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DATED SATURDAY

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AMUSEMENT NEWSPAPER

SHOWWORLD

DEVOTED EXCLUSIVELY TO THE

PROFESSION OF ENTERTAINMENT

THIS WEEK'S NEWS THIS WEEK

Vol. VI. No. 26.

CHICAGO

DECEMBER 17, 1910



A TENSE SITUATION IN PORTER EMERSON BROWNE'S "THE SPENDTHRIFT"

ARTISTS

In spite of its increased cost, the CHRISTMAS NUMBER of THE SHOW WORLD will be sold at all news stands at FIVE CENTS the copy. Don't miss it! Place an order with your news dealer today. The edition will be speedily exhausted. Don't be disappointed. Have you mailed your AD copy for the Big Number? If you have nothing to announce send your portrait for the illustrated section. All photographs must reach the publication office of THE SHOW WORLD in Chicago not later than Saturday, Dec. 17th.

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THE SHOW WORLD

The Show People's Newspaper

CHICAGO, DECEMBER 17, 1910.

For All Kinds of Show People

SHORTEST BURLESQUE WEEK
AT THE GAIETY IN OMAHA, NEB.

Companies Will Close with Saturday
Matinee in Order to Reach Minne-
apolis, Next Stand, in Time.

Omaha, Neb., Dec. 14.—A partial change of policy went into effect at the Gaiety, the burlesque house in this city, Saturday evening, December 3. It was found impossible for companies to play the Gaiety all week, inclusive of Saturday night, and then reach Minneapolis, their next stand, in time to open with a Sunday matinee, which is always very profitable there. It was accordingly arranged to have the burlesque companies terminate their week in this city with the Saturday matinee.

Saturday evening performances at the house are to be given by the Edith Spencer stock company, which inaugurated the new policy Saturday evening, December 3, with a performance of "The Girl from Out Yonder." Miss Spencer is an Omaha product and has won a lot of friends through work in stock companies at the Burwood and Boyd theaters.

STOCK COMPANIES IN CUR
SYNDICATE'S DISPLEASURE

Joseph Brooks, Representing K. & E.,
on the Coast Investigating Con-
ditions.

(Special to The Show World.)

Riverside, Cal., Dec. 14.—Rumor has it that the "theatrical trust," represented by Klaw & Erlanger, are about to turn their guns of determined opposition on the big stock companies which are so successfully operating in the larger cities on the Pacific coast. Joseph Brooks, representing the K. & E. firm, is now in this locality investigating conditions.

The stock companies, it has long been known, have had a very damaging effect upon the business of the road attractions which are sent out here from the east. These companies have been giving excellent performances at prices much lower than those charged by the traveling companies. It is said that the K. & E. firm plan to improve the casts with the shows they send to the coast and offer their plays at lower prices.—Taber.

FRANK GOULD BUYING
STAR'S PLACE FOR WIFE

New York, Dec. 14.—There is a report current that Frank Gould, who recently married Edith Kelly, a former chorus girl, is now busily engaged in buying up a controlling interest in the Gaiety theater in London with the idea of having his wife appear there in a stellar capacity. It is said that he has purchased fully 7,000 shares of stock in the theater within the past six weeks at an average price of \$10 per share; normally the stock is held at \$5 per share, but Mr. Gould's efforts to secure it has caused an advance in the price. Other interests in the theater are said to be combining to frustrate Mr. Gould's plans.

MARRIAGE TO CULMINATE
OPERA SINGERS' ROMANCE

(Special to The Show World.)

New York, Dec. 14.—It is said that Mme. Eames and Emilio de Gorgoza will be married in March, the ceremony culminating one of the greatest romances among notables which has been called to the public's attention within recent years. A divorce is said to have been granted Mme. de Gorgoza, who some time ago sued Mme. Eames for alienation of her husband's affections.

The "man in the case" is just now touring this country in concert, and it is said that after their marriage Mme. Eames and de Gorgoza will make a joint tour.

U. S. Theater for Insane.

Washington, D. C., Dec. 9.—(Special to Show World.)—The United States has gone into the theatrical business. The Federal Government has expended \$250,000 in the construction of a model playhouse, and will spend thousands of dollars more in producing plays annually.

The playhouse was built to afford amusement to 4,000 inmates of the Government Hospital for the Insane, commonly called St. Elizabeth's. The institution is the largest asylum of its sort in the world.

Specialists state that one of the greatest aids in curing insanity or of alleviating its sorrows is amusement. All of the large insane asylums of the world have regular diversions for the benefit of their patients.

BIG CIRCUS INTERESTS TO FIGHT BILLPOSTERS

Syndicate and Independent Organizations Find Common
Cause for Grievance

Unless some adjustment is effected between this time and spring the opening of the circus season will find practically all of the big tented enterprises, whether representative of the so-called Circus Trust or of the Independents, allied in determined opposition to the Associated Billposters & Distributors of the United States and Canada. Representatives of the Ringling Brothers, Barnum & Bailey, Forepaugh-Sells, Hagenbeck-Wallace, Sells-Floto, John G. Robinson's Ten Big, and Gentry Brothers shows met recently in Chicago and decided to ask all other circuses to join with them in an association to oppose the advance in billposting rates which the billposters throughout the country are planning.

The circus men feel that they have had much reason for complaint for a long time and they are expressing a strong determination to oppose any more measures on the part of the billposters which are apparently unfair to the tented amusement enterprises. As a prominent circus proprietor explained the situation at present, incident to the meeting in Chicago the other day, the following conditions prevail: In many instances the rate for posting service, established by the national organization, is fourteen cents per sheet for four weeks' showing. For this fourteen cents per sheet the merchants throughout the country are given varied and protected showing, the paper being put on the boards and kept there without further charge or expense to the advertiser. This commercial business is solicited by expert canvassers who are given a commission of 16 2-3 per cent. This commission arrangement is so agreed upon that if a billposter in one city sends business to a billposter in another city the man who does the work returns the 16 2-3 per cent commission to the man who procured the order.

Tending to show that the circus people are discriminated against, it is pointed out that there is none of this expensive soliciting for the business of advertising the outdoor attractions and that practically every cent turned in to the billposter is "velvet," as compared

with the money forthcoming from the commercial work. A circus is compelled to pay the fixed association rate. No particular preparation is made to give him the kind of showing which he requires; he is called upon to take whatever space there may be at hand, wherever the billposter may designate, and in whatever size stands that are possible by reason of the condition of the boards. He is compelled to furnish his own paste, his own billposters, and sometimes his own wagons. All these items of expense are a burden on the circus man which the commercial advertiser is not forced to bear and, in addition, the circus is asked to give up free admissions ranging all the way up to 200 or more. At their face value these free tickets, the circus men point out, represent a bonus of from \$50 to \$100 which they are compelled to give up for the privilege of posting their paper at a disadvantage. The circus men have long objected to this free ticket arrangement and claim that the billposters' demands are rapidly making it impossible for them to do a profitable business.

In their discussion of the billposting situation the circus men referred to the restrictions which prevent their posting paper with billposting companies which oppose the association, no matter what the conditions. A boycott of the Sells-Floto shows last summer when the organization incurred the displeasure of the association came in for specific discussion.

For some time the associated billposters of the country have been engaged in classifying the plants represented in the association with the announced intention of insuring better service for their patrons. This new classification is thought to mean a readjustment of rates and the circus men have long been wary of readjustments.

The Chicago headquarters of the Associated Billposters & Distributors of the United States and Canada had nothing to say concerning the existing differences between their members and the circus interests.

TREVETT WILL HAVE S. & C. "COAST SHOWS"

John W. Considine, H. C. Robertson and Chris O. Brown
Hold Conference

The Trevett theater in Chicago is to play the Sullivan & Considine "coast shows." That is the word which brings gladness to the artists and booking agents, for Chicago vaudeville people like to view the class of shows which Chris O. Brown sends to the Pacific coast and heretofore the complete bills have not appeared in this city.

The details of the change in routing have not been settled, but John W. Considine, H. C. Robertson and Chris O. Brown have discussed the matter and as soon as Mr. Brown reaches New York and glances over his books, he will come to a final decision.

Mr. Considine and Mr. Brown have both been in Chicago within the last week. They had spent four weeks at Hot Springs. Mr. Considine returned to the Pacific coast and Mr. Brown spent a day or two at the Chicago offices before returning to Broadway.

The four weeks at Hot Springs was a deserved vacation for Mr. Brown, who has been booking acts for Sullivan & Considine for nine years, and is a highly trusted and most efficient booking manager.

"I have little trouble in getting the biggest acts for the Sullivan & Considine time," remarked Mr. Brown Wed-

nesday. Every act which plays the circuit seems to turn into a booster and while the big headliners balk at two a night sometimes their anxiety to play the much talked of and highly praised circuit leads them to seek engagements which sometimes means forty weeks' work." Mr. Brown's thorough familiarity with the class of attractions which are popular in the west, his wide acquaintance with acts and his splendid ideas in the laying out of a show fits him splendidly for the important position he occupies.

Karno's "A Night in a London Music Hall" plays the circuit soon and while Mr. Brown would not go into the matter of salaries it is stated that the act will receive \$800. If the Sullivan & Considine people can pay this money it bespeaks a prosperity which is wonderful. Other big acts to play the time are S. Miller Kent, Hope Booth, etc.

Billy Van, who has made a tremendous success, has been booked for three years on the time with his minstrels and becomes a second Albini. The Great Albini has played this time for years and with such great success that other circuits are lucky to get him for a few

(Continued on page 6.)

FITZGERALD INDOOR CIRCUS
MISSSES KANSAS CITY DATE

Poor Week in St. Louis Gave Troupe
Cold Feet and Guarantee of Sal-
aries Was Asked For.

(Special to The Show World.)

Kansas City, Mo., Dec. 14.—Fitzgerald's Indoor Circus, which was to have played Convention Hall in this city this week under the auspices of the local labor unions, failed to materialize. The management telegraphed the Convention Hall people asking whether they would guarantee a week's salaries for the performers and were told that no such guarantee would be given. The troupe remained in St. Louis, where they appeared last week to poor business.

The failure of the indoor circus occasioned no little disappointment, as many admission tickets had been sold by the labor unions. There was every promise of a very successful engagement. Among the performers with the Fitzgerald show are The Leggetts, The Herbarts, and others. Mr. Fitzgerald was in this city awaiting the troupe.

GEORGE WHARTON, WIT,
BECOMES A BENEDICT

George Wharton, bon vivant known to every theatrical man who has ever visited Chicago with an attraction playing a "loop" theater, was married Monday to Miss Clara Rolston of Chicago.

Mr. Wharton has for years been one of the most conspicuous members of Chicago's bright light colony, and his defection to the ranks of the benedicts came as a real shock to his friends. If his marriage has the effect upon him which it has upon most men, his wit and humor will be sadly missed about the Chicago theaters.

The groom is a general newspaper man and special writer by occupation, and not in years have the Chicago newspapers poked as much good-natured fun at a chap for getting married as they did at Wharton.

May Yohe Marries Again.

(Special to The Show World.)

San Francisco, Dec. 13.—May Yohe, the former London music hall singer, whose marriage to Lord Francis Hope and subsequent elopement with Major Putnam Bradley Strong, son of former Mayor Strong of New York, brought her into the limelight, has again embarked on the matrimonial seas. Her new husband is F. M. Reynolds, a musician formerly attached to a musical comedy company, whom she married at Seattle ten days ago.

FRED C. WHITNEY PURCHASES
WALDORF THEATER IN LONDON

Word has been received in Chicago that Fred C. Whitney has purchased the Waldorf theater in London. It is one of the most beautiful theaters in all London, situated just off the Strand, opposite the Gaiety and near the historic Drury Lane theater. Mr. Whitney will put on "Baron Trenk" in March, and Fred Mace, now singing the role of Colonel Popoff in "The Chocolate Soldier" at the Garrick, will be asked to create one of the most important roles in the piece. Al Holbrook, who produced "The Chocolate Soldier," will go to London to produce the new piece. Mr. Whitney has purchased a new comic opera called "The Siren" which he will produce later.

PERFORMER IS ARRESTED
ON A CHARGE OF KIDNAPING

(Special to The Show World.)

Detroit, Dec. 14.—Wallace Baker, a vaudeville performer, who for some time lived at the Western hotel, 352 State street, Chicago, was arrested here Tuesday on a charge of kidnaping. William F. Baker, his father, and Richard, a brother, are also under arrest in connection with the case. The Detroit authorities accuse the men with kidnaping Dorothy Vivian Baker, seventeen months old, the daughter of William F. Baker, Jr., who last Monday murdered Katherine Devine, his common law wife and mother of the child, and then committed suicide.

Henry Guy Carleton Dies.

Hot Springs, Ark., Dec. 14.—Henry Guy Carleton, the playwright, died here Saturday of paralysis at the age of sixty-four.

IN THE REALM OF VAUDEVILLE.

Frank L. Parker & Co., are playing Association time and doing nicely. E. J. Cox has booked John L. Sullivan and Jake Kilrain for New Year's week. E. J. Ader, the theatrical attorney, leaves Friday of this week for New York.

Onetti plays the Temple in Grand Rapids, next week on an eighteen-act bill.

Gladys Vance, "The Girl with the Mirror Dress," is playing the Morris' time and is a "hit."

Jack Sutton's Tasmanians Van Diermans are appearing at the Fifth Avenue theater in New York this week.

The Walter Guice troupe of six aerialists and Flora Bedini, rider, will be with the Sells-Floto show next season.

Augustus Neville & Co., are presenting "Politics and Petticoats" at the Fifth Avenue theater in New York this week.

Dick Rutherford and Aimee Sutton have united with The Kelly Troupe and will have a big act for the next circus season.

The Alvo Troupe is back in town after last week at St. Louis with Fitzgerald's Indoor circus.

Josie McIntire opened on the Butterfield time in Michigan this week and reports say that she is carrying away great honors.

The Americus theater will play four extra acts on Christmas day in addition to the four which comprise the regular show.

The Rinaldos play Fargo, N. D., next week for Sullivan & Considine, presenting their new act for the first time outside of Chicago.

Johnny Collins, booking agent in the Orpheum office in New York, was married in New York Monday to Adele Osweill, an actress.

Edward Nulusco, of Levina & Nulusco, is recovering after an illness which led to the team's closing on Monday of last week at Sittner's.

John P. Reed is back in town and is stopping with Mine Host Leonard Hicks, of the Grant. He is booked in Chicago until after Christmas.

Madam Bedini, who is featured at the Julian this week, will be headlined at the Hamlin next week and at the Trevett the week following.

C. M. Blanchard, manager of a dozen well-known vaudeville acts, is planning a trip east shortly. Several of his acts open in New York in the near future.

Jim Morton comes to the American Music Hall next week and has written J. C. Matthews that he will remain around Chicago several weeks.

Sampson & Reilly have opened on the Interstate time and have eighteen weeks in the south, which will be followed by ten weeks on the Pantages' circuit.

Jack Marshall filled in Grand Forks, N. D., this week instead of Winnipeg. He comes to Madison, Wis., next week for Morris and then has eight weeks on the Sullivan & Considine time.

English Jack O'Brien is playing at the Fox theater at Aurora this week and reports received by E. J. Cox say that he is making a big hit and proving a strong drawing card for the house.

Charles E. Stevens, manager of the Coliseum in Joliet, Ill., was in Chicago Tuesday, and reports a little fall-off in business probably due to the approach of the holiday season. The Coliseum opened on November 10, last.

J. C. Matthews, who is generally at the opening matinee of the week at the American Music Hall, was particularly anxious to be on hand this week as he formerly was manager of Robert Fitzsimmons, who played the legitimate houses.

Joseph Hopp, of the Standard film exchange, was out at Davenport, Iowa, week before last, and with his wife attended a performance at the American theater. They saw The Cromwells and Mr. Hopp says that Miss Cromwell is the most remarkable woman juggler he has ever seen.

TREMENDOUS BUSINESS AT SOME OF THE VAUDEVILLE THEATERS.

Annette Kellerman promises to prove a strong attraction for the Majestic and immense business was reported from that house early in the week.

The "twenty-two-act" policy at the American Music Hall seems to be popular with the people. There was a packed house at the opening matinee of the week. Robert Fitzsimmons seemed to be the great attraction from the reception accorded him.

John L. Sullivan made his reappearance around Chicago at the Lyda theater this week and drew big business Monday night.

The Erie theater did its usual big business Sunday. At the supper show the house was well filled.

The Oak theater has had some very poor business early this week and a change of policy is announced for next week. A change in managers was made this week.

The Trevett theater is doing big business with two-shows-a-night and that policy seems just what was needed at the Englewood house.

There was only fair business down stairs at the Plaza Sunday afternoon, but business has been good at nights during the week, it is reported.

The business at various outlying family theaters has been so poor recently that there are hints of the houses being on the market.

SO MANY ACTS TO SEE
NEW PLAN IS TRIED

Kerry Meagher Placed in a Very Important Position by C. E. Bray, General Manager of the W. V. M. A.

The great number of acts now in Chicago has brought a vexing problem to the Western Vaudeville Managers' Association, and one which C. E. Bray, the general manager, is reported to have solved in a manner which promises to be most satisfactory.

The large number of people wishing interviews with the various booking agents made it impossible to devote the

act, although really desirous of offering the attraction time.

It was expected that the opening of A. E. Meyers' office on the next floor would make it possible for acts which had played a part of the time, acts which were suited to only certain houses, or attractions sought by particular managers, to take up their cases with an outside agent in order to save the valuable time of the booking agents. While Mr. Meyers has accomplished wonders, the acts are reaching Chicago so fast that there are still many of them to see and no arrangement for interviews.

To overcome this Kerry Meagher, head of the booking staff, will now occupy an office at the entrance of the Association and will interview the acts for the benefit of all the agents on the floor, making certain reports which will make it possible for every desk to know just what acts are at liberty, their salary, etc. Eddie Shayne, an experienced booking man, will take the books formerly in charge of Mr. Meagher and is now getting used to his new duties.

Mr. Meagher will attempt to see six acts an hour. He will probably arrange hours for interviews so that there need be no long waits to see him and by limiting his time with each act every one will have a fair show for an Association opening.

Mr. Bray's solution of this vexing situation displays Solomon-like wisdom and if the new scheme works half as well as vaudeville people predict, it will be another move which will reflect the careful governing of this mammoth booking concern.

necessary time to the acts and also keep up their other work. A great deal of time was wasted in having an act interview different agents regarding time. On many occasions acts left the building with the impression that they were unwelcome at the Association, when the fact was that the agent they had sent their card to happened to be very busy at the time and could not then meet the

REPORTS ON ACTS NOW IN CHICAGO

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

Ashley & Lee—On sixth at the Majestic; entertaining funnyisms.

Austin Brothers—Closed the show at the Linden the first half; good.

Bedini, Madam—Closing the show at Schindler's, first half; liked.

Bimm, Bomm, Burr—On third at the Plaza; musical act; good.

Bliss Trio—On next to closing at American Music Hall; dancing; good.

Burkhart, Kelly & Co.—On third at the Hamlin, first half, "Alaska or Bust"; a new act around Chicago; three men and special set; travesty; pleased.

Carletta—Opened the show at the Circle, first half; good.

Castle, Barney (& Co.)—On third at the White Palace, first half; travesty; poor.

Drew, Carroll—On second at the White Palace, first half; monologue; fair.

Dare, Jane, (& Co.)—On fourth at Sittner's; sketch; good.

Day, George W.—On next to closing at the Linden, first half; monologue; good.

Empire Comedy Four—On next to closing at the Majestic; good.

Fields' Nappanee—Closing the show at Sittner's; pleasing.

Gath, Karl & Emma—Opened the show at the White Palace, first half; songs and talk; pleased.

Godlewsky Troupe—On twelfth at the American Music Hall; dancing; good.

Hays, Ed.—On second at Sittner's; illustrated songs; liked.

Haney, Edith—On second at Schindler's, first half; singing comedienne the original "pocket edition comedienne"; too; good.

Hawaiian Duo—On second at the Majestic; singing and dancing; good.

Hickman Brothers (& Co.)—Closed the show at the Circle, first half; good.

Heras Family—Closing the show at the Plaza; good.

Hallen & Hayes—On sixteenth at American Music Hall; dancing; did fairly well in a hard spot.

Imperial Musicians—On eighth at the Majestic; good.

Kleist, Paul—Closed the show at Schindler's, first half; xylophone; good.

Linton's "Jungle Girls"—Opening the show at the Plaza with Tom Linton playing the comedy role; pleasing.

LeClair & Sampson—Seen for the first time at the American Music Hall; seventh place in nineteen-act show; good.

Loos Brothers—On sixth at the American Music Hall, Monday afternoon; illustrated songs; moved up to second.

Lieb, Herman (& Co.)—Closed the show at the Hamlin first half with "Dope"; good.

Levaniens, The—Opened the show at the Linden, first half; comedy bar act; very fair.

Livingstones, Three—On third at the Majestic; comedy bar act; good.

Lucas, Jimmy—On second at the Hamlin, first half; assisted by Frances Field; nothing offensive in act now; pleased.

Mayo & Vernon—On third at the Linden, first half; pleased.

Moore, Dave and Pony—On tenth at the American Music Hall; act slightly rearranged since last seen.

Marlowe, Ruby—Opened the show at Schindler's, first half; liked.

McKee & LaVigne Sisters—On second at the Linden, first half; liked.

Martini, Dora—Opening the show at the American Music Hall; gymnast; good.

Mandrillo's Band—On fifteenth at the American Music Hall; well liked.

Operator, The—On fifth at the American Music Hall; one of the best sketches in vaudeville; this is the one in which Lyster Chambers plays.

Fam, Leona—On third at the Circle, first half; songs; good.

Rinaldos, The—Opened the show at the Hamlin, first half; good.

Rondas & Booth—Opening the show at Sittner's; bicycle; good.

Ritchie, Adele—Headliner at American Music Hall; songs; passes.

Simons, Ryan & Adams—On next to closing at Schindler's, first half; dancing; good.

Stafford, Frank (& Co.)—On fifth at the Majestic; "A Hunter's Game"; good.

Sims, Reuble—On third at Sittner's; comedy cartoonist; good.

Tinker, Joe—On next to closing at Sittner's; proving a great feature.

Thomas Smith—On seventh at the Majestic with "Their First Lesson," hardly up to the standard.

Venus on Wheels—On second at the American Music Hall Monday afternoon; moved down later; bicycle; good.

Veaux, Carlyle (& Co.)—On third at Schindler's, first half; comedy sketch; good.

Webb's Seals—On eleventh at the American Music Hall; good.

Wartenburg Brothers—Closing the show at the American Music Hall; good.

White, Doc—On fourth at the Plaza; following a great deal of singing; applauded.

Warren & Blanchard—On next to closing at Plaza; good.

Violinsky—On next to closing at the American Music Hall and scoring one of the hits of the bill which is greatly to his credit with the long shows.

Vannally, Elsie (& Co.)—Closed the show at the White Palace, first half; singing of the child the big hit; good.

THE AGENTS' ASSOCIATION
ACCOMPLISHING A GREAT DEAL.

The Theatrical and Vaudeville Agents' Association of America seems to be accomplishing a great deal of good from interviews granted by individual members, such as Frank Q. Doyle, Tom Brantford, Walter F. Keefe and Edward Wyerson. The workings of the Association are not given to the public in detailed form, although the enthusiasm of the individual members tells a story which carries great weight. The aim of this association is to give the artists routes from the offices of various independent agencies, thus allaying in a way the time not controlled by the big offices.

VAUDEVILLE NOTES.

The Dierick brothers are to go east in the near future.

Frankie La Marche has left Chicago to try her fortunes in the east.

"Three Classy Kids" (Arthur, Richards & Arthur), will go east shortly.

Cottrell & Hamilton are back in Chicago after fourteen weeks of Association time.

The Tossing La Velles opened Sunday at Louisville for five weeks of the Sun time.

Wolfe & Willis left Chicago Saturday night to play the Sullivan & Considine time in the southwest.

The Florence Troupe opened at the Priscilla theater in Cleveland Sunday for ten weeks on the Gus Sun time.

Fuller, Rose & Co. opened Sunday at the Walnut street theater in Louisville, Ky., for eight weeks' on the Sun time.

Jean McElroy is finishing up the circuit of Chicago theaters and will be in the city until the first of the year.

Adelaide Keim will present a new act in Chicago shortly. It will be very pretentious in the way of scenic effects.

Ida Chester (Mrs. Maurice Samuels), resumed work this week after a lay-off; the little daughter born to the pair on November 11 is doing nicely.

Murray Bennett wired John O'Connor this week that he was out on bail and the final trial would come up Wednesday. Bennett was exonerated by the coroner's jury.

Norman Friedenwald has booked Joe Welch for ten weeks on the Sullivan & Considine with his act which consists of himself and two others and will later play the same time with his big act.

Frank Q. Doyle has booked Lillian Mortimer for six weeks, commencing April 25 and for twenty weeks, starting in January, 1912. Few agents representing family theaters are booking this far in advance.

Excela & Franks play Appleton, Wis., week of December 19 and as that is Jessie Franks' home, she will celebrate Christmas a week early. The next week the team is at Indianapolis, which is the home of Excela.

George Sun, a brother of Gus Sun, represents that booking agency in the United Offices at New York. The printed statement that George Sun was to come to Chicago was an error. Charles Crowl is Gus Sun's representative in the W. V. M. A.

Walsh Martin, advance agent of "The Lady Buccaneers," has been doing some brilliant press work this season and a story pulled at Pittsburg about Joseph K. Watson being fined for "insulting" a chorus girl went the rounds of the Associated press.

Fred G. Nixon-Nirdlinger, of Philadelphia, is one of the latest agents to join the Theatrical and Vaudeville Agents' Association of America—a society of agents which brings together the independent interests and forces them to work in harmony in many matters.

John Sully, of the Five Sully Family, is very ill with pneumonia and his physicians hold out no hope for his immediate recovery. The act was booked for the Willard theater this week and was cancelled at the office of Frank Q. Doyle. Mr. Sully has been sick two or three weeks.

Abe Ballaban, manager of the Circle theater, reports continued good business and states that his show for the four days ending December 11 gave the best of satisfaction. "Doc" White, the baseball player, was at the Circle the first half of last week and the Bessie Keene Doyle Trio (a new act) was one of the talked of features of the last half.

Manning & Butcher played the Congress last week, their second engagement at that amusement place within a month. They are laying off for three weeks, spending the holidays at their homes. J. G. Manning left here this week for Carthage, Mo., and Jane Butcher went to Wichita, Kan. Manning has been asked to look after a home talent at Carthage and may consent. The team opens again January 1 at Louisville and make a tour of the Princess time and then play the Sullivan & Considine circuit. They recently added a xylo-marimba to their list of instruments and are one of three acts using the new instrument.

RELIABLE RECORD OF VAUDEVILLE ACTS

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

Y'BERRI & TAYLOR.

Billing—Songs and Dances.
Class—"B." No. 558. Time—11 Minutes.

Seen—American Music Hall, Chicago, Dec. 12, 1910.

Place on Bill—Third in Nineteen-Act Show.

Scenery Required—Full Stage, Velvet Drop, Horizon.

Remarks—Modern vaudeville demands action. There must be no waits; especially in the William Morris houses, where every minute is now valuable. Lola Y'Berri and Louise Taylor have so combined "singles" that the waits are eliminated and by beautiful costumes and class work on the part of both dancer and singer, have an "act" which will find favor on any bill. Miss Y'Berri opens with a pretty dance, and as soon as she has left the stage Miss Taylor comes on and sings a ballad, displaying a voice which has few equals in vaudeville for that class of songs. Miss Y'Berri follows her with an oriental dance under the spot. Miss Taylor's second song displays a change of costume and is of the popular order. A singer in the audience displayed a beautiful tenor voice in carrying one of the choruses. Miss Y'Berri's third dance was a hunting number and, while she is graceful and pleasing in all three, the novelty of the hunting number makes it stand out most. The singer reappears for a finish. Miss Y'Berri's three costumes are beautiful. The act was very well received at the Music Hall and a packed house evinced high appreciation of the offering. At the second performance they were placed to appear sixth on the bill.

BUSSE'S TOY TERRIERS.

Billing—Animal Act.
Class—"B." No. 559. Time—14 Minutes.

Seen—American Music Hall, Chicago, Dec. 12, 1910.

Place on Bill—Seventeenth in Nineteen-Act Show.

Scenery Required—Full Stage.

Remarks—There are only four dogs in this act, but the routine is so arranged that the lack of numbers do not count. A lady puts the canines through their tricks and a gentleman assistant makes one announcement of a dog imitation of Eva Tanguay which gets a big laugh. See-saw, swings, balancing feats, etc., make up the body of the act. The laughs come from dogs in various costumes. The Tanguay dog makes the biggest hit, but one in female attire, losing a skirt when walking across stage, is a close rival. A dog which balances itself on all four feet on a rope held by Miss Busse and another, which does adding and subtracting and answers questions by barks attracts attention.

BOND & BENTON.

Billing—"My Awful Dad" (Comedy).
Class—"B." No. 564. Time—24 minutes.

Seen—Majestic, Chicago, Dec. 12, 1910.

Place on Bill—Ninth in Eleven-Act Bill.

Scenery Required—Interior in Four.

Remarks—Fred Bond, Fremont Benton, and two other players (men), make this playlet very entertaining. It is built along novel lines, showing a father who is gay with a son who is sedate. The usual conditions are entirely reversed and the father is dependent upon the son for funds.

THE PLAYER.

Billing—"The Paper that is Red."
Class—"B." No. 567. Time—212 Pages.

Issued—Dec. 10, 1910.

Place on Bill—Joint Headliner with Variety.

Remarks—This is a new act and one which has scored a tremendous hit. It is seldom that a first performance shows such remarkable merit. Harry Mountford is credited with the authorship, but it is evident that he has had the assistance and advice of other capable writers and producers. The dressing of the act has excited much favorable comment and strange to say the house was sold out before the doors had been open half an hour. The offering is bright and moves with an entertaining facility. The act is one which will appeal to big and small time with equal favor.

RENEE GRAHAM.

Billing—Male Impersonator.
Class—"B." No. 556. Time—9 Minutes.

Seen—American Music Hall, Chicago, Dec. 12, 1910.

Place on Bill—Fourth in Nineteen-Act Show.

Scenery Required—Olio in One.

Remarks—A series of songs with long waits for changes is far from being a good act for a long bill such as William Morris is offering at present. Renee Graham sang but two songs and fully a third of her time was devoted to a change of costume. She opens with "Think It Over, Mary Dear," and has a sweet voice and sufficient personality to make it a hit. After a change of costume she sings a Tommy Atkins song which was also well received.

ANNETTE KELLERMAN.

Billing—"The Diving Venus."
Class—"A." No. 563. Time—8 minutes.

Seen—Majestic, Chicago, Dec. 12, 1910.

Place on Bill—Closing Eleven-Act Show.

Scenery Required—Full Stage, Special.

Remarks—Miss Kellerman opens with diabolo spinning at which she is fairly good. She follows this with the exhibition of fancy diving upon which her reputation is built. The stage is so arranged that she alternates between two springboards while in the water. The diver does some exhibitions which are remarkable and displays a figure which is the talk of Chicago. Few such strong drawing cards come to the Majestic.

WALTER JAMES.

Billing—Monologue and Imitations.
Class—"B." No. 557. Time—16 Minutes.

Seen—American Music Hall, Chicago, Dec. 12, 1910.

Place on Bill—Eighth in Nineteen-Act Show.

Scenery Required—Olio in One.

Remarks—Walter James starts off with announcing a parody with the title "Do Married Men Make the Best Husband?" This little witticism has been heard frequently before. James asked it as innocently as though it were new. The parody was followed by a monologue, after which he sang "Italian Love," apologizing for it by saying that he had had the pleasure of "introducing" it. For an encore he gave an imitation of Harry Lauder singing "Safest of the Family," which he does well.

THE CLASSIFICATION OF ACTS

(For Guidance of Managers.)

Class "A."—Headline attractions for the largest houses, through the extraordinary merit of the offering, owing to the prominence of the players, or due to the timeliness of the presentation.

Class "B."—Acts suitable for the most pretentious bills in the larger houses. Those in this class are frequently strong headline attractions.

Class "C."—Offerings which have much in their favor for strong bills, and are well suited for responsible places on programs where two shows are given nightly with popular prices prevailing. Many splendid acts appear under this classification.

Class "D."—Acts suited for irresponsible positions on bills where two shows are given nightly at popular prices.

Class "E."—Acts which are believed to be fitted for places on bills in 10 and 20 cent houses. Those appearing under this classification may have the makings of offerings suited for more pretentious bills.

Class "F."—Acts which are fairly good for 10 and 20 cent houses.

Class "G."—Acts which may make good in five and ten-cent houses, but which are hardly adapted for ten and twenty-cent houses, where an effort is made to secure the best of popular priced offerings.

Class "H."—Acts which are mediocre in the cheapest houses.

Class "XX."—Acts which are new, or are seen under circumstances that a classification at that time would be unfair.

THE BILLBOARD.

Billing—"Billy Boy."
Class—"XX." No. 566. Time—114 Pages.

Issued—Dec. 10, 1910.

Place on Bill—Opening the Show.

Remarks—This act has no place in vaudeville. It might do well on small time, appealing as it does more to fakirs, high-pitch men and camp followers than to a refined audience. The material has been poorly strung together and evidently is the work of amateurs. The dress is reminiscent and suggests another act seen two years ago about this time. The act runs slow—quantity, not quality, seems to be the aim of the producers. Choosing its own spot on the bill, the act assumes a position for which it is best fitted. It is not lively enough to hold down an important spot and would suffer in direct contrast with other popular offerings. Much is expected of the seasoned performer. Experience should bring with it knowledge of the requirements that find favor. The fault seems to lie with the producer. A good stage manager would do wonders with the act.

STANLEY & SCANLON.

Billing—Musical.
Class—"E." No. 555. Time—18 Minutes.

Seen—Erie, Chicago, Dec. 11, 1910.

Place on Bill—Third in Five-Act Show.

Scenery Required—Interior, Parlor.

Remarks—The man makes the music on various instruments while the woman gets laughs from her appearance in eccentric makeup. The man's playing is ordinary and the instruments are the simplest to be found in musical acts. The woman is inclined towards obesity and appears first as a bowery character and later burlesques various types of stage girls.

EARL AND JUGGLING GIRLS.

Billing—Contortion, Hand Balancing and Juggling.
Class—"D." No. 553. Time—8 Minutes.

Seen—Alcazar, Chicago, Dec. 8, 1910.

Place on Bill—Only Act.

Scenery Required—Full Stage.

Remarks—A young man and two girls combine contortion, hand balancing and juggling, making an entertaining offering for small or medium time. The two girls devoted their efforts exclusively to juggling. The man performs his feats on a platform elevated almost as high as the girls' heads and assists in the juggling tricks. One cute little girl gets a laugh when the other two are throwing clubs which pass her by, seeming uneasy of being hit. Another effort to get a laugh with a drink from a bottle on which the man does a one finger stand later, does not get over. The girls are fairly good jugglers although one trick of the early routine was ruined by one girl dropping clubs and the finish saw the same thing repeated. The man walks up and down steps on one hand and does a one-hand stand on a plane stool. There is little to attract in his personality and nothing out of the ordinary in his work.

THE TELEGRAPH.

Billing—"The Only Five-Cent Theatrical Newspaper in New York."
Class—"B." No. 568. Time—84 Pages.

Issued—Dec. 11, 1910.

Place on Bill—Fourth.

Remarks—This is an entertaining offering, appealing strongly to the high

MR. AND MRS. FITZSIMMONS.

Billing—Sketch, introducing Bag Punching.
Class—"B." No. 561. Time—28 Minutes.

Seen—American Music Hall, Chicago, Dec. 12, 1910.

Place on Bill—Ninth in Nineteen-Act Show.

Scenery Required—Full Stage (26 Minutes); One (2 Minutes).

Remarks—Mr. and Mrs. Fitzsimmons are appearing in a melodramatic sketch, "A Man's a Man for a That," which is about the same as the second act of "A Fight for Love," in which Fitzsimmons starred. It gives opportunity for Julia Gifford Fitzsimmons to act and sing and for her husband to act and punch the bag. Mr. Fitzsimmons punches the bag better than he acts and the Mrs. sings better than she acts. Mrs. Fitzsimmons sings Arditi's "Love in Springtime" and got such a big hand Monday afternoon that she half recited and half sang "Comin' Thro the Rye," and it took two verses to satisfy her admirers. She wears the most beautiful gowns seen at the Music Hall in some time. Bob is not so prominent in the act as his wife, but he draws the people and the act is voted entertaining. Fitzsimmons was forced to make a speech which took two minutes in one.

BURT EARLE TRIO.

Billing—Banjo Playing, Singing and Dancing.
Class—"B." No. 560. Time—12 Minutes.

Seen—American Music Hall, Chicago, Dec. 12, 1910.

Place on Bill—Fourteenth in Nineteen-Act Show.

Scenery Required—Olio in One.

Remarks—A lady who sings and plays piano and a pickaninny are working with Burt Earle, making the act a trio. The lady plays an accompaniment for Earl's first banjo selection and exits. Earl then does his banjo monologue after which the girl sings, and she and Mr. Earl play for the pick, who sings and dances for a finish to the act. The idea of a white girl playing the accompaniment for a colored singer is something new which Earl pushes forth.

HUGHES, PASSETT & CO.

Billing—Comedy Sketch.
Class—"E." No. 554. Time—21 Minutes.

Seen—Erie, Chicago, Dec. 11, 1910.

Place on Bill—Closing Five-Act Show.

Scenery Required—Interior in Four.

Remarks—This offering succeeded in making the Erie audience laugh and that is one of the most essential requirements of a comedy sketch. Two men and a woman constitute the players. One of the men is the husband of the woman and succeeds in convincing her that his friend has led him astray and she forgives him a jag which has brought an acquaintance with other women. The wife is easy to let such a tale be convincing and the Erie audience was easy to be amused with such a type of farce.

IRENE HAWLEY.

Billing—Singing Comedienne.
Class—"B." No. 562. Time—11 minutes.

Seen—Majestic, Chicago, Dec. 12, 1910.

Place on Bill—Fourth in Eleven-Act Show.

Scenery Required—Velvet Drop in One.

Remarks—Infectious good humor, a fair voice, and a nice appearance enable Irene Hawley to get a good deal out of a repertoire of songs which would be useless to many comedien. One song, "Steamboat Bill," is on the order of "Casey Jones."

YOU WILL HAVE**TO HURRY**

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CHRISTMAS NUMBER

of The

Show World

which goes to press, Wednesday night, Dec. 21, and will be on the newsstand every where Saturday, Dec. 24, the day before Christmas. No increase in the advertising rates and the paper will be sold at the regular price,

Five Cents the copy

The Sheans Are Divorced.

Michael Shean, of "The Rosary," was granted a divorce from Bessie Shean, of "Our Friend Fritz," in Chicago Monday. E. J. Ader was the attorney.

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25—TRAINED GAME ROOSTERS IN THE WORLD—25
Playing now W. V. M. A. Time for Mr. Edw. Hayman

**ADELAIDE KEIM'S NEW SKETCH
MAY BE SEEN HERE NEXT WEEK**

Adeelaide Keim, who holds all honors in Chicago for successes in stock, vaudeville at the Majestic and American Music Hall and more recently making a tour of the outlying houses and taking to them a degree of prosperity never before experienced, has a new act in rehearsal, which may be offered next week. There are four players in the new vehicle—Adeelaide Keim, Robert Emmet, O'Connor, and Jessie Stevens. The new offering will be quite elaborate from a scenic standpoint and is too big to play the outlying houses no matter how flattering the offers. Miss Keim played thirteen weeks in Chicago with her other sketches, playing the Julian theater four different times and the Sittner theater twice. Her Chicago engagements in previously produced playlets were arranged by Norman Friedenwald.

**TREVETT TO HAVE
S. & C. COAST SHOWS.**

(Continued from Page 3.)
weeks now and then. Albini will headline the bill at the Trevett in Chicago next week, a position filled this week by Ana Eva Fay—another standby of Sullivan & Considine, who holds the enviable record of the biggest week at the Empress in Kansas City—one of the most prosperous of a number of S. & C. houses which are doing big.

Pelham, the Hypnotist, is playing the circuit and while Mr. Considine and Mr. Brown were at Hot Springs they received a wire to the effect that he was doing very big.

It may be interesting in this connection to state that the Trevett theater, which changed policy this week to two shows a night at 10-20-30 prices, is doing a good business and that more people are attending the theater with greater financial returns than when it was operated under other management.

**AMERICAN THEATER IN OMAHA
PASSES INTO JACK BONDY'S HANDS**

The American theater at Omaha, Neb., formerly known as the American Music Hall, has passed into the management of D. Jack Bondy, formerly of the Majestic at St. Paul, and re-opens in January with the Sullivan & Considine brand of vaudeville.

S. & C. Get Another.

The Crystal theater at Waterloo, Iowa, is one of the latest acquisitions to the list of houses booked by the Chicago office of Sullivan & Considine.

**VIRGINIA THEATER PLAYING
DOUBLE SHIFTS LATELY.**

The Virginia theater is playing double shifts these days and the Frank Q. Doyle agency supplies eight acts for each half of the week. For the day shift the last half of this week the bill will be: Bartlett & Collins, Considine's Dogs, Ray & Ray, and Myrtle Douglas. For the night shift the last half of this week the bill will be: Cordua & Maud, Herbert & Lee, Rosa Brown & Co., and Eddie Gilmore.

**To Members of Local No. 4,
ACTORS INTERNATIONAL UNION**

All Members less than one year in arrears must be paid up before January 1st, 1911.

All applicants who entered applications before November 7th, 1910, must pay the balance before January 1st, 1911, to become members of the Union.

JOHN BUDZILENI
Secretary, Local No. 4
164 E. Randolph St., Chicago

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ROBT. E. LOGAN or BOB ELLIS**

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Fables in Vaudeville No. 30

"The Healthy Grouch Who Only Appreciated a Dead One"

By FRANCIS OWEN of Owen & Hoffman

Once upon a TIME there was a GROUCH in VAUDEVILLE who would SQUEEZE a NICKEL so HARD that ever after it was UNFIT for use in a SLOT MACHINE. He also was troubled with a bad case of too much EGO, and like many others in the SHOW business, loved to talk about HIMSELF. His WIFE was the ONLY one who would listen to him, however, and to her he CONFIDED the startling FACT that HE was an UNDER-ESTIMATED MAN, and ought really to be running the GOVERNMENT and regulating the price of BEEF. Besides that he imagined he had the best NOVELTY act in VAUDEVILLE, and told the patient WIFE five thousand times that all the AGENTS had it in for him or he would be a BIG winner. She knew in her heart that he was only a FOUR-FLUSHER—a dirty deuce, and narrow-minded GROUCH, but listened patiently as WOMEN will, while he dilated on HIS own GREATNESS and her INABILITY to keep household expenses down to where HE could—if he only had the TIME. The CHRISTMAS doings were in ACTIVE operations in the BIG STORES about this time, and the WIFE began to wonder what the GROUCH was going to give HER XMAS Day. Not that he had ever given her a present of any KIND, but one NEVER really loses hope. Out of her household expenses she had SCRAPED and SAVED enough to buy him a DRESSING GOWN and when she bought it, cast longing eyes on LADIES' SILK PLUSH COATS, marked down to \$24.98. The GROUCH never made good though, and after ACCEPTING the DRESSING GOWN with the remark that HE had really paid for it, took some out-of-town work. The WIFE, left to herself, sat at the window watching the procession of PLUSH COATS go by, and wondered why FATE had handed her such a JOKE for a HUSBAND. Happening to see in an evening YELLOW that a WOMAN named MARY JANE GROUCH had died at the COUNTY HOSPITAL, in a moment of PIQUE over the PLUSH coat, she cut the notice out and mailed it to him, "PERHAPS," she said to herself, "when he thinks I am dead, and can no longer darn his socks, take care of his flat, do his washing, listen to the stories of his GREATNESS—he will be sorry, and then when he finds out I am alive, will buy me a PLUSH COAT." The GROUCH arrived, and, to his WIFE WATCHING from a doorway across the STREET, he looked ten years older. She let him go, though, without showing herself and watched him go to a BANK, then to a MARBLE CUTTER, and emerge from a store dressed in BLACK. As he sat sadly looking out of the window, and wishing that he had done MORE for this little woman, she walked in on him and explained that it was a WOMAN of the SAME name, who had died. "MARY," said the GROUCH, "I'm tickled to death to see you, and have just drawn FIVE hundred dollars from the BANK to buy you a MONUMENT." Here he pulled out the BIG bundle, and peeling off a TWO DOLLAR bill, said: "Take this down to the TEN CENT store, and spend it ALL on yourself."

MORAL

Don't DIE for a DEAD one, LIVE for a LIVE one, and you WON'T have to DIE to be APPRECIATED.

MORAL

**JONES, LINICK & SCHAEFER
TAKE OVER THE STAR**

Jones, Linick & Schaefer Co. have secured the lease on the Star theater on Milwaukee avenue from the Cole Estate & Associate. This is a Class 5 house with a seating capacity of over 1,500. They took possession of the house Monday, December 12, with Charles R. Hagedorn as house manager.

Beginning December 19 three shows a day of six vaudeville acts and pictures will be given. The bookings for the present are to remain with the Western Vaudeville Association.

Century Changes Hands.

The Century theater on West Madison street passed into the control of the Louisa Amusement Company this week and will be operated in conjunction with the Monroe and the Ellis. Alfred Hamburger is general manager of that company. The Century will continue to play E. J. Cox's bookings and will have "try outs" on Friday nights in the future.

Fellow Looks Like Frank Q. Doyle.

There is someone in Chicago who looks like Frank Q. Doyle. He was seen at the American Music Hall last Monday afternoon and fooled a number of Mr. Doyle's friends. The resemblance is remarkable.

**SUTTON & SUTTON HAVE HIT
IN SKETCH, "THE PUMPKIN GIRL"**

Harry and Kittle Sutton are laying off here this week having just completed a tour of the Association time in Michigan and Wisconsin and reopen shortly for a trip over the Iowa and Illinois time. This is their third tour of the circuit. They have a new vehicle this season, called "The Pumpkin Girl." It was written by Frank Kennedy. It is an unusual playlet, odd in design and different from the class of offerings generally seen.

**THEATER BOOKING CORPORATION
HAS FINE NEW OFFICES OPEN.**

The Theater Booking Corporation, in which E. P. Churchill and Walter Keefe are the most prominent figures, have new offices at 85 South Clark street which will be officially thrown open next Tuesday, but which were occupied for the first time on Wednesday of this week. There are six different private offices, occupying the entire third floor of the building.

Signed First Contract.

Fitzsimmons & Cameron signed the first contract executed in the new office of the Theater Booking Corporation Wednesday and play Detroit week of December 19. The act opens for a tour of the Pantages circuit January 26.

Frank Q. Doyle's new residence will be ready for occupancy about the first of the year.

**PLAYING THE BEST IN VAUDEVILLE
SULLIVAN AND CONSIDINE CIRCUIT**

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Buffalo Theaters Alter.
(Special to The Show World.)
Buffalo, N. Y., Dec. 14.—Permits for alterations on theater buildings have been issued to the Plaza Theater company and Frederick Ullman. The Plaza plans alterations amounting to \$1,500 and Mr. Ullman is planning to use about \$600 worth of improvements.

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San Francisco, Cal.
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London Office, No. 16 Green Street, London, Eng. B. OBERMAYER, Representative.

December 17, 1910.



THE GRIST TUNEFUL AND OTHERWISE, FROM THE SONG-WRITER'S BUSY MILL

A Happy Week for the Music Editor Who Finds Much to Commend and but Little to Condemn—For a Change

CLASSIFICATION OF SONGS AND INSTRUMENTAL NUMBERS For the Guidance of Performers and Music Dealers

CLASS E—EXCELLENT
CLASS G—GOOD
CLASS M—MEDIocre

CLASS P—POOR
CLASS A—AWFUL
CLASS Z—Should be Ignored

Numbers Review in this Issue, and their Classification

"COME WHERE THE VIOLETS BLOOM."—Class G.
"I'M LOOKING FOR A DEAR OLD LADY."—Class G.
"LONG IN PUMPKIN-PICKIN' TIME."—Class G.
"DARLING, I LOVE YOU."—Class P.
"GOODBY, BETTY BROWN."—Class E.
"THAT DREAMY ITALIAN WALTZ."—Words Class M; Music Class G.
"ROSA RIGOLETTO."—Class G.
"PLANNING, PRETTY'S THE PICTURE I'M PLANNING."—Class E.
"IN THE GARDEN OF MY HEART."—Class E.
"WHERE THE DESERT MEETS THE NILE."—Class E.
"LOVE DREAMS."—Class G.
"A WITHERED ROSE."—Class G.
"PEEKABOO, MISTER MOON, PEEKABOO."—Class E.
"KNOCKOUT DROPS" (Instrumental).—Class G.
"SIERRA" (Instrumental).—Class P.

"COME WHERE THE VIOLETS BLOOM" originally was published by the author, Roger Lewis, but recently the copyright was transferred to the Thompson Music Company of Chicago. There are two things about this dainty little ballad which lift it from the commonplace. First, it is the best bit of work we ever have seen from Mr. Lewis' pen. Secondly, it is, so far as we have been able to discover, the best and most attractive song in the Thompson Company's catalogue. This also applies to the music, which is by Donald Bestor, one of our most voluminous Chicago composers. It is a splendid little ballad, well handled and apparently well wrought. The verses are short, which, we believe, adds strength to the song, for it thus dispenses of the tedium of monotonous repetition. Bestor's music indicates that the composer is at his best in ballad composition. All in all, "Come Where the Violets Bloom" is a song that cannot but give considerable value to the catalogue of any publisher, and Mr. Thompson has displayed much astuteness in procuring the publishing rights, for the song, properly handled, should become a good seller.

J. W. Hamer is the author of the words of "I'M LOOKING FOR A DEAR OLD LADY," and Mr. Hamer convinces us that there still is a new angle to even the most shopworn idea. His idea in this song, looking for a dear old lady who possesses the proper daughter for a companion for a fellow disposed to settle down for life, is a happy medium, and this idea, it would seem, is worked out to the entire satisfaction of all concerned. The music is Al Piantadosi's, and is of excellent quality. None of Mr. Piantadosi's music is pretentious and this fact adds much zest to his particular individuality as a composer of tunes popular. His melody to the song under discussion is an excellent example of what our popular composers may attain without descending to bald faking. Leo Feist, publisher.

The new "Sweet Song" success, by the writers of "Down Among the Sugar Cane," "LONG IN PUMPKIN-PICKIN' TIME," Cecil Mack and Chris Smith, is offered by the Gotham-Attucks Music Company of New York City. Without going into great detail, we wish to state that the writers, who work well together, have evolved a song of good possibilities. The story is old, but it is one of those things wherein the water-melon vine and ringing church bells conspicuously figure, and such songs, stereotyped as they may be, never die a-borning. Chris Smith's music is of good quality, and the title page (by Pfeiffer), showing two lovers seated upon a world represented by a hallowe'en pumpkin, is apropos.

Charles H. Kennington, 42 Plymouth street, Worcester, Mass., is the author of the words, the writer of the music, and the publisher of "DARLING, I LOVE YOU." Perhaps it is due to the fact that Mr. Kennington had too many irons in the fire (we pluck this phrase from the cannery, being entirely too indigent to endeavor to be original) that he has so unmercifully fallen down in everything with which this song has to

do. The words have before been written thousands of times and likewise thousands of times better. Mr. Kennington probably is one of those pessimistic persons who believes that the words carry little weight, and acting on this assumption, he has gone ahead and written accordingly. In rhyming, Mr. Kennington has made "park" do service with "darts." The word "say" is tandemed with "say" and "sleep" is a bedfellow of the same word. Ah, let us ramble through this touching second verse, for Mr. Kennington has written as one inspired and his ingenious and pathetic sentiment goes deep and forces tears of anguish from our stony gizzard, than whom no man has a tougher one: "Years roll by, tears dim her eyes, She sobs for his return; For on that day that she told him nay He sailed across the main. In a land far away he's sleeping, they say,

The sleep that we all must sleep; While in her ear ring loud and clear Words he used to say."

We pause long enough to put the query, "Has Izzy, the boy lyric wonder, author of that divine and imperishable heart throb, 'Never Trust a Friend in the Game of Love,' got anything on this Kennington?"

The Theodore Morse Music Company is the publisher of "GOODBY, BETTY BROWN," by Jack Mahoney and Theodore Morse. As might be anticipated, this is a march song. While it is a war song, with the omnipresent bugle, shot and shell, there still are three things to recommend it as a song of great promise and merit. These are the numerous new expressions Mr. Mahoney has taken pains to write, the good quality of Mr. Morse's melody, and the rare beauty of the title page. With these three requisites combined in one song, no publisher need fear a cold reception when it is launched. In fact, were we publishing and purchasing the songs of other firms, "Goodby, Betty Brown," would serve to separate us from about all the capital we possessed. No better recommendation can be bestowed upon any number.

The words of "THAT DREAMY ITALIAN WALTZ" (by Jos. McCarthy) are far from being up to the usual standard of this writer's talent. It may be our particular aversion to these "I gotta sweethearta thata I lovea" pseudo Italian concoctions that, in part, prompts this candid admission. Perhaps also a large portion of our dislike for them is owing to their exceedingly rapid multiplicity. They, like the Yiddish ditty, seem to emulate the rabbit and guinea pig in copious breeding. And one naturally wonders just what proportion of them are money makers. Dozens of them have come to us for review and other dozens have been brought to our attention. Perhaps the old adage of the survival of the fittest will serve to ring down the curtain on further productions of this kind. From our point of view we freely believe they now are passe, and we also are under the impression that the public will grow weary anon of these barnstorming effusions. But getting back to this par-

By C. P. McDonald

ticular song, while Mr. McCarthy's words are, as we remarked, below his usual standard, the music of Al Piantadosi is good, barring the bars which are not his and speaking only of the passages to which he lays claim as the composer. The song would be good, we imagine, were it not for its Italian flavor, which long ago ceased to be palatable with us. Leo Feist, publisher.

While carping on these Victor Emmanuel flirtations, travesties of poor conception and diabolical in their abortive phrasing, we shall say one word in passing concerning "ROSA RIGOLETTO," by Edward Madden and Gus Edwards. Here the word writer has written a fair set of words, quite a little in advance of the effort of Mr. McCarthy. Here, too, the music is good. When you've said this you've gone as far as you possibly can, for the story is no bold departure from any of the other songs of like ilk, and the music is not marked by any ingenious, captivating melody, such as has distinguished many of Mr. Edwards' efforts in the past. Gus Edwards, Inc., publishers.

Perhaps the most striking feature about "PLANNING, PRETTY'S THE PICTURE I'M PLANNING," another Gus Edwards publication, is the beautiful little poem of Will D. Cobb. Here, indeed, is a lyric writer who paints with a cunning and enchanted brush, for his word pictures almost invariably have that subtlety of thought and naive appeal which are the boon of but few of our present day crop of versifiers. Mr. Cobb's splendid originality also carries him far into the hearts of captious critics, and many of his rhymes and lines are revolutionary in popular song construction. Gus Edwards' music is sweet and simple, a sweetness and simplicity which are all the more welcome because they are not overdone. This, in our judgment, should be the mission of all composers.

When Ernest R. Ball is at his best, there is something inimitably homely and human about his writing, and that he is at his best in "IN THE GARDEN OF MY HEART" is our candid belief. Mr. Ball is the composer of ballads too numerous for citation in limited space, many of them gems of modern ballad composition, and many of them falling short of the high water mark. None of his successes is superior to the one under discussion. In this ballad he shows at his best, which is opportune, for Caro Roma's lyric is a good one and stands the test of close scrutiny. The Roma-Ball combination in this instance is a most pleasing one, and their joint efforts form a ballad of cleverness and dainty execution. M. Witmark & Sons.

J. R. Shannon is the writer of both the words and the music of "WHERE THE DESERT MEETS THE NILE." Mr. Shannon need feel no qualm of conscience in confessing the authorship of either. Perhaps the story of his song has before been told, but it has not been told as Mr. Shannon tells it, and therein lies the secret of his good workmanship. To these words he has set a melody which effervesces with originality. We admit a marked fondness for these songs wherein anything oriental or pertaining to the Nile is played up, and Mr. Shannon has written in this song one that tickles our fancy from the first to the last note. Our delight is still further accentuated by the exceedingly apropos title page. Decidedly a Class E publication. Grinnell Bros., publishers, Detroit.

Two ballads recently published by Jerome H. Remick & Co. bear the name of Henriette Blanke-Belcher as the composer. They are "LOVE DREAMS" and "A WITHERED ROSE." The words of the former are by J. J. Crawford and those of the latter by LeRoy Scarlett. The music in both instances is melodious, unpretentious, and of good quality. The lyrics of both songs are good ballad words, and the title pages, by Edgar Keller, are beautiful. Especially is this true of "Love Dreams."

The best song from all points of view we ever have seen from the pens of Marvin Lee and Donald Bestor is "PEEKABOO, MISTER MOON, PEEKABOO." Nothing to make this an attractive song has been left undone. The words are highly gratifying and Mr. Lee has refrained from perpetrating his usual bad rhyme. The words cannot justly be criticised, for they contain much merit. Mr. Bestor's music is pleasing to the ear and common enough to be whistled without effort. The Crews title page with which Will Rossiter, the publisher, has invested the song, is an idealistic one, well drawn,

rich, and full of good coloring. Altogether a crackerjack little song.

An exceedingly clever number—clever in construction and clever in arrangement—is "KNOCKOUT DROPS," a rag by F. Henri Klickmann, published by the Victor Kremer Co-operative Music House. This number serves to convince us that Mr. Klickmann has much melody in his soul. It is by far the most melodious number so far published by this enterprising house. It is adorned by a title page which is plain but effective. "SIERRA," intermezzo two-step, by Roy H. McLain, would be a corking good number were it not for the fact the composer has seen fit to carry on a strenuous flirtation with two other numbers which attained much popularity some years ago. His plagiarisms, however, detract greatly from whatever commendation we might otherwise have to offer, for they are extremely reminiscent of Cole and Johnson's "Big Indian Chief," and that recognized but unaccepted national anthem, "There'll Be a Hot Time in the Old Town Tonight." Mr. McLain may have done this lifting unconsciously and it also may be due to one of those strange freaks of memory which often makes us believe that something that sticks way back in the brain is our own. Roy H. McLain & Co., publishers, Cleveland, Ohio.

BALLARD McDONALD.



Ballard MacDonald, one of the most versatile writers before the public today, has renewed his contract with Jos. W. Stern & Company, under the terms of which he will write exclusively for that house.

Mr. McDonald's work is marked by an individuality and refinement which place him in The Show World's category of good writers. He is the author of innumerable praiseworthy lyrics, among which are "Nix on the Glow Worm, Lena," "I Wish I Had My Old Girl Back Again," "I've Got the Time, I've Got the Place, but It's Hard to Find the Girl," and "Amina."

It is said that in all probability his services will be employed during the coming season in writing the lyrics for a complete production.

Announcement

The demand for the Christmas number of THE SHOW WORLD, now in preparation, will be tremendous.

It will be THE Christmas number of the year

Don't fail to be represented in it. No increase in advertising rates. Mail copy for your AD today.

NO WHIRLWIND IN THE SUCCESS OF MARGARET ILLINGTON'S "THE WHIRLWIND"

Bad Cast, Fair Play, and Improved Star Tells Story of Actress Who Comes Back from Darning Stockings—The Stage in Chicago

By WILL REED DUNROY

BAD cast, fair play and an improved Margaret Illington—and there is what may be denominated the sum and substance of "The Whirlwind," which "new and original play by Henry Bernstein, author of 'The Thief'"—we quote the program—Miss Illington chose for her "come back" appearance at the Lyric Monday night.

Just how the producers managed to get hold of a cast so fearfully misfit is quite beyond us. We have often seen two or three players out of their place, but the entire dramatic personae—well, as intimated, Miss Illington was the only one who seemed at home in her part. Incidentally, we were vaguely impressed by the idea that a number of the characters could have been easily dispensed with. In fact, if we had time we would go over it carefully and make some brilliant suggestions along this line to Mr. Bernstein.

As to the "new and original play" the scene is laid in and around Paris. There is the heartless father, who sold his daughter to a worthless noble in order to advance the family's social prestige; the abused daughter who turns to the dashing lover for comfort; the dashing lover who gambles his money and that of others to excess; the once-jilted cousin who is a terrible cynic—and eleven others given space under the caption, "persons of the play," to say nothing of another group labeled "guests, ladies, gentlemen, etc."

The illicit love affair had been going on for three years before the first curtain. There is some discussion of gambling, especially regarding the lover's losses. The lover is Robert de Clavignon. Robert has lost either 600,000 francs or 600,000 florins—the enunciation preventing our ascertaining. Later the lover appears and confesses his love to aforesaid abused daughter, the part assumed by Miss Illington. She offers him financial assistance when he declares that besides his own money he has lost that of some other man. He refuses her offer, which struck us as not so very Frenchy. Whereupon she threatens to create a scene and he consents. Act one ends with an appointment to meet in Paris.

The second act discloses the abused daughter trying to sell her jewels. This fails and she appeals to her father, confessing to the affair with Robert. There ensues a scene and the title line: "And they will raise a whirlwind about your ears" with which the daughter leaves her parent.

The third act is in Robert's apartments. The father comes and makes a proposition that does not suit the lover, who calmly explains that his only move is suicide, after arranging for the daughter's return to the paternal roof. He goes to his room and after a bit enters the daughter, his love, who has at last been successful in raising the money to save her choice, getting it, by the way, from her cousin for the "price of her shame." She is just decorating his room with some cut flowers when the shot is fired off stage. There ensues a door-walloping scene made familiar in recent tragedies.

Throughout this somewhat trite tale Miss Illington has excellent opportunity to display her ability as an emotional actress. Her work is decided always and much improved over her former endeavors in these parts. Charles Swickard, as the heartless father, is prone to over-act. Walter Edwards is quiet and dignified as the scamp lover, but as has been hinted, miscast. The cynical, jilted cousin is played by David Edwin, who does well enough. The work of the others will pass with the former remark, that they seemed superfluous.

The house was well filled for the opening. The reception of Miss Illington was enthusiastic, the crest of the figurative wave breaking at the end of the second act, when about half a dozen curtain calls demanded the actress. In the last act a gushing person near us fervently hoped, very much aloud, that "he wouldn't kill himself."

Next week Miss Illington "will produce"—we're going to quote the program again—"for the first time in America, a new play from the pen of one of the foremost writers for the French stage, and which has been successfully produced in the Comedie Francaise theater, Paris."

JOHN T. PRINCE'S PLAY IS HELD A SUCCESS

According to the playwright's real accredited judge, His Majesty, The Audience, John T. Prince's play, "The Floodgate," produced for the first time on any stage at the People's theater Monday evening, December 12, is a success.

nounced man and wife, and then in a dramatic scene with Strong sells him the information. One would think that this was a sufficiently strong enough climax, but it develops into a stronger one. The girl demands proof, upon being told, and Viele, to satisfy her, reveals himself as the destroyer of Strong's early happiness. Fortunately,

Prince and well portrayed by the members of the stock company. Below is the complete cast:

"Bull" Kerrigan.....Henry W. Rowell
"Swede" Kerrigan.....Lewis O. Hart
Mortimer VieleArling Alcine
Maria Jackson (Nancy's niece from
Pocatello)Grace Hamilton
Nancy Bland (Proprietress of Bland
House)Camille D'Arcy
David Strong, mine and ranch owner,Rodney Ranous
Bessie Cault (From Chicago)Marie Nelson
"Macadam" Bland, (Nancy's husband,
that's all)Harry Manners

"THE MAYORESS" STRANDED; BACKER DESERTS SHOW.

Deserted by an alleged backer and left practically penniless "The Mayoresse" company, which opened at the Colonial a week before, was forced to close last Sunday. The checks with which they had been paid were returned as "void," and the only relief afforded was a benefit given Thursday.

Much gossip went the rounds through the predicament of the company, finally simmering down to these facts:

A certain Mr. Forgotson was "backing" the show. It opened rather poorly and had not done a very good business. However, a new book was to be installed Sunday night. During the struggles of the thing the "angel" spent most of his time in a festive way. The festivity interfered with the legibility of his handwriting. On Saturday night the checks he had signed came back because the cashier in the Eastern bank had been unable to decipher the signature.

When this occurred a search was made for Forgotson, but he had run away. As usual, the chorus was hit the hardest blow. Several of the girls had paid with their checks and consequently were asked to pay again.

The benefit was quickly organized. To look after the immediate needs of the victims before the benefit performance Harry Williams and Jean Schwartz set out on a round of the theaters in a taxi cab. They collected about \$500, getting \$47.50 from "The Sweetest Girl in Paris" company, the biggest donor.

It is rumored that Lou Houseman and Joe Howard are going to buy the stranded production and put it on the road.

MANY CHANGES SCHEDULED FOR CHRISTMAS WEEK IN CHICAGO.

Next week there will be no changes in the Chicago theatrical map, so far as is now announced. Attractions now playing will worry along through the week before Christmas, which is about the dullest in the whole year, as best they may. But with the coming of the Christmas holidays there will be eight changes. "The Country Boy" will arrive at Power's theater; "The Little Damozel" will come to the Whitney; "Up and Down Broadway," with Eddie Foy and Emma Carus, will be the new Lyric attraction; "Three Twins" will try Chicago once more, and this time at the Chicago Opera house; "Mme. Troubadour" will be the offering at the Grand and Raymond Hitchcock will bring "The Man Who Owns Broadway" to the Colonial; "Sentimental Sally" will be the Studebaker offering, and "In Old Kentucky" will play its fourteenth annual engagement at McVicker's. From the indications, every critic and every sub-critic in town will be on the job that week. Advance reports are to the effect that several of the attractions are worth while and that is something.

DANIELS LEAVES DEC. 24.

Mr. Daniels' engagement in "The Girl in the Train" will come to a close on Saturday evening, December 24, after a run of five weeks at the Studebaker. On the following Monday a new comedy entitled "Sentimental Sally" will have its first presentation on any stage. David and Milton Higgins are the authors, and the former will play in it. The cast includes Mortimer Weldon, Benjamin Hendricks, A. W. Noendorf, Bigelow Cooper, Bliss Milford, Miss Ida Adams, Miss Anne Sutherland and Miss Anna Fields.

(Continued on page 14.)

FINGER-BOARD TO CHICAGO THEATRICALS

Filling 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—Chicago Grand Opera company in repertoire.

ALHAMBRA—Clark's Runaway Girls. Next week—"The Parisian Widows."

BIJOU—"The Montana Limited," played to good business. Next week—"Sido Tracked."

BUSH—German peasant players in repertoire.

CHICAGO OPERA HOUSE—"The Spendthrift," a good, modern play, well played by a good company headed by Robert T. Haines and Thais Magrane.

CRITERION—"The Great Jewel Mystery," a melodrama. Next week—"The Montana Limited."

COLLEGE—"Brown of Harvard," meeting with success. Next week—"St. Elmo."

COLONIAL—Dark.

CORT—Bailey and Austin and a good company in a light and frivolous musical skit. Good dancing a feature.

CROWN—"Three Weeks," drawing well. Next week—"The Ninety and Nine," a play with a religious touch.

EMPIRE—"The Rector Girls." Next week—"The Kentucky Belles."

FOLLY—"Miss New York Junior." Next week—"The Jolly Girls."

GARRICK—"The Chocolate Soldier," a sparkling comic opera sung by a splendid company. Now in its twelfth week.

GLOBE—"The Smart Set," a funny play with negro players. Next week—"Paid in Full," a good drama offered by a traveling company.

GRAND OPERA HOUSE—"The City," a stirring melodrama by Clyde Fitch. The acting of Tully Marshall is marvelous.

HAYMARKET—"The Wolf," a good play by Eugene Walter. Next week—"The Newlyweds and Their Baby." A cartoon play of much interest to all classes of people.

ILLINOIS—Julian Eltinge in "The Fascinating Widow." A very entertaining offering with good people in the cast.

LA SALLE—"The Sweetest Girl in Paris," a bright musical comedy with many unique features. Trixie Friganza is the best known player.

LYRIC—Margaret Illington in "The Whirlwind." See review.

MARLOWE—"The Arabian Nights," by a stock company. Next week—"Monte Cristo," a good old stand-by.

MCVICKER'S—Rose Stahl in "The Chorus Lady." Farewell to this star in this piece.

NATIONAL—"The Ninety and Nine." Next week—"Three Weeks," a play with a bad odor.

OLYMPIC—"Get-Rich-Quick Wallingford," a strong play of modern life with Ralph Stuart and other good players. Doing a big business.

PEOPLE'S—"The Floodgate." See review.

POWERS—"The Commuters," a bright play of suburban life. Good company and clever comedy.

PRINCESS—"The Deep Purple," a play of absorbing interest, presented by one of the best acting companies ever seen in Chicago.

STAR AND GARTER—"The American Girls." Next week—Al Reeves in his "Big Beauty Show."

STUDEBAKER—Frank Daniels in "The Girl in the Train." Good show and good cast.

WHITNEY—"Lower Berth 13," a farce with music that closes Sunday night.

David Strong (Rodney Ranous), mine and ranch owner, whose wife in earlier years had deserted him for another—Mortimer Viele (Arling Alcine)—who in turn had abandoned her, leaving her to die, employs as his secretary Bessie Cault (Marie Nelson) whom he learns to love. Viele, who has drifted to Montana, where the action takes place, though unknown to Strong, knows that the girl is Strong's daughter, but for the sake of money withdraws the knowledge until the lovers are actually pro-

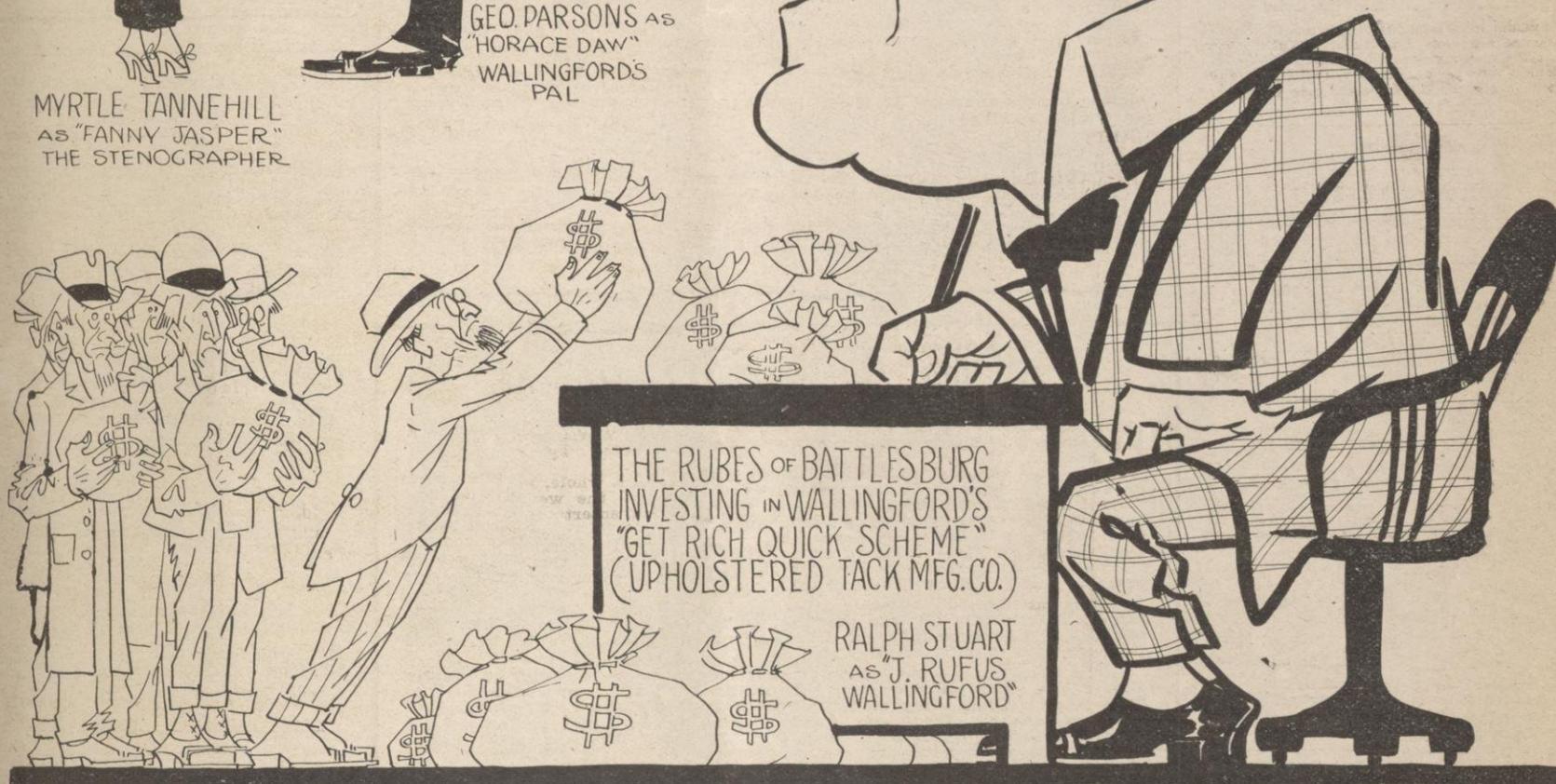
there is an earlier love of Bessie's to whom she and her father refer often during the action of the play, and while he does not appear the audience leaves with the impression that Strong has gained a daughter and that both he and the girl are going to be happy.

Mr. Prince has dealt with a delicate subject in such a manner that it leaves a good taste in one's mouth. In a cast of eight but three characters have to do with the plot. The other five are comedy ones, well sketched by Mr.

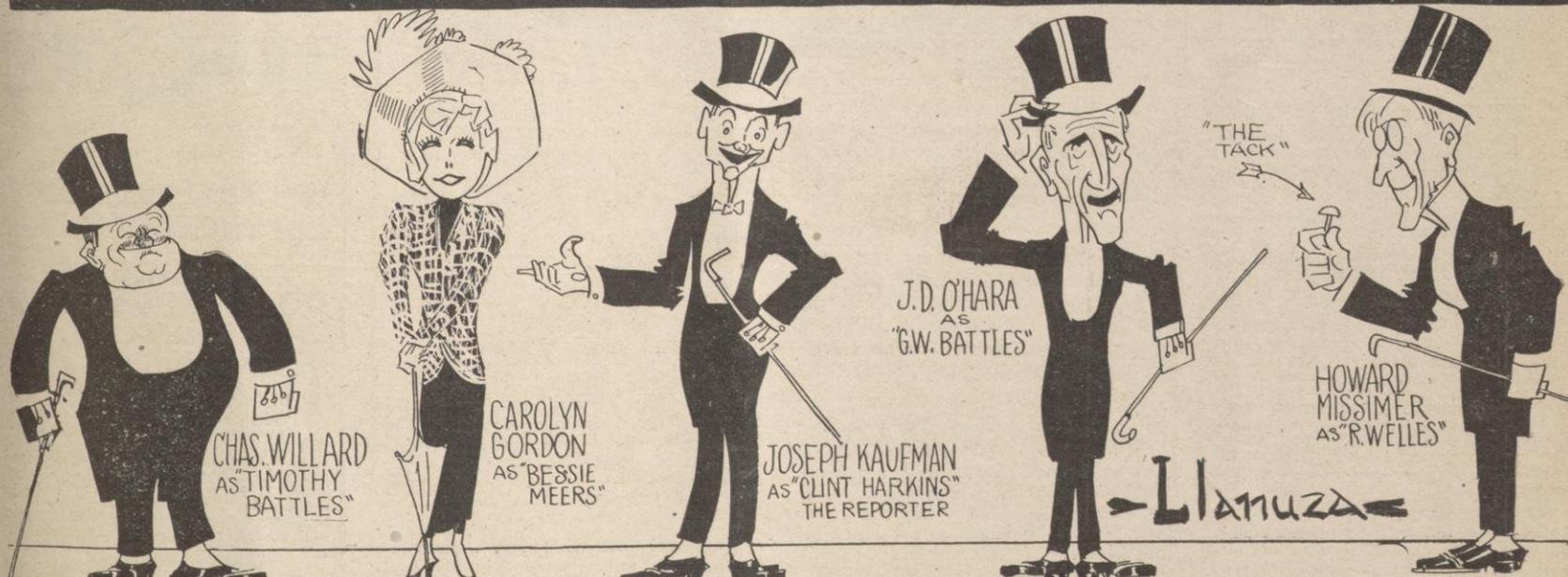


MYRTLE TANNEHILL
AS "FANNY JASPER"
THE STENOGRAPHER

GEO. PARSONS AS
"HORACE DAW"
WALLINGFORD'S
PAL



RALPH STUART
AS "J. RUFUS
WALLINGFORD"



THE SAME RUBES EXCEPT THE "TACK" HAPPENED TO MAKE GOOD

Drawn expressly for The Show World
by Peter Llanuza

"GET-RICH-QUICK WALLINGFORD" IN SNAPPY PEN PICTURES

THE SHOW WORLD

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Managing Editor.

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December 17, 1910

"The Aviator" failed to open in New York because there was no fat actor handy. As B. L. T. would say: An ingenious paradox—a fat actor.

Milwaukee took to "Salome" like a duck to water—but then suds-town people are fond of knick-knacks—they even have a Socialist mayor.

There appears to be a lurking suspicion that the more clothing a singer takes off, the higher the art—at least, the case of Mary Garden would lead one so to believe.

Margaret Illington Frohman Bowes has left her task of darning hose. With rouge on cheek and white on nose, Where bright the glaring limelight glows, Once more we see her preen and pose, Our Margaret Illington Frohman Bowes.

"The Mayoress" did not rule long in Chicago. She had scarcely been elected when her term of office expired. It would seem that the Windy Metropolis is not yet ready for a suffragette head.

This is the season of the year when players who are at work should assist all they can those who are not employed. A little charity among the people of the stage would be a very good thing as the Christmas time draws near.

Chicago will get several Christmas presents in the shape of new attractions in the big theaters. Let us all hope the presents will be pretty and entertaining and worth while. We have had plenty of lemons already.

A comedian is the only man on earth who is satisfied with the neckties his wife selects for him. He can use them on the stage, you see, in his grotesque make-ups.

Wilson Mizner ought to come to Chicago and dramatize Paul Armstrong's antics. A very good melodrama might be made from recent episodes in the life of the co-author of "The Deep Purple."

That search for a fat actor in New York is all foolishness. If an actor were fat, why should he want to work?

The Vaudevillian's Millenium

AIL glorious day! The vaudevillian's millenium is at hand. Down in Worcester, Mass.—and not in greater New York or Chicago—they are building a vaudeville theater which, on paper, looks to be about all that the most sanguine theater-goer or artist could demand.

There are to be chaperons to call for and escort home any young lady or child who has no one to see them safely to and from the theater.

There is to be a nursery for the babies with all kinds of playthings AND A DOCTOR IN ATTENDANCE ALL OF THE TIME.

In addition to the blue room with maids and toilet accessories for the ladies, there is to be a tea room where tea, French pastry, and other light lunch is to be served FREE at all matinees.

There are to be FREE smokes for the men in the Turkish den during the intermissions.

Patrons are to be invited to have parcels delivered to the theater where special bags, straps, handles, etc., will be used to make purchases handy to carry home and from which theater parcel room messenger will deliver said parcels to any train or trolley in the city WITHOUT CHARGE.

Telephone attachments on each seat are to enable patrons to telephone while engaged in watching a performance. Audophones for deaf people are to be installed upon some of the seats.

So much for the patrons, but for the ARTISTS—let's tell it, then faint dead away!

Each dressing room is to have a private bath with shower and all modern attachments. One Russian, one Turkish, and one vapor bath is to be installed for use of artists on the program, WITHOUT CHARGE. A forty-foot plunge, ten feet deep, is to be provided for use of the artists any time save during the hours of a performance.

The dressing rooms are to be furnished in cream and gold, with French mirrors, large resting couches, Morris chairs, reading tables with lamps, and a special closet with hooks for use the same as a dresser at home.

The stage door man is to have umbrellas, rain coats, and rainy weather apparel to loan artists in case of unexpected bad weather, WITHOUT CHARGE. The doctor in charge of the nursery in the front of the house is to treat all artists FREE.

Carriages will convey such artists as request them to their hotels at the close of each evening performance.

There are to be pool, billiard and card tables for the entertainment of the artists.

There are to be sewing machines and cutting tables for the use of the lady members on the bill.

There are to be writing desks, typewriting machines, and stationery for the performers who have use for such things.

Artists' baggage is to be hauled to and from the theater and hotels WITHOUT CHARGE.

NO EMPLOYEE OF THE HOUSE IS TO BE ALLOWED TO ACCEPT ANY TIP OR FEE AND ANY ARTIST KNOWN TO GIVE OR OFFER ONE IS TO BE FINED \$10, WHICH FINE IS TO BE FORWARDED TO THE CHARITY DEPARTMENT OF THE ACTORS' HOME FUND.

We want to know:

Will any artist write his name and poetry on the interiors of these cream and gold dressing rooms?

Will he kick when he opens the show?

We do know:

That when this theater plays its first performance every old-timer who has passed to the Great Beyond will do a triple somersault in his grave.

A New Burlesque Department

BEGINNING with the Christmas issue, The Show World will have a new and complete Burlesque Department, conducted by J. Casper Nathan.

The tremendous influence which burlesque, as a whole, has exerted by supplying numerous stars for the vaudeville stage, the wealth of important news of live interest to everyone in the world of entertainment which has been ignored by most news mediums, combined with the optimistic belief that burlesque is becoming cleaner and better and will ultimately emerge from its formulative period as an entertainment worthy of the support of all interested in amusements, both the higher strata of promoters and theater-goers, induce The Show World to take this step.

It is intended to make this department of interest to producer and performer alike and to all who are directly or indirectly connected with this business, the financial influence of which is as great as any other branch of the profession of entertainment.

The success of a newspaper depends largely upon the bond of mutual interest and co-operation existing between its management and readers. The Show World wants everyone interested in burlesque, from the producer to the road manager, from the leading players to the latest recruit to the chorus, to feel that this department is his or hers. The department will have too many supporters and all communications will be given careful attention.

Mr. Nathan has been associated with many amusement enterprises, in executive capacities, and his burlesque department shows every indication of success.

What with Mary Garden, Paul Armstrong, and Count De Beaufort, Chicago has been on the map as big as a punch in the nose. We must have some excitement, at any rate.

The player is a generous soul. He gives to the public his very life's blood—his heart, his emotions and all, and he gets in return a few paltry dollars, a little praise and much blame. Here's to the player—at any rate!

It is indeed a cold world around Christmas time far from home and the folks we love. The actor is a nomad. Let those who have homes open wide the door and let the Christmas cheer shine for the homeless or for those far from home.

Variety, The Billboard and The Players have made their Christmas bows. We hand them bouquets. They deserve them. And now, ladies and gentlemen—make way for the Christmas issue of the SHOW WORLD.

Be careful little smut song as you fly about the town,

And don't get gay and chesty as you flutter all about,

For Steward's on the lookout and he wears a gloomy frown,

And the censor-squad 'll get you

If you
don't
watch
out.

Paul Armstrong, one of the authors of "The Deep Purple," drew a fine of 20 in a Chicago court because he was naughty to a newspaper reporter. This is the sort of press agency that does not aid matters very much.

You select your own Christmas present and get just what you want when you put an advertisement in the holiday issue of the SHOW WORLD. Tempus fugit.

Count De Beaufort made good in New York. This is a relief, for he may now be induced to remain in the East for a time and thus deprive his father-in-

The Show World's One Best Bet of the Week



MISS ANNETTE KELLER-MAN.

Queen of the watery sphere,
You rule in the foamy deeps,
Mermaid without a peer
Where the silvery water sweeps.

law of the pleasure of kicking him down the front steps every day or so.

Even Pauline, the hypnotist, was unable to put it over the "booze," according to advices from far away Winnipeg. It takes more than the usual amount of animal magnetism to look John Barleycorn squarely in the eye and bid him behave.

"Salome" was done in London with a hobble skirt, a shirt waist and a silver salver with a napkin on it. But then, they don't go in much for "art" over there, you know.

And, by the way, what is art? According to one singer it appears to be seven veils, and a bunch of whiskers.

A Mr. Forgotson was the angel back of "The Mayoress." The members of the company wish his name changed to Payson, or something that sounds equally as good.

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

December 17, 1910.

It is not probable that Mary Garden will have catnip incorporated in her coat of arms.

There is more than one way to be a hero. Note Count de Beaufort and the way he posed in the moving pictures. There he triumphed over his father-in-law. It is better to be a hero in a moving picture. Than never to be a hero at all.

TO THE EDITOR

To the Editor—
New Orleans, Dec. 10.
Warren A. Patrick,
General Director Show World,
Chicago, Ill.

Dear Mr. Patrick:
For some time I have been a persistent reader of The Show World, and as a proof that I am satisfied I still read it every week and anticipate with pleasure its arrival. (Ask my news-dealer.)

The Show World has undertaken something that is of great moment to the theater-going public, which comprises practically the entire public, in its crusade for the obliteration of that which is salacious and suggestive and immoral in matters theatrical. But, although, perhaps I am not a "minister," still I am not a "minister's son," and I am in hearty accord with its able directors.

However, I will not attempt to discourse upon the policies and the merits of your publication—their quality is too much in evidence, and when backed by chiefs of the police departments of the large cities, there is hardly anything for the layman to state in accordance with the methods that have made it a great paper, "The World's Greatest Amusement Paper."

And regarding the crusade against the "shark" methods used by "publishers" of popular music, "Amen" to that.

Wishing "The World's Greatest Amusement Paper" the directors, staff, and all connected with it a Merry Christmas, a Happy New Year, and many more of them, I beg to remain,

Yours very truly,
SAM L. ROSENBAUM.

BERNHARDT SAYS
LOVE IS MOTIVE

New York, Dec. 14.—"There are a great many roles which we call of vengeance, of cruelty; others of fantastic comedy; but in the play, as in life, these are really roles of love under another name," said Mme. Sarah Bernhardt the other day in an interview in which she declared love is the motive power of the drama and of real life.

"Consider the great characters I have played. Directly or indirectly they all go back to love, the motive power of the world. 'Hamlet,' 'Phedre,' 'Fedora,' all the dramas with great crises, great problems, have their inception in love, thwarted, triumphant or betrayed."

"Then you consider love the only motive for a great play?" was asked.

"It is the only universal motive," Mme. Bernhardt answered; "consequently the only one sure of a universal response."

"It is not every one that permits love to control his life, but at least it rules all imagination, and it is to the imagination that a play must appeal. Truly, I think sometimes the modern play is truer to love than modern life is, for it still teaches that love is the synonym of self-sacrifice, especially for a woman."

"But why should women be more self-sacrificing than men?"

Mme. Bernhardt smiled her writhing, vividly carmine smile. "Because they have the greater talent for it. The meanest women, the most stupid, has a capacity for devotion that amounts to genius," she replied. "Woman's devotion does not always take the form of love for a man. Very often it is a passion for humanity, like that of Monna Vanna. But the best form it can take, the one that gives the most happiness to the world and to the woman, is—the love of a mother for a child. The greatest role is that of the Madonna."

"Not the most varied, not the most dramatic, but beautiful as religion, which is not dramatic at all. A mother is the only artist who never has any regrets, who can never have a rival. Motherhood makes of every woman what you call in this country a star."

Attacks "Smut Drama."

The Rev. Percival H. Barker of the First Congregational Church of Maywood, Chicago, in his sermon some time ago said: "I have always maintained that the theater was a university of the people, but there is need for a protest against the era of smut drama, for not only at such operas as 'Salome,' but in nine out of ten of our Chicago theaters is indecency and unfaithfulness glorified."

"ART" OPPOSED TO CHARITY

The Chicago Grand Opera company has again displayed a mean, not to say sordid and selfish spirit. Lillian Grenville, one of the stars in the organization volunteered her services for the benefit of the Volunteers of America, on December 23. The benefit is to raise funds to feed 15,000 hungry children. As soon as the management heard of the offer they began to raise a big rumpus and later they forbade Miss Grenville from taking part.

Owing to this state of affairs the benefit will probably be given at the Whitney on the same date with singers whose managers enter more into the spirit of the Christmas time, and who have some feeling for the poor and needy.

At the present time the opera has been occupying a good share of the space in the newspapers that usually goes to legitimate entertainments, and has put a crimp in all the other theatrical business in town. There are a good many people in Chicago who will feel relieved when the arrogant management and its group of sensational singers have hied them hence to Philadelphia.

COURIER-JOURNAL
ON THEATRICALS

The Louisville (Kentucky) Courier-Journal, in recent editorial comment, speaks of the "women's hats in theaters" evil. In this regard it hopes:

"That a sufficient spirit of courtesy will prevail to prevent the recrudescence of the theater hat evil and the bitter discussion of rights which it occasioned a dozen years ago. Only the woman who has no consideration for others sits in a theater with a wide hat upon her head, and, in Louisville at least, there are now very few of that type in evidence. There are, however, quite a good many thoughtless wearers of wide hats who place the climax of the play in eclipse by beginning to put on their headgear in advance of the fall of the final curtain. Their bayonet-length hatpins so alarm persons in their vicinity while the hat is being adjusted that the disappointment incident to the shutting off of the view of the stage is less annoying than the fear of losing an eye."

It also touches on the recent optimistic interview given out recently by J. Forbes-Roberston, in which the actor speaks optimistically of present day stage conditions:

"This is a view of the situation at once more cheerful and more thoughtful than that of some of the dramatic writers who, lacking perspective, and unhampered by any feeling of responsibility further than that of filling a column between the ringing of the curfew and the second cock crow, lament the decadence of the drama and of mankind. There is a good deal more jaundice than judiciousness in much of the pessimistic writing upon the contemporary stage. Many of them forget that comedy originated in phallic songs, and that Rome, in the days when she howled, once put the lid upon the drama because it was shockingly indecent, and that the stage has been charged with high crimes throughout its life as an institution."

"The view that the past was glorious and that the present is not—that formerly all men were honest and all women even more so; that there were higher ideals in art and fewer low ideals in politics—is rarely upheld when an investigation is made to discover the facts."

PLOT OF "THE NEST EGG" IS
ENACTED IN REAL LIFE.

(Special to the Show World.)

Moline, Ill., Dec. 14.—"Grace Story, Wyoming, Iowa," written on the shell of an egg served to Woodward Dunning in a local restaurant, has brought about the engagement of the young people. Mr. Dunning copied the name of the girl and corresponded with her. The wedding will be celebrated in the spring.

It is interesting to note that the above story is the plot of "The Nest Egg," the play in which Zelda Sears is now starring in the east. In this, a spinster, who raises chickens, writes her name on an egg, and it is found by a man who comes to court her. The play is reported to be a big success.

THE CHORUS IS MORE
THAN MERE WALL PAPER

For the delectation and encouragement of the too often neglected chorus girl who may sometimes think that what she does makes little or no difference so far as the public watching her stage performance is concerned, the following comment on the performance of "The Time, the Place, and the Girl," in Baker City, Ore., November 29, is printed (the comment is made in a communication from a Show World correspondent):

"There were two things in the performance of 'The Time, the Place, and the Girl' deserving of special mention. One was a remarkable alto voice in the chorus, which could be heard above all the others in the ensemble numbers. The second was a plump little girl who worked on the prompt side in the broiler line. Oh, for a bunch of chorus girls who would work as hard and smile as much as she—instead of the grandmothers we see so often. She was on the job all the time, and deserves the thanks of the owner of the show. Here's to you, whatever your name is."

CORRESPONDENCE IN VERSE.

Clarksville, Texas, Dec. 10.
The Show World,
Chicago, Ill.

Gentlemen: Clarksville, opera house, Clarksville, Texas, C. O. Gaines, manager.

"The Wizard of Wise Land" came this way, followed by "The Girl From the U. S. A." While the wizard was wise, the girl was better, "Jolly" good attractions, may they live forever!

Yours truly,
O. J. Parham.

Where Wallows the Publisher of the
Smut Song

WALLACE E. SMITH
1910

PLAINTIVE STORY,
SAD BUT TRUE

"For the forty-fifth time I say those seats are broken," remarked a spectator in an Atlanta moving picture theater Thanksgiving night.

A dashing young blonde, picture hat, hobble skirt and all, hobbled into the house and gracefully attempted to make herself comfortable in one of the broken seats, but an usher who was on to his job gallantly informed her that she shouldn't risk it if she didn't wish a seat on the floor. She got another seat. She blushed, and sweetly thanked the usher.

The man on the end seat got his cue, and he was kept busy for a time informing two-thirds of the patrons who entered the house, who seemed to have a liking for those particular broken chairs. The end man saw but little of the show between patrons wanting those seats and acting as an information bureau.

Finally he asked the usher to put a sign up, but the usher did not see the point.

The climax came, however. The "information bureau" became exhausted, after being told "you're kidding," and a heavyweight who insisted drew the prize and sat on the floor with a thud that created amusement. The fat patron was extricated and the principal show went on.

MALE CHORUS DISMISSED
FROM IMPERIAL OPERA.

Vienna, Dec. 14.—The entire men's chorus has been summarily dismissed from the Imperial opera for what is called a "passive resistance demonstration."

The men, numbering forty-eight, exasperated by refusal of their persistent appeals for better pay, decided on Saturday to keep only the letter of their contracts. They appeared on the stage as usual, but suppressed their voices to whispers.

The conductor's frantic efforts to make them sing were ignored and the audience hissed them. Hence today's punishment.

The program has been rearranged so as to exclude the chorus from operas as far as possible. When necessary soloists will form the chorus.

The chorus man's salary is \$100 yearly until he has served three years, after which it rises gradually until he receives \$250. The Imperial Opera house has a big deficit yearly, which is recouped from the emperor's private purse.

ADVERTISE IN THE SHOW WORLD

THE FOXY "HIGH PITCH" MEN, WHO TALK FOR THE COIN

Among Those who Sell Their Wares on the Street, Usually in Conjunction with a Circus Engagement,
Are many Interesting Studies

By DOC WADDELL



Columbus, O., Dec. 15.—The papers that cater to the profession and give the news of circus, theater, park, and amusement street either forget, or purposely or without thought overlook, that army of fellows who make the "high pitch" and dispose of wares on the streets. I know about all of them.

To me they are a valuable study. I love to mingle with them, and it does me intense good to see them in action before the multitude. The young man taking Horace Greeley's advice "to go West and grow up with the country" would do well to pause long enough to look over and study the ways and means to an end, exclusively the possession of the street venders. Take a number of said-to-be-top-notch business men, who rank as merchants and pillars of the Board of Trade in their home place. Take an equal number of the men who sell novelties and "what-not" on the corners of the streets. Size the two parcels of humanity, jot down the points of each; add up the marks of push and energy and real business ability, and you will find the sum totals more business energy and sense for the citizens whom the goody-good element of mankind dub "fakirs." The late P. T. Barnum possessed that get-there-tiveness of the street merchants. That's why Barnum, at forty-six, left without a dollar to call his own, refused to accept financial help from any source as a loan. Barnum got up a lecture and sold and delivered it. He rose higher and higher and all know he died rich in honor and this world's goods. The person who caught him in the Jerome Clock entanglement was an alleged Christian gentleman, a bank cashier, one of those too-good-for-earth appearing humans, who invariably turn their noses up at the honest thrift which belonged to Barnum and every street vender of note I ever knew.

Have Had Circus Training.

Another thing: Every street vender or "high pitch" man within my knowledge, who had the right stuff in his make-up, sometime in his career took deep breaths of circus air; were either in employ of circus or followed it so closely that its wisdom was imbued strenuously. I believe in circus education. If Boards of Trade in the different cities, "when the circus comes to town," would have its leaders visit the circus behind the scenes, mingle with and study it for a period of time, they would return to their constituents ripe with new knowledge calculated to "impetus" the whole d—n town. This city has a chief executive, Mayor George Sidney Marshall, who is the mightiest fizzle and failure within my knowledge. If he had run away with a circus when a kid and sprinkled wild oats as God intended, he'd today feel the pulse of devil and angel accurately. He has driven the street venders from their vocation. Blind musicians were ruthlessly ordered out of sight. There remains the foreign dago with organ and monk and concealed places of business working havoc with just what Mayor Marshall desires not to be. Any one of the street merchants forbidden the corners by Mayor Marshall could give Columbus a far better administration than he and not half try. On this page I give the picture of four street personages who were affected by the order of Mayor Marshall to "git." All know them. You will not find their faces in any gallery owned by sleuths and officers of the law. Their citizenship is good. No black marks aside from the "wild oats" period of existence. Three of them represent the veteran or old school; knights of novelties and wares who have traveled the world over and sold on street corners for years. These three are Dr. J. T. Potter, whose home is 423 West Second street, Canton, Ohio; William Stomps, who lives on North Mulberry street in Mansfield, Ohio, and J. B. Dustin, sometimes called J. B. Davis, a Philadelphia product. The fourth character is E. H. Snyder from Chillicothe, Ohio, who is of the younger school, representative of modern ways. Dr. Potter dates back in his line of business to the days of John O'Brien, whose circus he traveled with selling goods of various kinds from the corners. All these years he has stuck to the business, and he says the basis of his knowledge how to sell and get the money is the circus wisdom he harvested when with the tricky O'Brien. The Doc

tor delights to tell of his circus days, and his favorite talks are of Charley and Jim DeMott. When at work before the crowds Dr. Potter has the look of the evangelist, and this is true of all street salesmen of my acquaintance and friendship. I honestly believe if they would turn truly blessed they could reach down in the gutter of sin and filth and lift up and save many.

Are Shy About Their Ages.

The street merchants, who are my subjects in this story, except one, positively refuse to give their ages. Why,

of 1883, and also Post Graduate of Pharmacy, Perdue University, Lafayette, Ind., class 1893. Dustin is the most all-round street vender who ever came under my gaze. He is intensely versatile. His knowledge of the human body is marvelous. This he has put to account at various times with a medicine show, and right now he is framing to take such an organization on the road, excelling anything of the kind heretofore attempted. In thirty-five years' time he has sold to the citizenship of the United States 535,750 bottles of medicine and 456,829 boxes of pills. His "Book of Record"



J. B. DUSTIN.
E. H. SNYDER.
WILLIAM STOMPS.
DR. JOHN T. POTTER.

they guard this with the cleverness of the feminine sex! It just seems I have known William Stomps (I call him "Billy" and so do all the old rounders of the profession) for a hundred years. He says he has been disposing of novelties and street wares for thirty-eight years continuously. To me "Billy" Stomps is a genuine character study. I first met him in the "nineties" at Urbana, Ohio. I was introduced to him by Steve Kennedy, who got the best wife any man could wish in that man's town, and she presented him with two of the finest, brightest daughters ever. The whole family was on the stage, but this is such a big old world of footlights and sawdust arrangements that I have lost track of them. After our introduction Stomps got busy. That afternoon and night he sold more on an Urbana corner than ever in his history. Naturally I was his mascot. So, the next day, he grandly wined and dined me. According to reliable statistics, "Billy" Stomps has sold to date during his career 335,121 spools of thread and 567,943 lead pencils to those who have faced the charm of his oratory.

College Graduate in the Ranks.

The educated individual of my "Big Four" is Dustin. He was born May 9, 1858, in Philadelphia, and for thirty-five years has been a salesman on the corners in all the big and little cities and towns of the world. He is a graduate of the University of Georgetown, in the District of Columbia, completing his studies in 1879. He is a Post Graduate of the University of Pennsylvania, class

reveals that he has disposed of 724,573 finger rings, and he claims the above figures prove beyond doubt that people are more in love than sick, and that most of the time when they think they are ill they are in love. According to Dustin the day of the Bachelor and Old Maid is being blotted from the diary of Time, as evinced by his sale of liquids, pills, and rings.

Represents Younger School.

The young man of the bunch is E. H. Snyder, who believes in secret orders and life insurance. I remember Snyder when he ran away from home in Chillicothe with a circus, and sold peanuts and red lemonade on the seats of the big top. Eager to be independent and in business for himself, he made up his mind to have the principles of business as practiced by shows ground into the bedrock of his make-up. Disciplined by circus he took to the theater and went into the employ of the late Alex Robinson, who managed the sedate Masonic opera house at Chillicothe. He ushered, sold tickets, pushed scenery, and juggled trunks, all the time drinking in knowledge that fit him, and will fit any boy with ambition, to face the world and draw from it a gilt-edged living. Young Snyder has been street merchant for twelve years. His figures show that if permitted to go on without interruption, without meeting up with such hindrances as George Sidney Marshall, he in ten more years, will be the owner of the best farm in the Scioto Valley and prepared and fixed to entertain all the troopers coming his way.

NOTES ABOUT PEOPLE

AND THINGS.

Henry E. Dixey, who appeared at the Colonial in "The Naked Truth," took a booth Monday and sold Red Cross Stamps for the Columbus Tuberculosis fund. Thus he endeared himself to everybody in the city. The Dispatch gave a number of prizes for answers to these questions: "Is a person justified in telling the naked truth under all conditions?" "Is it better to withhold the truth when the happiness of another is involved?" First prize was awarded to C. W. Wallace, 60 East Main street. He got \$10 in gold and two seats to the theater to witness Dixey and company present "The Naked Truth." I know Wallace never ran away with a circus. At least I so judge from his prize answer, and it also convinces me that he never in his travels, here or elsewhere, got to the depths of people and things. His answer follows: "Do I believe in the 'White Lie'? Yes, indeed I do and I feel that those who do not should be sympathized with. I expect to tell 'White Lies' next Christmas eve, when Santa Claus comes to our house, lights the tree and unloads his pack of the dolls and playthings for the little tots gathered around him. I would not rob them of the innocent pleasure made possible by a few white lies, if I were to be sent to jail for it. I expect to wear the red necktie that my dear old mother gives me and tell her that red is my favorite color. I expect to eat the turkey that my wife put in the oven and then forgot, until it was too late, and to tell her that I prefer it well done. I expect to smoke the cigars (at least a few of them) that someone gives me and tell them that I am fond of that particular brand. I expect to tell my sister that her new dress is very pretty and becoming and my dear old dad that he is looking as well and strong as he did ten years ago, and if I never commit any greater crimes than these, I expect to wear my crown with the best of them."

NOT FOR ME BE HONOR BRIGHT.

IT NEVER PAID ANYONE TO DECEIVE MOTHER, WIFE, CHILDREN, IMMEDIATE RELATIVE, OR FRIEND. ABOVE ALL THNGS, TELL YOUR MOTHER THE NAKED TRUTH. BY ALL MEANS BE "HONOR BRIGHT" WITH LITTLE ONES. THE SANTA CLAUS LIE UNFOLDED CANNOT POSSIBLY ROB CHILDREN OF INNOCENT PLEASURE. JUST ONE EXPERIENCE WITH A FAMILY OF KIDS THAT KNOW THE TRUTH ABOUT "KRIS KRINGLE" WILL CONVINCE.

"Cupid in Hell," the book written by Mrs. Clara Eleanor Wagner, wife of Eugene Campbell Wagner, Grove City banker, who lives at the Norwich Hotel, is off the press and being read by the sensation-loving public. As a result of the first day's sales and demands for the book received through the mail, Mrs. Wagner said she had given orders for a second edition. The rush of orders came from traveling salesmen, society women and show people.

Recently I told of Chas. Smith, the theatrical man of Marion, who swallowed his false teeth and was sent post haste to Grant hospital, in Columbus, for treatment. He suffered a hemorrhage of the stomach Saturday and died later. The havoc-making false teeth were cut from his stomach.

Miss Billie Burke, who comes to the Southern theater, December 16-17, will be the guest of her relatives, Mr. and Mrs. J. M. Burke, 90 McMillan avenue, while in Columbus. Mrs. William Burke, who always accompanies her daughter in her travels, will be with her. The late William Burke died abroad seven years ago. He was a brother of J. M. Burke, at whose home Miss Burke will be a guest.

Presenting himself before Captain Lee Gaugh of the Salvation Army, at Springfield, Ohio, Arthur Love, impersonator, expositor of hypnotism, magician and strong man, offered himself for conversion, tearfully explaining that while in his rooms the wrongfulness of his business suddenly dawned upon him and that he scarcely slept, so conscience-stricken was he. As further proof of his earnest desire hereafter to live a Christian life, Love immediately discarded his title of "Professor" and sent out the following notice to the houses booked:

"Sir: I am glad to let you know I cannot play at your house on the date

booked nor at any other date, as I have left the show business for good and am going to use my talent for Jesus. Respectfully, Arthur Love."

Moving picture men in session at Columbus recently passed resolutions of condolence on the death of W. O. Yard of Wellston.

The death of Manager Yard followed closely the passing away of Felix Ruf (pronounced "Roof"), manager of a Jackson, Ohio, theater. Ruf died November 12 and Yard December 4; diabetes was the cause in both cases. When I was lecturing for the Corbett-Fitzsimmons pictures I remember the Jackson playhouse was not heated up right. I announced in my overcoat, and I remarked that it was a good thing we had a Ruf (Roof) about or we would freeze to death. The next night at Wellston it rained or sleeted, and holes in the theater let in the elements, which prompted me to say: "Well, at Jackson we had a Ruf (Roof) to cover and protect us. Here there is a Yard we can go to and warm up in. Whenever I made Wellston and Jackson these managers invariably enjoyed telling the above. They were always good to me. Bless their memories."

Two vaudeville actors, Robert E. Kane and William Evers, who have been playing on the Jones & Rowland circuit, arrived in Columbus from Williamsburg, W. Va., very much the worse for wear as a result of riding on freight trains from that place to Columbus.

Louise Shepard, prima donna with Ward & Vokes, appearing in Youngstown, tripped and fell in making her initial entrance and broke her left arm at the wrist. The nervy actress continued with her part until the end of the act, when a doctor reduced the fracture and Miss Shepard went through with the entire performance with her arm in a sling.

The newly elected board of directors of the Columbus Driving Park Company met and re-elected President Swisher, Secretary Shepard, Vice-President Spellicy and Treasurer Dun.

The Marion, Ohio, Grand opera house, erected thirteen years ago at a cost of \$73,000, was totally destroyed by a fire which originated from a carelessly thrown cigar stub in the box office. M. J. Sullivan, chief stockholder of the Opera House company, carried \$14,000 insurance. The wife and children of Signor Muscat ran to an open window in the second story and cried for help. She was in the act of tossing one of her two children to the crowd below when the firemen halted her. A ladder was shot up to the window and the woman and the children rescued without injury. The National School of Music, the Marion Business Co., and the United Electric Co., were located in the Opera House building and sustained total losses amounting to ten thousand dollars.

Harry Bulger, at the Colonial in "The Flirting Princess," made his greatest success originating tramp characters. When he played for Henry Savage in "Woodland," he was on the program as "Blue Jay," a tramp politician. Bulger is an Ohioan and got his start with Gorman's and later with Al Field's minstrels. One of his old partners is here in the grocery business—George Jenkins.

Miss Gay Zenola McLaren, with beauty and art in the highest, gave an interesting recital here. She impersonated various characters in "The Music Master," and her program called it "Imitative Recital of the Greatest Play of the Century."

Nedermeyer's Band is putting on a double bill Sundays—in the afternoon at Newark and at night Memorial Hall, this city. At their last concert here William Reynolds, the Chicago baritone, living at Newark, and Philip Cincinno, euphonium soloist, made enthusiastic hits.

The Twilight Concert at the Ohio State University was a grand success. Miss Henriette Weber with piano solos, and Miss Anna Irene Larkin, readings, made up the program, which was called a melodrama. Both young ladies are of Chicago. Enviable is their reputation in the world of music.

Takacs in at Bloomington.
Bloomington, Ill., Dec. 14.—(Special to Show World)—Charles A. Takacs, late manager of the theater at Appleton, Wis., arrived in Bloomington yesterday afternoon and at once assumed his duties as manager of the Chatterton opera house, succeeding Frank M. Raleigh, resigned. Mr. Takacs is no stranger to the theatrical profession and has a pleasing personality. He was for three years manager of the Appleton House, in which he made a distinct success. Prior to taking the management of the Appleton theater Mr. Takacs was employed by the Central States Theater company as manager and builder of a chain of theaters owned by this company, and as traveling auditor.

New Theater for N. D.
Bismarck, N. D., Dec. 14.—(Special to Show World)—Word is received here that a new theater is being planned for Wahpeton, a short distance from here.

BILLPOSTERS FIND BUFFALO VERY CHILLY

Temperature Low in Every Respect During Recent Convention—"Never Again," the Chorus

(By Joe Hep.)

Gee whizz, wasn't it chilly? The annual convention of the International Alliance of Billposters and Billers of America was held in Buffalo, New York, last week, and wasn't it cold?

The mercury in the thermometers flirted with the zero mark, the wind whistled around the corner of Niagara and Pearl streets and every time a bill sticker ventured out he was swallowed up in the little snow eddies. The King Edward hotel, which, as the headquarters for the delegates, had all the steam heat on that the big boilers would stand, but even this did not take the chilly feeling away. The hall in which the meetings were held on West Mohawk street had a full pressure of heat on, but this did not take the chilly feeling away.

"Cold," ventured big Al Ruland, of Local No. 2.

"Coldest convention I ever attended," replied George Elliott of No. 1, and the slogan was "Nobody Knows How Cold It Is."

There were fifty delegates in attendance and these fifty good fellows were left to entertain themselves as best they could. The boys of No. 24 seemed to forget that they had guests in town and if they had appointed such a thing as an entertaining committee, this committee was busy elsewhere, for the delegates were almost entirely ignorant. At all convocations held elsewhere there had always been a banquet at the conclusion of the business. Nix on the banquet in Buffalo. Some wag with the keen sense of humor had a placard printed which read: "Buffalo Tenders This Banquet to the Delegates" and stuck it on the free lunch on the table at the King Edward hotel, but not as cruel as it was chilly.

It was so cold that George W. Lowery of No. 3 was taken ill and had to remain in his room. This was fatal for he lost golden opportunities.

Secretary McCarthy, the new president, Walter Gazzalo, of No. 5; Johnnie Dix, of the same local; Al Ruland, of No. 2, and James McGregor, of No. 39, formed an entertaining committee and did all they could to keep the delegates awake and they were successful. Charlie White, of the Garden theater, welcomed the delegates at his burlesque house and "Billy" Ferris dropped in to keep things wet. Ferris, who is the manager of Whitmeir & Filbrick's plant in Buffalo, Charlie White and John D. Carey were the only "towners" who seemed to know that there were a bunch of good fellows in town. Carey, who is acquainted with all of the bill posters, was not mixing as a representative of 101 Ranch, with which he is connected, but simply as one of them. The same could be said of Messrs. Ferris and White. They had absolutely nothing to do with the convention, but did not want to see a good delegation neglected.

Of course, there was a ball given Thursday night, at which every one mixed in at twenty-five cents per head

and even at this delegates had to furnish their own enjoyment, but let it be said to the credit of the Buffalo girls they too the visiting bill posters under their wings and did the honors properly.

They told me when I got in Buffalo that the Alliance had sent the Buffalo local some \$250 for entertaining purposes and if I can judge correctly the "Souvenir" that the local issued must have netted the local over \$150 on advertising it does seem funny that there should have been such a chilly atmosphere around this assemblage. The delegates were all good fellows and should have been cared for as they deserved and failure to do so not only reflects discreditably upon the Buffalo local, but on the city. I have always liked Buffalo, but whenever I go there again I will feel just the least bit chilly.

St. Louis will not only have the president of the Alliance, but it will have the next convention and you can take it from me that there will be some entertainment furnished when next the delegates get together. Johnny Dix is boozing it already and I know this for as I passed through my sleeping car going home I passed Johnnie's birth and hanging outside of it was a banner on which was inscribed: "Hurrah for St. Louis. We have the president and the next convention." Johnnie was sleeping, but the banner was working.

Just here I want to say something about the choice of the convention in electing Walter Gazzalo as the president and returning William McCarthy as secretary. They have done wisely. Both men are most capable and honorable. Gazzalo had the honors extended him without the least solicitation, and you take it from me, you are going to find that he is the right man in the right place. McCarthy has already won his spurs and has been a most conscientious secretary. He has done lots for the bill posters and as an impartial dispenser of justice, my hat is off to Mac.

Outside of the election of officers there was very little business of general importance transacted. There were some very bad circus bill posters that were disciplined and if the Alliance keeps up the policy of punishing these short-comers there are going to be no more bad bill posters for they cannot be bad and get away with it. As the circus agreement was signed last year for a term of two years, there was nothing doing with it at this meeting.

This putting the Buffalo local in the pan is not done for any other reason than to let them see how they appear to others and at the same time it will tip the other locals to be sure when they bid for the convention that they know how and are sure to do the honors. Buffalo local wanted it badly and have had it, but it is doubtful if they ever get it again until they have a lot of live ones like George Reilly. He is the one member that did all he could do, but Reilly could not do it alone.

CAR RATES ALTERED BY LOUISIANA BOARD

Old Regulations Aroused Complaint From Traveling Showmen, with Good Effect

New Orleans, La., Dec. 14.—Much importance is attached locally to the new rulings of the State Railroad Commission on the question of party rates for theatrical and other parties. This matter was brought to the attention of the commission by the complaint of J. M. Busby against the Gould lines, and the executive body made a series of minimums which are believed to be fair and just. Mr. Busby has a "car show" at present playing southern territory. The rate is based on the charge of twenty adult fares for each passenger car, with an additional charge of seven and one-half fares for each baggage car. For one car the minimum tariff for a passenger car is \$25; for one passenger and one baggage car, \$35; for one passenger and two baggage cars, \$45; for two passenger and two baggage cars, \$70; for two passenger and three baggage cars, \$80; for three passenger and three baggage cars, \$105. The minimum number of adult fares must equal \$25, otherwise \$25 must be collected to cover exclusive use of the passenger car. The minimum charge for each baggage car is \$10 per movement.

For parties not desiring exclusive use of passenger cars the tariff is based on twelve and one-half adult fares, with seven and one-half fares additional for the baggage cars, with the exception

that for every twenty adults a baggage car is furnished gratis. The minimum charges run from \$25 to \$125. For an individual party of not less than ten persons traveling in special equipment and desiring exclusive use of one or more special cars, the charge is the regular fare for each person in the party. For special baggage car the equivalent of twelve and one-half first-class adult fares for each movement, with a minimum collection of \$10 per car movement, is allowed, such fares being in addition to those paid for the transportation of members of the party. The total minimum charges for one-way movements range from \$25 to \$45.

In applying the rates named herein, the following rules and explanations will be observed:

Fares—Adult first-class fares, or the equivalent, viz., two and one-half fares for children, will be counted as one fare.

Where a charge is made for a baggage car this charge is in addition to the charge for passengers.

Special Cars—A special car is one placed in the service for the exclusive use of the party using it.

Passenger car, as used in this order, means sleeping car or coach parlor car, combination sleeping and dining car, or combination sleeping and parlor car.

Combination cars will be classed as passenger cars.

Private cars, or cars which are owned, leased or rented by the party desiring transportation, will be handled at the same rates as apply on special passenger cars.

Sleeping or parlor car, not owned or rented by the party, will be charged for at regular sleeping car rates, in addition to the special party rates named herein.

The rates named herein are established in place of all rates which are higher. Lower rates in effect at this time shall not be canceled or disturbed except upon special authority from the commission. These rates may be reduced by any carrier upon proper application to the commission.

Human Mastodon Shrinks Some.

New York, Dec. 14.—Special to Show World.—Looking like a shadow of his former self, Ephraim Halloway, an old Lodging House the other night and asked for shelter. As the "Human Mastodon," Halloway, who weighed more than four hundred pounds ten years ago, was at that time famous in Fourteenth street. When asked to tell his occupation at the lodging house he said:

"I haven't any. I stand here a shrimp of 250 pounds. Behold in me a career blasted by the high cost of living."

Girl Hurt in Queer Accident.

Toledo, Ohio, Dec. 14.—(Special to Show World.)—Miss Anna Graham, of West Chestnut street, Akron, Ohio, had at the Akron Colonial theater, a vaudeville house. During the duel act on the program the foils were being brandished in a lively manner, when suddenly a fourteen-inch piece broke from the end of one of them and made its way across the heads of eleven rows of people, striking Miss Graham, who was seated in the twelfth row. The piece hit her on the lower lip, severely cutting it, knocking out one tooth and loosening others.

STAGE HANDS' UNION GAINS RECOGNITION IN TERRE HAUTE

Terre Haute, Ind., Dec. 14.—The Fairview theater at Summer Park, on the outskirts of this city, has been offering Sunday burlesque recently and has been having some trouble with the I. A. T. S. E. because of its indisposition to recognize Local No. 49 as a union organization. It is understood that this trouble has been adjusted through Manager Marshall's agreement to recognize the union.

Al G. Field, who had been confined with throat trouble at his home in Columbus, rejoined his company here Thanksgiving Day, the company playing to S. R. O. afternoon and night. This is the twelfth season Field's Minstrels have appeared at the Grand on Thanksgiving, and are booked next season for same date.

The Elk, a moving picture theater adjoining the Varieties, owned by Brentlinger & English, was disposed of last week to DeAfrott Bros. Brentlinger & English will engage in the manufacture of films for moving picture shows.

ACTRESS THIRTY-THREE IN LOVE WITH YOUTH.

Utica, N. Y., Dec. 14.—Mrs. Marie De Amore, 33 years old, an actress from Youngstown, Ohio, was arrested in Buffalo on the charge of abducting Angelo Ferdinando, aged fifteen, of this city, with whom, it is claimed, she is in love, and was brought to Utica to answer the charge which has been made by the lad's mother. The boy was also brought back a prisoner, charged with vagrancy. When the actress and the boy were arrested in Buffalo, the latter was disguised as a woman, but spoiled the disguise because he did not know how to walk in the high heel French shoes the actress had bought for him to complete his disguise.

This is the second time, it is said, that Ferdinando has run away with the woman. Several weeks ago he went to Cleveland, Ohio, with her, but was found there by his relatives and brought back to Utica. Since then the actress has written him endearing letters, finally promising him a job as piano player in a Youngstown theater if he would go there with her.

Mrs. De Amore sang in vaudeville sketches in moving picture theaters in Utica, and while here met and fell in love with Ferdinando, it is said. Their elopement to Cleveland followed. The relatives of Ferdinando made no attempt at that time to prosecute the actress, but the second attempt was once too much. That is why Mrs. Ferdinando swore out the warrant charging her with abduction.

Mrs. De Amore told the police that she is a widow with three children, the eldest of whom is fourteen years and the youngest eight.

"I am not to blame for this boy running away from home. It was only because I was sorry for him and wanted to get him from his brother, who has been unkind to him, that I offered him a position as piano player in a theater in Youngstown, where I sing," said the woman.

M. P. House for Helena.

Helena, Mont., Dec. 14.—(Special to Show World.)—Helena is to have a new moving picture house, W. J. Hartwig of the Orpheum having leased the commodious quarters now occupied by the Great Northern Express Company on Main street.

THE STAGE IN CHICAGO

(Continued from page 8.)

EDDIE FOY AND EMMA CARUS OPEN AT LYRIC CHRISTMAS.

"Eddie" Foy and Miss Emma Carus, performing in a musical piece called "Up and Down Broadway," will begin an engagement at the Lyric on Christmas Day.

CHORUS LADY FAREWELLING; STAHL'S PLAY STIL GOOD.

Rose Stahl is making her last appearances in "The Chorus Girl" to audiences which attest the popularity of the stage character she made and which is soon to be laid away. The strength of the play is such to enthuse our contemporary on the Post to urge his readers to visit the playhouse "and add a pleasant recollection to their reveries of the future." Miss Stahl's development of the title role is a wonderful bit of work and the story of the stage-girl's life is an interesting one to listen to.

HENRY WOODRUFF WILL GIVE A BIG CHRISTMAS DINNER.

Following his annual custom, Henry Woodruff, who is starring in "The Genius," will give a Christmas dinner to the members of his company. He will give the banquet at Burlington, Iowa, and Mort H. Singer has sent the Christmas tree and a lot of presents on that occasion. Last week the company played in Waterloo, and Mr. Woodruff, Madge Kennedy, his leading woman, and other players walked from Waterloo to Oelwien; not because there was not enough money for railway fares, but simply for the exercise.

CAMERON DAM IS PUT ON THE STAGE AND HAS MADE A HIT.

"The Defender of Cameron Dam" is the title of a melodrama that is playing the Bijou in Milwaukee this week. The piece concerns the efforts of one Dietz, and his efforts to withstand the encroachments of certain big lumber interests, and a goodly portion of it has been taken from real life.

Will Jossey went to Milwaukee during the week to help doctor the show, and he put in a few touches that has made it more interesting. The attraction has been packing the people into the Bijou all the week, and it is said that it will be brought to Chicago later and it may possibly go to the Globe.

FRANK O. PEERS GAINS A DEGREE IN SHOW BUSINESS.

Frank O. Peers, D. S. That is the way it should be written. The D. S. stands for Doctor of Shows. Mr. Peers has nursed more weakling and weakly shows through their tantrums than any other manager in town, and has brought them around so they have become robust and quite likely attractions. He took "My Cinderella Girl" after the critics had panned her unmercifully, and kept her alive all summer long, and made money with the offering at that. Next came "Lower Borth 13," which most people thought would die of inanition soon after it first saw the footlights, and he kept it at the Whitney for 100 performances, without losing any money. Several managers in town have sent for him, and he has given his professional services, with the result that several ailing shows have been cured.

PERCY HEATH IN CHICAGO WITH "LITTLE DAMOZEL" CO.

Percy Heath, formerly general press representative for Frederick Thompson, is getting busy in Chicago in a like capacity for "The Little Damozel" company, which opens at the Whitney Opera house on Christmas Day. May Buckley is starring in the show, and with her is the English cast that performed at the Wyndham in England, and at the Nazimova and the Comedy in New York. The company also played through Canada. With Percy Heath comes "Pete" Cavanagh as second man, one of the best in the business.

WILLIAM ANTHONY MCGUIRE WRITES OF EVILS OF POOL ROOMS

William Anthony McGuire has just completed a new sketch which will be tried out at the American Music Hall in the near future. It is called "The Pool Room," and the idea is to show the evil effects of these rooms in a great city. Mr. McGuire will endeavor to show that boy bandits are recruited from such places. A company is now being brought together for the act, and rehearsals will begin shortly.

MARRIES SHOW GIRL AFTER FIVE DAYS' ACQUAINTANCE

Emery Iliffe, assistant treasurer at the Colonial theater, Chicago, and Dodo Randall, a member of the ill-fated "The Mayoreess" company, which abruptly terminated an engagement at the Colonial on Saturday night, were married in South Bend, Ill., Friday evening. It is said that Mr. Iliffe and Miss Randall had been acquainted only five days before their marriage.

Through the Lorgnette

Charles Bradford, one of the funniest advance men in the business has arrived in the city to tout Eddie Foy and Emma Carus, who will come to the Lyric in "Up and Down Broadway," in two weeks. Mr. Bradford was talking about comedians in the box office of the Garrick the other day. "Hopper?" he ejaculated; "Sam Bernard?" they are shine comedians. I've made them laugh, but they can't make me laugh."

Arthur Gillespie threatens to write a show for Fred Mace, in which the latter is to star.

Alice Sullivan, one of the pretty little chorus girls in "The Sweetest Girl in Paris," at the LaSalle, has been promoted to a part, and is now seen as Fifi. Manager Henkle says he believes in promoting the worthy members of the company.

James R. Sullivan, manager of Annette Kellerman had quite a fright last Monday afternoon. He was standing in the lobby of the Majestic theater when Sergeant O'Donnell of the censor squad, happened in. Mr. Sullivan thought at once that the policeman was about to come in and censor the Kellerman act, but such was not the case. Sergeant O'Donnell found that it was a very wholesome act, and he went on his way to attend to the smut song crusade that he is carrying on.

There have come to the desk of this department several copies of "The Lyric News," a bright little publication issued from the Lyric theater in Dayton, Ohio. Nelson van Houten Gurnee, manager of the house is the editor. The little paper is scintillating and contains good pictures and much informing matter.

Miss Blanche Bryan and Morrie B. Streeter, who have been acting with the Stone Theater Stock company in Flint, Mich., have arrived in Chicago. They are now rehearsing in "Barriers Burned Away," the Gaskell, McVitty, Carpenter piece, which will open in Streator, Ill., Christmas Day. Miss Bryan will play the leading feminine role, and Mr. Streeter will put on the production and play a comedy part.

"The City Chap," will open shortly on Association time. E. J. Peil and Etta Raynor are playing it. Miss Raynor is Mrs. Peil in private life.

In a communication to this department comes enthusiastic reports of the success of "The Missouri Girl" (Eastern) company. The company is playing through Illinois at present and the report says "packing them in." Miss Lulu Gueran has proven as popular as ever and snares her honors with Wanita Tristee and Beth Merrill, the other feminine members of the cast and Fred Raymond, Jr., L. Otto Hammer, Louis Wm. Chaudet and William Stantin. Frank W. Richardson is managing.

Word has been received in Chicago to the effect that Frank Miller, formerly treasurer at the Princess and more recently at the Garrick has been made assistant to Treasurer William C. Schnell at the Davidson theater in the Wisconsin metropolis. Mr. Miller is one of the politest and most accommodating treasurers in the business.

Mme. Alexandra Viarda, a Polish emotional actress, is organizing a company in Chicago for the purpose of giving a series of performances at the Whitney opera house some time after New Year's. She will include in her repertoire "The Bride of Messina," "Marie Stuart," "Deborah," "Don Carlos," and "Gabriella," the last named being an adaption of Baron J. J. von Schiller's "Lost and Regained." Mme. Viarda will give all her performances in English, in which language she has been acting for several years. She is said to be an artist of wide experience, and her professional equipment has been much admired elsewhere.

Mansfield von Kernwein in the box office of the Garrick has such an astounding vocabulary that he has Dan V. Cotter, his associate, completely baffled.

Marie Olson sang the prima donna role in "Lower Borth 13" in the place of Miss Anna Fitzhugh last Sunday night and scored a hit. She had to respond to six encores after her song, "Dreaming."

Amateurs who played at the Whitney last Sunday afternoon used all the grease paint in the dressing rooms, and when the regular players came on at night they had a hard time in finding sufficient make-up to look presentable.

Sam Kahl, manager of the Orpheum and the Walker in Champaign, Ill., was in the city this week on business. Mr. Kahl is also interested in the theater in Danville and in the South Bend vaudeville house.

F. J. Grosch, who directs the people to their seats at the Chicago opera house, took a vacation last week and went around to see some of the other shows in town.

By
WILL REED DUNROY

ADDITIONAL VAUDEVILLE.

By L. E. Meredith.

PHONY CONTRACTS ISSUED; SENATOR MURPHY SUPPLIED.

Lately there has been much talk of "phony" contracts being issued to performers. This was done by managers and before the signature was attached the artist gave an I. O. U. for the difference between the real salary and the figure named on the contract. Two of the Frank Q. Doyle managers gave such contracts to Senator Francis Murphy and he displayed contracts at \$60 when he is said to have received half that sum in real money. The "Senator" was to have played the Forest Park theater recently for the Doyle office, but lost his suitcases and was unable to get there.

FRIEDENWALD IS ACTIVE; HANDLING MANY BIG ACTS.

Norman Friedenwald, who is one of the most prominent of the artist's representatives of the middle west, is handling a large number of big acts and has built up a business within the last year which reflects the greatest credit on his hustling ability. Friedenwald is the original never-get-tired-hustler. From early morn until late at night he works with an energy which is remarkable and accomplishes more every day than six men could be expected to do within the short period of twenty-four hours.

"LAST HALF" BILLS. (Dec. 15-17.)

Apollo—W. E. Whittle, Meehan's Dogs, Five Gaffney Girls, Carson & Devereaux, and Arthur Richards and Arthur.

Crystal—Bennington Brothers, Tom and Stasia Moore, L. R. Pomeroy, The Braminos and Charles Wise.

Wilson—Felix & Caire, Anie Blancke & Co., Four Musical Luciers, Searles & George and Burkhardt & Berry.

Archer—Hill, Weston & Co., C. A. Bounie, Denton & Le Bouef, Frede West & Co., and Washburn & Wilson.

Willard—Girard & Gardner, Alsace & Lorraine, Alber's Bears, Keifer & Kline and Carolina Comedy Four.

Lyceum—Hines-Kimball Troupe, Oriole Trio, The Advinos and George Kosure.

CHANGE OF POLICY AT THE OAK THEATER.

The Oak theater changed management this week, M. J. Karger retiring from the direction of the theater. A change in policy is arranged for next week when the house will play seven-act shows with one performance a night. J. C. Matthews, Chicago representative of William Morris, was empowered to engage fourteen acts for next week, seven appearing the first half and seven the last half.

Manager Dodging Payment?

During the past week Municipal Judge Goodnow rendered a decision favorable to a vaudeville team in its efforts to collect salary from a firm of amusement managers, and in a citation the firm will be asked to show Friday why it should not pay the bill. The managers are H. S. Mills and G. B. Mills, in charge of an amusement privilege at Sans Souci during the past summer. G. B. Mills contracted for the appearance of Walter and May, closed them the first performance and gave them no pay. They turned the affair over to Adolph Marks, attorney, on October 29, and they obtained the favorable decision. An effort was made to collect from the Mills' Wonderland Amusement Company, but this firm said it was a corporation and not liable for an individual's contracts. The outcome of the case is interestingly awaited.

VAUDEVILLE NOTES.

John Sully, of the Sully Family, has recovered from an illness, and the act will resume work next week, playing Willard and Wilson theaters for Frank Q. Doyle.

The mother of Robert Wassman died Tuesday, having been stricken recently with paralysis. The funeral will take place Friday of this week.

Mrs. Perkins D. Fisher is ill and the act is laying off at their home in Evans-ton.

Boston, Vonn & Co., a new act to Chicago, will be seen at the Crystal theater the first half of next week in "The Minister's Reception."

The first Xmas present of the year reached Frank Q. Doyle, being a diamond stick pin, presented him by one of his managers.

Armstrong Pinched.

Paul Armstrong, joint author of "The Deep Purple," was arrested Thursday afternoon by the Harrison street police on a warrant charging him with disorderly conduct obtained by Harry Friend, a newspaper reporter. Armstrong was released on bonds signed by Ethan C. Frost, a saloon-keeper at 129 Harrison street. Friend charges that when he went to a downtown theater to question a chorus girl regarding a news matter Armstrong used abusive language toward both him and the girl and ejected him from the playhouse. Armstrong denies the charges. Armstrong was fined \$20 and costs.

By
REED DUNR

VAUDEVILLE

By L. E. Meredith.

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AND MURPHY SUFF

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HALF HILLS. (Dec. 10)

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They Girls, Carson &

Arthur Richards and Art

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a Movie, J. R. Pomeroy

and Charles Tiss.

Felix & Cahn, Ante B

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and Burkhardt & Berry,

Hill, Weston & Co., C

enton & Le Bouc, Fred

d. Washburn & Wilson,

Grand & Gardner, Also

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Hines-Kimball Troupe,

Adkins and George Koss

OF POLICY

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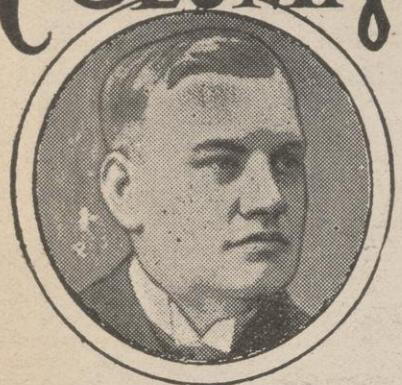


PHOTOS GROUPED BY ZAHENDRICK CHI. THE SHOW WORLD ARTIST.

VIRGINIA BERRY
College Theater.GEORGE PARSONS AND IONE BRIGHT
IN "GET-RICH-QUICK WALLINGFORD" Olympic.

PROMINENT FIGURES OF THE CURRENT STAGE WEEK IN CHICAGO

Otto Floto's
COLUMN



Denver, Colo., Dec. 12.—At which point one Owen Moran, dispenser of uppercuts and jabs generally, finds himself in much the same position as the gentleman of history who made the few remarks about water, water everywhere, but not a drop to guzzle. Owney is getting oceans and oceans of challenges. If he accepted one-half of the calls that are being hurled at him each day he would be a very busy youngster to say the least. It would mean a battle two or three times a week. The strange part of it all is there are only two men of all the challengers that are entitled to a chance at him. One is Ad Wolgast, who holds the title by virtue of his defeat of Battling Nelson last February, and the other is Harlem Tommy Murphy. The sole claim of the latter is that he holds a decision over Moran given to him by Eddie Smith in San Francisco last spring. Outside of these two there is no one that Owen owes any attention to. Knockout Brown, Sammy Smith, Jack Goodman and heaven knows how many more have challenged him. In reply Moran says: "But isn't one taking awful chawncess by fighting 'em when there's no title at stage? And why should I take any chawncess? I think I'll get a match with Wolgast. I cawn't see very well how he can refuse me much longer."

To be candid, Moran is entitled to get what he can out of theatrical engagements the same as all the others have done before him. But he must not lose sight of the fact that the American public want him to defend the title as often as consistent if he wants to become a popular champion. He must also give some attention to Packey McFarland if the latter will agree to make the weight. We know and we realize that Moran can make as low as 130 pounds and be well and strong. For that reason it is not right and proper that he allow any opponent to get in the ring with him outside of the lightweight limit, which calls for 133 pounds.

"Retire? Nix!"—Attell.

Abe Attell has reconsidered his statement about retiring from the ring and says that he will now make New York his home and meet all comers. He feels that New York is the place for him as boxing is wide open and he can secure a match once a week at any rate. He is receiving from \$2,000 to \$3,500 for every ten rounds he fights. That is pretty good picking even for a champion. In New York, however, Abe will have to fight his best for they won't stand for his "pulling" to opponents with the hope of a return match. He must win, and win by some margin or the Gotham sport won't be satisfied with the fun that has been given him for his money.

Packey Wants to Fight.

Packey McFarland assured me in a half hour's conversation at the wrestling match that from now on most of his work will be done within the ropes and not in the columns of the papers. He is positive that he will meet Attell as per the agreements he has signed. Many in Chicago believe that Packey will not keep the date. However, if you'd listen to the stock yards champion you would be convinced that he means business this time. He as much as admitted that he has made a mistake by not fighting oftener and he means to show the public that he is all that has been claimed for him by his friends. Emil Tiery is now looking after him. Tom McCarey in Los Angeles is particularly sweet on Packey's chances against George Memmick out there. He has made the Chicago scrapper a liberal offer to come to the coast after his bout with Attell in New York in the near future. Packey is well remembered in Los Angeles through his fights with Freddie Welsh. He made some fast friends out there who are now anxious to see him in action again.

"Bat" Nelson Still a Card.

That Battling Nelson is not considered a "dead 'un" by the best managers of New York clubs is proven by the following telegram:

DEARTH OF GOOD FIGHTERS FIT TO MEET OWEN MORAN

Only a Trio of Scrappers Englishman Must Really Recognize—Wrestling Remarks—Baseball Bits

New York, Dec. 12.

Otto Floto, Post, Kansas City, Mo.

Would Nelson consider offer to box Tommy Murphy, Jack Goodman or any other New York local lightweight at Fairmount Athletic Club ten rounds? If so, will make him an offer.

BILLY GIBSON.

The telegram was forwarded to Nelson at Hegewisch, from where he can personally reply to Gibson. Nelson, against some of the men mentioned, would draw a big house. He has always been a great favorite in New York and, win or lose, the promoter as well as the spectator will get their money's worth. Bat has always been noted for giving satisfaction inside the ropes.

If anyone doubts the popularity of Nelson all they have to do is to see the Moran-Nelson pictures and note the applause that greets Bat whenever he appears on the screen. There is no use talking, a game man is always a popular hero even in the hour of defeat. It is Bat's wonderful courage that has won for him thousands of admirers. They stick to him even now and he will always be quite a card.

Interest in Eastern Bout.

Hugo Kelly and Frank Klaus were matched for a bout before the Armory Athletic Club in Boston. That is providing that Jimmy Gardner didn't put away Klaus when they meet in their return match. Kelly is anxious to take the place that Ketchel was forced to vacate. We have no real undisputed middleweight champion at this time. Of course the man that hopes to annex the title will have to take Billy Papke into consideration. Beat Papke and Kelly and the champion is the fellow who does this trick.

**HACKENSCHMIDT POPULAR;
IS BEING WORKED HARD.**

George Hackenschmidt's standing in the hearts of Chicago fans was splendidly demonstrated the other night in that city by the thousands who turned out to see the big fellow wrestle again. In addition to this, it may be well to state right now, that the rumored ill feeling between Hack and Eddie Smith does not exist. The two shook hands when the wrestler entered the ring. Frank Gotch, the champion, was also present. It was thought at first that his presence might cause a display of bad spirit. However, Frank avoided anything of the sort and when called on for a speech after his introduction did not say a word regarding any possible intention of coming back to the wrestling game and giving Hackenschmidt a battle. In his short talk he said: "I want to see the way a wrestling match looks from the other side of the ropes. That is what brought me here tonight." Even when the question was put up to him he ducked it. Some of the audience took up the cry: "How about Hackenschmidt?" Gotch let the remark go over his head. The match in the Coliseum was a great success. As has been said, there was a big, enthusiastic crowd.

In addition all of the great wrestling celebrities of the country were at the ringside and all spoke of Hackenschmidt's wonderful improvement since his appearance against the famous Iowan. Many of them expressed doubt that the enrollment of wrestlers now in the ring held the name of any matman who could hope to compete with the "Russian Lion."

Hack on Jump.

Mat fans are remarking on the amount of traveling and work that Hackenschmidt is doing on the present tour. The explanation is easy. Hackenschmidt is a mighty expensive "attraction" and Jack Curley, who is looking after affairs for the leonine Russian, is making every effort to gather slightly more than expenses. Jack does not allow his valuable man to remain idle for any appreciable length of time. This is shown in the manner in which Hackenschmidt is being booked. There is not an open date on the big grappler's schedule from now until New Year's Eve. On top of this are flooding more offers of bouts than three lions and two elephants could fill. Just after the New Year sets in Hackenschmidt heads off on a southern and western trip. After that he goes right back east again. Hackenschmidt himself is mighty anxious to work and glad to get into ring togs at every opportunity. His manner in this is noticeably a variance with the actions of other athletic stars. Think of some of them working a different own each night and traveling constantly. But the Lion says he wants to work and be constantly in condition in case Gotch decides of "come back." "I shall not allow myself to be caught napping again," is the way Hack puts it.

Cubs to Lose Chance?

Either the reports that come from Los Angeles are untrue or the Cubs are going to lose Frank Chance next season. A letter from a personal friend there contains the following: "Immediately after January 1 Barney Oldfield and wife, James J. Jeffries and wife, Frank Chance and wife and Arch Hoxsey, the aviator, are to sail for Australia, where Barney has some splendid contracts. It took a long time for Oldfield to make up his mind to go, but his manager, William Pickens, advised him to accept the engagements offered and he accepted. Hoxsey will take a 'Wright machine' over with him to make flights and Jeffries and Chance will be the tourists of the party."

Indian Wrestler for U. S.

Emil Klank is breaking into the sporting gossip again. This time it is said that Emil is going to bring Gama, the famous Indian wrestler, to the United States. I have Klank as my authority for this statement. He will not be here, possibly, until next season. We were chatting about the much-heralded foreigner in Chicago and Klank said: "Gama will be as big a sensation as any man that ever wrestled in this country. If for nothing else, his makeup will attract attention. He dresses in the native style and he looks like a cosy corner walking down the street. It may not be generally known in this country but Gama is sure to be a strong contender for championship honors. He threw some of the world's foremost wrestlers in London last summer and his work throughout was sensational. My only trouble with Gama is the fact that he is a very rich man and the wrestling thing is only a diversion and side line with him. For that reason it was the hardest kind of a job to persuade the Indian to come to America."

BASEBALL DOPE STRONG.

MISCELLANEOUS CHATTER.

Ed Barrow—as has been confidently expected—was selected to fill the place which old Pat Powers has held down for the last eighteen years. It may not be out of place to comment on this move. Pat Powers in these eighteen years has proven himself one of the really great figures in baseball, but baseball magnates show the least gratitude for past favors of any set of men. Time and again Pat Powers has come to the rescue of the Eastern league with his own funds. He has tided several of the clubs who now oppose him over the shallow waters. Now that the Eastern league is self-sustaining and flourishing he is ousted. True, Powers is more fortunate than the average league president that is "dropped." He is interested in many of the big sporting events such as bicycle races, Marathon races, etc., that are annually held at Madison Square Garden. This will keep him busy in the future, as it has in the past. It will also enable him to spread out into other directions, as he will have to devote none of his time to the interests of the Eastern league. I want to go on record right now as saying that Powers will be on top when many of those opposed to him at present are out of baseball. Once before they "dropped" Pat, but at the end of the year they were mighty glad to have him take hold again. Maybe history will repeat itself. In Barrow they get an experienced baseball man. He formerly managed Detroit and Montreal and has promoted many clubs in minor leagues. Whether or not he will make a good executive head remains to be seen.

In Wrong With Photogs.

Some of the National league magnates were opposed to the methods of President Lynch in barring photographers from the field. They argued that the game needed all the publicity that it could get and were positive that the Lynch orders robbed them of hundreds of columns of advertising. There need be no further kick against Lynch on this score. The magnates are in session this week and why not take the whole matter right out of the hands of the president and make a ruling either for or against the photographers appearing on the field? Some day the papers may feel slighted at this state of affairs and then Mr. Magnate will be at the managing editor's office, hat in hand, asking for "just a little space about tomorrow's game." The general trouble with baseball magnates is that they have been enjoying too much prosperity and they feel so inflated over the success of the game that they attribute it to their own efforts, entirely forgetting the pages of publicity given the game. This publicity created the interest and interest in the game is but the incubator that hatches out fans.

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If that is true, then Chance cannot hope to be in Chicago in time to open the season with the Cubs and make the trip to Australia and back. For that reason I think there is some mistake about Mr. and Mrs. Chance being of the party that leaves for the antipodes immediately after the new year.

"We'll Win Next Year"—Murphy.

I saw President Charles W. Murphy while in Chicago and if there is any doubt in his mind about the Cubs winning the championship in 1911 he does not betray the least signs of it. He feels that with the youngsters he has to put in the team next season he will have as formidable aggregation as he ever had. "All we need is a little break in luck in our favor and we will come across once more with the bunting." Murphy won't admit that New York is going to be as strong a team as McGraw seems to think it is. "They are all strong in winter, but when we get them on the ball field in the summer time—well, then we seem as strong or stronger in every way. I am satisfied to take my chances with Chance and the same bunch once more."

**DENATURED SWEARING "SEEN";
NEW CENSOR JOB FOR COPS.**

Denatured swearing—moving picture cusswords—as seen in many a comic "film" bids fair to become another problem for the police censor in Chicago.

Some perfectly terrible words were discovered by a lip-reader who has been a patron of the pictures-houses. To some voiceless swearing might seem like smoking in the dark, lacking a certain flavor, but to the lip-reader, George A. Schriver, 3128 Lake street—well:

"Shocking! I am ashamed to repeat what that actor has just said! If the police could have heard that last remark of that man on the screen there they would arrest the manager of this show house."

"This is shocking! The actor there on the screen has just used an unprintable term."

Details to Reporter.

The more sensational pictures, they say, are the worst. Films of this class are being reeled off daily in all except a few smaller theaters of Chicago.

Mr. Schriver interpreted the lip movements as the plays progressed. Although deaf, he can talk. He sat beside the reporter and wrote down some of the picture talk. At times he was ashamed to write it. The lip reader could not catch the full conversation. The characters did not face him always, and at times the enunciation was imperfect or made unnaturally rapid by the machine.

But in the dramatic moments, and usually when anger was expressed, the player usually faced the audience and said his objectionable words forcibly and plainly.

Some Instances.

At a picture show on South State street a group of moonshiners employed some strong expressions during a plot to kill a man suspected of being a revenue officer. Schriver shook his head when he saw the lip movements and wrote down the words angrily. The language was foul and its kind is barred on the legitimate stage.

On South Halsted street the pictures shown were less choice and some of them abounded in vicious "words." Schriver stuck to his task for the good of his protesting fellows.

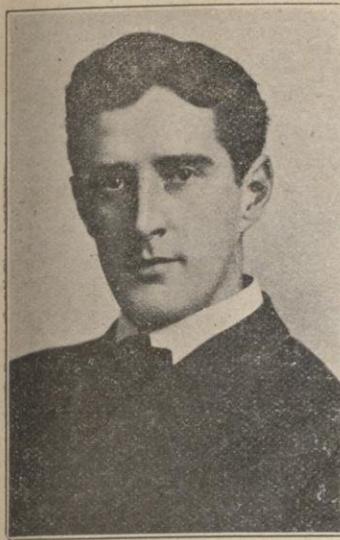
"I have watched for this bad talk for more than a year," said Schriver after the tour. "It does not occur so frequently as it did a year ago. The censoring of the pictures has done a good deal toward improving the talk. There is nothing bad said in the good pictures. The original actors do not seem to realize that any one can understand what they are saying and I guess they just let themselves go. People say that we don't have to watch the lips, but we just can't help it."

Flames Gut Theater.

Marion, Ohio, Dec. 14.—(Special to The Show World)—The Grand Opera house, a three-story brick structure, was ruined by fire. The loss reaches \$50,000. The opera house was recently refinished. The fire, it is thought, started from an overheated boiler.

John G. Robinson, proprietor of John Robinson's Ten Big Shows Combined, and Herbert S. Maddy, who is identified with the Robinson shows, transacted business in Chicago Tuesday. According to Mr. Robinson, the ring performance with the John Robinson shows is to be materially strengthened for 1911.

JOHN T. PRINCE, JR.



Author of "The Floodgate," Successfully
Produced at the People's Theater,
Chicago, Which He Manages.

ONE-TIME MANAGER
A MURDER VICTIM?

Unclothed and Mutilated Body of William H. Rowles, Formerly of New Orleans, Found in Lake Michigan.

The unclothed and mutilated body of William H. Rowles, known to most theatrical men in this country by reason of his connection with the Tulane and Crescent theaters in New Orleans, was found in Lake Michigan, off the south side of Chicago, on Tuesday. The police are investigating what seems to be a deep murder mystery.

Mr. Rowles at one time managed the Tulane and Crescent theaters in New Orleans, but for the past several years had been living a retired life in Chicago, at No. 4132 Lake avenue, not far from where the body was found. Mr. Rowles' two nephews, James and A. R. Duncan, with whom he lived, say that Mr. Rowles left home Friday afternoon of last week and that their efforts to locate him had been unavailing.

MENLO E. MOORE ACQUITTED
ON CHARGE OF MURDER

Vincennes, Ind., Dec. 14.—Menlo E. Moore, the local theatrical manager, who shot and killed Charles Edward Gibson in this city some months ago, was acquitted by a jury. Mrs. Moore, testifying in her husband's behalf, swore that Gibson had attacked her and had compelled her to meet him many times. When Mrs. Moore confessed to her husband her enforced relations with Gibson, Moore procured a revolver, went out and shot the man whom he blamed for having ruined his home. The defense was practically identical with the one made in the famous Harry Thaw case when the homicide was held to have been committed while the defendant was under mental strain which unbalanced his mind.

AMERICAN PLOT TRIUMPHANT
IN PUCCINI GRAND OPERA

(Special to The Show World.)
New York, Dec. 12.—"The Girl of the Golden West," the latest Puccini grand opera founded upon David Belasco's powerful drama of the same name, was produced at the Metropolitan opera house here on Saturday and scored one of the greatest successes which has ever been known in this city. The initial performance has been generally spoken of as overshadowing anything else in the field of music.

Following the opening performance, Puccini and the director of the Metropolitan were the lions at an informal reception in the foyer of the opera house, which was largely attended by the artistic and Bohemian elements.

"Angel" Quits Orchestra.
(Special to The Show World.)
Pittsburg, Dec. 14.—Millionaire Jenkins, the "Angel" of the Pittsburg Symphony Orchestra, has disbanded the orchestra because of lack of support.

Galena House Sold.
Galena, Ill., Dec. 14.—(Special to Show World.)—The motion picture firm of Kramer & Calvert of the Star theater have purchased the Dreamland theater of A. E. Long.

FRED MACE'S SPLATTER

Mozae and Broka
to the
Gonsa Mishpoka



Shoestring Managers—Do you remember what I said about the shoestring managers at the beginning of the season? Have you kept count of how many "came back"? The worst deal of all, was the one handed the members of "The Mayoress" company at the Colonial last Saturday night. They had played a week of one-night stands, and then came here to the Colonial. For

their first week's salary they were handed checks signed by "Forgotson," the alleged backer, but he must have "forgotsoon" that he gave them, for payment at the bank in New York was refused and all the checks were returned, after the members of the company had paid board bills, etc., with them. The company was given no notice of closing until Saturday after the matinee, when they were called on the stage and told that the show closed there that night. Since then they have been called each day and promised that they would be taken care of, but the only thing that turned up in the way of money was that which was collected by Jean Schwartz and Harry Williams from the different actors playing Chicago. This was divided equally among the chorus. A benefit performance was given Thursday, but as this goes to press I will have to wait till next week before I can tell you anything about it. Here goes for some scandal.

Guy Woodward, who at one time controlled the Woodward Stock Company in Kansas City, arrived in town last Saturday and is stopping at the Union. Mr. Woodward came from San Antonio, Texas, where he has had a stock company playing for two years, and where, too, he has a wife and a beautiful home. While here he will play about ten weeks in vaudeville doing his monologue. Some hustler, this "Guy."

James Manning, of the Wallingford company, is instructing "Phinney" of the same company in the manly art of self-defense. While they were practicing the other day, Phinney accidentally said something about A. P. A., and Manning, thinking the insult directed at him, started in and walloped Phinney until he cried sufficient. Phinney played Saturday with difficulty, and swears that if he boxes again it will be with a paper-weight, and not with anyone of Manning's heft.

Jean Schwartz and **Harry Williams** were in town Saturday last on their way to Milwaukee, where they play this week.

Julian Eltinge has a real hit in "The Fascinating Widow." Although it is announced that they are in their last two weeks at the Illinois this is only caused by the previous bookings, "The Arcadians" having had the time since last summer. An effort will be made to put The Widow in the Colonial following Raymond Hitchcock, that failing the company will jump directly to New York. Too bad that this company was not booked in the Colonial instead of the ill-fated Mayoress.

Joe Clayton beat me to it; he got it last Monday. Nobody knows what I mean by this, and I'm not going to explain. Joe is with the company playing "The Rosary," and will not be back around these diggings until next May. Save a bank-roll Joe, The Colonel needs it.

Grace La Rue returned to New York last week, without having played her engagement at the American Music Hall. Miss La Rue had a lot of trouble with her throat, and thought she needed a rest.

National hotel in San Francisco is getting quite a play from the theatrical people. It is run by Jack Hayes, although Mrs. "Jack" plays one of the most important parts. The hotel is conveniently situated on Market street near Eighth. Put this down in your route book and if you are not treated right, then blame me.

Harry Kelly, whom everybody knows both here and in New York city, left Saturday last on the Overland Limited for Frisco and Los Angeles. Harry will embark in the managerial end of the theatrical business out there. He had many friends here and it is a ten-to-one

Breezy Bits of Gossip Concerning Folks Met on the Chicago Rialto

shot that he makes good there. My best wishes to you, "you understand." **Eddie Garvie**, the rotund comic, who is now with the Julian Eltinge shows at the Illinois theater, told me a funny one the other night. He said that while he was dressing in the Lyceum theater in Rochester, N. Y., he happened to walk through the cellar and saw a big crate. He turned and asked one of the stage hands if that was one of Hanlon Brothers' trick houses. The local man replied, "No," that is Fred Mace's elephant, which starved to death here when "The Circus Man played here." Eddie said that each time he walked by it after that he had a good laugh.

Frederick Donaghey who is the Western representative for the Lieblers, has certainly put over a great lot of work for "The Deep Purple," now playing at the Princess. However, the one that made the greatest hit with me was printed in last week's Journal in Doc Hall's column, about what the different members of "The Deep Purple" company thought of their associates in the cast.

Ralph Stuart is playing Wallingford at the Olympic, and has made a big hit in the part. Ralph, as usual, is making a big hit with the ladies, and even tried to steal a "kluck" away from me in the Union the other night, but I had a hammer-lock on her, and Ralph lost out. If she had seen you play Wallingford, Ralph, you might have had a chance.

In addition to being talented, she is nine months out of every twelve. Jimmy is perfectly happy in the Eltinge show, and, of course, is making good, as he can always be depended upon to do. **"Fat" Van** will surely appear all dressed up Christmas Day. His toupee has been delivered, and Mr. Funk, the wig-maker, told me it was one of the most natural looking bone-coverings that he had ever made. I'm going to be up early Christmas so as to get a flash, before he undresses.

CHICAGO NEWSPAPER MAN
BREAKS INTO THE STAGE GAME

"Just Billy," a delightful tabloid comedy with music, written by Dwight L. Loughborough, a writer on the editorial staff of the Chicago Inter Ocean, with Billie Burrill, a youthful thespian prodigy, in the titular role, is now in rehearsal in this city and will be produced by Robert Clarke, known all over the country as one of the cleverest press agents in the business.

Billie Burrill is just old enough to appear on the stage and not run foul of the child labor laws. By several theatrical men in Chicago she is said to be one of the most phenomenal actresses of child parts in the country. She has played with repertoire companies in the West and in stock in the east. Lately she has been studying under a teacher of dramatic art in Chicago.

In addition to being talented, she is

THE HEARTY RESPONSE WHICH HAS BEEN MADE TO MY PERSONAL APPEAL FOR ARTISTS' REPRESENTATION IN THE CHRISTMAS ISSUE OF THE SHOW WORLD INDICATES THAT FRED MACE IS STILL STACKING UP PRETTY WELL WHEN IT COMES TO FRIENDS IN THE SHOW BUSINESS. THOSE WHO HAVE BEEN DELAYING STILL HAVE TIME TO GET UNDER THE WIRE. THE LAST FORMS OF THE BIG ISSUE CLOSE WEDNESDAY EVENING, DECEMBER 21.

but inasmuch as she saw me play Col. Popoff in "The Chocolate Soldier" that night, why naturally I brought home the bacon. Better luck later, Ralph.

La Marrienne Choteau, the little lady of whom I spoke some weeks ago in this column, has just finished the score to a musical comedy, which has been written by a well known Chicago playwright. It is one of the best scores I have ever heard. The music runs the gamut from the jingly, catchy variety to the more pretentious, almost grand operatic kind, so it should suit all classes of music lovers. The piece will be produced late in the spring, and I predict a big success for Miss Choteau.

Eddie Connor, who has the thirst quenching parlor on Randolph street, will not take the lease again after May 1, 1911. It seems that George Silver wanted the place more than Connor did, and Silver, finding that the building had recently been sold, approached the new owners and offered them \$200 a month more rent than Connor was now paying. The owners notified Connor to this effect, informing him that if he wished to continue after his lease expired in May he would have to pay the same rent that Silver had offered. Connor refused, and is negotiating for a property nearby, and if he gets it, will have one of the best cesses for Miss Choteau.

Fred Du Bois is the stage manager with "The Chocolate Soldier" company at the Garrick. He is well liked by the entire company. He and a fellow named Peterson have a flat on the North Side, and they have fitted up two of the rooms as a gymnasium. Peterson is an enthusiastic Y. M. C. A. man and he and Du Bois take plenty of exercise.

Charlie Kindt, the handsome manager from Davenport, Iowa, was with us last week, and proved to be Jim Wingfields' excuse for being out late. He and Jim are great pals, and the three of us had a session in the Union at which we discussed the theatrical situation pro and con for three hours or more, winding up by telling Scotch stories. Don't forget about the Frisco proposition, Charlie. (MacGregor disdains assistance.)

Jimmy Sullivan, who is with the Eltinge show, is the father of little Alice Sullivan, who is now playing one of the parts in "The Sweetest Girl in Paris" company. Jimmy has had a varied experience. A few years ago he was the rage of London, but he could not stand it over there, got home-sick, and came back here to take a chance, whereas if he could have stayed in London, the chances are he would have been working

pretty, has a voice like a flute, winsome mannerisms which never fail to get over, and the most catching gurgle of a laugh.

The sketch which Mr. Loughborough has written for Miss Burrill is a strange, fascinating story drawn from real life. It is full of quaint humor and pathos. But the laughs and tears so intermingle that one has not ceased laughing before the tears start. The sketch, which calls for a cast of three, is brightened by two of the prettiest songs Mr. Loughborough has ever written, and a dance which in itself is sure to make the sketch popular.

BIG MUSIC TRUST IS BEING
ORGANIZED IN THE EAST.

The very latest thing in the music line is a clearing house for music dealers. Edward J. Ader, the Chicago attorney, has gone to New York, where he will assist in organizing the Music Sales Company. It is the intention to get all of the big music dealers in this country into this organization, which will virtually be a trust. No one member will be allowed to have more than \$5,000 worth of stock, however, so that no one man will have any more influence than another. The plan is to sell music at 9 cents and production numbers at 18 cents. It is thought that this clearing house will save the dealers much money, as the publishers will ship direct to the Music Sales Company instead of scattering the music abroad over the country. It has been noted that nearly every commodity in the country has been growing in price, but music has been decreasing. It is the aim of the organization to get at the ten-cent stores, and prevent them from cutting prices. Thomas Quigley and Jules Von Tilzer have been the prime movers in the new organization in Chicago.

Pauline Hall Gets Settlement.

(Special to The Show World.)
Yonkers, N. Y., Dec. 13.—Miss Pauline Hall, it was learned today from an authoritative source, recently settled all differences existing between her and her former husband, George B. McLellen, and as a result Mr. McLellen, who has been living abroad the past eight years, has returned to New York. The settlement, it was further learned, was not effected until Mr. McLellen had agreed to pay his former wife an amount totaling up in four figures.

M. STEINS • MAKE UP • NEW YORK CITY
ABSOLUTELY GUARANTEED. SEND FOR LIST OF SELLING AGENTS

FRITZI SCHEFF YIELDS
TO SIMON-PURE PRESIDENT

Prima Donna's Performance in Pittsburgh
Given Added Interest in an Unique
Manner.

(Special to The Show World.)

Pittsburg, Dec. 14.—Fritzi Scheff, at the Alvin theater last Tuesday night, was obliged for a short time to yield the center of the stage to the president of a republic and a member of his cabinet. The chief magistrate was only aged seventeen years, but he carried himself with all the dignity of his position and in a manly voice addressed a large and fashionable audience while Fritzi fondly twirled the bouquet of roses which the citizens of his government had given her. It was a proud moment for the George Junior Republican at Grove City, Pa. It was the occasion of the benefit performance for the novel industrial institution which is being fostered by prominent Pittsburghers, and aside from the matter of increasing the funds of the republic, the promoters aimed to give the people a practical demonstration of the good work being done. President Otto Schlutter and Secretary of the Treasury Lloyd Scott told of the republic's work. They spoke with an earnestness of "sure enough" executives.

"Our republic has just come through a tempestuous experience regarding the taxing of women," said Secretary Scott. "A law was passed in the republic assessing a tax of 1 per cent. The girls complained. They refused to pay the tax unless allowed the right to vote. For a time we were up against it. Finally the question was taken up to our courts, and fought all the way to our supreme court. Eventually it was decided that the women would not have to pay the taxes. Meanwhile, however, two of the girl citizens had paid their first installments, and the nation's treasury, of which I am the guardian, was 20 cents richer.

The George Junior Republic is a republic composed of boys and girls, conducted on the same plan as a regular republic. They elect their own officers, build their own buildings, etc.—M. B. Crone.

Fritzi Scheff Named in Suit.

New York, Dec. 14.—(Special to Show World.)—Constance Cynthia Beaufoy Latham, wife of Frederick George Latham, stage director and manager for Charles B. Dillingham, has begun action in the Supreme Court for separation. In her first papers she named a "Prima Donna" in "cans." From remarks made about this woman it is gathered that Mrs. Latham refers to Fritzi Scheff.

TO OUT-HERC FERD
IN HIGH ART OPERA

Paris, Dec. 12.—What is expected to be an even greater sensation than the Strauss-Wilde "Salome" opera is in preparation here at the hands of a couple of prominent writers of contemporary stage music. The new work is to be entitled "St. Sebastian," and will deal with the story of the saint who was compelled to be present during the orgies of the young Roman patricians.

ELEANOR SEARS ON STAGE
WITH BIANCHE RING

Boston, Mass., Dec. 14.—Eleanor A. Sears, the society girl who has long been an ardent devotee of the outdoor sports and has recently attracted attention through her interest in aviation, went on with Blanche Ring in "The Yankee Girl" here the other day. One of her friends had dared her to appear before the footlights, saying that she had done practically everything else.

What? Again?

St. Paul, Minn., Dec. 14.—(Special to Show World.)—Has Nan Patterson, the show girl who was three times tried and finally acquitted of the murder of Caesar Young, secured a quiet divorce from her twice married husband, Leon Martin, and with equal secrecy married Captain Sumner Prescott, a wealthy and handsome young Michigan business man?

That she has done this very thing is believed in Menominee, Mich., the home of the supposed groom.

But nothing is known of a second divorce from Martin in Pittsburg, where the actress lived until recently, nor has any word of her alleged third try at matrimony been received by her parents in Washington.

Anyhow, on October 24, License Clerk Bernard Schorn issued in the St. Paul courthouse a marriage permit to Sumner Prescott of Menominee, Mich., and Anne Martin of Washington, D. C.

The fee was paid from a roll of bills the size of a man's arm. A few minutes later the couple was married by Court Commissioner Henry Gallick, with County Commissioner Louis Peter acting as witness.

Actor Dies in Ontario.

St. Catharine's, Ont., Dec. 12.—(Special to Show World.)—Arthur M. Platt, son of Samuel Platt, died suddenly in a local hospital Thursday after an operation. He was an actor and had traveled with a troupe through Canada and the United States during the last few years. He was thirty-four years old. His wife lives in Syracuse.

WORCESTER TO HAVE
REMARKABLE THEATER

Announcement of Proposed Comforts for Patrons and Performers Reads Like Arabian Nights' Tale

(Special to The Show World.)

Worcester, Mass., Dec. 14.—This city is being placed prominently on the theatrical map of the country with the announcement of the construction of one of the most remarkably appointed vaudeville theaters which has yet been devised for the American public. The theater is to be called the New Lincoln and is now being erected by the Worcester Amusement Company, Inc., recently organized to own, operate, build and lease theaters for vaudeville purposes in the New England states. The company's capital is \$500,000.

The New Lincoln, according to announcement, will seat 3,200 people and will cost about \$160,000. At a meeting of the company last week the following well known men of this city were elected officers:

President, E. W. Lynch, owner Lynch Circuit of theaters; vice-president and General Manager, W. M. Leslie, formerly of William Morris, Inc., New York; treasurer, Nelson C. Keyes, Assistant Cashier Mechanics National Bank; secretary, Charles T. Tatman, President Board of Trade, Attorney-at-Law.

Board of Directing Governors.—Francis H. Dewey, president Mechanics' National Bank; president Consolidated Street Railway; Clinton S. Marshall, district manager American Steel & Wire Company; Henry S. Pratt, Ware-Pratt Company; Frank S. Fay, Worcester Woolen Mills Company; Frederick W. Mark, General Contractor; Frank S. Blanchard, president Blanchard Press; Franklin H. Downs, Leather manufacturer, Lynn, Mass., partner P. J. Nangle & Co., Boston; George B. Cutting, Builder & Contractor.

The announcements which have been made by the management of the new theater are so extraordinary that they are worth reproduction in the very words of the often discredited press agent. They follow:

For the Convenience and Comfort of Patrons.

An up-to-date nursery for the care of children while parents enjoy the performances; trained nurses will be in attendance to see that the children receive every care possible. Every means of comfort, together with toys, swings, beds, cribs, will be installed; a doctor in attendance at all times.

Chaperons will be ready to call for and escort home any young lady or child that has no one to see it safely to and from the theater.

Motorcycle uniformed messengers will deliver tickets to any one within the city limits.

Branch ticket agencies will be in operation in the residence districts, as well as suburban towns.

A large cozy Blue room for the ladies, with maids, combs, hair dressings, lounging couches, telephones, writing desks, and material will be another feature; adjoining this will be the Tea room where teas, French pastry and other light lunch will be served free at all matinees.

The Turkish Den will be fitted out as a club room for men, where every modern comfort will be available; free smokes will be served at intermissions daily.

The check rooms will offer special features to out-of-town patrons. They can have all their purchases delivered to the theater, where special bags, straps, handles, etc., will be used to make purchases handy to carry home, and messengers will deliver same free to any train or trolley the patron may desire.

Private carriage service will be available to our patrons at the small charge of twenty-five cents per person round trip to and from the theater.

Only Straight Acts on Sunday.

(Special to The Show World.)

Youngstown, Ohio, Dec. 14.—The authorities have inaugurated a campaign against Sunday vaudeville. Hereafter only straight singing and musical acts will be permitted.—Armor.

Pay Tribute to "The Rosary."

Marion, Ill., Dec. 14.—Of "The Rosary," with John Drury in the leading role, it is generally said that it is the best performance which has been given in this city in years. "The Rosary" played the Marion opera house Saturday night and efforts are being made to secure the attraction for a return date.—Jenkins.

New Picture House in Cleveland, Miss.

Cleveland, Miss., Dec. 14.—L. N. Harter, of Decatur, Ill., has opened a new picture house in this city. The S. R. O. sign is put out nightly and Mr. Harter expects to improve the quality of entertainment offered by adding light vaudeville.

Newark Sufferers Relieved.

(Special to The Show World.) Newark, N. J., Dec. 13.—All the theater managers of Newark threw open their doors Sunday night for the benefit of the fire sufferers of this city. Every house was crowded and they "turned 'em away" in front. Dave Marion, who is playing at the Empire this week, paid fifty dollars for a gallery seat in that house.

Attaches Have Carnival.

(Special to The Show World.) Newark, N. J., Dec. 13.—The fiftieth annual masquerade carnival and ball of the United Theatrical Attaches' Social Club was held at Krueger Auditorium last week. The floor was in charge of Rube Waddell, Elmer Day, and William Roebing. Moe Williams of the Cracker-Jack company, and Harry Shapple of the Dreamland company led the grand march.

Buffalo Has I. A. B. Convention.

(Special to The Show World.) Buffalo, N. Y., Dec. 13.—Bill posters and theatrical employees from all parts of the country were in session in this city this week. In all over 100 delegates attended the convention. They were welcomed by John Sayles, secretary, and Mayor of Buffalo, and other civic officers. The circuses and syndicates were all represented.

Fire Damages Theater.

(Special to The Show World.) Buffalo, N. Y., Dec. 13.—The Gaiety theater, a moving picture house, was partly destroyed by fire two nights ago. The loss was \$4,000.

Philadelphia House Dedicated.

(Special to The Show World.) Philadelphia, Pa., Dec. 14.—The New Liberty theater, Columbia avenue above Broad street, was dedicated last night in the presence of about 400 guests. Joseph S. Rogers, the assistant district attorney, made the dedicatory address and then the key was turned over to J. Fred Zimmerman, the owner, by the contractor who erected the new playhouse. A concert followed.

Floating Theater for Bellew.

(Special to The Show World.) New York, Dec. 14.—(Special to Show World.)—Kyrie Bellew has completed arrangements for a novel theatrical tour of the world that would seem to be based on the floating theater scheme familiar along the Mississippi and other Middle Western rivers. Mr. Bellew's plan, however, is to travel on a large ocean steamer and make his ports of call cities and towns with sufficient English-speaking population to warrant the giving of plays in English.

Theater Changes Hands.

(Special to The Show World.)—W. E. McCann and E. B. Sands, of this city, have purchased from the Western Film Company, of Milwaukee, the Majestic theater at Appleton, said to be one of the largest in the state.

Daytona House Opens.

(Special to The Show World.)—The new Daytona opera house opened December 2 with a rendition of "The House of Love," by the Peruchi-Gypsene company. The old armory has been transformed into a beautiful theater and Messrs. Sneed and Morris, owners, are receiving congratulations on the success of the transformation.

New Company in Creston, Iowa.

(Special to The Show World.)—Lloyd and Hopper, owners and originators of the Gem theater on West Montgomery street, recently disposed of their interests to a company which shall be known as the Creston Amusement Company.

Extra Fees for Theaters.

(Special to The Show World.)—Chief McLaughlin, of the Electrical Bureau, believes that the city should receive greater revenues in the way of fees for inspections by the employees of the Bureau of Electrical Installments in public places of amusement, and, further, that instead of theater licenses of \$500 each being paid to the State, such license fees should be paid to the city.

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One who can make audience sing

MAJESTIC THEATER

DES MOINES, IOWA

ELBERT & GETHELL

PRINCIPAL INSURGENT IN VAUDEVILLE

William Morris' "Twenty-Two Act Policy" Another Tricky Play by the Man Who Will Not Down—Big Bills the Rule Throughout the Country

William Morris, one of the most interesting men in vaudeville, has recently introduced an innovation in the way of "twenty-two" act vaudeville bills, which have been received with such favor by the theatergoers that the idea is being copied widely by managers in the middle west, who will increase the size of their bills during the holiday times at least.

Morris is the sensation of vaudeville history. Working against odds which would have been enough to discourage ten ordinary men, he has been licked a dozen times, but always unwilling to admit defeat, has bobbed up again with something new and something sufficiently clever to worry the opposition.

William Morris' name has a magic power in the vaudeville world. The name has been identified with opposition for so long that it is taken to mean independence at this time and has an attractiveness for artists which cannot be understood by the combination of managers who desire to have control of the situation.

There have been many rumors of combinations to buy out Mr. Morris in the last year. Many of them are believed to have been founded on fact. On several occasions it has looked as if Mr. Morris would accept the amounts tendered him and retire from the field, but so far he has stood his ground.

Mr. Morris' fertile brain is the surprise of modern show business. His latest innovation, the playing of a large number of acts, came at a time when new ideas were needed to keep his houses on a paying basis and his resourcefulness has caused a great deal of comment lately.

"TWENTY-TWO ACT" POLICY FOR PLAZA IN NEW YORK.

William Morris seems to be favorably impressed with what is known as the "twenty-two-act" policy, and it is said that the same policy will be extended to two more theaters on his circuit on December 26, making five theaters playing the big shows. The Plaza in New York will make the change sure and it is likely that the Princess in St. Louis will follow suit. Dan Fisher, manager of the St. Louis house, was in New York recently in conference with Morris. This will be the third change of policy for the Plaza. The "Twenty-two-act" shows are now playing the American in New York, the American in Chicago and the Orpheum in Cincinnati.

AMERICAN SHOWS GIVE MANY ACTS DANDY CHANCE

The long bills at the American Music Hall in Chicago give many acts a chance to be seen at the best of the Morris houses. Of the nineteen acts playing there this week eleven have been seen in the outlying vaudeville houses of Chicago which causes the managers of the family theaters to feel their importance. Of the long show there was only one or two acts which J. C. Matthews had not seen before and Norman Friedewald, who sat by Mr. Matthews at the Monday matinee, is representative for eight or ten of the acts seen at that house this week.

BIG SHOWS FOR FOUR WEEKS AT THE TEMPLE, GRAND RAPIDS.

The big show idea has caught such favor with E. P. Churchill, who owns the Temple theater in Grand Rapids, Mich., that the policy will be continued for four weeks at least. Walter F. Keefe, prominent in the Theater Booking Corporation, which provides the attraction for the house, states that business was big early in the week and that Mr. Churchill was more than pleased.

BIG ANNIVERSARY WEEK BILL FOR THE AMERICAN, DAVENPORT

Charles Berkell, manager of the American theater at Davenport, Iowa, is not going to let William Morris have anything on him. Berkell is going to put on an "Anniversary Week" bill starting December 26 and will play eleven acts with two shows a day. After a single week of the long shows he will return to his five-act policy. The American, which seats 1,000, opened December 20 of last year and has done a big business. Berkell has no opposition and is determined to have more picture opposition at least so he is remodeling a picture theater at an expense of \$4,000 and will open it January 1 with his son-in-law, Johnny Filliber, as manager. "I have always booked through William Morris," remarked Berkell the other day, "and a few years ago I was for a time the only house on Arthur Fabisch's books. Five years with one agency is a pretty good record."



WILLIAM MORRIS



As Uncle Bill Says

By WILL J. JONES

New York, Dec. 14.—My friend, Ekce-nelli Vätsüg, who has just composed an entrancing valse called "Mon Desire," tells the following story of Frederick the Great, who is a sort of distant relative (several centuries removed)! It seems King Frederick possessed a fine white charger of which he was passionately fond, and when the old fellow (the horse) began to show signs of senility, he (the King) appointed a Master of Equerry and informed him that the first person to bring news of the charger's demise would lose his head. In due course of horse events, the charger died and the nobleman was bemoaning his fate when the Court Jester happened by and, learning the cause of his depression, assured him that he would take pleasure in keeping that gentleman's head in its proper place. Entering the Kingly presence, the Jester said: "Hello, Fred! You know that old plug of yours has had an awful bad cold, but he's stopped sneezing now." "Fine!" exclaimed "Fred." "In fact," continued the Jester, nonchalantly, "he's stopped breathing!" cried the King, "why, he must be dead!" "Ipse dixit," retorted the Jester, "you said it yourself. I didn't," as he danced merrily away.

Mlle. Dazie, who has successfully scored again in "La Tragedie d'un Mardi Gras," tells an amusing story on a well known booking agent (whose initials are not, however, "K. C."). It seems Pat—pardon the Booking Agent—had just told an animal trainer that his act, comprising elephants, lions and bears, was a little too big for the small circuit, and suggested that he cut it down somewhat. A few days later the animal trainer returned and exhibited a troupe of trained bees, and argued their wonderful feats so well that Pat (yes, it was "K. C." after all) booked the act for a try-out. Exit animal trainer gaily, when suddenly Pat jumped up, with a faraway expression in his eyes, and picking the queen bee from the dorsal part of his anatomy, exclaimed: "Stung!"

The downfall of "Queen," a trained elephant, was caused by cyanide of potassium concealed in a rosy apple. As Adam was tripped up in a similar manner in the Garden of Eden, it would seem that the score is even. Beware of "apples" when they are rosy—like-wise "peaches"!

Weedon Grossmith, the eminent English comedian, is indeed a comical fellow, and worthy of a better play than "Mr. Preedy and the Countess," by R. C. Carton, who has unfortunately fallen into the habit of punning (bad form, old chap; chuck it) to such an extent as to shock the tympanum (there's a word I know!) very rudely. Grossmith plays "Mr. Preedy" with such a serious mien that he makes him doubly funny; and

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his methods remind one very much of our own Willie Collier, who has just graduated to the Hall of Fame by having a theater named after him (and he says about forty years "after!"). "Hereafter, call me William," says Willie. (P. S.—"Weedy" has returned to dear old London.)

Zelda Sears, who will be pleasurable remembered for the many delightful characters she originated in the Clyde Fitch plays, has been lauded to the skies in "The Nest Egg," a comedy by Anna Caldwell, author of "The Top o' the World," and has found a play that has established her as a star of the first magnitude. The story is very unique. An old maid, who raises chickens and is inclined to romanticism, indites a love ditty on an egg and sends it forth into the world; after laying in storage for three years, the egg finally falls into the hands of a dyspeptic crank, who has been barking at the heels of the cold storage trust, and who immediately writes Miss Gandy, putting that little lady in a flutter of anticipation, rudely shattered when she finds that he is only after evidence instead of her trusting heart. Her efforts in the last act to keep up the deception of her friends, by buying many effects for her supposed husband are pathetically ludicrous, but of course it all ends happily with the capitulation of the dyspeptic to her inimitable cooking. "The Nest Egg" is a nest-egg indeed for Zilda Sears, and if you would enjoy an evening of wholesome merriment, it behoves you to chip in and help feather the nest.

Preparations are now being made at the Belasco theater for the rehearsals of the new play which David Belasco has written for David Warfield. Thus far there has been no announcement as to either the name or nature of Mr. Warfield's new vehicle, being as usual enshrouded in the mystery that is part and parcel of Belasco's magic. Reincarnation is the basis of the play, I believe.

Blanche Bates in "Nobody's Widow" is so charming that Charles Darnton of the World says she will be "Everybody's Widow" before many moons.

On Broadway, he who hesitates is bumped!

Comment has been caused by the sale in Paris at the Hotel Drouot during the past fortnight of a marvelous collection of jewels; particularly the wonderful pearls which brought over **One hundred Thousand Dollars** alone, even that price being considered a great sacrifice. Much speculation has been caused as to the identity of the unknown princess to whom they are supposed to have belonged and who, by family adversity, has been forced to relinquish them. The mystery was solved by the Baroness von Groyer, erstwhile of Vienna, but now of New York, who states that the jewels can be none other than those of the unfortunate Princess Louise of Belgium, as she had often seen her bedecked in these wondrous jewels at the court balls in Vienna some twelve years ago. The Baroness gave up her own estates and court honors to marry George S. Wilkins, a civil engineer in the Department of Highways, New York, who has since died, and she has now to revert to her talents for a livelihood, being somewhat famous in Vienna as a composer, grand opera soprano, and pianiste. She was traveling in Africa during President Roosevelt's recent incursion into those wilds and witnessed the savage dances of the Igorrotes, which inspired a rhapsody of such magic that one of the Igorrote women became enraptured and followed the Baroness to St. Louis, where she became one of the attractions of Dreamland during the World's Fair. The Baroness taught "Dogmina," the Igorrote, a song set to this melody and is thinking of going into vaudeville with her, if the Igorrote's abbreviated costume will pass muster. The Igorrote dance would certainly be a novelty of itself, and together with the singing and playing of the Baroness the turn ought to catch on.

Willie Collier is in town and everybody is wearing a smile. I could tell you all about his new play, but "I'll be dropped in to pay my respects to Madame Troubadour," who has moved from the Lyric to the Nazimova theater and found her as delightful and entertaining as ever, and thoroughly at home. I only wish I might say as much for Marietta Oly, who replaced Grace LaRue in the leading role. As an actress, charming, but as a singer—painful. Fortunately, the burden of song rests on the most capable shoulders, or rather vocal chords of Georgia Caine, who is exceedingly chic and captivating as Juliette, easily carrying off the honors of the performance. In this chorusless operetta the music by Felix Albini is of that dainty kind that sets the ears a-tingle and the heart a-thrill with pleasure. The second act is a gem in every respect and actually sparkles. It opens with a duet pastoral sung with such insouciance by Anna Wheaton and Doris Goodwin, as the servants, that it wins repeated encores. Miss Wheaton is a pretty little Irish lass, with the very "divil" in her bewitching eyes, having the methods and style of Kate Elmore, and her antics keeps the audience in a constant ripple of laughter. Van Rensselaer Wheeler, in the leading role; Edgar Atchison Ely, and Charles Angelo are capital. It is a positive joy to lean back and absorb this operetta, so effervescent in its music, in the knowledge that the omnipresent chorus, which, like the poor, seems always with us, will not come pouncing upon the scene without rhyme or reason. And for this relief, much thanks!

Bessie McCoy says, "You can hear Caruso at the Metropolitan, but you've got to see me to hear 'The Echo.'"

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North Dakota Conditions Not of the Best
Because of the Comparative
Failure of Crops.

Redfield, S. D., Dec. 14.—Harry Walker, manager of the Walker circuit of theaters in Minnesota, North and South Dakota, and Wyoming, reports that attractions playing that territory are all getting the money. Minnesota and South Dakota are said to be exceptionally good while South Dakota is only fair because of the comparative failure of the crops. "The Wolf," "The Climax," "Paid in Full," "The House of a Thousand Candles," "Dan Cupid," "The Widow Perkins," The Lyman Twins, and the Chase-Lister Theater Company, are some of the attractions which have been playing the Walker time recently; many of these attractions are already booked back for next season.

Promoters of a new theater which is in the course of construction in this city claim for it that it will be the finest playhouse in the state. It is situated on the main street of the city and will have a capacity of 750. The proscenium opening is to be 18x35 feet and the loft is to be 50 feet high. There are to be twelve dressing rooms, all steam heated and equipped with hot and cold water.

A new theater is to be erected in Aberdeen, S. D., to replace the Gottschalk recently destroyed by fire.

C. L. Hoover.

THEATERS PLAY BENEFIT

IN EVANSVILLE, INDIANA

Evansville, Ind., Dec. 14.—The H. Fenrich cigar factory was destroyed by fire last week, throwing over 1,000 girls out of work. All the local theaters and theaters gave benefit performances and quite a sum of money was raised.

"**Holz.**"

Showmen Defy Police.

Newcastle, Ind., Dec. 12.—(Special to Show World)—The five-cent theaters were open again yesterday, although Chief of Police Burr had issued an order that they must not do business on Sunday. The proprietors ignored the order that a test case might be made.

Plays for Bowery.

New York, Dec. 14.—(Special to Show World)—Butler Davenport, who had a plan last season to build and manage a personal playhouse, for the presentation of his own plays, has now arranged for the occasional use of the Lipzin theater, in the Bowery, for the production of two of his dramas.

Des Moines Theater Sold.

(Special to The Show World.) Des Moines, Ia., Dec. 14.—Charles A. McCune, president and treasurer of the C. A. McCune company, has sold the Mirror theater block at 607-609 East Locust street to H. R. Howell of the Wawkeye Insurance company. The consideration was not made known though it was announced that 400 acres of northern Missouri land formed part of the purchase price.

Pays \$40,000 for Theater.

(Special to The Show World.) San Diego, Cal., Dec. 14.—Captain E. J. Louis has purchased an undivided one-half interest in lot C, block 18, Horton's addition, 50x100 feet, occupied by the Grand theater, on the east side of Fifth street between B and C, for \$40,000.

December 17, 1910.

THE SHOW WORLD

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ROYAL AND ADAMS ARE PROSPERING WITH SHOW

Indoor Circus Said to Be Best Noted Director Has Ever Had—The Roster

Cleveland, Ohio, Dec. 10.—The Royal & Adams Indoor Circus, playing here this week, had determined opposition in last season's New York Hippodrome Show, showing at the Keith Hippodrome. The weather was extremely cold, but apparently to the liking of the natives. The opening at Louisville, week of November 28, under the auspices of the Shriners of that city, was quite successful although the business was only fair.

The current season's show is far superior to any with which the name of Rhoda Royal has been associated. Mr. Royal and Mr. Adams, his partner, are proving an exceptionally good team and Mr. Adams' business ability is already making its worth apparent.

Among those taking part in this season's performance are the following: Riders—Emma Stickney, The Three Duttons, Charles Seigrist, Austin King, and Aldine Patter. Menage Riders and Drivers—Clara King, Maude Rollins, Mrs. Royal, Flo Fuller, John Carroll, John Agee, and John Fuller. General Exhibitions—Capt. Webb's Performing Seals, the Bartek Troupe of Russian Dancers, the Original Nelson Family of Acrobats, the Charles Seigrist Troupe of Sensational Aerialists, The Tybells, The Julian Sisters in iron jaw and tight wire acts; Maude Johnson, tight wire; Florence Seigrist, single traps; Morris Lacer, contortion and single traps; Mrs. Charles Lucky, balancing and contortion. Clowns—Dick Ford, real comedy cop; Horace Webb, producing clown, introducing his airship or "skyskimmer," also cannon act and comedy revolving ladder; Ab. Johnson, comedy hurdle rider and principal clown; Lon Moore, famous for his burlesque baseball game; Little Nemo and Flat Iron, in a laughing hit in Salome costume; Morris Pierre, smallest jockey in the world and a big scream; Harry Wentworth, with his camera; Lizzie Clayton, Jack Harris, Chad Wertz and Aldine Patter.

Rhoda Royal's stable of thorough-bred black horses show exceptional intelligence and do many truly wonderful stunts. "Omar, the Airship Horse," ridden by Maude Rollins, is the feature of the show and the act pleases immensely.

Oklahoma Bill's Wild West closes the performance with twenty minutes of real wild west. Montana Jack, world's greatest roper, is fine. Dare-devil Harris, the horse thief, gets hanged twice daily in true western style. The battle scene between cowboys and rustlers is exciting and intensely interesting.

Maude Rollins and Adeline Dutton have suffered the only accidents to date. Miss Rollins was caught by a guy wire at the conclusion of her airship horse act, and was considerably bruised and scratched about the throat; she displayed a great deal of pluck by working the very next day after the accident. Miss Dutton wrenched her knee during her principal act and will be unable to work for some time. The general health of the organization is good, but most every person complains of the cold.

The staff for the present season is as follows. Rhoda Royal and Tom H.

CIRCUS NOTES

The suite of offices engaged by the Original Young Buffalo Wild West Co. opened to the public Saturday, December 10. They are situated on the third floor at 55 Clark street.

The Great Cosmopolitan Shows are still playing in Texas and appear at Bremham the week of December 12.

C. H. Tinney, who handled the band with M. J. Downs for five years, but had been attending to his smoke house business during the past season, has again harkened to the call of the saw dust and will next season, with his band, provide the big musical feature with Howe's Great London Shows.

REP. COMPANY ESTABLISHES RECORD IN WEBSTER CITY

Webster City, Iowa, Dec. 14.—The Morgan Stock Company, which was in this city last week, broke all records at the Armory theater for a Saturday night rep. show; there were nearly 700 people in the house. The Morgan company is one of the most popular stocks that has been making Iowa for some years. J. Douglas Morgan, owner, who plays the masculine leads, is well known among stage and circus people. His brother is the general contracting agent with the Ringling enterprises and made a wonderful record the past season as a business getter.

Charles Averill, advance man for the company, was married in this city last week to Miss Rosa Wells, of Cedar Rapids. Averill is a member of the T. M. A.'s at Cedar Rapids. He is well known to the profession in the mid-west.—Tucker.

Adams, sole owners; John Agee, equestrian director; Park B. Prentiss, musical director, carrying band of sixteen pieces; Joe D. Miller, general superintendent; Al. White, treasurer; Robert Courtney, superintendent tickets; Bob Cavenagh, advance representative; Charles Lucky, master of properties; John Carroll, master of transportation.



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Special Rates to Professional People

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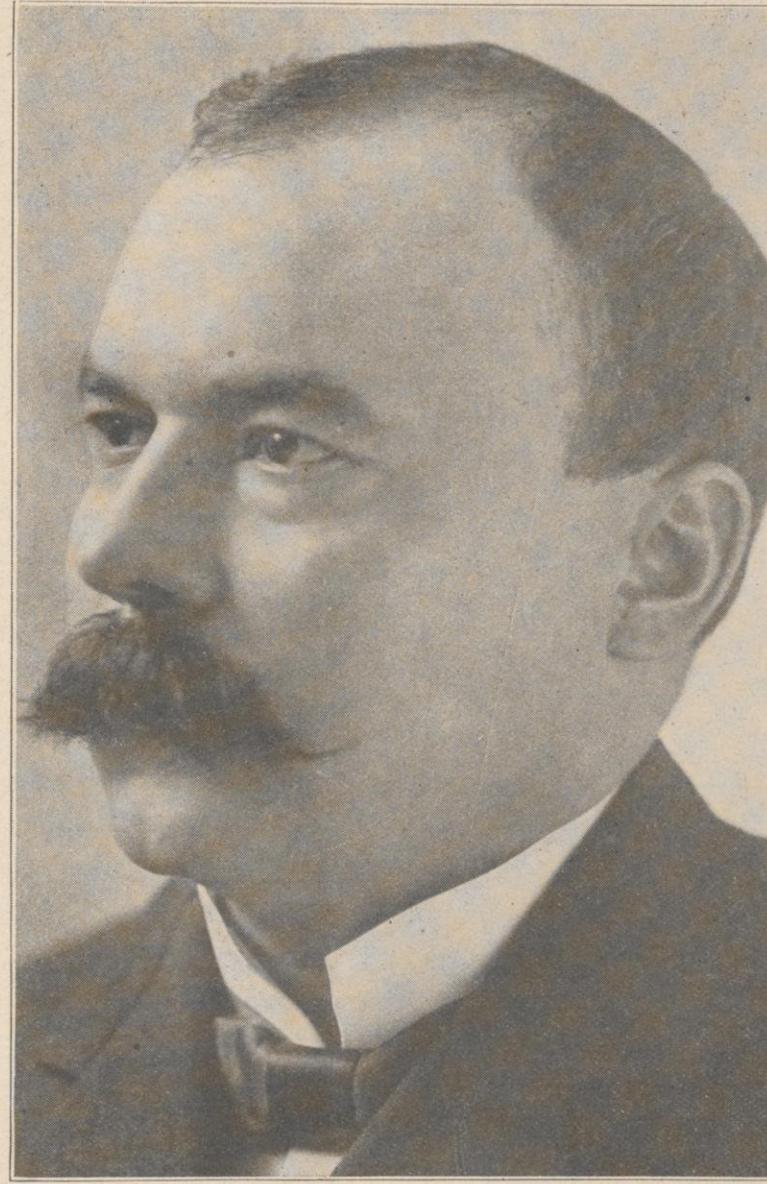
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OTTO RINGLING



While John Ringling is busy as the head of a syndicate which is constructing a mammoth hotel and health resort at White Sulphur Springs, Mont., as well as a railroad to connect with one of the trans-continental lines, it is understood that Otto Ringling, wizard of circus finance, is engineering the exploitation of a city on the tract of land embracing 70,000 acres, recently purchased by Ringling Bros. in Saskatchewan, Canada. Otto Ringling is a shrewd business man, a keen judge of values, and, in the parlance of the circus man, is the watch-dog of the Ringling treasury.

WILD WEST MEN ENJOY OKLAHOMA HOSPITALITY.

(Special to The Show World.)
Bliss, Okla., Dec. 14.—A notable gathering of men connected with the wild west amusement business is on hand at Miller Brothers' 101 Ranch here today. The party, for the most part, came intact from informal ceremonies incident to the opening of Major Gordon W. Lillie's \$40,000 home which has been picturesquely named "Blue Hawk Peak." Col. W. F. Cody, Buffalo Bill, was the guest of honor at the opening of the Pawnee Bill residence and prominent people throughout the country in all walks of life were invited to attend. The reception at Blue Hawk Peak was held last evening, Col. Cody, Major Burke, Louis E. Cooke, E. W. Landers and the Miller Brothers, J. C., Z. T., and George, and others were in attendance.

MIGHTY HAAG SEASON ENTIRELY SATISFACTORY.

G. C. Moyer, general agent for the Mighty Haag Shows, transacted business in Chicago last week, making his headquarters at the Kaiserhof hotel. To a Show World reporter, Mr. Moyer stated that the season of 1910 had proven eminently satisfactory for the Haag Shows. The railroad show closed November 22, and went into winter quarters at Shreveport, La., and on November 25, the Mighty Haag Shows, a wagon show, opened at Greenwood, La., to play Louisiana and Texas during the winter months. The Haag railroad show, according to Mr. Moyer, is to be somewhat enlarged for the season of 1911, and will open at Shreveport, La., about the middle of March.

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85 S. Clark St., - CHICAGO
(One door north Grand Opera House)

MOVING PICTURE NEWS

California.—Mrs. L. M. Tubbs has secured a permit for the erection of a moving picture theater at 1629 S. Central avenue, Los Angeles.

Illinois.—C. Derr is making arrangements to open a moving picture theater in Dixon. G. Robertson and J. Glavin will open a moving picture theater in Polo. G. W. Klemm is building a moving picture theater in Wood River.

Idaho.—S. J. Majors has bought the Larkins moving picture theater in Emmett.

Indiana.—D. D. Larue has started a moving picture theater in Monroe.

Kansas.—Mrs. C. H. Munroe and son have leased the Princess theater in Coffeyville.

Michigan.—W. H. Mason is planning the erection of a moving picture theater in Houghton. J. S. Chisholm of Hibbing, Minn., has leased the State Street building in Manistique.

Minnesota.—J. E. Kaupp, of Aberdeen, has purchased the Gem moving picture theater in Pipestone.

Missouri.—The Merchants Amusement Company is making arrangements to start a moving picture theater in Springfield.

Nebraska.—Messrs. Eddy and Clark have opened a moving picture theater in DeWitt.

North Dakota.—W. W. Brown, of Bismarck, Minn., has bought the Orpheum theater in Jamestown.

Ohio.—J. J. Klein will start a moving picture theater in Cleveland; J. Meyers has purchased the moving picture theater in the Odd Fellows Temple Building in Cincinnati.

Pennsylvania.—G. W. Bennethum has purchased the Nickel in Allentown from J. K. Himmelwright; Silverman Bros. have opened a vaudeville and moving picture theater in Harrisburg; Max Katzman will erect a moving picture theater on 425 South street, Philadelphia.

South Dakota.—D. Hull has opened a moving picture theater in Aberdeen.

Wisconsin.—H. Zander is making arrangements to open a moving picture theater in Rhinelander.

Mexico.—Mr. McClellan's moving picture theater in Tampico was completely destroyed by fire.

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TAILOR TO THE PROFESSION
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OF THIS SEASON'S
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THE AUDITORIUM, Napanee, Ind.
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NOTICE

There are important letters in the Show World office for the following: (These letters will be held at this office for two weeks and then returned to the sender or sent to the Dead Letter Office when no other address has been supplied. The Show World will forward any of these letters to a given address upon receipt of instructions):

Arlington, Miss Glene.
Avery, Miss Francis.
Bell, Pete.
Bannack, Bros.
Campbell & Co., Edna.
De Lisle, Anna & Co.
Dean, Al.
Davis & Wheeler.
Errol, Leon.
Gavin, Frank.
Glass, George.
Harnish, Mamie.
Holcombe, Geo.
Jerome, Elmer.
Kunz, Edward & Blanche.
Lincoln & La Vere.
Loke, Russell, Locke.
Le Pelletiers, Jean.
Leslie & Grady.
La Belle Trio.
Maddy, Herbert.
Martyn, Katheryn.
Manning, Art.
Marasco, Chas.
Phonegraph Valmore.
Palmer, Lew.
Petroff, Mrs. Mary & Clown.
Raymond, Edward.
Raymond & Harper.
Silver, Willie.
Stewart, F. A.
Shamp, C. C.
Williams, Mildred.
Ward, May.

New Theater Planned.

Fort Smith, Ark., Dec. 14.—(Special to Show World.)—As a result of the discussion of the need of a modern theater in Fort Smith, it was learned recently that if the present plans of Messrs. Wegman and Lick, the lessees of the Grand opera house, go through, there will be a ground floor theater built and ready for next season's occupancy. The location of same is at present unknown even to these gentlemen, and will not be considered until after a first night sale is subscribed for 1,000 tickets at \$10 each. If this sale can be made there are two or three parties that can be interested to give Fort Smith the much needed improvement in this line.

Idaho House Improves.

Kamiah, Idaho, Dec. 9.—(Special to Show World.)—The Kamiah opera house is to be enlarged. The Odd Fellows are building a large addition to their hall. It will extend back the entire length of the lot and the new part is to be fifty feet wide. This will enable them to enlarge the stage, have larger dressing rooms, a pit for the orchestra, put in a shower bath for the use of the club, and the north end is to be made into a reading room.

Marengo Theater Opens "Big."

Marengo, Ill., Dec. 5.—(Special to Show World.)—The new "Bijou" theater opened Saturday evening to a crowded house, standing room being at a premium. The manager, J. Hill, has made arrangements to have the latest, up-to-date films, and is planning for better shows than ever. He will show 3,000 feet of picture film each evening with illustrated songs which will be changed every other evening. The management will give away a \$200 oil painting Christmas eve. This picture is now on exhibition in their window.

South Called Bad Show Territory.

According to the Atlanta, Ga., Journal, "it's far from a merry time the theatrical profession has had so far in the south this season. No less than twenty-nine road companies have come to grief." Further the paper says, "the failures have been about evenly divided between Klaw & Erlanger and the Shuberts."

New Ohio Company Incorporated.

Cincinnati, O., Dec. 14.—(Special to Show World)—The Star Theater Company of Union City—capital stock \$1,500—has been granted incorporation papers with a license to conduct motion picture and vaudeville theaters. The directors are Harry Platt, Sam D. Smith and J. J. Downing.

Amusement Company Sued.

Oroville, Cal., Dec. 14.—(Special to Show World.)—Five of the heaviest stockholders in the Chico Rotunda and Amusement Company, which built the big baths and amusement place in Chico, were made defendants in a suit filed here this morning by the Diamond Match Company. The suit is for a note of \$2,219, which the corporation says was given in payment of bills contracted.

**WHAT EVERY
TROUPER KNOWS.**



Petition for Sunday Shows.

Hot Springs, Ark., Dec. 14.—(Special to Show World.)—Finding that its test case, brought by the action of one of its members who opened the Grand theater on Sunday in violation of the orders of Deputy Prosecuting Attorney Cotham, was of no avail and having been defeated in one of the four cases against the manager and the operator of the moving picture machine, the Hot Springs Theater Managers' Association, has resorted to the circulation of a petition for the purpose of obtaining evidence of public opinion in the matter. Dick Baird, manager of the Grand, has been circulating a petition and has secured a large number of signatures from business men. As soon as a number of signatures deemed sufficient by the circulators is obtained the petition will be presented to Prosecuting Attorney Wood.

Special for Actors.

Jacksonville, Fla., Dec. 9.—(Special to Show World.)—The Ben Hur theatrical company, now playing at the Duval theater, moved from Jacksonville yesterday morning at 9:30 o'clock for Atlanta over the Southern Railway. The movement was made by special train and it was arranged by C. A. Carson, Jr., traveling passenger agent at Macon, who is temporarily in charge of the local office during the absence of District Passenger Agent W. R. Pettit, who is in New York.

HANDCUFF QUEEN IS LANDED IN REAL JAIL

Esther Hammond is Accused of Bigamy and is Put Where Her Tricks are of No Avail

Detroit, Mich., Dec. 14.—Although facing a bigamy charge which she frankly admits, Esther Hammond, "Handcuff Queen," former snake charmer, and circus performer, is in no wise daunted.

A prisoner in the matron's room at police headquarters, she laughs over her predicament and disdains to try her skill on the locks and bars at headquarters. "What's the use?" she laughed, "They would only get me again, so I might as well take my medicine now." Esther is but eighteen, an attractive blonde, and cheerfully admits she has two living

husbands and is not divorced from either. She married both in Buffalo, N. Y. The first was John Dahlke, who is but nineteen, and the second was Lloyd Hooper, who is only seventeen, but who claimed he was eighteen when he married the girl. "The first marriage was on a bet, the second for spite," said the girl. "At the time I was first married I was working in a nickel show, doing a handcuff act; there were myself and Dahlke and another girl and fellow at the back of the stage. The fellows got betting with each other who would get married first, and so Dahlke and I got spliced. He didn't treat me right and I left him. I married Hooper just for spite and came to Detroit with him; he has relatives here, you know. He lied about his age when he married me." Esther now doesn't know which of her husbands caused her arrest. She says she will find out, though, and make it hot for whichever one it is. She doesn't realize the serious nature of the charge against her and constantly laughed and joked with the officers about her husbands.

"When I was fourteen years of age I ran away from home and joined Hagenbeck & Wallace's circus," said Esther. "I was a snake charmer with the show and did other stunts. When I left the show I got in with 'Warner, the Jail Breaker,' and he taught me the handcuff business, jail breaking, milk can tricks, and all of those things. I have worked with Houdin and other handcuff kings, and I'm supposed to be pretty good at it." Capt. McDonnell asked the girl to give an impromptu exhibition of getting out of his handcuffs. "Can't do it now, Captain," she said. "I fell down stairs a while ago and broke my wrist and it isn't strong enough yet to do any tricks. Hubby, No. 2, also stabbed me in the arm and that isn't healed up right yet." The girl, however, offered to get out of a straitjacket, but there wasn't one handy.

"All men are fools," Esther told the Captain, "and I don't care a snap for any of them. This gets my goat, being locked up for having too many husbands. Can you beat it? I guess I'm going back to Buffalo, all right, but I'm going to make it hot for some mugs when I get out." Esther consented to pose for a photograph, but she urged Photographer Charles Carmody to hurry. "I'm reading a perfectly lovely book in the matron's room," she said. "It's called 'The Gambler of the West' and it's some book, believe me, kid."

Esther says she doesn't know where either one of her husbands is, and that, furthermore, she doesn't care. Lloyd Hooper, Hubby No. 2, called at police headquarters to see Esther. He said he was through with her for good even if her first husband does get a divorce. "We were married only three weeks ago," said Hooper. "One night last week I saw her going into a five-cent show with another 'Gink.' I says to her, 'Who in — is that guy?' but she wouldn't answer. Saturday I learned that they wanted her in Buffalo for bigamy. I'm through with her, I don't look green, do I?"—Phillips.

ACTOR SEIZED WITH FIT WHILE ON DUTY ON STAGE.

New York, Dec. 14.—Frank D. Fanning, thirty-five years old, the actor, who was sent to jail recently for two days, has managed to secure his liberty through a friend. After his release, Fanning reported at the theater where he was taking the part of a bandit. He did not look to be in the best of condition, but, nevertheless, the stage manager permitted him to go on.

While the sketch was at its height Fanning began to act queerly. He was induced to go to the dressing room, where, according to the police, he was seized with a fit. An ambulance surgeon of the Brooklyn Hospital, who was called to attend him, ordered the actor's removal to his home.

Opera House Project Closed.

Ionia, Mich., Dec. 14.—(Special to Show World.)—The National Theater Company—capitalized at \$100,000—is negotiating for the Townsend property on West Main street, and will erect as soon as possible a new theater which will cost at least \$6,000. The National Theater Company has a string of about thirty Michigan theaters on its circuit.

Barnum Town Has Fire.

Fort Dodge, Ia., Dec. 14.—(Special to Show World.)—Fire last week threatened the entire town of Barnum and two hundred inhabitants fought for over two hours before the blaze was downed with a loss of \$5,000.

TO OBVIATE DISAPPOINTMENT

place an advance order with your newsdealer for the Christmas Number of **THE SHOW WORLD** today. The demand will be tremendous.

The Christmas Number of **THE SHOW WORLD** will be on sale everywhere, Saturday, December 24, the day before Christmas.

A REGULAR CHRISTMAS PAPER ON CHRISTMAS DAY

December 17, 1910.

WHEN WAS THAT FILM RELEASED?

Licensed Films

BIOGRAPH.

| Date. | Title. | Kind. | Feet. |
|----------------|--------------------------|--------|-------|
| Mon., Nov. 28 | A Plain Song..... | Drama | |
| Thur., Dec. 1 | Effecting a Cure..... | Drama | |
| Mon., Dec. 5 | A Child's Stratagem..... | Drama | 998 |
| Thur., Dec. 8 | Turning the Tables..... | Drama | 416 |
| Thur., Dec. 8 | Happy Jack, a Hero..... | Comedy | 576 |
| Mon., Dec. 12 | The Golden Supper..... | Drama | 998 |
| Thur., Dec. 15 | His Sister-in-Law..... | Drama | 998 |

LUBIN.

| Mon., Nov. 21 | Caught by the Camera..... | Comedy | 990 |
|----------------|---------------------------|--------|-----|
| Thur., Nov. 24 | Romance of Lazy K..... | Comedy | 990 |
| Mon., Nov. 28 | Shadows and Sunshine..... | Drama | |
| Thur., Dec. 1 | Spoony Sam..... | Comedy | 990 |
| Mon., Dec. 12 | An Exile's Love..... | Drama | |
| Thur., Dec. 15 | The Musical Ranch..... | Drama | |
| Mon., Dec. 19 | The Dead Letter..... | Drama | |
| Thur., Dec. 22 | An American Count..... | Drama | |

PATHE.

| Wed., Nov. 30 | Who Is Nellie?..... | Comedy | 650 |
|---------------|------------------------------------|--------|------|
| Wed., Nov. 30 | Finland—Falls of Imatra..... | Scenic | 344 |
| Fri., Dec. 2 | The Tale the Mirror Told..... | Drama | 446 |
| Fri., Dec. 2 | What a Dinner!..... | Comedy | 344 |
| Sat., Dec. 3 | The Maid of Niagara..... | Drama | 995 |
| Mon., Dec. 5 | The Clever Domestic..... | Comedy | 485 |
| Wed., Dec. 7 | An Animated Armchair..... | Comedy | 650 |
| Wed., Dec. 7 | Cocanut Plantation..... | Scenic | 348 |
| Fri., Dec. 9 | Saved in the Nick of Time..... | Drama | 800 |
| Fri., Dec. 9 | Soap in His Eyes..... | Comedy | 184 |
| Sat., Dec. 10 | Her First Husband's Return..... | Drama | 990 |
| Mon., Dec. 12 | In Her Father's Absence..... | Comedy | 544 |
| Mon., Dec. 12 | The Julians..... | 387 | |
| Wed., Dec. 14 | Hobo's Christmas..... | Comedy | 550 |
| Wed., Dec. 14 | Charlie and Kitty in Brussels..... | Scenic | 400 |
| Fri., Dec. 16 | Little Snowdrop..... | Drama | 1000 |
| Sat., Dec. 17 | Saved by Divine Providence..... | Drama | 985 |

EDISON.

| Tues., Nov. 29 | The Greater Love..... | Drama | 1000 |
|----------------|----------------------------------|------------|------|
| Wed., Nov. 30 | Arms and the Woman..... | Drama | 975 |
| Fri., Dec. 2 | The Cowpuncher's Glove..... | Drama | 1000 |
| Tues., Dec. 6 | The Winning of Miss Langdon..... | Drama | 995 |
| Wed., Dec. 7 | The Life of a Salmon..... | Ind. | 440 |
| Fri., Dec. 9 | Amateur Night..... | Comedy | 550 |
| Tues., Dec. 13 | The Captain's Bride..... | Drama | 1000 |
| Tues., Dec. 13 | An Old Silver Mine in Peru..... | Industrial | 250 |
| Tues., Dec. 13 | A Mountain Maid..... | Drama | 750 |
| Wed., Dec. 14 | Pigs Is Pigs..... | Comedy | 1000 |
| Fri., Dec. 16 | The Red Cross Seal..... | Drama | |

VITAGRAPH.

| Fri., Nov. 25 | A Four Footed Pest..... | Comedy | 642 |
|----------------|--|--------|------|
| Fri., Nov. 25 | The Statue Dog..... | Comedy | 288 |
| Sat., Nov. 26 | Love, Luck and Gasoline..... | Comedy | 997 |
| Tues., Nov. 29 | A Woman's Love..... | Drama | |
| Fri., Dec. 2 | Jack Fat and Jim Slim at Coney Island..... | Comedy | 951 |
| Sat., Dec. 3 | The Poacher's Wife..... | Drama | 1001 |
| Tues., Dec. 6 | A Tin-Type Romance..... | Comedy | 996 |
| Fri., Dec. 9 | He Who Laughs Last..... | Comedy | 927 |
| Sat., Dec. 10 | The Color Sergeant's Horse..... | Drama | 978 |
| Tues., Dec. 13 | The Law and the Man..... | Drama | 1010 |
| Fri., Dec. 16 | The International Motor Boat Race..... | Scenic | |
| Fri., Dec. 16 | Playing at Divorce..... | Drama | |
| Sat., Dec. 17 | A Dixie Mother..... | Drama | |

ESSANAY.

| Sat., Nov. 19 | The Little Prospector..... | Drama | 960 |
|----------------|---|--------|------|
| Mon., Nov. 21 | That Popular Tune..... | Comedy | 593 |
| Mon., Nov. 21 | Hank and Lank..... | Comedy | 390 |
| Sat., Nov. 26 | A Western Woman's Way..... | Drama | 1000 |
| Tues., Nov. 29 | The Tie That Binds..... | Drama | 953 |
| Sat., Dec. 3 | Circle C Ranch Wedding..... | Comedy | |
| Sat., Dec. 3 | Present..... | Comedy | 1000 |
| Sat., Dec. 3 | "Circle C" Ranch's Wedding Present..... | Comedy | 1007 |
| Sat., Dec. 6 | Love's Awakening..... | Drama | 950 |
| Sat., Dec. 10 | A Cowboy's Vindication..... | Drama | 1000 |
| Sat., Dec. 13 | A Tangled Masquerade..... | Comedy | 997 |
| Sat., Dec. 17 | The Tenderfoot Messenger..... | Drama | |

GAUMONT.

(George Kline.)

| Tues., Nov. 29 | Tarascon on the Rhone..... | Scenic | 243 |
|----------------|----------------------------------|-----------|-----|
| Sat., Dec. 3 | Lured by a Phantom..... | Drama | 713 |
| Sat., Dec. 3 | Nancy's Wedding Trip..... | Comedy | 273 |
| Tues., Dec. 6 | A Man of Honor..... | Drama | 834 |
| Tues., Dec. 6 | Professor's Hat..... | Comedy | 171 |
| Sat., Dec. 10 | The Revolt..... | Drama | 942 |
| Tues., Dec. 13 | The Phantom Rider..... | Comedy | 279 |
| Tues., Dec. 13 | Closed Gate..... | Drama | 676 |
| Sat., Dec. 17 | Herod and the New Born King..... | Biblical | 965 |
| Tues., Dec. 20 | The Cinderella Girl..... | Drama | 769 |
| Tues., Dec. 20 | The Kingdom of Flowers..... | Botanical | 220 |
| Sat., Dec. 24 | The Old Home..... | Drama | 732 |
| Sat., Dec. 24 | Cain and Abel..... | Biblical | 279 |

SELIG.

| Thur., Nov. 24 | The Merry Wives of Windsor..... | Comedy | 1000 |
|----------------|-----------------------------------|----------|------|
| Mon., Nov. 28 | The Queen of Hearts..... | Drama | 1000 |
| Thur., Dec. 1 | The Stepmother..... | Drama | 1000 |
| Mon., Dec. 5 | The Widow of Mill Creek Flat..... | Drama | 1000 |
| Thur., Dec. 8 | In the Wilderness..... | Drama | 1000 |
| Mon., Dec. 12 | A Tale of the Sea..... | Drama | 1000 |
| Thur., Dec. 15 | County Fair..... | Drama | 1000 |
| Mon., Dec. 19 | John Dough and the Cherub..... | Mystical | 1000 |

URBAN-ECLIPSE.

| Wed., Nov. 30 | Ramble Through Ceylon..... | Scenic | 319 |
|---------------|------------------------------------|--------|-----|
| Wed., Dec. 7 | Death of Admiral Colligny..... | Drama | 992 |
| Mon., Dec. 5 | On the Mexican Border..... | Drama | |
| Thur., Dec. 8 | Reggie's Engagement..... | Drama | |
| Wed., Dec. 14 | The Little Matchseller's Xmas..... | Scenic | 749 |
| Wed., Dec. 14 | Scenes in British India..... | Scenic | 253 |
| Wed., Dec. 21 | The Tyrant of Florence..... | Drama | 676 |
| Wed., Dec. 21 | A Chamomile Hunt..... | Drama | 332 |

KALEM.

| Wed., Nov. 9 | For a Woman's Honor..... | Drama | 960 |
|---------------|-----------------------------------|-------|------|
| Fri., Nov. 11 | The Attack on Fort Ridgely..... | Drama | 1000 |
| Wed., Nov. 16 | A Drama of the Present..... | Drama | 990 |
| Fri., Nov. 18 | Jim Bridger's Indian Bride..... | Drama | 1000 |
| Mon., Nov. 21 | The Lad from Old Ireland..... | Drama | 1005 |
| Fri., Nov. 25 | The Roses of the Virgin..... | Drama | 1000 |
| Wed., Nov. 30 | The Touch of a Child's Hand..... | Drama | 870 |
| Wed., Nov. 30 | Up the Thames to Westminster..... | Drama | 125 |
| Fri., Dec. 2 | Elder Alden's Indian Ward..... | Drama | 945 |
| Wed., Dec. 7 | Rachel..... | Drama | 1000 |
| Fri., Dec. 9 | The Rescue of Molly Finney..... | Drama | 1007 |
| Wed., Dec. 14 | Seth's Temptation..... | Drama | 955 |
| Fri., Dec. 16 | Her Indian Mother..... | Drama | 995 |

MELIES.

| Thur., Nov. 17 | His Sergeant's Stripes..... | Drama | 950 |
|----------------|--|-------|-----|
| Thur., Nov. 24 | The Cowboys and The Bachelor Girl..... | Drama | 950 |
| Thur., Dec. 1 | Pals..... | Drama | 950 |
| Thur., Dec. 8 | What Great Bear Learned..... | Drama | 950 |
| Thur., Dec. 15 | Old Norris' Girl..... | Drama | 950 |

LAST CALL

The Christmas Number

OF

THE



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NOTE — The advance orders for the Christmas number of The Show World indicate that the holiday edition will be speedily exhausted. Obviate disappointment by placing your order with the newsdealer without delay.

PUBLICATION OFFICE

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