long, seconds, seconds, seconds.

What did I ever do to anybody?

I try to live right. I never stole nothing. Why can't I win?

Look at that last one. Three days ago he ran for only a thousand dollars. Couldn't beat a three-legged pig and me betting on him like he was home. I thought he was a standout. Today he moves up five hundred and gallops to those bums and me looking out the window.

Look at that thing in the third. Just breezes to better horses the other day with a bad rider on him. Today he takes off five pounds with McAndrew up and I make him the best thing of the meeting. What comes off? He gets beat a dirty snoot by a million to one shot.

Yeh, they say something happened to the boy's tack. Why couldn't it happen to the winner? Why did it have to happen to me? Everything that happens around here happens to me.

What did I ever do to anybody?

There's Jolson over there with Jack the bookie. I hear he bet two hundred three ways on the last winner. That just shows you. Money goes to money. He don't need the dough and he wins and I'm betting case sugar and I lose.

I bet on favorites and long shots win and I bet on long shots and favorites win. All the time I get caught in the switches. I got four photo finishes last week. I went down and looked at the pictures and I don't see how the judges could split them out, they were so close. They could have called them either way. I don't know about that camera. It could be wrong. Those judges could be wrong too. I never got a photo finish in my life.

What did I ever do anybody?

I never killed no one. I send money home when I can. I try to treat everybody right.

Why can't I win?

How long can a thing like this go on? Can a man come out to the track every day and bet on nearly every race and never get nothing? I wonder if somebody put a curse on me?

Only winner I had in three weeks was a ten to one shot and I had a fin on him and I thought I was out of all my trouble that day. What do you think come off? They called it a dead heat with the favorite so I only got about half the money that was coming to me.

I saw that picture too. My horse's nose looked in front to me. I wonder if those judges are blind? A lot of funny things have been going on around here. I ent accusing nobody but I see some races that looked to me like somebody was getting shooed in. I wouldn't trust all of these riders but I wish I was in when something is coming off.

That's Warren Wright down there. He's setting there with millions. He could bet thousands if he wanted to where I have to bet deuces. I bet on his horse Whirlaway a couple of times when he was the choice and he didn't get saltz. The other day I didn't bet on him and he win at a price. What does Warren Wright care about me?

I should a bet on the winner in the third. Somebody come in my hotel last night and give it to the clerk. The clerk give it to me because I'm in the stakes at that joint and he wanted to see me get out. I looked it up in the form and see where it could a win all right if you threw out his last four races. You had to go back quite a ways on him. You had to go back to Pimlico. But Long Boy, the handicapper, liked Number 7. He marked it here on my program.

Long Boy said he didn't think it could lose and for me to parlay to Number 9 in the seventh. So I went for his horse and he was on top by four going down the back side and then he quit like somebody hit him on the head with a hammer and the tip win easy. I can't do anything right.

I just saw Long Boy out in the paddock. I told him he was starving me to death with those figures of his and what do you think he said? Well, he was starving with me.

What did I ever do to anybody?

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(Distributed by International News Service.)

MY MOTTO.

"Do not keep the alabaster boxes of your love and affection sealed until your friends are dead and gone. Fill their lives with sweetness, speak cheering words while their ears can hear them and while their hearts can be thrilled and made happier by them. The kind things you mean to say, say them before they are gone; the flowers you intend sending for their coffin, send them now to brighten and cheer their lives and homes before they leave them. If my friends have alabaster boxes laid away, full of fragrant perfumes of sympathy and affection which they intend to break over my dead body, I would rather have them now to cheer me in my weary hours, that I may be refreshed and cheered by them when I need them. I would rather have a plain box coffin without a single flower, a funeral without an eulogy, than a life without the love and affection and sympathy of my friends. Let us anoint our friends and loved ones beforehand for their burial. Post-mortem kindness, nor carloads of flowers do not cheer the troubled spirit nor bring sunshine to the weary life after it is gone.

My friends, flowers on the coffin cast no fragrance backwards over life's weary way. So let us give sunshine and joy today."

This Is Life

By JACK MAXWELL

HERE'S ONE I like: "Pray find no fault with the man who limps or stumbles along the road, unless YOU have worn the shoes he wears, or struggled beneath his load. There may be tacks in his shoes that hurt . . . the hidden away from view . . . or the burden he bears, placed on your back, might cause YOU to STUMBLE, TOO.

"Don't sneer at the man who's DOWN TODAY, unless YOU have felt the blow that caused his fall, or felt the same that . . . only the FALLEN know. You may be strong, but still the blows that were his, if dealt to YOU in the self-same way, at the self-same time, might cause YOU to STAGGER, TOO.

"Don't be too harsh with the man who sins, or pelt him with words or stone, unless YOU are sure, yes, doubly sure, that YOU have not SINS OF YOUR OWN. For you know, perhaps, if the tempter's voice should whisper as soft to YOU, as it did to HIM when he went astray, 'twould cause you to falter, too."

The Business of Living

By JACK MAXWELL

ONE of the most over-rated words in the English language is Friendship, I think. More trouble is spawned from this source than any I know of.

Thousands of folk are always in hot water because some "friend" has dealt 'em a low card from life's deck. Had the bum deal come from any other than a "dear friend," it would not have "hurt" so badly.

But oh, my gosh, just to think that Jim or Mary would do such a thing. It just about causes me to lose faith in humanity. Is the proverbial song these friend collectors sing, when some poor unsophisticated goof falls to come thru, in a Big Way.

THIS very day, a guy comes along, stops and tells me of a "friend" who threw him flat,

cold and clammy, just when he was expecting him to back up his gravy train and grease the roadway over which he was traveling.

I tried to explain to him that there were two sides to the question. But he couldn't get me. He had the idea hung in his noodle that the aforesaid friend had handed him an infertile egg . . . and the old home nest of friendship had been busted up. Such a pitiful tragedy . . . and so's your Little Orphan Annie.

THE antidote I use for neutralizing such situations is, do not flatter yourself that you have so darn many FRIENDS; keep your skin tough, so your little, sensitive feelings will not get "hurt," and play life's game according to what you think is RIGHT . . . and allow the other bird the same privilege.

Yesterday, Today and Tomorrow

I am standing on a narrow strip of sand, the verge of a vast ocean. Behind me lies a continent; its mountains, valleys, plains and hills standing in solemn stillness.

The noon of day is past and the full sun of autumn is slowly descending the western sky so that the shadow of the hills behind me reach to my feet, but the shore is bright before me.

The ocean is calm, save for the never ending roll of the restless tide.

The horizon is invisible, a haze of fleecy clouds hangs before it as a curtain.

I strain my eyes to pierce the veil and see what lies beyond.
In vain.

Behind me all is clear,—the mountain tops I've scaled, the hills I've climbed, the highways I have trod, the vales that sheltered me. It is the land of Yesterday.

The sands from whence I gaze, the narrow strip of time on which I stand, we call Today; and the vast waste of water o'er which I cast my eyes in eager quest is the mystery of Tomorrow.

As I gaze the shadowy clouds, gathering a reflex from the descending god of day, assume a golden glow.

I linger still.

The evening shadows gather; a gentle wind lifts the misty veil, a fair bright star appears upon the far horizon, and to the unspoken question of my soul, the murmuring surges whisper,
Hope!

FREDERICK WARDE.

Literally hundreds of persons have asked me to republish an anonymous piece about death which O. O. M. quoted in this column several times. Mrs. T. E. McDonald, Logansport, Ind., sends me a copy of the item as she clipped it from her newspaper eight years ago. For all those who prize it, here is a chance to clip it again for your scrapbooks:

"I am standing upon the seashore. A ship at my side spreads her white sails to the morning breeze and starts for the blue lagoon.

"She is an object of beauty and strength, and I stand and watch her until, at length, she is only a ribbon of white cloud just where the sea and sky come to mingle with each other.

"Then someone at my side says: 'There! She is gone.' Gone where? Gone from my sight—that is all.

"She is just as large in mast and hull as when she left my side and just as able to bear her load of living freight to the place of destination.

"Her diminished size is in me, not in her, and just at the moment when someone at my side says: 'There! She is gone!' There are other voices glad to take up the shout: 'There! She comes!'"

(Copyright, by McNaught Synd.)

Brann—His Religion.

"I belong to no particular cult or creed, but I do know, beyond the peradventure of a doubt, that this mighty universe is not without a Master. His origin and attributes are beyond my comparison. I cannot understand the creature; how, then, shall I comprehend the Creator? I know nothing of the future. I spend no time speculating upon it—I am overwhelmed by the past, and at death grips with the present. At the grave God draws the line between the two eternities. Never has living man lifted the somber veil of death and looked beyond. 'Revealed religion' was not born of reason or nursed by knowledge, it is the child of love and pain, and lives between the rosy breasts of hope. There is a Deity. I have felt His presence. I have heard His voice. I have been cradled in His imperial robe. All that is, or was, or ever will be, is but the visible garment of God. I seek to know nothing of His plans or purposes. I ask no written covenant with God, for He is my Father. I will trust Him without requiring priests or prophets to indorse His note. As I write my little son awakens, alarmed at some unusual noise, and comes groping through the darkness to my door. He sees the light shining through the transom, returns to his trundle-bed and lies down to peaceful dreams. He knows that beyond that light his father keeps watch and ward, and he asks nothing more. Through a thousand celestial transoms streams the light of God. Why should I fear the sleep of death, the unknown terrors of that starless night, the waves of the river Styx? Why should I seek assurance from the lips of men that the wisdom, love and power of my Heavenly Father will not fail?"

IF NOBODY SHIRKED.

I know not whence I came,
I know not whither I go;
But the fact stands clear that I am here
In this world of pleasure and woe.
And out of the mist and murk
Another truth shines plain—
It is my power each day and hour
To add to its joy or pain.

I know that the earth exists,
It is none of my business why;
I cannot find out what it's all about,
I would but waste time to try.
My life is a brief, brief thing;
I am here for a little space,
And while I stay I would like, if I may,
To brighten and better the place.

The trouble, I think, with us all
Is the lack of a high conceit.
If each man thought he was sent to
this spot
To make it a bit more sweet,
How soon we could gladden the world,
How easily right all wrong,
If nobody shirked, and each one worked
To help his fellow along!

Cease wondering why you came—
Stop looking for faults and flaws;
Rise up today in your pride and say,
"I am part of the First Great Cause!
However full the world,
There is room for an earnest man.
It had need of me, or I would not be—
I am here to strengthen the plan."
—Ella Wheeler Wilcox.

pair
ED GAR
N OFFICE
5327
UILDING
H, TEXAS

Runyon Found Death Not So Bad But Doubtful as a Social Success

One of Damon Runyon's most remarkable columns, an "Interview With Death," was written by him in November 1944, at a time when his health had taken a serious turn for the worse. The column is reprinted herewith.

BY DAMON RUNYON.

(Distributed by International News Service.)

Death came in and sat down beside me, a large and most distinguished looking figure in beautifully tailored soft white flannels. His expansive face wore a big smile.

"Oh, hello," I said. "Hello, hello, hello. I was not expecting you. I have not looked at the red board lately and did not know my number was up. If you will just hand me my kady and my coat I will be with you in a jiffy."

"Tut-tut-tut," Death said. "Not so fast. I have not come for you. By no means."

"You haven't?" I said.

"No," Death said.

"Then what the hell are you doing here?" I demanded, indignantly. "What do you mean by barging in here without even knocking and depositing your fat Francis in my easiest chair without so much as by-your-leave?"

"Merely a Social Call."

"Excuse me," death said, taken aback at my vehemence. "I was in your neighborhood and all tired out after my day's work and I thought I would just drop in and sit around with you a while and cut up old scores. It is merely a social call but I guess I owe you an apology, at that, for my entrance."

"I should say you do," I said.

"Well, you see I am so accustomed to entering doors without knocking that I never thought," Death said. "If you like I will go outside and knock and not come in until you answer."

"Look," I said. "You can get

out of here and stay out of here. Scram, bum!"

Death burst out crying.

Huge tears rolled down both pudgy cheeks and splashed on his white silk-faced lapels.

"There it is again," he sobbed. "That same inhospitable note wherever I go. No one wants to chat with me. I am so terribly lonesome. I thought surely you would like to punch the bag with me a while."

I declined to soften up.

"Another thing," I said sternly, "what are you doing in that get-up? You are supposed to be in black. You are supposed to look somber, not like a Miami Beach winter tourist."

Death said, "I got tired of wearing my old working clothes all the time. Besides I thought these garments would be more cheerful and informal for a social call."

"Well, beat it," I said. "Just duffy out of here."

"You need not fear me," Death said.

"I do not fear you, Deathie, old boy," I said, "but you are a knock to me among my neighbors. Your visit is sure to get noised about and cause gossip. You know you are not considered a desirable character by many persons, although mind you I am not saying anything against you."

"Oh, go ahead," Death said.

"Everybody else puts the zing on me so you might as well, too. But I did not think your neighbors would recognize me in white although come to think of it I noticed everybody running to their front doors and grabbing in their 'Welcome' mats as I went past. Why are you shivering if you do not fear me?"

"I am shivering because of that clammy chill you brought in with you," I said. "You lug the atmosphere of a Frigidaire around with you."

"You don't tell me?" Death said. "I must correct that. I must

pack an electric pad with me. Do you think that is why I seem so unpopular wherever I go? Do you think I will ever be a social success?"

"I am inclined to doubt it," I said. "Your personality repels many persons. I do not find it as bad as that of some others I know, but you have undoubtedly developed considerable sales resistance to yourself in various quarters."

"Do you think it would do any good if I hired a publicity man?" Death asked. "I mean to conduct a campaign to make me popular?"

"It might," I said. "The publicity men have worked wonders with even worse cases than yours. But see here, D., I am not going to waste my time giving you advice and permitting you to linger on in my quarters to get me talked about. Kindly do a scammola, will you?"

Death had halted his tears for a moment but now he turned on all faucets, crying boo-hoo-hoo-hoo.

"I am so lonesome," he said between lachrymose heaves.

"Git!" I said.

"Everybody is against me," Death said.

He slowly exited and as I heard his tears falling plop-plop-plop to the floor as he passed down the hallway, I thought of the remark of Agag the king of the Amalekites to Samuel just before Samuel mowed him down: "Surely the bitterness of death is past."

Finds Show Gorgeous



Acknowledged authentic chronicler of Broadway persons and personages, Damon Runyon is here with Mrs. Runyon to see the Fort Worth Frontier Centennial. A writer, whose first love

—Star-Telegram

is sports, he has gravitated to covering politics, trials, executions and outstanding current events. He terms the show here "great, gorgeous."



Burlesque, Vaudeville and
Minstrel Comedian

SAM HOOD

"The Man from Kentucky" East St. Louis Ill. 1/29th. 1910.

Manager Magestic Theatre.
Ft. Worth.
Texas.

Dear Sir:-

Having Contracts to open at your House week of
Feb. 14th. I have mailed you under seperate cover a set of
six Photo's for your lobby, Billing Sam Hood " The man from
Kentucky," Trusting that I will spend a pleasant week with
you, and that I will find you enjoying a good business.

I am Yours most Respt.

Magestic Theatre.
Montgomery.
Ala.

Sam Hood

BILLING

That Merry Pair

HARRY AND KATE JACKSON

Presenting the best Novelty Sketch in Vaudeville Entitled

"Cupid's Voyage"

By HARRY JACKSON

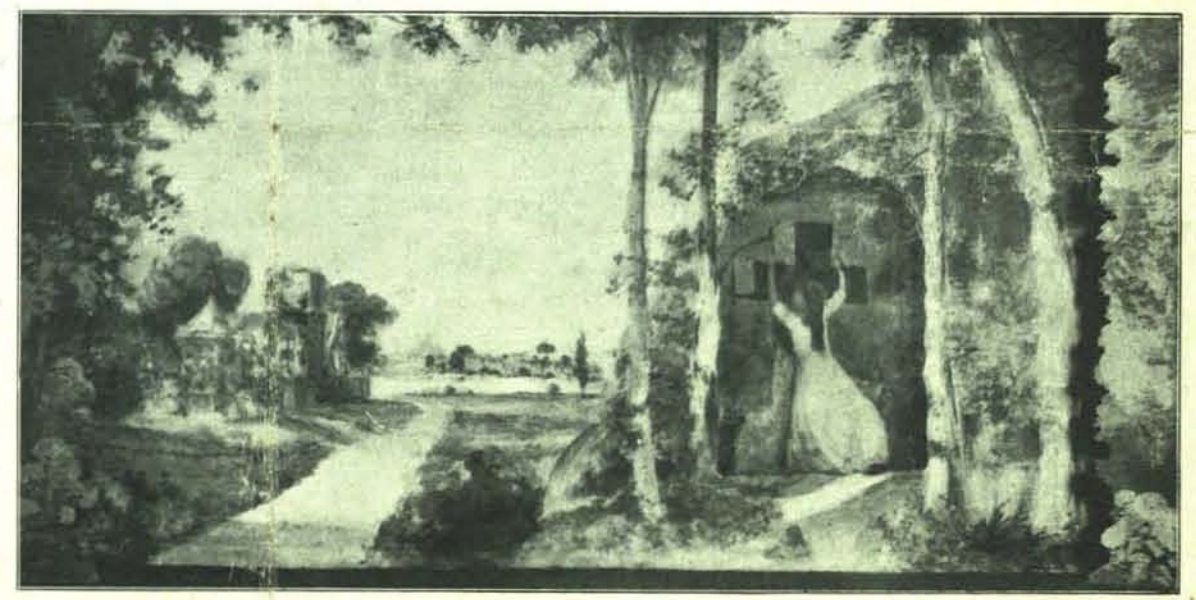
LAMONT AND MILHAM

TRANSFORMATION, COMEDY
MUSICAL ACT

*Special
Illuminated
Scenery*



SCENE ONE—OPENING OF ACT



SCENE TWO—CLOSING OF ACT

*Prop List
over*

MAJESTIC THEATRE *Fort Worth*
Week Commencing *Nov 16*

Interstate Amusement Co.

KARL HOBLITZELLE, President

B. S. MUCKENFUSS, Booking Manager

Booking Department,
Second Floor Majestic Theatre Building
CHICAGO, ILLINOIS

For Stage Manager
Billing, Name, Etc., for Program:

Name of Act FRANK FERGUSON & CO.
In his own one-act drama "The Ace of Trumps"
Time of Act 24 min. Time of Encore in 1 ----- min.
SCENE PLOT DRAWING ROOM.
Double Window C. with street or park backing.
Lace draperies and portieres that will open
and close easily. Door R. Door L. Fire
place L. with red fire aglow; all lights up.
Light button L. of center window.
PROPERTY PLOT SOFA. SQUARE TABLE
FURNITURE TO DRESS STAGE.

FRANK A. FERGUSON and Co.

In

Mr. Ferguson's Emotional Drama

" THE ACE OF TRUMPS. "

Cast.

Estelle Montclair-----Lillian Woodward.
Philip Morrison----- Frank A. Ferguson.

Scene.

Private drawing-room, Holland House, New York.

Props and furnishings.

" THE ACE OF TRUMPS. "

Frank A. Ferguson and Co.

Sofa, arm-chair, two small chairs, parlor table,---and other furniture
to dress stage.

Match safe, with matches and ash-tray.

Ornaments for mantel-shelf.

Lace draperies at centre window, Heavy portieres in front of draperies,

Portieres must slide easily on pole rings, for business.

Majestic Theatre
Birmingham Ala
Majestic Theatre Feb 1-09
Forth Worth Texas

Dear Sir,

The following is our
scene and prop plot.

55 Palace with spot light
from front.

2 gold chairs

1 " Pedestal about 14" top

2 rugs about 3 x 6 ft

Have forwarded photos etc
Please bill us. Fray Trio
Featuring the Fray twins in
their elaborated poses of the
Ancient Greek and Roman
Wrestlers in Pastimes in the
Palaestra.

Yours truly
Fray Trio
By Daniel Fray Mgr

Abbott
& Mintherne
Northley

FOR STAGE MANAGER

Dressing rooms (2) Time 16 minutes.

Jan
17

SCENE PLOT

Two battens in (2) 35 feet long and sky border; 2 wood wings.

LIGHT PLOT

Everything full up including flood.

PROP PLOT

WE WANT ON STAGE - A magazine and newspaper. (OFF STAGE FOR QUICK CHANGE)
2 kitchen tables, 2 chairs, 2 screens 1 of each off R2 other L2.

Abbott WORTHLEY Mintherne

Victor and Gerard

SINGING AND TALKING ACT

~~THE~~

EN ROUTE

WRITTEN Waxahachie 19/11

For Stage manager

Time of act 14 minutes - 2 dressing rooms
scene plot

We open in full stage - parlor set - center door fancy.

~~Electrician~~

Library table, 2 straight ^{props} chairs, piano (of convenient)

Hat rack - 2 glasses ^{props} Electrician

Spot from front.

P.S. we close 4 minutes in one

2638 Sam

**INTERSTATE
AMUSEMENT
COMPANY**

11th Floor
Majestic Theatre Building
Chicago, Ill.

NAME OF ACT

M. SAMAYOA

NO. OF PERSONS 1

NO. OF DRESSING ROOMS 1

TIME OF ACT FULL STAGE 7 to 8

TIME OF ACT IN ONE

**IMPORTANT
TO ARTISTS**

As it is intended to provide Local Managers with every possible facility for exploiting your act over this Tour, it is absolutely imperative that you fill out the following carefully and in detail, and your co-operation with this department is requested for the mutual benefit of artist and manager.

INTERSTATE AMUSEMENT CO.

BILLING AND DESCRIPTION OF ACT

(We suggest adopting concise and convincing Billing, devoid of exaggeration.)

The Barcelona European Wonder,
M. Samayoa,
In his Daring Sensational Cloud Swing
The Most Daring Aerial Act Known
without Nets in Vaudeville today.

PROGRAMME COPY

(Please make this as complete as possible. In ensemble acts the list of names of all participants is desired. In a sketch the full cast, etc.)

Furnished

NOTE:—Please state full name of each member of Company.

SCENE PLOT

Please explain scene you wish minutely and if special entrances, right or left are desired, draw a pencil diagram. Also if you carry special set mention number and lengths of battons needed and where to be hung.

FULL STAGE, WOOD SCENE.

PROPERTY PLOT

Please make this complete.

BIG MEDALION
ONE MATTRESS
HAVE GRAND DRAPERIES ALL BORNERS,
LIGHTS, ALSO ALL DROPS RAISED
TO HEIGHT OF STAGE OPENING.
RIGGING IN FRONT OF ASBESTOS CURTAIN

Cleveland O.
March 8/10.

Mgr. Majestic Theatre

Dear Sir,

I am sending Photos and Billing
for Mr Samayoa for week April 11.
1910. hope you recd them OK.

I remain

Yours Truly,

Mrs S Samayoa
1329 St Clair ave.
Cleveland

The Central American Wonder
SAMAYOA, THE GREAT
The Most Daring Aerial Act Known

MANAGER'S MEMO.

FILED

COPIED 10/3/25

BY AMcI

**PHOTOGRAPH
AND PRESS
BUREAU (Inc.)**

PALACE THEATRE BLDG.

Name of Act TRAHAN & WALLACE

No. of People 2 Male 1 Female 1

No. Dressing Rooms 2 ROOMS Time of Act 15 min.

SCENE, LIGHT AND PROPERTY PLOT

In one olio

6-19 (L)

PROPS: Baby grand (important round stool- old musket or rifle--clothes basket--change room on stage

LIGHTS ON ARRIVAL:

THE THREE RICHARDSONS.

(Programm.)

In,

"The New Pupil"

(Cast.)

Al Hunting,----- A Vocal Teacher.----- Harry Richardson.

Jack King,----- A Vocal Teacher.----- Bruce Richardson.

Mable Roberts,-- The Pupil.----- Edith Richardson.

@@

Time:-The present. Place:- Al and Jacks studio in N.Y.

"The Three Richardsons."

Scene.

C.D.fancy,boxed. Doors R and L upper. Interior backing.

Props.

Fancy furniture, One center table,one kitchen table,One letter for each performance,Hall tree with mirrow,Curtains for C.D. Piano which is absolutely nescessary.

Billing Matter for Foy and Clark.

Kindly bill us as follows:

"Foy and Clark in 'The Spring of Youth'."

Scene Plot for Foy and Clark.

One single line or three lines set in two and a half with small sand bag attached.

Set of lines with batten in three and a half.

Set of lines and top and bottom batten in four.

Set of lines in four and a half.

Two small trussels or chairs without backs, one board six feet long, thirteen and a half inches wide, two cleats, one on each end on same side of board, six inches from end of board.

Manager:-
Majestic Theatre.
April 1, 1909.
Ft. Worth, Tex.

Dear Sir:-

Enclosed you will please find
billing and prop. list for my act which
plays your house week of May 17th.
Photos were forwarded you also.

Prop. list. -

Desk telephone — 4 kitchen tables
2 dept. store models — hat boxes (paper)

Thanking you in advance for your
kind attention to this, I am,

Yours very truly,
Willie Harris.

of Western Vaude. Mgrs. Assn.

Chicago, Ill.

To Manager Fort. Worth.
of Tex.
FIND HEREWITH BILLING MATTER
For Week of May 22nd
PAUL RUBY
NEVINS AND ERWOOD
A Lot of Little Bits and Some Dancing

For Stage Mgr. of Fort. Worth. Tex.
Scene Plot for Week of May 22nd
Paras. l. arch
~~Plain Chamber in Two (2)~~
~~Practical Door in Left Flat.~~
~~Practical Door Right.~~
White Flood Light Entire Act.
Open in Two--Close in One.
Time of Act 20 minutes. 6 in (1)

RESIDENT MANAGER

Arthur Huston | Zinka Panna
Spectacular Pantomime | Hungarian Piano and
ROOSEVELT IN AFRICA | Violin Virtuoso

Permanent Address, 89 Marion Street
TORONTO, CANADA

Agent

This Week

Little Bids

Next Week

Arthur Huston = Zinka Panna
STAGE MANAGER

Time of Act 12 minutes—Full Stage,
requiring 10 minutes to set—three
dressing rooms, one large, warm
and airy, with daylight for tropi-
cal birds and monkeys that are
positively clean.

Time of act 18 minutes,
~~is one~~

SCENE
Palace or
Conservatory Drop in 2

SCENE

Four sets of lines on 36 ft. battens, one center line and
one spot line, two 8 ft. battens, and one 32 ft. batten. Wood
backing to match tropical scene.

LITTLE ROCK, ARK. Mar. 30th 1910.

Stage Manager.

Dear Sir

Will you have a woman of
the theatre about 2 P.M. to help
me with my changes for
the week.

And give the in-
closed list to your property
man.

Respect.

Grace Leonard

LEONARD.

For Montgomery, Ala. March 23rd 1910.

Manager,

Majestic Theatre

H. Wath, Tex.

Dear Sir:-

Billing for this act is
(Miss Grace Leonard,
The American Boy)

Same for program matter.

Respect.

Grace Leonard

STAGE MANAGER

As Miss Leonard makes a number of changes, a dressing room near the stage would be a great convenience. Time of act 18 minutes.

WE DO NOT CLOSE IN ONE

The piano mentioned in the property list is extremely essential, and I wish you would do your best to see that it is as good as possible.

Thanking you sincerely

This week at

GRACE LEONARD.

**INTERSTATE
AMUSEMENT
COMPANY**
11th Floor
Majestic Theatre Building
Chicago, Ill.

Name of Act GORDON ELDRID & CO.
NO. OF PERSONS 4 NO. OF DRESSING ROOMS _____
TIME OF ACT FULL STAGE _____ TIME OF ACT IN ONE _____

**IMPORTANT
TO ARTISTS**

As it is intended to provide Local Managers with every possible facility for exploiting your act over this Tour, it is **absolutely imperative** that you fill out the following carefully and in **detail**, and your co-operation with this department is requested for the mutual benefit of artist and manager.
INTERSTATE AMUSEMENT CO.

BILLING AND DESCRIPTION OF ACT
(We suggest adopting concise and convincing Billing, devoid of exaggeration.)

GORDON ELDRID & CO.
in
"WON BY A LEG"

Programme Copy (continued)
Scene 1 - Garden of Aunt Harriett's home at Charleston, S. Car.
Scene 2 - Two months later - Aunt Harriett's Summer home at Charleston, S. C.

PROGRAMME COPY
(Please make this as complete as possible. In ensemble acts the list of names of all participants is desired. In a sketch the full cast, etc.)

GORDON ELDRID & CO.
IN
"WON BY A LEG"
Aunt Harriett, Auntie wants niece to marry Bert Irma Eldrid
Kitty, the niece trying to foal Bert Grace Parker
Liza - Always willing to help Kittie Marie Del Veechio
And
The Rich Young Bert Dasher . Mr. Eldrid

NOTE:—Please state full name of each member of Company.

Week of April 29th

PROPERTY PLOT. GORDON ELDRID CO.

Piano, Piano Stool, Four Palms, Fur Rugs, Two Bent Wood chairs, One garden settee, One dress suit case, One sofa, Gold, Two or three gold chairs, 4 pillows, Vase with flowers 4 Pedestals, Bric-a-Brac, ~~Hall Stand~~ and Hall Settee.
Week of April 29th

Duchess)

MUSIC CUES. GORDON ELDRID CO.

- No. 1. As soon as the act preceeding us is through play Lively Two step do not wait for light to come up. As soon as Old Maid and Kitty come on die down and stop.
No. 2. When you hear me laugh outside, Play FF. until I come on then die down as before.
No. 3. DARK CHANGE. As soon as lights go out Play Two Step lively keep it up until Negro Mammy comes on from center door. Die down as before.
No. 4. CURTAIN MUSIC. As soon as I hand leg to Old Maid. Play March and keep it up through all curtains.

Entrance

*inner plates
each
to be used*

- 8 One cup, saucer, plate, glass of water on ~~table~~ } ON TABLE
- X 9 Old books
- X 10 Old rug or carpet *Green*
- 11 Trunk
- X 12 Low Stool *1/2 in. to Chair*
- X 19 Bottle of milk *It is as*
- X 20 Loaf of bread *1/2 x as*
- X 21 Large market basket full of grocery bundles *flower pots.*

MUSIC CUES

(The Duchess)

- 1.—Allegro, any bright number for curtain up.
- 2.—At cue: "This is April Fool's Day"—
Andante, piano until cue—"Say, is this the letter you got?"
- 3.—Repeat No 1, at cue—"You won't take me to jail?"—
PIANO until curtain cue—"I knowed it all the time."

LIGHTS

(The Duchess)

- 4.—Half down at rise, until cue—"Do Everybody"—then FULL LIGHTS.

CURTAIN

(The Duchess)

- 5.—Cue—"I knowed it all the time."

(Three dressing rooms needed.)

LITTLE ROCK, ARK. Mar. 30th 1910.

Stage Manager.

Dear Sir

Will you have a woman of
the theatre about 2 P.M. to help
me with my changes for
the week.

And give the in-
closed list to your property
man.

Respect.

Grace Leonard

EUROPEAN.

For Montgomery, Ala. March 23rd 1910.

Manager,

Majestic Theatre

H. Wath, Tex.

Dear Sir:

Billing for this act is
(Miss Grace Leonard,
The American Boy)

Same for program matter.

Respect.

Grace Leonard

STAGE MANAGER

As Miss Leonard makes a number of changes, a dressing room near the stage would be a great convenience. Time of act 18 minutes.

WE DO NOT CLOSE IN ONE

The piano mentioned in the property list is extremely essential, and I wish you would do your best to see that it is as good as possible.

Thanking you sincerely

This week at

GRACE LEONARD.

**INTERSTATE
AMUSEMENT
COMPANY**

11th Floor
Majestic Theatre Building
Chicago, Ill.

Name of Act GORDON ELDRID & CO.

NO. OF PERSONS 4

NO. OF DRESSING ROOMS _____

TIME OF ACT FULL STAGE _____

TIME OF ACT IN ONE _____

**IMPORTANT
TO ARTISTS**

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GORDON ELDRID & CO.

in

"WON BY A LEG"

Programme Copy (continued)

Scene 1 - Garden of Aunt Harriett's home at Charleston, S. Car.

Scene 2 - Two months later - Aunt Harriett's Summer home at Charleston, S. C.

PROGRAMME COPY

(Please make this as complete as possible. In ensemble acts the list of names of all participants is desired. In a sketch the full cast, etc.)

GORDON ELDRID & CO.

IN
"WON BY A LEG"

Aunt Harriett, Auntie wants niece to marry Bert Irma Eldrid
Kitty, the niece trying to foal Bert
Grace Parker

Liza - Always willing to help Kittie
Marie Del Veechio

And

The Rich Young Bert Dasher . Mr. Eldrid

NOTE:—Please state full name of each member of Company.

Week of April 29th

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Piano, Piano Stool, Four Palms, Fur Rugs, Two Bent Wood chairs, One garden settee, One dress suit case, One sofa, Gold, Two or three gold chairs, 4 pillows, Vase with flowers 4 Pedestals, Bric-a-Brac, ~~Hall Stand~~ and Hall Settee.

Week of April 29th

(The Duchess)

MUSIC CUES. GORDON ELDRID CO.

- No. 1. As soon as the act preceeding us is through play Lively Two step do not wait for light to come up. As soon as Old Maid and Kitty come on die down and stop.
- No. 2. When you hear me laugh outside, Play FF. until I come on then die down as before.
- No. 3. DARK CHANGE. As soon as lights go out Play Two Step lively keep it up until Negro Mammy comes on from center door. Die down as before.
- No. 4. CURTAIN MUSIC. As soon as I hand leg to Old Maid. Play March and keep it up through all curtains.

Entrance

*inner plates
each
to be used*

- | | |
|--|---|
| 8 One cup, saucer, plate, glass of water on table | On table |
| X 9 Old books | |
| X 10 Old rug or carpet <i>Green</i> | |
| 11 Trunk | |
| X 12 Low Stool <i>12 in. to Chair</i> | |
| | X 19 Bottle of milk <i>It is as</i> |
| | X 20 Loaf of bread <i>10x as</i> |
| | X 21 Large market basket full of grocery bundles <i>flower pot.</i> |

MUSIC CUES

(The Duchess)

- 1.—Allegro, any bright number for curtain up.
- 2.—At cue: "This is April Fool's Day"—
Andante, piano until cue—"Say, is this the letter you got?"
- 3.—Repeat No 1, at cue—"You won't take me to jail?"—
PIANO until curtain cue—"I knowed it all the time."

LIGHTS

(The Duchess)

- 4.—Half down at rise, until cue—"Do Everybody"—then FULL LIGHTS.

CURTAIN

(The Duchess)

- 5.—Cue—"I knowed it all the time."

(Three dressing rooms needed.)



The Twin Blossoms

REECE and ROSE

REAL VAUDEVILLE KIDS

Refined Singing and Dancing

Time of Act

Thirteen to Fifteen Minutes

in One

Enroute, [

]

Props - Garden Bench

two chairs & small table for change

light cue - Oh! what a night to spoon
white flood till girl exits.

Scene Plot

Sidney Forrester

&

Miss Ray Lloyd
week of Mar 21

Street in I

Stage Manager

Wynmorrow & Co. week Jan 31 '10

Scene - We carry drop used in (Vonn
or two (2) Plan backing for
door in drop L -

Lighting - Opening red flood ⁱⁿ foots up to
full white at cur - Spot
(Aulbur) at close of act & planned

Trops - Old Soap Bot -
Dressing Rooms - Mrs. Mrs. Morrow.
" " Midget male

Supers - We can use four (4) supers
(Can use stage crew for
Cowboys & Indians - Very
little to do - We carry
full wardrobe + pay
\$3.00 per week each -

his arms.

Curtains very quick.

VON MITZEL & MAYNARD

IN

"A TIMELY AWAKENING"

LIGHT PLOT:

THE LIGHTS IN THIS ACT ARE MOST IMPORTANT. At rise everything on stage full up, house dark -- at cue given by Mr. Von Mitzel, "If a woman only knew how hard a man had to work" begin to dim until Mr. Von Mitzel said, "I'm a yellow dog, Theatre party, supper party" then everything out until Miss Maynard is heard singing, then foots up 1/3 and spot light on Miss Maynard all through the scene until her exit -- then take spot off leaving foots 1/3 up until Mr. Von Mitzel shoots pistol, then all dark until Miss Maynard is heard singing again, then everything full up till curtain.

more out Wynmorrow
Shot 3. Chuff Curtain Hell Night

Stage Manager

Dear sir

Kindly let us have the following articles.

Scene plot

Centre door fancy box set

Carpet & portiers

Centre table

(3) Rugs

(2) Gold chairs

(1) Kitchen table to be used by us only

all week. Kindly let us have dressing room near stage. Both dress together.

Respectfully Yours

The Tanaka's

LAZAR and LAZAR

3 sets of battens for full 32 ft. drops.
2 sets of lines in 1/2
1 set of lines in 2/3
1 set of lines in 3/4

SCENE PLOT.

Backing in 3/4
Scene 1—Orchestra drop.
Scene 2—Grotto in 4.
Scene 3—Same as scene 1.

LAZAR and LAZAR

LIGHT PLOT.

Scene 1—Full up.
Out at Bertha's exit for change.
Scene 2—At ~~bunch~~ ~~all~~ ~~throw~~ ~~on~~ ~~stage~~ ~~light~~ ~~back~~ ~~of~~ ~~drop~~ ~~for~~ ~~vision~~ ~~till~~
Cue—"No one ever leaves here. Beware! Beware!!"
Str'p out. Foots red, Borders red and blue.
Bunch L 4 Blue, Bunch R 4 Red.
Camp fire L 3rd.
Lightning R 3rd works all through scene.
Everything out for change at Cue—"There they go."
Scene 3rd Full up.

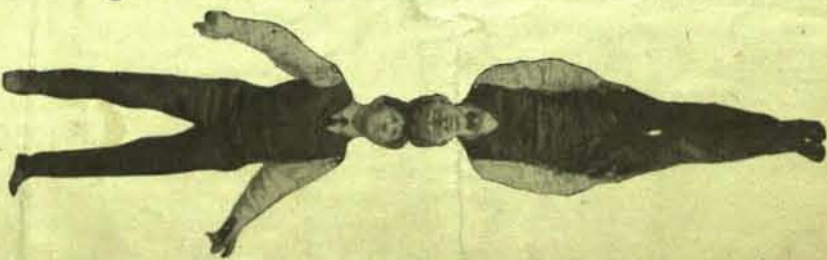
LAZAR and LAZAR

SPOT LIGHT.

Run colors on dance, 2nd scene, at cue—"We will all sing and dance."
White spot on fairy queen at cue (will explain).

*Property list, strong relation between sets & other
about pan or shovel and broom
non-lan sets played at
etc etc Room*

KEIT and DEMONT



IN THEIR ECCENTRIC NOVELTY ACT
The Messenger Boy's New Job.
CONVERSATIONALISTS

Unique and Difficult Balancing and Acrobatic Feats

FT. WORTH, Tex.

SCENE & PROPERTY PLOT
—OF—
MUSICAL BENNETTS

For The Sign Painter.

Announcement Cards to Read:

MUSICAL BENNETTS
NOVELTY ACT.

For The Printer.

OUTSIDE BILLING.

Mysterious Musical Bennetts
UNIQUE NOVELTY ACT.
PANTOMINE MUSICAL COMEDY.

For The Stage Carpenter.

Musical Bennetts.

KINDLY FURNISH.
1 Batton 20 Feet Long.
2 Battons, 14 Feet Long Each.
Set in lines between two (2) and (3) for drops,
single line right and left back of tormenters for side taps.
1 set of Wings to place at each end of Side Taps. Have backing
down back of our own drop.

For The Electrician.

Musical Bennetts

4 Plugs For Pocket Connections.
10-16 C. P. Edison or Standard Lamps, and 3-32 C. P. Lamps
Front of house must be dimmed low, and Stage Lights everything out

Musical Director or Pianist.

Musical Bennetts

Would like Orchestra or Piano to be in HIGH PITCH.

For The Stage Manager.

Musical Bennetts

Majestic Theatre, Week of *May 24th 09.*

Previous Week *Little Rock Ark*

Time of Act 15 Minutes.

Curtain rises and drops at cue given by Mr. Bennett.

Set requires 8 to 11 minutes.

We require 2 dressing rooms as there are 3 people in the act; two gentlemen and one lady (married).

Chrendall Bras & Dutton,

Comedy Artists

Presenting

"Bits from Circusdom"

Richmond, Ind.

MAR 8 1910

Manager,
"Majestic Theatre,"
Ft. Worth, Tex.,

Dear Sir: - Under separate
cover have sent photos and
enclosed please find billing (etc.)
for week of April 4-10 and
oblige,

Yours Very Truly,
Chas. W. Dutton.

Bill as follows: -

{ Chrendall Bras. and Dutton.
"Three Comedy Gymnasts". }

At "Hippodrome", Lexington, Ky.
next week.

Grace Cumings and Company

COMEDY SKETCH ENTITLED

"A MAIL ORDER WIFE"

BY ARTHUR GILLISPIE AND COLLIN DAVIS

CAST

BUTTONS, A BELL BOY.....TOMMY PATRICOLO || CARRIE COYNE, A CHAMBERMAID }
JACKSON PARK, A TRAVELING SALESMAN.....HARRY THORNTON || BIRDIE NESTOR, A MILLINER }

SCENE—SAMPLE ROOM—HOTEL WHIPPLE

Stage Manager
Majestic Theatre
Little Rock - Ark.

Montgomery - Ala.
Jan 4th. 1910

Dear Sir-

Below please find scene & property plots - for next week

Yours Respectfully
Grace Cummings and Co

Scene Plot

Center door fancy - Doors R. 2nd L. -

Property Plot

Two kitchen tables - same size - for our exclusive use

Two twenty four inch center tables

One small water pitcher

Two "white" quart round whiskey bottles -

{ Stop carry everything else we see }

4 - up quick for French horn, until
turn to dance, then lights out
until exit.

5 - Full lights for remainder of act.

Parlor set, centre of
Fire-place with fire
NOTE:-(Make this set as elaborate as possible.)

Sweden set preferred.

Elizabeth Bernice

The Banks-Breazeale Duo

The Daintiest of Musical Acts

PROPERTIES

One arm chair, one straight chair,
library tables with cover, library or
piano lamp lighted, piano, piano
stool, one large and one small table
for entrances, palms if available.

Piano on stage must be same
pitch as orchestra.

Settee with pillows

3 kitchen chairs

EDITA HANEY
La Petite Soubrette

Oct 9
Prop



In a Merry Costumal Creation, Introducing an Original Mechanical Doll Dance, Character Delineations, and a Stunning Display of Dress

Time of Act: Eight to Ten Minutes
Permanent Address: "Billboard"

Programme telling

Edith Haney.

*"The Pocket Editor's Comedienne" In "Classy Kid-Characters"
Introducing "The Chautauk Rays".*

Also in 2 April to follow on Third number.

Time of act 13 min.

able to slide).

Terry & Elmer

Prop List

Decanter with Ginger Ale or Sarsaparilla,
Whiskey Glass, Small Stand or Table, covered,
Newspaper. ✓

Telephone on table

Week of..... At.....

Billing matter:—Be sure to follow exact spelling.

*Please follow this spelling:
CATHRINE COUNTISS*

**CATHRINE COUNTISS
AND HER COMPANY**

in the Dramatic Playlet,

THE BIRTHDAY PRESENT

THE CHARACTERS

GWENDOLYN	- - - -	CATHRINE COUNTISS
NATALIE, a Maid	- - - -	RENE NOEL ANITA ALLEN
BILLY, a Messenger	- - - -	JAMES HYDE
GERALD STURTEVANT	- - - -	JOHN W. LOTT
GERALD, his Son	- - - -	MAC MACOMBER

SPECIAL NOTE:—To House Managers, Press Agents and Card Writers: Please follow this exact spelling—CATHRINE COUNTISS—as there is a tendency to misspell both words.

Property Plot.

CATHRINE COUNTISS AND CO.

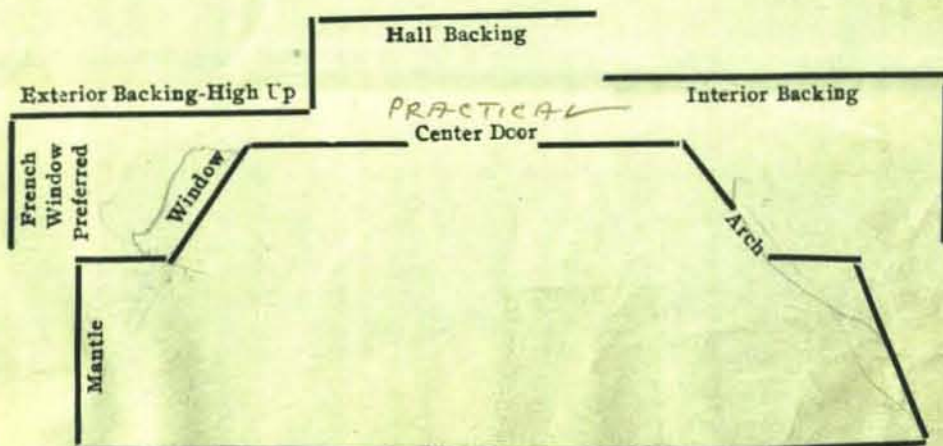
- Handsome set of Gold Furniture, consisting of:
- Small divan without back.
- Two arm chairs.
- Three single chairs.
- Two gold tables.
- Two gold pedestals for palms.
- One ladies' dressing table with mirror.
- Small stool to match dressing table (without back).
- Ladies' writing desk to match furniture.
- Plenty of sofa pillows.
- Small hassock (covered), in front of divan.
- Six large palms and jardiniers for same.
- Several handsome rugs.
- Desk telephone.
- Sure ring telephone bell.
- Door Bell.
- Lace curtains for window.
- Heavy portiers for arch—ground cloth and medallion.
- Large fancy vase to hold one dozen American Beauty Roses (important).
- Fancy cover for centre tables.
- Mantel and ornaments for same.
- Fancy clock on mantel.
- Five letters sealed and stamped.
- Pen, ink and ladies' stationery in writing desk.

Large box to hold American beauty roses

Scene Plot.

CATHRINE COUNTISS AND CO.

A lady's boudoir. Kindly make as handsome and dainty as possible; Centre door, hall backing. Arch opening U. L., with bedroom backing. French window. R. L. Mantel down R.



& CO.,

NO. OF DRESSING R

TIME OF ACT IN O

PROGRAMME COPY

AS ATTACHED H

PROPERTY PLOT

HED HERETO.



CLARA WALTERS

SPECIALTY PIANISTE AND
PREMIERE PIANO DANSEUSE

This Week

Open Time From

Permanent Address—1402 BROADWAY,
Care "Variety" NEW YORK CITY

*Majestic Theatre
Birmingham
Ala*

Dear Sir,

I play your Theatre week of *April 26th*

Kindly Bill me as follows. The Great Henry French presents Clara Walters Specialty Pianiste and Premiere Piano Danseuse. also please have a good Grand Piano on the Stage if Possible as my Act relies upon a good Instrument. I need a drawing Room Set if convenient.

Your Sincerely,

Clara Walters

COLUMBUS, GEORGIA

FOSTER & FOSTER

In their Musical Oddity

"The Volunteer Pianist."

SCENE PLOT

Light Fancy Box Arch in Three.

(We do twelve minutes in three and five in one).

PROPERTY PLOT

First Class Piano.

(Concert pitch, Baby Grand preferred).

Center Table.

Fancy Odd Pieces of Furniture.

Medallion, Fur Rugs, Etc.

Pedestals with Palms or Vases.

Old Dress Suit Case.

Pair Large Ice Tongs.

Hatchet, Hammer, Wrench.

Wine Decanter, half full.

Dear Sir:

If possible we would like piano tuned concert pitch. We do not use it with orchestra.

J. J. Foster & Foster

RZELERE
AGER

MACK & DUGAL COMPANY, week of *Mar 78*

Mack & Dugal Co., Present the Scenic Singing Novelty, "Grit's Thanksgiving" by Fred J. Beaman, Copyright, Class D. XXC. No. 11198.

CHARACTERS	Roxy, The Queen	-	Eugenie Dugal
	Grit, The King	-	Pete Mack
	Beans	} The People	- <i>Eddie Washington</i>
	Mush		
	Mrs. Van Cleave of the Gerry Society	-	<i>Chas. Keating</i> - Eugenie Dugal

Time, Tomorrow. Place, Deserted Dock, East River, New York

Pete Mack who plays the part of Grit in the Sketch "Grit's Thanksgiving" at the Theatre is a well known ball player in the summer time, playing under the name of McNamara. He has played with Chicago and Cincinnati in the National League, and for the past five years has played with the leading Minor Leagues of the country.

Variety is a difference. Mack and Dugal appearing at the National this week have that difference, for the act presented by these people is away from anything. Their offering is all different. Instead of the time worn mistaken identity, their's is a pretty story admirably told and acted, with a touch of pathos here and there, then when one feels the "Lump" in the throat it is quickly forgotten by a hearty laugh.

San Francisco Call, Jan. 14th, 1907

Next to Howard & North, the Headliners, came Mack & Dugal Co. This act not even billed filled in on a disappointment, and is the surprise of an excellent bill at Hathaway's this week. This act is away in a niche of its own for it is different than any talking act that can be brought to mind.

Lowell, Mass., Telegram, Dec. 30, 1908.

The Mack & Dugal Co., appearing at Hathaway's this week carry an entire production for their act. The effects used are seldom seen in Vaudeville. The shimmering water in the moonlight, the rising moon and the realistic snow scene acquire that which so many try to attain--a difference. The characters in this act are admirably played, especially does this apply to Miss Eugenie Dugal who's interpretation of the little street waif is excellent.

Malden, Mass., News, Dec. 22, 1908.

FOR STAGE MANAGER:-Want 3 sets of lines in 3, 1 in 4. Want 2 34-ft. battens in 3, 2 shorter + in 4. Carry 3 hanging pieces. Carry 4 tack tabs. Want 4 plain wings to tack tabs to. Tabs are 18x26. Set of lines in 2 to hang snow bag. We carry ground cloth. Must have sky borders. Pull up mask off piece at cue from boy. ~~Curtain descends SLOWLY through 'Grit's' thanksgiving speech.~~ Raise at once. Want 2 dressing rooms. If no dressing room on stage floor left, arrange mask off with table and light.

FOR ELECTRICIAN:-~~At opening all stage light out.~~ Ripple is working at opening. Bring up your foot lights to FULL. First and second borders BLUE. (About one minute from opening to bring up lights.) MUST HAVE BUNCH OR FLOOD LIGHT. We carry TWO lamps, one a ripple effect, operates from RIGHT. The other a spot, works from LEFT and should be OFF FLOOR. If you have pocket in your gridiron or loft, work lamp from there. Cut off ripple when lights are up. Start lamp at LEFT when Miss Dugal exits as the Lady. Operate lamp so it covers ONLY CHARACTERS ON STAGE. Start to dim at Lady's entrance, DIM SLOW. Start ripple same time. Have about 3 MINUTES TO DIM. Border behind drop MUST WORK INDEPENDENT of other borders, as it is on THROUGHOUT ACT. Lights all on for SECOND CURTAIN.

FOR PROPERTY MAN:-Want 4 empty soap boxes, bundle newspapers, automobile horn. ~~Pieces of steel to imitate church chime.~~ Start snow SLOW at Miss Dugal's entrance as Mr. Van Cleave. At finish of act, announce OFF STAGE (AT CUE) "The next, ladies and gentlemen, will be the Amateurs." Voices answer you with "Get the Hook, etc." you answer "Give them a chance." The first, ladies and gentlemen, will be the 3 Brooklyn Hicks; they are SAID TO BE SINGERS. They walk on stage, when they spring stale stuff you yell "ROTTEN! ROTTEN!" You hook them off at CUE.



DIFFERENT

CARRY THREE HANGING PIECES—FOUR WINGS—TWO LAMPS, ONE, A RIPPLE EFFECT, THE OTHER A RISING MOON EFFECT. A PRETTY STORY—COMEDY—REAL SINGING. ABOVE DROP ILLUMINATES, SHOWING OVER FOUR HUNDRED LIGHTS, AND AT FINISH TRANSFORMS TO INTERIOR OF THEATER, SHOWING AMATEUR NIGHT. BURLESQUE ACROBATICS, SINGING, AND JEFFRIES-JOHNSON FIGHT.



IN THE CENTER OF THE LARGEST BUSINESS
URBAN FIELD IN THE WORLD. LARGEST INVESTMENTS FOR FACTORIES
ADDRESS
CHAMBER OF COMMERCE

HOTEL YOUREE

IN THE HEART OF THE BUSINESS DISTRICT.
EUROPEAN PLAN.

THE SHREVEPORT HOTEL CO.

H. B. MABSON, Pres.

Shreveport, La.

1911

"MODERN FIRE PROOF"
250 ROOMS
150 WITH BATH.

Thursday

Stage Manager

Majestic - Ft. Worth

Dear Sir,

Kindly reserve 2 Dress
rooms for us for next week.
Miss Kirk's - room must be
near stage as possible
owing to gowns & changes.

We work in one and
use Clois or Garden drop.
18 to 20 minutes.

Trusting you will
take care of care of the
above matter I remain
Very truly Yours
Billy Fogarty

Kirk & Fogarty

SCENE PLOT

"HIS FIRST HOME COMING."

Center door fancy, in 3; Set door R and L 3.
Interior backings

Edward Kellie.

LIGHT PLOT

Foots and borders full up. House half up.

Edward Kellie.

PROPERTY PLOT:

- Large* *with mirror*
- 1 cheffonier, with practical drawers, and key. (Very important)
 - 1 fancy screen.
 - 1 Library table, 24 X 40 or 48 inches. *size very important*
 - 2 Dining chairs.
 - 1 Hall rack.
 - 2 Small stand or tables *size very important*
 - 1 Divan or small settee. *Leather end case*
 - 3 sofa pillows. *25 News papers*
 - Carpet down to "one."

NOTE
We carry our own silver and chinaware, cut glass, vases, flowers
and table linen. Nice furniture will greatly enhance the setting.
Edward Kellie.

All the above furniture is used
and is absolutely necessary.
Kindly have in on our arrival

E.K.

PRIZE MATTER, BILLING MATTER & Etc.,

For

EDDIE GASSADY

Billing.

EDDIE GASSADY

"The Dixie Boy"

in Characteristic Song & Monologues

Scene

Street in One

**INTERSTATE
AMUSEMENT
COMPANY**

Majestic Theatre Building
Chicago, Ill.

Name of Act HAVILAND & THORNTON

NO. OF PERSONS TWO

NO. OF DRESSING ROOMS 1

TIME OF ACT FULL STAGE

TIME OF ACT IN ONE

BILLING AND DESCRIPTION OF ACT

PROGRAMME COPY

BUTLER HAVILAND & THORNTON
In their newest musical skit
"Get-poor-quick Wellington"

SAME AS BILLING

Scene:--The bathing beach at Trouville,
France.

Time:--5.30 P.M.

BILLING;-

BUTLER HAVILAND AND ALICE THORNTON
in their newest musical skit
"Get-poor-quick Wellington"

PROGRAM COPY;- Same as above with addition of following;-

SCENE;-The bathing beach at Trouville, France.
TIME;-5.30 P.M.

STAGE MANAGER;-We carry special drop to hand in 2.

Act runs 16 to 18 minutes.

12 ft. backing (plain canvas side down stage) back of drop.

PROPERTY MAN;-Large wicker double seat or chair.

(MUST HAVE VERY HIGH BACK)

Camp stool.

Camp chair.

Table, chair, mirror and screen off R.E. for changes.

Kitchen chair off L.E.

ELECTRICIAN;- White and reds full up in foots and all lights in front of
drop. Lights out back of drop.

CUE;-In third song, when Mr. Haviland raises parasol, all lights out,
UP at exit R.2.

No spot used.

**INTERSTATE
AMUSEMENT
COMPANY**

11th Floor
Majestic Theatre Building
Chicago, Ill.

Name of Act FOUR MUSICAL BARBERS.

NO. OF PERSONS 4 persons (3 men & 1 lady)

NO. OF DRESSING ROOMS 2

TIME OF ACT FULL STAGE

about 12 min.

TIME OF ACT IN ONE

**IMPORTANT
TO ARTISTS**

As it is intended to provide Local Managers with every possible facility for exploiting your act over this Tour, it is **absolutely imperative** that you fill out the following carefully and in **detail**, and your co-operation with this department is requested for the mutual benefit of artist and manager.

INTERSTATE AMUSEMENT CO.

BILLING AND DESCRIPTION OF ACT

(We suggest adopting concise and convincing Billing, devoid of exaggeration.)

FOUR MAGNANIS
In their Original Creation
of the
MUSICAL BARBERS.

PROGRAMME COPY

(Please make this as complete as possible. In ensemble acts the list of names of all participants is desired. In a sketch the full cast, etc.)

FOUR MAGNANIS
IN THEIR ORIGINAL CREATION
OF THE
MUSICAL BARBERS

Manager: Majestic Theatre Ft. Worth Tex.
Enclosed find plots for week of May 2nd will
be at Majestic Theatre Little Rock week of
April 20th -m ending photos under separate cover. Please bill us as
follows;

Arthur Hill

presenting

O'Rilla Barbee & Company,
in
The Comedy Success
"A Strenuous Daisy"

Program.

Arthur Hill

presenting

O'Rilla Barbee & Company
in
"The Strenuous Daisy"

a little comedy of sentiment and slang.

Cast

Nathaniel Butler, the father
Mrs Butler, the mother
Fred Butler, the Son
Mabel Butler, the Bride

Arthur Hill
Sarah Hearne
Archibald Curtis
O'Rilla Barbee

Wm. Smiley Corbett,
Pres.

Jno. G. Wilmes,
Secy & Treas.



City Hall Square Hotel

RANDOLPH AND CLARK STS.
IN CONNECTION WITH
LAMBS' CAFE, 78-80 W. RANDOLPH ST.

CHICAGO,

1911

FIRE PROOF
87-89 WEST RANDOLPH ST.

Stage Manager -
Majestic Theatre
Ft. Worth.

Enclosed please find property
list -

Kindly have electrician
supply 16 - 40 watt tungsten
lamps for an electrical cabinet
which I carry for quick changes
in view of audience -

I also carry a plush drop to
be hung in One - yours truly

Wm. Allen
Week Mar. 22nd

PROPERTIES

Carpet or Medallion - Draperies on C. D. - Rugs
Settee - Four Parlor Chairs - One Parlor Table -
Piano (in good condition) - Wine Decanter - 2 Wine
Glasses - Parlor Screen - Sofa Pillows - Vase for
Flowers - Two Pedestals with Statues or Flowers -
Chest with Picture - Chandelier if possible - Hall tree



Olive Vail
Prima Donna
en tour

MAR-9
1915

Stage Manager,
Majestic Thtre.,
Ft. Worth, Tex.

Dear sir:-

Will you please reserve me a batten in about 1-1/2 for my velvet drop, and arrange same so as you can have a drop available to let down behind my drop-which is not lined. I thank you.

I require but ONE dressing room, as near stage as possible. Thanking you for this, I remain,

Sincerely yours,

Olive Vail.

— BILLING —

M^{LLE} SILVERADO

NOVELTY GYMNAST
&
CONTORTIONIST

TIME OF ACT — 12 MINUTES

FULL STAGE.

PALACE SET. (PREFERRED)

OR
GARDEN SET.

FOR THE WEEK OF

"BILLING MATTER."

HASTINGS & WILSON.

"THE LUNATICS."

Scene Plot.

Exterior (Wood) We open and close in same set.

One set of Lines in 4 for drop.

Two Battens for same.

One line in 3 Centre and off stage R.

Prop. List.

One New Straw Broom.

Two Resin Beards.

One Kitchen Table for changes.

415 MILWAUKEE AVENUE

Chicago, Ill., 20 /12. 190⁹

To the Manager.
of
Majestic Theatre.

(Prop List)

For week of Jann. 17 . 1910.

Center Door Fancy Set.

Madalian;

- (I) Kitchen Table/
 - (I) Chair Perpered Wooden Seat;
 - (I) Samll Centre Table.
 - (I) Bunch Light.
 - (I) Reolver (32)
- Spot Light is used in Act

.....
BAPTISTE & FRANCONI
European Comidey Aerobaties Act.

.....
Jan 17

HOT SPRINGS, ARK., Sept 16 1911

Mgrs Majestic Theatre
1111 W. Worth Tx.

Dear Sir - Enclosed find
Prop list & Billing
Williams, Thompson & Copeland
Present.

"The Burglars Union"
Prop List.

Two sure fire 38' revolvers. Blanks for same
small grip or satchel

2 lanterns -

Candle stick & candles

small Bird cage.

8 tin cans on wire -

roller top desk.

Students lamp.

Money sack. - 1/2 full of Nicils
or washers to sound like money.

Decor.

C.D.F. Mask in door to look like window
door R.H. down stage -
Williams Thompson & Copeland

**INTERSTATE
AMUSEMENT
COMPANY**

11th Floor
Majestic Theatre Building
Chicago, Ill.

Betsy Bacon & Company

NO. OF PERSONS

5

NO. OF DRESSING ROOMS

2

TIME OF ACT FULL STAGE

15

TIME OF ACT IN ONE

**IMPORTANT
TO ARTISTS**

As it is intended to provide Local Managers with every possible facility for exploiting your act over this Tour, it is absolutely imperative that you fill out the following carefully and in detail, and your co-operation with this department is requested for the mutual benefit of artist and manager.

INTERSTATE AMUSEMENT CO.

BILLING AND DESCRIPTION OF ACT

(We suggest adopting concise and convincing Billing, devoid of exaggeration.)

Betsy Bacon & Co.
Presenting
Deborahs Wedding Day.
A Dramatic Incident of The
War of 1776.

PROGRAMME COPY

(Please make this as complete as possible. In ensemble acts the list of names of all participants is desired. In a sketch the full cast, etc.)

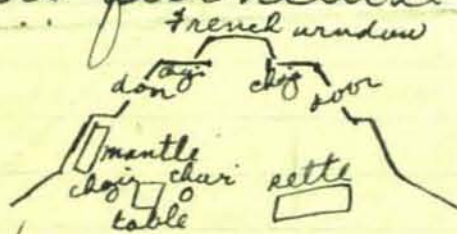
Deborah Carlyle - Betsy Bacon
Mammy Jafe - Jane Jeffery
Capt. Jack Wayne - Lloyd Francis
Scene: The Ministers House
near Trenton - 1776

NOTE: - Please state full name of each member of Company.

SCENE PLOT

Please explain scene you wish minutely and if special entrances, right or left are desired, draw a pencil diagram. Also if you carry special set mention number and lengths of battons needed and where to be hung.

Light Interior
Carry covers for
all furniture used



Wood drop-

PROPERTY PLOT

Please make this complete.

4 Kitchen Chairs 1 clock & old
1 Sofa with back (Settle) fashioned
Medallion down vases for
1 set of 7 horse effects mantle
1 book
Fire place with mantle
2 Large Old fashioned Candelsticks
Candles
Hecanter & 3 wine glasses

PRESS MATERIAL

(A quantity of newspaper matter is requested. In case you have a scrap-book we should like to be permitted to use it. Special appointments are granted any artist who wishes to suggest special means of exploitation. Acts of every nature will be given the same advantage and same attention of this department.)

Billing for Program

-THE BRAHMS LADIES QUARTETTE-

IN AN EVENING AT HOME.

Betty Patterson. Vocalist

Hessie Fuhrer. Violinist

Lucy Fuhrer. Cellist

Henriette Thaxter. Pianist

parts
SCENE:- Rich interior, French window G. Garden or conservatory backing. Arches R. & L. interior backings. Fireplace wing R.2.

PROPS:- Baby Grand piano, piano stool, piano lamp
1 gold settee, 1 gold armchair, 2 gold chairs, 2 gold pedestals,
2 vases of flowers or busts for base, palms back of french window,
fireplace.

ELECTRIC LIGHTING:- Red foots and borders, Fireplace arc with red medium,
arc each side of french window with blue medium, amber bunches
for arches, spot light from front, amber medium.

ELECTRIC SOUNDING PLOT:- At opening of act, arcs, bunches, piano lamp,
Red foots and borders on. Curtain raised after few measures of
music, when curtain is up start bringing white foots and borders
up slowly so they will be full up at finish of first number. For
solo number on cello dim white lights down as at opening of act,
amber spot from front, at finish of encore, white lights up.

STAGE MANAGER:- Curtain up after few measures of music, very slow
curtain. At finish of act violinists will give nod of head for
quick curtain, for close. Then curtain should reach stage with
finish of number. Orchestra is not used during this act. Piano should
be international pitch, and in good tune and condition, and MUST
be A GRAND. Two dressing rooms required.

PROPERTY PLOT

TED and KATE GIBSON

6 - Kitchen Chairs.

2 - Large Backings

3 - 24" or 30" Tables

5 Bundles
3 Large Newspaper Bundles
or Boxes.

1 - Drinking Glass.

8 cent Plant

Drop Seamed Backwards

Wood Wings Backwards

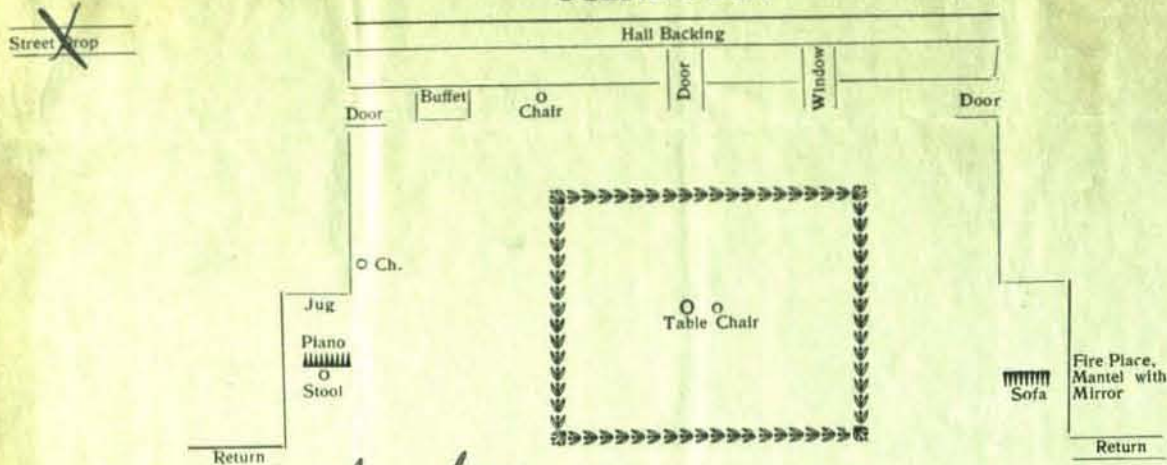
□ □

Chair Table

Backings

SCENE PLOT

(The Star Boarder)



Great Plain dining room, set in four
Time of Act, 18 ~~23~~ minutes

PROPS.

- | | | |
|---------------------------------------|--|--------------------------------------|
| 1. Buffet | 9. Hall Tree | 17. Upright Piano and Stool |
| 2. White Table Cloth | 10. One Sofa <i>Male</i> | 18. Piano Cover |
| 3. Six White Napkins | 11. Four Chairs | 19. Round Dining Table |
| 4. Six Silver Knives | 12. Fire Place and Mantel | 20. Four Wine Glasses |
| 5. Six Silver Forks | 13. Mirror over Mantel | 21. One Tray |
| 6. Six Silver Table Spoons | 14. Brica Brac on Mantel | 22. Two Table Glasses <i>7 Bowls</i> |
| 7. 4 Six Dinner Plates | 15. Drap ² on Mantel | 23. One Mandolin |
| 8. 3 Six Soup Plates | 16. Old Fashioned Table Covers | 24. Three Small Books |
| <i>1 Salad Bowl</i> | 25. One Bank Book - Perishables | <i>1 9t Wine Bottle -</i> |

LIGHTS

(The Star Boarder)

Full up throughout

CURTAIN

(The Star Boarder)

Cue—"Jones go rush the can."
(Two dressing rooms needed.)

Billing, scene plot etc. for

CLAUDE RANF.

Week of *Mar. 21st*, *At North*
Register

Name, billing etc. for programme.

CLAUDE RANF
"Who Dines On The Wire"

Scene plot,

Garden or olio in two.
Can not open or close in one.
Can not do an encore in one.
Time of act twelve minutes.

Props,

No house props required

Route,

Little Rock Mar 14th

FAYE A TENNIEN

AT.....THEATRE

CITY.....

WEEK.....

Time of act Full StageMinutes
(Nothing in one)

BILLING,

Those Classy Girls with the Brown Eyes

Faye & Tennien

Scenic Plot

WE USE NO HOUSE SCENERY.

- 1- Set of lines in 2 with batten for leg drop (18x34)
- 1- Set of lines in 3 with batten for leg drop (18x24)
- 1- Set of lines in 4 with batten for back drop (18x34)
- 1- Set of lines in 2 1-2 with batten 6ft. long for swing
- 1- Batten 34 ft. long for pocket in back drop
- 4-Battens 6 ft. long for pockets in leg drops

Property Plot

- 1- Garden bench, rustic
- 1- Garden table, rustic
- 6-Grass Mats
- 6-Palms, natural if possible
- Green baize

Light plot.

Spot (chaser) at opening on swing center stage. Stage dark.
 Spot(chaser) at exit of first song, left stage. Stage dark
 Stage full on and white flood at exit of second song, continue until
 dance in fourth song, then flood colors until finish. Finish with
 stage full on and white flood.

PROPERTY PLOT OF HANS ROBERT & CO.

- 2 Arm Chairs
- 1 Baby Grand Piano (absolutely imperative)
- 1 Piano bench
- 2 side chairs
- 1 Settee
- 1 Piano Lamp to set on piano
- 1 Library table highly polished, Mahogany.
- 5 pieces of furniture Mahogany preferred
- 1 Gold stand for lamp
- 1 Electric Lamp for stand.
- 2 pedestals and Palms
- 1 Book Case Mahogany
- 1 telephone (Hand Bell "Electric")
- Law Books.
- 1 Match stand
- 1 music cabinet mahogany
- 2 statues and busts.

Note- if possible have the furniture with green plush
 covered. Make set as elaborate as possible.

SCENE PLOT

Act:

Mr. BRADLEE MARTIN & COMPANY

Playing Here

DRAWING ROOM.

Ents

Curtain cue

Full stage entire Act—Runs seventeen minutes.

PROPERTY PLOT

1 Candelabras (Large if possible) or Vase with flowers

2 Sofa Pillows.

Couch (No arms.)

Piano.

Fireplace (Practical).

Furniture suitable for Drawing Room.

Rocking Chair.

Cheval Mirror or (Large mirror on easel.)

Letter.

Decanter of Wine

Lord Don Bill

Photos for Mantle

(Two Dishes for
Table)

(Table & 3 chairs
for
changes)

To Electrician:

Chandelier.

2 Bunch Lights (Blue) in back of Bay Window.

Red Flood from Fire Place to cover stage. (Arc Light.)

2 Bunch Lights (White) back of each door.

Electric Lamp (Red Globe) on small Table which is in Bay Window.

NOTE:—

At rise of Curtain, all House Lights, Borders and Foots Out.

Red Light from Fire Place Covers Full Stage all through the Act.

Dark Blue Lights outside of Bay Window, give night effect all through the Act.

White Lights outside of each Door, all through the Act.

Light Cues:—Worked by Mr. Devlin, by Electric Button on Door L. 3rd.

DEVLIN & ELLWOOD

Foot Springs
Sept 27 Ark

Mr Stage Mgr
Dear Sir

We are booked to
play there next week
"Prop list."

Three 26 ft Battens
two 8 ft Battens
two dining room chairs
1/2 gal of ~~gas~~ gasoline
a red flood. a red bunch
light - and a large clean rug
and oblige yours to Please
Sampson & Sampson

European Plan Only

HOTEL MAJESTIC

Hot and Cold Baths

J. H. FARRELL & CO., Proprietors

MONROE STREET NEAR NORTH
PERRY STREET
PHONE NO. 3412

Special Rates for Professionals

J. H. FARRELL, T. M. A. No. 73
Manager
Drummer Majestic Theatre

Most Centrally Located Hotel In the City
Three Blocks From Majestic Theatre
One Block from Grand Theatre
Two Blocks from Empire Theatre
Two Blocks From Orpheum Theatre
One Block from Postoffice

Montgomery, Ala.,

Mgr. Dear Sir
Enclosed find Billing Prop and scene plot for week May 1st please hand to stage mgr

Yours truly
Mont Collins
Wills & Collins

Billing matter for programme
Mathilde Wills
& Monte Collins
in an original travesty act
entitled The Rajah
introducing the Cyclope Finish (original)

MANAGER'S MEMO.
PHOTOGRAPH AND PRESS BUREAU (Inc.)
PALACE THEATRE BLDG.

FILED	COPIED	BY
		8/19/25 ALS
Name of Act	FRANK MAY	
No. of People	Male 3	Female 3
No. Dressing Rooms	3 rooms	Time of Act 25 min.
SCENE, LIGHT AND PROPERTY PLOT		

in one
PROPS: 1 pack of cards

57

A MODERN MUSICAL INTERLUDE
FRANK & NELLIE ELLISON
Presenting their pretty Musical Classic
"THE VILLAGE BLACKSMITH"

Week commencing

MASTER OF PROPERTIES:

One electric fan: MUST be STRONG and able to START QUICK when on its back

The following must be OLD material:

- Two buggy wheels--two wagon wheels.
- X One rain-water barrél---does not have to be practical.
- X One Blacksmith's tub ---does not have to hold water.
- X One wagon seat.
- X One water-tight wooden water bucket---have it nearly full of water.
- X One galvanized iron bucket
- X Six new horse shoes---small sizes.
- X Twelve old horse shoes--- Various sizes.
- X Twelve feet of old chain---can be in one or several pieces.
- X Eight blacksmith's tongs.



A. DACOVICH & SONS, PROPS.

Hotel St. Andrew.

Mobile, Alabama. Feb. 6/08.

Stage Manager
St. Worth, Texas.

Majestic Theatre,

Dear Sir,

Enclosed find Billing Matter.
I need a full Stage, a Palace
or Garden, one fancy table
and two fancy chairs, and ~~two~~
two wine glasses, one wine
bottle,
yours truly

The Casettas,

European Whirlwind Dancers.

MAJESTIC THEATRE FORT WORTH, TEX.

Week Commencing MARCH 15th

Interstate Amusement Co.

KARL HOBLITZELLE, President

B. S. MUCKENFUSS, Booking Manager

Booking Department,
Second Floor Majestic Theatre Building
CHICAGO, ILLINOIS

For Stage Manager

Billing, Name, Etc., for Program:

Name of Act

MURIEL WINDOW

THE WORLD'S YOUNGEST PRIMA DONNA

Time of Act 10 min.

Time of Encore in 1 2 min.

SCENE PLOT

Olio in one

For Stage Manager

Week of OCTOBER 5th

Name of Act Schaff and Sunway Toss 2-11:08

Time of Act 18 min. Time of Encore in 1 3 min.

SCENE PLOT

Parlor

PROPERTY PLOT

Parlor setting,
including wares, large
square table, table cover
chairs & couch.

MAJESTIC THEATRE

Week Commencing

Interstate Amusement Co.

KARL HOBLITZELLE, President

B. S. MUCKENFUSS, Booking Manager

Booking Department,
Second Floor Majestic Theatre Building
CHICAGO, ILLINOIS

For Stage Manager

Billing, Name, Etc., for Program:

Name of Act GEORGIA GARDNER & CO.

Time of Act 13 min. Time of Encore in 1 min.

SCENE PLOT Center Door Fancy

Grate and Mantel on Right.

PROPERTY PLOT List will be mailed you by
artist two weeks in advance.

MAJESTIC THEATRE

Week Commencing

Interstate Amusement Co.

KARL HOBLITZELLE, President

B. S. MUCKENFUSS, Booking Manager

Booking Department,
Second Floor Majestic Theatre Building
CHICAGO, ILLINOIS

For Stage Manager

Billing, Name, Etc., for Program:

Name of Act ROYER & FRENCH

Time of Act 15 min. Time of Encore in 1 min.

SCENE PLOT In one

SCENE PLOT. OLIO. IN ONE. —

GILMOUR AND LA FOUR.

PROPERTY PLOT. CHAIR AND TABLE. OFF STAGE

FOR STAGE MANAGER.

SCENE PLOT. OLIO. IN ONE.

PROPERTY PLOT. CHAIR AND TABLE. OFF STAGE.

LIGHT PLOT. SPOT FINISH OF ACT.

Gilmore & LaFour

To Stage Manager.

SCENE & PROPERTY

Scene: C.D.F. in Four (4) Door on Left in Three (3)

Props: Clean Medalion, Four (4) carpet rugs

Time: Seven min., (real work, No stalling)

Open & Close: Full Stage.

Respectfully,
De Mora & Graceta,
Those fast Acrobats.

Majestic Theatre week.

Feb. 21st.

Lightner Girls & Alexander Co.

Plots

- 1- Set of Lines back of Close in drop
- 1- Set of lines in two
- 3- Set of lines lift. Back of close in Drop
- 1- Set of Lines in Four (Cyce 6ft. Arms)
- 4- Pain Wings for Tack On's

Property Plot

- 2- Wicker Arm Chairs
- 1- Wicker Settee
- 2- Stands (Flowers or plants for same)
- Baby Grand Piano and Piano Bench
- 2- Grips or Suit cases
- 8- Hall Trees for change rooms R & L.
- 4- Small tables for change rooms
- 6- Chairs for change rooms

Electrical Plot

- 4- 1000 Watt Bunch Lamps
- Piano Lamp and Shade
- Red and Blue in foots and borders
- 2- Stage Plugs
- 2- Independent Pockets
- Board and Front Cues on arrival.

Week of Sep, t 29

Devitt & Devitt
Warren & Frances
Alfred Latell & Co.
Raymond & Bain
Homer Lind & Co.
Albright
Montrose Troupe

PATRICE

PLAYLETS
NEW YEAR'S DREAM
GIRL IN THE MOON
GLORIA
AND HER LATEST
SUCCESS
"THE LOBBYIST"

Little Rock Ark.
Oct. 6th. 08.

Propman.

Wish you would get a large chair, large enough for one to hide in, and a hobby horse the largest one you can get. office chair, also child's cradle large enough for 5 or 6 year old child. mattress for cradle. these things are important, thanking you in advance
Truly Yours,



*Chair as high backed
as possible -*

Patrice

FOR PROGRAMME

Brilliant Engagement of the Winsome Comedienne

PATRICE

... IN THE ...

"LOBBYIST"

by Herbert Hall Winslow

CAST

ARIEL MAY PATRICE
The Hon. Henry Bright, a Western Legislator Chas. Hutchison
Uriah Bean, his Private Secretary W. R. Crawford
Scene—Bright's Rooms in Washington, D. C. Time—Evening

FOR NEWSPAPER ADS.

BRILLIANT ENGAGEMENT OF
The Winsome and Quaint Comedienne

PATRICE

ASSISTED BY HER OWN COMPANY, in Her Latest Comedy Success

"THE LOBBYIST"

Property Plot for PATRICE

High Back Easy Chair (must be very high and big as it is important)
Large Library Table
Waist Paper Basket
Rugs and best set of Furniture
Bric-a-Brac
Child's big Hobby Horse

*cradle
coat tree*

D'AVIGNEAU'S IMPERIAL DUO

NUMBER OF PEOPLE: Two men.

TIME OF ACT: Thirteen to fourteen minutes.

CURTAIN CUES: Up at first note of music, down at last note.

SCENE PLOT: Set of lines in two and one half for Cyclorama. Nine foot arms. Set of lines in one and one half for special border. Two wings. Interior backings for doors right and left in Cye. These doors must be braced to stand firm when walking thru.

D'AVIGNEAU'S IMPERIAL DUO

PROPERTIES: Grand piano and bench. Carpet down. Two large vases for flowers. Two tabourets or gilded tables to put flowers on.

D'AVIGNEAU'S IMPERIAL DUO

STAGE LIGHTS: 1) Red and blue foots and borders up full. These remain during entire act.

2) Same as first number.

3) (Piano Solo) Dim up white foots and borders to about one half, just enough not to loose the atmosphere.

4) Dim down white foots and borders just enough to have amber spot from front show up well. At last note of singer dim up whites full.

In case of an encore dim down whites as in No. 4. and at last note bring up whites again to full.

D'AVIGNEAU'S IMPERIAL DUO

ADDITIONAL LIGHTS: Seven amber 40 Watts for strip lights attached to batten of border. Two small red bunches of about three bulbs each with purple or red gelatin to be placed back of peacocks in Cye. The upper part of Cye. must be kept very bright, while the lower part must remain dark. To do this use either searchlights throwing the light upon the upper part of Cye. where are transparent lanterns with silk inserted, or if you have no searchlights use two 1000 Watts bending them over at right angle and raising them up sufficiently so the lower part of Cye. remains dark.

D'AVIGNEAU'S IMPERIAL DUO

FRONT LIGHTS: 1) Amber flood.

2) Amber spot- First spot the sign put out on your left long enough for the people to read it, then turn spot on door to your right thru which singer enters.

3) White spot on pianist coming from wings to your left.

4) Amber spot covering both, enlarging same or making smaller according to their movements.

In case of an encore work same as No. 4.

Scene, Property and Light Plots.

Geo. Hillman

And His

Redpath Napaness.

~~Scene~~
~~Scene~~ Plot.

Kitchen in three.

Door right and left.	2nd. entrance.
Window Left.	3rd entrance.
Close in with street.	Five minutes in one.

Property Plot

Eight School Desks.

Three kitchen chairs

Six old school books.

Cow bell.

Two Maps

Dozen Newspapers.

Light Plot.

Must have spot or flood light on stage. Red flood from front.
Cues for lights will be given on arrival.

IN A MODERN CLASSROOM

F U N I N A S C H O O L R O O M .

-: -:-:-:-:- :-

C A S T.

Henry Schults, the teacher	- - - - -	Geo. Hillman.
Ida Clare, the cute scholar	- - - - -	Ella Cochrane.
Ella Gance, the busy scholar	- - - - -	Tutz McGuire.
Conly Flower, the fussy scholar	- - - - -	Evelyn Des Roche.
Fern Dell, the sleepy scholar	- - - - -	Ethel North.
Izzie Goldstein, the wise boy	- - - - -	Lester Allen.
Tony Mezzina, the bad boy,	- - - - -	Leo Greenwood.
Bobby Brown, the nice boy	- - - - -	Irving Carle.
Willie Green, the simple boy	- - - - -	Milt Francis.



HOTEL GAYOSO

ABSOLUTELY FIRE PROOF.

Memphis, Nov 15, 1911

Stage Manager Majestic Theatre
Fort Worth Tex.

Dear Sir:

It is absolutely necessary and very important for my act red and blue foots and borders also two oak lamps where I use for colors two bunches of white for my back drop also two spot lamps also a nice Chandalier to hang up in your palace scene for my last number. If you havent any Chandalier please try to get it. I also need five dressing rooms and only five uniform gold chairs instead of ten and also one foot stool.

Yours Truly
W. Golden
Golden Troupe



JOHN P. BREEN, Manager.

DAYTON, O. 190

For Stage Manager

Week Oct. 12. 08.

Chas. INNESS & RYAN. Maude.

Scene. (OLIO) Full Act in ONE. 17. Minutes.

Spot. Light. (Very IMPORTANT).

We dress together. Would like dressing room as near stage as possible account changes.

Kindly have your property man get my wife a maid who thoroughly understands quick changes, and is quick.

Chas. Inness

Russell & Church.

Week of

SCENE PLOT.

Modern street in 1. (one)

PROPERTY PLOT.

One large kitchen table and two common chairs. R.2.E.
Large screen for making changes. R.2.E.
One large kitchen table and one common chair. L.2.E.
One large screen for changes. L.2.E.

Light Plot.

Lights full up during entire act.

Note

Will require dresser to assist in making quick changes.

Handwritten notes:
The first act.
The second act.
The third act.
The fourth act.
The fifth act.
The sixth act.
The seventh act.
The eighth act.
The ninth act.
The tenth act.
The eleventh act.
The twelfth act.
The thirteenth act.
The fourteenth act.
The fifteenth act.
The sixteenth act.
The seventeenth act.
The eighteenth act.
The nineteenth act.
The twentieth act.

SCENE PLOT

IN HAMILTON & CO. IN "BEGGARS"

4 battins, each respectively 38-36-34 and 34 feet long.
The first three on lines directly behind the 1st, 2nd and 3rd borderlights.
The last one to be 6 feet back of 3rd battin.
6 wood wings.
2 solid wings, or backings of any kind, to make temporary room for Miss Hamilton's changes.

PROPERTY PLOT

ANN HAMILTON & CO. IN "BEGGARS"

Mission Rustic furniture to consist of 2 chairs, 1 bench and 1 table.
8 tree palms.
1 decanter. 8 stem wine glasses. 1 tray.
3 very large rugs for platforms.
12 grass mats.
1 mandolin.
Baize, green side up.
Rosin and rosin board. *Kitchen Table*
1 five-foot step ladder. *Chair.*

Billy "Swede" Hall, Jennie Colborn and Co.

Week of April 18

SCENE PLOT.

Set of lines in 3.
Spread lines in 2 R. and L.
Interior backing back of door R.
Exterior backing back of window L.
Two interior wings for tabs R. and L. in 2.

2-Battins 10 ft each. 1-Battin 12 ft.

Billy "Swede" Hall, Jennie Colborn and Co.

Week of April 18

LIGHT PLOT.

Lights all on at opening.
Cue—When Cora starts to sing. *2nd time cue explained*
All lights off quick.
Cue—When Bud knocks bell-boy down.
All lights on quick.
Olivete or strong bunch light with yellow medium back of window. *Supposed to be moonlight.* ^{RED} _{GREEN}

Curtain Cues.

Cue—When Bud breaks water pitcher over bell-boy's head.
Curtain. ^{WHISTLE}
Curtain down ~~and up~~. Hold ~~up~~ until cue ~~is made good~~.
THEN Curtain ~~down~~. Then up and down for bow. **UNTIL CUE**
UP
CAN-YOU-BERT-THAT-GUY-THEN-DOWN-THEN-UP-AND-DOWN-FOR-BOW

ING
The Stoddards
Comedy Musical Act
The Erratic Musician



PROPS

1 Center Table and Cover

1 Hall Rack

3 Straight-back Chairs

1 Piano

Center Door Fancy

Can Close in One if Necessary

Time of Act

Close in one

And Oblige

For Week of Nov. 2, 1908.

A REAL BIG NOVELTY ACT
CHARLIE HUGHES AND HIS SINGING GIRL

IN AN ACT ENTITLED

"WAITER AND WAITRESS"

INTRODUCING OPERATIC SINGING, PIANO PLAYING, A PECKFUL OF PARODIES
AND A BUSHELFUL OF COMEDY

CHARACTERS:

PATSIE PHOSPHATE, THE WAITER--CHARLIE HUGHES
MAMIE MOONEY, THE WAITRESS--LORA TIFFANY

En Route 190

Prop list
Piano
Dishes
table
tray
White table cloth
spoons & forks

your
Chas Hughes

scene plot ?
Parlor Fancy

BILL

