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THIS
ISSUE

Big Expose in the Music Publishing Game

By C. P. McDONALD

RED HOT!

RIGHT OFF THE BAT!

ANOTHER
SENSATION

FIVE CENTS

ISSUED FRIDAY

THE

DATED SATURDAY

THE COPY

THE WORLD'S GREATEST

AMUSEMENT NEWSPAPER

SHOW WORLD

DEVOTED EXCLUSIVELY TO THE

THIS WEEK'S NEWS THIS WEEK

PROFESSION OF ENTERTAINMENT

Vol. VI. No. 21.

CHICAGO

November 12, 1910



MRS. MINNIE MADDERN FISKE

In Her Wonderfully Created Character

"BECKY SHARPE"

"AT THE SIGN OF THE FLYING A"



American FILMS WINNERS

ALL WAYS AND EVERY WAY AT ONCE

Romantic Redskins — Released Monday, Nov. 14th
The Lure of the City — Released Thursday, Nov. 17th

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A QUARTER OF A CENTURY OF UNINTERRUPTED SUCCESS
GENTRY BROS. FAMOUS SHOWS
EN TOUR SEASON 1910
Playing the Principal Cities of America
Executive Offices: Bloomington, Ind.

Why don't you invest in a farm along the Gulf Coast and get your share of the city man's money?

Nothing pays so well nowadays as raising food-stuffs and no region in America is adaptable to more kinds of crops—to so many profitable crops—as this new land of vegetable gardens, cotton fields, fruit orchards and sugar plantations.

Gulf Coast farmers made an average profit of \$300 on their cabbages this year

No crop is so easy to handle. The climate along the Rio Grande is ideal for the popular "Flat Dutch." It is solid and tight and possesses admirable keeping qualities; can be shipped long distances, and therefore sold in the markets where the highest prices are prevailing.
There is still time to buy a cheap farm. If you have a few hundred

dollars put aside, invest it now—you'll never again have an opportunity to do so much with your savings.
There are many openings for business men. The average merchant along the Gulf Coast doubled his capital last year. The cities promise nothing for you to equal these certainties.

It won't cost you much to visit this country and judge for yourself. Every first and third Tuesday of each month you can purchase a round-trip Landseeker's ticket to any point in the Gulf Coast of Texas, from Chicago at \$30.00, and from St. Louis or Kansas City at \$25.00.

Through standard and tourist sleeping cars are operated by the Frisco Lines from either of these points.

Let me tell you more about this prosperous country. Fill out the attached coupon and mail today. Don't wait. Act now.



The Gulf Coast of TEXAS

A. HILTON
General Passenger Agent,
1076 Frisco Building,
St. Louis, Mo.

Name Age
Address Married or Single
City Business
State Amount you wish to invest

THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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

Entered as Second-Class Matter
June 25, 1907.

WARREN A. PATRICK, GENERAL DIRECTOR.

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under the Act of Congress of March 3, 1879.

The Show People's Newspaper

CHICAGO, NOVEMBER 12, 1910.

For All Kinds of Show People

WHITE RATS TO JOIN FEDERATION OF LABOR

Samuel Gompers Says New Organization Will be Known as
White Rats Actors' Union of America

New York, Nov. 7.—It was announced tonight by Samuel Gompers that the White Rats of America and the Actors' National Union had consolidated and had affiliated with the American Federation of Labor. The new organization will be known as the White Rats Actors' Union of America, with a membership of 5,000. The consolidation was the result of a conference today, after several months of correspondence. About two months ago a tentative agreement was reached and Mr. Gompers was appointed arbitrator to settle such questions as might arise.

The conference was held in the Hotel Victoria and was the outcome of several months of correspondence and conference at different times. About two months ago there was a tentative agreement between the two organizations by which they agreed to come together, and Mr. Gompers was appointed as an arbitrator, or umpire, of the questions which would arise. He was successful in winning the White Rats over to the national organization. Representing the White Rats at the meeting were Junie McCree, George Esmonde and Harry Mountford, while the Actors' National Union was represented by Harry Deveaux, James L. Barry and Lew Morton.

Mr. Gompers explained that the officers of each of the combined organizations would continue to serve in conjunction with each other until the first annual meeting of the new organization.

There has been a plan for consolidation under discussion for some time and from the above it is likely that the two societies have gotten together. The American Federation of Labor meets at St. Louis, November 14. Harry Mountford, representing the White Rats, and Harry Deveaux, of the Actor's Union, will be there. A scamper is being arranged by White Rats at which Mountford will make an address.

John Nemo, president of Local No. 4, of Chicago, was to have gone to Cincinnati this week to organize a local, but his plans were changed when advices of consolidation came from New York. Tom White, another organizer for the A. I. U., and a member of Local No. 22, of Boston, was here early in the week, en route to St. Louis, where an application has been made for a charter. He had intended organizing a local there and may go ahead with the work.

John Nemo found that the managers of theater requiring union acts occasionally desired to play colored performers so he has gotten together twenty-five signers and application may be made for a charter for a local to have membership among colored artists.

George Delmore, "little chief" of the White Rats, who is now in Chicago, received a telegram Tuesday telling of the consolidation and stating that the organization would become a part of the American Federation of Labor and be known as the White Rats Actors' Union.

she has been married in the good old-fashioned way. She is to retire from the cast of "The Bachelor Belles" some time after the New York opening and return to her English home to await an event of exceptional importance in the family history of Frank Isitt (Miss Genee's husband).

K. & E. AND CORT REACH AN AGREEMENT

Open Door in Truest Sense Now Prevails in 1500 Theaters
in United States--Shuberts Still Fighting

After much dickering and many delays, the National Theater Owners' Association, of which John Cort is president, has reached an agreement with Frohman, Klaw & Erlanger, and the much talked about "open door" is now effective in at least 1,500 theaters scattered throughout the length and breadth of this country. There have been rumors of this agreement and many denials of the same, but what appears to be an authoritative announcement is now made and peace has been declared.

It was announced in the daily papers that the Shuberts had also signed the agreement and that the warfare between the rival theatrical camps was at an end, but this does not appear to be true. It is contended that the war will be carried on with the usual fierceness in the larger cities at least for the present. There are some, however, who profess to see a general cessation of warfare in this new plan of things, and it may be only a matter of time before all hostilities cease.

James Wingfield, one of the Chicago directors of the National Theater Owners' Association, has received a telegram from John Cort in New York confirming the signing of the agreement which permits any theatrical firm to book any attraction in any of the 1,500 theaters in the association. Herbert C. Duce, western representative of the Shuberts, also confirms the announcement. Neither one, however, will say that the Shuberts have entered into the pact. Last week Marc Klaw denied emphatically that any such agreement had been made or was likely to be made. The Show World wired Messrs. Klaw & Erlanger for a statement concerning the matter, but these gentlemen did not vouchsafe a reply.

It is a known fact that the great one-night-stand district has been suffering since the theatrical war has been in progress. There has been a scarcity of good attractions and many of the houses

have been dark a good share of the time. Under the new plan, any theater manager is enabled to book any attraction he sees fit, and this puts the theaters back in the same regime that was in force thirty years ago. John Cort has been fighting for this ever since the new organization was formulated. The New York Morning Telegraph, which, it is claimed, is the mouthpiece of the so-called theatrical syndicate, has the following to say in part in regard to the agreement:

"The expected has happened—John Cort and the National Theater Owners' Association have made peace with the Theatrical Syndicate. Henceforth, Frohman, Klaw & Erlanger will book their attractions and those they represent in such theaters controlled by the National Theater Owners' Association as they please. All those bookings will be made through the offices of Klaw & Erlanger. "The announcement of this new order of things, which means the salvation of the smaller cities, was brief and simple, as follows:

"An agreement was reached yesterday between Frohman, Klaw & Erlanger and John Cort, representing the National Theater Owners' Association, whereby the attractions of the former will hereafter be booked in the houses controlled by the National Theater Owners' Association. This clears up the general theatrical situation."

"That was all. It contained little news to those close to the theatrical situation. The Shuberts are not mentioned in the agreement. A child by the simplest problem in arithmetic must have been able to determine that the one-night and remote theaters positively could not exist without the attractions controlled by the Syndicate. Expert showmen long ago declared that the end must come by January 1. Others predicted that the National Owners could not maintain their position until Thanksgiving Day."

EVENT OF IMPORTANCE MAKES GENEVE WITHDRAW

(Special to The Show World.)

New York, Nov. 9.—It is said that Adelaide Genee, the wonderful Danish danseuse who now heads "The Bachelor Belles" company, is soon to prove that

HURTIG & SEAMON GO INTO VAUDEVILLE

Sid J. Euson's Theater Will be Called
Casino and Offer Popular Three-a-
Day Bills.

The Casino, formerly known as the Sid J. Euson theater, at the corner of Clark and Kinzie streets, will offer popular price vaudeville beginning November 20. M. B. Schlessinger will be the manager. The house has been entirely remodeled and redecored and about \$75,000 has been expended in putting the place in shape for the venture.

Jules Hurtig has been in Chicago superintending the alterations. New floors have been laid, a new stage has been put in, and new seats and new decorations have been added. A handsome entrance has been built in Clark street, and many other improvements have been made. Mr. Schlessinger, who takes charge, has been identified with several important theatrical ventures and is well known in Chicago.

The house will offer three bills daily, one in the afternoon and two at night. Messrs. Hurtig & Seamon are presenting vaudeville in the east, and they promise a sensational bill for the opening. It is interesting to note that other members of the Schlessinger family are also engaged successfully in the theatrical business. Gus Schlessinger is manager of the Grand in New York, the George M. Cohan house, and has been a successful manager. Leon Schlessinger, formerly in the box office at the Colonial, with Sam Harris, formerly in the box office at Powers', is interested in the Victoria in Lafayette, Ind., and will open the house with popular price vaudeville November 14. M. S. Schlessinger, another brother, is about to open a vaudeville hippodrome in Newark, N. J., which will seat 1,200 on the lower floor.

CHICAGO AMERICAN WILL "REPORT" PLAYS

Dramatic "Reviewer" Constance Skinner Will Express Her
Opinions in Her Own Plays--Represents Vital Change

Miss Constance Skinner, who for several years has been the dramatic editor of the Chicago American, has left that paper, and hereafter dramatic criticism will not be a feature of that newspaper. The story is that Arthur Brisbane, the big chief in New York, has stated that when a producer or producing company spends \$30,000 or \$40,000 on a big production, and then hires high salaried men to put it on and promote it, a newspaper has no right to send a small salaried person to the theater to pick flaws in it. This new policy, then, will go into effect next week, and henceforth the Chicago attractions will simply be reviewed, and not criticized. Jack Handley will be in charge of the dramatic page and will look after the news of the theaters.

Miss Skinner will devote her time to play writing and she has had a western play accepted by the Shuberts. Miss Skinner is from the Pacific coast, and began her theatrical career as a critic at the age of sixteen.

Representative managers of Chicago state that the new policy of the American is in line with the ideas held by managers and producers universally.

"The New York Herald has operated along those lines for many years and successfully," said Harry Askin of the Grand opera house. "There is much news to be found around the theaters, and it is news that is of interest to the people. Reporters are assigned to the theaters at night and they make a report on the attraction. They tell the stories of the plays and tell how the audiences receive them, and that is all there is to it. It is not a bad idea at all, and it might work out all right in Chicago. The Chicago critics have been eminently kind to me and I have no fault to find with any of them."

Sam Lederer, manager of the Olympic, contends that dramatic criticism is unfair in many particulars and on many occasions. "Take any big mercantile house in Chicago that patronizes the newspapers. If this house advertises a sale of silk, the newspaper does not send a reporter to that store to tell the public that the sale is a fake, or that the so-called silk is only near-silk. The producer puts on his show. It may be a drama, a comedy or a farce. He advertises it as a drama, a comedy or a farce. The public wants to be amused, and it is invited to see the attraction. It is not fair for a person to come to the theater and form his individual opinion and then send it broadcast throughout the

(Continued on Page 15.)

JACQUES KRUGER DEAD AS RESULT OF FALL

(Special to The Show World.)

Detroit, Mich., Nov. 9.—Jacques Kruger, an actor with "The Follies of 1910," which played the Detroit opera house all of last week, died at Harper Hospital Saturday night as the result of injuries which he sustained in falling from the fly-floor of the theater during the Wednesday evening performance. Mr. Kruger's leg was broken in three places and his fall brought about heart and kidney trouble, which prevented his recovery. The man was sixty-nine years of age and physicians say that his advanced age was very much against him.

Kruger represented "John D." on the program, and in the course of the performance his associates were wont to pin wings upon his shoulders and invite him to ascend to heaven, "since he was too good for this earth." A wire was used in hoisting the performer from the stage, and on Wednesday evening this wire broke just as Kruger had about completed his trip into the flies. The actor landed upon his feet in the center of the stage, but his brittle bones could not withstand the violent jar.

After the accident Kruger was hurried to Harper hospital, where for a time he seemed to be recovering. Saturday morning his condition changed for the worse and he died Saturday night.

The deceased was a widower. The company management telegraphed his people in New York City.

Kruger had had a notable career in minor comedy parts, appearing at different times with Henry E. Dixey, Digby Bell, and many other leaders in the theatrical profession. He was especially well liked by his associates in the "Follies" company.



OLD MILL STREAM RUNS AWRY

Tell Taylor, Chicago Music Publisher, Charged with Plagiarism—Remarkable Similarity Between Two Songs Shown

By C. P. McDONALD, Show World Music Editor

"FOR I DREAM OF YOU"

REFRAIN
Valse lento non troppo

poco a poco rit.

a tempo

Piu mosso.

dim.

Musical score for "For I Dream of You" featuring a vocal line and piano accompaniment. The score includes a refrain and several dynamic markings such as *poco a poco rit.*, *a tempo*, *Piu mosso.*, and *dim.*

"DOWN BY THE OLD MILL STREAM"

CHORUS. Valse lento
pp-ff (Not fast.)

pp-ff

With the voice

rit.

rit.

f

DC

Musical score for "Down by the Old Mill Stream" featuring a vocal line and piano accompaniment. The score includes a chorus and several dynamic markings such as *pp-ff*, *With the voice*, *rit.*, *rit.*, *f*, and *DC*.

MURDER will out, and when piracy runs rampant in our midst we must take cognizance thereof.

With the kleptomaniac of Joseph E. Howard our readers have been acquainted. But Mr. Howard pirated a song which was born in an alien land, perhaps little dreaming (and probably caring less) that the plagiarism would some day come to light.

We had believed that Howard was the boldest brigand extant. We have, however, discovered that Howard is not in a class by himself. In our own fair little politics-ridden city dwells one Tell Taylor, upon whom our editorial eye never had looked with suspicion. Alas, our confidence in human nature has been shattered! But, be that as it may, we welcome this occasion to relieve the ennui and tedium of everyday reviewing of popular screeds and present for the delectation of our readers the second installment of our human interest story, "Famous Steals," or, "Where Have I Heard That Tune Before?"

Last year a comic opera, "The Alaskan," was presented by John Cort in Chicago. One of the interpolated numbers in this show was by Theo.

H. Northrup, and was entitled "FOR I DREAM OF YOU." This song was published and copyrighted in 1909 by M. Witmark & Sons.

Recently Tell Taylor, a publisher of popular music, with offices in the Grand Opera House Block, Chicago, composed and published a song entitled "DOWN BY THE OLD MILL STREAM," which he, following established precepts, copyrighted in the year 1910, or, to be exact, something over a year after the publication by the Witmarks, of Mr. Northrup's song.

Mr. Taylor, be it understood, has not followed the example set by his famous fellow pirate and lifted the entire chorus. He has supplied a small bit of his own melody, but it is so infinitesimal that it becomes lost in the shuffle when scrutinized under the microscope of comparison.

The Show World presents herewith reproductions of the original printed copies of "For I Dream of You" and "Down by the Old Mill Stream." It also should be said, in all fairness, that Mr. Taylor has employed a different key than that in which Mr. Northrup pitched his composition. It also will be noted that Mr. Northrup indicates the time of his chorus by "Valse lento non troppo," while Mr. Taylor is content with "Valse lento."

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WILES OF THE "SHARK" PUBLISHER

Some Pointed Statements of Interest to Amateur Song Writers Who Pay Out Hard Cash to Have Their Compositions Printed

By C. P. McDONALD, Show World Music Editor

"SHARK.—A sharper; a cheat; a greedy, dishonest fellow who eagerly preys upon others; a rapacious swindler."—The Century Dictionary.

The "shark" publisher, a specie of publisher who takes money from amateur song writers for the publication of his or her songs, leading his victim to believe that commensurate monetary profits are to be had from the sales of the published product, is the outgrowth of greed and overproduction. He is one of the greatest menaces to the music publishing business and a detriment to all honest publishers. He is a gold-bricker who preys upon the ignorance of those persons who have no knowledge of the game—the publishing game as it is played today, a game of most strenuous endeavor, of small profits, of enormous outlay, and of ever increasing energy; a game wherein the participants ever are tearing at each other's throats; a game of uncertain stability and of an equally uncertain future; a game of chance, wherein the dice must roll favorably once in every three times or the thrower perforce has to withdraw; a game in which the player dares not stake his all on the turn of a single card; a game in which piracy runs wantonly and unchecked; a game that once was profitable and roseate with promise, but which, owing to the inability of those engaged in playing it to get together and concentrate their energies, has settled down to the humdrum of mere existence.

**AMATEUR SONG WRITERS!
IF YOU IMAGINE THE "SHARK" PUBLISHERS HAVE YOUR INTERESTS AT HEART, WATCH THE SHOW WORLD FOR WHAT MANY OF THE SUCCESSFUL MUSIC PUBLISHERS HAVE TO SAY REGARDING THEM AND THEIR METHODS.**

And into this game the hydra "shark" publisher rears his repulsive features and devours in his rapacious maw with insatiable greed his helpless victim.

The "shark" publisher does not belong in the music publishing business. He is blotting the escutcheon of an enterprise which needs boosters rather than destroyers.

Emboldened by the success of other "sharks," one publisher after another has embarked in this apparently lucrative game of swindling the embryonic song writer. For it is a swindle—a fraud of the most flagrant character. Some of the song writers themselves, who have written one or two songs of more or less popularity, have seen fit to enter the ranks. They have done so with the set purpose of separating the aspiring song writer from his or her money. They have held out inducements and made promises impossible of fulfillment. No writer of first-class lyrics or melodies needs the music or the words of amateur writers. But some of them do need their proportion of the \$35 or \$50 they charge the beginner.

Like all swindles, the "shark" music publishing swindle is prolific of attractive literature. The arguments advanced are convincing to the so-called amateur, but glaringly ludicrous and pure hocus-pocus to the person who knows the underlying principles of the legitimate end of the business. Velled allusions to fabulous wealth are in abundance. They are veiled and deal with subterfuge because the postal authorities some years ago restricted the positive assertions and set rigid rules beyond the limitations of which the "shark" today dare not venture. But the many essential factors which go to make a publication popular and salable are not even touched upon in the circulars and pamphlets issued by these "shark" concerns.

The Show World wishes to propound the following questions to the so-called amateur song writers. Read them carefully; you will find in them much food for serious thought. And do not take our word for the answers appended thereto. Investigate for yourself, as we have done. Ask any legitimate publisher what he thinks of the "shark." We are willing to abide by his reply, for we have the statements of many of them, statements that are not at all flattering or laudatory of the "shark" and his methods. Incidentally they will make good reading, and The Show World may in a subsequent issue deem it advisable to print them:

Do you know of one performer who is singing a song by an author who paid to have it published?

You do not!
Can you find in the main offices or in a branch office of a single "shark" publisher a professional copy of a song for the publication of which the author paid money?

You can not?
Can you show a check for a hundred dollars that you received from a "shark" publisher which represents royalties on a number for which you paid to have published?

You can not!
Does the fact that a thousand or five hundred copies of a song have been printed and placed upon the shelves in a publisher's stock room make that song popular?

It does not!
Do you know of any song published for \$35 or \$50 that has attained popularity?

You do not!
Do you know of any song published at the author's expense that is advertised in theatrical and music trades' journals?

You do not!
Can you name a single song, published at the writer's expense, on which the publisher has spent one dollar in promoting it?

You can not!
There are numerous other questions we might present for your consideration, but those already given are of sufficient weight to cause any thinking person to pause and study the situation. No person will quietly submit to having a stranger deliberately extract \$35 or \$50 from his pocket. Yet that is what the "shark" publisher is doing. And all you have to show for it is your name on a title page. That means absolutely nothing to a recognized song writer. As a natural sequence it means even less to you. Of course you may wish to gratify your vanity and have privately printed a song of which you are the writer. That is irrelevant to the issue under discussion. But even then you can print your own song for less than the \$50 charged you by the "shark," for the difference between the actual cost of publication and the amount he charges you represents his profit from the transaction.

Jerome H. Remick & Company, perhaps the largest popular music publishing concern in the world, conduct a manuscript department for the publication of songs by so-called amateurs. Their proposition is legitimate, so far as we have been able to learn, and the advice given by them to the beginner is in direct contradiction of the promises made by the "shark" publishers. They say:

"After a year's trial of a music publishing plan for songs and instrumental numbers for unknown writers on a royalty basis, we have decided to abandon it, and state plainly that the result was a failure, for the simple reason that it is impossible for a publisher to make a piece of music popular without the assistance and co-operation of the author or composer, and that no matter how

meritorious a song or an instrumental number may be, there is always a chance of it never being heard outside of the radius of the composer's circle of friends and acquaintances, or in his home town. It is therefore wrong for a publisher to lead the aspiring composer to believe that he can and will do that which is impossible; provided the composer will buy a certain number of copies or pay for the publication of his work with the assurance that the publisher will advertise them and by this method sell them and pay the composer a royalty on all copies sold.

"The nigger in the fence is that the price some of these publishers charge for the cheap editions they furnish gives them a clear profit of over 500 per cent, and that is all they care for.

"Compare the editions issued by these publishers for the amateur with the regular copies they issue for their own writers' compositions and you will see

why he solicits the publishing of the novice in that line, and where the enormous profits we mention come in.

"We have decided that we would not hold out any inducements to composers or writers, and prefer to have them look upon the publication of a musical manuscript as a speculation pure and simple, advising those who still look favorably upon the royalty promises of the unscrupulous publisher that such inducements are not worthy of consideration.

"We do not advise anyone to risk the amount required in financing the first edition, unless they can afford to do so without inconveniencing themselves in any way, or if they see their way clear to sell enough of the first edition to amply repay them for their work and the outlay. There are still fortunes to be made in songs and instrumental music, but we dare not, nor will we predict success, and we bid you beware of the publisher who does."

Think it over!

**AMATEUR SONG WRITERS!
ALL FIRST CLASS MUSIC PUBLISHERS ARE LOOKING FOR EXCEPTIONAL SONGS. YOURS MAY BE OF ENOUGH MERIT AND ORIGINALITY TO WARRANT PUBLICATION. IF IT IS, ANY ONE OF THEM WILL PUBLISH IT FREE OF COST AND PAY YOU ROYALTY.**

We shall continue to print stories about the "shark" publisher and his way of doing business. Meanwhile we advise the novice who expects to reap a reward from his writings to steer clear of the "shark." All publishers are looking for exceptional songs. If yours is original and novel, you will experience little difficulty in placing it with a reliable publisher, who will gladly publish it at his own expense and also pay you an adequate royalty. The "shark" will charge you \$35 or \$50 for publishing the same song and pay you no royalty. Therein lies the difference between the legitimate and the "shark" publisher.

FROM THE PRESS AGENT

The J. Fred Helf Co.
J. Fred Helf has begun the most novel demonstration tour ever attempted by a publisher of popular songs. During the next ten weeks Mr. Helf, assisted by a staff of six demonstrators, consisting of four entertainers and singers and two pianists, will visit Philadelphia, Pittsburgh, Cleveland, Cincinnati, Chicago, Detroit and Buffalo. He will bring with him the grandest array of song successes ever produced by one house at one time, including "Play That Barber Shop Chord," "My Love Is Greater Than the World," "When a Boy From Old New Hampshire Loves a Girl From Tennessee," and "I'd Rather Say Hello Than Say Goodbye."

Through cable confirmation received yesterday by Andreas Dippel, "Die Sprudelsee," the much-coveted Viennese comic opera by A. M. Willmer and Julius Wilhelm, with what is reported to be a charming score by Heinrich Reinhardt, has been secured for Christie MacDonald.

There has been a lively competition among theatrical producers for this vehicle, which has been favorably compared with "The Dollar Princess," one enthusiastic critic in Berlin placing it on a par with "The Merry Widow" for general popularity.

Miss MacDonald saw the opera while abroad this summer and cabled her managers of her belief that Americans would enjoy it. They found that C. B. Dillingham already had secured the American rights through M. Dippel and had intended to present it here with Fritz Scheff in the title role. During the interval Miss Scheff had left the Dillingham management and he offered to transfer the rights to Miss MacDonald if M. Dippel would give his consent.

This the grand opera impresario readily did, but upon consulting the authors he found that they had already promised the American rights to another firm of producers here if Mr. Dillingham chose to allow his option to expire. Wishing to acquiesce with M. Dippel's wishes, however, they agreed yesterday to transfer it for Miss MacDonald's use for an additional bonus of \$1,500, which was promptly remitted.

"Die Sprudelsee," or "The Spring Elf," as it is at present called in English, will be given an immediate production. The American adaptation will be made by Harry B. Smith and Robert B. Smith, the latter having gone recently to Carlsbad, where the story is enacted, in search of photographs, sketches and accuracy of detail, or what is often referred to as "local color."

To avoid interpolations by other composers if, in the rewriting of the book the producers find additional musical numbers are required, Herr Reinhardt has volunteered to come to New York to supply them.

Jos. W. Stern & Co. will publish "Die Sprudelsee" music.

THE PEOPLE'S COLUMN

Birmingham, Ala., Oct. 18, 1910.
Dear Sir: I heartily appreciated your review of "Just Plain Jane," and as it came from a candid, competent, conscientious critic, I value it all the more. Again thanking you, I am cordially,
(Signed) Frank Strickland.
203 North Fifty-third street.

Montgomery, Ala., Oct. 23, 1910.
Dear Sir: I want to compliment you on the splendid work you are doing through your columns and the way you are opening people's eyes. This goes, especially for a large majority of the performers, who think that they can't "get by" with anything in the comedy line unless it is coarse and suggestive. No other paper has ever dared publish anything else than the "dope" handed out by the publishers themselves, and your paper certainly fills a long felt want. Wishing you and your paper all the success in the world, I beg to remain, sincerely yours,
(Signed) J. Russel Robinson.

My dear Mr. McDonald: I am enclosing, for reviewing, a copy of "Wouldn't You Like to Take a Little Girl to Raise?" a number just from the press. I believe that music publishers, at least, should send you an early copy of any of their productions—for better or worse. Candidly, this song is intended for sou-brets, consequently forgive the "ginger," and accept the author's word that, though suggestiveness could have been placed in the lyric, this phase was intentionally avoided. Faulty diction? The writer of the words has and is a "Fourth Estater," but perhaps you have never tried to sell a number to a publishing institution, and consequently do not realize what the demands are. Easy flowing lines are desired, and grammar is a stranger to the lyrics of many a success. The melody is by the composer of "Stop Your Blushing, Rosie." (Yes, Leo Bennett wrote that melody.) Go ahead, try the piece, and tell your readers about it. Should you condemn it, make it strong, for the burlesque shows will then demand it, and the latter are very good creators of demand for the publishing houses. The more, the merrier. Should you chance to like the song—thanks.
Yours very truly,
(Signed) Dave Radford.

**AMATEUR SONG WRITERS!
FROM TIME TO TIME SCHEMES TO SEPARATE THE UNWARY FROM THEIR MONEY HAVE BEEN AFLOAT IN VARIOUS PARTS OF THE COUNTRY. NUMEROUS "SHARK" PUBLISHERS NOW ARE ADVERTISING EXTENSIVELY FOR SONG POEMS AND MUSICAL COMPOSITIONS BY AMATEUR SONG WRITERS. THEIR ADVERTISEMENTS AND LITERATURE ARE ATTRACTIVE AND ALLURING. YOU WOULD GATHER FROM A PERUSAL THEREOF THAT VAST SUMS OF MONEY ARE TO BE MADE FROM THE MERE PUBLICATION OF A SONG.
THE SHOW WORLD ISSUES THIS WARNING IN YOUR BEHALF: BEWARE OF THE "SHARK" PUBLISHERS WHO CHARGE YOU FROM \$35 TO \$50 FOR PUBLISHING YOUR SONG. YOU WILL NOT RECEIVE FROM THE SALE OF ANY SUCH SONG THE EQUIVALENT OF YOUR INITIAL EXPENDITURE.**

RELIABLE RECORD OF VAUDEVILLE ACTS

(E. E. MEREDITH NEWS SERVICE, ROOM 216, 167 DEARBORN ST.)

CARRIE DE MAR.

Billing—Character Songs.
Class—"B." No. 485. Time—20 Minutes.

Seen—Majestic, Chicago, Nov. 7, 1910.
Place on Bill—Next to Closing. Number of women, 2; number of men, 1.
Scenery Required—One and Three (Five Special Drops).

Remarks—Carrie De Mar's contribution to vaudeville is little short of a production. For each of her songs she makes a costume change and the scenic equipment is so elaborate that the offering becomes the most pretentious presented by a single entertainer. For "Three Days on the Ocean" a "company" of two appears for a moment. "Three Days on the Ocean" is programmed as her latest number. The deck of a steamship is shown and the delights of an ocean voyage are portrayed, followed by the unpleasantness of seasickness, which is made laughable by this clever comedienne. Her first song is "The Hobbie Skirt." Her costume is a travesty on the late fashion and it is sufficiently interesting to introduce the following songs. "Looking for a Man" is the second number and the drop shows a suffragette meeting. Miss De Mar takes her place as speaker and sings a song of woman's rights which scores, though it runs a little long. "Come to Bed" is the third number. It is a "kid" song and is followed by moving pictures of Miss De Mar following out the idea of the number and proving entertaining during the wait. "Poor Old Cockadoodledoo," her fourth song, is made strikingly superior to other "Chantecler" numbers by elaborate scenery and the best costume of the kind yet displayed. "Three Days on the Ocean" is used to close. Miss De Mar has been slighting Chicago since becoming a headliner, but she will not be permitted to do so in the future.

LOLA MILTON & CO.

Billing—"That Girl."
Class—"XX." No. 482. Time—15 Minutes.

Seen—Grand, Chicago, Nov. 5, 1910.
Place on Bill—Third in Five-Act Show. Number of women, 2.

Scenery Required—Center Door in Four.

Remarks—That audiences like woman comedienness was again proven at the Grand last Saturday night when Lola Milton almost stopped the show. When her offering was concluded the watchers were unwilling for the next turn to come on and applauded insistently but to no avail. The act gives Lola Milton (formerly of the Four Miltons) an opportunity to display a character something on the style of that shown by Mabel Hite. Miss Milton represents a niece of a fashionable woman, arriving at an unexpected moment, and masquerading for a time as a "Sis Hopkins" type. It is all done in a light vein. The young lady appears in neat costume, discards a cloak and shows the country dress. After she has had sufficient fun with her relative she pulls a few strings and the country girl costume is discarded for a neat soubrette dress. The young lady's name in the playlet is Cook and this fact is made to suggest the masquerading as a domestic. Serving tea gives opportunity for some comedy which made a big hit at that house. When the two are dressed in neat costume, they play saxophones, and for a finish Miss Lola's "company" sings the verses of a song, giving the comedienne a chance at choruses, which bring hearty laughter. It is a splendid offering for medium time, bringing both comedy and women to a bill.

CABARET'S DOGS.

Billing—Animal Act.
Class—"C." No. 490. Time—12 Minutes.

Seen—Sittner's, Chicago, Nov. 7, 1910.
Place on Bill—Opening Seven-Act Show. Number of men, 2; number of women, 1; number of dogs, 3.

Scenery Required—Full Stage.

Remarks—Cabaret lends an air of magic to his act, in addition to the usual routine, which is run through in capital style. He has a dog which secretes itself in a little chest and is no more than hidden from view until it walks out of a little dog house on the opposite end of a long table on which most of the tricks are performed. For a concluding number the trainer attempts to move this table, which is on rollers, but he cannot; the six fox terriers put their forelegs on a rail which is in front and move the table easily. The trainer tries again and falls and the dogs once more show the audience that it is easily done. There is a little dog which rides a roulette wheel, something like the pony in Hickey's circus, and it makes a feature worthy of applause. A ferris wheel in which the dogs take their position, leaping contests in which the clown dog goes up and down stairs from table to floor to avoid leaping the obstacle, etc., make up the body of the work. For a climax the dogs ride off stage in an automobile and after a wreck cross stage again, this time pushing the machine. A clown dog is entertaining throughout. The animals are worked by a man, assisted by a lady. A groom places the properties.

NEWHOFF & PHELPS.

Billing—"The Newsgirl and the Boot-black."
Class—"XX." No. 483. Time—12 Minutes.

Seen—Grand, Chicago, Nov. 5, 1910.
Place on Bill—Next to Closing.
Scenery Required—Street in One.

Remarks—Irving Newhoff and Dode Phelps are a "new act" to Chicago, although both have been seen here in other productions. Newhoff is best remembered as one of the lads in "Foxy Grandpa." Both were with "Paradise Alley" and their work in that vehicle may have suggested the present specialty. Opening with seven minutes of talk, the players are sufficiently clever to hold the closest attention, while the troubles of the two are disclosed. Pathos and comedy are woven together. The pathos is sufficiently strong to make the offering unusual. The girl displays a picture of her mother, in a locket she is wearing, and when the boy sees it, all dreams of sweethearts are gone, for it proves conclusively that she is his long lost sister. Not a startling novel plot, but it is given a sudden turn to comedy by the boy's complaining that he will have to "keep" her now. Previous references to amateur nights is sufficient to introduce the singing and dancing which brings the act to a close. Newhoff gets a lot out of "Phoebe Jane" and when Miss Phelps joins in the chorus, some pretty harmonizing brings a big round of applause. Both members of the team have likable personalities and get a great deal out of the dancing which is done in surprising unison. The girl is attractive and both have mastered the trick of making an audience clamor for more.

J. K. MURRAY AND CLARA LANE.

Billing—Operatic Sketch.
Class—"B." No. 494. Time—22 Minutes.

Seen—Grand, Chicago, Nov. 8, 1910.
Place on Bill—Second in Five-Act Show.

Scenery Required—Full Stage, closing in One.

Remarks—J. K. Murray and Clara Lane have a little playlet which entertains throughout and gives them the opportunity they seek to display their fine voices. The grand opera selections, which close the act, are brought in lightly as though Mr. Murray did not realize that the pair are in the front rank of singers. He even does comedy such as a comedian without any voice at all might resort to. It displays a modesty which is truly refreshing in these days. The plot concerns a newly married couple. The wife displays a violent temper frequently and the husband gets her promise not to let it get the best of her again. A little later she overhears him talking over the phone to a friend and a conversation in reference to a bull dog is taken by her to be unkind reflections on her and she goes at him again hammer and tongs, forgetting her promise of a little time before. It is all straightened out but not until the audience has tired itself laughing. During the action of the playlet both of them sing solos which make big hits. The operatic finish, burlesqued to an extent, is a classy bit which finds great favor.

SIOUX INDIAN QUARTET.

Billing—Full Blooded American Indian Grand Opera Singers.
Class—"C." No. 491. Time—12 Minutes.

Seen—Star, Chicago, Nov. 8, 1910.
Place on Bill—Second in Seven-Act Show. Number of men, 2; number of women, 3.

Scenery Required—Full Stage.

Remarks—If this offering finds its way to the big time it will be on account of the novelty of having a mixed quartet of Indians who attempt grand opera selections and render them surprisingly well. Chief Howling Wolf, Chief Eagle Horse and two squaws, Starlight and Moonbeam, are the singers, while Mlle. Toona plays their piano accompaniment from the stage. A feeble attempt is made at giving atmosphere. A wigwam surrounded by various Indian articles attracts the interest at the rising of the curtain. Were it not for the piano on stage the picture would be attractive. Mlle. Toona directs with the Indians singing with their backs to her. It would appear that they could sing just as well with her in the orchestra and thus improve the picture. Certain announcements that she makes now could be done by cards for her personality is not such that it adds any particular value to the act.

MERRILL & OTTO.

Billing—Comedy Divertissement.
Class—"B." No. 489. Time—19 Minutes.

Seen—Majestic, Chicago, Nov. 7, 1910.
Place on Bill—Eighth in Eleven-Act Show.

Scenery Required—Exterior in One.

Remarks—Man and woman teams, essaying songs and talk, would do well to see this act. Merrill & Otto's work has only to be seen to explain why inferior acts of the same kind go unappreciated.

THE GREAT HOWARD.

Billing—Ventriloquist.
Class—"B." No. 486. Time—22 Minutes.

Seen—Majestic, Chicago, Nov. 7, 1910.
Place on Bill—Ninth in Eleven-Act Show. Number of men, 2.

Scenery Required—Full Stage (18 Minutes); One (4 Minutes).

Remarks—There are a great many good ventriloquists nowadays, Howard is entitled to use the term "Great" in advance of his name and presents one of the most entertaining offerings of the kind. He is billed as "The Premier Ventriloquist of Scotland" and dresses in Scotch Highland costume. He is supposed to be a physician. The rise of the curtain shows him toying with a violin. The talk which follows makes it plain that he is a doctor without patients. He is wishing that some one would require his services when the bell rings. He meets his visitor at the door and manipulates the figure so that a stuttering boy walks in and explains that he is in search of another young fellow who has toothache and was headed for the physician's office when last seen. Another ringing of the bell and the second dummy, in Scotch costume like the ventriloquist, is brought in. He has his jaw wrapped up and the physician removes the molar, a clever bit of comedy. The Great Howard displays skill as a ventriloquist and makes his dummies talk entertainingly and by using a telephone to introduce the voice of a girl singing (it is "Central") presents three different singing voices besides his own. The finish in one is where he takes the dummy into the auditorium and has it address some folks in the audience and carry on a conversation with an assistant dressed as an usher.

BOWMAN BROTHERS.

Billing—Black Face Comedians.
Class—"D." No. 487. Time—16 Minutes.

Seen—Majestic, Chicago, Nov. 7, 1910.
Place on Bill—Fourth in Eleven-Act Show.

Scenery Required—Ollo in One.

Remarks—There is only one interesting thing about the offering of the Bowman Brothers. It is where the straight blackens up while singing Eddie Leonard's "Boo-Lo" song. The talk which precedes this and the comedy which follows is ordinary. The "gambling" bit has been heard in Chicago before. It did not get a laugh Monday afternoon. The fact is that the Bowmans "fopped" terribly at the opening performance. They seemed accustomed to applause and waited for it at times with embarrassing assurance. There was not enough appreciation for a bow at the finish, though the brothers appeared, trying to conceal their disappointment.

HENRY BROTHERS.

Billing—Comedy Triple Bar Act.
Class—"B." No. 484. Time—10 Minutes.

Seen—Franklin Theater, Chicago, Nov. 6, 1910.
Place on Bill—Second in Four Act Show.

Scenery Required—Full Stage.

Remarks—While the Henry Brothers will rank with other bar artists when it comes to tricks performed they give most of their attention to comedy and from a showman's standpoint they are wise. The Henry Brothers realize that the days of straight bar work are gone and few acts have built up more comedy than is seen in this offering. All sorts of antics are performed to get laughs. Both use the comedy clown makeup and the work on the bars and the fun-making is equally divided between the two. Their routine is nicely executed and the comedy comes fast, without "stalling." The result is a most pronounced hit.

GEO. HAYES AND CLANCY TWINS.

Billing—Singing, Dancing and Talking.
Class—"D." No. 493. Time—14 Minutes.

Seen—Hamlin, Chicago, Nov. 8, 1910.
Place on Bill—Next to Closing Six-Act Show.

Scenery Required—Street in One.

Remarks—The substitution of George Hayes for Pete Mack in this act is an improvement, for Hayes does some good dancing which does not go unappreciated. The success of the offering is due to the singing of the Clancy Twins, two very young lads. Insistent applause Tuesday night indicated that the audience looked for something more than is really presented and thought it took handclapping to bring it.

WELLMAN AIRSHIP CREW.

Billing—Educational.
Class—"B." No. 496. Time—21 Minutes.

Seen—American Music Hall, Nov. 9, 1910.
Place on Bill—Sixth in Nine-Act Show. Number of men, 3.

Scenery Required—Exterior in Two.

Remarks—The experiences of the crew of the wrecked Wellman airship prove interesting. Jack Irwin, the wireless operator, and another of the crew, talk entertainingly while pictures are shown. Both are capital talkers. They make just as good as S. A. Bristow, who makes the preliminary announcement, a duty that fell to Frank Sheridan in New York.

ORIGINAL GYPSY SINGERS.

Billing—"The Last of the Band."
(Singing sketch.)
Class—"XX." No. 481. Time—21 Minutes.

Seen—Thirty-first Street Theater, Chicago, Nov. 5, 1910.
Place on Bill—Closing. Number of men, 2; number of women, 3.

Scenery Required—Full stage. (Special.)

Remarks—The "Original Gypsy Singers" is either a new act or new people have been secured recently. Those little points which indicate that the artists are not sure of their ground were in evidence. The Thirty-first Street theater orchestra is not exactly what is required by so pretentious a singing offering and a constant beating of time by the soloists made it plain that the act was seen at a disadvantage. It promises to work into an offering suited to headline the bills in houses where two shows are given a night or hold down a position of more or less responsibility on the biggest bills. The story tells of the day when a Gypsy tribe has been reduced from 200 members to five, an old chieftain, his three daughters and the son of a Gypsy friend. The Gypsy leader is unwilling to see the glory of the tribe depart and is anxious that the young man wed one of his girls. The younger Gypsy is adverse to such a course and rather than submit, forsakes the tribe. A toreador, who has won the heart of the maiden, is willing to forsake his race and become a wanderer and his reception into the tribe marks the ending, a song of jollification. (The deserting Gypsy changes to the toreador.) The chieftain sings two bass solos which stand out among several excellent singing numbers. The toreador has a tenor solo and a duet, "Cavalier," with one of the ladies, which was liberally applauded.

HICKEY'S COMEDY CIRCUS.

Billing—Animal Act.
Class—"B." No. 492. Time—11 Minutes.

Seen—Hamlin, Chicago, Nov. 8, 1910.
Place on Bill—Closing Six-Act Show. Number of men, 4; number of women, 1; number of animals, 3.

Scenery Required—Full Stage.

Remarks—Riotous laughter while "plants" from the audience attempt to ride "Obey," a bucking mule, and fall to stand erect on a sort of "Human Roulette Wheel," proves that Chicago audiences will break loose when given sufficient provocation. When a pony runs on the revolving wheel, after young men fail to be able to stand on it, the outburst of applause is tumultuous. Albert Hickey invites those in front to ride the mule or stand on the revolving wheel. The "plants" work the best of any yet introduced and half of the audience is certain to be fooled when one of them inquires how to get on the stage. The act opens by Mr. Hickey showing two ponies which work the best of any exhibited in a long time. They do as much as half the pony acts with six or seven animals. The mule is a wonder. He withstands every effort to ride him and when commanded by the trainer stands on his hind feet and spreads defiance to the entire world. The "Human Roulette Wheel" arrangement is similar to that seen at the parks. It is turned while young men try to retain an upright position. They fall off with many ludicrous tumbles. The pony closes the act, making good speed on the wheel, with the picture made for effective by the spot.

SIX FLYING BANVARDS.

Billing—Circus Act.
Class—"B." No. 488. Time—11 Minutes.

Seen—Majestic, Chicago, Nov. 7, 1910.
Place on Bill—Fifth in Eleven-Act Show.

Scenery Required—Full stage. (Special.)

Remarks—Similar acts will find it hard to follow the Six Flying Banwards. The act could hardly be improved upon unless the comedy of a gymnastic clown (Adolph Banvard) could be outdone and it requires a gymnast to do it. Leo Ferner and Walter Craig are programmed as the catchers and throwers, Fred Banvard as the gentleman leaper and double somersault thrower, Maude Banvard as the lady leaper and somersault thrower, and Dora Banvard as the lady trapeze artist.

MUSICAL LUCIERS.

Billing—Musical.
Class—"B." No. 493. Time—19 Minutes.

Seen—Hamlin, Chicago, Nov. 8, 1910.
Place on Bill—Second in Six-Act Show. Number of men, 3; number of women, 1.

Scenery Required—Full Stage.

Remarks—Dressed in colonial costume the four musicians play various instruments and score decidedly. "If I Had the World to Give" and the applause rewarding him is not from sympathy by any means. The lady attempts a vocal number with the men playing cello, number and piano. It is impossible to get any idea of the words of the song from her rendition, but she "works" so hard that she makes the audience like it.

REPORTS ON ACTS NOW IN CHICAGO

(E. E. MEREDITH NEWS SERVICE, Room 216, 167 Dearborn St.)

Alexander, Hanid—On sixth at the Star; English comedienne and American piano; fair.
Arcola & Co.—Opening the show at the Star; musical; pleased.
Adair & Dahn—On third at the Ashland first half; wire act; well liked.
Alexander, George B.—On next to closing at Sittner's; good.
Battle of San Dago—Closed the show at the Crystal first half; pleased.
Belmonts, The—Opened the show at the Circle first half; acrobatic; good.
Bunth & Rudd—Closed the show at the Franklin, first half; good.
Burton, Richard—On second at the Trevett; comedian; good.
Bramsons, The—Opening the show at the Majestic; expert hoop rollers; good.
Blondell & Carr—On third at the Circle first half; well liked.
Beers, Leo—Opened the show at the Ashland first half; pianologue; good.
Bennett Sisters—On second at the Ashland first half; pleased.
Caine & Odum—On next to closing at the Apollo first half; a big hit.
Crolius, Dick, & Co.—On fourth at the Star; "shorty"; good.
Callahan, Jimmy—On next to closing at the Willard first half; Frank Q. oyle himself admits Callahan was a small sized riot.
Consul—Closed the show at the Kedzie first half; working better than ever; very good.
Cadioux—Opening the show at the Trevett; wire walker; good.
Darts, Daring—Opened the show at the Thirty-first Street theater, first half; good.
Delaphone—On second at the Thirty-first Street theater, first half; liked.
De Frates, Manuel—Opened the show at the Crystal first half; sensational novelty; good.
Deshons Nine Kids—Opened the show at the Apollo first half; good.
Delmore & Darrell—Closed the show at the Circle first half; a return at that house; warmly welcomed Monday night at both shows; good.
Earl, Florence, & Co.—On third at the Apollo first half; sketch; liked.
Fuller, Louie—Closing the show at the Majestic; "The Ballet of Light"; good.
Fischtelles Tyrolean Sextette—On third at the Willard first half; good.
Galetti's Monekys—On third at the Majestic; good.
Greve & Green—Opening the show at the Julian; musical; good.

Gilroy, Haynes & Montgomery—Closed the show at the Ashland the first half; a big hit.
Hoffer, Cora Mickle, & Co.—Closed the show at the Thirty-first Street theater, first half; pleased.
Hall & Earle—On second at the American Music Hall; acrobatic; good.
Hoops, Grace—On second at the Majestic; singing comedienne; liked.
Isakawa Japs—Opened the show at the Hamlin, first half; acrobatic; good.
Jackson, Joe—Closing the show at the Star; comedy with a wheel; good.
Johnson, Rose—On third at the Crystal first half; pianologue; a hit.
Juneaus & Farleigh—Opened the show at the Apollo Monday night; very ordinary; replaced on Tuesday night by Florence Earl & Co.
Kent & Wilson—On second at the Crystal first half; songs and talk; good.
Kenna, Charles—On next to closing at the American Music Hall; monologue; hit of the show.
Kokin, Mignonette—On sixth at the Majestic; impressions of vaudeville stars; good.
Keogh & Francis—On fifth at Sittner's; comedy sketch; good.
Lloyd Brothers—Closing the show at the American Music Hall; rope walking novelty; good.
McCord, Lewis & Co.—On fourth at the Hamlin, first half; horse-play which amused a part of the audience; very fair.
McLarens, Musical—Opening the show at the American Music Hall; musical; good.
McKinley, Neil—On next to closing at the Julian; his friends boosted strong at first show Monday, but to no avail, for the act went poorly and only three songs rendered; at second show, without boosters, McKinley got in form and rendered five songs to big applause.
Marlowe—On second at Sittner's; illustrated songs; good.
Maley, Dan—On second at the Kedzie first half; Italian characterizations and songs; pleased.
Morris & Morris—On third at the Kedzie first half; fair.
McGreevy, Mr. and Mrs. Jack—On next to closing at the Kedzie first half; hit of the bill.
Murphy & Francis—On third at the Franklin, first half; colored act; liked.
Melroy Trio—On second at the Willard first half; good.

Noble & Brooks—On second at the Circle first half; Billy Noble's unctious comedy, Jeanette Brook's pretty gowns and the clever songs and talk of the pair scored decidedly.
Paul's Juggling Girls—Opened the show at the Willard first half; good.
Parker, Frank, & Co.—Opened the show at the Franklin the first half; good.
Rankin, Bob—On second at the Franklin, first half; pleased.
Rah Rah Boys—Closing the show at the Julian; girl act; a little long but pleased.
Rondas & Booth—Closed the show at the Apollo first half; everything in this act good.
Sheridan, Frank, & Co.—On seventh at the American Music Hall; sketch; good.
Santoro, Nick, & Co.—On third at Sittner's; sketch, introducing prize fight; well liked.
Sherman, DeForrest & Co.—Closed the show at the Willard first half; a big hit.
Sampson & Douglas—On third at the Star; good.
Trocadero Four—On fourth at Sittner's; male quartet; fairly well received Monday night.
Twin City Quartette—On fourth at the Crystal first half; stopped the show Monday night.
Victoria, Genevieve—On second at the Julian; songs and imitations; well liked.
Whittle, W. E.—On third at the Julian; ventriloquist; good.
Wilson & Cumby—On second at the Apollo first half; colored team; good.
Ward, Klare & Ward—On seventh at the Majestic; "The Twin Flats"; comedy sketch; very fair.
Wells, Lew—On fourth at the Ashland first half; talk and clarinet play.
Wild, Al H.—On next to closing at the Circle first half and registered a solid hit.
Wilson Brothers—On fifth at the Star; making a big hit.
Wolf & Lee—On third at the Hamlin, first half; singing and talking; poor.
Weston & Young—On the bill at the Lyceum Monday night; replaced Tuesday by Larrive; refused to do three shows a night.
Wynne, Wish—On third at the American Music Hall; good.
Youngman Family—Closing the show at Sittner's; comedy wire act; a big hit.
Yoscarrys, Three—On fifth at the American Music Hall; acrobatic; good.

THE LATE MAGINEL MULLINI.



Maginel Mullini, of the Mullini Trio, died at Kansas City, Kan., Monday, November 7, the result of paralysis. He was the father of the Mullini Sisters and joined their act about a year ago when the name was changed to the Mullini Trio. The act just came off the Orpheum tour and on Monday night of last week the father was found in his dressing room suffering from paralysis of the right side. He lived one week. He was buried November 9 at Kansas City. The young ladies will resume their sister act.

KELLEY AND WENTWORTH MOVED DOWN TO CLOSING.

Flint, Mich., Nov. 9—There is a very good bill at the Bijou this week. It was rearranged after the opening performance somewhat, and Kelley & Wentworth in "The Village Lockup" were moved from an earlier position down to closing. This is the last week on the Michigan time for the act which has proven a tremendous success. Next week it plays the Plaza theater in Chicago.

VAUDEVILLE NOTES

The board of directors of the Majestic theater at Madison, Wis., has decided to spend \$15,000 in improvements at the end of this season.
Ward & Curran and Foster & Foster have been booked for the Michigan time of the W. V. M. A.
Lillian Mortimer opens November 21 at Kalamazoo for a tour of the Michigan time of the W. V. M. A.
Jack Sutton's Tasmanian-Van Dieman Troupe plays Lansing, Mich., week of November 14 and then opens on the United time.
Wallace Baker and Maude Nevison are with Redpath's Nappanees, which was recently organized, and are playing the "silly kid" and the "sleepy girl."
Frank Mostyn Kelley opened last Sunday at Louisville for ten weeks of the Princess time.
Ed Roesch, of Seattle, was in Chicago a couple of days last week and was shown around by Frank Mostyn Kelley.
Newhoff & Phelps, "The Newgirl and the Bootblack," are in Chicago after twelve weeks of southern time. They are now playing for the W. V. M. A.
Christensen & Spillard are playing some of the houses near Chicago booked by Charles H. Doutrick and are offering a new act which is said to be full of promise. Al Christensen, known as the "Czar of Ragtime," has been prominent in Chicago musical circles for many years and Will Spillard has represented different Chicago publishers for some time.

Mr. and Mrs. P. J. Schafer leave November 15 for a four months' tour of Europe in which he will be constantly on the watch out for attractions for the vaudeville houses controlled by Jones, Linick & Schaefer.
Noble & Brooks are playing Association time and will be kept in Chicago for three or four weeks. They open on the Inter State in January and have bookings which will keep them occupied until next May.
James Jones, who has just assumed the management of the Colonial theater in St. Louis, Mo., was in Chicago last week. The theater has been open for two months and has been doing a nice business. A change in policy is inaugurated this week when five acts instead of seven are played, but the idea is to offer higher salaried acts and thus improve the show.
"Consul the Monk" bit the hand of the stage manager of the Apollo theater last Saturday night. The stage manager was standing near a wing when he annoyed the monk by a sudden movement and Consul rushed off the stage and nabbed him. It was only a slight injury.
The Henry Brothers have a triple bar act in which comedy predominates to such an extent that the managers consider it too valuable a number to close a show and move it up to third or fourth.
Owen & Hoffman are presenting "The Benediction" at the Temple in Grand Rapids this week.

JOE TINKER.
Billing—"Baseball Stories."
Class—"B." No. 495. Time—15 Minutes.
Seen—American Music Hall, Chicago, Nov. 9, 1910.
Place on Bill—Fourth in Nine-Act Show.

Scenery Required—Olio in One.
Remarks—Joe Tinker is the best actor of the lot. Mike Donlin may make a more imposing appearance, Jimmy Callahan may tell stories just as well, but when it comes to making good with an audience, score one for Joe and it is a home run at that. This season Joe comes with just the offering he needed. There is no "company"; just Joe. He tells stories, delivers a recitation and almost sings another. All of them make good. Pictures of ball players, with explanatory remarks, closed his contribution to vaudeville.

ETHEL WHITESIDE PEEVISH; HAS IT IN FOR RAILROAD.
If Ethel Whiteside ever introduces a joke about a slow train into her act she will mention the Burlington and not the Baltimore & Ohio. If there is to be a jest at the expense of some aggravating line it goes without saying that she will see to it that the C. B. & Q. is remembered, after the way they treated her this week. That railroad actually forced her to buy ten tickets from Chicago to Aurora Monday in order to carry a rate of scenery. When a kick was made the railroad fellow is reported to have said that line was not very particular about theatrical business anyhow. No word has been received from Aurora regarding a change in the act but a wireless "messageless Kellygraph" says this joke was introduced at that town:
"The other day I took a trip upon the C. B. & Q. I did not take the care to learn The Northwestern went there, too."

JOHN W. CONSIDINE DUE IN CHICAGO NEXT MONDAY
John W. Considine is expected to arrive in Chicago next Monday. He is en route from San Francisco to New York and is stopping off at various points. He was in Denver on Wednesday.

-EVA- -FRED- -LULU-
CAREY, HOLMES & WELLS
TWO GIRLS AND A MAN--THAT NIFTY TRIO
PLAYING W. V. M. A. TIME

Re-engagement over the Sullivan & Considine Circuit
PELHAM HYPNOTIC SCIENTIST
Direction CHRISO. BRONN

The Westons
NOVELTY ENTERTAINERS

PROF. W. H. VAN DORN AND CO.
PRESENTS
THERMOS-ARKTOS
"THE SNOWBALL ACT"
Playing U. B. O. Time

WATCH US CLIMB
CLIFTON ALLEN & CO.
.....IN.....
"A Bit of Western Life"
SPECIAL SCENERY

"US LITTLE KIDS"
WALLACE MAUDE
BAKER & NEVISON
THE SILLY KID AND THE SLEEPY GIRL WITH "REDPATH'S NAPPANEES"

OPENING OF ARCHER THEATER DELAYED UNTIL NEXT WEEK

Expanding Screws Which Were to Fasten Chairs Could Not Be Placed Owing to Cement Not Being Hard Enough.

The Archer theater, the newest of the chain of family theaters in Chicago booked by Frank Q. Doyle, could not open last night as had been planned owing to the cement's not being hard enough to use the expanding screws which are to hold the chairs in position.

The show booked for that house the last half of this week had to be canceled. It was: Prentice Four, Bunth & Rudd, Al Weston and Irene Young, Clifton Allen & Co., Leora Vennette, and Terry & Bentley.

The house will open Thursday, November 17, with a bill consisting of the following well known acts: Adgie's Lions, George Wilson, William O'Brien Troupe, The Frank Queen Players, and Harry Bestoff.

WONDER WHICH IS REALLY THE ORIGINAL OPERATOR?

Two "The Operator" companies have been seen recently in Chicago vaudeville. For a long time the one in which Lyster Chambers appeared was billed as the original and when another playlet opened here with Rosina Zaleska and Floyd Moore in the cast, it was watched eagerly and there was great surprise when the second company to come along was voted just as good or better than the one seen at the American Music Hall last February. The mixup is a peculiar one. It seems that the act was written by Charles Kenyon, a brother-in-law of Floyd Moore. It was leased to Lyster Chambers, but this arrangement expired this season as far as the west was concerned. Miss Zaleska and Mr. Moore claim to have the entire western rights and that the "first act" seen here is the original. The Zaleska-Moore act opens for thirty weeks of Association time shortly. It is said that Miss Zaleska has played the part more than 1,000 times. If this is true she was probably with what was known as the "original" act. She claims to have played the Sullivan & Considine time, the Independent time each and the act she is with is now under the direction of Pat Casey.

THE CROMWELLS, JUGGLERS, SCORE BIG HIT IN OMAHA

The Cromwells, a late William Morris importation from England, closed the show at the American Music Hall in Omaha, Neb., this week and reports received by J. C. Matthews, Chicago representative of William Morris, show that they have scored a tremendous success.

May Build Two Theaters.

Milwaukee, Wis., Nov. 10.—The Atlas Amusement Company, composed of T. H. Cochrane of Portage, and Aitkens & Crawford of St. Louis, will erect a theater here with 1,200 seating capacity, to cost \$25,000. An option on a lot for a second theater has been secured by the same firm.

\$50,000 THEATER FOR CHARLESTON VAUDEVILLE

Charleston, S. C., Nov. 9.—The Past-time Amusement Company has announced that the \$50,000 new theater, "The Victoria," will be open to the public within a short time. The Victoria will be fitted for high class vaudeville, and is one of the finest structures of its kind in the country, seating 2,000 people.

A New Theater.

Logansport, Ind., Nov. 9.—A new theater, devoted to vaudeville, is to be built here. Contracts have been signed.

FOUR DANCING BABETTES IS MARILOU WRIGHT'S ACT

The Four Dancing Babettes is the new name of Marilou Wright's girl act, formerly known as The Four Dancing Bells. The change of name was made recently in order to avoid confusion, there being other acts using the same and similar names.

DES MOINES CLOTHIER TO TRY VAUDEVILLE

Webster City, Iowa, Nov. 9.—I. Ruben is going out of the clothing business in Des Moines and will erect a fine new vaudeville theater in Iowa's capital city in the spring. It will be erected at the corner of West Fifth and Walnut streets and will be devoted entirely to vaudeville and operated in the same manner as Mr. Ruben's Minneapolis house.—Geo. C. Tucker.

Joe Tinker Joins the Union.

Joe Tinker played at the Orpheum in Gary, Ind., last Sunday (one day only), and in order that Jimmy Callahan might have nothing on him, joined the Actors' Union. John Nemo, president of Local No. 4, visited Gary on the same day that Tommy Burchill of the W. V. M. A. had booked the baseball player for the house and the representative of the union witnessed the performance of one of its newest members.

Billboard Was Renewed.

The fight against billboards as conducted by the various park boards will be renewed in the near future with the assistance of the Municipal Art League. The Supreme Court recently declared unconstitutional the law against the placing of such boards facing parks and boulevards, but this will not stop the fight.

NOV 7-1910.

VAUDEVILLE

AS SEEN BY "SHOW WORLD" ARTIST AT CHICAGO.

SITTNER'S THEATER THIS WEEK

WE DESIRE TO CALL YOUR ATTENTION TO THE FACT THAT THE RENT TO THE FLAT YOU NOW OCCUPY IS OVER DUE, ETC.

"ALICE"

ADELAIDE CARTER

I'M JEM DODDY!

BILLY MONROE

CAN YOU BEAT IT? ONLY THIRTY CENTS!

DAILY PAPERS

BILLY MONROE - AS - "JEM DODDY" ENGLISH CHAMPION

NICK SANTORO - The Fighting Newsboy "Billy Brady"

J. BRANDON WALSH PRESENTS

NICK SANTORO & Co

IN "The Grand Windup"

Introducing the Most Spectacular Fight in Vaudeville

Alice, Billy's Sister Adelaide Carter
 Jem Doady, English Champion Billy Monroe
 Billy Brady, The Fighting Newsboy Nick Santoro

Time: Present Referee: Secunda, Etc. Place: San Francisco Night of Fight

WORLD'S MOST DARING WIRISTS

5 Youngman Family 5

"WORLD'S MOST DARING WIRISTS"

5 Youngman Family 5

BOW WOW

WE'RE OFF

HONK HONK

WE WILL SAIL ON THE SCHOONERS THAT PASS IN THE NIGHT ETC ETC

LAST NIGHT WAS THE FIRST NIGHT I WAS ARRESTED IN TWO NIGHTS

THE CLOWN

GEO. B. ALEXANDER

THE HIGH-TONED HOBO

CABARETS DOGS

Z. HENDRICK-SITTNER'S - CHI

"LAST HALF" BOOKINGS (NOV. 10-13) Frank Q. Doyle Houses.

Apollo—Caine & Odum, Arthur Trout, Klein & Erlanger, Kent & Wilson and Musical Ibsons.

Crystal—Charles A. Clark & Co., George Wilson, The Lavannons, Powell & Wilson and Kramer & Willard.

Garfield—Wills & Barron, Rondas & Booth, Pixley & Malatesta and George Daum.

Lyceum—Fischtel's Tyrolean Sextette, Billy Link, Juneaus & Farleigh and Abbie Mitchell.

Virginia—Rosina Zaleska and Floyd Moore in "The Operator," Bobbie & Hazelle Robinson, Manuel De Frates and Wilson & Cumby.

Wilson—Sam J. Curtis & Co., "The Battle of San Dago," Black & Tan, Paul's Juggling Girls and Melroy Trio.

Willard—Sherman & De Forrest, Jimmy Callahan, Twin City Quartette, Lamont's Cockatoos and Rolland Travers Co.

Forest Park Theater—Musical Alward, Helen Page, Boyle & Davis and Frank Queen's Comedy Players.

Essex—Bob and Alice Longley, Zeno & Zoa, Jim Dalton and Powell & Wilson.

William Morris Houses.

Linden—Violinsky, Marie Dorr, Jarvis & Harrison, Toney & Norman and Raffayette's Dogs.

President—Ellsworth & Linden, Mabel McKinley, Marzella & Wolf, Irwin & Herzog and Watson & Dwyer.

Clark—Adelaide Keim & Co., Charles E. Colby, Campbell & Brady, Raymond Hall and Holman Brothers.

Ed Lang's Houses.

Thirty-first Street—Whitman & Higgins, Rismore, Comar and Myrtle Victorine.

SULLIVAN & CONSIDINE HOUSES.

White Palace—Redpath's Nappanees, National Dancing Trio, Gracie Fause and Charles Ledegar.

Republic—Alice Mortlock & Co., Sugamoto Japs, Pearl Russian Trio, Ray E. Fulton and Irene Russell.

Hamlin—Luken's Lions, O'Neal Trio, Charles D. Weber, Buch Brothers and Lewis McCord & Co.

ASSOCIATION HOUSES.

Kedzie—Consul, Miller & Tempest, "A Night with the Poets," Gardner & Revere and Newhoff & Phelps.

Schindler's—Gilroy, Haynes & Montgomery, Dixon & Hanson, Harrington, Mildred & Lester and Capt. Graham.

Grand—Noble & Brooks, Moretti Sisters, Al H. Wild, "Jimmie's Dream Lady" and Arizona Trio.

Ashland—Barrett & Matthews, Swain & Ostman, Brown & Newman, Dan Maley and Nana Bryant & Co.

Circle—Advance Musical Four, Bradley, Martin & Co., Dick Lynch and Royal Banzai Japs.

BUCHANAN HOUSES.

Erie—Bowery Trio, Terry & Shultz, Ingram & Lynn, Mr. and Mrs. Cossar and one to fill.

Verdi—Alber's Polar Bears, Sidney Shepherd & Co., Watson, Bandy & Neal, Lavigne and Jaffey and Eddie Badger.

La Grande—Herbert O'Connor & Co., The Mascagnis and Maurice Samuels.

GEO. W. WILLS CELEBRATES 25TH YEAR OF HIS ELKDOM

George W. Wills, of Wills & Barron, who are now playing the Frank Q. Doyle circuit in Chicago and are credited with being a big success, has been an Elk for a quarter of a century and celebrated the twenty-fifth year of his Elkdom in that city on Wednesday of last week by calling at the rooms of the Chicago lodge and receiving the congratulations of his antlered brothers. Mr. Wills is a charter member of No. 44 at Minneapolis. He attended the grand lodge meeting held in that city in 1908 and was present at the grand lodge sessions held at Los Angeles and Baltimore. There is no knowing how many Elks Mr. Wills has entertained during his stage career. He estimates that 10,000 have heard him in lodge rooms. There is no way of knowing how many have been in the audiences before which he worked. Mr. Wills is entitled to a place in the Vaudeville Hall of Fame for another reason. He is the only artist who openly claims that no fellow performer has ever stolen his original ideas. Mr. Wills originated the makeup he is still using and it would be well worth copying, too. Grace Barron (Mrs. Wills) has worked with her husband for twenty-seven years. The first agent who placed the team was George Castle, of Kohl & Castle. Since that time the team has vaudeville while many changes have metamorphosed the business. George W. Wills is one of the original Wills family. Jim Wills, an uncle, first brought the name into fame. He was a comedian with Booth and noted artists of his day. Jim Wills hailed from Baltimore. Frank Wills, a brother of George, died seven years ago. John B., another brother, and Norma (of Wills & Collins) a sister, are still prominent features in the world of entertainment.

George Atkinson's Humor.

Dixon, of Dixon and Hanson, was walking along State street one day this week, when a gust of wind took off his hat and sent crown in one direction and rim in another. George Atkinson, who was parading with him, remarked: "Even the actors' hats are playing split weeks now."

THE SHOW WORLD

Entered as second-class matter, June 25, 1907, at the Postoffice at Chicago, Illinois, under the act of Congress of March 3, 1879.

The Show World Publishing Co.

GRAND OPERA HOUSE BUILDING
EIGHTY-SEVEN SOUTH CLARK STREET
CHICAGO

LONG DISTANCE TELEPHONE
CENTRAL 1577

Cable Address (Registered) "Showworld"

WARREN A. PATRICK
Managing Editor.

ADVERTISING RATES

Fifteen cents per agate line. Fourteen lines to the inch. Fifty inches to the page. Last advertising forms close Wednesday at midnight.

SUBSCRIPTIONS

(Payable in advance.)

Two dollars and fifty cents the year. Delivered anywhere on earth. On sale at all news stands, five cents the copy.

Dealers send orders through your news company. Western News Company, general distributors.

All unsolicited manuscripts, articles, letters and pictures sent to "The Show World" are sent at the owner's risk, and The Show World Publishing Company expressly repudiates any liability or responsibility for their safe custody or return.



November 12, 1910

Just the same, they can't buffalo Col. W. A. Lavelle. Wow!

With some of the methods now in use it ought to be an easy matter to write a popular song.

Sing a song of six-pence,
Pocket full of dough.
See the speculators,
Then you see the show.

Rennold Wolf, the "sassy" writer in the Morning Telegraph, calls it the "Hoping door." Not bad, eh?

Geraldine Farrar says dukes are not worth a cuss. Jack Johnson thinks differently.

If you see it in Variety you want to believe only a small percentage of it.

It would appear on the face of it that educational plays should be offered at the College theater.

Alderman Britten is real angry. He says he will see that theater managers of Chicago will get three slaps on their wrists if they don't quit dealing with speculators.

The songsmith heard a big success,
And hastened to his room;
And there he wrote a brand new song—
(He swiped the catchy tune).
A songsmith rhyme.

Why all this revival of talk concerning the open door, with cold weather coming on?

If Sarah Bernhardt really wants to clean up a little real money she should take a flier in vaudeville now.

FIVE-CENT PRICE MARKS PROGRESSION

THE SHOW WORLD has claimed for itself, and its friends have claimed for it, that it is the TWENTIETH CENTURY AMUSEMENT WEEKLY—that it is the only exponent of Twentieth Century NEWS-PAPER methods in the amusement field. That it has been selling for FIVE CENTS THE COPY on the news stands everywhere for the past few months while other amusement weeklies are still listed at ten cents, is only one argument that these claims are well founded in fact.

While THE SHOW WORLD is leading the way in this matter of price and is without an equal in the matter of originality in the handling of its accounts of things of interest to show people in all departments, it does not claim particular praise for its "split price." That it sells for FIVE CENTS THE COPY while other amusement weeklies are only purchasable for twice this amount, is only another indication that its publishers are living in the spirit of the times and have their fingers on the public pulse. THE SHOW WORLD knows what show people want, knows what they are entitled to, and is straining every effort to fulfill spirit, moreover, will be the factor which will eventually bring about this change.

THE SHOW WORLD is a paper for show people and those interested in amusements everywhere, and it courts only the favor of this vast army of readers. Its mission is to PRINT THE NEWS—to keep its readers posted, specializing in these items of news which pertain to the amusement field. IT IS ABSOLUTELY INDEPENDENT AND WILL SELL AT THIS PRICE. THE SHOW WORLD'S progressive obligation to the people who make the success of any publication possible. IT IS FIRST IN THE FIELD AT THE FIVE-CENT PRICE FOR THE REASON THAT FIVE CENTS IS A FAIR PRICE FOR AN AMUSEMENT WEEKLY AND BECAUSE IT REALIZES THAT SOONER OR LATER ALL AMUSEMENT WEEKLIES TRUCKLES TO NO CLIQUE OR COMBINE. In its conduct no narrative of an amusement happening, if this narrative is of general interest, can be suppressed for the mere reason that it might offend, as is frequently the case in other amusement papers. THE SHOW WORLD PLANS TO PRINT THE NEWS ALL THE TIME—and will not violate its rules simply because the truthful NEWS happens to hurt.

Inasmuch as THE SHOW WORLD is the people's show paper, its management will always welcome any criticism or suggestion of its manner of conduct which may be made by its readers. THE SHOW WORLD wants to give the people what they want and will always consider any suggestion for the betterment of the quality of service it gives which may be sent it.

Geraldine Farrar got into the lime-light by using a cussword. Mary Garden, please take note.

Count that day lost whose low, descending sun
Sees not another brand new show-shop done—
In Chicago.

The Show World, five cents. Think of it! TheRecord- Herald please pardon.

Another \$2,000,000 theater has just been completed—on paper. Chicago will soon be well supplied with playhouses.

The billboards which, according to the daily papers, have disfigured Chicago for so long are just now blazing with advertising matter for the daily papers. Consistency is indeed a jewel.

"Henry Kolker as a Savage Star," is the announcement in a press bulletin issued from Henry W. Savage's office. It might be a good idea to muzzle him under those circumstances.

When a Chicago alderman gets stung in some manner he usually begins to remedy some of the wrongs that the rest of the population have had to put up with right along.

If procrastination is the thief of time, then the average vaudeville booking agent must be some pilferer.

It has been said that there is honor even among thieves, but as to songsmiths—well?

It is just possible, you know, that the theaters are compelled to deal with speculators in order to get back what is taken from them through crooked advertising agents and their ilk.

Peter Llanuza is The Show World's new caricaturist. You pronounce it Lanoosa. Easy enough if you only know how.

Look out for the Christmas number of The Show World. It is going to be the classiest amusement number ever put on the news stands. Better plan to get a showing in it right now.

Fritzi Scheff has been getting a lot of press notoriety out of the fact that she does not want press notoriety. Such is modesty.

While the Morning Telegraph and the New York Review are making faces at each other, the general public can get the real dope by reading The Show World. Subscribe now.

Some of the Chicago aldermen may be angry because they are not declared in on the alleged graft in ticket speculation.

The spectacle of an advertising agent riding about in an automobile while his manager is forced to use the street cars is indeed a sight fit for the gods.

A theatrical newspaper prints the news. It does not wear a muzzle. Get the significance?



PETER LLANUZA.

Peter Llanuza, whose counterfeit presentation is seen above, is a notable addition to The Show World's distinguished staff of cartoonists. Mr. Llanuza's opening gun, the full page cartoon of Mme. Bernhardt, created a distinct impression. This week The Show World offers a frontispiece done by this original caricaturist. Mr. Llanuza is of Spanish descent and began his work on the Pacific Coast.

Smut is a disease that infects corn-fields and does great harm. It is getting its work in in the song field also and is bound to work havoc.

HAS LEARNED THE STORY OF "CAT AND FIDDLE."

(Anonymously sent The Show World from Fort Dodge, Iowa.)

Have just read The Show World. Though many days late, I managed to get it and keep up to date. I'm playing Squeedunk—(no, it's not on the map. I wouldn't be here but I've acted the Yap.) Like the Cat on his Fiddle I too have flown high, and dreams seem so true while surrounded by sky. I thought that the good days were always to last, but woke up to find them just things of the past. Still, we all play the game, and find it a riddle; we all make mistakes like the Cat with the Fiddle. We've all had some friend whom we've found but a bubble, floating off into space at the first sign of trouble. So the thing to remember while playing the fiddle is just to stop short—well say, in the middle of some joyous tune while surrounded by friends and never play on to the sad, sobbing end.

EXECUTIVE OFFICES

THE SHOW WORLD

GRAND OPERA HOUSE BLDG.
CHICAGO, U. S. A.

Young Man, Have You a Nose For Amusement News? If So—Get Busy

ENERGETIC CORRESPONDENTS WANTED

THE SHOW WORLD is desirous of securing representatives in every section of the United States and Canada, and to that end correspondence is invited from young men of good personal address in all communities not yet covered by this journal. We want energetic, wide-awake correspondents of business ability who will, acting as absolutely impartial observers of events, provide us with the latest and most reliable NEWS of happenings in their locality. EXCELLENT OPPORTUNITY; LIBERAL COMMISSIONS.

FOR FULL PARTICULARS ADDRESS
WARREN A. PATRICK, Managing Editor of
THE SHOW WORLD, Chicago

THE SHOW WORLD IS AN
INDEPENDENT AMUSEMENT
NEWSPAPER,
NOT CONTROLLED BY A TRUST

Theater's Victory in Dramatic Criticism.

The Chicago American no longer has a "dramatic critic" and, it is said will in the future subscribe to the policy of "reporting" and not "reviewing" plays in its columns.

This change of policy on the part of such a powerful newspaper as the American can not but be taken as a great victory for the men who control theatricals in this country.

They have contended, moreover, that the majority of playgoers are not of the same mental caliber or disposition as the average "dramatic critic" who becomes sated with amusements because of the requirements of his work which makes him a member of an audience somewhere almost every night in the week and palls upon him to such an extent that after the first or second act he is most likely to be found in the front of the house talking to the manager or in the smoking room enjoying a cigar.

I do not believe there are any winter locations in the world which will equal the London, Manchester and Paris Parks, and my entire general organization is at your disposal, with advice in all departments.

Space is limited and your applications should be in early to secure preference.

Address all letters to Yours respectfully, JOHN CALVIN BROWN, 168 Rue de l'Universit , Paris.

All codes. Telegrams—"Magicity, Paris."

To Real Showmen

"The Show World," Chicago, Ill.

Gentlemen:—I respectfully submit for your consideration locations for first-class, well-mounted attractions in the following Parks, which I either own or control:

- 1. EARL'S COURT, LONDON, contains 32 acres, is located in the center of London, is served by 122 underground trains per hour, and has countless other transportation facilities. London has a residential population of eight millions and a rich transient population well over half a million daily. Earl's Court has already cost over \$1,500,000, and we are spending over \$1,000,000 more this year in improvements. London will be crowded next year by foreign visitors to the Coronation ceremonies.
2. MAGIC CITY, PARIS, contains 10 acres, is located on the River Seine within ten minutes' walk from the heart of Paris and is served by 15 street car lines, 10 'bus lines, 3 underground stations, and has the river steamboats and one railroad station across the street from the main entrance. Paris has a residential population of some three millions, and the largest and best spending transient population of any city in the world. We are spending \$2,000,000 in construction, and this must and will be the most attractive Park in the world.
3. WHITE CITY, MANCHESTER, contains 16 acres, is located within 10 minutes of the Town Hall, is well served with street cars and railroads. We have frequently had over 100,000 patrons, and this is the only Park in the world which has been forced by the police to put out the "Full House" sign and refuse further admittances. This has occurred several times when it was crowded to the danger limits. Manchester is the greatest manufacturing city in the world, and has a 30-mile population of nearly 8,000,000, practically without competition in the Park line.
4. LA RABASSADA, BARCELONA (The Park Picturesque), located on a beautiful mountain side above the city, is well served by a new street car line. This company has a splendid casino with the necessary Government permits. Barcelona is the principal manufacturing city of Spain, and has about 1,200,000 population. This Park runs all the year with a splendid winter climate, and would, I think, make a profitable wintering place for small shows.

I do not believe there are any winter locations in the world which will equal the London, Manchester and Paris Parks, and my entire general organization is at your disposal, with advice in all departments.

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PLEASE FILL IN THIS FORM:

I hereby apply for a concession for the following attraction in Park, in the city of Name of attraction Space required Cost of attraction Is it patented abroad? Are you financially able to install it?..... H. P. How many people employed?..... Name of applicant..... Address

A Mansfield Regret to Burst a Bubble.

Margaret Auglin's first opportunity in New York as an actress occurred when Richard Mansfield engaged her, who was then quite unknown, to create the part of Roxane in his production of Rosstand's "Cyrano de Bergerac," which he made at the Garden Theater, New York City, about ten years ago.

However, that might be Miss Anglin remained a member of the distinguished actor's company throughout the long run of the play in New York, and for a certain number of weeks while it was on the road. Then suddenly and mysteriously she left the company and another actress took her place.

Recently, while in Chicago, Miss Anglin received from the editor of the Tribune, an original letter of the late Richard Mansfield that he had had in his possession for several years. It is given below and now divulges the secret of Miss Anglin's secession from "Cyrano de Bergerac."

"My attention has been called to the continual references to Miss Margaret Anglin and the usual innuendoes as to why she severed her connection with my company. The facts are very well known to Mr. A. M. Palmer, Mr. Paul Willstack and others. Miss Anglin, who played 'Roxana' in 'Cyrano de Bergerac' very charmingly, immediately after her marked success in this role received an offer of twice the sum I had contracted to pay her for her services, and Miss Anglin accepted the offer.

"I am sorry that the facts are so simple and uninteresting—really—almost sordid—but 'tis true. It would have been more exciting, and no doubt more agreeable, to have been able to relate how the poor creature was taken by the hair and dragged about the stage or how she was, after a stormy rehearsal, kidnapped and confined in a dark room where the monster squirted ink at her through the keyhole punctually every fifteen minutes or how she was sandwiched between two boards (like the lady in Tolstoi's Rustic tragedy), while the beast sat upon her and read his prayer book, and then how she escaped, but ever after refused to reveal the mystery of her sufferings for fear of the vengeance of the bloodthirsty tyrant!"

"Faithfully yours, RICHARD MANSFIELD. 'Virginia Hotel, Chicago, Ill., Oct. 8, 1902."

Col. Henry Watterson's "Roast" of Producers.

The overthrow of King Manual, a bachelor and boy, gave the theatrical press agent his opportunity. To find a dancing girl who could be exploited as the cause of the catastrophe would have been an easy matter even if the king had been as straight-laced as the most pious monk in the realm, which, very probably, he wasn't.

When May Yohe eloped with Putnam Bradlee Strong and the pair attempted to make merchandise of the scandal through the medium of vaudeville the public looked in for a moment, was bored and passed on.

The woman in the case had been a popular stage celebrity. She had been the wife of an English nobleman. As the heroine of the latest widely advertised elopement, she had enjoyed all of the publicity that could be earned by an actress of her type. But she soon disappeared from public view. When "Nan" Patterson, whose claim to fame rested chiefly upon her prominence as defendant in a murder trial, essayed a stage career it began unpromisingly and would probably have failed even if Miss Patterson had not been advised to keep out of the limelight if she would keep out of court. The public has not demanded a closer acquaintanceship with Evelyn Nesbit Thaw as a result of her appearance as a star witness for the defense in the trial of her husband. If the girl who is reported to have captured the interest, and the cash of a Portuguese kinglet knows how to dance and sing the publicity she has received will aid in making her successful in musical comedy. If her talents are no greater than are indicated by her obscurity prior to the revolution in Lisbon the public will soon satisfy its curiosity and express its disappointment. In the meantime the capture of the reported object of Manuel's attentions reflects the enterprise and ethics of a manager, or a few managers, and not the American stage.—Louisville Courier-Journal.

FITCH SWAN SONG, "THE CITY" IS BIG CRASHING PLAY

Tully Marshall's One of the Most Remarkable Portrayals Seen on a Chicago Stage in Years—
The Town in Review

By WILL REED DUNROY

CLYDE FITCH drew a graphic picture of life when he limned "The City," that is now being offered at the Grand opera house by a splendid company of players. He held the mirror over certain phases of life as he has seen it, and the result is something that stirs and thrills and at times shocks, but it always interests and it always holds the attention—from the opening line to the tag. The story concerns the effect a great city has on the members of one family. The opening scene shows a well-to-do, supposedly respectable, family in a small town. The hankering for the city and its allurements has taken hold on the younger members, and the father alone combats this tendency towards the metropolis.

This father knows or feels that the city is a crucible that will melt the members of his family, and find one member dross. There is a skeleton in the family closet in the shape of an illegitimate son, who has been blackmailing the father for years unknown to the other members of the family. This wayward son, who is addicted to the drug habit, enters at the crucial moment when the family is besieging the father to move to the city, and so shocks him by threats that he dies, and then the first act ends with the family determined to leave the small town and seek wider fields for their activities.

The disturbing element goes to the city, however, and is employed by his half brother as private secretary. There he meets his half sister and falls in love with her, and she with him, both being unaware of the relationship. The real son knows the true state of affairs, and finally when the young people are clandestinely married the tragedy is precipitated. The degenerate, even after he is made aware of the true state of affairs, refuses to give up the girl, and to prevent her from learning the truth shoots her and attempts to turn the revolver on himself to end his miserable existence. He is prevented, however, in a terrific scene, and is left to the mercy of the law. The play closes with one man, the elder son, ruined as to his political ambitions, but with a shred of honor left, and ready to begin life over again on a different plane.

There are other characters in the play which are drawn true to life. There is a frivolous woman and a careless man, who are seeking to be divorced, but they, too, after the tragedy, decide to live their lives for their two children. They all regret, save the elder son, that they have ever come to the city, but he, finding himself strong enough to stand alone in the great crushing and grinding metropolis, exults that he is able to meet all obstacles.

The acting in the play is poignant in several particulars, and grasps and holds the attention in a wonderful degree. The playing of the role of Hancock, the degenerate, by Tully Marshall is one of the most remarkable portrayals seen on the stage in Chicago in many years. It is disagreeable, and at times almost repugnant, and yet it is fascinating. The second act is one of the most crashing and terrific written in years, and, while it is well worth seeing once, it is not of the sort that would bear seeing more than once. Among the players who are doing exceptionally good work are: A. H. Stuart, in the role of George Rand, the father; Wilson Melrose, as George Rand, Jr.; Eva Vincent, as Mrs. Rand, the mother; and Edward Emery, as Gordon Van Vranken, a dissolute man about town. Other players in the cast are: Lucile Watson, as Teresa Rand, a fickle minded young woman; Mary Nash, the younger daughter; Ruth Tomlinson, a young Chicago actress, as Susan, a maid, and James King and Myron Foote in minor roles.

The play has created a profound impression and bids fair to become the most talked about and most widely discussed of any seen in the city of Chicago for many years. Whether it will appeal to the great playgoing public is another matter.

ROBERT EDESON SEEN IN A RATHER TAME OFFERING

Robert Edeson has arrived at the Illinois in a play called "Where the Trail Divides." It was constructed by Mr. Edeson from a novel by Will Lillibridge. It concerns the question as to whether a white girl should marry an Indian man, and is mildly entertaining, but is not a matter that concerns the general public to any great extent. It is fairly well written and is enacted by a good company. It does not promise to have a long run.

BERNHARDT HAS ACHIEVED A REMARKABLE SUCCESS

Sarah Bernhardt, who has been playing her repertoire at the Studebaker has achieved a tremendous success, and has been playing to crowded houses. Among the novelties offered was Rostand's "La Samaritaine," which created such a profound impression last Sunday night

direct from Berlin was installed and it caused a gasp. It is spectacular and handsome and adds materially to the opera.

The changes in the cast include Fred Mace, who has made a decided hit in the role of Colonel Popoff. Mr. Mace is said to be the funniest man who has yet essayed the role, and he has been receiving congratulations on all sides.

It has been much improved. Dave Lewis, the Chicago comedian, is now in the cast and he has made good form the start. The finale of the second act has been altered, and the show is much improved.

SOME IMPENDING CHANGES FOR THE COMING WEEK

The most notable change in Chicago theaters next week will be the arrival of Robert Mantell in a repertoire of classic plays at the Lyric theater. Mr. Mantell is about the only representative of the classic drama now on the stage and his engagement is bound to attract much attention. The opening bill on Monday night will be "Macbeth." The bill will be changed nightly and he will be seen in all of his noted impersonations.

"The Seventh Daughter," a modern melodrama by Richard Harding Davis, with Crystal Herne and Vincent Serrano, will be the new offering at the Cort beginning Sunday night. "The Spendthrift" will come to the Chicago opera house with Edmund Breese and Thais Magrane, on Monday night. Charles Frohman will offer "Our Miss Gibbs" at the Colonial and "The Girl in the Train" with Frank Daniels will be at the Studebaker. "Way Down East," the perennial, will be offered at McVicker's and "The Rosary" will be offered at the Haymarket. There will be the usual changes in the outer rim of popular price theaters.

NEW COLLEGE PLAYERS IN "A WOMAN'S WAY"

Under new management, with a new company, and with a new scale of prices the College theater, at Webster and Sheffield avenues, spoken of as the most beautiful playhouse in Chicago, this week began a new regime of stock, "A Woman's Way," Thomas Buchanan's delightful comedy which had been used with so much success by Grace George, was chosen as the opening bill—and this choice of plays might be said to be the only unfortunate thing about the opening.

The choice of plays would seem to have been unfortunate for the reason that while the comedy is pleasing and delightful it is of such a nature that it does not present the leading players in the company at their best—something which would have been especially desirable for the opening of a new venture. Albert Perry and Bertha Creighton, both players of recognized ability, have been selected as the leading principals of the company and while they are versatile to a degree, are not the most finished performers in light comedy roles. Their efforts in "A Woman's Way," however, were calculated to convince observers that their tenure at the College is to be marked by many good things in bills which are more suited to their style.

In the Grace George role of Marion Stanton, Miss Creighton was only moderately convincing, and Mr. Perry was not thoroughly at home in the "fat" comedy part of Howard Stanton, her husband, who is disillusioned in a novel manner after having allowed his affections to stray from his own fireside.

Adda Gleason, as Mrs. Blakemore, a role created by Dorothy Tennant in the Grace George Production, scored more heavily than did either of the featured members of the company. Charles D. Pitt was particularly effective in the role of a careless, good natured but unfortunate suitor. Edith Weaver Julian and Josephine Deffry merited the applause they were given for their portrayal of two nicely conceived comedy characters. Frederick Julian's representation of a southerner of the old school was excellent.

"Classmates" has been announced as the College players' bill for next week and it seems a certainty that it will attract much more favorable comment on the part of the many supporters which the pretty theater has on the north side. "A Woman's Way" gave evidence that all of the bills offered under the new management will be carefully and adequately staged.

Johnny Evers to Turn Actor.

The latest of the heroes of the baseball diamond to turn thespian is no other than the star second baseman of the Cubs, Johnny Evers. Manager Gleason announces that he has secured this little favorite to appear at the College theater for one week within the next three

(Continued on page 15.)

FINGER BOARDS TO CHICAGO THEATRICALS

Supplying a long-felt want, The Show World offers as a permanent feature the following index of straight tips for amusement seekers. When but one attraction at a house is named that attraction is current and will be found there the following week.

AUDITORIUM—Grand Opera Company in repertoire. Satisfactory performances and excellent ensemble.

ALHAMBRA—The Trocadero Burlesquers drew well this week. Next week—Rose Sydel's "London Belles," a well known show.

BIJOU—Stock company in "The Card King of the Coast," which drew well. Next week—"Sheriff of Angel Gulch," a fair melodrama.

BUSH—German stock company in "The Village Preacher," experiment in north side theatricals that looks interesting. Next week—"Procetz und Henzle."

CHICAGO OPERA HOUSE—"The Penalty," a crude melodrama that has been moderately successful. Next week—"The Spendthrift," with Edmund Breese and Thais Magrane; play comes heralded as successful.

CRITERION—"The Outlaw's Christmas," a melodrama that pleased the clientele of this house. Next week—"The Card King of the Coast," successful at the Bijou this week.

COLLEGE—"A Woman's Way," presented successfully by the new stock company. Next week—"Classmates," a good stock bill.

COLONIAL—"Bright Eyes," closes a rather inglorious engagement to make way for "Our Miss Gibbs," which has not been a great success in New York, although it was in London.

CORT—Henry E. Dixey in "The Naked Truth," which has not been a success, goes on tour and "The Seventh Daughter," with Crystal Herne and Vincent Serrano, comes to this house; the play as yet is an unknown quantity here.

CROWN—"The Girl From Rector's," a nasty play, gives way to "The Adventures of Polly," a clean play that has been successful this week at the National.

EMPIRE—"A World of Pleasure," of the common or garden variety of burlesque. Next week—Pat White's Gaiety Girls.

FOLLY—This week "The Imperials" met with fair business. Next week—"The Star Show Girls" will hold forth in this house.

GARRICK—"The Chocolate Soldier," with a new production and Fred Mace and Grace Drew in the cast; good comic opera doing big business.

GLOBE—"The Light Eternal," a play of the early Christian times; interesting offering drawing moderately well.

GRAND OPERA HOUSE—"The City," Clyde Fitch's last play, a tremendous melodrama with crashing climaxes; disagreeable, but well worth seeing at least once.

HAYMARKET—George Sidney in "The Joy Rider," a musical comedy; good business. Next week—"The Rosary," a melodrama with a religious tinge that had a phenomenal run at the Globe.

ILLINOIS—Robert Edeson in "Where the Trail Divides," a problem play concerning the intermarriage of Indians and white people; not a big success.

LASALLE—"The Sweetest Girl in Paris," with Trixie Friganza, is one of the principal players; light and entertaining and full of life and color.

LYRIC—Robert Mantell in a repertoire of classic play. "Macbeth," Monday night; sterling actor in good productions of good plays.

MARLOWE—"The Blue Mouse," an off-color farce, met with moderate success. Next week—"Boss of Z Ranch," an Arizona play.

McVICKER'S—Chauncey Olcott in "Barry of Ballymore," an interesting Irish play. Next week—"Way Down East," a perennial attraction in its annual appearance in this theater.

NATIONAL—"The Adventures of Polly," a pretty play well presented. Next week—"The Girl From Rector's."

OLYMPIC—"The Aviator," a timely comedy full of laughter and good clean fun; best comedy in town. Good business.

PEKIN—Negro stock company offering musical comedy.

PEOPLE'S—"Pink Dominoes," well presented by a good stock company. Next week—"Her Great Match," formerly used by Maxine Elliott.

POWERS—"The Commuters," a play by James Forbes, which makes much fun of the people who live in the suburbs; it is good fun and clean fun at that.

PRINCESS—"The Deep Purple," a good strong melodrama with many legitimate thrills; business picking up each week.

STAR AND GARTER—"The College Girls," a mediocre burlesque, not up to the standard of the house. Next week—"The Jersey Lilies."

STUDEBAKER—Sarah Bernhardt in her renowned repertoire. Next week—Frank Daniels in "The Girl in the Train," which has not as yet set the world on fire.

WEBER'S—Stock company in "Wanted by the Police," a thriller. Next week—"Dare Devil Dan," one of the usual melodramas.

WHITNEY OPERA HOUSE—"Lower Berth 13," with Dave Lewis and Misses Anna and Ruby Fitzhugh as the principal players; good farce with pretty music. Fair business.

that it was repeated Thursday evening.

Mme. Bernhardt appears to have lost little of her vitality and she has been doing such strenuous plays as "La Tosca" and "Camille" with all her wonted fire and enthusiasm. From a financial as well as from an artistic standpoint, the engagement has been successful. Edward J. Sullivan, manager of the Studebaker, will go on tour with the great actress during her stay in America.

TWO CHICAGO ATTRACTIONS UNDERGO NUMEROUS CHANGES

"The Chocolate Soldier," now at the Garrick, has been undergoing several changes in cast and production. Sunday night the costly new scenic investiture

Herbert C. Duce says: "He is a knockout. He is the funniest man who has played the part and gets more out of the lines than anyone else has." Grace Drew, the new prima donna, was brought from the eastern company and has ingratiated herself into the good graces of Chicago at once.

Alice Yorke alternates with Miss Drew and is understudying the role of Marcia. Frances Kennedy, who is now on the road with the company playing the smaller cities, will soon return to Chicago and be heard in an important role in the Garrick. The attraction will remain here until January 15, when Forbes-Robertson will arrive in "The Passing of the Third Floor Back."

Down at the Whitney changes have been made in "Lower Berth 13" and



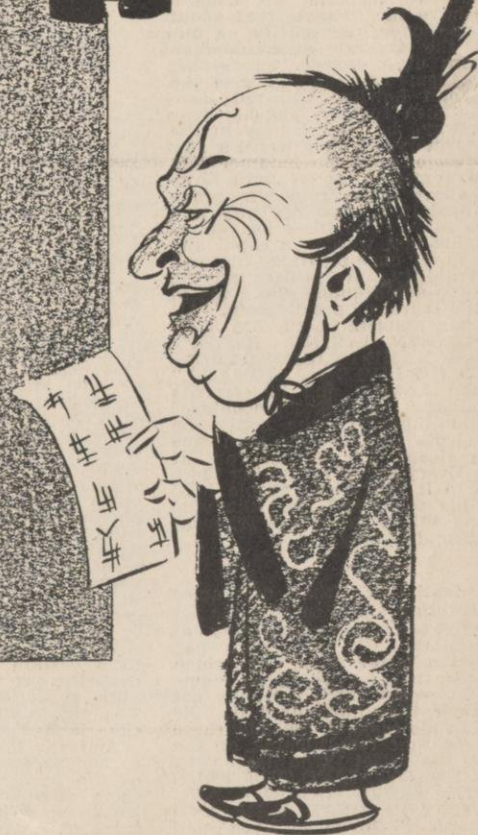
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VETERAN CIRCUS CLOWN PASSES

One of Old John Lowlow's Last Written Communications was a Tribute to Dan Rice and Other Sawdust Funny Men Now So Often Belittled

By DOC WADDELL.



Columbus, Ohio, Nov. 10.—The Grim Messenger is cutting into our ranks. The old landmarks are being taken away. In a former letter I mentioned that John Lowlow was critically ill and not expected to live. Scarcely had this been in print when the Death Angel closed his eyelids down and rendered unto the old veteran sweet rest and peace.

His last letter to me was dated at Cleveland, Ohio, August 28, 1910. He spoke of my tribute of remembrance to Jimmie DeWolfe and said: "My friend, DeWolfe, was deserving of everything you wrote of him. Peace be to his memory. May his name be emblazoned high in the halls of fame. Let him rest." He complimented my article on clowns thus: "Your article is good. In the days of Dan Rice, Bill Wallett, Bill Lake, James Reynolds, Sam Long, Joe Penteland and others they did not resort to the wearing of outlandish dresses and costumes and great large shoes in order to make people laugh, nor did they throw water in each other's faces, tie or fasten firecrackers, and run and fall down. ONLY ONE CLOWN IN THOSE DAYS. The rider, the ringmaster, and the clown formed the big attraction. Now it takes twenty-five to thirty clowns and they all do the same thing. I fail to see anything meritorious; anybody can do the stunt. Why, circuses now take the help of the cook tent, put them in clown attire, paint their faces, and instruct them to run and fall down. This coming winter at my leisure I will give you the names of a hundred talking clowns, who were men of ability and education. I have heard circus people say Dan Rice was not an educated man. I say he was, and the best talker this country ever had. He commanded more salary than any man that ever entered the circus ring. He never put paint on his face. There will never be another Dan Rice, a James Robinson, Bob Stickney, Charles Fish or George M. Kelley. You ask me for my picture. Some time I will have one taken and send you. I am the oldest clown living, except one, whose name is John Davenport and he lives in Chicago.

The dear old fellow cannot keep his word and send me the names of the hundred talking clowns of the Past unless there be something in spiritualism and in my dreams or by impressions and materialization he can make known to me from the unknown. After all it is a comfort to have the thought that about and near us hover the spirits of our dead, that the veteran Shakespearean clown lingers nigh unseen, whispering to us the anthems and the humor of the sawdust. John Lowlow will not have his picture taken for me, but his dear face will always be conspicuous in the gallery of memory. I have heard a few in the profession use the hammer and the stiletto unmercifully on John Lowlow. The above lines from him prove what was said in a knocking way was born of jealousy. The lines he penned are almost his last words on earth and in them he never once mentions his own magnificent ability. He praises all the rest of the top-notch bunch and gives to Dan Rice the laurel of premiership. All he claims for himself is, "I AM THE OLDEST CLOWN LIVING, EXCEPT ONE, WHOSE NAME IS JOHN DAVENPORT, AND HE LIVES IN CHICAGO." I liked John Lowlow and his friends numbered among the greatest people of his day and time. In the south—he being a Georgia cracker—the man was loved. He sleeps the eternal rest at Cleveland. Every circus exhibiting there should see to it that their people hold service at his tomb and keep the vine and rose and willow green and fragrant above his mound of clay.

Another death was that of James Stowe, contracting agent in advance for circuses. The end came suddenly at Greenville, Miss. His good wife had just received a letter from him which informed her that he would be home Monday. He wrote the truth, but not in the manner that he figured it. He came home in his casket. Friends, these are the cases that test. Think of the anguish of the wife! The lesson is, "BE EVER READY. LIVE THE TRUE EXISTENCE. LOVE DEARLY AND TENDERLY. DIE REAL MEN AND WOMEN." "Jim" Stowe so lived—and that's what makes it hard for the loved ones of his home to give him up. His entire life was devoted to the circus business. At various times he was connected with Sells Brothers, Barnum & Bailey, Ringling Brothers and other big tent enterprises. Heart trouble caused

his demise. His age was 52. Besides the widow, two sons: James B., Jr., aged 23, and Edwin, aged 21, and three sisters, Mrs. S. J. Reinke, of Ft. Wayne, Ind.; Mrs. H. M. Pratt, of Spokane; and Mrs. H. A. Howe, of Madison, Wis., survive.

Joe Cantillon, the manager of the Minneapolis base ball club, is a man of pronounced ideas. The past season he would not permit his players to go to moving picture shows. He hasn't anything in particular against these shows but he claims that for ball players to look upon moving pictures will paralyze their batting lamps. His theory is plausible enough, and he cites the instance of Dexter, a former Chicago player. Dexter was a corking good hitter until he spent one winter lecturing in connection with moving pictures of a fight. He failed to do anything the following summer and ever since he has done little or no swatting. Dexter blames the loss of his batting eye on the moving pictures. So does Cantillon, and during the past season the Minneapolis club easily won the pennant of their league and did it by heavy and timely hitting.

There are those in circus life who do not like the elephant. I never could understand why. True, a number of trainers and handlers have been put to death by elephants. This should not

will do it, for elephants are smarter than some men. Note that I omit the women.

J. B. G. Whitehawk (Cetan Ska) resides in Columbus at 365 Belvidere avenue. He is now a detective in the employ of the Hocking Valley Railway. I knew him at the Pan American Exposition when he was one of the interpreters at Fred Cummins' Indian Congress. Whitehawk has composed a poem that he entitles "The Same God After All." I give it below, and it is worth remembering:

THE SAME GOD AFTER ALL.

I've listened to the white man's songs of heaven and of hell, Of homes and mansions far away, where naught but angels dwell, And as I listened to his lay, the great and then the small, I said within my inmost heart: It's the same God after all.

And in the sunny southland where I heard the black man pray, Unto his God up in the sky in heaven so far away, I'm nothing but a poor old worn out slave, Lord help me else I fall, His prayers were answered, I'll be bound: It's the same God after all.



CIRCUS ELEPHANTS ENJOYING A BATH NEAR THE SHOW LOT IN A TOWN THEY ARE PLAYING.

bring utter dislike of them. You know there is a reason for everything. Being "honor bright" in the matter we must be guided to just and true conclusion by the best and most reliable evidence at our command and consideration. My grandfather, David Hahn, broke and trained and handled elephants and other wild beasts. I find in his papers that no trainer or handler ever met cruel death under tusk of elephant, between the fangs of lions and the like, or in front of the claws of treacherous bear who was a foreigner to intoxicants, carousals and unkindnesses. He or she in the ring or barn with elephant or in den or steel arena with the mixed beasts of jungle and forest, if sober, kind and just, invariably dies a natural death. How true the saying: "You can catch flies with sugar, not with vinegar." As I write of elephants I think of the story from Calcutta I read the other day. It told how an intelligent elephant saved a thousand lives. Near the town of Sorori, on the Ganges, thousands of Hindu pilgrims were encamped on the river banks preparing to bathe in celebration of a religious festival, when there was a sudden rise in the volume of water, and 200 of the pilgrims were carried away and drowned. An elephant, which belonged to a certain Jung Bahadur, swam repeatedly out to the distressed pilgrims, with ropes attached to its trappings. The people clung to the ropes and were thus landed safely.

And yet there are people who refuse to believe the circus press agent's tales of the pachyderms with the big show. Once, after the elephants with the John Robinson "Ten Big" had cleared the track of a wreck in order to let the circus trains by, I wired out how they had run to a stream, repeatedly filled their trunks with water and thus put out the burning debris and that the B. & O. Railroad Company were figuring on adding elephants to their wrecking crews. I believe the day will come when they

Beneath a far off eastern sky a brown man on his face, Was praying to his Gods of war, for him and all his race, And as I listened to his prayer the words I cannot now recall, But at the time I know I said: It's the same God after all.

And then I heard a yellow man from China to declare, While praying to his Joss one day, his eyes were all aglare, As in sweet ecstasy he looked at the Joss on the yellow ball, Said I his prayers are heard as well; It's the same God after all.

And on a western mountain top a red man dances round, And sings, Oh my Great Spirit in the happy hunting grounds, To thee I've danced the Ghost Dance, in the summer, spring and fall, I'm red but the true American, with the same God after all.

The white man has a thousand creeds, the black man they have, too, The brown and yellow men come next, their Gods are quite a few, The noble red man stands alone with one Great Spirit over all, A still small voice repeats to me: They are one and the same God after all.

Then who am I that's listened to the prayer of all these men, That sing to their Creator about the worlds that's without end, I just don't know where I belong, they call me Indian, but rise or fall, I'll watch and pray unto the end; for 'tis said there's but one God after all.

SHORT NOTES ABOUT PEOPLE AND THINGS.

Alvarado won the public in Columbus the past week at the Princess theater. He is trainer and handler of "Wild and Untamable Goats." The manager of the Princess now is Edward Browning. He is as good as you get them. Browning believes in printer's ink.

Lou Mather, who when with circuses was known as "Hop Light Lou," lives at 254 1/2 South High street, Columbus, and is a guard in the Ohio penitentiary. Do you remember him?

"Red" Seymour, who "sheeted 'em up" with the Barnum & Bailey circus advertising car, is home again. By next week Columbus will see an even thirty bill posters arriving home after the completion of the circus season.

Letters come in that Missouri is not good for opera house attractions this year. I believe the one-night stand business could be improved if there was some way of having managers of theaters people with show experience. And my observation has been that the manager with knowledge of circus life makes the very best house manager. Occasionally we find a "born" manager, but so rare is the plant that it is almost useless to mention.

Basil McHenry, who has a dandy home at 493 West Exchange avenue, Akron, Ohio, and is main man on the executive staff of Charley Sparks' back with the Sparks Circus, writes from Columbus, Ga., that he will soon be north and that he will visit me. I always considered McHenry deserving of choice things in circus life. Sometimes the deserving gets worsted. Given the proper chance, many a poor devil now down and out practically would rise to high place and shine, shine, shine. On the other hand, those who are unjustly opposed and held down should resolve to break the chains and give honest battle for rights. Doing so the change will come and honors will be yours. I believe in the dope: "If at first you don't succeed, try again," and never let up with that perseverance thing.

Lee Williams has always been for publicity. When the Hagenbeck American agent at the Cincinnati Zoo and a little later as "Lookout" for Colonel Havlin on the front door of the Hagenbeck Show that Ben Wallace bought, he was there forty and more ways with the press. The scribes like him. Now he has the Dockstader Minstrels on the road and below is his latest to the print shops: "Lee Williams, manager of the Dockstader Minstrels, is himself an old-time minstrel. Born and raised in Cincinnati, he joined Haverly's Minstrels at the age of eighteen, and in a short time played on the end. He became known as one of the best end men in the country. He drifted to the business end, and during the past twenty years he has managed many of the greatest attractions on the stage. Mr. Williams owns a large ranch in California on which a rich vein of gold has recently been struck. At the close of this season he will retire from the show business and devote his time to his ranch and mine."

(Continued from Page 3.)

CODY WILL SUE TO PROTECT NAME

General Representative Louis E. Cooke Says No Organization Will Make its 1911 Stand Under False Colors.

Mr. Louis E. Cooke, general agent of the Buffalo Bill Wild West and Pawnee Bill Far East, arrived in Chicago Thursday morning, passed through to his home in Newark, N. J., from Texas, where he has been with the Two Bills Show, closing up the affairs for the season of 1910. To a SHOW WORLD reporter Mr. Cooke stated that the season on the whole has been the most extensive and biggest financial success in the history of the show; no casualties, and railroad runs made that the "wise-actors" pronounced impossible. The Two Bills Shows will close at Argenta, "which is just across the bridge from Little Rock, and almost a stone's throw from the center of the city" on November 19. Col. Cody returns to his mines at Tucson and Major Lillie continues on to Trenton with the show. After the equipment is put away, the major will return to his ranch in Pawnee, Okla., to enjoy the comforts of his new home which he has just completed at an outlay of \$40,000.

name and fame is concerned and they will prosecute to a finish every one who even attempts to attract attention or trade upon the reputation which Buffalo Bill has already established, at home and abroad.

"The very fact," continued Mr. Cooke, "that Buffalo Bill and Pawnee Bill have made their trade-mark one of the most valuable assets in the show business is a sufficient reason for them to maintain their rights in this respect. It will be recalled that an injunction was obtained by us last summer, restraining the Young Buffalo Wild West Show from advertising or in any way infringing upon the name of the Buffalo Bill Wild West Exhibition or in any manner inferring that Col. Cody was in any way connected with their show, and it was then within our power to have tied up that show and to have prevented it from moving, but we did not wish to cause any hardships or take the natural advantage which we possessed, being assured that they would cease to advertise or infer that Col. Cody was in any way identified with their exhibition. But we now propose to give every one timely warning that we will protect our interests and that no organization shall be allowed to make its first stand in 1911 sailing under false colors."

K. & E. CONFIRM THE PACT STORY

Positive Statement from Their Representative That Shuberts Are in Nowise Interested.

As we go to press John Murray, representing Klaw & Erlanger, supplies the Show World with the following confirmation of the agreement between the independents and the syndicate and emphasizes the fact that the Shuberts are not included in the pact: "An agreement was reached yesterday between Frohman, Klaw & Erlanger and John

Cort, representing the National Theater Owners' Association, whereby the attractions of the former will hereafter be booked in the houses controlled by the National Theater Owners' Association. This clears up the general theatrical situation. The Shuberts are in no way connected with the arrangements."

FORM CORPORATION TO PROMOTE LAND SHOWS

Sidney Wire and Francis C. McCarty, lately associated in the conduct of the Pittsburg land show, which is said to have been a notable success, have formed a corporation for the promotion of land shows in various parts of the country. Messrs. Wire and McCarty have had wide experience in the amusement business and have entered the land show field because they are convinced that the general public in the large cities are very much interested in the land propositions which are being made by the big colonizing companies.

ROBINSON'S TEN BIG CLOSE AT BOONEVILLE, MASS.

Ed. C. Knupp, general traffic manager of the John Robinson Ten Big Shows, spent a few hours in Chicago Thursday on his way from Booneville, Miss., where he closed up the season's affairs, to his home in Jamestown, N. Y. He reported a very satisfactory season for the John Robinson shows which closed at Booneville Thursday, November 10.

Gollmar Brothers End Season.

The Gollmar Brothers' circus closed its season at Sikeston, Mo., November 9. Tim Keeler, who manages the Kamakishi Japs, with that show the past summer, left Chicago early this week to pilot the acrobats to Joplin, Mo., where they open on the Hodkins time.

FRA STRIKES SNAG IN VAUDEVILLE

Gallery Boys in Cincinnati Apparently Wanted Him to Sing or Dance.

Cincinnati, Nov. 9.—Elbert Hubbard, author and lecturer, of East Aurora, N. Y., familiarly known through his writings as "Fra Elbertus," resented his reception as headliner at Keith's Columbia theater Sunday afternoon by leaving Cincinnati after his first performance.

It was the emphatic disapproval of the gallery gods that forced the Fra into precipitate retirement and caused him to follow the professional example of Eva Tanguay, Lillian Lorraine and other temperamental artists in becoming suddenly "indisposed."

Hubbard followed a lively song-and-dance act on the bill. His solemn appearance in funeral black, with his long hair and flowing tie, struck the gallery patrons as a trifle dull after Isabell D'Armond's spangled tights. And the announcement of his subject, "Benjamin Franklin," also came as a decided let-down after the lively strains of "Call Me Up Some Rainy Afternoon."

There was no up-to-date slang or usual vaudeville comedy in what the Fra was saying about Franklin. In fact, there was not even a humorous local reference, and finally, after five minutes, it began to dawn on the galleries that the Sage of East Aurora was not going to sing, dance, juggle or perform magic, but merely give a "high-brow" monologue, and twenty minutes of it, too!

Then began a shuffling of feet, a growing mutter of disapproval and an intermittent clapping of hands.

Hubbard paused a moment, unable to make himself heard. "My talk probably does not interest you boys in the gallery," he exclaimed, "but I wish you would kindly keep quiet, so that the others who may be interested can hear."

The audience downstairs applauded Hubbard, but he walked off the stage angry and left the city for his home in East Aurora, N. Y., later.

WILL REED DUNROY.
(Continued from Page 12.)
weeks. He is to take part in a play, the name of which will be announced later.

FRANK BUCK LANDS BERTH AT THE COLONIAL

Frank Buck, who by the way, is the husband of Amy Leslie, the dramatic critic of the Chicago Daily News, is to be the assistant manager of the Colonial Theater to help James Jay Brady out in the arduous duties of that onerous position, according to the latest Rialto dope.

Mr. Buck has recently been devoting his time to work on the Sunday Telegram, a pink sporting sheet that is put out Sunday afternoons to cover the sporting field.

CURT THEATER, CHICAGO, WILL PASS TO LIEBLER

With the coming of "The Seventh Daughter" to the Curt theater that playhouse will pass into the hands of Liebler & Co. and will offer the productions of that firm in Chicago in the future.

There was a rumor current this week that Abraham Erlanger had purchased John Curt's interests in the theater, but in view of the fact that Liebler & Co. have taken over the house it is thought that this rumor is without foundation.

MISS ANGLIN IN DANGER OF LOSING HER VOICE

Margaret Anglin, who had been playing through the South, in "The Awakening of Helena Ritchie," is at the Blackstone hotel where her physicians are in trepidation for fear she may lose her voice entirely. She has a throat affection that has been troubling her for some time, and her friends are alarmed over her condition.

Miss Anglin closed her southern tour suddenly and came to Chicago on a special train. After the fifteenth of December she is to go under the management of Liebler & Co., if she sufficiently recovers to take up her work again.

THEATER MAN IS ARRESTED BY A BUDDING PLAYWRIGHT

William K. Ziegfeld appeared at the Harrison street police station on Monday and asked for a continuance of the case preferred by Myron L. Fagin, a Chicago playwright, who accuses the former of obtaining money from him by a confidence game growing out of a disagreement over the production of a play. The continuance was granted and both sides are preparing for a fight. Mr. Ziegfeld was formerly manager of the Ziegfeld, now the Comedy. Mr. Fagin is a Chicago young man who has been dabbling at play writing for some time.

THROUGH THE LORGNETTE.

Milton Kusel, at present at the Lyric, is scheduled for the treasurership of the Comedy.

Grace Spencer sang the role of Yum-Yum at the Lyric Monday night, owing to the indisposition of Fritz Scheff.

Sam P. Gerson, ahead of "The City" at the Grand and Fritz Scheff at the Lyric, made a flying trip to Detroit this week to pave the way for Mme. Scheff, who will sing there after leaving Chicago.

All the understudies to dramatic reviewers have been busy since Sarah Bernhardt came to town, as the high brows had to be down at the Studebaker.

There is a rumor current that Percy Hammond is to quit the Tribune because so much prominence has been given Laura Jean Libbey. Mr. Hammond is not saying anything about it, however.

E. J. Timponi has been in the city a day or so. He is back with Mme. Le Brun, who is giving the smaller town people a taste of grand opera.

Dan Griswold, who last year was in the box office at McVicker's, is this season the treasurer at the La Salle.

Ralph T. Kettering, the press agent of Chicago, has annexed the Warrington in Oak Park to his list.

Business has been picking up every week at the Princess and "The Deep Purple" bids fair to remain there indefinitely.

F. C. Whitney will go to London in a fortnight to superintend the production of "The Chocolate Soldier" there and also look after his new piece, "Baron Trenk."

The new theater at 75 Clark street will be called the Shubert according to the very latest reports.

Harry Singer has been mentioned as a probable manager for the late Ziegfeld theater, now the Comedy.

The working force at the Comedy has been selected, and is as follows: H. W. Beatty, carpenter; Fred Dutton, electrician and Jerome Cook, property man.

Borsini Troupe to Be Seen Here.

The Borsini Troupe, a novel combination of acrobatics with globe work, will be seen in Chicago next week, having been secured for the Willard theater by Frank Q. Doyle. The act was a feature with the Sells-Floto show the past season and played at the Walnut street theater in Louisville last week with big success.

Saginaw Theater to Reopen.

The Jeffers theater at Saginaw, Mich., will open again November 20, after having closed a short time owing to a smallpox scare.

city, thus condemning something he does not like before the public has had an opportunity to judge for itself.

"Then again, the critic may have had a quarrel in his family; he may have an attack of indigestion, and may enter the theater in a disagreeable frame of mind, and it may take a long time before this attitude can be overcome, if it is overcome at all. Critics are but human after all, and they often have prejudices and likes and dislikes which may prevent them from being fair and square with the plays they are sent to review. I think the plan to send reporters to the theater to tell the news of this or that play is a good one. The story of the play should be set forth, and the manner in which the public receives it. If it amuses the public, that is a matter of news. If it does not, that is also a matter of news."

Frank O. Peers, manager of the Whitney, said: "I believe it is an injustice for dramatic reviewers to form their opinion of an attraction on the first night. Each player is nervous and ill at ease. Nervousness is apparent on all sides. The player who is trying to remember his lines is like a wooden man. He cannot put human life into his work. The reviewer sits out in front, and he forms his opinion at once. He should wait until the player is at ease and the lines get to running smoothly before he delivers his opinion to the public. This new method of handling the theaters looks interesting, and I believe it might be successfully employed, although I have never had a grievance at the hands of the Chicago dramatic reviewers."

Herbert C. Duce, manager of the Garrick, has long contended that dramatic criticism is obsolete. He has contended that a newspaper should print the news of this or that play or production and let the public be the judge of whether this or that play or attraction is what is wanted. "The critics are at variance with public opinion a good share of the time," said Mr. Duce. "Many of the attractions that are unmercifully criticized by the dramatic writers are taken to the heart of the public and become great popular successes. The theater offers its wares for sale, the same as any other enterprise. In no other line of business does the newspaper send reporters to pick flaws in the goods offered for sale."

One of the most notable examples of how the dramatic reviewers flew into the face of public opinion was in the case of "Madame X," which was offered at the Chicago Opera House. With one exception, the piece was panned by the reviewers, and yet it turned out to be one of the most successful plays of last season in Chicago, and it went over nearly as well as in New York.

RUMORS OF WARFARE IN BILLPOSTERS' ASSOCIATION


The resignation of Charles Bernard, who for ten years had been secretary of the Associated Billposters & Distributors of the United States and Canada, took effect November 1. There is a rumor to the effect that it was accepted under peculiar and rather aggravating circumstances. There are reports current also that all is not serene in the ranks of the association, and color is given to this rumor by the fact that Fred G. Nixon-Nirdlinger has resigned from the presidency of the Middle Atlantic States Association, one of the component parts of the larger organization. From time to time rumors of internecine strife have been heard, and it is just possible that the civil warfare which has been smoldering for some time may be fanned into a blaze that will attract the attention of the public.

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L. M. ALLEN
Passenger Traffic Manager
CHICAGO



FRED MACE'S SPLATTER

Mozzle and Broka
to the
Gonsa Mishpoka



I'm Working.—

Well, the big thing came off last Sunday night at the Garrick theater. I'm now a "regular" Chocolate Soldier. Mr. Whitney informed me just before he left for Europe that he was sure the show would stay at the Garrick until the first of April—of course you know that may mean April fool. But, anyway, it looks as if it would stay there for at least three months yet, so what care I. Well, that is all that I care to say about myself at the present time, so will dash off a little splutter which I hope will prove interesting. Just a minute—**DON'T FORGET TO SEND IN YOUR ADS FOR THE BIG CHRISTMAS NUMBER.**

Jim Lederer has purchased the lease which Abe Jacobs held on the Rex theater, and will re-christen it "The Album Theater," which is a good name for a picture house, it seems to me. Jim now has three theaters in Chicago, and says that George, his estimable brother, has nothing on him with his Madame Sherry profits. They can't down you, Jim, and I'm glad that you are making them like it.

"Fat" Van, the near proprietor of the Saratoga newstand, has not received the cover for his "dome of thought." I understand that the wig-makers are unable to match his blonde fur.

John Dunsmer, the great big basso profundo who is playing the part of Masakroff in "The Chocolate Soldier" at the Garrick, is a "braw Scot." John has had his schooling in all the grand operas, and was for years a member of the Bostonians.

Shoemaker Bits—

When you begin to peg out, look to your sole.

In departing this world for an upper you must leave your awl.

When waxing near your end nothing can heel you.

Don't die with your boots on when you breathe your last.

Sol Berns opens on the Interstate time January 2. His wife, Leslie Berns, who is now doing a single around Chicago, will join him later in the season and they will put on a double.

Prison Stuff.—Jail Visitor—"And what are you in for, my good man?" One-eyed Jake—"Fer takin' a pledge." Jail Visitor—"That's strange." One-eyed Jake—"I know, but ye see this was an unredeemed pledge, and I took it from a hock-shop winder." (Foolish, isn't it?)

"Doc" Miller, the circus bug, is again in our city. He had a roll of yellows that looked like the pay roll of The Big Four Railroad. Doc, be very careful of the old mazuma, for it is a long cold winter before the sawdust spreads itself again.

Truths—Nearly every girl at some time has made some fellow happy by refusing to marry him.

Jake Shubert spent Saturday here; he closed the deal for the big million dollar theater. The theater will be called the Shubert.

Auto-nut—Time and tide wait for no man—neither does the automobile.

Chubby Sullivan says he has the right dope about the foreign booking, and anyone contemplating a visit to the other side would do well to consult with Chub, for he sure has the system of beating it. It was tried for the big half of the family—that's JOE—and it worked immense.

From one who was stung—

Oh, little one ere we part,
Never mind about my heart.
Give, oh give back the ring
And each fair, expensive thing
That I sent you, and each note
Which in those dead days I wrote—
They are what the jury says
Indicate the damages.

Harry Armstrong, the chorus girl dependence, while cleaning out his office the other day, ran across an old check which was given him for a commission in 1896. It was signed Kittie Peeper. Harry took the check to the First National Bank and tried to cash it, but was informed by the cashier that Miss Peeper was now married and at the present time had a home on Lake Shore Drive. Army is now trying to guess who it is. The

Chocolate Coated Candigrams Concerning Closely Cornered Culls

cashier would not volunteer the information.

Walter Lindsay must find that "Lower Berth 13" is paying, for I noticed that he is sporting a new derby and a brand new Benny.

Fields and Lewis joined "Lower 13" Wednesday night. Dave has a good part but Al told me that he has to play a handsome juvenile. This should not be hard to do, Al, if you did not have to walk much.

Emily Gardner, who is here from the coast, will in all doubt remain and enter one of Fields' new musical comedies.

Charlie De Young, the manager of the San Francisco Chronicle, has been trying for three years to make a trip east. I had a letter from him the other day and he said that he thought that he would be in our city in about two months, and at that time we will have the Panama Exposition cinched for good old Frisco. I'm there with him strong for that Frisco thing in 1915. Charlie, where is "Raffles"? If ever I'm in a town where he is appear again, I'm going to try and do the big cop thing.

Joe Tinker, the well known Cub ball player, is at the American this week, and say, perhaps the Chicago audiences don't like him. Joe certainly makes a nice appearance, and his stuff is right up to the minute. One thing that I thought was immense was the impartial way that he talked about the Athletics as a ball team. He said that they were a great team and rightfully gave them the credit for winning the World Series. Still you could see that a few pin-heads in the audience did not like the praise that Joe heaped on Mack's men. Doc Pitts is a great supporter of Joe. On three occasions this week Doc has had box parties at the American to give the popular ball player a send-off. Here's hoping that the Cubs' new third baseman will hit over three hundred in his theatrical work, as we know he will with the team next year.

Maude Lillian Berri, who by the way is our wealthiest American actress, was in our city last week looking over the different shows, and refusing numerous offers to appear herself. At present she is up in Wisconsin disposing of her summer home, and packing the furniture to ship to Fresno, Cal., where she is building a big bungalow on her ranch at that place. From what I understand it will be thoroughly equipped, and even should Fresno go dry, it would not materially affect the guests at the Berri Rest Place. "Oh You Single and Double O."

Bud Ross is playing on the west side the first half of this week; he goes to Waukegan the latter half. He and his partner have sixteen weeks of Association time to follow.

Burt Cowdrey is now a regular dyed in the wool Johnnie. I know that last Saturday night he traveled as far as Chicago Heights to see the opening of "The Gay Masqueraders" Burly Q company. After the show he introduced a well known sheriff (?) to the members of the troupe, and after a dinner that lasted from 11 p. m. until 4 a. m. Burt slipped the check to the sheriff (?). I understand that Reath showed them some new wrinkles, and when they left the Heights they were sadder and poorer men. Beware, sheriff (?).

Samsell-Riely and Co. are at the Arch theater this week. Samsell used to be with me in musical comedy, but says that he likes the two a day better. He adds that there are no five-thirty jumps to make in the morning. They are booked for the rest of the season on the Interstate time.

Helen Mae Page returns from New York Saturday. She has booked the Sullivan & Considine time for herself and partner through Chris Brown. Her partner, by the way, is Sommers, who was recently operated on for appendicitis and who has so far recovered that they think they will be able to resume playing in about two weeks. (Does the dog go in the act, Helen?)

Christmas Comes But Once a Year, So Send Your Advertisement Here.

"Abe" Halle has written a song entitled "Fly to it, Birdie." However, this song was already sung in "Three Million Dollars," but Abe remembered it and wrote it himself—just like a regular song writer.

John K. Tener, who was elected governor of Pennsylvania, is a real fellow. He is Past Grand Exalted Ruler of the Elks, and at one time was a well known baseball pitcher. I was glad to see him win out, for there was a lot of mud slinging done by a certain Philadelphia paper. They dug up everything that John had ever done, but still it did not

influence the regular voters. Here's wishing you the best of everything.

Benny Bornstein, who is Harry Von Tilzer's Chicago manager, is wearing one of those puss cafe hats. They are worth five beans, but Benny won his shaking dice. All Ben has to do when he gets the dice box in his hand is to say a little Yiddish prayer and those dice certainly do as he wishes. One of the things he pulls off sounds something like this: "Shule-malackum und Grace nit Soris." I don't know what it means, but it does the work.

Col. Greene called me up the other day and said that he was having his own dice made to beat me. He is stopping at the La Salle hotel now. I didn't know they made a seven dollar rate there if you stayed a week.

Medical Advice—Don't get sick this or next week, for there are over a thousand doctors from all over the world here, and as they are here to experiment, a patient will have little chance.

May Brown, of the Grant hotel switch-board, must still be in Milwaukee. That must be an awful town to get away from. I know what made the town famous, but I don't think that is what is detaining May. Do come back, May, or we will have to send out a search warrant for you.

HENRY LEE TWICE RICH DIES PENNILESS

Henry Lee, the well-known actor, died Wednesday afternoon at the Presbyterian Hospital in Chicago of pneumonia, at the age of fifty-two.



On the legitimate stage Mr. Lee was best known for his English interpretation of the character of Cyrano De Bergerac, which he introduced to the American stage. He also won fame for his impersonations. At times he had millions, while again he would be without a dollar.

Some years ago with Barney Barnato, afterward known as the South African diamond king, he went to South Africa and invested heavily in diamond mines, but inattention to business caused him to lose the entire amount invested.

Lee piled up another fortune and lost it endeavoring to produce moving picture exhibitions in large theaters when that form of amusement was first introduced.

Recently he met with severe reverses and died penniless. His friends are subscribing money to defray the funeral expenses, but until sufficient money can be raised the funeral arrangements cannot be made. He is survived by a wife.

"DEFENDER OF CAMERON DAM" OPENS HOUSE IN PALMYRA

Palmyra, Wis., Nov. 9.—Scherer's opera house opened with a Halloween concert and party, with a crowded house. November 3 opened the season with "The Defender of Cameron Dam," with a full house. This little show house is destined to be a favorite, as it is one of the best equipped in any small place in southern Wisconsin and is the only opera house within a radius of some twenty miles, where there are a number of small towns. E. B. Helmstreet, a business man of Palmyra, is the manager.

New Theater for Moundsville.
Moundsville, W. Va., Nov. 10.—Harry Hough is organizing a company to build a new theater which will be booked in conjunction with Fairmont and Clarksburg.

To Rebuild Playhouse.
Two Harbors, Minn., Nov. 10.—The Metropolitan opera house will be rebuilt.

Re-Opens Nov. 20.
Des Moines, Iowa, Nov. 10.—The Majestic theater will reopen November 20, playing five acts of vaudeville, with prices 10 and 20 cents.

CHICAGO ALDERMAN WROTHY ABOUT TICKET SPECULATORS

Alderman Fred A. Britten sought to obtain good seats at the Lyric theater to hear Fritz Scheff in "The Mikado." According to his story he sent to the box office for seats the morning the sale opened and was told that he could get them in the sixteenth row. Later he did obtain them in the eighteenth. He then left his money and demanded better seats, and he says he finally got them, but they came in an envelope from one of the well known speculators in Chicago. This aroused his wrath, and he at once began an agitation to put the speculators out of business or else retaliate on the theaters.

He took the matter up with the council license committee and threats were at once made that unless the theaters quit dealing with the speculators, Sunday night performances would be prohibited, thus cutting down the revenue very materially. The agitation is still in progress, and it is likely to reach a critical stage. In the opinion of a majority of the theater managers, the proposed retaliatory measures are not possible, but the aldermen think differently. It is well known in Chicago that the only way to obtain choice seats in nearly all the theaters is to patronize speculators. The managers hold that they are unable to rid themselves of the speculators, although they affirm that they would like to do away with them. It is held that it is an accommodation, however, to the traveling public to have theater tickets on sale in the hotels.

It is known that for a time at least one theater gave one speculator the first thirteen rows in the center at every performance, and this not only caused much angry protest from the public, but also raised a storm among the other speculators. At the present time the premium on tickets is divided between the speculators and the theaters, and it is said a very considerable weekly revenue is realized from this source. A vote in favor of asking Assistant Corporation Counsel Hayes to prepare a Sunday closing ordinance was passed unanimously at the meeting of the council Monday night.

VAUDEVILLE NOTES.

Helena Frederick & Co. were substituted for Bayes & Norworth at the Fifth Avenue in New York on Wednesday night of last week. Norworth pleaded a cold. A court decision favoring Flo Ziegfeld in recent controversies may have counted.

Martin Beck circumvents the new law in New York by paying smaller salaries than previously. Peculiarly the salaries are reduced the same amount that the commission would have amounted to.

The Black Brothers, seen at the California theater December 23 last, played Hammerstein's last week. Judging from this some of Hammerstein's attractions are no better than those seen at 10-cent houses in Chicago.

Lewis & Chapin are meeting with success in the east with "The College Boy and the Girl."

Chevalier is back in America and will appear in the legitimate under the direction of Liebler & Co.

Eva Tanguay is playing at Keith's in Indianapolis, Ind., this week.

The Five Gaffney Girls are playing the Iowa time of the W. V. M. A.

Bert Lennon has begun a six weeks' engagement on Association time.

Barron & Barron are playing ten weeks of Association time.

Will H. Fields and La Adelia will open next week for a tour of the Iowa time of the Association.

Louis Stone, now at the Trevett, has not lost a week since he showed his act at the Bush Temple last July.

Dalto-Frees and Madame Zello are being booked on the same bills by the Association.

The Romaine Brothers, a new posing act from the Pacific coast, is in Chicago.

Davis & Thorndyke have dissolved partnership.

"A Shine Flirtation," formerly played by McKenzie, Shannon & Co., is now being played in this section by what is reported to be a poor cast.

Josephine Gassman and her picks are playing La Salle, Ill., this week for the Association.

Follette & Wicks began a ten weeks' engagement on Association time this week.

The Three Pearce Sisters opened this week for a tour of Association time.

The Elliots are booked solid until next May by the Western Vaudeville Managers' Association.

Nip and Tuck open on the Inter State time November 14.

Carey, Holmes & Wells began their tour of Association time at Creston, Iowa, this week.

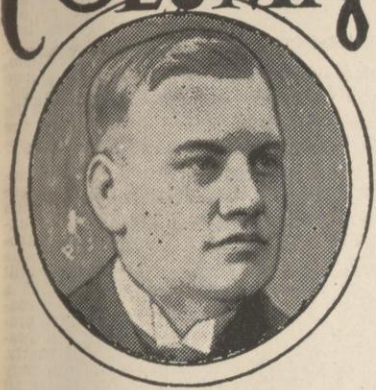
The Orpheum at Freeport, Ill., has Cal Steward, Laredo & Blake, Monahan & Monahan, and McKee, Richmond & Co. this week.

McKee, Richmond & Co. have been given twenty-five weeks of Association time.

Patsy & Sallie (two monks) jumped direct from New York to open at Kalamazoo this week for W. S. Butterfield.

M. STEINS MAKE UP **NEW YORK CITY**
ABSOLUTELY GUARANTEED. SEND FOR LIST OF SELLING AGENST

Otto Floto's COLUMN



KING'S SPORT PROMISES TO "COME BACK"

Pari-mutuel Machines Seen Likely to Prove Savior of the Racing Game

- Thespian Sam Yearns for Ring.
The gay and seductive glare of the footlights has dimmed somewhat for Sam Langford and, after a fortnight or so with a burlesque show the Boston tar baby wants to return to the softer light of the overhead calcium cluster. Joe Woodman, his manager, in a letter received here this morning, says that he is seeking matches for his man and will deny nobody from the middleweight division up to a chance to meet the burly black. To settle a much discussed argument, why not match Langford and Kaufman and see which is the better man? The Philadelphia failure is still fresh in the minds of the glove fans and they want to see it fought out.

and Tommy Lynch whenever matters of importance to the baseball world are being discussed. However, Callahan would make an ideal president or chairman for the board. He is young, bright, popular and knows all the ins and outs of baseball from A to Z. Still Callahan is young and can wait a few years. Garry Herrmann has certainly made a grand chairman and it is known that he is absolutely on the square. In addition to it all he seems to get on well with his associates on the board and that is worth something.

MISS CUMMING ACCEPTS A COMPROMISE SETTLEMENT

(Special to The Show World.)
New York, Nov. 9.—Miss Adelaide Cumming the character woman who took a flier this fall in vaudeville in the \$250 prize sketch by Charles Dazey, "The Old Flute Player," yesterday appeared in the Fifty-fourth street court in a suit for salary against Martin Beck and the Central Vaudeville Production Company for two weeks' salary which was not paid when the sketch closed suddenly in Milwaukee.

When the case was called, the lawyer for Mr. Beck took Miss Cumming aside and said he would compromise for \$125 if she would discontinue the case. Miss Cumming realizing that \$125 in the hand is worth quite a few judgments, agreed and walked away with the money in her hand.

Oldfield's Color-line Jump Makes Fuss.

Color line discussion is making its way into the auto world, with the suit of Barney Oldfield against the A. A. A. The "speed king" claims \$20,000 because the association barred him from taking part in the auto races at Atlanta last week. Barney's trouble arises through his race with Jack Johnson—who may be remembered as taking part in a celebration last Fourth of July—and as the A. A. A. bars all colored men it naturally expelled Oldfield. He will be reinstated, of course, with a fine of some kind attached to that reinstatement. Then it

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EX-CONGRESSMAN'S SON KILLS THEATRICAL MAN

Memphis, Tenn., Nov. 7.—Rice A. Pierce, Jr., son of former Congressman R. A. Pierce, is charged with killing "Jack" Chanler, a New York showman. Chanler was stage manager of a company giving a performance here. Pierce is alleged to have annoyed members of the chorus. Accompanied by several natives, Pierce is accused of renewing the quarrel at the station. After an argument he fired two shots, one taking fatal effect. He was not locked up.

PUBLIC LOSES "CASTE."

New York, Nov. 9.—At the conclusion of the engagement in Indianapolis in the near future, Charles Frohman's revival of "Caste" will be at least temporarily discontinued. Marie Tempest has been starring in the piece.

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Denver, Col., Nov. 8.—The "Can he come back?" thing is having its little fling at the racing game and there is considerable promise that the sport of kings will be revived and played on a sounder basis than ever before.

One factor has appeared that will bring about this result. This is the pari-mutuel machines. Racing, according to reports, is on the boom in Kentucky and it is due to just this one little reform—the pari-mutuel. The old sure-thing horse owner who formerly framed up with the crooked bookmaker (the latter wholly responsible for stopping the game in New York and elsewhere) is

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impossible now. Eliminating the chances to skin the public there is no longer an inducement for a crooked jockey to pull a horse and the old combination between riders, trainers and bookmakers is impossible under the new condition of things. The pari-mutuel has forced the plunger, who was one of its great evils, to leave the tracks, and the piker and the tout are simply impossible. These, together with the old undesirable riff-raff, have entirely disappeared. The new system is a hard blow to the old-time element who did so much to kill the sport. It means a new and lasting era to the sport and with this kind of a betting arrangement it will not be long before the tracks around New York and elsewhere are again running as in the olden times without the undesirable attachment of crooks mingling in the midst of those who really love the sport.

Bat Tastes Medicine He Prescribed.

Battling Nelson is having one of his own little wallops handed to him in the agreement for his coming go with Wolgast. It is the little matter of monetary consideration and Nelson's agreed share of the coin must remind the Hege-wisch boy of his battle with Ad last February when the situation was reversed. In February Bat was given \$12,000 to win, lose or draw, while Wolgast got \$2,500 for the same work. Now that they are to meet again, Wolgast is to get a guarantee of \$7,500 with the privilege of 40 per cent of the fighters' end and \$500 is to be allowed him for training expenses. It again demonstrates that a champion often gets the lion's share of the purse whether he wins or whether he loses.

will all be forgotten. In the meantime Barney is going to get about \$100,000 worth of advertising out of the rumpus it has created. Maybe when Oldfield gets further north he may be able to get the injunction he prayed for at Atlanta and which was refused him. He has a pretty shrewd boy with him in the person of Kid Pickens, who may put something over.

Hackenschmidt "Booked Solid."

The tour of Hackenschmidt will include every important city from the Atlantic to the Rocky mountains and as far south as Houston, Texas, and New Orleans. The Hackenschmidt tour has been booked solidly right now and the "Russian Lion" will be kept pretty busy just as soon as his American contract is in force, which, by the way, occurs on November 15 and is a contract for eighteen weeks in this country, calling for \$3,000 a week to be guaranteed to the famous wrestler. When all the other incidental expenses are added to this amount you'll see at a glance that Curley will have to get better than \$4,000 a week for his share before he can hope for any profit on his venture. It certainly required some nerve on the part of the Chicago sport promoter to bring so expensive an attraction to America.

Callahan Boomed for Baseball Job.

Speaking along baseball lines—or were we?—the friends of Jimmy Callahan are grooming him for chairman of the national commission. Just how much these friends will develop in strength to make it possible for Jimmy to oust Garry Herrmann remains to be seen. From this angle it appears as if Garry Herrmann will still sit with Ban Johnson

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ADELAIDE THURSTON ILL.

The engagement of Adelaide Thurston at the Grand theater, Montgomery, Ala., was cancelled this week by her manager, Francis X. Hope. Miss Thurston is now said to be in an infirmary in New Orleans in a critical condition.

GEORGE W. CHADWICK.



George W. Chadwick, regarded as one of the foremost American composers, has been engaged by Henry W. Savage to write the important incidental music for "Everywoman." This is the modern "morality" play by Walter Browne which is expected to prove the most striking effort in Mr. Savage's list for the current season. Dr. Chadwick is best known for his symphonies and songs, there being four of the former and about sixty of the latter that have passed the acid test in both America and Europe. In addition, he has composed a great variety of miscellaneous music, including the light opera, "Tabasco," produced by the famous Boston Cadets some years ago and later successfully transferred to the professional stage. "Everywoman" is distinctly a drama, but Mr. Savage has considered that its incidental music is sufficiently important to justify him in seeking the assistance of the best possible composer.

LITTLE BABY "HIP" JOINS SELLS-FLOTO

Makes Journey from Carl Hagenbeck's, Hamburg, Germany, With Mother and a Care-Taker

(Special to The Show World.)

Denver, Colo., Nov. 9.—The Sells-Floto shows, here in winter quarters, have just received from Carl Hagenbeck in Hamburg, Germany, on the steamship "Pennsylvania," accompanied by Rudolph Norman, an immense female hippopotamus and a baby "hip," sixteen months old. The little one is only twenty-six inches in height and is as tame as a kitten. It is running loose in a pen alongside the "hip" den where the mother is caged, and at odd times is put in with the mother and wallows around in the pool with her, often perched high on her back, much to the delight of all who look on. This tiny "hip" is supposed to be the only one outside the Zoo in New York in this country, and it has been at-

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RINGLING SHOW "BLOWS" IN MONTGOMERY, ALA.

Montgomery, Ala., Nov. 9.—The circus season was opened in this city Wednesday of last week with the mammoth shows of the Ringling Brothers as the attraction. Rain was evident all during the morning hours and heavy billing advertising the Miller Brothers and Arlington 101 Ranch hurt the business of the circus kings a great deal. The parade was out on time with many spectators watching the pageant.

Ringling Brothers send one of their attractions to Montgomery each year; Barnum & Bailey showing here last year. The show yesterday did not come up to the expectation of many, while tier after tier of seats were vacant at both shows. The stunts were mediocre.

One of the most worthy features of the show when it arrived here was the side show attraction. In this department their excellence was above par, many freaks being well worth seeing.

REMARKABLE PAGE OF PICTURES

On the opposite page The Show World offers one of the most remarkable pages which has ever been given place in a newspaper or magazine. The pictures are self-explanatory. Their reproduction has been influenced by the comment aroused by the remarkable physical similarity between Col. W. F. Cody (Buffalo Bill) and Col. W. A. Lavelle, wild west arenic character, who has been mentioned as the logical successor to the "Hero Horseman of the World" when Col. Cody retires at the end of the next outdoor amusement season. The Cody picture, which was posed and made by Burke & Atwell, of Chicago, has never before been reproduced. The Lavelle picture was made in the Gross studios, Chicago, to demonstrate just how far this striking similarity of the two frontiersmen might be carried out.

INDOOR CIRCUS AT BUFFALO MIDDLE OF DECEMBER

Buffalo, Nov. 9.—The Buffalo Motor Boat Club has arranged for an amusement enterprise which is the most aggressive undertaking of the kind planned in the city for some time. The Royal & Adams Indoor Circus has been secured for the week of December 12 to 17 and will give exhibitions at the Sixty-fifth Regiment arsenal. The very cream of the performers of the summer season with the White Tops are with the company. Three rings will be used and an exact duplicate of the big tent, excepting the menagerie.

Wrestling in Buffalo is laboring under a black-eye. The big headline exhibition given the past week was very slimly attended, not over three hundred witnessing the bouts.

tracting an immense amount of attention.

There is much activity around the winter quarters, which are said to be the finest ever erected. Electric lights have been installed, a steam heating plant is a feature, and everything is done for the comfort and well being of the employees and the animals in the quarters. William Curtis, who has charge of the mechanical department, is laying out the repairs on all of the wagons and, together with E. H. Moorman, novelty architect, is arranging for the building of a new band wagon, "hip" dens, and other cages and wagons. Menefee is in charge of the paint shop and the whole winter quarter forces are actively engaged in getting the show ready for next season.

UNDER THE WHITE-TOPS

Where Your Circus and Carnival Friends are to Be Found in the Near Future

Barnes, Al. G.—Fresno, Calif., Nov. 12, 13; Hanford, 14; Coalinga, 15; Visalia, 17; Porterville, 18; Bakersfield, 19.
Buffalo Bill's Wild West & Pawnee Bill's Far East—Ft. Worth, Texas, Nov. 12; Sherman, 14; Paris, 15; Texarkana, 16; Camden, Ark., 17; Pine Bluff, 18; Little Rock, 19. (Season ends.)
Clark, M. L., & Sons' Shows—Sulligent, Ala., Nov. 14.
Fisk's, Dode, Shows—Stephenville, Texas, Nov. 14; Comanche, 15; Brady, 16; Coleman, 17; Ballinger, 18.
Forepaugh-Sells—Lake Charles, La., Nov. 12; Lafayette, 13.
Forepaugh-Glasscock Shows—Trinity, Texas, Nov. 12; Willis, 13, 14; Conroe, 15; Fostoria, 16.
Gentry Bros.' Shows—New Orleans, La., Nov. 13-20. (Season ends.)
Henry's Wagon Shows—Hamilton, Okla., Nov. 12.
Jones Bros.' Buffalo Ranch—Pulaski, Tenn., Nov. 12.
Miller Bros. & Arlington's 101 Ranch—Pensacola, Fla., Nov. 14; Mobile, Ala., 15; Waynesboro, Miss., 16; Meridian, 17; Macon, 18; West Point, 19.
Sparks Shows—Washington, Ga., Nov. 13, 14.
Sun Bros.—Monticello, Miss., Nov. 12.

CARNIVAL ROUTES

Barkoot Amusement Co., No. 1—K. G. Barkoot, mgr., Bessemer, Ala., Nov. 14-19.
Barkoot Amusement Co., No. 2—J. C. Simpson, mgr., Douglas, Ga., Nov. 14-19.
Gibson Amusement Enterprises, No. 2—Macon, Ga., Nov. 10-20.
Great Eastern Shows—El Reno, Okla., Nov. 14-19.
King & Cooper Carnival Co.—Washington, Ga., Nov. 14-19.
Krause Greater Shows—Gainesville, Ga., Nov. 14-19.
Parker Great Shows—Con. T. Kennedy, mgr., Waco, Texas, Nov. 12-20.
Patterson Great Shows—Jas. Patterson, mgr., Houston, Texas, Nov. 14-20.
St. Louis Show—Easley, S. C., Nov. 14-19.
Smith, John B., Shows—Rowland, Nov. 14-19.
Smith Greater Shows—Darlington, S. C., Nov. 14-19.
Westcott's United Shows—Corinth, Miss., Nov. 14-19.
Woody's Combined Shows—Conway, Ark., Nov. 14-19.

SHOW HORSES PAY FOR WINTER'S KEEP

Col. Vernon C. Seaver, of Young Buffalo Wild West, Originates Novel Plan at Quarters in Peoria, Ill.

Peoria, Ill., Nov. 9.—Winter quarters of Young Buffalo's Wild West Show in Peoria are alive with activity in preparation for next season, which, it is announced, will witness in Vernon Seaver's show one of the biggest and most meritorious wild west organizations on the road.

A score or more of blacksmiths, carpenters, painters, and repair men are busily at work at the show's big stables and workshops overhauling, rebuilding and generally rehabilitating the entire rolling stock and equipage, so that Mr. Seaver's Young Buffalo Show promises to shine resplendent when it starts out next season, and do greater things even than last year, in which, considering it was its maiden venture, it achieved phenomenal success.

There will be at least twenty cars in the show, and there is talk of adding another half dozen or so, although this has not been definitely decided upon.

One thing which has been mapped out with definite certainty and which will

meet with the approval of the entire show world, as well as the public, will be the absolute freedom from gambling devices of any description and a marked absence of "rough neck" tactics.

Concerning the arena Mr. Seaver announces that he has already secured some big features and is constantly adding to the talent.

The stock is in the pink of condition. Fifty "bronks" and thirty-six steers and oxen are on the farms, and forty handsome draught horses are at the Peoria stables in charge of M. C. Cookston, superintendent. The horses have been used for a month in teaming and are said to clear in the neighborhood of \$200 a week above the entire expense of maintaining the winter quarters.

This novel plan of utilizing the draught horses to pay for their winter's keep was originated by Mr. Seaver, and is another evidence of the methods which have contributed to his success in the business world, and which, it is predicted, will make him a power in the show world next season.

ANNUAL STATE FAIR AT PHOENIX.

Phoenix, Ariz., Nov. 7.—The annual state fair opens here today to continue for one week. A splendid line of exhibits from all sections of the state has been gathered and the card of racing promises some exceptionally good things. The purses are large, the copper stake for trotting and pacing alone being \$10,000. The Savage string, headed by Dan Patch, will appear.

BUSHELS OF MONEY FOR CIRCUSES IN COLOMBIA

Bloomington, Ind., Nov. 9.—Roy Fel-tus, one of the owners of the "Gran Circo Shipp," which goes to Panama, South America and the West Indies every winter, tells an interesting story about the way they gather the "coin" from the natives down there. The money doesn't exactly grow on trees, but they harvest it by the bushel, and carry it away in bags. In Colombia, South America, a peso is one dollar, and the prices of admission to see the circus are as follows: General admission, 100 pesos; reserved seats, 200 pesos; boxes, seating four persons, 1,000 pesos. The money is paid in paper notes of from one to ten pesos. Big crowds attend the show, and it takes the rest of the night to count the receipts and stack the bills in piles of different denominations. This looks as though there are millions in the show business down there, but when the money is taken to a native broker he takes it in at ten per cent in American gold. In other words, a peso is worth just ten cents in American gold, although it is the dollar of that country. But after the receipts are "balled down" there is always a good sum left for the show people.

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STAGE CREWS MAY GO OUT ON STRIKE

Chattanooga Men Want Full Week's Pay, Show or No Show —Managers Hesitate to Come to Terms

(Special to The Show World.) Chattanooga, Tenn., Nov. 9.—If the stage crews of the Albert and Lyric theaters of this city hold out for a "full week's pay, show or no show," there is most likely to be a strike on within the next few days or week at least. The stage men are holding out for a full week's pay during the season, no matter whether they have to work a single show or not. The managers claim that this is unjust and are declining to accede to the demand. The outcome is in the balance.

Parentetically, the action of the local musicians' union in demanding a guarantee of half a week's salary for the season of 1910-11 regardless of the number of shows or the utter absence of shows during any one week, is believed to have been the incentive for a similar action on the part of the stage crews. At the opening of the present season the local A. F. M. union presented a new scale of prices for the signature of the house managers. In addition to an advance in pay the musicians held out for a guarantee per week per man, whether or not they had to play a show. Of course if shows sufficient were played to equal the guarantee the manager was out nothing, but where there is only one show, sometimes none, during a week, the house has to put up the guarantee on pay day. The stage crews, taking heart from this "give-in" on the part of the managers to the musicians, saw hopes of a regular season's pay with but little work and, naturally, went after it. However, the managers, who, by the way, do not pull together like Siamese twins, got together on this proposition and are holding out against the demands of the stage men. The local I. A. T. S. E. have a committee which is in conference with the managers and it is barely possible that the matter will be fixed up without a strike being called.

While this, at present, is of only local importance, it is liable to effect the entire Bijou and other interests of Jake Wells, as 'tis said Mr. Wells will not stop with the affair at the Lyric if the stage men call a strike, but will dissolve connection with the I. A. T. S. E. in each of the houses which he controls.

SHOW BUSINESS SEEMS POOR IN THE SOUTH

Maude Adams Only Star Who Has Done Business, It Is Said—Hope for the Future.

Atlanta, Ga., Nov. 6, 1910.—"What's the matter with the show business this season?" This question is the usual greeting exchanged between professional managers, agents and house men all over the south this year, judging from the talk of the people interested in the game who come to this city and who are permanently located here. According to information gathered in this manner the business is at least thirty-three and one-third per cent below what it was at this same period last year. As a matter of fact, but one attraction which has played Atlanta so far has drawn anything like "good" business. Maude Adams, in three days, took in about \$9,000 as a total and so far as is known she is the only attraction that has played to anything like business in the south since the opening of the present season. Attractions working the Wells Bijou circuit are complaining about the state of business in every town, the report being that the Bijou attendance is not much over fifty per cent of former seasons. However, so far as the Klaw and Erlanger and the Independent houses are concerned, there has been but few of the real attractions seen there, so that it may, perhaps, be a little bit unfair to draw full comparisons. Like the drowning man and the straw fable, the house men are confident that the season's close will see a neat net balance to the credit of the season 1910-1911.

GALENA OPERA HOUSE IS BEING IMPROVED

Galena, Ill., Nov. 9.—Walter Edwards and M. E. Daniels have leased the Galena opera house for one year and are making extensive improvements to the property. The house will be opened for first-class attractions. Messrs. Edwards and Daniels will probably build a large alldome in the business section of the city next summer.

MARGARET ANGLIN PLAYED UNDER DIFFICULTIES

Although suffering from a tumor in the throat which affected her voice and hearing to such a degree that the audience was early in the evening made aware of her predicament, Margaret Anglin, in "The Awakening of Helena Richie," filled her two engagements at the Albert theater, Chattanooga, November 4 and gave such a creditable account of herself that her reputation as an actress was not one bit impaired. In order that she might get to a specialist

as soon as possible the night curtain went up thirty minutes in advance of the usual Albert curtain time and Miss Anglin took a ten o'clock train at night for Chicago for treatment. Her southern tour, on account of her condition, was ended at Chattanooga, at least, until Miss Anglin is permitted to return to work again.

LEW GLEASON LAYS OFF BECAUSE OF THROAT TROUBLE

Little Lew Gleason, principal comedian with "The Honey Mooners," has been compelled to lay off on account of throat trouble, and at the present time his place in the company is being taken by an understudy. Gleason's physicians have advised an operation as the only means of relieving his condition, and it will be some time before he is back in the harness.

CINCINNATI THEATERS HAVE LOTS OF TROUBLE

Amusement Business in Ohio City in State of Chaos, Burlesque Alone Surviving

Cincinnati, Ohio, Nov. 7.—The theatrical situation in Cincinnati is in a state of chaos. Three of the leading vaudeville houses of Cincinnati are losing money. The American theater has dropped its price from 30 cents to 10 cents and reduced the number of acts from seven to four. Cheap vaudeville in the moving picture houses is held partly responsible for the demoralized state of affairs.

The Columbia theater has had considerable trouble, having a number of leading acts, such as the Maid of Mystery, Fra Elbertus, and others cancel their engagements early in the week.

The Robinson theater is trying a new plan by changing vaudeville twice a week, making a split week with the Colonial at Covington, Ky., giving an entire change of program twice a week at the old price, ten cents. Whether

this plan will increase the receipts of the house remains to be seen. This policy has been inaugurated by the new manager, Forrest B. Pilsen, who has succeeded Manager Rose.

The Lyceum theater was closed abruptly Wednesday matinee. The building inspector took this precaution on account of one weak beam in the ceiling. It is not known what the Holden Stock company will do pending repairs.

The Heucks opera house has been playing to good business and melodrama seems to be the favorite at this popular house.

The People's and Standard theaters, burlesque, are playing to capacity and there is no complaint in this direction.—Buney.

HONEY BOY MINSTRELS' RECORD BUSINESS IN WICHITA

"Gentleman Jim" Corbett Made a Member of the Order of the Moose.

Wichita, Kans., Nov. 6.—"Honey Boy" Evans and his minstrel aggregation took more money out of this town than any attraction that has appeared here for some time. The attendance was 1,700 and in the neighborhood of 600 were turned away after all the standing room was sold. The total receipts were \$1,900. Last season the receipts for the "Honey Boy" show were \$1,300. It was quite evident that the attraction this year is "Gentleman Jim," more than the minstrels or Evans himself.

The local order of Moose attended the performance in a body and gave both Corbett and Evans a reception that they should remember for some time. After the show the order entertained the company and Corbett was taken into the order. Evans, as well as most all of the company, already being members.

R. G. Munn, who has been manager of the Pastime theater since its opening in September, has left to look after other interests in Denver. James O'Brien from Milwaukee, a former burlesque man, will manage the house.

A puma, belonging to Mon. DeBale Triers' trained animal act that was showing at the Pastime escaped one day last week and caused quite a little excitement. The animal attacked a horse that was standing near the rear door of the theater and came very near killing the horse. It was finally captured by the trainer.

The Wolf stock, after having been closed for a week, will open again next week with several new faces in the cast. Dorris Hardy and Walter P. Richardson are the new leads and promise to put new life into the company.

CHORUS GIRLS GO BROKE IN SPRINGFIELD, MO.

Springfield, Mo., Nov. 6.—Eight young women, who have been rehearsing here for the past six weeks in anticipation of well filled houses, long purses, and other tokens of success are "broke" as a result of the calling off of the show by Manager Jack Hutchison, well known stock manager. They admit they are broke and are very sore at the manager for calling off the attraction. They claim that they were hired for the season and that while they had no written contracts and paid most of their bills, while drawing no salary during rehearsal, that they have been treated a little rough. Hutchison says that the show will be re-organized as soon as the director, who was taken sick suddenly, can be up again. The girls, in the meantime, are seeking some method of enriching themselves to a sufficient extent to get out of town. Those who were to form the chorus are: Billy Reed, Madge Hamilton, Bessie Wallace, Ted Harris, Mattie Ziehlke, Emma Boulton, Lillian Davis, and Emily Feeba.

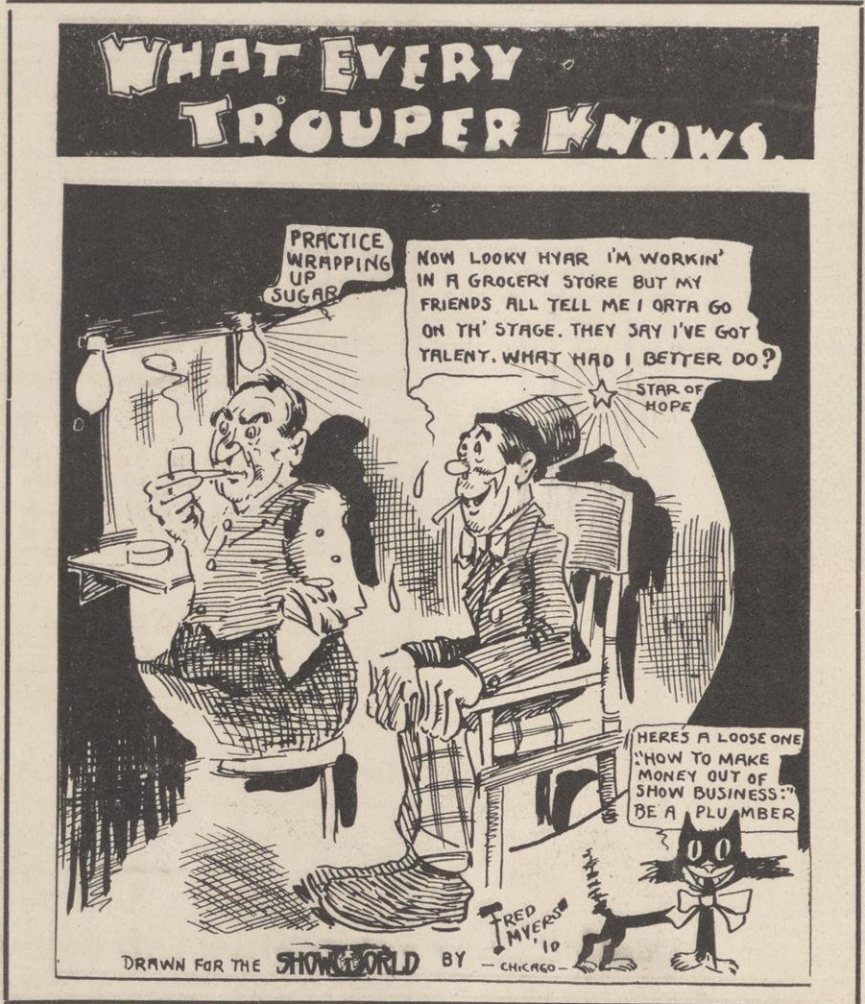
PARK IN YOUNGSTOWN PLAYS "POP" VAUDEVILLE

Youngstown, Ohio, Nov. 9.—The Park theater, formerly the high class combination house, opened with "pop" vaudeville on November 7. The house will split the week with the Colonial at Akron.—Armos.

Harry I. Walker, who has been managing "The College Boy" on the road, has returned to Chicago with his wife.

Ruth Tomlinson, who is seen in a minor role in "The City" at the Grand opera house, began her stage career in Chicago with "The Blue Mouse" at the Garrick.

Thais Magrane, who comes to the Chicago opera house in "The Spendthrift," was formerly leading woman at the College theater in Chicago and at the Shubert theater in Milwaukee.



DIVORCE SUIT MAKES TROUBLE FOR MANAGER

Salt Lake, Utah, Nov. 8. Suit for divorce was entered this week against Max Florence, manager of the Luna, Isis, Elite and Shubert theaters, by Celia Florence, who charged her husband with infidelity during her absence from the city. She also charged that Florence was disposing of his interests in order to leave the state with the proceeds. She asked that an order be made restraining him from selling his motion picture houses. This action brought a flock of creditors down upon him, and there was talk of appointing a receiver to manage the affairs of the theaters controlled by him. The domestic difficulties were patched up yesterday, however, and Mrs. Florence withdrew her suit. The restraining order was dissolved and the sale of the Luna and Isis theaters to Ashton, Ball and Embree was allowed to proceed. As an evidence of Florence's good faith the proceeds of the sale are to be placed in the hands of a trustee.

"LOTTERY MAN" GIVES WAY TO THEODORE ROOSEVELT

Webster City, Iowa, Nov. 9.—The Auditorium company in Des Moines earned the thanks of all Des Moines last Friday evening when they gave up the performance of "The Lottery Man" in order that Theodore Roosevelt might have the house in which to address the Iowa State Teachers' Association. A Saturday afternoon matinee took the place of the usual Friday evening show.—Geo. C. Tucker.

BEAUTIFUL THEATER OPENS IN CROOKSTON, MINN.

Crookston, Minn., Nov. 9.—The Grand, one of the most beautiful and up-to-date play-houses west of St. Paul and Minneapolis, opened in this city last evening with a performance of "The Whirlwind" by Margaret Illington and her supporting company.

DUBUQUE NEW MAJESTIC OPENS NOVEMBER 16

Dubuque, Iowa, Nov. 9.—Wednesday evening, November 16, has been set as the date for the opening of Jake Rosenthal's New Majestic theater in this city. Leona Watson in "The Golden Girl," is to be the opening attraction.

KNOXVILLE PROVES KIND TO "McFADDEN'S FLATS"

Knoxville, Tenn., Nov. 6, 1910.—Hurrah for Knoxville; Knoxville, the town that was thought not good enough for a week stand of Bijou attractions and was limited to three days. According to reliable information, Knoxville proved the best date for "McFadden's Flats" of any town on the Bijou circuit. Although but three days, with one matinee, was given the "Flats" here, Knoxville contributed more money to the Barton & Wiswell bank account than any other three-day stand in the south and this statement includes Atlanta, Memphis, and Nashville, each with a population at least one-third larger than the town among the hills of East Tennessee.

VARYING FORTUNES OF MODERN CARNIVAL

Comparison of Managerial Methods Employed with the Confetti Show and the Big Sawdust Attractions

BY J. A. DARNABY.

(Editor's Note.—This is the first of a series of articles by Mr. Darnaby upon the organization and operation of carnival attractions. The varying fortunes of this important branch of the amusement business furnishes abundant food for thought and a solution of modern carnival problems promises great financial returns. These articles, written by a man of wide experience, should prove of great interest.)

Having been commissioned to write for The Show World, a series of articles pertaining to outdoor amusements, in which so many of us are vitally interested, I shall attempt to cover only the field I am most familiar with from practical experience.

The prime object being to place before the public facts regarding the carnival as a future money making proposition, we will first make comparisons between the carnival and the circus and attempt in this way to make such deductions as might benefit those earnestly desiring the betterment of conditions in this special field.

We read much regarding the death knell of this once most popular of all forms of entertainment—and these death cries come from whom? The dead ones? Some times, but more often from live hustlers who have abandoned a field of endeavor where their best efforts would have gained them a livelihood, and drifted into a business where experience is most essential and the very factor they possess to the least degree.

Most of the articles I have read covering the subject sound as though they emanated from the press agent whose imaginative genius and prolific pen allows of his writing advisedly on a subject he, in most cases, knows little about from practical experience. Say we at once take up the matter of comparisons and parallel the methods employed by the manager of the circus on the one hand, an institution withstanding the test of time—a field recording but few, very few failures—and the methods employed by the carnival manager, a field recording many disasters.

I have no desire to belittle the efforts of the majority of the carnival fraternity and this article has not been suggested that I might heap laurels upon the heads of the circus man. It is a plain statement of facts that must be admitted and conditions that must be overcome if the betterment of carnival conditions from a financial standpoint is earnestly desired.

In my opinion, the carnival organization of merit has quite as broad and lucrative a field as it ever enjoyed and I base this statement on the actual gross receipts of organizations with which I have been identified during the past season—the most successful, I believe, in the history of the company's existence.

That my comparisons may impress themselves more forcibly on our readers, will relate my first experience in securing an engagement with an open air attraction. Prior to the attempt to place myself with a reliable organization, I had been associated, after receiving a good education, with several of the best house attractions, having written a play that, from a financial standpoint, proved fairly successful. My knowledge of the circus and carnival business was gained from a perusal of the weekly amusement papers, and observations. I knew the principal or tent construction, understood it was necessary to have a master of transportation who understood loading a train, a boss hostler to properly care for the stock, a ring master to oversee the program and a general head to keep the show as a whole in working shape. I understood in a general way the advance and the manner of handling the posting and newspapers. I was confident I could pass upon an act of almost any character and knew what such an act should receive in salary. I had been accustomed to handling people, as I believed, diplomatically, and knew I could do so again. My early experience had fitted me reasonably well to feel certain of myself and this experience had invested me with a knowledge of horses and I knew how to buy straw and hay.

With this accumulated knowledge, lacking the practical experience, I determined on securing a contract where the opportunities for advancement would be the greatest. I refused to entertain a thought of failure and was confident of obtaining a managerial position, or at least of being mentioned on the business staff.

Just here I want you to note the demands of the circus management and the requirements of the carnival manager. There were but few carnival companies at this time and these organizations were exceedingly worthy ones. Without an exception they were managed by men of experience, who were fully awake to the fact—as some are now—that the public would only pay liberally for something they wanted to see, and had not seen before, and that to offer this class of entertainment it called for capital and plenty of it.

After addressing several letters to the different managers, informing them of my past experience, I received an offer from each of the carnival managers, but not one encouraging letter from a circus man. This very fact caused me to think, and the outcome of my deliberations was the acceptance of a minor position under John M. Burke, with the Buffalo Bill Wild West shows where I remained seven years. The circus manager wanted the practical experience and I realized how little my correspondence school education in the outdoor business counted, when I wanted work.

Only after Major Burke had taken me under his wing and I came in contact with men like Cooke, McCadden, Anderson, Sheible and the heads of the Great Barnum & Bailey shows, who gave me counsel and assisted me in reaching a position and in gaining a knowledge of the business gratifying to myself and friends, only then did I fully understand and appreciate how essential is years of experience to the success of an amusement venture; why the circus had made no room for me then as a manager; and how little the carnival manager considered experience.

While the successful carnival men had many experienced associates, the carnival was so attractive and offered such novelty that a school boy could have made money with many of the features offered. I contend a great many managers and others are laboring along under the impression that conditions never change.

There is no question but that the circus man owes his success—and there have been few failures—to the careful selecting of the business staff—men with high ideals and splendid foresight. The failure of most carnival organizations can be directly attributed to inexperienced management. I do not mean to infer that all failures in the circus and carnival business are the result of inexperienced management. There are many barriers to success the public are totally in ignorance of and one I will cite that you might understand how it's possible for an experienced force of capable men sometimes to fail.

The failure I am going to outline is one oftentimes referred to by the carnival manager as the result of expensive organization and attractions. The fact of the matter is, this especial organization could have never lived through the season with its early encountered drawbacks, but for the high grade entertainment offered and the staff of expensive men.

The owner of this show determined on sending out the best carnival organization the states had ever known. He engaged a manager in whom he had the utmost confidence, and directed him to employ men of known experience regardless of salary demands. The applications for positions were carefully censored; every department was given a manager capable of carrying out orders. One of the best publicity and newspaper men then in the field was engaged and, with his staff of assistants, turned the tide of adverse sentiment to the extent of making good territory where it had apparently been killed forever, and so impressed communities where the show wanted to exhibit, that they, on several occasions, showed under the auspices of church guilds and left these towns with written endorsements which paved the way for many other flattering contracts. On these occasions there were no changes made in the class of entertainment, no shows eliminated and not a concession failed to pay or work all week. This organization carried a feature attraction and it was an extraordinary one for carnival organizations. It attracted the better class of patronage—people who did not ordinarily attend carnival attractions and there was seldom a seat left after the doors opened. The expense entailed in carrying so expensive a show precluded the possibility of its making much profit on the season, but it gave the company as an organization, immediate prestige and lifted it away above the usual entertainment. The books of the company showed by comparison that the smaller shows played to quite as much then as they had played to under other conditions and where the feature was not nearly so strong. There was only praise for the management and company on all sides and yet this same organization closed without having earned one dollar on the investment.

I have gone into detail with this especial exception to the rule I spoke of previously, because I am satisfied (Continued on Page 22.)

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SCHWEPPE BROTHERS ANNOUNCE NEW HOUSE FOR ELMIRA

Elmira, N. Y., Nov. 10.—Schweppe Brothers announce that they will shortly commence the erection of a large and modern theater at the corner of Main and Market streets, thus adding another to this city's already large list of playhouses. The policy of the new house has not been made public. Since the Lyceum, long the local home of trust attractions, declared for the "open door" policy, the syndicate has been seeking a house here. The syndicate tried to buy or lease the Mozart and it is possible the new theater will have syndicate connections.—Beers.

SAGINAW THEATERS CLOSED ON ACCOUNT OF SMALLPOX (Special to The Show World.)

Saginaw, Mich., Nov. 9.—Every theater in this city, as well as all of the churches and other places where public gatherings are wont to be held, was recently closed upon the order of Mayor George W. Stewart as a measure for the prevention of the spread of a smallpox epidemic which has been found to be raging. The reopening of the theaters and places of public gathering is dependent upon the mayor's further orders. In the meantime theaters, churches, etc., are being frequently and thoroughly fumigated.

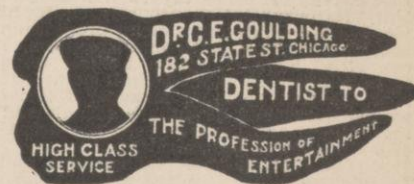
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Reopen Cartersville Theater.

Cartersville, Ga., Nov. 9.—The new Greenwood theater, recently damaged by fire, was reopened Thursday evening of last week. Miss Milner, of this city, a soprano who possesses a pleasing voice and a charming personality, appeared at the head of a supporting company in concert.

Contest to Choose Theater Name.

Chattanooga, Tenn., Nov. 9.—A new vaudeville house which is destined to be a real beauty is being built in this city. The name of the theater is to be determined by a popular prize contest and is to be announced upon the opening night, December 1. It has not yet been announced who will manage the house.

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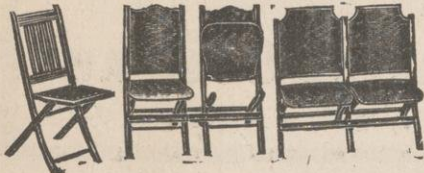
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(Continued from page 21.)

this organization if carefully studied out is the one that eventually will solve the problem of the carnival and those like it will prosper.

You are no doubt ready with the question: Why, if this was so splendid an organization and in the hands of experienced men, did it fail as a money maker?

It failed for the same reason so many others fail and until this one barrier is removed they will continue to fail and fail and the business suffer as a consequence.

This organization failed through the inability to secure the equipment as planned and for a greater portion of the twelve weeks it was out it operated with an earning capacity of about 20 per cent of the actual daily expense and never within this period were they in a position to figure conservatively on business losses or profits. When the show was complete; it did a splendid business but even then did not have a sufficient earning capacity to overcome the heavy losses of the earlier season. But this organization properly equipped would have made more clean profit than any organization, with one exception, I can cite. This exception I shall refer to in another issue as I shall point out how the best carnival manager I know makes thousands of dollars for himself and others, and even he sees the necessity for vast improvement.

A poor show is poor management, and the old worn-out features will not earn 2 per cent interest on an investment. A great many capable men, with ambitions born of conceit, open each season on a shoe string and are forced, sometimes against their wishes, to accept attractions they would not carry but for the need of numbers, rather than quality to fill their contracts. If the show does not open with good attractions the management can have little hope of ever changing the conditions.

Here, let us go back to the comparison in circus and carnival organization. The circus management's first concern is what he is to put under his top. His reputation and future business depends upon the program he is to offer the public.

The carnival manager's first thought is getting the top; the interior arrangement and offering is a secondary consideration. The circus manager possesses sufficient understanding to analyze the wants of the people and knows it takes money and plenty of it to meet those demands; most carnival managers know little of anything excepting that which is demanded by necessity. Understand, I am now referring to the class of management that

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H. DAVIS, Watertown, Wis.

is each year making it the more difficult for the man with money and brains to reap a profit from deservedly good organization.

When the circus manager engages his program and satisfies himself he has a good show, he at once gives orders to the printers and these many features are properly displayed in beautiful printing. He knows the success and fortunes made in the circus business have been made by a lavish use of printers' ink and without this expenditure he would close his season on the wrong side of the ledger. The carnival manager depends on publicity of the second hand sort, using such stock printing as he can buy—printing that in the very towns he expects to play has been posted time and again, announcing oftentimes a very poor show and represents everything except the attractions carried by the show.

The main object of the circus man is to fully acquaint the public with what he has, while the carnival man works diligently shielding from the public that which he has not. The one expects and receives good business and retains the confidence of the community; the other can not expect much and usually gets what he expects.

Often the management of these carnival companies are so ignorant they can not understand or appreciate the tendency of the public towards clean entertainment—and not alone clean, but worthy entertainment, and it's this class of cheap men who have wrought havoc in the carnival business. The manager who is in a position to offer good shows and clean entertainment demands of his people the same conduct, appealing to the best class in the towns played. Such a manager has the future of the carnival at stake and is in much the same position as the clean saloon man who has delayed action against the tougher element so long that the public almost has his goat. The saloon is being forced out of much territory because united action against indecent, law defying saloon men was not taken sooner.

As I said before, there is as good a field open to the carnival as there ever was, but it is going to take the brainy and experienced men to open it up and some means will have to be taken to protect thereafter from invasion by poor shows, harboring a class of people who disregard all appearances of decency.

I have never seen the time a properly advertised and promoted carnival, represented ahead by men of brains and good judgment and carrying prestige sufficient to get a contract, weather permitting, failed to draw out immense crowds. Neither have I failed to see a meritorious show get money, that is, if it had not been played to death in the same town previously.

In a later article I will try and give you some inside facts relating to the successful manager and concessionaire. You will note after reading the article—and I am confident no posted man in

GIVES COMPARISON OF RIVAL FILMS

Oklahoma Picture Theater Gives Both Independents and Licensees Innings in Same Week

Newkirk, Okla., Nov. 9.—Todd's theater in this city is conducting what is termed a film contest which has been attracting wide attention. The management announced recently that they would show their patrons that they were not afraid to enlighten them on the picture question and would exhibit both the licensed films and the independent films, each sort to have three nights a week.

On Monday, Wednesday and Friday nights the independent films were presented and on Tuesday, Thursday and Saturday nights the licensed pictures were on exhibition. The independent

films seen were made by such manufacturing companies as the Eclair, Imp, Yankee, Bison, Thanhouser and Ambrosio. The licensed manufacturers represented were: Biograph, Edison, Essanay, Lubin, Gaumont, Vitagraph, and Selig. The experiment has been watched with much interest here, and the public has availed itself of the opportunity to see both the independent and the licensed films in order to make comparisons.

This is supposed to be the only time in the history of the moving picture business when such an opportunity has been allowed the general public.

MOVING PICTURE NEWS

Iowa—Mr. Will Dotson of Albia will open a moving picture theater in Corning; the Majestic theater in Columbus Junction has been purchased by Justice Knight of Muscatine; Charles Dodge has purchased the Crown theater in Ft. Madison; J. D. Allison is making arrangements to open a motion picture show in McCausland.

Illinois—J. A. Way has bought the interest of J. A. Weeks in the Empire theater in Arenzville; Hugo Goss and Emil Wasem have opened a moving picture show at St. Jacob.

Indiana—H. L. Gelvin has sold the Princess theater at Columbia City to James Washburn; the Electric theater at Huntingburg has been sold to A. Sprauer by J. H. Brooks.

Kentucky—The West Broadway Moving Picture Theater Co. have started the erection of a new theater at Eighteenth and Broadway, Louisville.

Maryland—W. Falt is planning to open a moving picture theater at 406 East Baltimore street, Baltimore.

Massachusetts—Mr. C. W. Webster will build a theater in Salem in the near future.

New York—Architect L. A. Sheinert is preparing plans for remodeling the building at Second avenue and 107th street, New York City, into a moving picture theater.

New Jersey—Plans have been completed by W. Hankin for the erection

of a moving picture theater in Jersey City.

Ohio—Del Shepherd has decided to open a moving picture theater in the Doudna building, Barnesville. T. Maloney is having plans prepared for the erection of a moving picture theater at Rockdale and Hickory avenues, Avondale, Cincinnati.

Pennsylvania—H. O. Nutting has disposed of his interest in the Family theater in Lebanon to G. H. and H. Blacker; Anderson and Haupt are preparing plans for a moving picture theater at Fifty-ninth and Market streets, Philadelphia, for Benham and Roldman. N. Raldwahn has secured a permit for the erection of a moving picture theater on Market street, Philadelphia; Fred C. Newhard of Pottstown is making arrangements to open a moving picture theater in Phoenixville.

Washington—Messrs. Brown and Peters have opened a moving picture theater in Snohomish.

Wisconsin—A. E. Present has sold the Empire theater at Chippewa Falls to C. E. Cannon of Denver, Colo. H. E. Brady has decided to open a moving picture theater in Crandon. J. Wasniewski has secured a permit for the erection of a moving picture theater in Milwaukee to be located on Third avenue near Mitchell.

Wyoming—Thomas Kerby has purchased the Star theater in Sheridan.

things professional will take exception to my statements—that the ways of the circus manager and the carnival manager are totally unlike; the one is always successful, the other seldom is. What is the answer?

IOWA MOTHER'S CONGRESS AFTER "CHEAP" THEATERS

Webster City, Iowa, Nov. 9.—The Iowa Mothers' Congress has declared war on the moving picture and cheap vaudeville theaters of this state—a movement to censor these exhibitions to the end that their standard be raised. This organization announces it will also start a movement to keep children off the stage in Iowa.—Geo. C. Tucker.

CHICAGO FILM FIRM MAKING INDUSTRIAL PICTURES

Webster City, Iowa, Nov. 9.—A Chicago film house is making propositions to Iowa towns to make pictures of their industrial enterprises and put them into films for use in their local moving picture houses. Commercial leagues are taking quite kindly to the proposition. Films are sold outright for \$700 to \$1,000 for approximately a 1,000-foot film.—Geo. C. Tucker.

WAUKEGAN MAN BUYS THEATER AS A PRESENT

Waukegan, Ill., November 7.—William A. Haas, the vaudeville manager, has bought the moving picture house from Fred Wilson, for his wife and daughter.

George Miltimore, leading man of the "King of the Cattle Ranch" company, after an absence of five years, spent the week here among relatives and friends. He reports good business through Texas and Old Mexico.

PICTURE HOUSES OPENING IN HARRISBURG, PA

Harrisburg, Nov. 9.—Harrisburg is getting to be the mecca for moving picture houses. Two new houses are to be opened here in the next few weeks. Silverman Brothers, who conduct a chain of theaters in Altoona, Johnstown, and Pittsburg, have leased one of the most expensive properties in the city, which they are altering from a store room to an up-to-date picture house, and ex-

pect to be open by November 25.

The other new house will be managed by Isaac Marcus, who is now running the Empire theater of this city, and will also be an up-to-date moving picture and vaudeville house; it certainly will meet with much success as it is the only one in the residential portion of the town.

NO BIG HATS ALLOWED IN YOUNGSTOWN THEATERS

Youngstown, Ohio, Nov. 9.—City Solicitor David G. Jenkins has started a crusade against big hats in motion picture theaters. An ordinance was recently passed covering the ground, but managers have been loath to compel ladies to remove their hats. The solicitor has caused the arrest of one proprietor and warrants will be issued for others if the ordinance is not observed more strictly.

FRANK BEAL ENGAGED BY AMERICAN FILM COMPANY

Frank Beal, a well known stock producing manager, who was formerly with the People's and with the Bush Temple, has been engaged to produce pictures for the American Film Manufacturing Company. Mr. Beal has had considerable experience in this work, and is considered one of the most successful in the business.

THEATER MAN ARRESTED FOR HOLDING FIGHTS

Montgomery, Ala., Nov. 9.—R. Neusbaum, manager of the Queen theater, was recently served with a warrant issued by the grand jury now in session, the charge being operating and staging professional fights, which is a state offense. Mr. Neusbaum assured them of his presence in court if necessary, and he was not troubled again. Three negroes were arrested and are now in jail on account of indictments found against them by the grand jury for participating in prize fights for money, prizes, tickets, and other things of value. It is not expected that these fighters will be tried.

Fine Picture Theater Sold.

Webster City, Iowa, Nov. 9.—The Jewel moving picture theater in Waterloo, one of the finest in the middle west, has been sold by H. A. Schmitz to C. J. Rugg.—Geo. C. Tucker.

WHEN WAS THAT FILM RELEASED?

Licensed Films.

Table of Licensed Films with columns: Date, Title, Kind, Feet. Includes sub-sections: BIOGRAPH, LUBIN, PATHE, EDISON, VITAGRAPH, ESSANAY, GAUMONT, SELIG, URBAN-ECLIPSE, KALEM, MELIES.

Independent Films

Table of Independent Films with columns: Date, Title, Kind, Feet. Includes sub-sections: AMERICAN, IMP, GREAT NORTHERN, N. Y. M. P. Itala, N. Y. M. P. AMBROSIO, NEW YORK MOTION PICTURE, POWERS, LUX, ECLAIR, NESTOR FILM COMPANY, THANHOUSER COMPANY, DEFENDER FILM CO., ATLAS FILM CO., YANKEE FILM CO., CHAMPION, CAPITOL, RELIANCE, SOLAX COMPANY, COLUMBIA.

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SHOW WORLD

WARREN A. PATRICK, GENERAL DIRECTOR

The Show People's Newspaper

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"THE AVIATOR"
IT'S A BIRD

The aeroplane stay at least. For centuries man has been trying to fly, many a Darwin Green has had the feathered wings whirled in the air, and for the past three years, thanks to the pioneer work of Orville and Wilbur Wright, they have been successful. Aeroplanes are the great topic of the day, aviation is to appear in "The Aviator" and yet the stage never knew an "airship play" until Messrs. Cohan and Harris, producers of "The Aviator" one of the newest pieces of the current season, and undoubtedly the greatest comedy, have ventured to produce a stage picture of the exciting scenes of cloud atmosphere.

"The Aviator" deals with the humor as well as the science of aeronautics. It entertains as well as thrills. Its laughs are as frequent as the workings of an airplane motor—about it which will be found at the Olympic Theater when "The Aviator" opens here Sunday evening, October 16.

"The Aviator" is described by a "Theatrical Gazette" as "a comedy which is not only a first-class play, but is also a first-class picture." It is in fact a comedy which is not only a first-class play, but is also a first-class picture. It is in fact a comedy which is not only a first-class play, but is also a first-class picture.

The story of "The Aviator" is by James Montgomery who so long ago wrote his literary labors, under the name of "The Aviator" in the "Theatrical Gazette" of the year 1890. It is a comedy which is not only a first-class play, but is also a first-class picture.

Wallace Eddinger

EMILY LYTTON.

JAMES MONTGOMERY
AUTHOR OF
"THE AVIATOR"

SCENE ACT. III

NAN DAVIS.

EDYTHE THORNE.

IRENE WARFIELD.

CHRISTINE NORMAN.

OZA WALDROP.

Photos Grouped BY Z. HENDRICK

THE SHOW WORLD ARTIST CHICAGO