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Show world. Vol. 1, No. 11 September 7, 1907

Chicago, Illinois: Show World Pub. Co. , September 7, 1907

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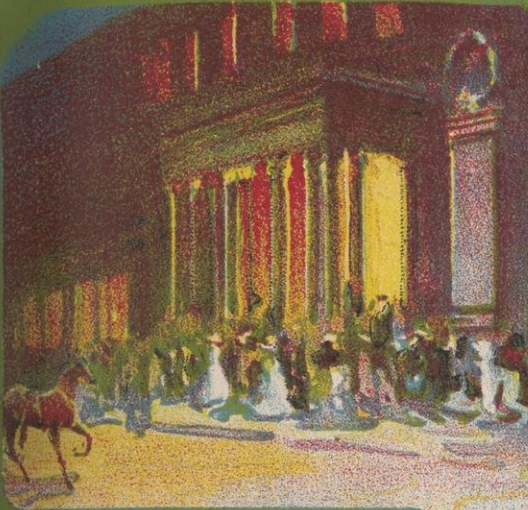
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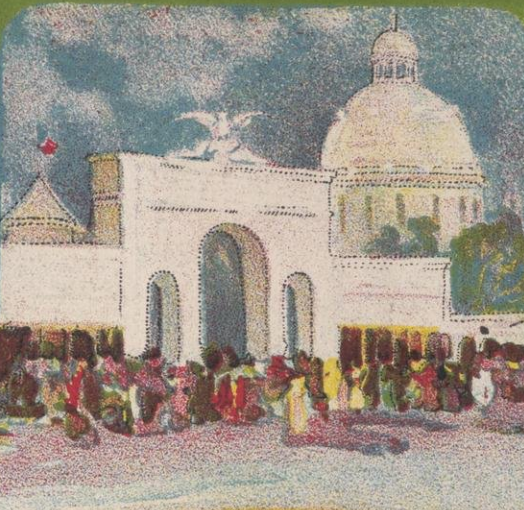
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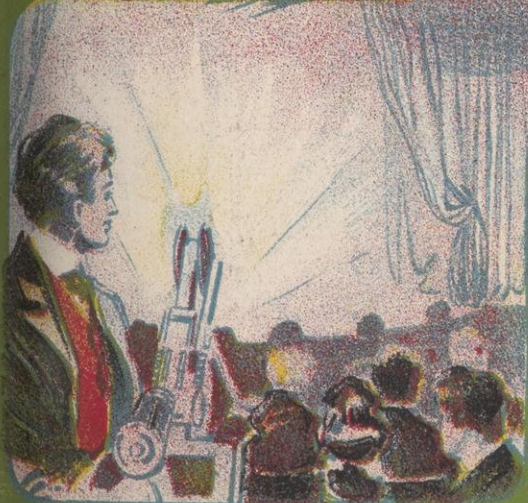
THE SHOW WORLD

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GENERAL DIRECTOR

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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

Volume I—No. 11.

CHICAGO

September 7, 1907



COL. JOHN H. WHALLEN, LEADING AMUSEMENT MANAGER OF LOUISVILLE, KY.

THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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

Entered as Second-Class Matter
June 25, 1907

WARREN A. PATRICK, GENERAL DIRECTOR

at the Post-Office at Chicago, Illinois,
under the Act of Congress of March 3, 1879.

Volume I—No. 11.

CHICAGO

September 7, 1907.

DRAMATIC SCHOOLS HAVE VALUE

Instruction Such as Is Given by the American Academy of Dramatic Arts, Inspires Pupils With Confidence—Profession of the Actor Is a Great One—Counsel to Beginners.

BY FRANCIS WILSON.

A MEMBER of my company told me, only a few days ago, that when he graduated from the American Academy of Dramatic Arts, he felt as if he could have given almost anybody points on acting. I have no doubt many are precisely of that opinion. It is due to my young friend to add that he speedily changed his views. Like him, when others have had an opportunity to put their theoretical knowledge into practice all will agree that acting is an art not to be acquired in a year or two of preparation.

One thing, then, is shown clearly: The American Academy of Dramatic Arts knows how to inspire its pupils with confidence, a very necessary part of an actor's requirement.

For it is true that if one does not start out with confidence he arrives nowhere with certainty. "I have devoted my whole life to acting," said Joseph Jefferson, "and I stand today in awe of its greatness." That is the attitude of any actor who has attained position or given thought to the matter.

And why not? That profession must indeed be great which has all the world for its stage, all the men and women for its players, with all their multifarious acts and deeds for its plays. And this is our profession! When we think of it, our hearts should grow big with pride, for the thought is worthy our noblest consideration.

Advantage of Their School.

Speaking as one who was a member of a worthy stock company, back in the late seventies, let me say that I am of the opinion that the present day dramatic school, intelligently conducted, has many advantages over the older system of training the beginner. In the first place, as a whole, I believe it attracts a better class of people to the dramatic profession; in the second place, it is more dignified and infinitely less humiliating; comparatively little or no publicity being given to the crude efforts, the awkward first attempts of the neophyte. In the modern system, instead of being paid, one pays for instruction received, which makes a vast difference in the case of mistakes of holding up one's head instead of hanging it down.

Then again, dramatic schools systematically and progressively teach details, a knowledge of which the stock company demanded of its major members and then, through its stage manager, bludgeoned into its beginners. I venture to say there are few older actors of today whose technical knowledge is not intimately interwoven with stage managerial snubs and heart-piercing stabs of sarcasm.

To my thinking, then, the actor is a hundred fold better off with two years' study of the theory of his art than those who ignorant of its rudiments begin at once with its practice.

Like so many of our young men and women of the stage, he is more likely to rest on his oars at the first ripple of applause, while the student with his wider view of the horizon, gained in two years of technical study, sweeps by on the tide of success.

Stage Manager is Human.

As it is with the stage manager the actor has much to do, let us consider the matter a little.

While it is true this guardian of the manuscript is not always a paragon of patience, that is to say, he is human, we must remember his position is a very responsible one, and that it is our duty not to add to its difficulties. But we are not so likely to fall foul of him because our previous training will bear us over many a pitfall into which the uninstructed beginner will be sure to tumble.

We are not to assume because the exceptional stage manager is not on breathing acquaintance with his initial h's, or has a decided predilection for double negatives, or, as sometimes happens, is a half educated bit of pomposity, we are not to imagine that he is not master of the technical work in hand, especially its mechanism. Observation will convince us that it is precisely in this respect that he excels, outstripping his better educated predecessor, whose care was chiefly for orthopaedic grace and distinguished deportment.

There was a time when the scholarly Richard Grant White declared that the best English in America was spoken at Wallack's theater. Could one today make such a declaration truthfully of any theater in the country? I think not. It is a deplorable fact that nowadays on the stage comparatively little attention is paid to right speaking. The actor is left almost entirely to his own knowledge of the subject which I need not say should be the fullest, and

which I need not add, is sometimes the feeblest. Absorbed in his wonderful stage illusions which recent discovery and electrical devices

to his splendid benefactions a properly endowed temple of amusement, which shall be as well a temple of public instruction, its professors will find as noble a task, and cer-



FRANCIS WILSON.

One of the best known actors on the American stage is Francis Wilson. He is not only a good Thespian, but a lecturer and writer of note, as is evidenced by his excellent address to students of the American Academy of Dramatic Arts printed in full herewith.

enable him to produce, the modern stage manager is seemingly indifferent to the demands of orthoepy, the niceties of pronunciation and enunciation. Here, then, is a golden opportunity which we must seize to uphold the standard of cultured speech! To assist in the educational uplift of the nation.

Must Speak Well Always.

We are not to pin our faith to a single dictionary. Confer with Stormouth, Century, Imperial, Webster and Worcester, and especially read "The Standard of Pronunciation in English" by the American scholar, Prof. Thomas R. Lounsbury.

We cannot do it though if we neglect our school instruction, and like some thoughtless actors and actresses of the day, accustom our ear and tongue to the flash language, the slang, of the hour—outcroppings of the stable, the pool room and the prize ring.

To speak well at times we should strive to speak well always. We cannot be too careful of speech nor how we employ it. To an actor, it is not merely a means of communication, it is his profession, his art.

When mechanical devices come to play a subsidiary part in the economy of the theater, or, better, when we are far enough away from it to regard it with less wonder, more attention will be given again on the stage to refinement of utterance.

When Mr. Carnegie awakens to the national importance of the subject and adds

tainly as congenial a one in attuning the ear of the great public to the elegancies of speech as in training the eye to the peculiarities of simplified spelling.

And when such a theater shall come to us, as it must, let us hope its chief directorship will be in the hands of one whose knowledge of the "well of English undefiled" is full, delicate, sympathetic and untainted with foreign imperfections.

Some Valuable Hints.

On this subject of the stage manager, again let me give you a hint or two that will save your feelings and his much-tried patience.

It will happen that you will be instructed to do and say things which you feel are absolutely unwarranted.

Do them!
Don't delay the rehearsal in the effort to dispute them.

Do them!
After rehearsal go to the stage manager and talk it over with him. His mind will then be free, and if he is in error he will be glad, in private, to accept a correction, which he would resent, and be justified in resenting, before the company. Besides, you may be wrong! It is so easy to be wrong! If so, see what a ridiculous position you place yourself in, conspicuously!

Again—no matter what your position in the company, unless you are the manager or the stage director, never presume to take a

fellow artist to task. Make all complaints to the stage manager. Adherence to this rule will sometimes save you your position and often your pride.

Should Read Extensively.

The Wall Street banker takes his "Financial News," and why should you not take such journal as the "Mirror," your "Theater," your "Dramatic News" and, yes, your "Telegraph"—and you need not see the account of the horse race or the prize fight in the adjoining columns, if your blood doesn't run red enough, any more than Lincoln saw the coarseness of a story which, notwithstanding, pointed a moral or undorned a tale.

It is your duty then to learn all you can about your profession, and then let me beg of you to learn all you can about everything else, for there is no profession in the world in which variety of knowledge is so useful, so vital, as in that of the actor. This variety of knowledge will keep you from becoming narrow and clannish and will mellow your art and broaden your mind.

You should be liberal enough, too, to read what is said against the stage as well as what is said in its favor.

Above all, I would have you bear in mind that in private life you are not the heroes and heroines any more than you are the villains and adventurers, which the creative mind of the dramatist has drawn for the diversion of the public.

In short, I would have you remember that the greater the knowledge the greater the modesty, and I would have you act accordingly. I think it is Dr. Johnson who says that a gentleman should not bear the stamp of his profession about him.

Don't Display Power.

So, then, leave the trappings of the theater in your dressing rooms and lay aside your affectations and attitudinizing with your paint. Have a just regard for your powers, that's human, but don't display it, that's vanity. Smother egotism in yourself and frown it down in your comrades. It is not uncommon to hear an actor say: "I belong to the profession." To the actor it is and should be the profession, but such a remark is a reflection upon every other profession, and is egotistical and indelicate.

I yield to no one in the affection and appreciation I hold for our art, but I am confident it does not usurp the place of the Deity. The ethics of law and medicine forbid its practitioners to advertise by factitious methods. You will understand what I mean when I say I hope none of you in private life will sink his self-respect sufficiently to resort to long hair, cowboy hats, boisterous manners, bleached locks, painted lips and pencilled eyes, and that loud laugh which betrays the vacant mind.

That sort of thing is not art; it is a cheap unworthy effort to attract attention, to advertise, and as I meet it on Broadway I never see it but I want to cry out: "Me and the Sandwich Man!"

Those of you who are to become the Forrests, Booths, Barretts, Davenports, Jeffersons, Cushmanes, Lottas, Marlowes, and Maude Adams' of the future are exceptions not to be dealt with under general headings.

You will be called upon often to contribute professional services and money to charitable objects and institutions. Remember that charity begins at home. By home in its larger sense, I mean your profession, whose Actors' Fund for the unfortunate of your craft has a peculiar demand on your sympathy and your purse.

Don't waste time uselessly repining because, as you think, you are nightly carving a statue in snow that fades with the fall of the curtain—that the masterpieces of your genius—which more than likely will be the masterpieces of the dramatist—are never to be seen by posterity.

Posterity can stand it!
But, instead, give that time over to the creation of masterpieces that ought to live and which posterity will be poorer for not being able to see.

Ten Stage Commandments.

In brief, then, let me recapitulate:
Act on the stage, not off.
Be modest in bearing and speech.
Speak English, not "Tenderloin."
Be earnest in your acting.

Be prudent with your earnings. The period of the average actor's earning power is brief.

Know a great deal about your own profession, and as much as you can about everything else.

Don't accept success as too personal. Hamlets and Juliets have come and gone, but the plays go on forever.

Don't ascribe failure to bad luck. "Luck," as Lowell says, "is the prerogative, the reward of valiant souls."

So be valiant—and lucky!
Be true to your art and, above all, be true to yourselves.

And, so, standing at the threshold of your career, with your gaze turned toward the East, where rises the star of your ambition and your hope, I salute you!

KENMORE SPENDS DAY WITH HAGENBECK-WALLACE SHOWS

Combined Tented Aggregations Provide Rare Treat to Patrons at Hammond, Indiana.

BY CHARLES KENMORE

I AM not accustomed to making trips to Hammond, Ind., but when a show of the pristine quality possessed by The Carl Hagenbeck and Great Wallace Shows Combined (a name to conjure with, these days), comes to the very gates of Chicago without clamoring for admittance, then Mahomet goes to the mountain. Thus, on Aug. 24, attracted by the Carl Hagenbeck and Great Wallace magnet, I forgot the unkindly things the newspaper paragraphers have said of Hammond in the past and after several hours of delightful recreation spent beneath the tents of this justly celebrated circus aggregation of wonders, I am forced to the admission that henceforth my memories of Hammond as well as of the Carl Hagenbeck and Great Wallace Shows Combined ever will be as roseate as a summer morn in the tropics.

I dare not go to the length of saying that this is the peer of all circus aggregations now touring the country, nor do I think my friends, Messrs. Hagenbeck and Wallace, make such a claim, but I will say with emphasis that in numerous respects its bewildering array of special features are unexcelled in the variegated tented field. One needs to be Hydra-headed these days to catch a glimpse of all that is transpiring in three rings and on two stages and even then one is filled with a depressing sense of one's optical shortcomings at a time when visual concentration is an absolute essential to the complete enjoyment of the occasion. With the thousands of Hammondites who thronged the place at the afternoon and evening performances, I darted my glances from one ring to the other, peered here and there with eagle-like quickness so as to take in most of the show, forgot that I had cultivated an excruciating crick in the neck and trudged homeward, marvelling at the immensity and completeness of the modern twentieth century circus spectacles.

Evolution of the Circus.

When I think of the old-time wagon circus which it was my supreme delight as a boy to visit, and contrast it with the gigantic shows of the present era. I am forcibly impressed by the evolution which time, environment, the march of progress of the new idea and the unceasing changes of public taste for tented amusement have produced. To see a show of the magnitude of the Carl Hagenbeck and Great Wallace Shows Combined today, and to compare it with its humble predecessor of forty years ago, furnishes the same surprising revelations that a comparison of the modern up-to-date metropolitan emporium with an old-time country store provides. To see a circus such as this is like going into an Oriental bazaar in the hope of seeing all its wonders at a glance. The impossibility of the task soon manifests itself, but the thought that one has at least seen something stupendous fully compensates one for missing details which in the end a fervid imagination knows how to supply.

To describe in detail all I saw in my day with the Hagenbeck-Wallace Shows is no insignificant job, as a glance at their massive program will prove. I recall with delight the antics of an army of clowns, headed by such "Rube" artists as Mr. and Mrs. Bert Davis, who did laughable stunts; twenty-count 'em—elephants in a series of remarkable manoeuvres; a bunch of seals who do all sorts of things from juggling flaming brands to riding horses as they balance huge rubber balls on their snouts; lions, tigers and polar bears fraternizing in loving companionship, yet growling fiercely as with set jaws they perform their remarkable feats to the thunderous applause of the enchanted crowd; picturesque equestrian novelties including trained horses of almost human intelligence; aerial acrobatic feats without number, serious and comic; women drawn to dizzy heights suspended by their teeth until my snags ached from very sympathy, while others played pranks on horseback which would baffle you to do on a ball room floor; and a score of other acts, winding up with the Roman hippodrome and jockey races which fairly drew the juvenile element in the crowd to their feet with resounding cheers. To get an idea of some of the things I saw at this show I refer my readers to the cartoon provided by my friend Mr. Hendrick, which is published elsewhere in this issue of THE SHOW WORLD.

Rich Menu of Novelties.

The entertainment opened with a parade of the principal performers and exhibits with elephants and dromedaries enough to stock the entourage of a Rajah. This was followed by "the charge of the Royal Black Huzzars," by the Rhoda Royal group of gentlemen riders arrayed

in Continental uniforms. Then came the fun, fast and furious and diverting enough to satisfy the most chronic dyspeptic. Herman Boger toyed with wild animals of the jungle in a steel enclosed arena, in marvellous fashion. I shuddered with apprehension as he sported with these ferocious beasts for only a few days previously one of his assistants had lost a hand in the capacious maw of a lioness he was fondling. Fortunately the thrilling performance was concluded without the loss of a human member or the effusion of blood.

Now came bounding jockeys in conjunctive achievements, as the press agents might say, Reno McCree and Lulu Davenport. While they disported in one ring, George Rowland and John Swallow rode in wonderful style in another. Percy

liantly than as the foremost aerial ring artist in the world, did some remarkable work in mid-air. The efforts of Horace Webb on a revolving ladder, Stella Miaco, who does everything except fall from her trapeze, Anita Faber, who exercises musically on a single trapeze, Sicheka, a Japanese who slides ropes as a lad does a steep bannister—all these were received with marked favor by the delighted crowds.

The Savoys, in their acrobatic act with three dogs, provided relishable entertainment. Then followed bewitching Winnie Sweeney and Lulu Davenport in a bare back riding act which might have set a cowboy's teeth on edge for very envy. While the merry Andrews and harlequins disported for the edification of the grand stand, Reuben Castang and Charles Judge forced more lions and leopards to do equestrian stunts in the steel arena. This done, a number of clowns permitted themselves to be blown up in an automobile and while the crowd laughed Millie Ginnett and Lillian Davis gave us a sample of bare back riding as it is done when his majesty, King Edward, visits the hippodrome in Lunnon. Then follow the Golden Troupe of Russian Dancers in graceful terpsichorean figures which stamped them as artists to the core. The Petrofsky troupe of dancers did some Russian dances in clever fashion.

Interesting Array of Acts.

Now come in quick succession Fred-



LEW NICHOLS, FAMOUS SHOWMAN.

Phillips then introduced his trained elephants, who did everything from riding bicycles to turning somersaults. Charles Judge next displayed a pair of man-eating Bengal tigers, who rode elephants and leaped through hoops of flame as if they loved the exercise better than they feared Judge's ever-ready cracking whip. Reuben Castang made more elephants do wonderful feats and then Art Adair and his comedy band of musicians capped the climax with a musical melange, which might grace the head liner spot on the best bill in the finest vaudeville theater ever controlled by my esteemed friends, Kohl & Castle, or Klaw & Erlanger, who know a good thing when they see it. Whether or no the Western Vaudeville Managers' Association has evil designs upon Hagenbeck-Wallace I know not, but I saw Jake Sternad in the audience and when Jake travels from Chicago to Hammond to visit a circus, there's something apt to be doing in the booking line.

Astonishing Aerial Sensations.

Now came the Delno troupe in a "superb programme of astonishing aerial sensations, denoting unexampled bravery and phenomenal training," as the program has it. Well, I will testify to the correctness of this phrasing. In this display the Three Alvos and Hotura and Kawara appeared to signal advantage. The Van Demons, in revolving teeth gymnastics, won shouting favor, while Emma Donovan, who by the way, is mistress of wardrobe of the show, a position in which she shines no less bril-

erick Drahn and his drove of trained zebras; Captain Alaskus with his trained seals, which evoked hearty cheers from the multitude; Harry Schubert and his troupe of horned pets in comical feats; John Fuller and his contortion horse Chesterfield, who walks on two feet as easily as a gamin of the Ghetto stands on his head; the Raven Trio, in expert acrobatic specialties; the Tasmanian Troupe of acrobats in bewildering feats; Paul Brachard, Ida Miaco, the De Verns, Charles Chester and the great Stantz in a series of nerve-racking and joint-displacing contortion acts; Grace Jenks and Austin King, graceful riders; Miss Connors and Anita Faber in displays of thoroughbred driving; Carrie Norenberg, Ida Miaco, Kirk Chambers and John Fuller in demonstrations of high school equestrianism; and Joe Litchel and Miss Savoy, who ride trained menage horses.

Give Patrons Value Received.

And all this is by no means all, for the Hagenbeck-Wallace combination believes in giving its patrons value received. While Charles Judge is putting a trained seal through a series of wonderful riding feats in one ring, the Rowlands, seven of them, in another circle, do remarkable things in a tally-ho, such as turning somersaults from their seats to the backs of the horses, standing on each other's shoulders while circling about the ring and jumping on and off the running horses with the agility of Dervishes. The clowns have another inning and among those who deserve es-

pecial mention at my hands are Lon Moore, Fred Jenks, Art Adair, D. King, Delmont and Stentz, Jack Dell and Hart, Sam Lewis, and the irresistible Bert Davis and his wife, who excited my risibilities with a series of Rube portrayals, which for naturalness I have not seen surpassed.

The closing events were the Roman hippodrome and jockey races, which roused the audience to a high pitch of enthusiasm. The participants were Tom Mullen and Emma Donovan, Marie Ellsee, Ida Miaco, Jack Dell, George King, Sam Lewis, Albert Golden, Harry Thomas, Austin King, William Carier and Andie Dobbins. To all of these, as well as to the obliging officials of the Carl Hagenbeck and Great Wallace Shows Combined, I owe my heartfelt thanks for the enjoyments of an occasion the memory of which will not soon fade away.

LEW NICHOLS, SHOWMAN.

Veteran Amusement Manager Has Not Missed a Season in Thirty Years.

Lew Nichols, manager of the Cole Younger and Nichols Theater-Amusement Co., was born in Kankakee, Ill., in 1857, and entered the circus business as a candy "butcher" with the old John Robinson show, which was then a wagon show. Since that date until the present year Mr. Nichols has never missed a season.

In 1878 he made his first appearance as a side show talker with the Hillard & Demott show under Colonel Goshen, the side show and privileges being controlled by Tom Haley. In 1879-80 he was with W. E. Coop as a candy man, and in 1881 made the side show, opening and concert announcements with the Cooper & Jackson show. In 1882 Mr. Nichols controlled the side show with the Beckett organization, and in 1883 had the side show with the Clark Rose & Carroll European show. In 1884-85-86 Mr. Nichols managed the side show with the Harris Nickel Plate Shows, and in 1887 was with J. H. Barrett.

During the next four years he was with John McMahon, and in 1892 joined the Ringling Bros. circus. The following year he was identified with the Sells Bros., and then became affiliated with the great Wallace shows, where he remained for four years. At the end of that period Mr. Nichols re-joined the Ringling Bros. and remained with them for three years. In 1901 he spent the season with the Campbell Bros., and in 1902 became identified with the Cole Younger & Frank Farner Wild West; in 1903 he traveled with the Big Sautell shows, and in 1904 with the Welsh Bros.

During the winter of 1904 he was with the Orton show and afterwards bought a plantation show at Griffin, Ga. After that Mr. Nichols became associated in the carnival business with E. W. Weaver, then with Dick Peeler, and at present is the sole owner and manager of the Cole Younger & Nichols shows. Mr. Nichols is well and favorably known in the amusement world as a man of initiative and force, and invariably "makes good."

LOADED WITH CIRCUS TALES.

George M. Hodge is Putting His Experiences Into an Interesting Series.

One of the most interesting series of articles on the old-time circus is now appearing in the Nashville Tennessean under the title, "Tales of the Big Tops." They are written by George M. Hodge, a newspaper man with a long and varied experience in the show business. He was connected at various times with the Bostock-Ferrari animal show, the Gaskel-Mundy carnival, Ringling Bros.' circus, the Cincinnati Fall Festival, Heck and Middleton and other amusement concerns, and was the original "Raffles" or Find-me-and-get-\$100-man, so extensively used by the daily press as an advertising and circulation scheme. Mr. Hodge is the Nashville correspondent of THE SHOW WORLD and will from time to time contribute special articles of interest to professional people generally.

Vaudeville Circus.

A "vaudeville circus" is the latest thing in tent shows, and Wheeling, W. Va., is its starting point. It will be known as the National Amusement Company and was formed by F. M. Whitney, W. J. Lester and Claude Nelson. The show will carry forty-five people and will give performances under the auspices of some civic organization in each city visited. The large tent will be arranged with a substantial stage as well as a ring. The acts include equine, equestrian, acrobatic, aerial and vaudeville turns.

Master of Transportation Murphy of the Buffalo Bill Show was the victim of a serious accident at Bloomington, Ill., recently during the loading of the train at that point. He was caught between two cars and crushed badly. He is now undergoing treatment at the Bloomington hospital.

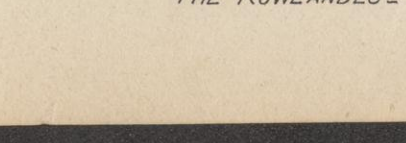
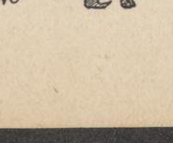
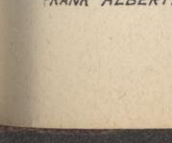
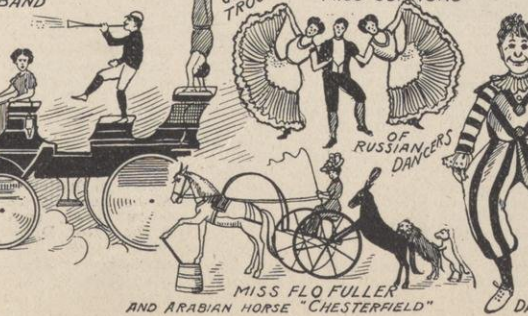
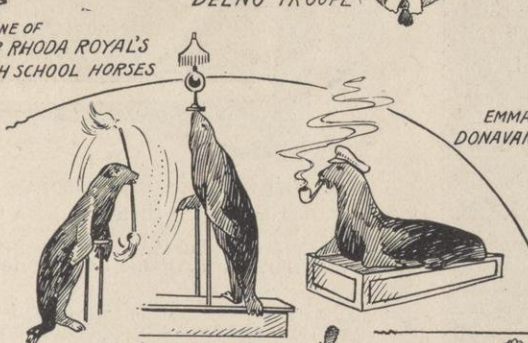
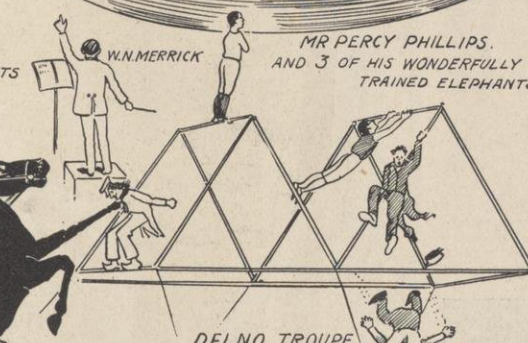
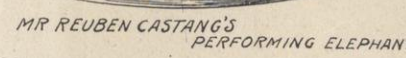
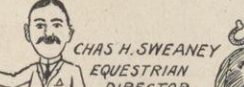
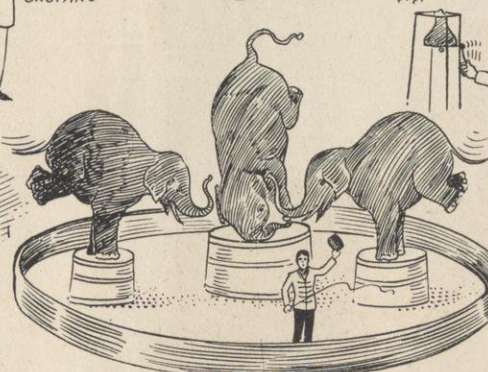
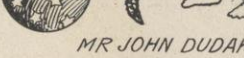
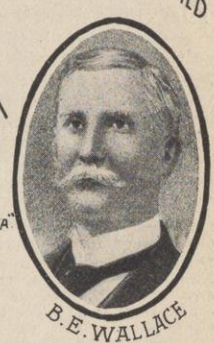
The many friends of Al Conlin, manager of the black top with the Buffalo Bill show, will be pleased to know that he has sufficiently recovered from his recent operation for appendicitis to resume his duties with the show.

Guy F. Steely, press representative for Ringling Bros.' circus, says that Boise, Idaho, is one of the best show towns he ever saw. There are about 20,000 inhabitants, and he thinks they all attended the show twice, or tried to.

A VISIT TO THE CARL HAGENBECK AND GREAT WALLACE SHOWS

AS SEEN BY CARTOONIST HENDRICK AT HAMMOND, IND., AUG. 24-07.

A GREAT COMBINATION



Z.A. HENDRICK Hammond, Ind.

THEATRICAL SEASON OPENS WITH A HURRAH IN ST. LOUIS

Nearly All Theatres Doing Business And Good Bills Rule —Professional Comment.

BY CHARLES T. CAVANAGH.

ST. LOUIS, Aug. 31.—When the Olympic, Century and Garrick theaters open their doors Sept. 1, the present complement of theaters here will be all entered in the patronage sweepstakes of 1907-1908. The volume of business now and for the next few weeks will depend largely upon weather conditions, but Managers Tate, Garen, Russell and Fleming have had no reason to regret their courage in opening their houses early in August, and there is a general spirit of optimism throughout the theatrical districts of the city. Havlin's was the first house to enter the field. It opened on Aug. 4 with The Great Eastern World and the audience on that opening Sunday night is said to have been the largest Manager Garen has entertained for several seasons. The Grand opera house, with West's Minstrels, the Imperial and the Columbia came into line on the following Sunday and since then the Standard, the Gayety and the others have started with results uniformly good. The Imperial has made an especially strong beginning and Manager Russell is smiling in confident expectation of a new top record in melodrama for the town when he closes his books next spring.

Fishell a Roseate Optimist.

But of all the optimists that ever painted the future in brilliant colors, Dan Fishell, manager of the Garrick, has the most roseate reveries. The combination of Klaw & Erlanger vaudeville and the attractive comfort of the Garrick auditorium has made him talk as though he had the whole Barnum show booked for a seventeen minute turn and was negotiating with the Ringlings for the following week. One of the papers announced recently that his opening bill would include something like three hundred people, but Dan explained next morning by saying that he had passed the previous evening discussing the outlook with Charlie Salisbury and had been called out of bed at two in the morning to inform the daily in question about his plans.

The general opinion here on the vaudeville situation is that there will be little opportunity for a "war" in St. Louis, as there will be plenty of business for the two opposing houses. The Columbia has a large and loyal following who have learned to visit the house weekly as a matter of habit. The Garrick will find the town large enough to furnish profitable audiences daily without cutting down the receipts of the pioneer vaudeville theater. As strong bills are to be the rule at both houses, the public will be benefited; so everyone should be happy.

In Legitimate Exclusively.

The Olympic and Century will have the legitimate field exclusively. The effect is seen in the unprecedented strong array of attractions which Manager Short has announced for the season. Sixty-nine shows are included and they cover every prominent "hit" in the country at the present time. The Century, especially, has a list which is a most decided improvement on



COL. P. SHORT.

One of the best known theatrical managers of St. Louis is Col. P. Short, who guides the destinies of the Century and Olympic theaters.

previous seasons, and notwithstanding the difference in sizes of the two auditoriums the Olympic will have to "go some" to surpass the showing of the Olive street playhouse. It will be a contest which Mr. Short can witness with a most complacent equanimity. The Man of the Hour will open the Olympic with an engagement for two weeks, with Wilton Lackaye to follow in a premier production of the new dramatization of Hall Caine's The Bond-

man. At the Century The Heir to the Hoorah will make its bow to the first audience of the season. The company reached the city Friday night, under the chaperonage of Harry J. Riding. It is his first visit since his marriage to Miss Helene Lackaye, so he has been welcomed with even more cordiality than on previous occasions. His Honor the Mayor is the Century underline, coming here for the first time.

Plans for New Theaters.

Tentative plans for three new theaters were filed with Building Commissioner Smith during the past week. Among them are the designs for the contemplated building at Twelfth and Locust streets, which will be leased by Messrs. Powers and Davis, of Chicago, according to our newspapers. The locations of the other two new "show shops" are not divulged. In the meantime, the Brothers Oppenheimer are

the past summer his reviews of the gardens have sparked with vivacity and a most appropriate lightness of expression.

Col. "Bill" Thompson on Deck.

Col. "Bill" Thompson is here as business representative of The Man of the Hour. He has announced that he will take up the interests of Wilton Lackaye after the Broadhurst play begins to "turn 'em away." When The Bondman has been properly placed before the public the affable colonel will steer eastward to go ahead of Way Down East, so that an admiring constituency in this city may count upon seeing him again later in the season. The colonel has a large visiting list among the clergy of St. Louis with whom he became acquainted last season when he was acting in an evangelistic spirit for Rev. John Snyder's "As Ye Sow."

Al Walle, who was a resident of St. Louis for two years in the days of Sav-age's Castle Square opera, is in town to push the publicity of The Heir to the Hoorah. Well known here, he seems to regret that "The Heir" was not booked for two weeks at the Century.

Harry Holthaus, the veteran stage manager of the Olympic, suffered a slight stroke of paralysis about a month ago, and has been confined to his home. It is expected that he will be able to return to his domain behind the curtain tomorrow night. He has been on the Olympic executive staff for the past twenty-six years.

Yankee Regent a Hit.

The first musical offering of the local season is The Yankee Regent, which has been doing an excellent business at the

aroused as much attention as is usually given to the latest products of those other native sons of the Mound City—Gus Thomas, Henry Blossom and Alfred G. Robyn. The Fay Foster company occupied the stage at the Standard during the past week. Prominent in the burlesques and the olio were; Glole Eller, Lena La Couv-rier, Lewis and Chapin, and Dillon and Moore.

The Gayety is just closing the first week of its season, with Harry Bryant's extra-



ELITA PROCTOR OTIS.

A popular vaudevillian in Chicago is Elita Proctor Otis, who appeared with success in a captivating monologue at the Haymarket theater two weeks ago. She is an excellent entertainer and is a prime favorite with her audiences.

ganza on the boards. The organization is strong with such names as Harry Bryant, Lillian Sieger, Charley Harris, Edith Bryan, and the Eight English Stella Trope.

End of Summer Garden Season.

The end of the summer garden season is intimated by the fact that the theater at the Delmar Garden closed last night, with Frank Daniels' former winner, The Office Boy, as a gay finale to a most successful series of light opera productions. Never before have the hot weather months had such capably cast, well produced musical drawing cards as Manager Lewis has offered to his large patronage. His company has won an enduring place in the regard of St. Louisans and they are all assured of welcomes most cordial whenever and however they may return to the city. The leaders of the hard-working troupe are: Caecilia Rhoda, Blanche Deyo, the Intropodis, John E. Young, William Herman West and Frank Rushworth.

Helen Bertram, with interpolated songs, in Jane, was the Suburban attraction, and it maintained the high standard for attendance and value that was fixed for this garden earlier in the season. Miss Bertram is booked for two weeks, presenting A Scrap of Paper during the coming seven days. This season at the Suburban has been a wonder-worker in the world of summer amusements. The manner in which the Messrs. Oppenheimer caught the crowds with such stars as Amelia Bingham, Virginia Harned, Cecelia Loftus, Odette Tyler and Helen Bertram has already had its effect. That big summer circuit which Dan Fishell and Jake Rosenthal have organized will put the idea on a national syndicate basis.

Highlands to Close Sept. 15.

Col. Hopkins announces that Forest Park Highlands will close Sept. 15. It makes a long season for "the big place on the hill," but as long as they keep coming, there does not seem any necessity for closing the books. Holcombe's Band is the big feature for the multitude. Anna Geisler Woodward is the soprano soloist. The combination is one of the very best in a popular way that the Highlands has had. On the vaudeville bill in the theater during the past week were: Seven American Whirlwinds, the Bootblack Quartette, Daisy Allen, Johnny West and Raymond & Leonard.

Thais Magrane and her supporting company introduced a novelty for the summer season at the West End Heights last week. They gave St. Louis its first glimpse at a farce comedy which is well worth while. What Happened to Smith is its name, and it was written for Albert Chevalier, to be used as his first starring vehicle. Miss Magrane and her associates aforesaid made it go so well that the question arises, What happened to Chevalier, that he is not starring in it still?

Mannon's maintained its good vaudeville standard during the week with a bill made up of Ellsworth & Burt, Kollins & Klifton, Clark & Temple and John Byrne.

The Stanley Stock Company gave us How Women Love at the Eclipse Garden last week, and are going to keep on harping on the subject with Because He Loved Her So. It's pretty hot over in South St. Louis these days, too.

This is what we have promised for next week: Olympic, The Man of the Hour; Century, The Heir to the Hoorah; Grand The Burgomaster; Columbia, advanced vaudeville; Garrick, Klaw & Erlanger's advanced vaudeville; Imperial, The Rocky Mountain Express; Havlin's, Panhandle Pete; Standard, Williams' Ideals; Gayety, Trans-Atlantics; Suburban, A Scrap of Paper.



A QUARTETTE OF CHORUS LADY BEAUTIES. Sykes Photo, Chicago.

The Chorus Lady, which has been delighting big crowds at Powers theater for many weeks, gives employment to numerous handsome women, four of whom are pictured herewith. From left to right they are: Helen Hilton, Margaret Wheeler, Claire Lane, and Annie Ives.

rushing their new American into usable shape and are positive in their prophecies that they will be doing business there within six weeks. Whether they will furnish us with still another vaudeville emporium or give us something else in the way of amusement fare is a subject that is puzzling all the able young gentlemen who make their living by furnishing theatrical "dope" to the newspapers.

By the way, those same newspapers have furnished the most important changes in the local amusement field. At least, the information of the changes is the most important to be found by traveling agents and managers. Home & Bassford will preside over the dramatic columns of The Times, and J. H. Ranck has been appointed critic and dramatic editor of the Star-Chronicle. Mr. Bassford is a familiar friend of every press agent who has been in St. Louis during the past decade. He resigned the night editorship of The Republic last spring to become editor-in-chief on The Times. His interest in the drama and other forms of theatrical offering was such that he has combined the play column with his general jurisdiction. He announces that he will be liberally receptive of all styles of show news, comment and fiction, provided the "Not Duplicated" caption is not mimeographed. Mr. Ranck comes to the Star-Chronicle from Cincinnati and displays a gratifying affection for press agency literature. During

Grand opera house during the past week. The performance is surprisingly good and satisfying. Toby Lyons headed the large cast. Additional local interest centered in the production inasmuch as the book is from the pen of a St. Louisan, Mr. I. L. Blumenstock.

The Columbia had a prosperous week with George Farren & Company as the top-liners. Others prominent in the favor of the audiences were Charles Wayne & Co., Bartholdi's Cockatoos, Bimm, Bomm, Br, Olive Vail, the Two Vivians, the Thrillers and Glenn Burt.

Kate Barton's Temptation looked good on the billboards to the Imperial patrons and made good with large crowds that came to see if she resisted it. The Monday matinee at this theater are fast approaching the figures usually identified with Sunday performances.

Ship Wrecked by Iceberg.

Havlin's presented Klimt and Gazzolo's Four Corners of the Earth, and seemed to gather audiences from the same localities. A ship wrecked by an iceberg in midocean assisted the players most thrillingly. One of the foremost events of the season at Havlin's will be the presentation tomorrow afternoon of Manager Garen's own production, Panhandle Pete. Mr. Garen's connection with the enterprise and the fact that George McManus, creator of Pete and The Newlyweds is a St. Louis boy, has

TALKING MOVING PICTURES LATEST EUROPEAN INVENTION

Max Lewis, President of Chicago Film Exchange, Tells of the New Combination.

MAX LEWIS, president of the Chicago Film Exchange, returned from Europe recently, and in an interview with a SHOW WORLD representative made the following statement about the moving picture industry abroad.

"The latest innovation abroad, and the one that is attracting the major part of attention, is the talking moving picture machine. Although these machines are very expensive, ranging from \$1,000 to \$3,000, according to the quality of the material, still they are to be found in several cities, and are greatly applauded and appreciated by the citizens. At the present time the talking pictures do not run over five minutes and the majority of them are but three minutes in length. Of course, they are all special subjects, such as The Flowers of Spring or a similar subject that will give the maker a chance to introduce singing or instrumental music. The machine is a combination of the ordinary moving picture machine and the phonograph, and is manipulated by means of two motors. The talking machine is placed near the curtain and the film machine in its ordinary place, the two are caused to rotate simultaneously and the result is singularly life-like and effective.

Berlin and Paris Theaters.

"The moving picture industry is booming abroad as well as on this side. Berlin has 200 theaters, Paris boasts of 300 playhouses devoted to moving pictures, and the smaller towns of both countries support from two to ten. Over there the theaters are on the second floor of a building and have not the ornamental and extravagant fronts that we find in this country. The admission prices range from ten to fifty cents, and the performance is continuous, a regular program being furnished as the Americans do in their vaudeville playhouse. The theaters are never found in the residential district, and the performance in most instances do not commence until late in the afternoon, or after dinner. The theaters have boxes, and in the balcony there are little tables, where the bon ton sit and sip their cordials while the films are being thrown on the screen. The same films are used but once a day, and the competition which is so strong in our country does not hold forth over there. All the theaters change their films but once a week, and the people do not seem to care whether the subjects are fresh or not so long as they are meritorious. Another feature which we have in our theaters but which is lacking abroad, is the illustrated song and vocalist. Illustrated songs are absolutely unknown in most of the theaters, and whenever songs are employed, they are usually American successes that have long since outlived their popularity over here. While I was in Paris an American actress was creating a furore singing George Cohan's 'So Long Mary' which would be decried in our vaudeville theaters.

Germany Ahead of France.

"The talking pictures are much farther advanced in Germany than in France, and in my talks with a manufacturer he seemed to be most sanguine in expectation of decreasing the cost of manufacture and heightening the utility of the invention. I confidently expect that the machine will be presented and liked in this country, but the talking pictures will be but an incident in the performance, as the cost is too great and the invention not sufficiently perfected to make it practical at the present time."

Mr. Lewis was abroad five weeks, and made a close study of film conditions that will serve him to great purpose in the conduct of his large business. He visited the film plants, discussed the progress of the industry with the leading manufacturers, and gained knowledge that will prove of immeasurable value to himself and his many customers.

FUNNY FILM ABOUT "CABBY."

Selig Polyscope Co. Produces Comical Series of Pictures Full of "Laughs."

The adventures of Cab No. 23 and its "Skiddoo" driver have been taken advantage of by the Selig Polyscope Co. to produce a piece of film comedy, which is now ready for immediate delivery and guaranteed to contain as many assorted laughs and as much merriment to the

lineal foot as it is possible for the human system to absorb at a sitting.

The cab-driver's home opens the picture, showing the exhausted driver who is unwilling to sally forth again, but is finally over-persuaded by his wife. He arrives at the stand and his first fare is a negro wench of darkest hue, who is soon forcibly ejected by the cabby. His next fare is a Rube and his wife on a sight-seeing tour. He collects the fare and leaves them craning their necks at a high building. In his excitement he runs over and scatters the contents of two push carts, but finally regains his stand.

Now the cab driver gets his—a tough citizen becomes his fare, refuses to pay the charge, maltreats the cabby, and finally mounts the box. The tough robs the next fare, an intoxicated gentleman,

and then picks up a stout gentleman whose avoidupois is too much for the floor of the cab, which gives way and obliges the portly gentleman to run along as fast as the horse can trot.

After this adventure the driver patches up the bottom of the vehicle, and picks up a couple of ancient dames. All goes well until a wheel comes off, the ladies are thrown out, the wheel is replaced and the driver gallops off leaving the ladies bewildered.

The driver's next adventure is with a policeman with whom he collides. His flight is interrupted by a junk wagon, and the irate officer arrests both the junk man and the fictitious cabby. On the way to the station the policeman, who is a poor whip, runs into an old Irish lady and objecting to her berating, takes her into captivity. The policeman finally overturns the cab, ejecting all the occupants; the horse runs away; the cab driver and junk dealer escape; "Biddy" is dragged out of the ruins more dead than alive, and the cab itself is a total wreck.

Manager F. B. Schultz, of Chattanooga, Tenn., has remodeled his theater, known as Keith's, and will run a combined refreshment parlor (in front) and a moving picture show. The Crescent theater next door, also conducted by Mr. Schultz, will have high class attractions in vaudeville and comedy.

Durham, N. C., has caught the moving picture fever and a new theater devoted to this class of amusement has been opened.

PUBLIC TASTE IN PICTURES AS VIEWED BY M. E. FLECKLES

General Manager of the Laemmle Film Service Relates Some Business Observations.

QUALITY counts in every business, but especially in the renting of films and machines. Give your customer what he wants, study his needs and then supply them. There are as many different tastes in films as there are in cigars, and the proprietor of a film service must be acquainted with every film in his stock, not merely a superfluous knowledge, but know each one, so that he may satisfy his customers. In some parts of the country the demand is for sensational pictures, in other parts they desire pathetic subjects, and still other sections want a mixture of both. It is only by a close scrutiny of these conditions that you can please your renter and hold his patronage."

that will place the moving picture industry even more prominently to the fore than it is at the present time. The time will come when you can see the great dramas of past and present ages shown upon a screen and hear the dialogue fall as naturally from the lips of the participants as if the players were flesh and blood rather than mere figments. The possibilities of the invention are limitless, and one can easily see the advantage of possessing a picture say, for instance, of an occasion like the inauguration of the President. There is an occasion that happens once in a quartette of years, and a film of the inauguration of President Roosevelt with accompanying crowds and bustle and the reproduction of the inaugural address would be worth a fortune today. And that is but one of many examples where a machine which could mirror the events of a day would prove most profitable to its owners."

Mr. Fleckles paused for a moment, or two as he slit open some envelopes. Then he held the letters toward the interviewer: "See, there are three orders in that little pile for machines and still people with no knowledge of the business or conditions will attempt to tell you that the moving picture industry is on the wane. Why, every place I go, even to private homes for a sociable call I find that from the oldest to the youngest members of the family eager to discuss the films they have seen and the process of manufacture, and that, to me, is one of the most encouraging signs that the industry will live and prosper. Whenever you find people sufficiently interested in any project to discuss it they must naturally interest others, and by that means of propagation our clientele is being built up, and gives no signs of flagging.

Advertising is Essential.

"Another thing that our film service owes its popularity to is our advertising. Not only do we advertise to secure business, but once the business is secured we have 'copy' which we furnish to our renters that they may advertise in their local press and attract the attention of the community. I do not think it is possible to overestimate the importance of this particular phase of the business, and from the very first the Laemmle Film Service has believed in advertising. There is no use in having a good article unless the public is aware of it, and we might have the best films in the world and if the attention of the proprietors of the theaters were not called to them what avail would they be to us? Absolutely none. But more important than advertising is holding your customers when once they are listed, and this can be done only by catering to their particular tastes and by promptness.

"To give you an idea of how old the business is, a few days ago Mr. Tales, one of the oldest operators in the business, presented us with a machine that was in use at the old Schiller theater fourteen years ago. The improvements that have been made in machines since that time make the machine a curiosity of value, and we intend placing it upon exhibition in our windows very shortly. The progress of films has kept pace with the advance in machines. I can remember when an entire town was mystified by the appearance of a walking horse upon a canvas, which would not be noticed today. The films that are being made today are sufficient to disconcert the most expert in the process of manufacture, and it was quite a time before I could figure out how they obtain the truly marvelous effects.

Some Films Cost \$25,000.

"I do not think that the spectators when they see pictures of a ship burning at sea or a railroad wreck realize that the accident was a real occurrence that cost the company thousands of dollars to produce, that the ship or train was chartered or bought by the film manufacturers and destroyed. I do not doubt for a minute that some of the films on our list cost \$25,000 before they were in a condition to be placed upon the market, and they are growing more extravagant every day. When you consider that you can see for a nickel what originally cost \$25,000, you gain a slight idea of the value given by the proprietors of moving picture theaters. The Pathe films are notable in this regard and the effects those foreign artists produce are the eighth wonder of the world."

The Laemmle Film Service recently moved into its new quarters at 194 Lake street, where they now have 9,000 feet of floor space devoted to moving picture machines, films, slides and lenses. Their demonstrating room, where they project the films on the screen for the prospective purchaser, is forty feet long and eight feet wide.

Morris E. Fleckles was a practical photographer for many years before embarking in business with Carl Laemmle, and his practical knowledge is of immeasurable value. Quick and alert, with an eye for details and the gift of commercial foresight, Mr. Fleckles stands out prominently among the present exponents of the film industry.



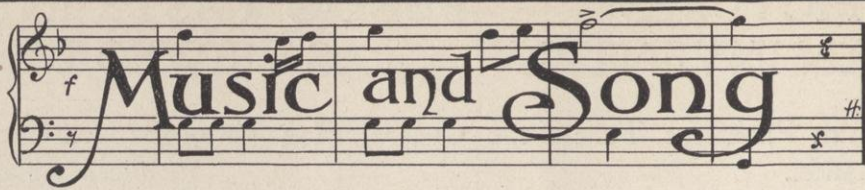
M. E. FLECKLES, MOVING PICTURE EXPERT.

Morris E. Fleckles, general manager of the Laemmle Film Service, made the above statement to a SHOW WORLD representative. The fact that Mr. Laemmle went abroad for months and left his immense business in charge of Mr. Fleckles would portend his confidence in both the executive ability and judgment of his manager. Mr. Fleckles has been with Mr. Laemmle since the company's inception, and the countless details and contracts that pass through his hands daily give a slight insight into the immensity of the business and Mr. Fleckles' managerial ability.

"Although the tendency of the authorities and press of America is to decry sensational films," Mr. Fleckles continued, "in France and other countries the sentiment is exactly opposed to that manifested in this country. In France the authorities believe that a great moral lesson is taught in pictures that depict crime and the final downfall of the criminal. They consider it a lesson and a warning to the young of the nation to see the inglorious end of the criminal and the retribution that is always meted out to him. But the reformers and others in this country do not seem to hold to that opinion, so we conform to their ideas.

Combined Machine Coming.

"A project that I am watching with eager anticipation just at present is the combination of the moving picture machine and the graphophone. I am expecting every day to see the perfected machine placed upon the market, and when it does it will disclose wonders



By C.P. McDONALD



THE EDITOR WILL BE PLEASED TO ANSWER ALL QUESTIONS RELATING TO, OR TENDING TO BETTER, THE MUSIC PUBLISHING BUSINESS.

ALL COMMUNICATIONS AND MANUSCRIPTS SHOULD BE ACCOMPANIED BY SUFFICIENT POSTAGE FOR THEIR RETURN.

In the musical world Victor Herbert occupies a unique place—unique because there is no other just like him. And perhaps there never was another just like him. Some one somewhere once referred to him as "Victorious Herbert."

It was a figure of speech, but it concealed, unwittingly, a singular prophecy; for the suffix thus unconsciously bestowed upon his given name has since been well won and fully deserved by Mr. Herbert. His is a name to be conjured with, and on the score of an opera it means more than mere jugglery of tunes.



THEODORE MORSE, TUNE MAKER.

When comes this maker of delightful melodies, and what is his mission? Is he a reincarnation of some past musical Golconda, flashing the brilliant jewels of its marvelous intonations for the benefit of a modern world, or is he merely a genius? Offenbach, Strauss, Sullivan—all these in one might make a Herbert, but it would be difficult to analyze these elements in any Herbert composition.

Repetition of himself even is an absolutely rare fault, and in four operas written in one season, some few years ago, the musical plan and structure, technically, were so utterly dissimilar as to pro-

voke comment and raise a doubt of uniform authorship. Yet the Herbert touch was there—an elusive similarity that defied comparison in the closest analysis. The inevitable conclusion would seem to make it necessary to place Mr. Herbert in the classification of a genius, for we then have his antecedents for a basis of judgment.

Mr. Herbert was born in Dublin, Ireland, on February 1, 1859, the son of a barrister and the grandson of Samuel Lover, the creator of that immortal hero Handy Andy. Novelist, poet, painter, dramatist and musician, Samuel Lover is undoubtedly the mould in which is cast the present day musical genius.

Heredity showed early, for at the age of seven the young Herbert became a student of music in Germany, where his parents had established themselves. Here, under capable masters, he rapidly developed in his chosen profession, and at the age of twenty-seven he became first cellist of the court orchestra at Stuttgart.

In the search for a broader field in which to exercise his fast-growing accomplishments, America claimed his citizenship, and here he has gone on and on winning fresher laurels with each new achievement, until the crown is virtually his. Through a succession of triumphs he has emerged as the world's foremost light opera composer, while as a conductor he has practically no superior.

From the moment of his arrival in this country he took a commanding position in the musical profession, playing first cello in the celebrated orchestra of Theodore Thomas and Anton Seidl, being associate conductor with the latter.

Perhaps nothing in musical history can take rank with Mr. Herbert's marvelous success as a composer. Of serious work he has to his credit not only the imposing symphonic poem, Hero and Leander, but two violoncello concertos he wrote are in the repertoire of every noted cello soloist throughout the world. In light

opera the list of his scores is formidable, comprising the really great successes of the past sixteen years. Among these are Prince Ananias, The Serenade, and The Viceroy, which revived the waning fortunes of the old Bostonians; The Wizard of the Nile, The Idol's Eye and The Ameer, three operas that firmly established the popularity of Frank Daniels as a star; The Fortune Teller and The Singing Girl, which served the brilliant purpose of Alice Nielsen; Cyrano de Bergerac, one of Francis Wilson's most ambitious offerings; Babette and Mlle. Modiste, the latter the most finished operetta produced here in a quarter of a century, both written for Fritz Scheff; Babes in Toy-

rate, like good wine, they are improving with age, and THE SHOW WORLD wishes them all the success that is their just due.

The tree song apparently still demands prestige. At least two years ago it was predicted, from reliable sources, that a song which employed the word "tree" in its title was sure to be a foregone failure. Evidently this calamity has been forestalled for the tree song still is written by good writers at that.

Williams and VanAlstyne's new ballad, "Neath the Old Cherry Tree, Sweet Marie," is a ballad which can safely warrant the expenditure of fifteen cents. The story—what there is of it—is suffi-



VICTOR HERBERT, COMPOSER AND CONDUCTOR.

land, It Happened in Nordland, Dolly Dollars, Wonderland, and the most recent of all, The Red Mill, with Montgomery and Stone as the stars, which is at present the furore of the season in Chicago.

Mr. Herbert married Therese Foerster, prima donna, August 14, 1886.

There is no better tune maker in the popular music writing game today than Theodore Morse, whose "Arrah Wanna" is now sweeping the country.

He was born in Washington, D. C., in 1873. In 1899 he trekked for New York with fifteen cents in real money in his jeans. Here he went to work in Ditson's music store, where he remained for eight years. While with Ditson, the song germ was inoculated into his system and after leaving Ditson he joined Howley-Haviland & Company's forces, when his downfall started; aided and abetted by the late beloved Paul Dresser, who told him he could write songs, Teddy ground out some things which justified the firm to retain his services, among them "Little Boy in Blue," and "Up In a Coconut Tree."

Later, Morse went with F. B. Haviland, with whose firm he is today connected, and during the past few years he has written many enormous sellers, such as "Bluc Bell," "I've Got a Feelin' for You," "Just a Little Rocking Chair and You," "A Little Boy Called Taps," and "Good Old U. S. A."

In my estimation, Morse and his present word-writing colleague, Jack Drislane, are just getting fairly started. I rather imagine within a short time they will grind out something equally as popular as their "Arrah Wanna." At any

client to sustain the melody which VanAlstyne has woven for it, and the song in its entirety has that qualification of leaving a lot to the imagination.

Both Williams and VanAlstyne have done better work, while at the same time they have given us much worse. As Mr. Remick, who publishes the song, has faith enough in it to get behind it enthusiastically, there is reason to believe "Neath the Old Cherry Tree, Sweet Marie" will be proportionately popular.

We this week have the pleasure of welcoming to our fair city a new publisher of music—King Kollins of Kollins and Klifton, "The World's Greatest Banjoists."

Mr. Kollins has opened a small but pretentious office at Room 41, 95 Dearborn street, and has entered the field with three instrumental numbers, entitled respectively, "Grand Entry," march and two-step; "The Whizzer," march and two-step, and "The Twirler," characteristic slow drag. The piano, band and orchestra arrangements are by Chauncey Haines.

The success of Mr. Kollins' marches depends upon the amount of push and energy put behind them. They should all be good sellers. While there is nothing particularly striking or original in either of them, at the same time they are all worth while. They are spirited and wholesome. Many publishers have started with far inferior first numbers who are still in the business today.

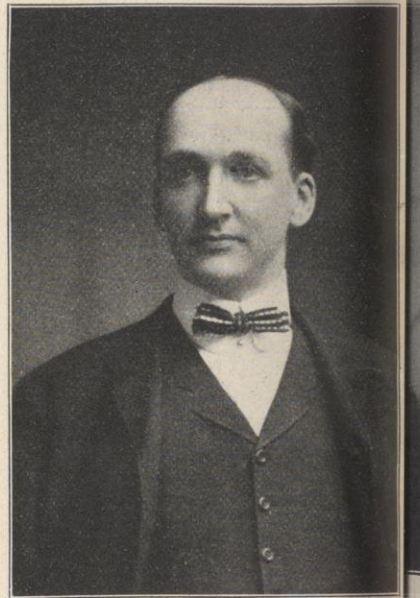
The songs in The Great White Way are published by Jos. W. Stern & Co.

At Luna Park, New York, on Decoration Day last, Bert Morphy, "the man who sings to beat the band," pitted his stentorian tones against those produced by the efforts of Lemlein's Military Band. The band was conducted that evening by John Phillip Sousa, and Mr. Morphy yelled easily to a hundred thousand people the sweet strains of a new song, "I've Made My Plans for the Summer," written by the world-famed march king. Afterward Mr. Sousa invited Morphy and the rest of their parties to supper in a Coney Island restaurant. Every one expressed surprise at the excellence of the meal.

"It's all right," said Morphy, adding sotto voce, "for a restaurant." Mr. Sousa heard the remark, but took it good naturedly.

"Are you an advocate of home cooking, Mr. Morphy?" he asked.

"Not necessarily," replied the Irishman, "but I've an idea inherited from my father that a man who's paid to cook for strangers won't throw the zeal into his work as will the fellow who's fixing up something fine for his friends, just



BERT MORPHY, SINGER.

for the love of pleasing them and the joy of showing them that he can do it right."

"Are you an amateur cook, then?" inquired the composer of "El Capitan." The Irish baritone arose with dignity and with a sweep of his hand, said:

"Gentlemen, it has been said that I sing to beat the band. Be that as it may, I would much prefer to have my friends think of me as the man who cooks to beat the band. Therefore, I hereby invite you all to try my skill at a luncheon in honor of Mr. Sousa next Tuesday afternoon at three o'clock, at my present hunting grounds, the Hermitage, near Forty-second and Broadway, and I'll cook every scrap of it myself. What say you?"

There was not a dissenting voice. And the following Tuesday Morphy demonstrated that as a culinary artist he was as good as can be found on this lower mundane sphere.

Morphy, it is said, comes by his cooking ability honestly, his father, the celebrated Colonel Alexander Morphy, the celebrated Colonel Alexander Morphy, crown solicitor for the counties of Kerry, Cork and Clare, having been the most famous epicure and amateur chef in all Ireland. The family is a noted one, the singer's elder brother being Major Henry J. Morphy, commanding the second battalion of the "Old Eighty-sixth," Royal Irish Rifles. Bert's full name is Hubert Timothy John Aloysius Morphy, and he was educated at Lord Peter's College in Surrey.

When his father died young Morphy had to leave college and shift for himself. He went to Australia, but finding nothing there to his liking he decided to leave at once for America, without even waiting for his remittance from home. As he had no funds, he was obliged to stow away, and as luck would have it he chose the very boat on which Mme. Sarah Bernhardt and the Sells Brothers' circus were sailing. Since then Sarah has been a tent attraction herself.

As soon as the crew discovered him, Morphy, like all stowaways, was put to work and, by a fortunate chance, was placed in the cook's galley. Then came the captain's birthday and Morphy vol-

LION ATTACKS ITS TRAINER AT WHITE CITY, CLEVELAND

Capt. James F. Briggs Is Severely Injured by Angry Beast During a Performance in Cage.

BY EDWARD FRYE.

CLEVELAND, O., Aug. 31.—Capt. James F. Briggs, lion trainer for the Heberling shows, now at the White City, had a narrow escape from death Sunday, Aug. 25, in a fight with "Young Wallace," a bad-tempered lion. The trainer had entered the cage of the lions for an act called "A Fight For Life." In this act he stirs them up in a realistic way. At the finish of the act Briggs, grown careless, turned his back on the big beasts to bow to the audience. A paw shot out as "Young Wallace" leapt past. Two claws sank deep into the trainer's leg, and at the same moment the lion's jaws closed on the man's hip, and four tusk teeth almost met through the flesh. Briggs clung to the bars and fired blank cartridges from his revolver into the lion's face. Trainers outside held it off with poles while Briggs stag-

a satisfactory Charles Brandon. James Hester, Frank Kamp and Theo. Johnston played their parts in faultless fashion.

Good Vaudeville at Keith's.

The following made up the bill at Keith's last week: Valerie Bergere, first time here in two seasons, in a sketch entitled "Jimmy's Experiment" is easily the headliner. I think the people in Cleveland would be more pleased to see her in a play where she has more opportunities than in her present offering, but we are satisfied for even a glimpse at her acting. The rest of the bill consisted of Billy Beard, black-face comedian; Carletta, The Human Dragon; La Petite Mignon, Imitative Interpretations; Tobin Sisters, musical offering; Elinore Sisters, in a comedy offering; The Four Everetts, in an acrobatic act, and the kinetograph. Cleveland's new West Side playhouse, the Majestic, opened its doors Monday night, Aug. 26, with "Because She Loved Him So" as the attraction. The Gillette comedy is one of the best on the stage today and is an admirable selection to show the strongest of the new stock company. Mr. Carleton Macy is the directing manager and is an actor of much ability. Harry Ingram is the leading man, and his portrayal of Oliver West is good. Miss Florence Oakley is leading woman and,

unteered to make a fine frosted cake. It was a wonder and the captain sent for the young man. He complimented him before all the passengers and asked: "What else can you do?" "I can sing a little," replied young Hubert modestly. He sang so loudly and so well as to earn the enthusiastic applause of Mme. Bernhardt, and an offer from the Sells Brothers to join their big show and sing under canvas, which he did for three years. Since that time he has sung with every band of prominence in the United States. For years he was a resident of Chicago where he became very popular, but two years ago left the Windy City for New York, where he has since lived.

Miss Clarice Manning writes me that her extended trip to the coast is proving phenomenally successful. She says she has placed many big orders for "Dearest, Sweetest, Best In All the World To Me," "I'd Like a Little Lovin' Now and Then," "She Was a Grand Old Lady," "Southern Girl," and others from the Stern catalogue. Miss Manning, before returning to Chicago, will visit the trade in all the big cities of the middle west, going as far as the Pacific coast.

On September 3 Thomas Sheridan, who has full charge of Chas. K. Harris' Chicago stock room, will begin his ninth consecutive year as an employe under Mr. Harris. Joe Harris tells me he has a thousand that says Tom can count, wrap, address, ship and get the money on more pieces of music in an hour than any other boy serving in a like capacity.

"Tropical Moon," medley overture for orchestra, has been issued by the Victor Kremer Company. It includes "Under the Tropical Moon," "Morning, Cy," "Goodbye, Annie Laurie," "Moonbeams and Dreams of You," "Like the Rose

Rhymes," but the sixty-seven poems incorporated between the covers are far from rugged. They are dainty bits, written in an unhalting style, and show that their creator has given considerable thought to their maturing. There is a goodly number of verses in the volume that are well worthy of quoting, but lack of space prohibits my reproduction of more than one. This one poem is in two stanzas and is the dedicatory effort inscribing the volume to the author's wife. It runs:

"For all your love, for all your care,
For all you've borne, for all you bear,
For what you've been, for what you are,
My heart's great ease, my guiding star,
I wreath this garland of my lays,
And lay it at your feet in praise;
For what you've been to me away,
This tribute of my love I pay.

"For all I've lacked, I here atone,
And dedicate to you, your own,
You were the inspiration, dear,
Of all the thought recorded here.
The source and spring of all my rhymes,
The critic, too, perchance, at times;
So as your tribute and your due,
I dedicate them, love, to you."

The following numbers from the house of Haviland are being used by the performers named:

The Quality Quartette with The Boy With the Boodle—Howard Hall's new effort, "Since Arrah Wanna Married Barney Carney," Kitty Morris, "In Monkeyland," "Lovin' Time" and "That's Gratitude;" Lee J. Kellam "That's Gratitude;" Harry Holman with Maurice Krause's Twentieth Century Maids.

TODAY AND YESTERDAY

By C. P. McDonald.

I've heard the songs that Jim O'Dea has piped to Indian maids,
And those of Andy Sterling on the girls with golden braids;
The Irish lilts of Bill Jerome have thrilled me with delight,
And one by Fay in which he cried: "Good Night, Beloved, Good Night."
The march songs of Ed. Madden have a place within my heart,
And those of Charley Harris in which lovers always part;
But though I think these boys are great, yet I am prone to sigh
They do not write songs like the ones we had in days gone by.

The screeds of Drislane are immense, the lays of Branan fine,
And Harry Williams' pastorals are good enough for mine;
Clare Kummer writes some splendid verse that's pleasing to the ear,
And anything by Vincent Bryan I'm always glad to hear.
Gillespie's little tales of love oftentimes ring clear and true,
And Harold Atteridge is there with tender lyrics, too;
But, still, there's something missing, and I often wonder why
They do not write the songs today we had in days gone by.

When Albert Gumble twangs his lyre we look for something good,
And when Dick Carle breaks into rhyme he's there, that's understood,
Bill Powell hits a happy chord, and Charley Daniels, too,
While Harry Newman's roundelays keep one from getting blue.
Ted Morse is long on melodies that always reach the spot,
And Monroe Rosenfeld sometimes hits us just to a dot;
But, still their work is lacking—to tell why I often try,
Their songs do not go to the heart like those of days gone by.

"That's Gratitude;" The Four Silbors, "In Monkeyland;" De Vere & Hayes, "Since Arrah Wanna Married Barney Carney," "In Monkeyland," and "Won't You Be My Honey?"; Marion & Dean, "Won't You Be My Honey?"; Bernard & Weston and Church City Four, "Since Arrah Wanna Married Barney Carney," "In Monkeyland," and "Won't You Be My Honey?"; Ned Nye, "In Monkeyland."

The principal song numbers in The Alaskan, which recently opened the Knickerbocker, New York, are "Trouble Tree," "Fossil Man," "Mother Did," "Good, Better, Best," "Sherver Song," "Sweetheart," "Totem Pole," and "Arlee." Published by M. Witmark & Sons.

The J. A. Calder Music Publishing Co., 352 Jefferson avenue, Grand Rapids, Mich. —"If I had a Little Boy Like You."

The Witmarks are being represented by the following: The Electric Crickets, "Moon Eyes," "Cricket and the Moon," and "Heroes of U. S. A.;" Maurice Levi and his band, "On the Rocky Road to Dublin," and "Love Me and the World is Mine;" Miss Margaret Farrell, "I'd Live or I would Die for You," and "Bye Bye, My Caroline;" Ladies' Comedy Quartette, "Carissima," and "Tiny Colored Lady;" The Village Choir, "I'd Live or I would Die for You;" Miss Dorothy Kenton, banjoist, "Pan Americana," and "Because You're You;" Eva Spear, with Dolly Dimples Co., "Take Me With You in Your Dreams;" John Rucker, "She's Dixie Through and Through," and "I'm Willing to Wait;" Zelda Rotelle and Thomas Donnelly, "My Arizona Girl," and "Get Off and Walk;" Epps and Loretta, "Bye Bye, My Caroline," and "Hot Lunch Man;" Dudley and Chesbyn, "Sweet Jessie Dear."

gered to the door, got it open and stumbled through. "The first thing I knew, the lion had me," Briggs said at the hospital. "I knew that if he got me down I was done for, so I clung to the bars with all my strength. I wasn't scared. The claws and teeth didn't hurt much but the wounds they made hurt like blazes now. Am I going back into the cage when I'm well again? Why, sure."

Young Violinist a Master.
A violinist who is fast becoming a thorough artist with the violin is Louis Rich, who will direct the opera house orchestra this year. Although only yet a mere boy he has displayed unusual talent in his work. He had been connected with the opera house orchestra for the last four years as first violin, and now steps into the vacancy made by the resignation of John Faust. I predict a brilliant future for him.

The Colonial theater opened its doors last week for the season with Joseph Sheehan's Opera Company, presenting Gounod's Faust as the attraction. The principle parts are cast as follows: Marguerite, Miss Anna Lichter; Siebel, Miss Elizabeth Howell; Martha, Miss Katharine Ingamoff; Faust, Mr. Sheehan; Valentine, Homer Lind; Mephisto, William Wolf; and Wagner, Thomas Conkey. Mr. Sheehan was in good trim and sang the name part for about the 300th time, in a rich melodious voice. Miss Lichter also sang in good voice.

When Knighthood Was in Flower was the offering of the Vaughan Glaser Stock Company last week at the Euclid Avenue Garden theater. The play affords a pleasant evening's entertainment and the house was packed all week. Miss Courtney made an entrancing Mary Tudor. She showed a pretty temper and lots of it, although her performance was perhaps not as spirited as that of Julia Marlowe who originated the role. Mr. Glaser was



VAUGHAN GLASER.

A popular leading man in Cleveland, O., is Vaughan Glaser, head of the Vaughan Glaser Stock Company, which is delighting select audiences in that city. Mr. Glaser is a matinee idol, an actor of superior merit and success has rewarded his painstaking efforts.

Judging from the impression she made Monday evening, it will not be long before she will be a popular favorite. Edward Wade as the elderly Weatherby and Clara Reynolds Smith as Mrs. Weatherby were both excellent in their respective parts. All the other members of the company interpreted their parts satisfactorily. The house was packed to the doors Monday night, hundreds being turned away because of no seats obtainable.

Russell Bros. Welcomed.

The Russell Bros. are back at the Lyceum with their impersonations, their comedy and their company of fun makers. The Hired Girl's Millions serves as the vehicle, and affords many funny incidents. The show is a concoction of comedy, drama and catchy music. The Russell Bros. have surrounded themselves with a capable company with pretty scenery.

The original Cohen was the attraction at the popular melodrama house, the Cleveland, last week. Louis Hartman in the star and is one of the best Jew characters seen here for some time. The play is Boweryesque with more fun than tragedy.

Creatore and his band played a week's engagement at the Coliseum. The Italian bandmaster is immensely popular in Cleveland and his first concerts brought out capacity crowds. His programs are varied and interesting more for their musical value than the eccentricities of the conductor.

Bob Manchester's Crackerjacks opened the season at the Empire Aug. 24, with Bobby Van Osten as the principle comedian. In the olio: The Madcaps, English dancers; the Mannings in a sketch; Vardon, Perry & Wilber, singers and dancers, and the Millard Bros., trick cyclists.



FLO ADLER.

A Chicago actress who has made a pronounced hit in vaudeville as a singer and dancer is Flo Adler. Her work is attracting widespread attention and her popularity in social as well as professional circles is unbounded.

"You're the Fairest Flower," "Won't You Let Me Put My Arms Around You," and "Colorado." Paul Wesemon, manager of Kremer's band and orchestra department, informs me the demand for this medley far surpasses his most sanguine expectations. As Corey would put it, "It will be heard from largely in the future."

During his eight years continuous performance with Harris, Tom has lost but two days—one with pneumonia and the other with typhoid fever. Just now he tells me he is working overtime filling orders for "The Girl Question" numbers and "Yesterday," Harris' new ballad. Chas. K. himself thinks Tom is so good that the last time he visited in Chicago he went out and bought Thomas a beer. Tom has the Tampa Fad.

I can say unqualifiedly that Remick has a hit in "Dreaming." Every place I go I hear it sung and played. Maud Rockwell and Blanche Mehaffey are doing big things for it, and from the local trade I ascertain it is in much demand. Though "Dreaming" is the work of two heretofore unknown writers, Remick is pushing it for all it is worth. This would seem to refute the statement that Remick never recognizes outside talent.

THE SHOW WORLD is discovering new talent with each succeeding day. The latest to the rank and file of its correspondents is William Sidney Hillyer, who hails from Brooklyn.

As the name would imply, Sidney is a poet, and his songs and screeds stand out as conspicuously as though they were written in ox blood.

Mr. Hillyer's first volume of rhymes is before me. It is entitled "Rugged,

LIVE INFORMATION GATHERED BY

NEW ORLEANS

(Aug. 31, 1907.)
BY D. C. SILVE.

PROSPERITY has attended White City thus far this season. The patronage throughout the season has been nothing but the very best element in the city—an element that was appreciative of the character and merit of the operas that were presented each week by the opera company. The company put on light opera and musical comedy during the first part of the season, but during the last few weeks has presented the heavier class of selections, which will continue until the close of the season; within the next three or four weeks Tulane theater will again open the season with that popular comedian, Tim Murphy, Sunday, Sept. 8. Two Men and a Girl will be Mr. Murphy's offering this season. This play is said to fit closely Tim's individual style of work, and is reported as a high class comedy containing a number of original situations with clever complications. Mr. Murphy heads a large company, among them that charming actress, Dorothy Sherrod, who has long been identified with Murphy's productions.

Thrilling Melodrama Seen.

Blaney's Lyric.—The preliminary season at the Lyric began with F. F. Flanagan's production, The Black Hand Kidnappers. The interior of the house has been redecorated and electric fans installed and everything pertaining to the comfort of the audience has had attention. The Kidnappers is a strong attraction, the play telling the story of the crimes of the dread Black Hand Society, and is replete with thrilling passages and exciting climaxes.

This is not the regular opening, as the season at the Lyric will not begin formally till Sept. 6, when the Blaney Stock Company will open for the winter.

West End theater.—Clivette, the shadow-grapher, holds down the top position on the West End bill, introduced Sunday. Clivette has played in the Crescent City many times before, at the Orpheum, and each time with marked success. His is a turn that both amuses and entertains and has proven most popular with the resort habitués. A duo of novelty musicians from old Mexico, Lopez & Lopez, Pete Baker, with his dialect songs, was the recipient of much applause last week, and Francelli & Lewis, operatic duo, also had little difficulty in winning favor. The season closes Sept. 15.

Crescent theater.—Under Southern Skies, one of the best plays of southern life now before the public, will be the opening attraction at the Crescent, Sunday, Sept. 1. An entirely new outfit has been provided, new songs and dances will enliven the Halloween celebration.

Dauphine theater.—The Barry-Burke players, presenting the King and Queen of Gamblers, opened the Dauphine Aug. 25. John W. Barry, manager of the company, announced the following as the personnel of his organization: J. Frank Burke, leading man; Miss Lillian Bayer, leading lady; William J. Ashley, heavy man; Miss Jane Singleton, heavy; Thomas B. Findlay, principal characters; Wilson Day, characters; E. M. Leonard, characters; Isabella Madigan, characters and grande dames; Bert Walters, comedian; Willard Blake-more, juveniles; Alexander Nebur, singer; Miss Blanche Henshaw, soubrettes, with specialty; Ed. Leonard, stage manager; Jno. Kahill and son, scenic artists.

Casino Opera Pleases.

White City Casino.—Edmond Audrans' opera comique in three acts, Olivette, was the feature attraction at the Casino last week. It is announced that La Perichole will be presented the coming week. There will be but one week more of White City. La Perichole will be put on to run through the last week, winding up one of the most successful seasons of summer opera at the park. A large throng greeted the presentation of Olivette, and during the intermissions of the opera the outside amusements came in for considerable patronage. Miss Lottie Kendall, in the title role, was piquant, vivacious, and graceful.

The prospects are for a brilliant musical season here this winter, now that we are not to have French opera. It will fill all the wants of the music loving public, which heretofore have been gratified by the troupe at the French opera house, and it goes without saying that the enterprise will be a financial as well as an artistic success. J. V. Dugan, president of the Philharmonic Society, had the following announcement for the first four concerts; for the first concert two artists have been engaged: Charles W. Clarke, the great baritone, and Gerrady, the cellist. For the second concert, Fritz Kreisler, the violinist, has been booked. For the third and fourth concerts the plans are not fully matured. Offers are under consideration from the Pittsburgh Orchestra, as well as Mme. Sembrich and the Damrosch Orchestra. All told, there will be eight concerts of the highest order.

Gossip of Performers.

Miss Thais Magrane, a former New Orleans favorite, is the new leading woman at the West End Heights in St. Louis.

Herbert Carter, tenor, and Frank B. Blair, stage director, at White City Casino, have both gone east to accept winter engagements, leaving here this week.

Tim Murphy, who opens the Tulane, begins his season at Wheeling, W. Va., thence goes to Frisco, to play an extended run in seven of his comedies, and returns over the northern route and through Canada for a spring engagement in New York. En route Tim will present Brady's, A Corner in Coffee, and Fred Paulding's, Two Men and a Girl.

Henry W. Savage's grand opera company in Madame Butterfly will start on its southern tour just after Christmas, and will reach New Orleans early in January.

BALTIMORE

(Aug. 31, 1907.)
BY CHARLES E. RECKITT.

ROUSING good audiences at the Auditorium saw The Heart of Virginia, headed by Joe Morris, last week. It is an up-to-date melodrama. The two villains have one successful murder scene and several other unsuccessful ones, keeping the house of Jacob Brown, Pawnbroker, in a state of turmoil. Mr. Morris, with a chorus of six girls assisting him, made a great success of his four songs. The blackface humbler, James (Lew Williams), sang a ragtime number and scored a hit. The principal characters of the play were Mr. Morris as Jacob, Herbert Prior as Herman May, and Mabel Griffith as the race track queen. Business good. This week, Anita, The Singing Girl.

Holiday Street theater.—The Gambler of the West, as its name implies, is a play of the West, with a full Indian cast, cowboys, cowgirls, and numerous bad men. Quite a number of shooting scenes occur at close range, none taking effect until nearing the end of the play. One of the novel effects is a prairie fire, which is quite realistic. Horses and coach lend a helping hand to realism. Business very good. This week, Since Nellie Went Away.

Melodrama Is Popular.

Blaney's Theater.—Never Too Late To Mend got its share of the money. This week Lottie, the Poor Saleslady.

New Monumental.—Riley & Woods Vaudeville Show with "Pat" Riley as chief comedian. The chorus of pretty girls and catchy melodies brought many calls. Pat Riley, Sam Morris, and Victor Hyde kept the house in an uproar of laughter throughout the show. The after piece was one of burlesque knockabout, entitled Riley In Politics. Patronage heavy. This week, Winners Americans.

River View Park.—The Baltimore Evening News gave an outing to the newsboys of the city and suburbs Aug. 22, which was well attended by over 2,000 happy boys. All the concessions were open for their enjoyment and every possible effort was employed to entertain the husters.

Lyman H. Howe's Lifeorama is still drawing to full capacity at Ford's Opera house. These pictures more than excel any heretofore offered the public and never fail to please the most critical audience. The pictures featured the past week were all heartily applauded, the principal one being the Great International Balloon Race for the James Gordon Bennett Cup.

Fine Series of Pictures.

Starting from the Tuilleries Gardens, France, the countries represented were America, Great Britain, France, Spain, Germany, Italy and Belgium. The demonstration feature of this film was by M. Santos Dumont and his detachable steering apparatus. This very gear caused his grief. Then came a view of Aylesbury Duck Farm in England, Mines and Forges at Decazeville, then one of the most comical films ever seen in Baltimore, entitled A Public Nuisance, after which Mr. Howe showed the microscopic series illustrating the life, habits and movements of the dwellers of the deep. This series is very instructive, and absorbingly interesting in every detail. The Ladies of Japan, dancers and entertainers, the open air tea party, and the hair dresser at work doing up a woman's hair, was well appreciated by the audiences. Then came a trip from Southampton, England, to Cape Loran, South Africa, showing passengers embarking on The Kenilworth Castle, leaving Southampton. The wave effects from the side of the ship made several of the audience feel seasick by the plunging of the vessel in the Bay of Biscay; crew scrubbing deck of ship; the patent log showing speed of vessel; the Life Boat drill and many more of unequalled interest. There are fourteen in the entire set.

Clever Moving Pictures.

A comic film was shown entitled "The Result of Wearing Tight Shoes."

The Military Drill at Aldershot was quite out of the ordinary, being taken during a rainfall which eliminated the dust and afforded a clear and wonderfully good picture.

The Hippopotamus Hunt in the heart of Africa on the Zambesi, shows the action clearly from the time the hippopotamus were sighted until the carcass is brought to camp by the natives.

The Haunted Bed Room was pleasingly comical and received hearty applause.

The Grand National Horse Race Picture, taken by eleven cameras and twenty-two men, run at Ainslee Liverpool. Rothdale, one of the horses threw his rider early in the race and took the lead 4 1/2 miles and came in alongside of the winner, Eremon, ridden by Jockey Newey. The next of importance was an interesting and beautifully colored picture dream, The Gypsy's Bride. Mr. Howe has one more this week, and then the regular season opens.

CANADA.

ST. JOHN, N. B., Aug. 31.—Opera House (A. O. Skinner, Mgr.) Aug. 23-24, Tom Waters in Neighborly Neighbors.

The Nickel (F. G. Bradford, Mgr.) Moving Pictures.

The Happy Half Hour (A. K. Munde, Mgr.) Moving pictures.

Glenwood Park. There are a plentitude of amusements here at the present time, band concert every night; also Prof. Fish in a bicycle act.

The Cedar (Frank Stanton, Mgr.) Moving pictures.

The Bioscope (S. Augur, Mgr.) Moving pictures.

Vaudeville has been discontinued locally this summer, and moving pictures substituted. JAMES I. McMANUS.

SAN FRANCISCO

(August 27, 1907.)
BY IRVING M. WILSON.

OPENINGS of the new dramatic season approach and all managers of local theaters are busily engaged in arranging and booking prominent attractions. Several announcements of star attractions have been made, among whom are such artists as Isabel Irving, Maude Feely and Florence Roberts. Also the following comic operas: The Gingerbread Man, Little Johnny Jones and Teddy Webb in The Alaskan. Most of these attractions will play at the Van Ness, while others will use the American, which will be a combination house when it reopens later in the season.

One of the several sensations of the year reached us last Monday and settled down for a fortnight run at the Van Ness. Without a doubt The Man of the Hour is a sensation, as it is an admirably drawn and highly colored expose of the graft problem. The company as a whole is a good one, and if the opening night is any criterion, the play will do a big business during its stay in this city.

Courtleigh a Good Card.

William Courtleigh in the Hobart Sketch, Peaches, continues the drawing card at the Orpheum, accompanied by the following new numbers: Fred Ray & Co., in an amusing burlesque on Shakespeare, Ferreros, the musical clown and his wonderful musical dog. This canine is the most intelligent animal appearing before an audience, and is the best number on the program outside of Peaches. Mlle. Martha, the Queen of the trapeze, is a marvel. The witty and original black-face monologist, Emile Subers, is very good, but I have seen others better. The balance of this week's bill is made up of The Renards, The Immensaphone and Kelly & Violette. All in their second week.

We haven't quite recovered from the Kelsey-Shannon successful season at the Alcazar, but we will have to at short notice now as Denis O'Sullivan is here, and is giving us several weeks of repertoire. Last week Arrah-Na-Pogue, to be followed by Peggy Machree. Mr. O'Sullivan is ably assisted by the Alcazar Stock Company.

Two Good Melodramas.

The melodrama enthusiasts had two good ones to choose from last week. At the Novelty, Her First False Step, and at the Central Broadway, After Dark.

The Davis continues with its vaudeville policy which proved successful during the last week. Several new numbers have been added and a new series of moving pictures, in order to make this week's program attractive.

The American and Colonial still remain in darkness.

The new Princess theater opened Aug. 24. I have to contradict my former statement to the effect that the highest stock productions will be the policy of the house. It is now intended for vaudeville.

More definite announcements regarding the grand opera season have been made. The Italian Company will play at the Chutes theater opening on Wednesday, Sept. 11.

IOWA.

KEOKUK, Aug. 31.—Grand Opera House, (D. L. Hughes, Mgr.) Dark.

La Salle Theater. Moving pictures and illustrated songs continue to please.

Casino Theater, (C. H. Dodge, Mgr.) Perry Stock Co. is doing a light business.

Garrick Theater, (C. H. Dodge, Mgr.) Work is being commenced on the building and when completed it will be the most attractive vaudeville house in the city.

Manager Reeves of the LaSalle theater is remodeling and reseating the house and getting in shape for the opening of the vaudeville season in September. The Barnum and Bailey circus showed Aug. 22 to two crowded houses. The B. and B. show people think there is no other paper like "Patrick's Show World."

FRANK SANSONE.

ARKANSAS.

HOT SPRINGS, Aug. 31.—Manager Howard Fogg has given to Hot Springs a first-class vaudeville theater, The Lyric. Situated opposite bath house row and convenient to the many large hotels, this house has been packed at every performance since its opening. Manager Fogg is a hustler and deserves success. He has given to Hot Springs a much needed place of amusement. Six first-class acts are presented each week with a change of program on Thursday. The bill this week includes Royer & Mirtya, Tom Lancaster and moving pictures.

The Ardome, under the management of Frank Head, has turned them away this summer. The Payton Sisters in repertoire have held the boards for three weeks. They will be followed by The Allan Curtis Musical Comedy Co.

The Sweetest Girl in Dixie was the opening attraction for the winter season at the New Auditorium theater Aug. 30.

The Bijou Rink closed its first season with 2,500 people within its doors. With a seating capacity for 1,800 people and situated in the very heart of the city, personally managed by three prominent citizens, Messrs Tate, Ledgerwood and Price, no rink in the country has enjoyed the exclusive patronage this one has. During the season just closed every high-class rink attraction has appeared there and to capacity business.

The reopening will occur some time between Sept. 15 and Oct. 1, and during the time it is closed the interior will be painted and decorated. Manager Price and Secretary Tate are already booking many high-class attractions and the outlook for the season of 1908 is brighter than the past.

E. M. M.

MEMPHIS

(August 31, 1907.)
BY HARRY J. BOSWELL.

GRADUALLY, within a few weeks all the theatrical houses in Memphis will be open to the public. The Bijou will, as usual, be the first. Manager Benjamin M. Stainback has only recently returned from New York and other amusement centers, where he succeeded in booking a splendid line of attractions for the 1907-1908 season.

The Grand opera house and the Lyceum theater will open next. The Lyceum will follow the Bijou, with Al. G. Field's Minstrels. This aggregation has never failed to draw an immense crowd.

What the policy of Hopkins' Grand opera house will be for the incoming season has not been given out at this writing, but indications are that it will return to its old policy, that of vaudeville. This house formerly played stock in the good old days, and invariably to crowded houses. Just what influence was brought to bear to cause Colonel John D. Hopkins to make the change is not known, thought it was announced at time change was first made that it was on account of a desire to complete a chain or circuit of vaudeville houses.

Fairlyland Park, playing stock during the summer, went into the hands of a receiver two weeks ago. The attendance throughout the season has been very small, and as obligations began to pile up against the management it was deemed best to throw the matter into court. Thomas B. Caldwell was appointed by the chancellor and is now in charge. He announces that this will be the farewell week. From what can be ascertained through reliable sources this will also prove the farewell season of this park, there having already been several different managements, and each one failing to make good.

White City Prosperous.

East End Park (The White City), another Hopkins' interest, has made big money this season. The attendance has proven the largest in the history of the present management. The amusement features offered were all of the highest class, and secured at figures that guaranteed only the best of entertainment. It was the intention of the Hopkins Amusement Company, who also operate parks and theaters in several cities throughout the country, to erect a new theater at the park prior to the opening of the season. This was delayed, however, as it was found to be absolutely impossible at that time to secure an extension of the lease on the property for such a length of time as to permit of this additional investment, many thousands of dollars having already been put into improvements of nearly every kind. This has been agreeably settled since the park opened though, and next season when the gates are opened the people will find one of the most complete little playhouses to be found in any park in the country. The line of entertainment offered throughout the entire season, from the start up to the present time has been all that could have possibly been desired and the amusement loving public have demonstrated their appreciation through heavy daily attendance. Manager A. B. Morrison has done everything in his power to carry matters through to completion and perfection and he has succeeded to a most admirable extent.

Singers Attract Attention.

Frances Folsom, whose singing last week captivated thousands, was heard again throughout the present week. She has an able opponent in Miss Sophia Brandt, it being a rather difficult matter to determine between the two as to which pleases the better. Tom Brantford also is being seen in an entirely new act. He is a "whole show" all by himself and has made good everywhere he has been. Onetta, heralded as the "whirlwind dancer," is down on the boards this week. Her act is a very difficult one and is said to be the only one of its kind on the vaudeville stage. She is a petite little woman and has many friends here who have witnessed the act before, though not in Memphis. The act has been over the Orpheum circuit and is being watched with a great deal of interest. Then comes the Baader-La Velle Trio of trick cyclists. They do all the old stunts and many new ones in addition. Their act is regarded as one of the cleverest going over the various vaudeville circuits and will undoubtedly make good in this city.

Manager Gray To Quit.

This will prove the last season of the Lyceum theater, under the lease-hold of Frank Gray. Mr. Gray accepted control of this pretty play-house four years ago, his lease reading for five years. When he assumed charge the Lyceum had lost money for its owners right along, but for the last three years has done exceedingly well, a fact in itself that very plainly demonstrates the executive ability of its lessee. About ten days ago it was sold outright to the Klaw and Erlanger combination and in the future will play nothing with the exception of what bears the stamp of their approval. An effort was also made to secure Hopkins Grand Opera House, but their proposition was met with an abrupt refusal. The Hopkins interests have been paying the owners of the Grand such large percentage on their investment that they have no desire whatever to dispose of their holdings. Mr. Gray will remain, it is understood, with the Klaw and Erlanger people as local manager.

IOWA.

ANITA, Aug. 31.—Johnson's Opera House, (H. H. Cate, Lessee and Mgr.) Opened the season with Elmer Walters, in A Thoroughbred Tramp. Fine company and business. Comins, The Beggar Prince Opera Co., in Fra Diavolo, Aug. 27; East Lynne, Sept. 21; The Wayside Inn, Oct. 5. H. H. CATE.

BRIGHT SHOW WORLD WRITERS

BROOKLYN.

(Aug. 31, 1907.)

By W. SIDNEY HILLYER.

ST. PAUL

(Aug. 31, 1907.)

By JACK BARRETT.

PITTSBURG

(Aug. 31, 1907.)

By C. G. BOCHERT.

NASHVILLE.

(Aug. 31, 1907.)

By GEORGE M. HODGE.

RESIDENTS of this section of the great metropolis may be said to be waking up to things theatrical with four melodramatic, three burlesque and two stock theaters open. To this may be added one combination house which has commenced its season. Within a week two more of our show shops will take down their summer trappings and the season may be then said to be fairly under way.

The New Montauk theater (Edward Trail, manager) opened Saturday, Aug. 31, with Richard Carle & Co. in The Spring Chicken. On the same date the Shubert Theater of Varieties (Lew Parker, manager) opened with modern vaudeville. Hope Booth & Co. in George M. Cohan's sketch, The Little Blond Lady; Herbert Brooks and his mysterious trunk; John Birch, the Man with the Hats; O'Brien, Harvel and Effie Lawrence in Tricks and Chicks, Josephine Ainsley, De Pave Sisters and Little Bob and Tip make up the bill.

The Majestic (Will C. Fridley, manager) did a tremendous week's business last week with M. M. Theise's Wine, Woman and Song. The show is now on for the second week, which opened to excellent business.

Openings at Burlesque House.

Hyde & Behman's Olympic theater (Nick Norton, manager) opened Monday, Aug. 26, with the Rentz-Santley Company with two burlesques—A Day's Frolic at Atlantic City and The Darling of The Demons, a satire on The Darling of The Gods. The olio included Cliff Berzack's Circus, Charles & Anna Blocker, comedy sketch; Fred Russell, Hebrew comedian; Marshall & King, singers and dancers; Louise & Dottie, comedienne; Charles D. Weber, comedy juggler; Frank Ross, dialect comedian; Jennie Edwards, centric comedienne; Rosco & Simms, musical team; Fisher & Berg, bicycle experts, and Carl Anderson, character vocalist.

Hyde & Behman's Star theater (Edward Behman, manager) also opened Monday, Aug. 26, with The Casino Girls, featuring the French chanteuse. The Gayety theater (Jas. Clark, manager) opened Monday, Aug. 26, with The Roadsters, presenting Dooley's Drug Store and Down on the Panamc, with an attractive vaudeville bill.

The Columbia theater this week presents to its patrons Vance & Sullivan's Her Fatal Love with a realistic fire scene. At Blaney's theater Lottie Williams is this week rollicking in Jossie, the Little Madcap, to the delectation of the clientele of that house.

H. Kirtzman succeeds the late Bennett Wilson as manager of the Folly theater. This house opened last week with Al. H. Wood's popular attraction, Bertha, the Sewing Machine Girl.

First Production Seen.

Saturday night also saw the premier performance of A Circus Girl's Luck in New York at the Bijou, which Will Hyde will manage this season.

Payton's Lee Avenue theater is doing good business this week with the stock company Audrey, played with such success by Eleanor Robinson a few seasons ago. At Phillip's Lyceum theater the stock company is this week producing A Marked Woman.

Leo C. Teller's Broadway theater opens Saturday, Aug. 31, with Marie Cahill in carrying Mary.

The Percy G. Williams houses, the Orpheum, the Gotham and the Novelty, all announce early September openings. At the Berger Beach Casino the Hal Arendon Stock Company is playing Blue Grass.

The crowds have not yet deserted the beaches and the Coney Island attractions will continue open until after the Mardi Gras celebration next month.

At Brighton Beach Park Miller Bros.' 101 Ranch Wild West is doing a phenomenal business, breaking all previous records. Shows at this place Sam Haller announces that at the end of the season all the live stock will be sold.

Good Bill at Beach.

William T. Griver's Brighton Beach Music all has the following bill: Lee Harrison and his Broadway Girls in a sketch by John J. McNally, entitled A Dress Rehearsal; Watson, Hutching and Edwards in Theatrical Exchange; The Three Goswells, acrobats; Nancy Brown, in One Christmas Eve; Frank Bush, Sadie Furman and Ah Ling Soo, Chinese magician. Luna Park closes Sept. 2, but from now till that time it is safe to prophesy that the abnormal business of the season will continue. All the attractions hold good. Dreamland continues its special days. Saturday, Aug. 31, Prince Wilhelm of Sweden will be received here. The William A. A. shows, The Feast of Belshazzar and the End of the World are still holding out to good business. The same may be said of the Rotaire productions, Creation and The Arabian Nights. When Edward All leaves to take charge of the New Montauk his place will be taken by William H. Leyden, who, as lecturer of Creation, has delighted thousands by his admirable elocution.

George C. Tilyon's Steeplechase Park presents a picture of what courage and intemperance will do. Enough was saved from the fire to make a presentable show and business is going on every day. Pain's amphitheater continues to get the crowds that Sheridan's Ride and the excellent fire display.

Jack McDonnell, for many years treasurer of the Star theater, will act in that capacity this season at the Olympic.

EVERYBODY in this town, theatrically speaking, has gone "race-horse mad." With "Queen Bess" winning the Ashland Oaks stakes in In Old Kentucky, at the Grand; "Remorse" winning stakes and hearts for Checkers, at the Metropolitan, and "Ladybird" doing ditto in The Unexpected, at the Orpheum, one is inclined to believe it. The theatrical season is on full blast here and all attractions are playing to capacity houses.

Checkers opened its fourth season at the Metropolitan house this week, with practically the same cast as in former years. Hans Roberts is again seen in the fate-moving role of Checkers, and Dave Braham as the stungful tout "Push" Miller. Stephanie Longfellow said to be a grand-niece of the immortal poet, is seen as "Pert" and does admirably well for her first appearance as a leading lady. The balance of the cast is excellent. The piece has been re-staged and is entirely equipped with new scenery and accessories.

Opening Sunday matinee with its initial performance of its fifteenth season, In Old Kentucky was well received at the Grand by an enthusiastic audience. The piece still retains its old-time popularity and the "pickaninnies" as usual are among its features. The "picks" this season are younger and more energetic than ever. Their buck and wing dancing is by far the best ever seen in the production. Miss May Stockton, a clever little actress, assumes the role of Madge and gains distinction. The "old Originals"—Burt Clark as Sandusky Doolittle, the Kentucky Colonel, and Charles French as "Neb"—are again seen in their respective roles.

The piece has been entirely "renovated" and new scenery costumes and effects are among the most noticeable.

Many Improvements Made.

The reception tendered by the management of this house Saturday to the representatives of the press was largely attended. This theater has been practically rebuilt during the "dark" time and has been re-wired and re-decorated throughout and is now without any doubt one of the most pretentious theaters in the west. Mr. Hayes, resident manager for Litt & Dingwall, has installed every conceivable improvement for the comfort of his patrons and judging from the vast audiences that attended the two opening performances, it is apparent this theater will retain and increase its clientele this season.

The Orpheum is presenting an excellent bill for the second week of its season. Lala Selbit, The Bathing Beauty, assisted by a child comedian, presents a very entertaining act. The Kinsons, in their musical oddity, entitled Going It Blind, are invincible. The funniest of the two is a veritable human band and produces clearly imitations of every conceivable wind and string instrument with nothing save his organs of smell and speech. Laura Howe and her Dresden Dolls present a pleasing and refined singing act. The Quartette, a harmonizing aggregation, are pleasing in songs. Jimmy Barry & Company do a laughable skit labeled Hensfoot Corners. Inez McCauley & Company, in their horse-racing sketch, entitled The Unexpected, give an excellent and laughable delineation of a plunger and his nerve. The Four Acronis do a clever acrobatic turn.

Vaudeville at the Majestic.

The bill offered by this cozy little playhouse last week was unusually strong and includes the Cummings-Thornton & Co., Sam Rowley, the Marvelous Havillands, the Mertell Duo, Smith & Soukup, Dudley-De Ormond & Dudley and the Cameograph. Since its opening last week, it is evident by the attendance at the four performances a day that this theater has already established a large clientele.

Alf Herrington's Ladybirds Burlesquers are playing to large and enthusiastic audiences twice daily at this popular burlesque house. The Ladybirds company is one of unusual merit and are presenting a performance that is novel and exceptional to the patrons of this theater.

The Crystal Family, Unique and Lyric theaters, are pleasing large audiences with motion pictures this week, as is the Windsor Novelty theater with its continuous vaudeville and animated scenes.

All the local playhouses are making preparations to care for the attendance that is customary during state fair week.

MINNESOTA.

DULUTH, Aug. 31.—The Mack-Leone Stock will stay here for the winter is the announcement made by Manager Marshall. Owing to the immense business this company has been doing during the last six weeks they have decided to stay in this vicinity playing the Lyceum's open dates, and the balance of the time to be put in at the Grand in Superior, Wis. They intend to put on the best plays to be had by stock companies. A Gold Mine was the offering last week and The Prisoner of Zenda will be the next bill. Thorns and Orange Blossoms drew well and pleased.

The Earnests headed the bill at the Bijou last week and do many clever stunts on triple horizontal bars. Cummings, Thornton and Co., in a comedy playlet, A Mail Order Wife, are good, as are Hi Tom Ward and Palmer and Saxton, Comedians.

Metropolitan Theater. The Champagne Girls were seen to advantage in their new costumes and new songs. The olio was very good and everybody enjoyed the burlesque. E. F. FURRER.

SELDOM has a theatrical season opened more auspiciously. Every theater in the city is open, including the new vaudeville house, and the rejuvenated nickelodeons, moving picture shows and 10-cent vaudeville houses all over the city are making renewed bids for popularity. There is no gainsaying that the weather is putting a crimp in the attendance at the theaters, no matter what the press agents say to the contrary, and the parks are reaping a long-delayed harvest. Naturally Luna takes the lead, and the post season is proving more popular than the regular season, largely through the energies of Manager E. E. Gregg, who is bending every effort to have novelties nightly. There are fantastic parades of the attaches, added vocalists of such note as Wilmine Hammann with Yola's band, and a score of features added nightly to keep outdoor life interesting to amusement seekers.

At Coney Island Manager Robert Hawk secured diving horses and similar features, gave free boat rides to aid a milk and ice association for "the babies" and other novel things to attract attention. Dream City and Kennywood are doing the same and West View is having a series of carnival dances to hold friends.

Carle's Piece a Hit.

At the Nixon this week Pittsburghers are getting their first glimpse of The Hurdy Gurdy Girl, a result of collaboration between Richard Carle and H. L. Heartz. It seems to have been a wise move on the part of Nixon and Zimmerman to bring the lighter musical pieces to the city for the ante-season engagements, judging from the attendance. There are so many song hits in the new piece that it is impossible to enumerate them.

At the Duquesne, which was formerly the Belasco and the name of which was changed by Klaw & Erlanger, the "advanced" vaudeville is holding its own with the "real" vaudeville, as Harry Davis bills his offerings at the Grand.

Cupid at Vassar, with Florence Gear in a stellar role, is the attraction at the Alvin and is proving to be a clever piece of its kind—one of the musical drama variety. Blaney's has the old favorite, Parted on Her Bridal Tour, and the Bijou is attracting good crowds with Lillian Mortimer in the lurid Bunco in Arizona.

At the Auditorium, the new East Liberty house, Manager W. F. Braun declined to announce his source for the acts, but as soon as the house was open it was apparent that the acts were coming from the Orpheum circuit, and this now gives the city a representation from every booking agency in the country.

The Gayety and Academy of Music, the two burlesque houses, are the only ones that can truthfully boast of not being affected (in attendance) by the weather. The city seemed to be hungry for burlesque, and if the truth must be stated the shows thus far are not of an extraordinary standard. It seems that the cleverness and novelty that formerly marked this branch of the profession has been killed off by the routine of life in "a wheel."

Bands Attract Crowds.

The Theodore Thomas orchestra is making new records at the Exposition for opening attendance, and Sousa, who comes next week, will undoubtedly do the same, for his fame is great here. The "big" feature of the Exposition this year is the Boston animal show. "The Animal King" has some of his best men here, including Louis J. Beck, publicist, and one of his best array of beasts.

Performers playing the Duquesne are delighted to find the stage under the direction of Charles R. Crolius, who left the Keith outfit and gave up the stage of the Jersey City, N. J., house, to try his fortunes with the Advanced Vaudeville.

Joseph D. Zimmerman, the Gayety box office man, surprised his friends by walking out of the house one afternoon last week and coming back in a few days from Niagara Falls with a bride.

For the first time, probably, in the history of the tent show business the Gentry Bros. abandoned a performance and left East Liverpool, O., on account of the depredations of thieves. So many valuable dogs and costly material disappeared that the management anticipated a wholesale raid and "packed up" before dark. The police made one arrest of a bad character who had some of the stolen property in his possession.

Call Phonographs Nuisances.

Moving picture show men will be surprised to learn that the borough of Homestead, of strike fame and a manufacturing center where the noise of the mills reaches through the valley for miles, has enacted an ordinance forbidding the use of phonographs as ballyhoo in front of nickelodeons, on the ground that they are a nuisance. The old Fifth Avenue Opera House, Homestead, a landmark and one of the centers of strife during the notorious strike, is being razed to make room for a modern Turner Hall.

One of the latest moving picture shows to branch out as a vaudeville house is The Star Theater, Wilkinsburg, on the outskirts of this city. The manager, A. E. Lease, has elicited editorial comment in the local papers for furnishing such an extensive bill of acts at so low a figure.

Ira J. Mott, manager of the Hippodrome, the most pretentious 10-cent vaudeville house in the city, in the heart of the business section in Fifth avenue, has devised more ways of attracting continual attention than any other manager. He gives flowers away one day, opera glasses for lucky numbers another, a chance of a trip to the Jamestown Exposition with every admission and a host of other features.

SEPTEMBER will see the theatrical season of 1907-8 on in Nashville, and a merry spell will be launched again for lovers of the footlights. Sept. 2, Labor Day, marks the opening of the Bijou, Jake Well's beautiful playhouse. The attraction for the first week will be Playing the Ponies. Yorke and Adams head the company and carry along fifty girls and much scenery. Playing the Ponies is said to be one of the real musical hits of the season and as this good old Nashville town has the musical comedy fever it is safe to predict big houses for the opening.

The Vendome, the city's aristocratic and leading theater, will open Sept. 14 with The Umpire. The big playhouse by that time will have been thoroughly renovated and all the interior redecorated. Manager Sheetz, of the Vendome, has booked a brilliant list of attractions and expects the busiest season he has ever experienced.

The Casino Comedy Company is playing to crowded houses nightly at the Casino theater, Glendale park. The bill next week will be Sweethearts. The comedy has a pretty story and will give ample opportunity for the Casino chorus, which, by the way, is quite refreshing, to do some clever work.

New Theater on Tapis.

There is still quite a lot of talk regarding the proposed plans of the Majestic circuit of theaters to break into Nashville. Negotiations are under way for the purchase of a valuable downtown piece of property, and the knowing ones say the new house will be in operation by the opening of next fall.

It is whispered among the local theatrical folk that the Whalen Bros., of Louisville, are in a deal to gain control of the Grand theater in this city. It is understood that they will put in burlesque if plans prove successful. Nashville had burlesque two years ago, but public opinion was so against it that "close doors" was the order. However, it is thought the town is now out from under the unreasonable reform wave and is looking to forge ahead in a theatrical way as well as commercially.

The Nashville Military Band, twenty-six pieces, under the leadership of Prof. J. Hough Guest, one of the best known musicians in the southland, is playing to big crowds nightly at Centennial Park, the city's chief breathing spot. The band is to give night concerts for one month under the auspices of the local Board of Trade, the street railway. It is highly probable that it will be engaged for the entire time during the great State Fair.

Fair Greatest in South.

From indications, the Tennessee State Fair will be the greatest thing of its kind ever attempted in the south country. It will be on a stupendous scale and 100,000 visitors are expected to attend the fair and Home-Coming week, Sept. 23-28. The National Mexican band will be one of the big features. This organization was secured by the consent of President Diaz of the Mexican republic. The band is now at Jamestown, but will come directly here.

Labor Day will be celebrated here on a magnificent scale. Glendale and Greenwood parks will be the scene of great celebration. The former will be given to the white people and the latter to the colored union workers. At Glendale there will be fireworks and amusements galore.

The death of E. H. Inman, for a long time treasurer of the Vendome theater and known by theatrical folk as "Blossom," was deeply regretted by all who knew the man. His death occurred very suddenly ten days ago, he only being ill for about two days. Mr. Inman was in the theatrical business for almost twenty years and was well known to members of the profession in all parts of the country.

ILLINOIS.

BELVIDERE, Aug. 31.—Dorthick opera house (Mrs. W. H. Dorthick, manager).—Tempest and Sunshine, 20; fine company and business. Si Plunkard, 22; fair company and house. The Girl and the Stampede, 24; fine company and fair house. A Pair of Country Kids, 27; The Heart of Chicago, 29; The Royal Chef, 3; The District Leader, 5; A Poor Relation, 6; James Boys, 9; Paths Big Show, 10; Hot Old Time, 13; Under Southern Skies, 16; Berry's Minstrels, 18.—G. W. BOWERS.

HAVANA, Aug. 31.—Mrs. Linda Jeal (Julian) was sincerely applauded in this her home town when she appeared with Gollmar Bros. circus. Mrs. Jeal owns the Julian amphitheater here, which is used as winter quarters by several equestrians and is operated as a vaudeville house in the summer.

Markle's Sunny South Floating theater had opposition in the shape of a storm Aug. 19 and few people attended. Cooley & Hagan's Wonderland is on its second annual trip up the Illinois river and landed at Havana Aug. 29. Straight vaudeville is the bill.—F. MADISON, JR.

PARIS, Aug. 31.—Shoaff's opera house (L. A. G. Shoaff, manager).—The Cow Puncher, 28; the Four Huntings, 30; The Minister's Son, Sept. 4; Flaming Arrow, 9; Uncle Si Haskins, 11; The Belle of Japan, 14. Season opened with splendid business.

Vaudeville Pavilion (H. C. Engeldrum, manager).—Week Aug. 26: Mae Lucas, Ethel C. Waterman, Beaumont, Murphy & Vidoco, Rennee Family, and the Pavilion scope. Business is up to capacity every week.

The Nickelodian (H. C. Engeldrum, manager).—Business good with moving pictures and illustrated songs. Tent Shows: Wallace-Hagenback, Sept. 11. Theatrorium (Lou Black, manager).—Opened Aug. 21 to nice business, showing moving pictures, illustrated songs, and in-

strumental music. Mr. Black represents the Southern Film Exchange of Cincinnati. Work is progressing rapidly on the new Majestic vaudeville theater, which will be opened Oct. 21 with advanced vaudeville, under the direction of the Western Vaudeville Association. H. C. Engeldrum will manage the business.—K. J. BARR.

PEORIA, Aug. 31.—Grand opera house (Chamberlain, Harrington & Co., managers).—When We Were Friends, Sept. 1; The Slow Poke, 2; Heart of Chicago, 3.

Main Street theater (E. P. Churchill, manager).—Paycen stock in Other People's Money, week 26. House opens with vaudeville Sept. 2. Excellent business prevails. Majestic theater (Wm. Proctor, manager).—The Burgomaster, 25-27, drew well. The Candy Kid, 28-30.

West's theater (Charles F. Barton, manager).—Burlesque week, 26. Good business. Stone Hill Garden (Frank Grave, manager).—Stone Hill Stock Company in Honest Hearts, 26. Business fair.

Dempsey's theater (M. Dempsey, manager).—Opens Sept. 6. The Exhibit (L. M. Ames, manager).—Good business prevails.

Central Park Pavilion (Phil. Becker, manager).—Sunday Vaudeville, Zoo, Curio Hall, Gymnasium and Sulphur Baths. Business continues steady.

Al Fresco Park (V. C. Seaver, manager).—Sirronji, handcuff queen; Willis and Hasson and Brooklyn Military Band, week of 26. Business fair.

Virginia Beach (F. A. Heineke, manager).—Harris and Zamba and outside attractions, week 26. Business excellent.

Airdome (James Baugh, manager).—Airdome Stock in The Rose of Granville, week 26. Business fair.

Alps Park (George Hohl, manager).—Outside attractions and general concessions. Business fair.

Pallsades Park (L. Goldinger, manager).—Concessions and attractions. Hagenbeck-Wallace circus, Sept. 2.

Will H. White, C. A. Burnham and Miss Geary, of the Paycen stock company, will go into vaudeville at the closing of their company this week.

The Burgomaster, now playing at the Majestic theater, is scoring a hit.—ROLLAND L. LOHMAR.

SPRINGFIELD, Aug. 31.—Chatterton's opera house (George W. Chatterton, manager).—When We Were Friends, Aug. 24-25. This was the first time this play was ever presented upon any stage and made a decided hit. William Macauley, who had the leading role, gave a clever performance. The cast was excellent, and the scenery and costumes were new.

The Majestic (E. J. Karn, manager).—The Candy Kid, Aug. 25-26. The theatrical season was practically opened when the Majestic threw open its doors to the play-going public. The Great Eastern World, Aug. 27-28.

The Empire (John Connors, manager).—Mr. and Mrs. Bob Dailey, Warren & Mack, Mattie Dorothea, Fay Girard, Ledona Ridgeway, Connie Ward, Goodwin & Goodwin, West, Drane & Hamilton.

The Olympic.—Runaway Tramp, Comedy-Drama Lydell & Butterworth, Mabel Patton, Adella Mae.

White City Park (John R. Gill, manager).—Hudson Sisters, Prof. Bilyek's Performing Seals. Watch Factory Band. Business good.—CARL E. SPENCER.

INDIANA.

ANDERSON, Aug. 31.—Grand Opera House (Joe E. Hennings, lessee and manager).—Panhandle Pete, Aug. 28; Murry & Mack in the musical beauty show, The Sunny Side of Broadway, Aug. 29.

New Crystal theater (W. W. McEwen, manager).—Wm. Spears & Co., with special scenery; Williams & Healey, acrobats; Knight & Seaton, sketch; Blossom Robinson Flath; Cristol Bell, singing and dancing soubrette; Kinodrome.

Buffalo Bills Wild West Show played to nearly 10,000 people in the afternoon and about 7,000 in the evening.

Dr. McClellan, the Original Diamond Dick, R. C. Carlisle, James W. Hanna, of Denver, Colo., and J. E. Hennings were the guests of Col. Wm. F. Cody.—R. C. CARLISLE.

ELKHART, Aug. 31.—Bucklen theater (Fred S. Timmons, manager).—Aug. 24, matinee and night, Lee Ellsworth in the double bill, Luckless David and A Poor Relation. Fair house and good performance. Aug. 26, Toyland; Aug. 28, Mabel Barrison and Howard in The Flower of the Ranch, to a crowded house; Aug. 30, The Volunteer Organist; Aug. 31, The James Boys.

Crystal theater (George Lawrie, manager).—Week of Aug. 26, King and Hasloop; Iva Donnetter and her pickaninnies; Girdle Gardner; Milano and Alvin; the Kinodrome; T. P. J. Power, manager of the Klitties band, spent Sunday here visiting the Bueher and C. G. Conn band instrument manufacturing companies.

EVANSVILLE, Aug. 31.—Oak Summit Park (Edwin F. Galligan, Mgr.) Last week was Elk's week, when local lodge No. 116, had charge of the theater. The bill included eight acts which came especially for the Elks. It was the first appearance here of Mr. and Mrs. Erwin Connelly, who presented Sir William Gilbert's masterpiece, Sweethearts. This act is elaborately staged and beautifully costumed. Mr. and Mrs. Nell Litchfield offered a delightful rural comedy sketch, Down at Brook Farm. As an extra feature the management offered the world famous trio of fun makers, Vann, Webb and Donnelly. Miett's Educated Dogs also were on the bill. Summers and Winters, a high-class singing specialty pleased. Grace Arnold, the popular singing comedienne, sang some new songs. Arnold and Ethyl Grazers surprised the people with their toe dancing. Moving pictures closed the bill.

Grand Opera House, (Pedley & Burch, Mgrs.) After a two weeks' successful engagement the Carl W. Cook Stock close their engagement at this theater with Mobile Express.

People's Theater, (Pedley & Burch, Mgrs.) The People's opened this season with The Jolly Grass Widows, which came to this theater Aug. 25 to 29.

Wells Bijou theater, (Alex Jenkins, Mgr.) The management announces that the opening of this beautiful theater will take place

Sept. 1, with The Vanderbilt Cup, for a four days' engagement.

MICHIGAN CITY, Aug. 31.—Grand Opera House (Otto Dunker, manager).—Tilly Olson; good company and played to good house. The Empire opened season here to a good house. The last act is entirely different from last season, one of the strong features being a real ball game and the mobbing of an umpire. Joe Whitehead filled the role of Jimmie Dolan, the Empire, in a very clever manner and was liked better than Fred Mace, who played the part here last season. Thorns and Orange Blossoms played to a good house, Aug. 25; County Chairman, 29; Lyman Howes, moving pictures, 31; Under Southern Skies, Sept. 1; Old Clothes Man, 2; Human Hearts, 4; Al Martin's Uncle Tom's Cabin, 7; My Wife's Family, 8.

Bijou Vaudeville theater (C. J. Cox, manager).—Two packed houses greeted the opening of the Bijou. The initial attraction is undoubtedly the best vaudeville performance ever given in Michigan City.—J. C. SAWYER.

MUNCIE, Aug. 31.—The Majestic (Leroy) Tudor, manager) played to capacity business. Helen Ogden, Baker & Robinson, acrobatic dancers; and Harry Steele, roller-skater, received much merited applause. Emmett & McNeil, in their clever sister act, and Elmer Howell in pictured melodies, together with the Kinodrome, furnished the remaining numbers.

The Wyror Grand (H. R. Wyror, manager).—Al G. Field's Minstrels 29; Our New Minister, Sept. 2.

The Star theater (C. R. Andrews, manager) will reopen Sept. 2. Theater-goers are anxiously awaiting the rise of the curtain.

Buffalo Bill's Wild West showed to two enormous audiences Aug. 20. Fully 1,000 were turned away in the afternoon and half that number in the evening.—B. E. ADELSPERGER.

LOGANSPORT, Aug. 31.—Dowling theater (John E. Dowling, manager).—McCabe & Mack in The Irish Senator; Martin's U. T. Cabin, Sept. 2; Lyman Howe's motion pictures, 3; Toyland, 5.

Crystal theater (T. Hardie, manager).—Elmer Griffith, piano solos; Forscelles, comedy black act; Gracie May, singing the latest songs; Will McKee, illustrated songs; Three Hutchinsons, in one-act comedy, The Man from Texas; Roy M. Johnson, motion pictures.

TERRE HAUTE, Aug. 31.—Grand opera house (T. W. Barhydt, Jr., manager).—Panhandle Pete, Aug. 29, 30 and 31, to fair business; S. Millar Kent, Sept. 1; Great Eastern World, Sept. 2, 3 and 4; Flaming Arrow, Sept. 5, 6 and 7.

Lyric theater (Jack Hoeffler, manager) opens Sept. 2 with advanced vaudeville, with the following: W. J. Mills, impersonator; Brown & Wilmot, singers and dancers; Two Franciscaes, conjurers; the Garnellas, comedy sketch; the Nellie Andrews Opera Company in Bohemian Girl; Mr. and Mrs. Edw. Colby, musical shadowgraphs.

Varieties (Jack Hoeffler, manager) opens Sept. 2 with Young & Brooks, musical act; Ehrendall Bros., gymnasts; John Neff, brain storm dancer; Gilroy-Haynes & Montgomery, operatic singers; Dell & Fonda, club jugglers.

Coliseum (F. Barnes, manager).—Burlesque. Fair business. Forepaugh-Sells Show come Sept. 13.—JACK HOFFFLER.

IOWA.

FORT DODGE, Aug. 31.—Angels Comedians played week of Aug. 19 at the Midland theater and pleased.

Manager Bernstine, of the Empire, reports good business the past week. Mr. and Mrs. Grosbeck, formerly managers of this house, visited in the city 25. They are operating a theater at Eagle Grove, Iowa.

Willard D. Coxy was in the city last week on business connected with the Barnum & Bailey shows, which appeared here Aug. 31.—KEB.

SIOUX CITY, Aug. 31.—The new Grand theater (H. H. Tallman, manager) opened the season with The Trust Buster, Aug. 25, to a large crowd. The folding shows are booked: Two Merry Tramps, Sept. 1-2; The Sweetest Girl in Dixie, Sept. 3; At Cripple Creek, Sept. 7; the Lyman Twins in The Rustlers, Sept. 8; Tille Olson, Sept. 9; Are You Crazy, Sept. 10-11; The Girl Over There, Sept. 12-14; The College Boy, Sept. 15.

The Orpheum theater (David Beehler, manager) will open the new house with the following bill Sept. 1: Lalla Selbini; Scott & Wilson; Phil. & Nettie Peters; Paul Barnes; Laura Howe; Geo. Beane & Company, and The Orpheum Orchestra.

The Family theater (George G. Lehman, manager) will open Sept. 1 with polite vaudeville.—L. D. B.

KANSAS.

TOPEKA, Aug. 31.—The outlook for the coming theatrical season in this city will be better than those of the last few years. The Grand opera house will be the home of legitimate theatrical attractions almost exclusively. The management states that the bookings for this house will be the best ever made. By the coalition between Klaw & Erlanger and the Shuberts it will be possible to present the best attractions at this house.

The season at the Grand will open Friday, Sept. 6, with the production of The Three of Us, followed by The Yankee Regiment Sept. 8.

The new Novelty theater will be ready to open about Nov. 1. It will be a new and model theater building. It will be booked in connection with the Sullivan and Constidine circuit.

MICHIGAN.

BAY CITY, Aug. 31.—Washington Theater, (W. J. Daunt, Mgr.) Salomy Jane pleased crowded house Aug. 19. Little Johnnie Jones 22; Donnelly and Hatfield's Minstrels, 23; Mabel Barrison and Joseph Howard in The Flower of the Ranch, 30.

Alvarado Theater, (W. J. Daunt, Mgr.)

(Continued on page 26.)

NEW WASHINGTON THEATER IS DEVOTED TO BURLESQUE

Gayety Opening Shows That Residents of Capital Want High Class Entertainment of This Character.

BY J. RUSSELL YOUNG.

Washington, D. C., Bureau of The Show World, Room 50, District Building, J. Russell Young, Representative.

WASHINGTON, D. C., Aug. 31.—The main topic of conversation here, in theatrical circles, is the opening of the new Gayety theater on Ninth street. In the presence of a capacity house and to the tune of patriotic airs and cheering from the audience, this handsome new burlesque theater threw open its doors for the first time last Monday afternoon. The Bowery Burlesquers, with a company much better than the average, had the honor of christening this playhouse, and at every performance large numbers have been turned away, which fact isn't so bad for Washington in a summer season. The features of the Bowery Burlesquers are many, but Ben Jansen, the husky-voiced and limber Hebrew comedian, and Charmion, who never fails to entertain by her disrobing act, were the features.

The indications are that this new theater is going to be the biggest continuous hit Washington has experienced for a long time. It should be. The house itself is well built, fire proof, and comfortable. The interior is most inviting with its color scheme of red, white and ivory, and gold decorations. W. S. Clark is the manager, and Joseph Lesser the treasurer.

Comic Sketch Approved.

Chase's vaudeville house started in on its second week of this season Monday night with an excellent bill and a good audience. As a matter of fact this popular house is seldom lacking in either. Perhaps the best act on the big bill is the novel sketch presented by Cameron and Flanagan, called On and Off. They open up with On and after giving some good singing and dancing in blackface the curtain is run down on them while they are in the midst of a heated row. The curtain is raised again and Off is given. The dressing room is pictured and the two comedians are seen taking off their make-up and getting into their street clothes, all the time continuing their argument which is really clever and funny.

Others contributing to the bill are May Tully, with a sketch called Stop, Look and Listen. She is good, but the piece is very ordinary in that it lacks originality and interest; Julius Tannen, monologist; Riggolettis Brothers, acrobats; Wynn and Lewis, singers and dancers; and Beatrice McKenzie. Chase's is hard to beat for good moving pictures. The series that brings the performance to a close this week is unusually good.

The Kathryn Purnell Stock Company, which has been presenting an excellent repertoire at the Majestic theater for two weeks, opened this week with Joseph Arthur's stirring military drama of India, The Cherry Pickers. The audience was good and the play was treated ably. Unfortunately Miss Purnell, who handles the leading roles for this company, was not afforded a particularly good opportunity to display her individual style in this piece.

In spite of the fact that a new burlesque house with such a luring name as the Gayety opened this week, the Lyceum did not take a back seat by any means. Dave Martin, the successful song writer and eccentric comedian, is at the head of The Dreamland Burlesquers, which is the entertainment vehicle this week.

The New National, the Belasco, the Columbia and the Academy of Music are closed.

Companies Will Be Missed.

Aside from the newly constructed Gayety theater, which is to be devoted to burlesque, the most notable event in theatrical circles in Washington for some time was the closing of the Belasco Stock Company, at the Belasco, with Charlotte Walker, and the closing of the National theater with the Aborn opera company. Seldom if ever have any dramatic or musical companies had such success and triumph in this rather "chilly" and critical city, as these two companies had. They both seemed to have wormed themselves into the hearts of the local theater-goers and the impressions the various leading members of these companies made was clearly shown on the closing night.

On this eventful occasion the S. R. O. sign was displayed early, and during the two performances all kinds of flowers were sent skimming over the footlights. There was speechmaking by the principals and the managers, and after the curtain had been dropped hundreds of the "faithful" hurried to the stage entrance to cheer up the "conquering" ones and wish them God speed and a quick return.

When the curtain went down on The Marriage of Kitty at the Belasco, Saturday night last, Charlotte Walker received a great ovation. The success of this stock company was due almost entirely to the individual success of Miss Walker. During her sixteen weeks' engagement here, the theater-going public did not at any time seem to lose interest in her work. When asked if she would probably do stock work here next summer, she enthusiastically replied, "You couldn't keep me away."

Rebuilt Theater to Open.

Harry Rapley, owner and manager of the New National theater, since the temporary closing of this house, is devoting all his time to the reconstruction of the Academy of Music, which was almost totally destroyed by fire last winter. He has passed the word that this famous melodrama house will be opened Labor Day, but this is doubt-

ful. Although the work of reconstruction was commenced immediately after the fire, considerable delay has been met with through the striking of certain unions. The color scheme of the new theater is King Edward red, with white and ivory. The building will be fire proof. The seating capacity will be the largest of any local playhouse, extra seats having brought the total to 2,200.

Estelle Wentworth, soprano; Edith Bradford contralto; Bob Lett, comedian; Huntington May, basso; Harry Luckstone, baritone; and Phil Branson, who appeared as principals through the summer season of the Aborn opera company, left Washington Sunday to join one of Aborn's companies in Newark, N. J. The larger portion of the chorus also went to Newark. Arthur Woolsey, of Castle Square Opera Company, who was in Il Trovatore at the National last week, and who appeared in two other performances during the summer season here, left for Chicago to join the Standard company.

Frank C. Richards, an old-time newspaper man, who was with Nell Burgess during the balmy days of The County Fair, as press agent, and who was manager of several Pittsburg theaters at various times, is making Washington his headquarters.

Some Openings to Come.

The Belasco will open its new season Sept. 23 with Joe Weber's company in Hip, Hip, Hurrah, and Fascinating Flora is slated to be an early production.

The New National is being given a three weeks' bath and several cleanings. This popular house ran for nearly fifty-one consecutive weeks and its doors had hardly been closed Saturday night before a squad of cleaners and renovators was set to work. The season of 1907-8 will be a big and important one for this theater. Although a definite list has not been made up many of the "good ones" are already booked. There will be Henrietta Crossman in Pilgrim's Progress; a revival of Ben Hur; Mrs. Leslie Carter in repertoire; The Silver Girl; Maude Adams in Peter Pan; Sam Bernard, Blanche Walsh and others of equal importance.

The opening of the Columbia theater Sept. 9 is being looked forward to as something in the shape of a treat. The play will be Ruth and the star, Miss Fernando Elliscu. It was originally a Yiddish play and had a long run at the Kalich theater. It was adapted from the Yiddish by Prof. William Addison Hervey of the Columbia University. Bob Chambers, of this city, has organized a rather pretentious carnival show which opened the season last week on the circus lot in the northeast section of the city. He has done fairly well.

That stirring "drammer" Since Nellie Went Away which is touted as a regular thriller will open the Academy of Music. John Lyons, who has been connected with this theater as manager for a number of years, will be at the helm again this season. He will have associated with him practically the same business staff as last season.

Amusement Parks Thrive.

The amusement parks, which have received somewhat of a cold shoulder all summer because of the cold weather, have picked up wonderfully in the last two or three weeks. The management of Luna Park are all smiles. The Greater Washington Band has been holding down the musical end of the entertainment of the park for two weeks and has proven very popular. Princess Harriette, who is billed as the smallest woman in the world, drew so well she has been held over another week. The feature this week is the athletic demonstration of the Weiss Brothers. The moving picture theater has possibly fared better than any of the other features of the park this summer, and the new concession, the Social Whirl, has proven a hit and has the ear-marks of something original and successful.

This has been ideal weather for dancing and it is needless to say Chevy Chase Lake has witnessed good crowds. The chief attraction of this park is the section of the famous Marine Band that plays every afternoon and evening. More than one Washington girl has been heard to say, "I'd dance at my own funeral if the Marine Band played."

With its moving pictures, vaudeville, grand opera, side shows and other forms of amusement, Glen Echo Park, which is one of the prettiest parks in this part of the country, has just been about holding its own.

VISIT OLD CIRCUS FRIENDS.

Misses Mary Rhodes and Jewel Delmar See Hagenbeck-Wallace Comrades.

The Hagenbeck-Wallace Show was favored with a visit from Miss Mary Rhodes and Miss Jewel Delmar at Indianapolis recently. These young ladies were for several seasons with the Wallace circus.

Miss Delmar has retired from the business and is living the simple life in Indianapolis, while Miss Rhodes announced that she had renounced the show business forever and would wed a prominent business man of St. Louis early in December and make that her future home.

Both ladies were warmly received by their many friends in the dressing room of the Hagenbeck-Wallace Shows.

PLAYHOUSES OPEN IN PHILADELPHIA

Philadelphia Bureau The Show World, 2138 Arch Street, Walt Makee, Representative.

Peoples Theatre Inaugurates Season of Advanced Vaudeville And Forepaugh's Returns to Stock—Film Facts of Interest—Gossip of Plays And Players In Quaker City.

BY WALT MAKEE

PHILADELPHIA, Pa., Aug. 27.—Two important openings have occurred this week. The People's theater has inaugurated its season of "Advanced Vaudeville" and Forepaugh's theater has returned once more to stock. The Kensingtonians, four thousand strong, unanimously pronounced an enthusiastic welcome to Messrs. Klaw & Erlanger's vaudeville programme, while, beginning with last Saturday matinee, and continuing this week, Messrs. Middleton & Barber's Stock Company has played to packed houses. Four houses opened Saturday to good business. They were, beside Forepaugh's, the Casino, Dumont's and the Dime Museum.

Strangely enough in the two skits, presented by Webster and Carlton, and Sperry and Ray, the woman in both cases was so very confidential that the audience had to guess at the plot. The men did clever work in their respective lines.

Paulton & Dooley have an usually good comedy-cycic turn, although considerable of the comedy is old, it still goes with a laugh. The team uses a large variety of freak wheels, which win immediate favor with an audience.

Loney Haskell was warmly welcomed back to Keith's. Browning and La Van have a fairly good singing and talking act in one. Zano, magician, was well received. The Mays, Gertrude and Edith, do not belong on a high-class circuit. The moving pictures were very good.

Advanced Vaudeville Pleases.

People's theater (Klaw & Erlanger, lessees; J. Fred Nixon-Nirdlinger, managers).—The verdict of Kensington was unequivocally given last Monday afternoon and evening: "Advance Vaudeville fills a long-gone want!" Skeptics declared to the contrary, but a first day's attendance of four thousand skit-hungry souls from the great industrial district laughed themselves into tears and snorted themselves hoarse, even at the occasional moss-grown puns that one or two of the funny men dared to venture. No effort was lost upon this remarkably orderly multitude. Cat-calls and hisses for the villain, to which the gallery gods of the "Peops" have long been accustomed, were singularly missing. The taste of the patrons has "advanced" from thrillers to tabloids. The house was resplendent with new paint and furnishings—placed there in the remarkably short period of ten days—and was decorated, at every turn, with palms and cut flowers. The occasion was made doubly interesting by the smiling presence of Manager and Mrs. Nirdlinger. The bill was made up as follows: Saal Alfarabi, hand balancer; the Rappo Sisters, Kussian dancers. Both acts have been noticed at length in previous issues of THE SHOW WORLD. Of the remaining five numbers, it is questionable as to which made the biggest hit. Edward Blondell & Co., which included Louise Walker and Iona Kathryn, gave a reduced version of Blondell's famous Lost Boy. It went with a howl. Joe Welch, prominent Hebrew character star, was recalled a half-dozen times. George Munroe was a scream from start to finish. Herbert Brooks gave one of the best card-manipulation and mystic trunk tricks seen in vaudeville for many seasons. The Wilton Brothers, a London importation, gave a splendid comedy-bar turn that was very well received. Moving pictures were features of great interest. Especial mention should be made of the excellent orchestra at this house. Louis Lustman, the leader, draws one of the most sympathetic bows to be heard at any playhouse in the city.

Forepaugh's (Miller & Kaufman, lessees and managers).—The Middleton & Barber Stock Company ushered in the season at that house last Saturday afternoon and evening and continued throughout this week with In the Bishop's Carriage, Channing Pollock's dramatization of Miriam Michelson's novel. The full strength of the company was employed. If the initial business is to be accepted as an indication of the season's promise, the forthcoming months will be marked by big financial returns such as this playhouse has not known for many years. At the two opening performances, the house was packed to the doors with an enthusiastic crowd that was unstinted in its praise of the players and the play, and lavish in floral tributes. The first performance was remarkably smooth; was carefully staged to the last detail and was capably acted by what proved to be a company of uniform excellence. The bulk of the work was in the experienced hands of Edwin Middleton as Edward Ramsey, George Barber as Tom Dorgan, Adrea Ainslee as Nance Olden, W. H. Dehman as William Latimer, Harry S. Coleman as Harry Von Ness, Dorothy Lamb as Mrs. William Latimer, Wm. Dale as Frederick Overmuller, Grace Campbell as Nellie Ramsey and Frank D. Allen as Bishop Van Wagenen. It would be a waste of space to comment upon the splendid work of the two actor-managers; both are finished players and were well adapted to their roles in this play. Miss Ainslee had won her way into the hearts of the patrons of the house before the end of the first act. She is a woman of great personal magnetism, with a sweetly sympathetic voice, a graceful manner and displayed a rare appreciation of the author's intentions. She makes an ideal stock star. Mr. Dehman's Latimer leaves one in doubt as to his versatility. He played the part with the dignity and reserve demanded of it. One must question his romantic powers and the keenness of his sense of humor. His work suggests that of Arthur Maitland who starred here for some time. It seems that both men are better adapted to heavies than leads. It remains for the future to demonstrate his possibilities in varied roles. Dorothy Lamb gave ample promise of developing into a warm favorite; the limitations of her part could not force her into the background. Her costumes were in exquisite good taste. Harry S. Coleman sprang into immediate favor at his entrance. His work will be watched with increasing interest. Wm. Dale's Overmuller either did not suit him or he did not like it; he suggested rather than demonstrated his histri-

onic ability. Frank Allen as the Bishop gave a performance which marked him as a player who has profited by a wide experience; he made an excitable, lovable, Christian-like churchman that was keenly enjoyed. Grace Campbell, as Nellie Ramsey, did not altogether satisfy, perhaps due to the nervousness incident upon a first performance. Her singing voice is of good quality, but rather frail. She is a very graceful dancer and was warmly received. Altogether, Messrs. Middleton & Barber may well congratulate themselves upon the support which they have chosen and there seems no reason why the old stock days of happy memory should not return laden with compound interest, accrued in that interim which was filled by road shows. Next week: Winchester.

Ida Fuller in Fire Dance.

Chestnut Street Opera House (Klaw & Erlanger, "Advanced" Vaudeville).—For the final week of vaudeville, preparatory to removing to its new home in the Forrest theater, Messrs. Klaw & Erlanger are offering their patrons a bill in which the three hits of last week have been retained. Ida Fuller continues to please with her fire dance. The Labakans, and their clever dog, Polly, and the Okabe Japs, who introduce several new features in the marvelous acrobatic act, are the other hold-overs. It would be a crime in criticism to measure the merits of any given act by the manner in which the audience at Monday matinee received the several turns. It required an almost Herculean effort to evoke even the smallest amount of enthusiasm from the fair sized crowd which attended the afternoon opening. Charles Kenna, with his refreshing monologue, entitled The Fakir, was very well received. His business is as amusing as his talk. His songs went well. The Marco Twins, billed as grotesque English comedians, and especially engaged for the week, gave a very laughable knock-about performance. The act is tersely programmed as "the long and short of eccentric comedy." One of the "twins" is about three feet high and the other at least six feet. It is an act that will go with a scream to a live house. The Four Golden Graces gave eight numbers of statuesque posing, with little more between them and their audience than a coat of gold paint. The four girls are very shapely, and the posing is highly artistic. Joe F. Willard and Harry Bond presented a new Hobart farce, entitled The Battle of Bunco Hill. Hobart has missed many fun-making opportunities in this comedy play. It is neither one thing nor the other and the mixture of straight work and utter farce leaves an unsatisfied taste in the mouth. The climax, in which Willard, Bond & Co. are killed, is inexcusable in a farcical effort of this kind. The sketch might be vastly improved if both men essayed burlesque characters, rather than as at present played. It received fair applause. Joseph F. Carroll and Will J. Cooke in a duologue in one, called, perhaps for want of a better name, The Men of the Hour, furnished a good entertainment, and would no doubt keep an ordinarily responsive audience in good humor for twenty minutes. Maud Robin made her initial American appearance. She introduced four good songs: "Little Things Tell," "Isn't That Like a Man," "What Percy Says" and "The Quaker and the Maid." Miss Robin has not only a pretty face, a shapely figure and a magnetic personality, but she has a singing voice of far better quality than several of her competitors. The promise of her appearance was not fulfilled by her performance. Her enunciation was very indistinct; a fault which she can readily remedy. One felt inclined to hear more of her singing and less of her talking. Her facial expression seemed an assurance that she was talking well and making points to the first few rows of the house. Occasionally her voice came over the lights in song, and invariably was applauded. One may safely predict a victorious American tour for this English singer, for her faults will no doubt be overcome before her first week has passed. Splendid films were shown in the picture machine.

Dime Museum Resumes.

Dime Museum (T. F. Hopkins, manager).—This old-established ten-cent amusement house opened last Saturday afternoon with a free open-air exhibition of tight-wire performing, and continued with an unusually attractive curio and vaudeville bill inside the handsomely re-decorated house. Manager Hopkins is congratulating himself upon the acquisition of Eve, the snake woman. His bid was the highest of the many who were anxious to obtain this curio. Whether it was this feature or the many other combined which drew great crowds to the opening is doubtful, but the box office receipts were most gratifying. Others in the curio hall were Minerva Vana, handoff queen, who is said to be the equal of Brindamour and Houdini; Marguerita, a snake charmer; P. H. Smith, novelty musician; Apollo Gray, champion heavy-weight lifter of Pennsylvania, and the Trilby Quartette. Among the vaudeville numbers were Goldie Fulze, contralto, a former juvenile favorite at Atlantic City. Eleventh Street Opera House (George W. Barber, lessee).—Opened Saturday with Dumont's Minstrels, who were heartily welcomed "home." The company is substantially the same as in previous years. The Ader Trio of Jugglers was an added attraction. The two burlesques, The Teddy Bear Craze and Winning the Pennant, went with a bowl.

Girard Avenue (Kaufmann & Miller).—Dorothy Vernon of Haddon Hall was given its first production at popular prices here this week, with Bianca West in the lead, and played to excellent business. Next week: When Knighthood Was in Flower.

National (J. M. Kelly, manager).—The Way of the Transgressor, with the Landseer Dogs featured, drew big houses. Next week: Chorus Girl's Luck in New York.

Trocadero (Fred Willson, lessee and manager).—The Thoroughbreds began the season here this week to big business.

Bijou (Lou. H. Baker, manager).—Pat Reilly, with Reilly & Wood's Big Show, has drawn great crowds to this popular burlesque house.

Next week: Tom, Dick and Harry. Blaney's (Jos. Eckhardt, manager).—The Life of an Actress pleased the big patronage of the house.

Next week: Harry Clay Blaney in The Boy Detective.

Standard (Darcy & Speck, lessees and managers).—Jess of the Bar Z Ranch, employing the full strength of the very excellent stock company, played to excellent houses.

Next week: The Power of Money. Lyceum (J. G. Jermon, manager).—Oriental Maids to fair business.

Casino (Elias & Koenig, lessees and managers).—The World Beaters opened this newly furnished burlesque house to an audience which filled it to the doors. The management is to be congratulated upon the splendid house furnishings. The show itself was very well received.

Park (F. G. Nixon-Nirdlinger, manager).—Joe Morris, in The Heart of Virginia, has received very flattering criticism from the local papers for his individual work, while his company and the scenic investment of the play have received as much credit as the play itself. Business is reported as good.

Excellent Advance Bookings.

Girard.—Sept. 9, Singing Girl from Killarney; 16, Around the Clock; 23, Shadows on the Hearth. Cole and Johnson are an early October booking.

Hart's.—To open Sept. 2, with The Great Wall Street Mystery, The Desperate Chance, The Great Diamond Robbery and The King Bee are booked.

Gayety (New Eastern Wheel, Columbian Amusement Company's house).—To open Aug. 31 with The Golden Crook. Blaney's.—Her Fatal Love, Dublin Dan, Little Madcap.

Park.—Little Organ Grinder, Dora O'Dare and Under Suspicion. Creston Clarke is booked in a new play called, The Power That Governs.

Keith's (Next Week).—Eva Tanguay, Marie Wainright & Co., Robinson Crusoe's Isle, Lind, Donald & Carson, Four Fords, Chalk Saunders, Rigoletti Bros., Lucille Marshall's Wild West.

People's (Next Week).—Henry Lee, Morris & Morris, Finlay & Burke, Keefe & Pearl, James F. Macdonald, and Dewar's Dogs. Nellie Beaumont will be the special feature.

Film Facts of Interest.

Considerable interest has been aroused in this city by the re-opening of the question of adequate fire protection for nickelodeons. Fire Marshal Lattimer, through whose efforts a bill for this purpose was introduced to the last legislature, is not satisfied to let his pet measure remain pigeon-holed, where it was stowed by the lawmakers at Harrisburg and in his effort to have the subject taken up for final settlement, he has the unanimous support of the leading moving picture manufacturers and exhibitors.

Jay Mastbaum, general manager for the several Harry Davis' Bijou Dreams, said: "I for one, am heartily in favor of having adequate legal recognition for our theaters, as well as stringent enforcement of every reasonable measure for fire protection. Our two corner houses can be emptied in three minutes; our other houses may require five minutes, but no more. In these mid-block theaters we have ample front and rear exits, besides which our operators are encased in an asbestos-galvanized tin-lined compartment, and have within their reach a length of fire hose, so that should a film ignite it could immediately be thrown upon the sheet iron floor, and the fire be extinguished without knowledge of the audience. The aisles in our houses are regular theater width, while the seats are as far apart as those in the average playhouse."

S. Lubin said: "There could be no better evidence of our hearty concurrence in the proposed legislation than the fact that we have equipped our new producing house at 923 Market street with a rolling curtain, thus placing ourselves within the ban of the present statute which requires a regular theater license for such. We shall do all in our power to encourage the making of a law which will require a civil examination for operators and which shall be exacting in its demands for protection against fire."

It is only the very little, badly equipped fellow that any reasonable legislation will injure. Many of the men who have engaged in the business upon a limited capital have taken advantage of the lack of legislation, and, in consequence, have built veritable fire traps, which should at once be closed up.

The Filmograph Company, of 233 North Eighth street, which was recently formed to manufacture films, is composed of G. W. Bradenburg, the son of the late C. A. Bradenburg, formerly owner of the Dime Museum, Frederick J. Bolthofer and Stephen Barton. The firm began very modestly, but at this writing it is rapidly forging its way into the front ranks of local film producers. It is at present fifteen thousand feet behind its orders and will immediately be forced to seek more adequate quarters. Young America, a recent comedy production of this house (625 feet) has stamped this house as a formidable rival to the older concerns of Philadelphia.

An Indian's Friendship, a new Lubin production, will take rank among the best of

(Continued on Page 24.)

Good Acts at Keith's.

Keith's (H. T. Jordan, manager).—With but one or two slightly defective links, Keith was welded together, this week, the strongest chain of vaudeville acts yet presented to his patrons, during the current season. It is difficult to select for first honors, but, perhaps from the standpoint of artistic merit, William Hawtreys & Co., presenting Louis Vance's dramatic sketch, entitled The Compromised, is entitled to the most serious consideration. Vance is a Street & Smith discovery and has turned out adventure novelties by the pound for that enterprising publishing house. He has crowned the efforts of his pen with this playlet. It is the most powerful one-act play the writer has ever witnessed. It grips the heart. It tingles the nerves. It is intensely dramatic. Here the story is a nutshell: A woman happily married to a rich banker. They have one child. The husband is called on home by telephone. A man enters, who proves to be the first husband, reported dead seven years before. He is worthless. He threatens exposure. He departs, but promises to return. The wife retires. A burglar enters. He is interrupted in his life breaking by the unexpected reappearance of the worthless husband, now intoxicated. The woman appears with a revolver. A struggle occurs, during which the screen, behind which the thief has taken refuge, is thrown down, exposing him. The worthless husband and the burglar exchange shots. The worthless husband is killed. The wife goes to the door to escape, but to leave his wife behind. The good husband returns to find his wife with a pistol in hand and an explanation that she has killed a burglar. That stronger situation could be evolved for twenty-two minutes' work? And such a powerful work! Hawtreys is most capably supported by a decidedly clever emotional stress, Lucille Mavring, and two experienced actors—F. C. Shannon and Milton W. Hobbs. Hawtreys himself is as fine an actor as his brother Charles. The one weak point of the sketch is a dark stage, to indicate the lapse of five hours. Vance should be ashamed of such bungling as this. There absolutely no excuse for lack of continuity. "The stage will be darkened five seconds to denote lapse of five hours" is absurd, otherwise perfection is closely approached in the dramatic construction of this tabloid play.

Miss Kelly in Vaudeville.

Anna Elizabeth Kelly, contralto-extraordinary to the exclusive social set of Quakod, made her initial vaudeville appearance here this week, and demonstrated that she is a Philadelphia long since made by shonable Philadelphia, needed but the opportunity to be repeated by a critical vaudeville audience. Miss Kelly cannot fail to please houses elsewhere, for musical standards are much the same, the world over, and lovers of a rich, refreshing, sympathetic voice, in a woman who emanates an atmosphere of the highest refinement will appear and this woman's songs with the same contentment as they did this week at Keith's. Clara Ballerini, who claims to be a Spanish woman, but who sings in excellent English, did some really marvelous trapeze dancing, and proved meanwhile that she had an unusually good singing voice, could sing extremely well, and could play the mandolin creditably—upon the swinging bar. She is a handsome woman and very shapely. She was modestly attired for her work. Ned Wayburn's Phantastic Phantoms proved to be a most unusual act. A black juggling, with performers dressed entirely in white, is not to be seen every day. The acts were all pretty and shapely and the probable work was very good. The acts gazed slightly. Mason & Shannon, who are producing a C'Crete-Allen creation, in one called Astrolgy, were very cordially received. Gardner & Stoddard old favorites, won any new friends. Anderson & Goines have an act in one that is much superior to other "colored" acts of its kind. The singing is well done, and the comedy is meritorious. Joe Cook & Brother, the juggling kids, are doing many novel stunts in the juggling their competitors.

NEW YORK Gives Enthusiastic Receptions to New SHAKEN BY Dramatic Productions and Is Severely BY WALTER

Chicago's Reception to The Round Up is Indorsed—The Dairymaids Slightly Cheesy—Classmates Scores a Hit—John Drew at The Empire—Excellent Vaudeville Bills.

New York Bureau of
THE SHOW WORLD,
Room 738 Knickerbocker
Theater Bldg., 1402 Broadway,
Walter Browne, Representative

NEW YORK, Aug. 31.—Score one for Chicago. A genuine, powerful hit, straight from the shoulder. Mark down only a moderate success for "dear old Lunnon." The Round Up, which thrilled the warm blood of the Windy City, during its run at McVicker's theater, has caused the frappe critics and the jaded playgoers of New York to sit up and take notice. The Dairymaids, direct from the George Edwardes farm in England, "don't cher know," have been found to deal in a very milk-and-watery brand of musical comedy. Of the two important productions last Monday, the home-made article decidedly commanded the most respect. The end of the week was also prolific in productions. Thursday night Robert Edson was seen in Classmates, for the first time, at the Hudson theater, Friday, the overworked critics visited the Majestic to see how Richard Golden would behave in The Other House, and tonight John Drew greeted his old friends in a comedy from the French, called My Wife, at the Empire theater. It really seems that New York managers have selected Saturday as opening night this season. Not to be beaten by Charles Frohman, David Belasco and Henry Miller also threw open the doors of their theaters tonight with The Rose of the Rancho and The Great Divide. Tonight also saw the inauguration of the season at the Hippodrome and the West End theater, where opera in English is the attraction.

A Spectacular Success.

No more magnificent production, from a spectacular point of view has been seen in this city than The Round Up, which opened the regular season at the New Amsterdam theater last Monday night. From a dramatic viewpoint Edmund Day's play of wild western life does not raise much above the mediocre type of the popular price playhouses. It cannot justly be considered a "great American drama," but it provides plenty of thrills and affords a realization of such pictures as only Frederick Remington could paint. The general effect is startling, gorgeous, soul-stirring. It is an unqualified success. The plot and story of The Round Up are too well known in Chicago to need repetition. It will not be long before all playgoers in New York are familiar with them. What most concerns the public is that it is a virile play, excellently acted, and, with its wealth of picturesque mounting, affording a delightful evening's entertainment. Truly marvelous is the graphic realization of Indian warfare in the Arizona desert. Exhilarating and amusing the scenes of festivities at the ranch. And, perhaps best of all, the acting is just the kind to carry such a play to success. Macklyn Arbuckle does not need to act the part of "Slim" Hoover, the Arizona Sheriff. He is it. His humor is never strained and his little touches of pathos go straight to the heart. Scarcely less effective is Orme Caldara, as the manly hero, Jack Payson. It is a pity such a good actor should have to live down a name suggestive of a show girl. Miss Florence Rockwell, as Echo Allen, the heroine, does extremely good work, while Miss Julia Dean is delightful as Polly Hope, a jolly, light-hearted southern girl. Special praise is also due Harold Hartsell, Wright Kramer and Charles Able. Others in the cast are Joseph M. Lothian, Elmer Grandin, H. S. Northrup, S. L. Richardson, Jacques Martin, John J. Pierson, "Texas" Cooper, Fulton Russell and Miss Marie Taylor. The New Amsterdam production will round up the lovers of spectacular drama in this city for many months to come.

Dairymaids Slightly Cheesy.

Either the milk has become curdled in transportation across the briny, or the butter will not stand this climate. Anyway, the fare dished up by The Dairymaids at the Criterion theater last Monday night seemed to lack flavor. It was not devoured with that delight which has greeted other importations of Charles Frohman of this frothy and whipped-cream character. Hitherto that astute manager has sprinkled his English musical comedies with a little germicide of American wit, so that they would not appear stale. He has spiced them to tickle the palates of epicurian playgoers. The sterilizing process has not been applied to the latest product of the farm on which was raised The Gaiety Girl, The Country Girl, The Runaway Girl and nearly a dozen delightful creatures which, dressed to American taste, have given us unbounded pleasure in the past. The Dairymaids is too English. It is dainty. It is delightful in spots. It is refined, but to such an extent that one almost feels ashamed to indulge in hearty laughter.

It is the sort of piece to be greeted with simpering smiles of mild approval. And that is just what it won on Monday night. To those who can take up their "Punch" and pass a pleasant evening it would undoubtedly be gratifying. It—well, it needs ginger. That's what's the matter with The Dairymaids. The music is excellent, but that is scarcely enough to ensure a popular success here. The scenery and the costumes are extremely pretty.

Girls Are All Peaches.

The girls, headed by Miss Julia Sanderson, are peaches. Only the cream is missing. The wit, which should be the cream, is cheesy. More than half the cast comes from the other side. We are not taking sides, still it may not be bad form to say that as a rule we prefer this. Most of the fun-making is entrusted to Huntley Wright, an English comedian with a big reputation, who makes his first appearance in this country. He is decidedly clever. He makes the most of the opportunities afforded him. He has a genial personality and will probably become a favorite. Of the other newcomers George Gregory, a low comedian, is good and Miss Flossie Hope, who has a capital song about "Mary who Kept a Dairy," leaped into the hearts of the Johnnies. Miss Bessie De Voie also scored in the song, "Hullo, Little Stranger." Other musical hits were a duet by Miss Sanderson and Mr. Gregory, "I'd Like to Know Your Father," "The Tinker, the Tailor, the Soldier and the Sailor," and "Little Girls All Around Me." Of the Americans, Eugene O'Rourke, as a burly army doctor, was fairly successful. The "plot" concerns two sprigs of the nobility, who follow their sweethearts to a model dairy farm and into the gymnasium of a girls' school. The "funny man," Mr. Wright, is a sailor-man, and, in order to be more funny, he disguises himself as a school girl. The book is by A. M. Thompson and Robert Courtniege. The music, by Paul A. Rubens and Frank A. Tours. It is staged, and well staged, by Ben Teal. It is a milk-and-watery production, but it is English, you know, and will therefore probably achieve some measure of success in this patriotic country.

Robert Edson in New Play.

Classmates, the new American play in which Robert Edson made his reappearance at the Hudson theater, this city, Thursday, Aug. 29, is the work of William C. de Mille and Margaret Turnbull. It is of the same type and character as Strongheart, by the former playwright, in which the popular actor starred last season, and it derives its name from the close companionship of four young men who are in the last year of their training at the military academy at West Point where the action begins. Irving Duncan, a young Virginian, played by Mr. Edson, the son of a dissipated father who has permitted the fine old family to drift beyond the pale of social distinction, in his school-boy days, was the chum of Bert Stafford, in spite of the fact that both boys, with all the southern ardor of youth, had been rivals for the affection of Sylvia Randolph, the daughter of a haughty old general in the United States Army. Duncan, a fine manly young fellow, has been favored by the girl, until through a quarrel over his disreputable father, he becomes the bitter enemy of his former chum, Stafford, with whose family the girl has gone to live, on the death of her father. The departure of Duncan to West Point, where he becomes leader in all athletic sports, having left the field open to his rival, the girl coquettishly accepts the attention of Stafford, but insists that he shall embrace an army career and win fame for himself, as did her father.

The play opens with the hazing of young Stafford at West Point, during which Duncan, smarting with the pangs of jealousy, becomes involved in a fight with his former school-fellow, and a chance blow destroys the sight of one of Stafford's eyes, thus disqualifying him for the career in which he was seeking to win the love of Sylvia. The incident also seems to obliterate any chance of the hero winning the girl.

Scene in Jungle Thrills.

Stafford joins an expedition to South America, which ends in disaster, and Duncan, with his loyal and admiring classmates, Bobby Dumble, "Silent" Clay and Hugh Lindsay, volunteers to go out as a relief expedition. The scene changes from the home of the Staffords in Gramercy Square, New York, to a South American jungle, and it is there that Mr. Edson, as Irving Duncan, in thrilling scenes of heroic sacrifice during the work of rescue, gets ample opportunity for the display of his particular talent as a romantic actor. Needless to say that his efforts on behalf of his unfortunate school-fellow and rival in love win the heart of the romantic southern beauty and all ends happily.

Mr. Edson could scarcely fail in the part of a manly self-sacrificing young American soldier. He is the same big-

hearted athletic hero who won approval in Soldiers of Fortune, Ransom's Folly and Strongheart, and he is extremely well supported by Miss Flora Juliet Bowley, who was perhaps the best of the many Shirley Rosmores in The Lion and the Mouse last season. Miss Bowley is a sister of Captain Bowley, U. S. A., now an inspector at West Point, and she looked and acted the army-bred girl to the life. Others in the cast are Wallace Eddinger, Marjorie Wood, Frank McIntyre, Sydney Ainsworth, Maude Granger, Macey Harlem, George W. Barnum, H. M. Dresser, J. W. Barnes, Thomas Lawrence, Millicent McLaughlin, Ernest Wilkes and Helen Dahl.

Golden in The Other House.

Misunderstandings between Richard Golden and the Shuberts having been patched up, Harry and Edward Paulton's play, The Other House, was produced last night, Friday, Aug. 30. This comedy was originally announced as the opening attraction for the Madison Square theater, to begin Aug. 19. As if to justify the title, however, it was produced at the Majestic theater. It had been fully rehearsed, but apparently abandoned, and it was said that Mr. Golden's contract had been canceled. The decision to give it a show was only reached last Tuesday. This is the same play which has been seen in Chicago under the title of Poor Jonathan. In the cast, besides Mr. Golden, are Katherine Florence, Gertrude Swiggett, Adelaide Manola, Martin G. Brown, William Humphreys, Sarah McVicar, Jack Dean, Edwin Mordant, John Hughes, Ruth Allen and William Lawrence.

Drew Opens the Empire.

John Drew opened the season, for the fifteenth consecutive year, this evening, Aug. 31. The play selected by Charles Frohman is an adaptation by Michael Morton of a French comedy, Mademoiselle Josette, Ma Femme, by Gavault and Charnay, which, under its English title, My Wife, had a long run at the Haymarket theater, London. The feather-weight story which forms its plot has already done service in that charming little comedy, played by Miss Marie Tempest, The Marriage of Kitty. Miss Billee Burke, an American girl, who has won some fame in England, chiefly in musical comedy, has been imported to play the role of Beatrice Dupre, a ward of Gerald Eversleigh, a London man-about-town of mature years, acted by John Drew. The girl fancies herself in love with a young man called Falandres, who, at the opening of the play, has been called away to a distant land. This is unfortunate, because a big fortune depends upon the girl marrying before she is eighteen years old and the time is close at hand. Beatrice prevails upon her reluctant guardian to marry her, "in name only," so as to save the fortune, intending to get a divorce later and become the wife of her absent lover. Much fun arises during the platonic honeymoon of the girl and the gay old bachelor at a hotel in Switzerland. This is accentuated by the arrival of the girl's parents. Needless to say, the ill-assorted pair find themselves falling into genuine love, and the consequent tangle is straightened out by the return of the girl's first lover with a wife of his own. Others in the cast are Ferdinand Gottschalk, Miss Dorothy Tennant, who plays the part of a titillating musical comedy actress, Walter Soderling, Morton Seltan, Albert Roccardi, Mario Majorani, Axel Brun, Herbert Budd, Rex McDougall, E. Soldene Powell, Frank Goldsmith, L. C. Howard, Ida Greeley Smith, Hope Latham, Mrs. Kate Pittason Seltan and Mary Lorrains.

West End Reopens.

In Harlem, whose rocky pastures whereon goats used to graze have given place to endless rows of Jerry-built flat houses swarming with music-loving Germans, extraordinary interest was taken tonight, in the reopening of the West End theater by the Van Den Berg Opera Company, which achieved some measure of success there last spring. The initial bill, Martha, will be retained during the coming week. The principal parts will be sung by Miss Jennie Linden-Schwartz, Miss Pauline Perry, George Tallman, William Schuster and Louis Cassavant. The week of Sept. 9 The Mascotte, with Miss Maud Hollins and Hubert Wilkie, will be presented.

At the Belasco theater, The Rose of the Rancho, which was temporarily withdrawn June 30, reopened tonight, Saturday, Aug. 31. Miss Frances Starr, who leaped to stellar altitudes at one bound with the production of this piece, is again the star, in fact, as well as in name. The make-up of the company is practically unchanged.

Henry Miller and Margaret Anglin have not found it necessary to change their last season's bill. They opened again tonight, at the newly decorated Daly's theater, in The Great Divide, William Vaughn Moody's powerful drama of western life. The supporting cast is the same.

At the opening of the Hippodrome tonight the two great features of last season, Pioneer Days and Neptune's Daughter were presented. The new circus acts in the programme are the Grigolati Aerial Ballet, Lina Marrder's equestrian act, Les Francois troupe of contortionists and acrobats and the Laja Trio in a sensational wire act. A big new

production is in rehearsal, the secret of which is closely guarded. It is learned, however, that it will consist of a sensational automobile race meeting, with huge machines dashing at headlong speed, down and about the big stage.

Good Bills at Keith's.

The Keith & Proctor stock company houses both present good bills this week, the offering at the Harlem Opera House being the old Nat Goodwin success, An American Citizen. Byron Douglas, specially engaged, plays Beresford Cruger, and he is supported by Miss Henrietta Brown as Beatrice Carew. Hearts Aflame, by Genevieve Haines, is being played at the Fifth Avenue with Miss Josephine Fox and Augustus Phillips in the principal parts.

A new feature in The Follies of 1907 at the Liberty theater this week is The Lady of Coventry, a spectacular dancing specialty in which Mlle. Dazie appears as Lady Godiva. It is mildly sensational. The Boys of Company B have done well at the Grand Opera House this week. They will be followed Sept. 2 by Harry Woodruff in Brown of Harvard.

The principal members of Joe Weber's company this season, which opens here Oct. 7, in Hip, Hip, Hurray, or The College Yell, will be Amelia Stone, Bessie Clayton, Valeska Surat, William Gould, Charles J. Burkhardt, Thomas L. Tigh and Tom Lewis. Julian Mitchell will make the production.

At the burlesque houses this week good shows are the rule. Kraus's Twentieth Century Maids are at the Dewey, The Brigadiers at the Gotham theater, and Clark's Runaway Girls at Hurling and Seamon's Music Hall.

Miss Ethel Levey, whom Robert Edson is soon to lead to the altar, was in an automobile smash-up last week, but escaped with a few slight bruises. One of her companions in misfortune was Frank Harrison Higgins, son of the late governor of New York. It is a mistake to imagine this was an advertisement for The Governor's Son.

Five New Plays This Week.

Labor Day, Monday, Sept. 2, will be the opposite to a holiday for dramatic critics and first nighters, for there will be three important new productions to review and two revivals. The two following evenings also new plays must be noticed. At the Herald Square theater, Monday, Miss Virginia Harned makes her Broadway bow as "Anna Karenina" in the dramatization of Tolstoi's famous novel of that name. She will be supported by John Mason as leading man and others in a strong company are Robert Warwick, Albert Grau, George Ridgell, William Conklin, Bertram Grassby, Colin Varry, J. S. Simpson, Frank Davis, John C. Mackin, Elliot Dexter, Paul McCarthy, George Perry, Oscar Laumann, Robert Robins, Forest Williams, Mary Dudley Davis, Marie Curtis, Anna Warrington, Harriet Broadhurst, Maye Louise Aigen, Genevieve Reynolds, Mabel Hart and Lillian Taylor.

The Rogers Brothers in Panama is the offering at the Broadway theater, Monday night, and the popular comedians are supported this season by a particularly strong cast, including Marion Stanley, the Hengler Sisters, May and Flo, Avita Sanchez, George Lydecker, Alfred Hickman, James Bliss, Joseph Kane and Walter Ware. The book is the work of Edward Madden, Sylvester McGuire and Aaron Hoffman. Max Hoffman is responsible for the music.

My prediction that the Time was close when another Place would have to be found for the Girl, last week, has come true. The Chicago success ends its run at Wallack's theater Saturday next. My suggestion that the next play at this house would be The Rangers, with Dustin Farnum in the star part, also goes. The production of the new western play is set down for Monday, Sept. 2.

Mlle. Alia Nazimova reopens the Bijou theater Sept. 1, with a revival of last season's success, Comtesse Coquette, which will be followed by a production of Rosen's The Master Builder. Later in the season the Russian actress will appear in The Madstone, by Ridgely Torrenir.

On Tuesday, Sept. 3, Harry B. Harris will produce Martha Morton's new play, The Movers, at the Hackett theater. It was in this that Grace Elliston was announced to star. No full explanation has yet been given for her disappearance from the cast and the substitution of Miss Dorothy Donnelly in the leading part. Others engaged are Vincent Serano, Nellie Thorne, Ida Waterman, Desirée Lazard, Myra Brook, W. J. Ferguson, Robert Connors, Joseph Kilgour, Malcolm Duncan, Edward See and Lawrence Eddinger.

At the Madison Square theater a new comedy by Grace Livingston Furniss will be produced Wednesday, Sept. 4. The title is The Man on the Case. This must not be confounded with The Man on the Box, produced some time ago by the same management. Presumably it is not a packing case. Jameson Lee Finney will play the principal part and will be supported by Elsie Leslie, Neil Moran, Charles Lamb, Fred W. Peters, William Herbert and Miss Mary Hampton. After four weeks of futile endeavor to thaw the frost which greeted him on Broadway, The Alaskan will take his

BIG WAR IN Ranks of Amusement Purveyors Who Are Battling for Supremacy in Field of VAUDEVILLE

BROWNE.

Totem Pole, after next Saturday, and seek fresh mines and diggings new in which to delve for the gold which was denied him here. John Cort's season of comic opera at the Knickerbocker theater ends with the present month. Sept. 2, Fritz Scheff, with Mlle. Modiste, returns to the scene of her former triumphs. It certainly seems somewhat of a pity that the two young men from the far north-west, Joseph Blethen, the author, and Harry Girard, the composer of The Alaskan, who had blazed out a trail for themselves in the field of comic opera, ignoring the beaten paths and pitching their tent in unexplored places, should have utterly failed to find pay dirt. They made a laudable attempt to be different. They were at least pioneers who opened up a new country. They took us from the realm of For-ever-and-ever Florodora and gave us something that made our blood tingle as does a change of climate. It is a pity the icicles could not be shaken off. There was much real merit in The Alaskan. The staging alone and the unconventionality of the entire production should have at least commanded some measure of respect from jaded New Yorkers, who are continually complaining that there is nothing new under the sun. They decline to seriously consider this sample from the Land of the Midnight Sun.

As I predicted last week, When Knights were Bold, at the Garrick, has developed into a genuine Francis Wilson success. At the present time there is every indication that the English farce will run through the season. The popular comedian has a part which fits him like a glove, or rather, a well-made stocking, for Mr. Wilson relies to a great extent upon his comedy legs. They have been very much in evidence since the time he made his huge success as the comical Caddie in Erminie.

Comedy is a Success.

There is no question that The Lady from Lane's has caught on at the Lyric. Large houses throughout the week have applauded to the echo the efforts of Tom Wise, Miss Truly Shattuck and the clever company of comedy actors by which they are surrounded. The made-over farce-comedy is a go, in spite of the fact that few members of the cast are fit to interpret even such feeble music as it contains in its new disguise. There is plenty of fun, but a famine of musical voices. The success of the Broadhurst-Kerker piece is not likely to encourage such foolhardy originality as that displayed by the author and composer of the ill-fated Alaskan. It is just as others before it have been. But there is money in it. It pans out. Nuff said.

The Yankee Tourist is still going strong at the Astor theater, and Colonel Savage will probably have no need to worry about that piece he is said to have up his sleeve as a new starring medium for Raymond Hitchcock, for some months to come. He can give his entire mind to the Merry Widow, which is to open at the New Amsterdam, Sept. 23, and his many other prospective productions in the realm of opera in English.

This is the last week of Fascinating Flora at the Casino theater. Sept. 2, Eddie Foy and The Orchid move over to that playhouse from the Herald Square, making room for Virginia Harned, who plays Anna Karenina there for four weeks, before Lew Fields takes possession of his New York home with The Girl Behind the Counter.

McIntyre and Heath, still doing good business at the Academy of Music, transplant The Ham Tree elsewhere after Saturday, and Miss Eleanor Robson will be seen in Salomy Jane at the big playhouse in Fourteenth street, the week beginning Sept. 2.

The fad for dramatizing comic picture series from the newspapers is growing apace. Buster Brown started it. Others followed, including Mr. and Mrs. Newlywed and their baby, and Fluffy Ruffles, for which Charles Frohman has prevailed upon Clyde Fitch to supply the book. Now it is announced that Klaw & Erlanger will give a \$100,000 production to Little Memo in Slumberland, the pictorial fairy tale series which has been running for some time in the New York Sunday Herald. Not to be beaten, Roy McCordell will dramatize his Mr. and Mrs. Naggs stories.

Happy Days, in which William A. Brady is to star Al. Leech, is to be another farce comedy hashed up into a musical play. The backbone will be the little play, Frenzied Finance, by Kellert Chambers, produced at the Savoy theater here two years ago.

It is unofficially announced that Henry W. Savage has rendered the American rights to The Three Kisses, a new musical comedy which was produced at the Apollo theater last week.

American Acts Winners.

Never in the history of the stage was such a brilliant assemblage gathered together to witness a vaudeville performance as that which packed the big New York theater to overflowing last Saturday night. From a professional aspect it looked like a living edition of "Who's Who on the Stage." All the theatrical world and his present wife was there. Pretty nearly all the civic dignitaries of

New York were there, for is not Abraham Lincoln Erlanger's brother a power in local politics? Broadway was like a back street in a deserted village for so many hours. All its beauty and its chivalry had obeyed the call to worship at the shrines of Advanced Vaudeville. Every seat was sold in advance. Thousands were turned away. In spite of the stenographic warnings of a man with a megaphone who announced that all tickets sold on the sidewalk would be refused, the spectators got as much as \$10 for orchestra stalls. Praise for the alterations and decorations were loud and hearty. Great was the enthusiasm. Effusive the congratulations and flattering the reception accorded old favorites.

Respectful the attitude toward untried new comers, but truth to tell, the flourish of trumpets which had heralded the "European Novelties" found only a feeble echo in the applause which greeted their acts. It was the universal opinion that the American turns were far and away the best. Undoubtedly the stars of the evening were the Musical Cuttys, George Evans, George Fuller Golden and dainty Grace Hazard, who will henceforth be a Broadway headliner of the very biggest type. The Alexandrov Troupe of Russian dancers were voted tip-top, and the Spanish dancers were picturesque and agreeable. It is hard to understand, however, how such a feeble, ridiculous and inane act as that of the Ritchie-Hearn London Pantomime Company could obtain a hearing at any but an amateur night in a fifth-rate music hall. Little better were The Bogannys, who in the garb of bakers did very ordinary acrobatic stunts. One little fellow, the boy of the bunch, is clever. The rest are rotten. Klaw & Erlanger's imported acts may have set the Thames on fire or even set the Seine sizzling or turned the waters of the Spree to blue blazes. The Hudson seems safe as yet.

Rival Vaudeville Show.

That the spirit of opposition has stirred things up to the benefit of vaudeville patrons is evident at Hammerstein's, where a show vastly superior to those recently witnessed there is being given this week. Fresh from her successful season with The Honey-mooners, Miss Gertrude Hoffman gives her imitations of Anna Held, Eddie Foy, George Cohan and Vesta Victoria and wins innumerable curtain calls. To offset the Congress of Spanish Dancers over the way, La Belle Oterita, sister of the famous Otero, has been imported. There is only one of her, but perhaps a little of a good thing is better than too much. Oterita certainly need not fear comparison with any of her countrywomen at the opposition shop, both as a beauty and as a dancer. Arthur Prince, and A Night in a Rathskeller are still greeted with applause and other good acts on the bill are Bailey and Austin in A Little Bit of Everything, Jessie L. Laskey's original Military Overture, including The Girl behind the Baton, Eddie Leonard and Co., Barzac's Comedy Circus, Mlle. Peque, gymnast, and La Troupe Carbelo's comedy tumbler.

Percy Williams, who has recently done some European "scouring," does not inflict any of his foreign importations on his patrons at the Alhambra, which had its formal opening for the season on Monday last. His headliner is The Song Birds, which is given for the first time in New York. This is a clever skit upon the operatic war between Hammerstein and Conradi. It is written by George V. Hobart and composed by Victor Herbert. William Burress and a big company introduce some pleasant singing. A bright sketch by Will M. Crissy, entitled Town Hall Tonight, is well rendered by the author and Miss Blanche Dayne. Other turns are by Collins and Hart, in a burlesque acrobatic sketch; Imagination, by the Le Vine Cimeron Trio; Irving Jones, the colored song writer and comedian; the Reiff Brothers; the Murray Sisters, and Roy and Woodruff.

At Keith & Proctor's Twenty-third Street theater, La Belle Blanche heads the bill with imitations and may be considered joint star with Patrice, one of the pioneers in the pilgrimage from the legitimate to vaudeville, who gives her dainty New Year's Dream. The Sutcliffe Troupe of Scotch acrobats and musicians have a good and entertaining act. Others who contribute to an enjoyable entertainment are Jack Norwood, monologist; Paul Conchas, in feats of strength; Herbert Lloyd & Co.; Dorothy Kenton, banjoist, and the Wolff Brothers.

Drews in Feature Sketch.

The leading feature at Keith & Proctor's Union Square theater this week are Mr. and Mrs. Sidney Drew in their new sketch, Billy's Tombstones. The Permaine Brothers, European acrobats, make their American debut and give a clever exhibition, which includes a whistling stunt, and the rest of the bill is made up of the Willie Pantzer Troupe; Tac-lanu, female impersonator; Max Duffek, a new contortionist; Miles and Rickards, who sing and dance; Elsie Harvey and the Field boys, who do ditto; the Three Chevaliers, pretty girls in a singing act; George H. Wood, and others.

The Seventeen Human Flags, in the shape of pretty girls, with plenty of patriotism thrown in, are the attractive headliner at Keith & Proctor's 125th Street theater this week. George Thatcher, the old-time minstrel, was warmly

Struggle Between the Warring Advanced Vaudeville Factions is Growing Tense and the Outcome Cannot Be Predicted—Combination of Interests in Near Future Probable.

THE Battle of Giants has begun, and Mr. Wiseacre of Wiseacre Square is doing a lot of guessing. Like the clash of steel, as two mighty armies hurled themselves into a fight such as has never before been waged in the amusement field, were the opening bars of the overture, "Advanced Vaudeville," at the New York theater last Saturday night. The struggle for supremacy in which two vast interests are now actively involved is of such enormous and widespread proportions that all effort at adequate description of the situation must perforce be beggarly. Its possibilities almost baffle all attempts to speculate on the ultimate outcome.

Backed by many millions of dollars and controlled by the brains of men accustomed to entertainment enterprises of stupendous magnitude, two giant organizations, hitherto regarded as monopolies in their own line, have crossed swords in what undoubtedly, at the present time, is a determined effort to crush the other out of existence. There cannot possibly be room for both, says Mr. Wiseacre.

While those arrayed under the banner of the United Booking men, who have girded on their armor to defend their right to rule, are anticipating the spoils of war in the shape of increased salaries, so long as they remain faithful henchmen, there are many not too loyal to go over to the invading army, should the call of the coin be loud enough. Already there are deserters and rumors of deserters. Arthur Prince, the ventriloquist, this week with the Hammerstein forces, next week joins the hosts under Generals Klaw and Erlanger.

Some Desertions Rumored.

While the rank and file are alive to the opportunity of selling their services to the highest bidder, a privilege they have not recently enjoyed, more serious defections are hinted at. It is currently rumored on the Rialto, where the big vaudeville war is the prevailing topic of conversation, that S. Z. Poli, in command of the New England division, may forsake the United and pool his interests with the opposition, looking in future to William Morris to garrison his fortresses in Massachusetts and Connecticut.

The prevailing opinion here among those who have studied the situation closely is that if such serious desertions occur in the camp of the United, the K. and E. forces may win out and attain a position where they can name their own price for retiring from the field, or dictate terms for a "merger," repeating their success in the closely related, though as yet unaffiliated field of dramatic enterprise. Thus the outcome of the Battle of the Giants may be one vast hydra-headed monster holding despotic sway over the entire entertainment output of this country. This is the horror which may arise from the war. Wise men wag their heads and give the belligerents less than half a year to play the cut-throat game. Early in the spring, they say, there will be a hob-nobbing and, when the pipe of peace is passed around, goodbye to the dreams of inflated salaries for the poor performers. The fighter's loss, which for a time will be the public's gain and the performer's harvest, will have to be made good, and the last condition of both public and performer will be worse than the first.

Pool Sure to Follow.

The vaudeville war, says Mr. Wiseacre of Wiseacre Square, is only a repetition of the late war between the present invaders and the so-called Independent the-

welcomed on his return to vaudeville here on Monday night. He is assisted in a sketch by Banks Winters. Mr. and Mrs. Alfred Kelsey present a new sketch, A Tale of Turkey, and Pat Rooney and Marion Bent appear in dancing novelties. Others in a good bill are Martinetti and Sylvester, comic acrobats; Manson and Nelson, pretty girl singers and dancers; Jim and Jennie Lee, and the Brothers Damm.

Redecorated and renovated Keith and Proctor's Fifty-eighth Street theater will open for the season on Monday next, Sept. 2, the principal attraction being Master Gabriel, the original Buster Brown and company, who will appear in the comedy Aunty's Visit. George Ali will play the dog Tige. Many star vaudeville turns are promised to make up a gala bill.

There has been much speculation as to the future of the Chestnut Street theater in Philadelphia. It is said here on good authority that it will become the home of a star stock company under the management of Keith & Proctor, headed by William Ingersol and Katherine Grey.

Federation in Vaudeville.

Miss Sadie Julia Gompers, who is a daughter of Samuel Gompers, president of the American Federation of Labor, is the latest recruit to the ranks of vaudeville. She will do a singing act.

ater managers. It is designed for the purpose of establishing a case for the pooling of interests. A merger will surely follow. The courts have decided that such a combination is not in restraint of trade. Klaw & Erlanger, says Mr. Wiseacre, are making a big bid to become despotic rulers of the amusement interests of this country. If they win out they will run entertainments exactly as the Rockefellers run Standard Oil.

There can be no doubt that the present conflict will, for at least a time, result in a higher standard of bills being presented and the public will probably be called upon to pay increased prices. Should the public refuse, a continuance of the fight must mean financial disaster, and it seems certain, with this staring both sides in the face, there will be a get-together-quick movement.

Meeting of the Big Guns.

While the Klaw & Erlanger forces were plugging away at the finishing touches of their sample production at the New York theater, there was a mysterious meeting of managers at the United Booking offices in the St. James building, last week which gave rise to a wonderful crop of rumors along the Street and added zest to the anticipation of Saturday night's preliminary skirmish. It was currently reported that Percy Williams held previous contracts with some of the K. & E. star European attractions, which he had obtained in a mysterious way, and that he would spring such a bunch of injunctions at the last moment as would make the bill at the New York look like thirty cents. Not an act was missing, however, from the Advanced Vaudeville program. In response to strenuous efforts to learn the business transacted at this star chamber meeting, which was attended by B. F. Keith, F. F. Proctor, Percy G. Williams, Oscar Hammerstein, S. Z. Poli, Harry Davis, of Pittsburgh; P. B. Chase, of Washington; James E. Moore, of Detroit and Rochester; Kohl & Castle, M. Meyerfield and Martin Beck, of the Orpheum circuit; John J. Murdock, Max C. Anderson and H. M. Ziegler, an official statement was given out.

Statement from Inside.

"Mr. Williams, Mr. Beck and others had spent a considerable part of the summer abroad, securing the best vaudeville features being presented in England and other countries," says the statement, "and it was to place the acts secured by them and complete the work of routing the shows that the meeting of vaudeville captains was held. This vast community of interests controls thousands of acts, including all the big vaudeville features known in this country and abroad. Working together they are now able to make up their weekly bills so that only the very best acts will be able to find a place upon them. This new arrangement insures the greatest advance that has yet been made, and, during the coming winter, the Keith and Proctor houses in New York will surpass in the excellence of their bills, anything that has formerly been possible to offer.

"Notwithstanding the present high salaries paid performers, and the high standard of the bills we will be able to present from week to week, it will not be necessary to deviate from our plan of popular prices. The new arrangement simply means that we are advancing with the times, and that the amusement-loving public is getting the benefit of our efforts. They will appreciate this when they see what we have to offer them this season."

So there, you see! Now will you be good, you Amusement Loving Public? Codlin's your friend, not Short—Keith, not Klaw!

Miss Josephine Hall, wife of Alfred E. Aarons, has written and composed a song called "Cigarette," which is being sung in The Follies of 1907.

Miss Louise Allen Collier and Thomas Q. Seabrook are to be partners in vaudeville this season. They will produce a new sketch Sept. 9.

Miss Georgia Bryton has imported six pretty English girls to assist her in her sketch Between the Acts, which she is now rehearsing.

Miss Mabel Brownell will shortly present in a Keith & Proctor house, a little comedy entitled The Lovey-dove's Honey-moon.

Burr McIntosh, who has achieved fame both as an actor, a photographer and a war correspondent, has gone into vaudeville. He will appear in a new sketch at Keith & Proctor's Twenty-third Street theater next week.

It is announced that Charles Klein has consented to prepare a condensed version of his play, The Music Master, made famous by David Warfield, for use in vaudeville. Homer Lind will play the principal part.

The Singing Girl from Killarny, a new Irish musical comedy, was produced for the first time at the Fourteenth Street theater last Monday. It has all the elements of success. Sam Scribner's Burlesquers are at the Murray Hill.



The Show World Publishing Co.

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CHARLES ULRICH, Editor
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61 Grand Opera House Building
87 South Clark Street
CHICAGO, U. S. A.

LONG DISTANCE TELEPHONE CENTRAL 1577
CABLE ADDRESS (REGISTERED) "SHOWORLD"

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

All communications to the Editorial or Business departments should be addressed to The Show World Publishing Co.

SUBSCRIPTION:

Payable in Advance.
Year\$4.00
Six Months 2.00
Three Months 1.00
Foreign subscriptions \$1.00 extra per year.
Trade supplied by the Western News Company, General Offices, Chicago.

ADVERTISING RATES:

Fifteen cents per line agate measure. Whole page, \$105; half page, \$52.50; quarter page, \$26.25.
Rates for Professional Cards submitted on application.

NOTICE TO ADVERTISERS.

The last forms of THE SHOW WORLD close at noon every Monday. Clients are urged to forward their advertising copy as early as possible each week to insure best position and display in succeeding issue. THE SHOW WORLD is issued Tuesday of each week and dated Saturday.

THE SHOW WORLD is sold on all trains and news stands throughout the United States and Canada, which are supplied by the Western News Company, of Chicago, and its branches. Failure to secure THE SHOW WORLD from these sources should be reported to the general offices of this publication.

News-dealers are requested to place orders with the Western News Company or its branches. UNSOLD COPIES ARE FULLY RETURNABLE.

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SATURDAY, SEPTEMBER 7, 1907.

RINGLING BROS., SHOW KINGS.

The wonderful success of the Ringling Brothers, proprietors and managers of the Ringling Bros. World's Greatest Shows and the Forepaugh-Sells Bros. shows, and, if present indications count for anything, appear to have secured a heavy interest in the Barnum & Bailey and Buffalo Bill shows, reads like a tale from Arabian Nights. In a comparatively few years, starting with a small wagon show outfit, the Ringling Brothers have steadily forged ahead until they are now looked upon as the kings of the tented world.

The Ringling Brothers have always pursued an ultra-conservative policy, dealing with their patrons and employes in a scrupulously exact manner, keeping faith with the amusement-loving public in a way to win the admiration and unswerving loyalty of a multitude of circus devotees, and in all of their dealings have maintained a high standard of business integrity. The department of their great shows has undoubtedly accomplished much in lifting the circus profession to a high plane in the estimation of the general public.

One reason for the success of the Ringling Brothers is due to the fact that in all things they act as a unit, working to a common end. The vast machinery that operates the Ringling shows works in perfect unison, with the inevitable result—success.

Col. William F. Cody, known to the boys of America as Buffalo Bill, came, saw and conquered Chicago as he has other cities. There is only one Bill and when he is gathered upon his fathers, the most gallant and picturesque character in "winning the west" history of this country will have passed away, but never to be forgotten by those who admire pluck, bravery and all those attributes which make the real man. May your trip to the happy hunting-grounds be long deferred, Bill. So say we all of us.

The moving picture theater is an institution which is invading every city and town of the country with happy results. Nearly 5,000 of these theaters are in operation in the United States and their number is increasing at the rate of 150 a week. The possibilities for this enjoyable entertainment are limitless and a better field for profitable investment does not exist.

Vale, Richard Mansfield

1857-1907

By Warren H. Patrick

RICHARD MANSFIELD, peerless player, creator of many characters that will live long in the annals of the drama, the pride of the American stage, is dead. Endowed with rich natural gifts, and born to the career of the artist, he splendidly fulfilled his destiny. Dying in the zenith of his fame, he leaves behind him a brilliant record of achievements which will serve to enshrine him in the hall of fame with Irving, Booth, Barrett, Jefferson and that host of geniuses who have graced the stage. His death is an irreparable loss, and lovers of art the world over sincerely mourn his passing.

Mansfield died at 6 a. m., Friday, Aug. 30, at his summer residence, Seven Oaks, New London, Conn. There were several conditions that prevented his recovery, and during the great actor's last moments he lay in a condition of coma and did not recognize the loved ones at his bedside. There were present at the time of his death his wife, his brother Felix, and physicians and nurses. His young son, George Gibbs Mansfield, was at a neighbor's house.

The shadow of the actor's approaching end was upon him during his last visit to Chicago in October, when he essayed the stupendous task of producing and acting Peer Gynt. A marked mental depression was noted at that time by his acquaintances. Latent physical weaknesses assailed him as a result of his protean labors in the production of the fantastic and spectacular Ibsen play, and he was kept up only by the belief that the work was, if not the last, at least the most

- NERO
- BARON CHEVRIAL
- PRINCE KARL
- DR. JEKYL and MR. HYDE
- DON JUAN
- KING RICHARD
- DON CARLOS
- BEAU BRUMMEL
- RICHARD III
- IVAN, THE TERRIBLE



THE LATE RICHARD MANSFIELD

- SHYLOCK
- ARTHUR DIMMESDALE
- KING HENRY
- DICK DUDGEON
- PEER GYNT
- CYRANO de BERGERAC
- NAPOLEON
- MONSIEUR BEUCAIRE
- BRUTUS
- KARL HEINRICH

notable of his achievements, and the one by which his posthumous fame would, to a great extent, be measured.

Mansfield Expected Soon to Retire.

Mr. Mansfield's career was carved out practically unaided, and for years he endured the pinch of poverty. It is a known fact that when Mr. Mansfield gave up painting and fell back on his inherited musical talents to save himself from literal starvation, he lost his first chance for work at St. George's Hall because he fainted from hunger and exhaustion. Yet most of his miseries were self-imposed, for the actor was born to comfortable circumstances on the little island of Heligoland in 1857. His mother was Mame, Emma Rudersdorf, in her day a brilliant singer. His father was Maurice Mansfield. As a child he accompanied his mother on her concert tours and visited most of the capitals of Europe. Later he was put in a school at Derby, England, from the head master of which he acquired the great admiration for Shakespeare which afterward made him ambitious to become an actor.

A desire to become a painter sent him to London, and afterwards he tried Paris but with no success. He next came to Boston, where he entered a wholesale dry goods house as a clerk, but commercial life was uncongenial, and he returned to England. W. S. Gilbert, the famous playwright and librettist, gave him his first chance on the stage as Sir Joseph Porter in Pinafore. Roles in other Gilbert and Sullivan operas followed, and then Mr. Mansfield decided to try America again. He made his first appearance as Dromez in Les Manteaux Noirs at the old Standard theater in 1882.

About that time A. M. Palmer, then in the heyday of his success as manager of the Union Square stock company, was preparing to introduce A Parisian Romance. Mr. Mansfield applied for and was given the insignificant role of Tirandel in the piece. In the course of rehearsals J. H. Stoddard had refused the character role of Baron Chevril, and on Mr. Mansfield's urging, the part was grudgingly allotted to him. Mr. Mansfield's performance proved to be a triumph in the public estimate. With that one night's work a new star of the American drama was created, and on the next morning the actor awoke to find the foundation laid for a brilliant career. Baron Chevril, sinister and disgusting as he was in the French comedy, proved to be his good angel. It was in this character that Mr. Mansfield's career came to an end. He appeared at the New Amsterdam theater, New York, March 23, 1907, as Baron Chevril in A Parisian Romance, and the next evening at Scranton he was prostrated in his private car.

Made Great Stage Pictures.

Who that has ever seen Henry V., Richard III., or any Shakespearean production that was under the spell of Mansfield's picture-loving hand, will forget the great scenes? Who else conceived the lightning transformations of Dr. Jekyll and Mr. Hyde, pictures of horror; who else gave life to the pathetic Cyrano de Bergerac, or touched with an artist's hand the historic Beau Brummel?

The entire playgoing public of America is grieved at the death of Richard Mansfield. His stage impersonations, like those of Edwin Booth, will endure in the memory of theatergoers of today as no others can. He brought to his work on the stage a splendid intelligence, and a devotion to his art with which consideration of dollars and cents was totally foreign. Refinement of the most exquisite sort distinguished his playings, and his life was illumined by the light of a true genius. Not every age can produce a Mansfield, and with his death a void occurs which no actor now within our ken can hope to fill.

PLAY REVIEWS

BY CHARLES KENMORE

IF THERE is one man on the stage today who is capable of vitalizing Abraham Lincoln and presenting him to us with startling realism as a living personality, that man is Benjamin Chapin. I had the pleasure of seeing Mr. Chapin in his playlet "At the White House," at the Majestic theater last week and my advice is that if you do not see and study this clever characterization, you will miss something really worth while.

It was not the ghost of the great emancipator which held the close attention of the Majestic audiences for a half hour every afternoon and evening, but seemingly the man himself, living, breathing, reincarnated with the immortal spirit of himself, good-natured, brave, patriotic and with an abiding faith in Providence that the woes of the nation, plunged in Civil War, would be succeeded by the triumphs of peace and the preservation of an undivided country. The portrayal is as faithful as art can make it, and coupled with this is a vehicle written by Mr. Chapin himself, which serves to emphasize the characterization of Lincoln in a highly interesting and instructive manner.

The scene of the playlet is laid in the White House during the progress of the battle of Antietam when the entire country is plunged in gloom. Notwithstanding his doubts and fears, harassed by the operations of spies even within the portals of the White House, Lincoln is shown as the cheerful optimist, ever ready with his jokes, who believes in hilarity as a sovereign antidote to depression in the hour of distress. In this playlet Lincoln is presented as the family man rather than the executive of a storm-tossed nation in the midst of war. When Tad Lincoln pleads for the privilege of going to the river for a day's outing, the refusal of Mrs. Lincoln to give her consent to the arrangement, pains the president, and when the matter is finally adjusted contrary to Tad's desire, and the lad bursts into tears, the distress of the president makes a profound impression upon the audience. The playlet is filled with many soft touches of nature all of which picture the martyred president in the beautiful light which will enshrine his memory forever in the hearts of a grateful people.

There is a love story in which a Federal officer and a pretty girl figure with effectiveness. Of course, there is a bad man in the shape of a disloyal officer whose traitorous operations involve the loyal young man. His loyalty is proved through an artifice of Lincoln's and his life saved just as news of the Federal victory at Antietam reaches the White House. All ends happily and the curtain descends with Lincoln unfurling the flag before the picture of Washington whom he had previously apostrophized with telling effect.

Mr. Chapin's portrayal of Lincoln was clever, faithful and artistic. He held his audience throughout the action and his posing impressed those who had seen Lincoln, the man, by its faithfulness and art. I found the support as a whole adequate. Master Waugh as Tad was excellent and Miss Ferris as Kate Morris was tender and convincing. The portrayals of Miss Jamieson, Mr. Thomas and Mr. Duval, as far as their roles permitted of effective work, left little to be desired.

Edgar Selwyn in Strongheart.

Wearing his honors as star with becoming modesty, Edgar Selwyn fairly won the approving plaudits of his audiences by his artistic portrayal of the Indian collegian in De Mille's football play Strongheart, at McVicker's theater, last week. Mr. Selwyn's physique is not that of the robustious football player whom the small boy and college rooster pins his faith to in an emergency when brawn counts for everything, but what he lacks in this regard, he makes up in art, the result being a performance not only creditable to him as a player of force and unusual ability, but eminently satisfying to his audiences. The support generally proved to be excellent, the cast being well balanced and efficient even to minor details.

To repeat the story of Strongheart would be like carrying coals to Newcastle. It is sufficient to say that the story is interpreted in some respects more satisfactorily than was the case when Robert Edson appeared in the production here last season. Mr. Selwyn was convincing in his role and in the scene in the second act when he permits himself to be ruled off the gridiron to save a friend from the exposure of treachery of which another was guilty, he displayed the temperament, poise, dignity and earnestness which stamp the true artist and which is bound to win the favor of the discriminating crowd. In his scene with Dorothy Nelson, when he tells her of his love and in the subsequent scene with her brother who repudiates him for daring to make love to his sister, he appeared to signal advantage. Despite the somber ending of the play which leaves Strongheart alone as in a desert, with his lady love in tears, the play created a highly favorable impression. Kate McLaurin, Jeanne MacPherson, Harry Mainhall, Scott Siggins, W. R. Randall, Paul Dickey, F. A. Turner and C. Russell Sage did conscientious work.

The Patrons' Stock Company.

The College theater, Chicago's newest

and prettiest playhouse, opened its season on the North Side under the management of Eugene McMillan with *The Woman in the Case* last week. Why this morbid drama of the slums should have been selected as the opening attraction, I cannot divine, for a more unwholesome theme scarcely could have been presented to the clientele of this charming house. I am not an admirer of Fitch as are some managers who clamor for his plays in the mistaken belief that the better class of theatergoers will indulge in gymnastics in an effort to reach the box office, but when Fitchian plays of the brand of *The Woman in the Case* are given, I prefer to spend my time to greater advantage watching the sad sea waves on the lake shore.

The new company apparently is made up of capable players who are giving a better account of themselves in *The Durkin*, late of the New theater, whose crisis, which is the bill this week. James mission was to uplift the drama and went down to inglorious defeat for lack of patronage, made the most of the lines given him by Fitch and of course, failed to score effectively, notwithstanding the ability he assuredly possesses. He reads his lines with force and he is a quiet, dignified actor, who doubtless is destined to become a prime favorite with the College theater audiences. Miss Louise Ripley, the leading woman, is an actress of pleasing address and it is certain that she soon will win her clientele of admirers.

The supporting company as a whole is a creditable one and when the players become accustomed to their surroundings and people, there is little doubt that their performances will be worth going far to see. The shortcomings of the opening production were in a measure unavoidable and it would be manifestly unfair to censure the management therefor. The list of plays already secured by Manager McGillan is a pretentious one and the patrons of his playhouse have many a treat in store for them during the current season.

Glickman's Yiddish Players.

Renovated so that it looks attractive as a new pin the International theater opened its season last Friday night with as fine a company of Yiddish players as has ever been seen in Chicago. The play selected by Manager Ellis F. Glickman was *The Wisdom of Women* and it was heartily received. The play was repeated Saturday and Sunday nights and on Monday night David's Violin was given.

The new players secured by Manager Glickman made an emphatic hit with the patrons of the theater. Jacob Silbert, the leading man, is a capital actor and possesses a tenor voice of wide range and great purity. Pauline Lavitz, well known to the International clientele, was given an ovation and her performance was artistic. Mme. Elizabeth Silbert, an emotional actress of no little power, created a fine impression. The old members of the company best known to the audiences are David Schoenholtz, comedian; Jacob Gertner, characters; Harry Cohen, David Hirsch, Henry Shore, Nathan Miller, Miss Finkelstein and Sadie Robinson. At the matinee Saturday *Broken Hearts* was the bill. I shall have more to say of this company at an early date.

LOUISVILLE NEWS
BY J. S. SHALLCROSS

LOUISVILLE, Ky., Aug. 31.—Macauley's theater will open its doors Sept. 2. Al G. Field's Minstrels will be the attraction, and the sale of seats indicates that the S. R. O. will be hung out. Col. John T. Macauley says that he has a feast of good things for his patrons.

The regular season of the Mary Anderson also will open Monday, and daily matinees will be given with Klaw & Erlanger's "Advanced Vaudeville." Some mighty big headliners are on the bills, and assurance is given that the best only will be presented. Max Fabish is the new stage manager. Frank Williams will be general manager.

Masonic theater, Col. A. C. Shaw's cozy playhouse, opened this week with Beulah Poynter in *Lena Rivers*. The cast is a strong one and the advance sale has been the heaviest on record for a season's inaugural bill. Just Out of College will follow next week.

Whallen's Theater Popular. At the Buckingham theater, Col. Whallen is offering *Cherry Blossoms*, and at the opening performance the seats were all sold. The show is a good one, and the olio is one of the best ever seen here.

Col. Shaw's Avenue theater is doing a turn-away business this week. The Rocky Mountain Express is the magnet. Miss Theresa Rollins is a capable actress and handles her part well.

White City is still doing a banner business. The new free vaudeville is headed by the novelty wire act of the Cevenes, who are certainly clever. Collins and La Moss, a team of knockabout equilibrist, also furnish a startling and amusing act.

Pony Circus a Winner.

The one big feature is Charles Schep's famous dog and pony circus. This act was such a positive hit that it was re-engaged. Prof. Schep is one of the recognized animal trainers and his efforts are well appreciated by the people.

Fontaine Ferry Park is doing a big business. The splendid offerings are pleasing the people, who are turning out in crowds. Harry Cook's Military Band is rendering two splendid concerts daily.

JOE HURTIG'S
Girls From
Happyland Co.

DORE & WOLFORD
Feature Act.

NAT FIELDS
Our Comedian.

CARRIE SEITZ
Maxine Elliott of Burlesque.

HARRY HARVEY
The Funny Little Hebrew.

MANOLITA
Comedienne Espanola.

HANVEY & CLARK
The Boys Who Can Sing.

SAM HYAMS
Our Handsome Straight Man.

SAM LEVIE
Musical Director.

Miss Emma Partridge is singing "Polly," a light and catchy piece, and is pleasing. The bill in the Pavilion is a crackerjack, and is packing the place, the headline attraction being the Three Poirers, who are great and marvelous gymnasts. Their performance is thrilling. An amusing turn is presented by Seymour and Dupree. They do some remarkable acrobatic work. Charley Sharp, a good German monologist and saxophone player, gets plenty of applause. Misses Carver and Pollard are properly billed as "breezy comediennes," the musical Forrests in a clever instrumental turn make good, and new pictures on the kinodrome complete the vaudeville bill.

Crowds at Minor Houses.

Chris. Wassman's Crystal theater is packing them in. This is one of the most popular houses in the city and enjoys big patronage. Miss Cora Burch is singing illustrated songs, and is meeting with considerable success.

The Wonderland theater, Manager Rosenfeld's cozy little place, is still doing a good business. New songs and pictures being featured.

Manager Irvin Simons' gold mine, The Dreamland theater, cannot accommodate the attendance, and he is doing one of the best businesses here. The Williams Bros. are engaged indefinitely.

The Empire theater, of which C. H. Hackstedt is the owner, enjoys liberal patronage. New songs and pictures are featured.

George Heidelberg is fitting up a new picture theater on Jefferson street. This will be the largest house in the city, with a seating capacity of 500. New ideas will be presented.

Clark Boynton and his troupe of canines are playing the southern circuit of parks. Prof. Boynton will go into vaudeville the coming season.

Owen Everson has signed with Under Southern Skies again this season and will shortly leave to join his company.

Larry Gerro and John Siveri, in conjunction with James Duncanson, are planning some big things for the annual banquet of Louisville Lodge, No. 8, T. M. A. Many prominent out-of-town people will be here.

John L. Crovo, late of Macauley's theater, is now manager of the leading house at Spartanburg, S. C. The local press of that city gave him a fine greeting and send-off.

COLONEL JOHN H. WHALLEN

Well Known Theatrical Manager Who Has Added To Louisville's Fame.

Kentucky, noted for its fast horses, beautiful women, old Bourbon, and Colonel Henry A. Watterson, is rapidly acquiring fame as a home of the drama. The belles of the Bluegrass State, who formerly drove to their Derbies in smart equipages with blooded mares over the broad turnpikes with the perfume of sweet nature arising from the surrounding shrubbery and fields; it is true are no more, but their descendants, stunningly gowned and as beautiful as their mothers, flock to the playhouses and sob or laugh as the nature of the offering demands.

Among the best known theatrical men in the country is Colonel John H. Whallen of Louisville, whose picture appears on the title page of the present issue of

Wanted! Wanted! Wanted!

The Carl Hagenbeck & Great Wallace Shows Combined

ARE NOW BOOKING

ARTISTS, PERFORMERS and ATTRACTIONS

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The Equipment, Rolling Stock, Sleeping Accommodations and Cuisine of the Hagenbeck & Wallace Shows will be maintained at the same high standard as in the past, and it will be the earnest endeavor of the Management, at all times, to make this show both in point of Equipment and Performance, the Leading Circus and Trained Animal Exhibition of America.

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(AS PER ROUTE)

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president and general manager of the White City at Louisville, and under his capable management this resort has been eminently successful. A business man of integrity and initiative, a gentleman of sterling worth and one of the best known men in the world of entertainment, Louisville and Kentucky rightfully refer with pride to Colonel John H. Whallen as a native son.

WITH THE
WHITE TOPS
NEWS OF THE TENT SHOWS

WITH his customary breezy good nature, the special correspondent of THE SHOW WORLD with the Barnum & Bailey Greatest Show on Earth, relates the happenings of the past week, and life under the big tents is both amusingly and truthfully depicted in the following notes.

The spirit of prophecy was fulfilled, and the prescience of this column established by the wedding which took place last Saturday at Ottumwa, when, true to our predictions, the marriage bells rang out in joyous celebration of the union of Mr. and Mrs. Joseph Henry. Cupid's arm has been right busy this season with the "Greatest Show on Earth," and the victims of his shafts have been numerous. Our inquisitorial searchlight causes us to believe that this column may shortly have another spasm, and reveal yet two more supplicants at the altar of Hymen.

That was a long and dusty haul at Keokuk, and the ever spick and span Dan Fishell had to invest in a whisk broom in order that his immaculate appearance might retain its pristine purity. We were all sorry when Dan left us to return to the habitat of Anheuser-Busch, for he's a favorite both front—and back—of the Big Show.

It takes much to awaken Keokuk, but the Greatest drew them from their innermost lairs, and the dust thrown up by the wheels of every conceivable class of rigs lingers in our throats yet.

General agent Louis E. Cooke sandwiched a day with us, between one of his rapid-fire inspections of the triple advance, and left us for Chicago at Ottumwa.

The "Call of the Wild."

The other day, as "Mickey" Graves was shouting to the boys to "put them down to first," and then went rambling half way across the lot simply because the liner was a "little hot," an observant wag remarked that it was "The Call of the Wild!" Keep it up, Arnold, and some day you'll be a ball player.

The spirit of inspiration is again upon Harry Clarenz, who is writing a four-act drama of strength and originality. Harry Barnum, capitalist, has read and approved the manuscript, and it is not unlikely that he will financially back Harry in his Thespian venture. Much romance has been woven in the career of "handsome" Clarenz; for the picturesque details thereof consult the annals of Buffalo Bill's Wild West, where his stentorian voice made the welkin ring as he introduced the features of that splendid entertainment.

Steve Miaco is to be congratulated. Whether it be mere will-power, or Christian Science, he has obstinately refused to lie up, and has not missed a performance, although suffering really badly from yellow jaundice. As Steve slowly lowers from the vertical to the horizontal while still blowing his trombone, a convulsed audience never dreamed its merriment was occasioned by a very sick man. We're sincerely glad you are better, Steve.

Going to Sell Medicine.

The voice of rumor states that the ever good-humored "Kid" Lovell goes out with a medicine show this winter, where he will double handing out the paste-boards and doing a bending act. His bosom friend, Bud Williamson, is authority for the statement that, as a bender, especially of one-arm plunges, "Kid" is without an equal in this fair land!

Nowadays, whenever a small group of showmen is encountered, earnestly whispering, you may bet that part of your summer emoluments which you haven't blown, they are engaged in the creation and formation of a new show. Toto Seigrist is the exception. Working, and not talking, he might almost be dubbed the "silent showman."

Pete Conklin is still at the hospital in Bloomington, but is so far convalescent that he is allowed to walk around a little. It is hoped that he will be able to return home to Coney Island very soon.

Connubial affection is beautiful, but is unseemly when unduly displayed in public. A little self-restraint may be expected from even the youngest, and is both manly and matronly. A word to the wise, etc.

Caterer Henry has Many Friends.

The wisdom of the decision of the management to do its own catering instead of conceding the same to a caterer has been most amply proved this season. It is safe to say the "Greatest" has the finest dining-tent on the road, and a load of credit is due to Charley Henry. His courtesy is proverbial, and there was never such general satisfaction with the food supplied as is now evinced.

Owing to wreck ahead of us out of Marshalltown, we were very late getting into Waterloo, Ia. It was noon before the last section arrived, and, once again, we struck a lot black with country vis-

itors anxious to invest in the purchase of amusement. Manager Hutchinson induced the railroads to hold their outgoing trains, however, and the greater portion of the crowd patiently waited. From their apparent satisfaction, judged from the applause, it may safely be assumed they felt that they had not waited in vain.

"Doc" Freeman is again with us, and is busy contracting acts and performers for 1908.

The sterner sex has been silently rebuked by the formation this year in the ladies' dressing room of a "Non-Scandal C.ub," whose fair members are bound by solemn tie and oath to fine and expel any offending member who may breathe the aught derogatory to any living being. The sweetness of their social intercourse is ministered to by the addition of cups of tea, served "a l'anglaise." That, under the soft and subtle influence of this most harmless of narcotics, the little band of non-knockers may find a pleasant word for even mere man is the wish of—

FRANC-TIREUR.

AN EDUCATIONAL SHOW.

Miller Bros. 101 Ranch, a Truthful Exposition of the Wild West.

By William Sidney Hillyer.

BROOKLYN, N. Y., Aug. 31.—We of the effete east, who have gathered our ideas of the west and frontier life from the thrilling pages of the glorious romances of our youth, or from the less bloodthirsty lucubrations of our more modern scribes, have had our imaginations revived, some of our opinions rectified, and our education generally more advanced by the realistic portrayal of western life so picturesquely given by the Miller Bros at Brighton Beach Park, Coney Island, in their 101 Ranch Wild West. These men modestly disclaim the title of showmen, yet they have conceived a production which the most astute and experienced of that ilk might well feel proud of being the progenitor of.

Originally born of an idea to convey to the public some conception of their large ranch at Bliss, Okla., and the attractiveness of life thereon, this production has grown under their skillful management and that of their able assistants far beyond their original expectations, and has become by far the most successful outdoor entertainment that has ever been produced at Brighton Beach. It has been widely and extensively advertised in the most able manner and the merit of the show has caused it to be so talked about that twice a day the vast amphitheater holds crowds of interested spectators.

The performance well deserves the favorable comment it has created, for from the moment of the grand entry to the thrilling climax of the attack upon the emigrant train by the Indians, every minute is filled with something stirring, thrilling and clever. After the grand entry the following introduction takes place: Cowboys from Headquarters, band of Sioux Indians, bunch of cowboys from Cowskin Camp, band of Cheyenne Indians, bunch of cowboys from Horseshoe Bend, band of Arapahoe Indians, band of cowboys from the Dogie Camp, band of Ponca Indians from Ponca Reservation, band of Moki Indians, horse rangers from Bar L Division, bunch of Oklahoma cowgirls, Lon Seely, Chief Bull Bear of the Cheyennes, Chief High Chief of the Sioux, Milt Brown, chief of the cowboys; W. N. Kennedy, arenic director. This introduction makes a very picturesque feature. It is followed by the attack on the stage coach. This, while a somewhat familiar feature with performances of this kind, still has an element of novelty in the exciting way it is managed.

The fancy and trick riding of the cowboys, their races and those of the cowgirls and Indians are daring and nerve thrilling. The Indian war dance, the buffalo chase by the Indians, the quadrille on horseback, the roping and riding of long horned steers by the cowboys, the lariat throwing, the rifle shooting by Texans and Reynolds, the throwing of the steer by Lon Seely with his hands, and the riding of bucking bronchos, are immensely entertaining and stirring episodes in the performance.

The quick justice dealt out to a horse-thief has its humorous side for the spectators, but the man who is dragged the whole length of the arena at a horse's heels with a lariat around his body must needs be of good constitution to stand the shaking up he gets twice a day.

The performance in the arena is brought to a close by a realistic reproduction of an emigrant train crossing the plains in the early days. The pioneers camp for the night and are attacked by the Indians, who burn the wagons before they are driven off by the cowboys who come to the rescue.

After the performance the majority of the spectators go into the Indian village,

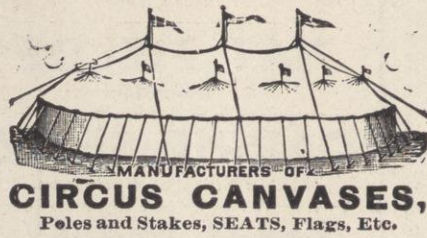
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where they see western camp life at short range and watch Uncle Dan put his trained animals through their course of stunts.

The proprietors of this excellent production are Zack T., J. C. and George L. Miller. Their executive staff consists of Sam S. Waller, general agent; Oswald J. Cathcart, treasurer; R. E. Hague, Jr., secretary; W. H. Kennedy, arenic director, and Grant Richardson, press representative.

BIG SHOWS CLOSE OCT. 19.

Barnum & Bailey and Buffalo Bill To End Tours on Same Date.

THE SHOW WORLD has been officially informed that the Barnum & Bailey and the Buffalo Bill shows will close the present season on Oct. 19. The names of the closing stands have not been divulged but announcement of same may be expected within a fortnight. Both shows have made big money this season and have given great satisfaction to a multitude of patrons.

Hagenbeck-Wallace Cartoon.

Attention is called to the page cartoon of the Hagenbeck-Wallace show in this issue of THE SHOW WORLD. The Barnum & Bailey cartoon, presented in a previous issue, attracted wide attention in the circus world and brought forth many commendatory expressions from professionals generally. The present cartoon covers the many acts and features of the Hagenbeck-Wallace show with fidelity, and is the second step in this system of exploiting the efforts of the hard workers of the circus world, many of whom risk their lives and limbs twice each day for the entertainment of the public.

Railroad contracts for the Hagenbeck-Wallace shows have been made up to Nov. 23 at Richmond, Va. It is rumored that the show will close on that date and the equipment shipped to winter quarters at Peru, Ind. Where the Forepaugh-Sells Bros. show will winter is still a mooted question in circus circles.

Organizing Indoor Circus.

Rhoda Royal, "Prince of Horse Trainers," and famous producer of equine novelties, now identified with the Carl Hagenbeck and Great Wallace shows combined, where he is presenting twenty thoroughbreds as a leading feature of the big show performance, transacted business in Chicago last week and during a call at the general offices of THE SHOW WORLD stated that he had under process of organization The Royal Indoor Circus, which will play the principal cities of America during the approaching fall and winter season under the auspices of fraternal societies.

Mr. Royal is a pioneer in the indoor circus branch of the profession of entertainment. He enjoys the acquaintance and esteem of managers and artists everywhere. Mr. Royal will make definite announcement of his plans for The Royal Indoor Circus within a few days.

Pawnee Bill in Colorado.

James A. Curran writes to THE SHOW

WORLD from Denver, under date of Aug. 27.—Ed. Arlington, of the Pawnee Bill Wild West, is still in Denver. Advance car No. 2 arrived yesterday and will cover routes in the following towns: Denver, Boulder, Loveland, Fort Collins, Greeley, Cripple Creek, Colorado Springs, and Pueblo, and then into New Mexico.

There has been quite a controversy between Mr. Arlington and the city of Denver in regard to allowing the Pawnee Bill parade to take place on Labor Day, Monday, Sept. 2. At this writing they have not, as yet, received their parade permit.

The Trades Assembly of Federation and Labor have tried every possible way to keep the Pawnee Bill show out of Denver and to have its license revoked. The labor people stated that Labor Day was theirs and they did not want anyone to interfere with them. There was a long article in the Denver Times of Aug. 26, in regard to the matter, but the labor people cannot succeed in shutting out the Pawnee Bill shows.

J. Schuyler Clark, special traveling representative of THE SHOW WORLD, will arrive at the Jamestown Exposition Sept. 8.

The Faulkner-Woolcott Show.

This show was organized fourteen weeks ago, and it has been doing an im-

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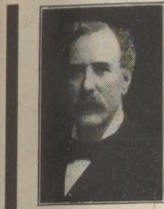
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mense business through Minnesota and Iowa. It carries seven paid feature attractions as follows: Woolcott's Electric Palace, Faulkner's Big Snake Samson; Vaudeville; Colored Jubilee, Bohemian Glass Blowers; Giggle Alley Stadium and Carry-us-all. A feature is Prof. Logan Sizemore, America's "calliope" king, giving concerts twice daily. It will go south this winter and is booked solid until December 1. The executive staff is composed of Faulkner and Woolcott, owners and managers; Lib. Klema, assistant manager; Logan Sizemore, secretary and treasurer. The show will be at Nevada, Iowa, Sept. 2 to 7.

THE SHOW WORLD is in receipt of The Stake and Chain News, published in the interest of the folks with the Carl Hagenbeck and Great Wallace Shows, Combined," which is a unique publication in that it is the only one of its kind in the world. It is well printed, well edited by Dr. U. C. Crowley, newsy to a surprising degree and readable from "kiver to kiver." As a source of information, The Stake and Chain News is as eagerly sought for and read by other circus people as it is by the members of the Carl Hagenbeck and Great Wallace Shows.

Jerry Mugavin, part owner of the Hagenbeck-Wallace Shows, was absent from that organization last week while on a visit to the Van Amburg circus.

THE SHOW WORLD general staff was represented by Warren A. Patrick, Charles Ulrich, J. Schuyler Clark and Z. A. Hendrick, among other Chicago visitors to the Hagenbeck-Wallace Shows at Hammond, Ind., Saturday, Aug. 24.

Gentry Brothers' animal show had two additions to the collection in Oklahoma recently. A baby camel was born, and soon after a broncho colt saw the light. Both are thriving under the careful superintendence of their keepers.

What is regarded by showmen as the liveliest bit of billposting of the season was accomplished by the Forepaugh & Sells circus force at Huntington, Ind., recently. Eight men covered a 160-foot board and a 50-foot board in exactly nine minutes.

George D. Steels, official adjuster of the Forepaugh-Sells Bros. circus, was a welcome caller at THE SHOW WORLD offices last week.

Wm. De Van visited the Hagenbeck-Wallace shows at Hammond, Ind.

J. D. Newman, traffic manager of the Hagenbeck-Wallace circus, spent a few hours with the show at Hammond, Ind.

Charles E. Cory and C. Lee Williams, of the Hagenbeck-Wallace shows will leave for an extended European trip at the close of the present season. While abroad they will arrange for several big foreign acts for the coming season.

Art Adair, Fred Jenks, Lon Moore, E. Hart and Bert Davis and wife are making a great hit with the Hagenbeck-Wallace shows this season. The clowning is a strong feature of this aggregation.

Hammond, Ind., is not generally considered a good circus town, but the records will have to be changed now that the Hagenbeck-Wallace shows have broken the spell.

Al W. Martin was in Peru, Ind., last week.

From current rumors it would appear that most of the larger circuses will close unusually early this season. The railroad situation in the south presents many obstacles and may force early closing of the big shows.

It is rumored that the Hagenbeck-Wallace shows will play a long season south and that to facilitate movements there is to be made a considerable reduction in the equipment of that organization.

W. E. Fuller, the well-known circus agent, is in Chicago and was a welcome caller at THE SHOW WORLD offices last Thursday.

It is rumored that several artists with the Barnum & Bailey show murmured when it was announced that all bookings

McKinney's Death Flume

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As a thriller it has all the elements of success, and there isn't a chance in a thousand of McKinney dying of old age if he continues to devote himself to the exploitation of the machine.—St. Paul Dispatch.

3 in 1

SHOOTING THE FLUMES
LOOPING THE LOOP
AND LEAPING THE GAP

ADMIRER FOR DARING!

A little man, wrapped in a bathrobe, held a reception after the show last night, and shook hands with a couple of hundred people—all hero worshippers. The little man was McKinney, and he had stirred the people to demonstrative admiration, and a desire to shake the hand that had just shook hands with death—"SHOOTING THE DEATH FLUME." McKinney is center attraction.—St. Paul Dispatch. European Managers address EDWARD MARSH, 208 W. 42d St., New York City, N. Y. All others address DARE-DEVIL MCKINNEY, 792 N. Hamlin Av., Chicago

HAVE RINGLING BROTHERS PURCHASED CONTROL OF BARNUM & BAILEY SHOW?

Report Is Strengthened By Recent Organization of the Universal Booking Agency, Which Will Book All Circus Acts in the Future.

A NOTICE was posted in the dressing room of the Barnum & Bailey Shows Saturday, Aug. 24, to the effect that the booking of all artists for the Barnum & Bailey, Ringling Brothers, Forepaugh-Sells Brothers and Buffalo Bill Shows would be done through the Universal Booking Agency, W. W. Freeman, manager, Chicago, Ill., and that artists desiring engagements for next season were requested to address that agency. The notice was signed by Charles R. Hutchinson, manager of the Barnum & Bailey shows.

The posting of this notice naturally created much astonishment in the Barnum & Bailey dressing rooms, and to the arena artists it appeared that the big circus sensation so long anticipated had really arrived. The announcement that all acts for the above mentioned shows are to be booked through one agency in Chicago would seem to mean that the Ringling Brothers have secured the controlling interest in the Barnum & Bailey Show or are to run it for the company. Show May Have Been Sold.

As one prominent showman in Chicago last week expressed himself: "My idea is that the Barnum & Bailey Show is to be sold—or has been—that the company will be dissolved and that the proceeds of the sale, including the \$605,000 reserve fund, will be divided, according to law, pro rata, among the stockholders. This would give Mrs. Bailey, no doubt, considerably over \$300,000 for her share. As she owns the name and rights for America, she probably would get something extra for that. The recent deal includes the Buffalo Bill Show, which has made hundreds of thousands of dollars of profit this season.

"The Barnum Show has also made big money and has given great satisfaction, so that the sale (if one has been made) has not been because of financial trouble, but evidently because Mrs. Bailey wants to relieve herself of all interest in it and future bother."

On Market for Months.
It is a well known fact in circus circles that Mrs. Bailey's interest (some-

thing over 52 per cent) in the Barnum & Bailey Company, Ltd., has been on the market for several months, and it is also known that the Ringling Brothers have had under advisement the purchase of her interest. According to rumor, two of the five Ringling Brothers have been, until recently at least, adverse to the purchase of the Barnum & Bailey stock.

It is a peculiar fact that not a single individual, so far as we can learn, with the Barnum & Bailey show has been engaged for the coming season. This pertains to the working departments as well as to the artists. None of the general staff or the advance agents have been re-engaged and it is given out that they will not be until the end of the present season.

It is rumored that J. P. Fagan, the present railroad contractor of the show, is to go back with Wallace and that R. M. Harvey, now acting as contracting agent of the Barnum & Bailey Show, is to be general agent for the Tammam shows next season. THE SHOW WORLD has been unable to confirm these rumors, up to the time of going to press, and the announcement is to be taken for what it is worth.

Will Become Show Monarchs.
If it proves to be a fact that the Ringling Brothers have really purchased the controlling interest in the Barnum & Bailey Show, it will make them the veritable monarchs of the circus world, for besides owning and controlling the Ringling Brothers Shows, they already own the Forepaugh-Sells Brothers circus. The success of the Ringling Brothers has been meteoric. Their circus career covers scarcely a score of years and from a very small beginning, they have in a double decade arisen to the highest pinnacle in their particular branch of the profession of entertainment.

W. W. Freeman, who manages the Universal Booking Agency, which, according to the notice recently posted with the Barnum & Bailey show, is to do all of the booking for America's four greatest tented organizations, is a man of great executive ability and enjoys a world-wide acquaintance. Having had a number of years of practical experience in the circus business, he is admirably adapted for his present duties.

played Logansport, twenty miles distant. Fred Hutchinson, manager, Mr. Griffith, manager of the side shows, and Mr. Whitehead, auditor of the "Buffalo Bill" Show, paid the Hagenbeck show a visit.

David J. Jarrett, twenty-four-hour man with the Hagenbeck-Wallace shows, was in Chicago last week purchasing supplies, and was a caller at the general offices of THE SHOW WORLD.

The Gentry show, under the management of Herbert Matty, is playing to good business throughout Illinois.

Charles B. Fredericks and Rhoda Royal visited the Gentry show at Geneva, Ill., Aug. 27.

Mrs. Sutton, a member of the Van Die-man troupe of aerialists, fell while performing the butterfly act with the Hagenbeck-Wallace shows at Rensselaer, Ind., Friday, Aug. 23, receiving serious injuries

that will keep her confined in the hospital for several weeks.

Jake Sternad and Jack Hoeffler accompanied by their wives visited the Hagenbeck-Wallace shows at Hammond, Ind., Aug. 24.

Charles B. Fredericks, the well-known amusement manager, is in Chicago and during a recent call at the offices of THE SHOW WORLD stated that he would have an interesting announcement to make in a few days covering his plans for the fall and winter season.

The Hagenbeck-Wallace circus showed at Hammond, Aug. 27, and showed to large audiences both afternoon and evening.

Bert Cole is making an enviable reputation as an announcer with the Hagenbeck-Wallace shows this season. He has a powerful voice and uses it in an effective manner in making concert announcements.

The Norris & Rowe circus is encountering the best of circus weather, and is showing to such crowds that people were turned away at both performances at Sault Ste. Marie. Frank Miller, with his riding dog Vic, and the Banvard family in their flying and casting act are the features of the show. Both acts brought a burst of applause. The Mora Trio are also attracting attention by their work on the aerial bars. Doc McNulty rejoined the show recently after a two weeks' visit in Chicago and brought the spotted family for the side show back with him.

Z. F. Holland, who was with the Robinson shows all Summer, opened a circus recently at Riverview and reports that it is meeting with every success. If the good business continues Mr. Holland will remain at the park until the close of the season. Mr. Holland intends to rejoin the Robinson show at the opening of next season.

Edward P. Neumann, president of the United States Tent and Awning Company, and Edward R. Litzinger, secretary of that organization, visited the Hagenbeck-Wallace Shows at Hammond, Ind., Saturday, Aug. 24.

INDORSES THE SHOW WORLD.

Louis E. Cooke Praises High Standard Maintained by This Journal.

Louis E. Cooke, general agent of the Barnum & Bailey and Buffalo Bill shows, writes to THE SHOW WORLD, under date of Aug. 29, as follows: "I note the favorable comment you are receiving from various newspapers throughout the country regarding the high and excellent standing of THE SHOW WORLD, and I am sure I quite agree with them in this respect, as you have evidently struck a new line of thought in issuing an amusement paper, and if you are only able to keep up the high class of contributions which you are now publishing and thoroughly cover all branches of the amusement field, including such matter as may be of interest to the literary world, as well as the physical and artistic branches of the profession, you will have achieved a triumph that no one else has ever had accorded to them."

Parker Has Carnival Boats.

Colonel Charles W. Parker has caused to be constructed by his carnival supply company two boat carnival shows which will be seen at New Orleans during the Mardi Gras time. This innovation will undoubtedly prove highly successful as it is an absolute novelty in the way of entertainment. Colonel Parker has also manufactured three jumping horse abreast "carry-us-alls" which will be used in a carnival for the first time. The Cramer-Tyler Company of the C. W. Parker Shows has enjoyed a most prosperous season, and at Winnepeg attracted larger crowds during its fortnight engagement than any two shows that ever played the town.

VAUDEVILLE

WITH the Olympic to open Sept. 16, and the new Orpheum rapidly nearing completion, the Chicago vaudeville automobile will soon be humming along merrily on six cylinders. The Olympic has been entirely renovated since it was closed by fire in June, and many improvements have been wrought in the popular playhouse. The Orpheum, which is Aaron J. Jones' latest venture, is situated on State street below Monroe, and is in the heart of the shopping district. The progress of this novel experiment will be watched with interest by amusement proprietors all over the country, and if successful will probably inspire other managers to erect vaudeville playhouses in the shopping districts of other cities.

The bill presented at the Majestic theater last week was notable chiefly for the first Chicago presentation of *The White House*, by Benjamin Chapin and his supporting company. A review of the playlet by Charles Kenmore will be found in another column. The other sketches on the bill were William Bramwell and Minnie Seligman in their one-act farce, *A Dakota Widow*, and William A. Inman and company in Mr. Inman's "bit of everyday life" entitled *Recognition*. The Bramwell-Seligman playlet is more polished than it was on its former presentation, and both of the participants gain their points more easily. The Inman sketch consists of a quick shift from humor to pathos and it was to the credit of the actors that, aside from the snickers of one or two irresponsibles, the deeper moments of the playlet were appreciated.

Miss Doherty is Cyclonic.

Anna Doherty, styled the high life girl, and who is evidently endeavoring to gain the sobriquet of "the cyclonic comedienne," sang four songs with accompanying change of costume. Miss Doherty, either consciously or no, gave a prolonged imitation of Grace Tyson, and threw in a great many asides of supposedly humorous nature. Mayme Remington and her "picks" gave a good singing act, and in the song "I'd Rather Two-Step than Waltz, Bill," the little dusky chap that was second from the right contributed a neat bit of burlesque.

Guy & Crispi gave their singing, acrobatic and dancing sketch, during the course of which Miss Crispi rendered an epicedian selection entitled, "Neath the Old Apple Tree, Sweet Marie;" Mr. Guy extracted some fun from his partner's angularity, and the sketch concluded with their pell-mell, all-over-the-stage dance. Mason & Bart contributed an excellent bar act, and introduced a travesty on crack marksmanship that was rich.

Ward & Curran pleased in their farce, and the dance of all nations was good for several encores. Mexias & Mexias, clown and trick dog; Those Four Girls, in a singing skit, and Gallando, a clay modeler, were well received. The Kinodrome showed a farcical film entitled *Man, Hat and Cocktail*, and a travelogue, *Spanish Views on Postcards*. During the evening, the Majestic orchestra, one of the best in town, under the direction of Edward Kunz, rendered selections from *Dream City*, the *Wedding Dance* waltzes, and a humorous piece entitled "Levee Antics."

Chicago Opera House Bill.

The bill at the Chicago opera house last week contained many names familiar to the patrons of the two-a-day, and quite a few of which have been reviewed recently in these columns. The Mason-Keeler absurdity and Joseph Hart's *Crickets* were the features and were heartily applauded by the comfortable audience that filled the playhouse. Homer Keeler's interpretation of "Spider" McCann is a very pat characterization and, with the proper attention to details, there is no reason why it could not become a vaudeville classic. The choristers in *The Crickets* should tone their voices just a trifle if they wish to produce a pleasant sensation.

Sisters O'Meers gave their tastefully dressed wire act, the Howard Bros. gave their notable pot pourri of operatic selections, and Lew Hawkins rid himself of a blackface monologue that would be improved by a lot of fresh fun. The best thing that Mr. Hawkins does is the song "Insanity." Dixon & Fields as the German admiral and the sailor pleased well. The act is funnily dressed and well done, and the parodies introduced in the course of it were heartily applauded.

Mr. & Mrs. Franklin Colby have a novel electrical act which allows Mr. Colby to buffoon in the picturesque garb of a Pierrot, and affords a chance to introduce the musical specialties of Mrs. Colby. Dick Miller gave some faithful animal imitations, but possesses one of those confidential singing voices that never reaches beyond the orchestra director. La Dell

& Crouch are very clever dancers, but should brush up their comedy which is in danger of becoming moth-eaten. Mexican Herman, the DeAnos and Mr. and Mrs. Ben Mears, assisted by a precocious youngster, Slater Brockman, formed the first part of the entertainment. The Kinodrome presented *Slow but Sure* and *The Eastener*.

Elita Proctor Otis repeated her monologue at the Haymarket last week, and the Sunny South continued their successful singing sketch. Ben Welch, with his Hebrew and Dago monologue caused piles of laughter, and other acts on the bill were *Rafayette's Dogs*, *Minnie Kaufman*, *Massias O'Connor*, *Sophie Everett & Co.*, *Surzall & Razall*, *Chris Lane* and *Leonard and Louie*.

The bill for the week of Sept. 9 to be presented at the Majestic theater, consists of the following acts: *Polly Pickle Pets*, a big girl act; *Cliff Berzac's Horses*; *Flo Irwin & Co.*, in a sketch; *Cooper & Robinson*, colored comedians; *Urna Sisters*, premier triple trapeze artists; *Ben Welch*, Hebrew and Dago comedian; *George Wilson*, blackface comedian; *Mahmuri*, violinist; *Massias O'Connor*, head tricks and shadowgraphist, and *Astrella Sisters*, and *Albert Warner* in a singing and dancing sketch.

At the Haymarket the bill for the same week will include *Gus Edwards' School Boys and Girls*, *Bert Leslie & Co.*, in a comedy sketch; *Maggie Cline*, the Irish Queen; *Mayme Remington* and her *Picks*, *Kramer & Belleclaire*, European gymnasts; *Elsie Faye & Bissett & Miller* in a singing and dancing sketch; *Edward Lavine*, comedy juggler; *Louise Campbell*, Scotch soprano; *Mr. & Mrs. Ben Mears*, in a comedy sketch, and *Mexias & Mexias*, clown and trick dog.

The Chicago opera house offers the following bill for the week of Sept. 9: *McMahon's Pullman Porter Maids*, singing and dancing minstrels; *Tom Nawn & Co.*, in a comedy sketch; *Mary Dupont & Co.*, in a comedy sketch; *Christie Duo*, eccentric comedy and singing; *Gil Brown*, songs and dances; *Daisy Dumont*, vocalist; *Four Dainty Dancers*; *Reno & Bazar*, trapeze artists, and *Gallando*, the clay modeler.

A feature of this week's bill at the Majestic theater is *Stella Mayhew*, the former comic opera star, who was last on view in Chicago in *Will Block's* production of *Coming Thro' the Rye*.

Dixon & Fields, the popular nautical act of the German captain and sailor, are playing *Milwaukee* this week, and will inaugurate their regular season at Minneapolis, Minn., Sept. 15. The team are booked solid and will make an extended tour of the coast, playing the leading variety theaters, and will return later in the season to reduplicate the success they encountered during their recent engagements at Chicago vaudeville playhouses.

Rialto Gossip

That Chicago is gaining strength rapidly as a producing center was evidenced last week by the initial production of *The Girl Rangers*, and will be demonstrated again Sunday evening when *George M. Cohan's* musical comedy, or rather, "play with music," which is the latest fad in theatrical nomenclature, receives its first metropolitan presentation at the Colonial. *The Girl Rangers* was subjected to the blase stare of the first-nighter last Sunday evening, and emerged from the ordeal with flying colors, while the advent of *The Talk of New York* is being awaited with interest.

The Girl Rangers, which served to open the newly furnished "Auditorium Magnificent," is a western production simon pure. *Wilbur D. Nesbit*, a Chicago newspaper man, and *Lincoln J. Carter*, of Bedford's Hope renown, collaborated upon the book, *Arthur Weld* and *Wallace Moody* composed the score, and the lyrics bear the stamp of Mr. Nesbit's originality. The piece riots in bronchos and beauties, mirth and melody, and the cast includes such clever people as *John Bunny*, *Van Rensselaer Wheeler*, *James Francis Sullivan*, *Grace Tyson*, *Reine Davies*, *Lillian Shaw* and *Marion Lorne*.

Brewster's Millions stops its spend-thrift career at the Colonial Saturday night, and then *The Talk of New York*. *York*, is being prophesied by the local theatrical seers before the play sees light. The slangy racy drama is slated for a merry sprint upon the long run path at the Colonial, and a capable cast and elaborate production would seem to insure the realization of the prediction.

At *Power's*, *Henry Arthur Jones'* drama, *The Hypocrites*, with *Jesse Mill-*

ward and *Richard Bennett* in the leading roles, is provoking discussion and bids fair to duplicate its New York success. An entirely capable cast assists, and the play itself is a powerful dramatic work.

The regular season of the Illinois was ushered in last Sunday evening with *Charles Frohman's* production of *The Little Cherub* with *Hattie Williams* to the fore. "Experience" and *Miss Williams' imitations* remain a feature of the dainty musical comedy, which is the work of the late *Owen Hall* and *Ivan Caryll*. The company includes *Henry Donnelly*, *James Blakely*, *Will West*, *Bertram Wallis*, *Charles Gibson*, *Mabel Hollins*, *Wino-na Winter* and *Trixie Jennery*.

With prosperous breezes turning the sails of *The Red Mill* at a clattering pace and the acrobatic antics of *Montgomery and Stone* pleasing mightily, it would seem that the *Blossom-Herbert* piece could remain on view until turkey time or later. The dancing of *Ethel Johnson* has created a mild sensation, and the elaborate *Dillingham* production, with its tuneful music and clean, sensible book, still causes comment.

George Ade's characteristic depiction of the joys and sorrows of *Artie* and his Cedar street intimates is in its third week at the *Studebaker*. *Laurance Wheat* and his portrayal of the slangy real estate clerk is very popular with the frequenters of the Michigan avenue playhouse and the cast includes among others: *Vira Stowe*, *Joseph Brennan*, *Joseph Sparks* and *Grace Fisher*.

The simultaneous opening of *McVicker's* and the stellar debut of *Edgar Selwyn* were successfully accomplished, and the former *Edson* play, *Strongheart*, is meeting with popular favor. The engagement is limited to a fortnight, and Sept. 8 *Blanche Walsh* makes her annual visit with *Clyde Fitch's* latest essay into the melodramatic vineyards in *The Straight Road*, which was the cause of much comment when originally produced in New York.

White Hen is Amusing.

Louis Mann and *The White Hen* are lightening the life problems of theatergoers at the *Garrick* this week, and tuneful music, pretty girls and a group of comedians are assisting the funny *Mann* to put dull care to rout. To those who admired Mr. Mann's potent characterization in *Julie Bon Bon*, his present role of a frivolous inn-keeper will be ample evidence of his versatility.

The Girl Question is pursuing the even tenor of a success at the *La Salle*. The familiarity of the members of the company with different roles has quickened the action of the piece, and *Frances Demarest* contributes one of the most pleasing bits of the performance with her rendition of the swiny waltz song, "Waltz Me Until I'm Dreamy." The excellent cast includes *Junie McCree*, *George Drew Mendum*, *Nena Blake*, *Lee Kolmar*, *Arthur Sanders*, *Tell Taylor* and *William Robinson*.

John Slavin and *Mabel Hite*, a duo of the most popular giggle-causers in this neck of the woods, still remain the feature of *A Knight for a Day*. The cast remains the same, and the tuneful score and mirthful libretto never fail to please. It is said that the *Knight* will put up at the *Whitney* until they commence hanging holly wreaths in the windows.

The Vanderbilt Cup, sans *Elsie Janis*, but retaining the thrilling auto race and pretty maidens, concluded its engagement at the *Great Northern*, and this week *David Higgins*, who is as well known to the majority of the *Great Northern* clientele as the next-door neighbor, is holding the boards with *His Last Dollar*.

One of the new organizations that is to keep the North-siders dramatically informed during the coming season—the *Patrons' Stock*—dabbled in social ethics last week to the extent of *The Woman in the Case*, and this week is offering *The Crisis*, which served at different times as a vehicle for *John Drew* and *James K. Hackett*. *James Durkin* and *Louise Ripley* head the cast.

The Bush Temple Stock Company is playing *Barbara Fretchie* this week and all the *North Side* is flocking to the playhouse to see *Adelaide Keim* in the role formerly played by *Mrs. Fiske*. *Edward Haas* is chief among the support and special musical attractions are announced.

Victory Bateman, who was leading lady at the *Bush Temple* theater for a short time a season ago, is one of the principals in *Nellie, the Beautiful Cloak Model*.

Evans & Evans, singing and dancing sketch, are booked solid on the *Michigan* circuit.

The new *Sullivan-Considine* house at *Seattle, Wash.* will open Sept. 15, which will give *Sullivan* and *Considine* three houses in *Seattle*, and all doing capacity business.

The new *Majestic* theater at *St. Paul, Minn.*, opened last week with *B. J. Bundy* as manager. The opening bill at the *Sullivan-Considine* house, booked through the *International Theatrical Company*, in-

cluded *Don Leno's Happy Youngsters*, the *Wilson*, *Barney & Williams*, *Stoddard & Wilson*, and *Hugh Emmett*. The seating capacity of the new playhouse is 1,000.

Open Time at Fond du Lac.

P. B. Haber, manager the new *Henry Boyle Theater*, announces time open September 25 to October 8, inclusive. First-class one-night attractions or good repertoire apply at once.

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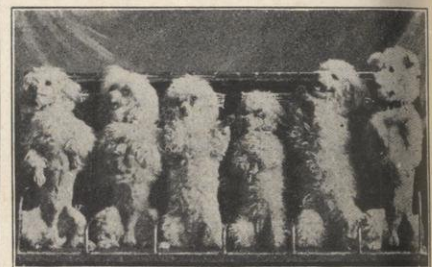
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RAYMOND'S
Weekly Budget
 PROFESSIONAL NEWS AND COMMENT
 BY EDWARD RAYMOND.

THE Winniger Bros., who have one of the first-class middle western repertoire companies, are responsible for the following story concerning their father who, although he has been in this country many years is still much more familiar with the German language than with our own.

The old gentleman, who is musical director for his sons, had to play for a vaudeville turn between the acts on one occasion, and not fully understanding just what the correct cue was failed to supply music promptly for the performer's dance. After several sotto voice attempts to secure the necessary music the dancer shook his hat toward old Mr. Winniger to get his attention. After the performance the old gentleman rushed indignantly to his sons, exclaiming, "Dit you saw what dat song und dance feller dit to me? He vinked hiss hat at me!" "No, father," corrected one of his sons, "you mean he waved his hat at you." "Wafe be d—d!" he exclaimed angrily, "a wafe is a t'ing on der ocean. He vinked hiss hat at me!"

Dolph Meyers is all there with his ready wit reply. I was walking down Clark street with him the other day. Suddenly I noticed a large stone almost directly in front of his foot. He seemed not to see it so I pulled him aside. "Look out for that rock," I said. Without a moment's hesitation Dolph had a reply: "What's the matter, Raymond," he said, "do you think I'm stone blind?"

Lew Sully has written a German dialect monologue, which Phil Mills will use for his single act over the Sullivan-Considine circuit.

Hardie Langdon opened Sept. 2 on the Western States circuit at San Francisco, Cal., with fifteen weeks to follow.

Ol'Ve Vail will appear on the bills of the large houses booked by the Western Vaudeville Managers' Association. She informs me that she will remain west until Nov. 29, when she will open on the Keith-Proctor time.

Fred Miller will replace Harry Murray as manager for E. J. Carpenter's, A Cripple Creek.

Howard Powers who has managed Gus Hill's McFadden Flats Co., left Chicago recently to take the management of Gus Hill's Gay New York Co.

I met Claud Ranf the other day. He informs me that he had twenty-seven weeks of filled time ahead for his clever wire-walking act. Some time ago Ranf, who stutters unmercifully, was playing in Peoria. At the opening performance the

bill was short one act and the manager held a hasty consultation with the performers hoping that some one would offer to do an extra turn. No one seemed at all anxious to volunteer so Ranf in all seriousness stepped up to the manager, remarking: "L-L-L-et m-me go on. I-I-ll d-oo a m-m-mmonol-l-ogue!" He is still wondering why his kind offer was rejected.

Grace Tyson, who was seen recently at the Haymarket in the big act of McWatters and Tyson Co., created the part of the lady lawyer in The Girl Rangers at the Auditorium.

E. J. Appleby is the proud possessor of twenty-four weeks of good contracts from the Western Vaudeville Managers' Association.

Little Dick, who is three years old and the youngest professional acrobat in the world, had the misfortune to slip into a dish of boiling candy, burn his tiny hands, and lose two equally diminutive finger nails. Little Dick is being featured with Campbell & Brady over the Orpheum circuit, and his buck dance, hand stand and hand spring are always good for an encore, which the little fellow takes smilingly and with bobbing head.

Woodford & Marlboro found me one day last week when I was busily engaged and informed me that they were to play principal parts and do a specialty in Scott & Raynor's production of Ma's New Husband. If the production was good before, it will be better now that the talented Woodford and his charming wife have joined it.

Jack Burnett has returned from his little health-seeking jaunt, and is now busily engaged in turning out some "Burnett winners" that will increase his reputation as a vaudeville "actwright." Jack says that there are all kinds of offers awaiting him to write sketches for different people, and that the actwright business is distinctly prosperous. Guess Jack is right.

Billy Gaston and Ethel Green are meeting with every sort of success on the coast and the Sunday papers of San Francisco are devoting entire pages to write-ups of the clever team. Billy is a-comin' back to Chicago pretty soon, and when he does there is going to be some more interviewing done.

J. W. Considine of New York, accompanied by his wife and little J. W., Jr., passed through the Breezy Metropolis last week on their way to the Jamestown Exhibition. They were in a big spanking "sneeze cart," as Mason would say, and while South Mr. Considine will attend the Grand Lodge of the Eagles, which is to be held at Norfolk, Va., this week.

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Burlesque

The Broadway Gaiety Girls and Johnnie Weber, made their appearance at the Folly last week. Mr. Weber plays a German of a type vastly different from the usual Dutch comedians. It is a character study free from exaggeration and funny because of its naturalness. The performance opened with the two-act musical comedy *Suisette*, written by Epes W. Sargent. The first scene is laid in an artist's studio, and from the rise to the drop of the final curtain the fun is fast and furious. In the support of Mr. Weber were Vaughn Comford, William M. Smith, Charles W. Douglas, Clarence Marks, Blanche Washburn, Alice Porter and Hattie Chew. The olio was opened by Beatrice Haynes, whose forte is dancing. A smiling face would warm her audiences better than the frown she wore the night of the opening. Blanch Washburn and company appeared in a playlet entitled *A Jealous Woman*. It is an act of merit, but a trifle too talky, and embraces too many singing numbers. Wm. H. M. Smith offered a pleasing monologue. The sensation of the bill were the Bennington Brothers. Their feats of strength and hand balancing were extraordinary. Since their last appearance in Chicago they have added a comedy member to the act who is a good acrobat, but his comedy in the present act of the Benningtons deteriorates from their good work.

Performances, none of which conflicted and all of which were pleasing, were given in the burlesque houses of the Eastern and Western wheels.

Mrs. May Fennessey has just returned from Fox Lake, where she spent two weeks at Lake Side cottage.

Jack Sydell, brother of the popular Rose, will become a manager in his own

Edwards, James Daley, Herman Crystal, Ollie Omega, Adelaide Leeds, Pauline Wells, Jennie Brooks and Helene Yeamans added much to the success of the comedy. During the action of the bill specialties were introduced by the Six English Daisies, This Quartette and Zenda, direct from Hammerstein's, who permits a 3,000-pound automobile to be driven across his body. Mr. Euson had the redecorating fever during the summer and as a result his house and lobby present an attractive appearance.

Manager Weingarden presented Rose Sydell and her famous London Belles as the opening attraction at the Trocadero for the regular season. The Prince of Petticoats, in two acts, served as a vehicle to introduce comedians and pretty show girls. Kittle Olemons, the original Bowery girl; Campbell and Mack, in *The Sculptor*; Manhasset Comedy Four, Woodford's Educated Animals, Harry Marks Stewart, Hebrew comedian, and The Great Martynne, were the acts offered in the olio.

With a few of the rough edges smoothed off, the Rollickers, which was the offering of Mortimer M. Theise, at the Empire theater last week will be one of the best bills in the wheel. Jos. K. Watson and Will H. Cohan, as Brushky and Rushy, carry the bulk of the comedy in the satire called *B. Dunne Goode & Co.* Alfred Hall extracts a great many laughs with his gag line "How do I know?" Ed. F. Morton, who created quite a sensation at the Madison Square Roof Garden in New York during the summer, is a capital straight man, who can sing a coon song in a most delightful manner. Joe Mills, Grover Schepp, Kathern Pearl, Violet Pearl and Grace Patton all did well with the parts assigned them. The mounting of the show was very elaborate, and detail was thoroughly covered.

Jack Irwin, who was seen at the Empire theater with *The Tiger Lilies* recently, spent his vacation abroad, and while there booked considerable time for next season.

NEW THEATRICAL CIRCUIT.

United States Amusement Company is Incorporated at Seattle, Wash.

Seattle is to be the headquarters for a new theatrical circuit which will have houses in most of the large cities of the country. Incorporation papers have been filed in Olympia for the United States Amusement Company, with Lewis N. Rosenbaum, a Seattle lawyer, as president, E. Price, of New York City, and J. Harris, of Philadelphia, as directors, and S. H. Friedlander, a theatrical manager, as general manager.

Mr. Friedlander formerly controlled the Baldwin, California, Columbia and Fisher theaters of San Francisco, the Macdonough theater in Oakland, and was the first to manage the Marquam Grand in Portland. He also managed the Savoy in Tacoma. The new circuit will begin with five or six houses in coast cities, and possibly one in Denver. The corporation has capitalized for \$500,000 and has opened offices in Seattle.

R. C. Campbell in England.

Robert Casner Campbell, London representative of THE SHOW WORLD, attended the annual meeting of the English Billposters at Brighton, Aug. 19, 20 and 21, in company with Clarence Dean, formerly general agent of the Buffalo Bill Show. The location of THE SHOW WORLD'S London office will be announced shortly. In the meantime, Mr. Campbell may be addressed care of American Express Company, 5 and 6 Haymarket, London, England.

WHITE CITY BALLROOM POPULAR.

Dancing Pavilion Conducted by C. B. Cowdrey Enjoys a Fine Patronage.

One of the popular places at White City, the great south side amusement park, is the ballroom or dancing pavilion conducted by Charles B. Cowdrey. There is no finer floor or better conducted place of the kind anywhere and Mr. Cowdrey has made many friends by his strict discipline and the maintenance of order. A corps of well-trained and energetic floor managers is always present to look after the comfort of the patrons and prevent any annoyance. The location of the building—near the main entrance—makes the ballroom of White City most convenient for those who like to "trip the light fantastic toe," and the fine orchestra under Prof. Eli Courlander's baton, makes a very large number "like" it.

George F. Parker, general eastern manager for Wm. H. Swanson & Co., Chicago, with offices at 116 Nassau street, New York City, is spending a few days at the general offices of the Swanson company. In an interview with a SHOW WORLD representative, Mr. Parker stated that the outlook for the future of the moving picture business held rich promise for manufacturers, renters and exhibitors.



CLARENCE L. FRANZ

Clarence L. Franz, whose likeness is presented herewith, is a young Thespian who has been playing the different vaudeville houses of the south for the past four years, and has met with success wherever booked. Mr. Franz is an accomplished yodler, besides being a dancer and harmonica player of known merit. Mr. Franz will in all probability appear shortly on the Orpheum circuit, and is being booked through the offices of the Western Vaudeville Managers' Association.

right next October, when he will open with his Mardi Gras Burlesquers in the Eastern wheel. Jack's Chicago friends wish him luck.

John A. Fennessey, manager of the Folly, left for Cincinnati Aug. 28, on business pertaining to the Western wheel. After a week in Cincinnati, Mr. Fennessey will journey to New York.

The entire cast of *The Girls from Happyland*, which is rehearsing in Chicago, visited the Folly last Tuesday night to witness Johnnie Weber and the Broadway Gaiety Girls. It was very much a professional audience, and Weber's side remarks and ad. lib. lines were appreciated more than the ones Chicot had provided.

Weber and Rush's Parisian Widows opened the season at Sid J. Euson's theater Aug. 24. Fields and Woolley are seen to good advantage in a two-act musical comedy, entitled *Stolen Sweets*, Ralph

NAT. FIELDS

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BROS. KENNARD

Acrobatic Comedy Act Runs 10 minutes; Encore, 3 minutes in one

Season 1907, En Route, Barnum & Bailey Greatest Show on Earth

PHILADELPHIA

(Continued from page 15.)

this well known establishment. It is a heart-story, 785 feet long. It tells of the love of a cowboy and a Mexican for the queen of the camp. The first friction between the two men is established at a cabin dance, when both desire to dance with the queen. A pistol duel is interrupted by the young cowgirl and a horse race proposed by her to decide which man shall have her hand for the dance. The cowboy wins against the greaser. The greaser later abducts the girl on horseback. The entire company led by an Indian, starts in pursuit. The Indian overtakes the abductors, has a knife duel with the greaser and is mortally wounded before he kills the Mexican. The cowboys arrive in time to witness the Indian's death. There is plenty of wild west comedy sprinkled through the production to balance the pathos. It is beautifully staged and well acted by an unusually large company of players.

Notes from Actors' Union, Local No. 6.

Big preparations are under way for the coming season at Local No. 6. A booking agency has been established at the headquarters, 214 North Eighth street, this city, where not only the immediate members of the local will be located, but also "outsiders" of established cleverness or reputation. The Local now numbers 225 male members and 46 female artists. There is no intention upon the part of the union of antagonizing local booking agents, but rather to enter into legitimate business competition with them. With the exception of about a dozen members, the full strength of the Local is now filling engagements at various places, particularly in club and concert work, of which this city offers a generous field. All things considered, this departure will be one of the most successful ventures yet attempted by the Local, and will no doubt be limited in other towns.

Vic. Richards Minstrels closed their summer season at Woodlyn Park, Camden, N. J., last Saturday night, Aug. 24. Richards, Hughey Dougherty and the Ader Trio of Jugglers opened this week at Dumonts.

Jim Clemons goes to the Ninth and Arch Museum.

James Cassada and Dennitti Sisters are booked for the season with a road show.

Murphy and Tally open at the Casino theater, Altoona, Pa.

Carl Brehmer, comedy magician, is at Ocean City, N. J., and is making the hit of his life.

James Barton, magician,—but first of all, president of No. 6,—is playing at Richmond, Va.

What would No. 6 do without old Add. Ringler? He's always on the job, and just now, aside from his manifold duties as secretary and booking agent, he is making big preparations for the ball and concert of the Local, to be held Feb. 7, 1908.

Gossip of the Players.

It is said that Ida Fuller is receiving fat royalties for the use of her fire scene inventions. It is liquid, and not hot air, which is used to gain the smoke effect.

Manager Nirdlinger has at last announced the vehicle which has been chosen for Mary Emerson. It is *On Parole*, a play used by Henry Miller and Charlotte Walker, which

will give Miss Emerson ample opportunity to display her varied talents, and the N & Z exchequer another growing chance.

Rumor has it that E. E. Meredith will try for the \$100 prize to be given by the N. Y. Hippodrome management to the couple who will consent to be married, publicly, under water, during the first week in September. Rumor has not supplied the name of the happy lady, nor offered reasonable explanation as to how Meredith could remain under water long enough for the ordeal. The lady may be a diving belle. Help!

In writing of the "baby matinees" given at his house, a local press agent refers to the "angelic cherubs." It is earnestly hoped that this is not a typical type of his work.

Eddie Buck says that almost any woman can be an actress, if she has a past and can put up a front.

Maury Kraus' Twentieth Century Maids, in *A Trio to Panama*, will readily rank among the foremost organizations of its kind this season. It carries an entire new outfit of scenery, most of which is highly artistic and far superior to the general standards. Many changes of costume are made by the large chorus of pretty and shapely women. The book and lyrics by Victor Kane and the music by Wm. J. Kerngood is entirely pleasing.

The Jos. Morris Co., Inc., is getting big returns from Arthur Longbrake's "coon shout."—"Brother Noah Gave Out Checks for Rain." Longbrake is rapidly coming to the fore as a writer of popular songs, and this new creation will do much toward placing him at the forefront of authors and composers. The success of his "Preacher and the Bear," which was one of last season's best sellers, has been already exceeded many times by his Noah song. "All for You" is another Longbrake hit of the ballad class. The music for the latter is by George A. Nichols.

The Trocadero and Bijou are running a race for business, with odds in favor of the latter, which is the larger house. Fred Willson, manager of the "Tro." went around to the rival house last Friday to get a glimpse of the goods and remained an interested spectator of the very fine performance given by the Kentucky Belles. Willson enjoys a show with enthusiasm quite unusual to the case-hardened manager. Manager Lou Baker, of the Bijou, seemed quite satisfied with the showing that his packed house made for his rival.

Preliminary work has been begun upon Petty's Island for the proposed \$2,000,000 pleasure park, which, the promoters promise, will be open by July next.

George D. Sutton will again be assisted by Will Locker in handling the cash of the Grand Opera house which opens Sept. 2. Both men are very popular with the patrons of Wegefarth's playhouse.

E. D. Price is to be manager of the new Forrest theater. Up to this writing the newspaper fraternity have not been invited to have a look-in.

The theater treasurers and their assistants, sixty strong, are forming an organization in this city. It is said that it will be social in its purposes.

The big parade of the P. O. S. of A., scheduled for Thursday, promises to be a close second to that of the Elks. The city is filled with strangers.

Fred. G. Nixon-Nirdlinger will soon move his offices to the Forrest. Myron B. Rice will occupy Nirdlinger's revolving chair at Ye Park.

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DENVER NEWS

BY H. H. BUCKWALTER

DENVER, Colo., Aug. 31.—The summer amusement season for Denver will have a grand wind-up Monday and, should the weather be fine, it will be in a blaze of glory, for the season has been the most prosperous the town has ever seen. The only amusement place that will not show enormous profits is the theater at Manhattan Beach and that failure was caused by some very poor management on the part of the powers behind the throne in boosting Elgie Bowen and sacrificing the Fisher Opera Company. At the same resort there was not a lack of people, for all the other attractions and concessions fairly coined money from the very start. And they deserved it, too. They gave uniformly good shows for the money. Very few places in the world ever saw a better fire show and that attraction alone was worth double the money.

Good Attractions at Tuilleries.

At the Tuilleries the list of attractions throughout the summer was of very high excellence and well worth the prices charged. This resort is one of the new show places and has no record on which to base comparisons, but if next season is as good as the one just closing it will be a money corner. And there is no reason why it should not be so. The place was opened in a somewhat disreputable section of the city and, within a few months, every saloon, gambling den and bunco game in the district was wiped out and the suburb turned into one of the nicest, cleanest, most respectable that Denver can boast of. Who says summer gardens have a demoralizing influence? Right here I can point out that the little suburb known as Englewood was transformed from hell to heaven by this one influence alone and property values have increased in enormous ratio. So far as I have been able to learn there has not been an arrest for a single serious offense in the district since the Tuilleries opened up, while before—well, it might be just as happy not to mention the past. The only point I want to make is that summer gardens do not have a demoralizing influence; that they do not attract an undesirable class of people; that they do not make residence districts hideous with noise and disturbances; that they do increase the value of property and are a general benefit.

Moral Moving Picture Shows.

While on the subject of purifying a community by means of high-class amusements it might be well to mention the motion picture shows. After a trip through a dozen or more towns in Colorado I find that picture shows are the enemies of saloons, cheap billiard and pool rooms and similar places. In every instance where a picture show has opened up the money taken in seems to have been cut from some objectionable resorts and the better class of people are slowly awakening to that fact. I predict that within six months there will be open warfare between the saloon element and the picture men and the latter will have at their backs the law-abiding, respectable people of the community in every instance. Take Cheyenne, for instance. The saloons run wide open on Sundays, while the picture shows are closed. Result: Sunday business has not dropped off one cent at the saloons, while the week-day and evening trade shows a very decided falling off, which can almost be estimated to exactly balance the money taken in at the dream galleries. When the people wake up—as they will soon—the picture show will take an even greater spurt than it has in the past and surely nobody will complain that they are not money earners at the present time.

Lively Business at Theaters.

The opening of the regular season at the Broadway theater last Monday night was, as usual, one of the society events of the town and the house has been sold out since for every performance. That makes four houses—the Broadway, Curtis, Orpheum and Tabor—that have been sold out every night this week. Who says business is poor? The attraction at the Broadway was the Prince of Pilsen, old but always new, with Dan Mason as Hans Wagner, George Moore as Francois and Reba Dale as the widow. Altogether and individually the company was above the standard and pleased the people beyond description. Possibly the friendly feeling on both sides of the curtain line has something to do with the bubbling cordiality and good work, as well as the big pile of cash in the box office. The opening of the big house is looked upon with much favor by the thousands who want to spend their money for good amusement.

At the Orpheum the predicted business has been verified. So great was Manager Carson's pleasure that he gave a dinner to a number of his influential friends in political and civil ranks and an evening was spent in trying to find out which one of Carson's many strong points was responsible for his great success in building up the Orpheum's fine business. Lieutenant Governor Harper, who has been sitting in the big arm chair while Governor Buchtel has been in the east telling how great he is and how little Ben Lindsey isn't, was one of the guests at the banquet.

At the Tabor the Fisher Company has put on the Belle of New York, to be followed by Lady Slavey, the Strollers, and The Rounders. After that the regular season will start and the Fisher Company will leave, to be back again next summer, in all probability. If they do come back—my, what a sad, sad blow to Manhattan Beach.

No Frosts at the Curtis.

The Curtis theater is a somewhat monotonous place to write about. There is no variety, nothing startling. Simply house sold out every night, good shows and everybody happy. Somehow, it would be a relief to have a frost there some night so as to give some theme for a few lines write-up. Pelton and Smutzer have so systematized the play shop that business and work go along with most exasperating smoothness. The crowds come, see the shows, applaud and laugh and go away satisfied to be back again next week and to tell all their friends



Now for My Final Summer Cleanup of Second-Hand Films

I've got several tin cans of used films that are not good enough for my regular customers, so I'm going to do a little can-rushing stunt in order to clean up everything that doesn't toe the mark set for my standard of goods. I'll sell 'em cheap, even though they are not badly worn by a long shot. If you want some of 'em you know how to get 'em. Here's the list:

Can No.	Feet	Can No.	Feet
737—Horrible Adventure.....	623	469—Paper Factory.....	426
737—Betrothed's Nightmare.....	229	469—Baby's First Outing.....	475
280—Fantastic Fishing.....	98	462—Ascending Mt. Blanc.....	962
280—Man Monkey.....	534	780—Little Blind Girl.....	442
280—Country Lovers.....	320	780—Attempted Suicide.....	508
410—Little New Brother.....	262	184—Pleasure Trip.....	235
410—Mother-in-Law.....	620	184—Boar Hunt.....	672
316—On the Brink.....	330	191—Gardner's Nap.....	100
316—Belt.....	475	191—Retribution.....	770
239—From Madness to Jealousy.....	590	361—Crime on Railway.....	524
239—Canada.....	410	361—Apartments to Let.....	229
818—Military Prison.....	829	361—Bill Goes to Party.....	248
818—Young Apple Thieves.....	180	267—Love vs. Title.....	720
699—Waiting at the Church.....	375	267—Too Much of a Hurry.....	198
699—At the Seaside.....	524	454—A Knight Errant.....	480
472—Ski Running.....	508	454—Smugglers.....	260
472—Little Tich.....	442	454—Society Hog.....	167
374—Holiday.....	557	817—Pirates' Revenge.....	246
374—Negro King.....	344	817—Glutton Taken for Thief.....	229
236—Too much Mother-in-Law.....	700	817—Spy.....	485
236—Looking for Lodgings.....	460	746—Disturbing His Rest.....	400
867—Life in India.....	470	746—Paying Off Scores.....	200
867—Cab.....	289	746—Runaway Van.....	345
		Girl from Montana.....	900

Did You Close Down During the Summer?

If you did, you've got to reopen with the best films you can lay your hands on. People nowadays demand the best and you've got to come forth with the goods. I'll help you. I'll rent you the kind of stuff you want and it'll get to you on time or something will bust. I'm not afraid to tackle the job of rebuilding your business. I'm never down-hearted. I'll see that every little thing goes just as you want it to go—if you'll write me and hitch up.

Need a New Machine?

I'm selling 'em fast and furious from my New York office as well as from my Chicago headquarters. I TOLD YOU THERE WAS GOING TO BE AN AVALANCHE OF ORDERS FOR MACHINES—AND IT'S HERE RIGHT NOW! If you're in a hurry, write to the man who made "immediate shipment" famous!

CARL LAEMMLE, President



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"what a lovely show the Curtis has on the week." In my opinion Pelton & Smutzer have theatrical management down to an exact science and they can tell within ten cents just what the income will be for any day or week at any time within the next year.

Pawnee Bill and his big show will here Monday and Tuesday. At the request of the labor unions the parade will be omitted on Labor Day and in doing so the management has not thrown anything away. Capacity business will prevail and they can do any more.

Werner Succeeds Fabish.

Gus Werner, formerly treasurer of the New Orleans Orpheum house, has been transferred to Denver to take the place vacated by Max Fabish, who went to the Schubert theater, Kansas City. Werner will probably have heart disease for the first few weeks because the house will seat only about 2,200 people and 3,300 will try to buy tickets. And, instead of the gallery being the features, the boxes will be sold for weeks in advance. The Denver Orpheum has a cinch on the society bunch that can't be dislodged.

CORRESPONDENCE

(Continued from Page 14.)

Alphonse and Gaston, Aug. 22, 23, 24; Cripple Creek, 29, 30, 31.

Wenona Beach Casino, (L. W. Richards, Mgr.) Week Aug. 18, Eight Bedouin Arabs Shields and Rogers, Lew Wells, Dawson and Whitfield, Campbell and Brady and the Cinemascope, to good business.

Bijou Theater, (D. Pillmore, Mgr.) Week Sept. 2, The Passion Play, Miss Gladys Carr and Tivoli Quartette.

The Vaudeville and Lyric theaters present good moving pictures, changing their bills three times weekly and both report good business.

Forepaugh-Sells' circus showed Aug. 9 to big business. B. C. NORTH.

WISCONSIN.

JANESVILLE, Aug. 31.—Janesville Lodge 254, B. P. O. E., have just opened their new lodge and club rooms in the Myers theater block. The second and third stories of the building are used and have been remodeled and furnished at an expense of some \$7,000. The club rooms are located on the second floor and the lodge room on the third.

At the Myers theater: Why Girls Leave Home, In Missouri and The Human Slav report fair business. The Cow Puncher, Aug. 30; Ma's New Husband, 31, and Alphonse and Gaston for Labor Day matinee and evening. A new drop curtain has been installed in the theater by the Lee Las Studios of New York.—DAVID ATWOOD.

WEST VIRGINIA.

WHEELING, Aug. 31.—Wheeling Park (Frank J. Baker, Mgr.) The five vaudeville acts headed by Elliott and West closed week's engagement Aug. 24, after doing fair business. The following opened 25 for a week: De Onzo Bros., Jas. P. Dunlevy, Corigan and Hays and Casad and De Verne. Bijou Theater will give vaudeville and moving pictures Sept. 16.

Buffalo Bill's Wild West, Sept. 6. Miss Myra Collins, a Wheeling girl, playing in vaudeville in Chicopee Falls, Wis., so she writes home friends. W. SHANLEY.

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Will be sold at auction without reserve

WEDNESDAY, SEPT. 18

AT 11 O'CLOCK A. M.

This sale is positive as we will have a great new Show in Fire Show location next year.

WONDERLAND CO. BOSTON, MASS.

ROUTES (VAUDEVILLE)

ADELMAN, JOS., Trio: Hansa, Hamburg, Germany, Sept. 2-30.
Armond, Grace: Van Jeville Pavilion, Paris, Ill., Sept. 2-8.
Alexandria & Bertie: Scala, Antwerp, Belgium, Sept. 2-15.
Andress, Chas.: En route with the Barnum & Bailey Show.
Adams & Mack: O. H., Old Orchard, Me., indef.
Armstrong & Clark: Columbia, Cincinnati, O., Sept. 2-8; Hopkins, Louisville, Ky., 9-15.
Alabama Four: North Beach, L. I., indef.
Alberts: En route with the Forepaugh-Sells Bros. Show.
Aldo & Vannerson: Gran Circo Bell, Mexico City, Mex., Sept. 2-15.
Alfredo & Cerita: En route with the Sells-Floto Show.
Altons, The Five: En route with the Paragon Shows.
Arcaris Trio: En route with the Ringling Bros. Show.
Ardells, The: En route with the Forepaugh-Sells Bros. Show.
Arthurs, Kitty: Floods Park, Baltimore, Md., indef.
Artists, Le: En route with the Cole Bros. Show.
Auger, Capt. Geo. & Co.: En route with the Barnum & Bailey Show.
Arnold, Capt.: Fair Park, Dallas, Tex., indef.
Ampler: En route with Miss N. Y. Jr. Co. Arlington Comedy Four: Orpheum, Kansas City, Mo., Sept. 2-8.
Alpha Trio, The: Keith's, Binghamton, N. Y., Sept. 2-8; Keith's, Schenectady, 9-15.
Adams, E. Kirk & Co.: Auditorium, Norfolk, Va., indef.
Adair, Art: En route with the Hagenbeck-Wallace Show.
Abbott, Mollie: Cosmopolitan, Jamestown Exposition, Norfolk, Va., indef.
Alvaretta Trio: Bijou, Winnipeg, Man., Can., Sept. 2-8; Bijou, Duluth, Minn., 9-15.
Alpine Troupe: Vaudeville, Rockford, Ill., Sept. 2-8; Vaudeville, Madison, Wis., 9-15.
Alvarattas, Three: Bijou, Winnipeg, Man., Sept. 2-7.
Abram & Johns: Hathaway's, Lowell, Mass., Sept. 2-7.
Ameta: Sheedy's, Freebody Park, Newport, R. I., Sept. 2-7.
Americus Comedy Four: Shea's, Toronto, Ont., Sept. 2-7.
Abel, Geo., & Co.: Poli's, Hartford, Conn., Sept. 2-7.
Abdallah Bros.: Columbia, St. Louis, Mo., Sept. 2-7.
Anderson, Grace Louise: Braddock, Pa., Sept. 2-7.
Ashton, Arthur: Palace, Syracuse, N. Y., 19-Sept. 17.
Armond, Grace: Airdome, Paris, Ill., Sept. 2-8.

BICKETT FAMILY: Booneville, Ind., indef.
Bowes, Walters & Crooker: Orpheum, Kansas City, Mo., Sept. 1-7; Orpheum, Omaha, Neb., 8-14.
Brahams, The: Majestic, St. Paul, Minn., Sept. 2-8; Bijou, Duluth, Minn., 9-15.
Bussler, Walter H.: Orphia, Madison, Wis., indef.
Burson, Arthur: En route with the Cosmopolitan Shows.
Bames & Edwins: Oak Park, Sacramento, Cal., indef.
Bayrooty Bros.: En route with the Barnum & Bailey Shows.
Bednis Family: En route with the Ringling Bros. Show.
Blair & McNulty: Gem, Missoula, Mont., indef.
Brothers Silverlake: En route with Gay's Circus.
Brown, Harris & Brown: Riverside, R. I., indef.
Burke, John P.: Floods Park, Baltimore, Md., Sept. 2-15.
Bush & Elliott: National Hotel, Chicago, Ill., Sept. 2-8; Bijou, LaCrosse, Wis., 9-15.
Borini Family: En route with the Forepaugh-Sells Bros. Show.
Belfords, the Eight: En route with the Ringling Bros. Show.
Binney & Chapman: Garden, Memphis, Tenn., indef.
Baggensens, The: Svendbork, Denmark, Sept. 2-20.
Boothblack Quartette, The Original: Fountain Ferry Park, Louisville, Ky., Sept. 2-8.
Barnier's Dog & Monkey Pantomime Co.: Hammerstein's Roof, N. Y., indef.
Broadway Quartette: Madison Sq. Roof, N. Y., indef.
Brown Bros. & Doe Keeley: En route with the Ringling Bros. Show.
Boyle Bros.: En route with the Sun Bros. Show.
Brachard, Paul: En route with the Hagenbeck-Wallace Show.
Bradna, Ella & Fred Derrick: En route with the Barnum & Bailey Show.
Brooks & Vedder: Empire, San Francisco, Cal., indef.
Budworth & Wells: White Bear Lake, Minn., indef.
Bruces, The: En route with the Cole Bros. Show.
Bradlee Martin Co.: Actor's Society, 114 W. 40th St., N. Y. City.
Brown, John V.: Rainbow Roof, Streator, Ill., Sept. 2-15.
Blekel & Watson: Jardin de Paris, New York, indef.
Blake, Nena: LaSalle, Chicago, Ill., indef.
Bradley & Davis: Sullivan & Considine circuit, indef.
Buxton, Chas. C.: Crystal, Menasha, Wis., indef.
Black Hussars: Hippodrome, London, Eng., Sept. 2-8.
Bonzetta, Bernard: En route with the Barnum & Bailey Show.
Burkhart, G.: En route with the Cole Bros. Show.
Banta Bros., The Four: En route with the Original Cohen Co.

Benton, Maggie: Star, Charleroi, Pa., Sept. 2-8.
Beatties, The: Orpheum, Springfield, O., Sept. 2-8.
Beatties, Eight English: En route with the Al Reeves Show.
Beyer & Johnson: Fair, Lafayette, Ind., Sept. 2-8; Fair, Wheaton, Ill., 9-15.
Bates, Geo.: En route with the Barnum & Bailey Show.
Brown, Geo.: En route with the Barnum & Bailey Show.
Burns, Harry: Eagle, Hagerstown, Ind., Sept. 2-8; Pastor's, N. Y. City, 9-15.
Burt, Glen: Garrick, Burlington, Ia., Sept. 2-8; Dubuque, 9-15.
Burton & Brookes: Fair Haven, N. J., indef.
Blamphin & Hehr: Star, Atlanta, Ga., indef.
Berends, Clarence: La Crosse, Wis., Sept. 2-10.
Blue, Chas. C.: En route with the Wonderland Show.
Bancroft, The Great: Globe, Chicago, Ill., indef.
Beecher & Maye: Bridgton, N. J., Sept. 2-8.
Barrett & Belle: En routes with the New Century Girls.
Bohannon & Corey: En route with the New Century Girls.
Bremen & Riggs: En route with the New Century Girls.
Buckleys, Musical: Carthage, Mo., Sept. 2-8; Joplin, 9-15.
Eenson, LeRoy, & Co.: Temple, Alton, Ill., Sept. 2-8; Mannion's Park, St. Louis, Mo., 9-15.
Beard, Billy: Temple, Detroit, Mich., Sept. 2-8.
Banta Bros., Four: Burt's, Toledo, O., Sept. 2-8; Bijou, Chicago, Ill., 9-15.
Beard, Billy: Temple, Detroit, Mich., Sept. 2-7.
Bradshaw, Chas. & Co.: Lyric, Dayton, O., Sept. 2-7.
Bell & Washburn: Pittsfield, Mass., Sept. 2-7.
Burns, Harry: Eagle, Hagerstown, Md., Sept. 2-7.
Banks-Breazeale Duo: Bennett's, Ottawa, Ont., Sept. 2-7.
Belleclair Bros.: Orpheum, Salt Lake City, Utah, Sept. 2-7.
Brooks & Kingman: Majestic, Streator, Ill., Sept. 2-7.
Berry & Berry: Orpheum, Kansas City, Mo., Sept. 2-7.
Bennett, Ned: Pantages', Portland, Ore., Sept. 2-7.
Barnell, The: Fair, Sardinia, O., Sept. 2-7.
Balzars, The: Orpheum, San Francisco, Cal., 26-Sept. 7.
Be Anos, The Two: Bijou, Kenosha, Wis., Sept. 2-7.
Bertram, Helen: Suburban Gardens, St. Louis, Mo., Sept. 2-7.
Belleclair & Kramer: Columbia, Cincinnati, O., Sept. 2-7.
Brandt, Sophie: Ingersoll Park, Des Moines, Ia., Sept. 2-7.
Bonar, The Great: Orpheum, St. Paul, Minn., Sept. 2-7.
Beatties, The Juggling: Orpheum, Springfield, O., Sept. 2-8; Grand, Hamilton, O., 9-14.

COOKE & MISS ROTHERT: Riverside Park, Saginaw, Mich., Sept. 2-8; Wasson's, Joplin, Mo., 9-15.
Copeland Bros, The: Chanute, Kan., Sept. 2-15.
Carroll, Nettie: En route with the Forepaugh-Sells Bros. Show.
Chester, Chas.: En route with the Hagenbeck-Wallace Show.
Cliffords, The: En route with the Gollmar Bros. Show.
Cole, Geo.: En route with the Barnum & Bailey Show.
Cole, The Musical: En route with Emerson's Floating Palace.
Cook, Chester R.: Airdome, Marion, Ind., Sept. 2-15.
Clark Bros.: En route with the Ringling Bros. Show.
Chandler, Anna: En route with the City Sports Co.
Carson Bros.: En route with the Behman Show.
Chooceeta: En route with the Girls from Happyland.
Curley, Pet: En route with the Behman Show.
Cooper, Harry L.: En route with the Fay Foster Co.
Carroll & Eller: En route with the Fay Foster Co.
Claus & Radcliffe: En route with the Trocadero Burlesquers.
Clarence Sisters: Waldemar Park, Erie, Pa., indef.
Conn & Conrad: Moss & Stoll Tour of England, Sept. 2-15.
Caesar & Co.: Windsor Novelty, St. Paul, Minn., Sept. 2-8.
Connolly & Klein: En route with the Empire Burlesquers.
Cassady, Eddie: Steel Pier, Atlantic City, N. J., Sept. 2-30.
Cozad, Belle & Earle: East Lake Park, Birmingham, Ala., indef.
Cook, Joe & Bros.: Hammerstein's, N. Y., Sept. 2-8; Empire, Paterson, N. J., 9-15.
Carlos Dogs: En route with the Ringling Bros. Show.
Corellis, The Three: En route with the Forepaugh-Sells Bros. Show.
Courtleigh, Wm.: Orpheum, Los Angeles, Cal., Sept. 2-8.
Creo & Co.: care of Alf. T. Wilton, St. James Bldg., N. Y. City, Sept. 2-8.
Cambell & Brady: Orpheum, Minneapolis, Minn., Sept. 2-8; Dominion, Winnipeg, Can., 9-15.
Carlota & Silvertown: En route with the F. A. Robbins Show.
Carmen, LaTroupe: En route with the Barnum & Bailey Show.
Callahan Jas. T.: Wonderland, Revere, Mass., indef.
Clark Bros.: En route with the Hagenbeck-Wallace Show.
Collins & Hart: Hammerstein's, N. Y. City, indef.
Cook, Frank: Austin & Stones, Boston, Mass., indef.
Collins, Eddie: Oshkosh, Wis., indef.
Carter Sisters: Lafayette, Buffalo, N. Y., indef.
Carus, Emma: N. Y. Roof, N. Y. City, indef.
Cassin & Cassidy: Crystal Park, Joplin, Mo., indef.
Carters, The: Star, Carnegie, Pa., Sept. 2-8; Star, Wilkensburg, 16-22.

WESTERN VAUDEVILLE MANAGERS' ASSOCIATION CHICAGO, ILL.

MAJESTIC THEATER BUILDING

-AND-

UNITED BOOKING OFFICES OF AMERICA BOOKING TOGETHER

Important Notice to Artists

Department C Now booking time for coming season. Sixty weeks in middle west. Definite and courteous replies to all inquiries.

Department D Artists booked in the fairs, parks and chautauquas, controlled by this office, are requested to write in, as it is possible further time can be arranged.

Department E Park managers desirous of securing bands for next season should communicate at once. Bands are requested to communicate with this department.

Department F All the best clubs and social organizations in Chicago, Milwaukee and St. Louis secure professional talent through this office. Artists are requested to advise exact weeks they expect to lay off in Chicago.

Conway, Nick: Bijou, Duluth, Minn., Sept. 2-8; Family, Butte, Mont., 9-15.
Clinton, Chas.: Half Dime, Jersey City, N. J., indef.
Creswell, W. P.: Wonderland Park, Indianapolis, Ind., Sept. 2-15.
Clark & Temple: Alton, Ill., Sept. 2-8.
Carroll, Joe: Bijou, Marquette, Mich., Sept. 2-8; Idea, Oshkosh, Wis., 9-15.
Cunningham & Smith: Central Park, Allentown, Pa., Sept. 2-8.
Caldera, A. K.: Lyric, Lincoln, Neb., Sept. 9-15.
Chevrial, Emile: Family, Scranton, Pa., Sept. 23-29.
Castanos, The: Empire, Los Angeles, Cal., Sept. 2-8.
Cossar, Mr. & Mrs.: Wilmington, Del., Sept. 2-8.
Clark, Clever: Fair, Green Bay, Wis., Sept. 2-7.
Cole & Clemens: Hippodrome, Ocean City, N. J., Sept. 2-7.
Clinton & Jerome: Savoy, Hamilton, Can., Sept. 2-7.
Cotton, Lola: Doric, Yonkers, N. Y., Sept. 2-7.
Castenos, The: Empire, Los Angeles, Cal., 26-Sept. 7.
Comrades, Four: Poli's, Waterbury, Conn., Sept. 2-7.
Clarke, Harry Corson, & Co.: Shubert's, Kansas City, Mo., Sept. 2-7.
Cretos, The: Carnival, Bonaparte, Ia., Sept. 2-7.
Clark, Eddie: Proctor's 125th St., New York City, Sept. 2-7.
Chatham Sisters: Welland, Frostburg, Md., Sept. 2-7.
Cotton's Donkeys: Paxtang Park, Harrisburg, Pa., Sept. 2-7.
Cowper, Jimmie: Casino, Binghamton, N. Y., Sept. 2-7.
Crawford & Manning: Montmorency Falls Park, Quebec, Can., 26-Sept. 7.
Cummings, Thornton & Co.: Empire, Des Moines, Ia., Sept. 2-7.
Chapman Sisters & Co.: Beach Park, Mineral Wells, Tex., Sept. 2-7.
Calvert, The Great: State Fair, Detroit, Mich., Sept. 2-7.
Colonial Septet, Ye: Orpheum, St. Paul, Minn., Sept. 2-7.
Curtis, Palmer & Co.: Wilmington, Del., Sept. 2-7.
Cossar, Mr. & Mrs. John H.: Dockstader, Wilmington, Del., Sept. 2-8.
Crawford's Comedians: Harrisonville, Mo., Sept. 2-8; Adrian, 9-14.
Campbell & Cully: Unique, Aberdeen, S. D., Sept. 2-8; Majestic, Sioux Falls, 9-14; Orpheum, Watertown, 16-23.
Cross, Will H., & Co.: Grand, Joliet, Ill., Sept. 2-8; Orpheum, Bloomington, 9-15.

DEMONT, ROBT., TRIO: Mannion's Park, St. Louis, Mo., Sept. 2-8; White City, Dayton, O., 9-15.
DeHylo, Dare Devil: Auditorium, Beatrice, Neb., indef.
D'Arville Sisters: Cincinnati, O., Sept. 2-8.
Dixon, Sidonne & Edward Kellie: Bijou, Winnipeg, Man., Can., Sept. 2-8; Bijou, Duluth, Minn., 9-15.
Donald & Carson: Keith's, Philadelphia, Pa., Sept. 2-8; Keith's, 58th St., N. Y. City, 9-15.

Danto, Harry: Family, N. Y. City, indef.
DeCoch, Mamie E.: Apollo, Chicago, Ill., indef.
DeVines, The: En route with the Ringling Bros. Show.
DeMarlo: En route with the Ringling Bros. Show.
Davis & Davis: En route with Miss N. Y. Jr. Co.
Deming, Arthur: En route with the White Blackbird Co.
Downey, Tiney: En route with the Fay Foster Co.
Davis, Roland: En route with the Fay Foster Co.
Davis, H.: Airdome, Murphesboro, Ill., indef.
Dunbar Goat Circus: Four Mile Park, Evince, Pa., Sept. 2-8; Lakeside Park, Akron, O., 9-15.
Delmont, Fred: En route with the Hagenbeck-Wallace Show.
Darnell, Millard: En route with the Campbell Bros. Show.
Dracula: Great Southern, Columbus, O., indef.
Dionickx Bros.: Gran Circo Bell, Mexico City, Mex., Sept. 2-Nov. 1.
Dupreez, Bob: Canvas, Provo, Utah, indef.
Dyllyn, J. Bernard: Olympic, So. Bend, Ind., Sept. 2-8; Burwood, Omaha, Neb., 16-23.
DeMonde & Dismore: Orpheum, Troy, O., Sept. 2-8; Star, Muncie, Ind., 9-15.
Davis, Floyd: Temple, Boulder Colo. indef.
Dalleys, The: Empire, Springfield, Ill., indef.
Demott, Josie: En route with the Barnum & Bailey Show.
Derrick, Fred: En route with the Barnum & Bailey Show.
Denman, Geo.: En route with the Barnum & Bailey Show.
Dockrill: En route with the Barnum & Bailey Show.
DeLanoye Sisters: Entertain, Toledo, O., Sept. 2-15.
DeJean, Laura: Weast's, Peoria, Ill., indef.
Delmo Troupe: En route with the Hagenbeck-Wallace Show.
Dickinson's Dogs: Lemp's Park, St. Louis, Mo., indef.
Demarest's Equestrians: Hillside Park, Newark, N. J., indef.
Dillae, Max: En route with the Ringling Bros. Show.
Dimitre, Capt.: En route with the Campbell Bros. Show.
Doyle, Major Jas.: Empire, San Francisco, Cal., Sept. 2-8.
Dollar Troupe: En route with the Forepaugh-Sells Bros. how.
Dodd, Marie Stewart: En route with the American Burlesquers.
DeLano, Bill: En route with DeRue Bros. Minstrels.
D'Alvini: Rocky Point, R. I., indef.
Davis & McCauley: Grayling, Mich., indef.
Delmar & Dexter: Terre Haute, Ind., indef.
Dell & Miller: Hippodrome, Buffalo, N. Y., indef.
Disamond & May: Fischer's, Los Angeles, Cal., indef.
Dupreez, Fred: Star, Seattle, Wash., Sept. 2-8.
Dudley, O. E.: Crystal, Elwood, Ind., indef.

Draper & Son: Gem, Monongahela, Pa., Sept. 2-7.
 Dale, Dainty Dollie, & Herral: Crystal, Noblesville, Ind., Sept. 2-7.
 Derby, Al.: Crystal, Marion, Ind., 26-31; Crystal, Elkhart, Sept. 2-7.
 Dewar's, Prof., Cats & Dogs: People's, Philadelphia, Pa., Sept. 2-7.
 Dawson & Whitfield: Riverside Park, Saginaw, Mich., Sept. 2-7.
 Deming, Joe: Empire, Hoboken, N. J., Sept. 2-7.
 DeRossett, Marie: Sherbrooke, Que., Can., Sept. 2-14.
 Donazetti Troupe, The: Luna Park, Buffalo, N. Y., Sept. 2-7.
 Dunedin Troupe: Sohmer Park, Montreal, Can., 26-31; Proctor's, Albany, N. Y., Sept. 2-7.
 Drew, Dorothy: Empire, Shepherd's Bush, 9-14; Empire, Cardiff, Wales, 16-22.

EZEIR & WEBB: En route with the Tiger Lillies Co.
 Ellsworth, Mr. & Mrs.: En route with the Tiger Lillies Co.
 Emilia Bartolita: En route with the City Sports Co.
 Edwards & Glenwood: Haymarket, Chicago, Ill., Sept. 2-8; Lake View Park, Terre Haute, Ind., 9-15.
 Errol, Leon: En route with the Jersey Lillies Co.
 Edwards, Lawrence & Co.: En route with the Night Owls.
 Eugene & Mar: Crystal, Anderson, Ind., Sept. 2-8.
 Esterbrooks, The: En route with the Miss N. Y. Jr. Co.
 Everett, Ruth: En route with the Williams Ideals.
 Elliott & West: Crystal, Elkhart, Ind., Sept. 2-8; Crystal, Goshen, 9-15.
 Edward's, Gus, School Boys and Girls: Hammerstein's Roof, N. Y. City, indef.
 Edwards, Margie, & C. Elwyn: Hippodrome, Buffalo, N. Y., indef.
 Edwards & Vaughn: Vaudeville, Sch. Haven, Pa., Sept. 2-8; Parlor, York, 9-15.
 Everett, Joe: En route with the Hargreave Show.
 Ella, Mlle.: En route with the Barnum & Baisley Show.
 Elliott & Fowler: En route with the Al Reeves Show.
 Elinore Sisters: King's Park, Long Island, N. Y., indef.
 Ernests, Three: Family, Butte, Mont., 31-Sept. 7.
 Evers, Geo. W.: Novelty, Denver, Colo., Sept. 2-7.
 Ellick, Wm. J.: Nickolet, Connellsville, Pa., 26-Sept. 30.
 Everett, Sophie, & Co.: Haymarket, Chicago, Sept. 2-7.
 Evans Trio: Pastor's, New York City, 2-7.
 Earle & Bartlett: White City, Syracuse, N. Y., Sept. 2-7.
 Empire, Four: Tichy's, Prague, Aus., Sept. 2-30.

FRENCELLI & LEWIS: Mineral Wells, Tex., Sept. 2-8; Alton, Ill., 15-23.
 Fries Sisters: Star, Homestead, Pa., Sept. 2-8; Star, S. Pittsburg, 9-15.
 Flora, Mildred: En route with the Night Owls.
 Fernandez May Trio: Elmhurst Park, Mineral Wells, Tex., Sept. 2-8.
 Ferguson, Dave: En route with the Miss N. Y. Jr. Co.
 Frankel, Fannie: Whalom Pk., Fitchburg, Mass., Sept. 2-30.
 Franks & Franks: En route with the John Robinson Show.
 Franks, The Two: En route with the Cole Bros. Show.
 Flying Auto: Fair, Clarinda, Ia., Sept. 10-13.
 Frisco, Mr. & Mrs. En route with the Robinson Amusement Co.
 Fay, Ray W.: Alamo Park, Cedar Rapids, Ia., indef.
 Fay, Coley & Fay: Empire, San Francisco, Cal., indef.
 Fadettes, The: Keith's, Boston, Mass., indef.
 Flood Bros.: Empire, London, England, Sept. 9-Nov. 2.
 Fields, Nat & Sol: Trocadero, Chicago, Ill., indef.
 Foster & Coulter: Riverview Park, Chicago, Ill., indef.
 Fox & Hughes: Empire, Boise, Idaho, indef.
 Fantas, Two: Airdome, Excelsior Springs, Mo., Sept. 2-8.
 Frosto, Chas.: En route with Pitman's Stock Co.
 Faye, Elsie: C. O. H., Chicago, Ill., Sept. 2-8; Haymarket, Chicago, 9-15.
 Frey & Allen: En route with Williams Ideals.
 Fisher & Berg: Hurtig & Seamans, New York City, Sept. 2-8; Bon Ton, Philadelphia, Pa., 9-15.
 Frank, Chas. L. & Lillian: Youngs Pier, Atlantic City, N. J., indef.
 Foote, Commodore, & Sister, Queenie: Midget City, White City, Chicago, Ill., indef.
 Forrests, Musical: East End Park, Memphis, Tenn., Sept. 2-8.
 Foster & Foster: Providence, R. I., Sept. 2-8; Empire, Paterson, N. Y., 9-15.
 Franks, Chas. & Lillian: Young's New Million Dollar Pier: Atlantic City, N. J., June 24-Sept. 10.
 Postell & Emmett: Central Park, Dover, N. H., Sept. 2-7.
 French, Great Henri: Fontaine Ferry Park, Louisville, Ky., Sept. 2-7.
 Freeman's, Prof. Roy, Goats: Casino, Washington, Pa., Sept. 2-7.
 Foo, Lee Tong: Sheedy's Freebody Park, Newport, R. I., Sept. 2-7.
 Francellas, The Great: Keith's, Hoboken, N. J., Sept. 2-7.
 Faldman & Ball: O. H., Fairmont, W. Va., Sept. 2-7.
 Fields, Happy Fanny: Empire, Glasgow, Scot., Sept. 2-7; Empire, Liverpool, Eng., 9-14; Empire, Manchester, 16-24.
 Florence Sisters: Casino, Montevideo, St. Parlo, Brazil, S. A., Aug. 5-Sept. 7.
 Fiddler & Shelton: Muncie, Ind., Sept. 2-8; Brazil, 9-15.
 Fox, Jack: Grand, Marion, Ind., 2-8.

G OSS, JOHN: National, Steubenville, O., Sept. 2-8; Olympic, Bellaire, 9-15.
 Glenroy, Tommy: En route with the Behman Show.
 Graham, Geo. W.: Seenic Temple, Providence, R. I., indef.
 Girard & Gardner: Amityville, L. I., indef.
 Gibson, Fay: Standard, Davenport, Ia., indef.

Golden, Lewis: Floods Park, Curtis Bay, Baltimore, Md., indef.
 Grunattro Sisters: En route with the Barnum & Bailey Show.
 Geromes, The: En route with the Barnum & Bailey Show.
 Goldin Russian Troupe: En route with the Hagenbeck-Wallace Show.
 Graciey & Burnett: Fair Haven, N. J., indef.
 Golems, The Six: En route with the Ringling Bros. Show.
 Gray, Frank: Star, Muncie, Ind., indef.
 Grazeis, Arnold & Ethyl: Orpheum, St. Paul, Minn., Sept. 8-15.
 Gordon Bros.: Hammerstein's Roof, New York City, indef.
 Gray, Barry: 9th and Arch Museum, Philadelphia, Pa., indef.
 Golden Graces, Five: Jardin de Paris, New York City, indef.
 Graces, The Two: En route with Merry Maidens Burlesque Co.
 Gay, The Great: En route with Emerson's Floating Palace.
 Gross, Wm.: En route with The Matinee Girl.
 Gruett & Gruett: En route with the Williams Ideals.
 Gordons, Bounding: Folies Bergre, Paris, France, Sept. 2-30.
 Giondi, Art: Crystal Park, Joplin, Mo., indef.
 Gotham City Quartette: En route with the City Sports Co.
 Gold Bell: En route with McIntyre & Heath.
 Gregorys, Four: En route with the American Burlesquers.
 Gray & Graham: Steeple Chase, Atlantic City, N. J., Sept. 2-8; Howard, Boston, Mass., 16-23.
 Gardner, Happy Jack: Lyric, Dayton, O., Sept. 2-7.
 Gardner, Eddie: Wilkingsburg, Pa., Sept. 2-7.
 Gartelle Bros.: Orpheum, Denver, Colo., Sept. 2-7.
 Girl Behind the Drum: Cook's O. H., Rochester, N. Y., Sept. 2-7.
 Green, Belle Rosa: Airdome, Sedalia, Mo., Sept. 2-14.
 Green, Albert: Orpheum, Minneapolis, Minn., Sept. 2-7.
 Guise, Johnnie: Lebanon, Pa., Sept. 2-7.
 Golden Gate Quintet: Park, Palmer, Mass., Sept. 2-7.
 Gilbert, Vesta: Talaquega Park, Attleboro, Mass., 26-31; Central Park, Dover, N. H., Sept. 2-7.
 Gardner & Vincent: Hippodrome, Woolwich, Eng., Sept. 2-7; Eating, 9-14; Empire, Hackney, 16-21.

HARMONIOUS FOUR: Joliet, Ill., Sept. 2-8.
 Hall & Colburn: Lyric, Parsons, Kan., Sept. 1-4; Lyric, Muskogee, I. T., 5-7.
 Hampton & Bauman: Apollo, Berlin, Germany, Sept. 2-30.
 Hanvey, Lenora: New Orpheum, Mansfield, O., Sept. 2, indef.
 Hayden Family, The: En route with the Great Parker Shows.
 Haytaki & Kankichi: En route with the Barnum & Bailey Show.
 Hayman & Franklin: Tivoli, Sidney, Australia, Sept. 2-30.
 Herbert Trio: En route with the Frank A. Robbins Show.
 Herbert, The Frogman: En route with the Sells-Floto Show.
 Hinman's, Capt. Sidney, Diving Dogs: Steeplechase Park, Coney Island, N. Y., Sept. 2-15.
 Haas, Oscar: Park, Kalamazoo, Mich., Sept. 2-8.
 Hughy Conn, Downey & Willard: Orpheum, Salt Lake City, Utah, Sept. 16-23.
 Hutchinsons, The Marvelous: En route with the Weider Carnival Co.
 Huegel Bros.: En route with the Vogel Minstrels.
 Howe & Decker: En route with the Fox Minstrels.
 Hoffmans, Cycling: En route with the Cash Carnival Co.
 Herman, Mexican: Majestic, Chicago, Ill., Sept. 2-8.
 Harp, Annie: En route with the McFadden's Flats.
 Hewletts, The: Indef.
 Hudspeths, The: En route with Castello's R. R. Show.
 Humanus, Grand: En route with the Hippodrome Amusement Co.
 Herberts, The: En route with the Panama Concert Co.
 Hastings & Wilson: Main Street, Peoria, Ill., Sept. 2-8; Majestic, Streator, 9-15.
 Henry & Young: Shellpot Park, Wilmington, Del., indef.
 Hale & Harty: En route with French's New Sensation.
 Howard & Germain: En route with Pain's Pompell.
 Huetterman, Rose: En route with the Barnum & Bailey Show.
 Herzog, Manuel: En route with the Barnum & Bailey Show.
 Hendrickson, Capt.: En route with the Barnum & Bailey Show.
 Haines, Wm.: En route with the Barnum & Bailey Show.
 Haines, Lola: Wonderland, Revere Beach, Mass., indef.
 Harcourte, Frank: Lyric, Seattle, Wash., indef.
 Hart Bros.: En route with the Hagenbeck-Wallace Show.
 Harney & Haines: Oswego, N. Y., indef.
 Hess, Billy: Surf Ave. O. H., Coney Island, N. Y., indef.
 Hopper, Chas.: En route with the Ringling Bros. Show.
 Howelson, Capt. Carl: En route with the Barnum & Bailey Show.
 Huntton, Dad & Clare: Monarch, Lawton, Okla., indef.
 Harvey, Harry: En route with the Girls from Happyland.
 Hart, John C. & Co.: En route with the Tiger Lillies Co.
 Hearn, Tom: Empire, New Cross, England, Sept. 3-8.
 Horten & Linden: En route with the Ringling Bros. Show.
 Hobson, Mr. & Mrs. Homer: En route with the Ringling Bros. Show.
 Holloway Troupe: En route with the Ringling Bros. Show.
 Him & Them: Luna Park, Chicago, Ill., indef.
 Hilda, Mlle.: En route with the Sells-Floto Show.
 Holman, A. E. & Mamie: Theater Ermilage, Moscow, Russia, Sept 2-15.

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 Respectfully yours,
JOE WHITEHEAD.
 ALAMO PARK, Cedar Rapids, Ia.

Hiltons, The Marvelous: Burlesque, Evansville, Ind., Sept. 2-5; Folly, Chicago, Ill., Sept. 9-15.
 Heuman Trio: En route with Frank A. Robbins Show.
 Hebert & Rogers: Electric Park, Kansas City, Mo., Sept. 2-14.
 Hylands, The Three: Lyric Park, Parsons, Kan., Sept. 2-7.
 Hcuston, Fritz: Highland Lake Park, Winsted, Conn., Sept. 2-7.
 Hayden, Virginia: Couer d'Alene, Spokane, Wash., 19-Sept. 14.
 Hall, Pauline: Dayton, O., 26-31; Lancaster, Pa., Sept. 2-7.
 Harland & Rollison: Avenue, Sacramento, Cal., Sept. 2-7.
 Hoch, Emil, & Co.: Orpheum, Minneapolis, Minn., Sept. 2-7.
IMMENSAPHONE: Henderson's Coney Island, N. Y., indef.
 Imhof & Corinne: En route with the Empire Burlesquers.
 Imperial Viennese Troupe: En route with the Barnum & Bailey Show.
 International Musical Trio: En route with the Night Owls.
 Inness & Ryan: Lake Michigan Park, Muskegon, Mich., Sept. 2-8.
 Irwin, Jack: En route with the Tiger Lillies.
 In Morocco: Shea's, Buffalo, N. Y., Sept. 2-7.
 Irwin, David L.: En route with Toyland. See Musical Routes.
 Innman, W. A.: Haymarket, Chicago, Ill., Sept. 2-8; Columbus, St. Louis, Mo., 9-14.

JACOBS & SARDELL: En route with the Sells-Floto Show.
 Julian, Ballie: En route with the Barnum & Bailey Show.
 Jordons, The Five: En route with the Ringling Bros. Show.
 Johnson, Minnie: En route with the Barnum & Bailey Show.
 Jules & Marzon: En route with the Barlow Minstrels.
 Johnsons, Two: Vaudette, Tipton, Ind., indef.
 Johnsons, The Musical: Empire, Stratford, E. England, Sept. 2-8; Empire, Shepherd's Bush, 9-15; Empire, Caideff, 16-23.
 Judsons, The Great: Altherr's Show No. 1, St. Louis, Mo., indef.
 Jarvis, Art: En route with the Ringling Bros. Show.
 July & Paka: Cedar Point, Sandusky, O., indef.
 Jones, Roy C.: Figure Eight Park, Niagara Falls, N. Y.
 Jeanre & Ellsworth: En route with the Barnum & Bailey Show.
 Jeal, Linda: En route with the Gollmar Bros. Show.
 Johnson & Buckley: En route with the Empire Burlesquers.
 Jordan, Great: Opera House, Alexandria Bay, N. Y., Sept. 2-8; Wonderland, Oswego, 9-15.
 Jacobs & West: En route with the Sam Devere Co.
 Jolly, Edward, & Winifred Wild: Bijou, Duluth, Minn., Sept. 2-7.
 Jones & Raymond: Wasson's, Joplin, Mo., Sept. 2-7.

KENNARD BROS.: En route with the Barnum & Bailey Show.
 Kollins & Klifton: Carnival Park, Kansas City, Mo., Sept. 2-8.
 Kinkaid, Billy: En route with the Barnum & Bailey Show.
 Kendal, Leo: Trocadero, Chicago, Ill., indef.
 Kilpatrick, Chas. G.: Warpath, Jamestown Exp., Norfolk, Va., indef.
 Kelly & Massey: Hoosic Valley Park, North Adams, Mass., Sept. 2-8.
 Kaufman Troupe: En route with the Ringling Bros. Show.
 Keesey, Herbert: Dowling's, Logansport, Ind., indef.
 Keller, Major: En route with Buffalo Bill's Wild West.
 Kelly & Kelsey: Arch, Cleveland, O., indef.
 Kenney, M.: Detroit, Mich., indef.
 Knox, W. H.: Elysian Grove, Tucson, Ariz., indef.
 Kolfags, Duke: Crystal, Elwood, Ind., indef.
 Karakechi & Yecco: En route with Ringling Bros. Show.
 Kerslakes' Pig, Lil: En route with the Ringling Bros. Show.
 Kelly, Sam & Ida: Airdome, Carthage, Mo., Sept. 1-8; Orpheum, Webb City, 9-15.
 Kelly & Rob: En route with West & Wells Show.
 Kellie, Edw. B.: Bijou, Winnipeg, Man., Can., Sept. 2-8; Bijou, Duluth, Minn., 9-15.

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Kemp, Wm. A.: Irvingdale Parke, Warren, Pa., indef.
 Kohler & Marion: Sardinia O. H., Sardinia, O., Sept. 2-8.
 Kaufman, Reba & Inez: Main Street, Peoria, Ill., Sept. 2-8; Bijou, Quincy, 9-15.
 Kates Bros.: Fair, Reedsburg, Wis., Sept. 2-7.
 Kennedy & Lang: Grand, Homestead, Pa., Sept. 2-7.
 Kennedy Bros. & Mac: Casino, Binghamton, N. Y., Sept. 2-7.
 Ketter, Jos. R., & Co.: Sheboygan, Wis., 26-31; Milwaukee, Sept. 2-7.
 Keegan & Mack: Manila Grove, Tamaqua, Pa., 26-31; Tumbling Run Park, Pottsville, Sept. 2-7.
 Keogh, Thos. J., & Ruth Francis: Meyers' Lake Park, Canton, O., Sept. 2-7.
 Keller Troupe, Jessie: Sherbrooke Fair, Sherbrooke, N. Y., Sept. 2-7.
 Kelly, Sam & Ida: Lyric Airdome, Carthage, Mo., Sept. 2-7.
 Keeley Bros.: Poli's, Bridgeport, Conn., Sept. 2-7.
 Kenney, Merrill: En route with the Yankee Robinson Show. See Tent Show Routes.

LINIGER TRIO: Orpheum, Newark, O., Sept. 2-8.
 Lucas, Jimmie: Polis, Hartford, Conn., Sept. 2-8; Poli's, Springfield, 9-15.
 Levine & Hurd: En route with the New Century Girls.
 Leonard, Gus: Acme, Sacramento, Cal., indef.
 Leslie & Williams: Golgrove, Pa., indef.
 Linn, Ben: Theatorium, Bennington, Vt., indef.
 Long, John: Family, Erie, Pa., indef.
 Leonard & Louie: Bijou, Kenosha, Wis., Sept. 2-8; Bijou, Racine, 9-15.
 Lewis, Andy & Co.: En route with the Al Reeves Show.
 Le Fleur, Herman: Bijou, La Crosse, Wis., indef.
 Lee, Mr. & Mrs. Jas. P. and Little Madeline: People's, Los Angeles, Cal., indef.
 Leeds & Le Mar: En route with the Ringling Bros. Show.
 Lasere, Fred: En route with Yankee Robinson Show.
 Langer, W. J.: En route with the Cole Bros. Show.
 Le Rex, Jos.: En route with the Ringling Bros. Show.
 Lindsay's Monkeys: White City, Chicago, Ill., Sept. 2-15.

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Leo, Illusionist: En route with the J. Frank Hatch Shows.
 Le Gray, Dollie: White City, Oshkosh, Wis., indef.
 Lambertos, Five Juggling: Jamestown, Exp., Norfolk, Va., indef.
 La Couver, Lena: En route with the Fay Foster Co.
 Lois: Orpheum, Chillicothe, O., Sept. 2-8.
 Lockhart Sisters: En route with the Burgo-master Co.
 Lewis & Chapin: En route with the Fay Foster Co.
 Livingstons, The: En route with the Ringling Bros. Show.
 Legards, The Six: En route with the Ringling Bros. Show.
 Larriave & Lee: En route with Irish Senator Co.
 Leahy, Frank W.: Cosmopolitan, Pine Beach, Wis., indef.
 LaMar, Harry: Crescent Garden, Revere Beach, Mass., indef.
 Lamb's Manikins: Bijou, Oshkosh, Wis., Sept. 2-8; Idea, Fond du Lac, 9-15.
 Lamont, Frank: Lyceum, Philadelphia, Pa., indef.
 La Reno, Art: Al. Fresco, Peoria, Ill., indef.
 Lemonts, The: Swisher, Morgantown, W. Va., Sept. 2-8.
 Leonard, Eddie & Co.: Hammerstein's Roof, N. Y. City, indef.
 Lampe, Bros.: En route with DeRue Bros. Minstrel Co.
 La Delles, The: O. H., Decatur, Ind., Sept. 2-21.
 Lowell & Lowell: Moss & Stoll Tour of England, Sept. 2-Nov. 23.
 Lovell, G. A.: En route with the Patterson Carnival Co.
 Levers, The: En route with the West & Wells Show.
 LeFevre & St. John: En route with The Mayor of Tokio.
 Le Roy, Victor: En route with The Matinee Girl.
 Langdons, The: O. H., Belding, Mich., Sept. 1-10.
 Luckies, The Two: Family, Scranton, Pa., Sept. 2-7.
 Leonard & Thornton: Family, Lancaster, Pa., Sept. 2-7.
 LaToska, Phil: People's, Los Angeles, Cal., 26-31; Fischer's, Los Angeles, Sept. 2-7.
 Leonard & Phillips: Coney Island Park, Cincinnati, O., 26-31.
 Latoy Bros.: Fair, Sutherland, Ia., Sept. 2-7.
 LaDell & Crouch: Haymarket, Chicago, Ill., Sept. 2-7.
 Litchfield, Mr. & Mrs. Nell: Chautauqua, Joliet, Ill., Sept. 2-7.
 LaMaze Bros., Three: Cook's O. H., Rochester, N. Y., Sept. 2-7.
 Leonzo: Pastor's, New York City, Sept. 2-7.
 Lingier Trio: Orpheum, Newark, O., Sept. 2-7.
 Lynch, The Great, & Hunter: Park, Quebec, Can., Sept. 2-7.
 Lind, Keith's, Philadelphia, Pa., Sept. 2-7.
 LeVina & Milbourne: Grand, Victoria, B. C., Can., Sept. 2-7.
 LaVine-Cimaron Trio: Orpheum, Brooklyn, N. Y., Sept. 2-7.
 LaVeen & Cross: Poli's, Worcester, Mass., Sept. 2-7.
 Long, Ed., and His Dogs: Orpheum, Springfield, O., Sept. 2-7.
 Lampert & Pierce: Castle, Bloomington, Ill., Sept. 2-8.
 Learys, The: Price's, Hannibal, Mo., Sept. 2-8.

MILLERSHIP SISTERS: En route with the Warsons Burlesquers
 Macpherson, Ollie: Rib Falls, Wis., Sept. 1-3; Milan, 4-5; Withee, 6-7; Curtiss, 8; Dorchester, 9-11; Stetsonville, 12-13; Westboro, 14-15.
 Mells, The: Winona Beach Park, Bay City, Mich., Sept. 1-8; Gaiety, Galesburg, Ill., 9-15.
 Mears, Mr. & Mrs. Ben S.: Majestic, Chicago, Ill., Sept. 2-8; Haymarket, Chicago, 9-15.
 Morse, Billy: Empire, Fresno, Cal., indef.
 Millards, The Three: Bijou, Duluth, Minn., Sept. 2-8; Bijou, Superior, Wis., 9-15.
 Mathieu: Airdome, Canton, Ill., Sept. 2-8.
 Mirz Goldem Troupe: En route with the Ringling Bros. Show.
 Mamo Bros., The: En route with the Ringling Bros. Show.
 Marguerite & Hanley: En route with the Ringling Bros. Show.
 Montambo & Hurl-Falls: En route with the Empire Burlesquers.
 Morrison, John: Central, Seattle, Wash., indef.
 Moore & Dillon: En route with the Fay Foster Co.
 Murphy & Magee: En route with the Williams Ideals.
 Murphy, Mr. & Mrs.: East Setauket, L. I., indef.

Mulhall, Lucille: Haymarket, Chicago, Ill., Sept. 2-8; Columbia, St. Louis, Mo., 9-15.
 Morris, Ed.: En route with the Al Reeves Show.
 Miller & Russell: En route with the Al Reeves Show.
 McClain, Billy: Empire, Islington, London, England, Sept. 2-8.
 McCree, Junie: La Salle, Chicago, Ill., indef.
 MacDowell, John: Irwin, Manitowoc, Wis., indef.
 McGee & Collins: Park, Couer d'Alene, Idaho, indef.
 Mooney, Harry J.: En route with the Barnum & Bailey Show.
 Millets, The: En route with the Barnum & Bailey Show.
 Marnell-Marnites Troupe: En route with the Ringling Bros. Show.
 Mangels, John W.: Orpheum, Watertown, S. D., Sept. 2-8.
 Manning Trio: En route with The Cowboy Girl.
 Morette Sisters: Atlantic Garden, Atlantic City, N. J., Sept. 2-8.
 Moore & Holben: Lyric, Liverpool, Eng., Sept. 2-8; Tivoli, Dublin, Ireland, 9-15; Empress Empire, London, Eng., 16-22.
 Malchow, Geo.: Bijou Oshkosh, Wis., indef.
 Marion & Lillian: En route with the Tiger Lillies.
 McCabe, Jack: En route with the New Century Girls.
 Morris & Hemmingway: En route with Haverley's Minstrels.
 Martinez, The: Howard, Huntington, W. Va., Sept. 2-8; Orpheum, Chillicothe, O., 9-15.
 McGregor, Lulu E.: Star, Altoona, Pa., indef.
 McSorley & Eleanore: Gem, Missoula, Mont., indef.
 Mignon, Helene: Empire, St. Paul, Minn., indef.
 Middleton, Gladys: Fischer's Stock Co., Los Angeles, Cal., indef.
 Miller, Grace: Phillips', Richmond, Ind., indef.
 Milton, Mr. & Mrs. Geo. W.: Star, Atlanta, Ga., indef.
 Mantells Marionette Hippodrome: Table Grove, Ill., Sept. 2-8; Crystal, St. Joe, Mo., 9-15.
 Moore, Harry L.: Luna Park, Cleveland, O., indef.
 Moorehead, Harry: Dreamland, Norfolk, Va., indef.
 Moore, Lon W.: En route with the Hagenbeck-Wallace Show.
 Mack, John: Hillside Park, Newark, N. J., indef.
 Murphy, Whitman & Co.: Asbury Park, N. J., indef.
 Marr & Evans: Wildwood Park, Putnam, Conn., Sept. 2-8.
 McAarty, Grace: Whitney O. H., Chicago, Ill., indef.
 Marckley, Frank: Riverside Park, Saginaw, Mich., Sept. 2-8.
 Mason & Doran: Sheedy's, Fall River, Mass., indef.
 McDonald, Roy: En route with Ringling Bros. Show.
 Martelle Trio: Empire, Des Moines, Ia., Sept. 2-8.
 Moore, Jessie: En route with The Night Owls.
 Miets Dogs: Fair, Monticello, Ind., Sept. 2-8; Star, Elgin, Ill., 9-15.
 McCree & Davenport: En route with the Hagenbeck-Wallace Show.
 McGee & Collins: Par, Couer d'Alene, Ida., indef.
 Miller, John: En route with the Ringling Bros. Show.
 McCawley, Birdie & Joseph: Gem, Minneapolis, Minn., indef.
 Matthews & Harris: Lake Sunapee, N. H., indef.
 Massy, Joe: Lyric, San Antonio, Tex.
 Meers, Marie & Oulka: En route with the Barnum & Bailey Show.
 Mason & Filburn: Couer d'Alene, Spokane, Wash., indef.
 Marx, Ed & Curt: En route with the Campbell Bros. Show.
 Martell Family: En route with the Cole Bros. Show.
 Malchow, Geo.: Bijou, Oshkosh, Wis., indef.
 Magri, Count, Countess & Baron: En route with the Gentry Bros. Show.
 Melrose, Mm.: En route with the Barnum & Bailey Show.
 Masa & Hatch: En route with the Barnum & Bailey Show.
 Moores, The: En route with the Behman Show.
 Mack, Wilbur: Poli's, Bridgeport, Conn., Sept. 2-8.
 Martyne Sisters: En route with the Great Parker Amusement Co. See Midway Routes.
 Mason & Filburn: Couer d'Alene, Spokane, Wash., June 17, indef.

Marx, Ed. & Curt: En route with the Campbell Bros. Show. See Tent Show Routes.
 McAarty, M. Grace: Whitney O. H., Chicago, Ill., July 1, indef.
 McConnell Sisters: En route with the Knickerbocker Stock Co. See Dramatic Routes.
 McCree & Davenport: En route with the Hagenbeck-Wallace Show. See Tent Show Routes.
 McGee & Collins: Park, Couer d'Alene, Ida., July 15, indef.
 McGregor, L. B.: Pastime, Altoona, Pa., Aug. 5, indef.
 Merediths, The: En route with the Murray & Mackey Eastern Stock Co. See Dramatic Routes.
 Middleton, Gladys: Fischer's Stock Co., Los Angeles, Cal., June 10, indef.
 Miller, Grace: Phillips', Richmond, Ind., Apr. 22, indef.
 Millman Trio: Central, Dresden, Ger., Sept. 1-30; Liebhich's, Breslau, Oct. 1-30.
 Morse, Billy: Anheuser Music Hall, Aberdeen, Wash., May 6, indef.
 Motogiri, La: Touring India and China, Feb. 18-Sept. 30.
 Mundweiler, Gus: Gaiety, Galesburg, Ill., Sept. 2, indef.
 Mundy, Aerial: En route with the Bauscher Carnival Co. See Midway Routes.
 Murphy, Whitman & Co.: Asbury Park, N. J., July 8, indef.
 Mangels, John W.: Orpheum, Watertown, S. D., Sept. 2-7.
 Miller, Harvey F.: Haymarket, Chicago, Sept. 2-7.
 Martin Bros.: Poli's, Scranton, Pa., Sept. 2-7.
 Manolo Family, The: Orpheum, Springfield, O., Sept. 2-7.
 Milmar Bros.: Oak Summit Park, Evansville, Ind., Sept. 2-7.
 McNamee: People's, Cedar Rapids, Ia., Sept. 2-7.
 Mosts, The: Vaudeville, Clinton, Ia., Sept. 2-7.
 McDuff, James: National, Steubenville, O., Sept. 2-7.
 Military Octet: Orpheum, Boston, Mass., Sept. 2-7.
 Mulligan, May: New Orpheum, Lima, O., Sept. 2-7.
 Millers, Three Musical: Airdome, Waterloo, Ia., Sept. 2-7.
 Martelli Trio, Lewin: Empire, Des Moines, Ia., Sept. 2-7.
 Marlowe, Plunkett & Co.: Star, Muncie, Ind., Sept. 2-7.
 Marchley, Frank: Riverside Park, Saginaw, Mich., Sept. 2-7.
 MacDonough, Ethel: Cook's O. H., Rochester, N. Y., Sept. 2-7.
 McCloud & Melville: Colorado Springs, Colo., Sept. 2-7.
 McBrean, Billy & Bro.: Lyric, Cleburne, Tex., Sept. 2-7.
 Mulhall, Lucille: Haymarket, Chicago, Ill., Sept. 2-7.
 Muehlers, The: 18th & Alport, Chicago, Ill., Sept. 1-7.
 Miett's Dogs: State Fair, Monticello, Ia., Sept. 3-9.

NOVELLOS, THE: En route with the Namba Japs: En route with the Gentry Bros. Show.
 Nevaros, Four: En route with the Forepaugh-Sells Bros. Show.
 Nelsons, The Flying: En route with the Gollmar Bros. Show.
 Normans, Juggling: En route with the Gentry Bros. Show.
 Neill's, The: Orpheum, Denver, Colo., Sept. 2-8.
 Noetzel, Family: En route with the Ringling Bros. Show.
 Nizard's High School Horse: En route with the Ringling Bros. Show.
 Newlan, Will F.: En route with Coulter & Clark Show.
 Niziolek, John & Dog: En route with Gay's Circus.
 Newell & Niblo: Alhambra, Paris, France, Sept. 1-30.
 Niemeyer & Odell: Elite, Davenport, Ia., Sept. 2-8; Electric Park, Kewanee, Ill., 9-15.

O'LOUIE, GEO. W.: En route with Sells-Floto Show.
 Olivers, The Three: En route with Cole Bros. Show.
 O'Neill: En route with Marckley's New Sun-bay South Floating Palace.
 O'Neill, Tom: Oswego, N. Y., indef.
 Orletta & Taylor: Lafayette, Buffalo, N. Y., indef.
 Otor Family: Fair, Monticello, Ia., Sept. 2-8; Fair, Milwaukee, Wis., 9-15.
 Olivers, The Three: En route with the Cole Bros. Show. See Tent Show Routes.
 O'Neill, Tom: Oswego, N. Y., July 8, indef.
 Orletta & Taylor: Lafayette, Buffalo, N. Y., June 10, indef.

Otor Family: Fair, Woodstock, Ill., 26-31; Fair, Monticello, Ia., Sept. 2-7.
 O'Neill's Majestic Minstrels: Cleveland, O., Sept. 2-7.
 Omega, Mile: People's, Philadelphia, Pa., Sept. 2-7.
 O'Neil & Barry: Auditorium Annex, Auburn, N. Y., Sept. 2-7.

POPE & DOG: Collins Garden, Columbus, O., Sept. 2-8.
 Pysler & McDonald: Enroute with the Night Owls.
 Perry & White: Enroute with Miss N. Y. Jr. Co.
 Pepe & Jerome: Enroute with the Barnum & Bailey Show.
 Pritzkow, Chas.: Enroute with the New Century Girls.
 Papinta: Winter Garden, Berlin, Germany, Sept. 2-30.
 Patty Bros.: Enroute with the Ringling Bros. Show.
 Perle & Diamant: Streets of Seville, Jamestown Exp., Norfolk, Va., indef.
 Plamondon, Louie: Enroute with the Hagenbeck-Wallace Show.
 Proset Trio: Enroute with the Ringling Bros. Show.
 Paradise Alley: 23rd St., N. Y. City, Sept. 2-8; 14th St., N. Y. City, 9-15.
 Poirier's, The Three: East End Park, Memphis, Tenn., Sept. 2-8.
 Page, Bessie F.: Rainbow, Streator, Ill., Aug. 19, indef.
 Patty Bros.: En route with Ringling Bros. Show. See Tent Show Routes.
 Prices, The Jolly: White City Park, Worcester, Mass., Sept. 2-7.
 Pecks, The Two: Star, Homestead, Pa., Sept. 2-7.
 Palmer & Saxton: Family, Butte, Mont., Sept. 2-7.
 Picaros, Three: Maryland, Baltimore, Md., Sept. 2-7.
 Pryors, The: Seattle, Wash., Sept. 2-7.
 Personi, Camille: Four Mile Creek Park, Erie, Pa., Sept. 2-7.
 Phillips Sisters: Paradise Park, Ft. George, N. J., Sept. 2-7.
 Paulinetti & Piquo: Empire, Coventry, Eng., Sept. 2-7; Gaiety, Birmingham, 9-14.
 Perry, Frank L.: Olympic, So. Bend, Ind., Sept. 2-8; Bijou, Anderson, 9-14.
 Pope, J. C. & Dog: Collin's Garden, Columbus, O., Sept. 2-8.

QUIGG, MACKAY & NICKERSON, Moline Theater, Moline, Ill., Sept. 2-8; Electric Waterloo, Ia., 9-15.
 Quinlan & Mack: Rorick's Park, Elmira, N. Y., Sept. 2-8.

ROME, MAYO & JULIET: Garrick, Burlington, Ia., Sept. 2-8; Crawford's, Topeka, Kan., 9-15.
 Romaine & Campbell: Bijou, Battle Creek, Mich., Sept. 2-3.
 Rainbows, The: Welland, Cumberland, Md., Sept. 9-15.
 Rocle & Wayne: Unique, Minneapolis, Minn., Sept. 2-8; Majestic, St. Paul, 9-15.
 Rainos Four: Freeport, L. I., indef.
 Reed & Earl: Park, Alameda, Col., indef.
 Ray, J. J.: Enroute with the Fashion Plate Show.
 Ray, Bill: Independence, Kans., indef.
 Rawls & Von Kaufman: Bijou, Duluth, Minn., Sept. 2-8; Bijou, Superior, Wis., 9-15.
 Randall, Dan: Enroute with the Campbell Bros. Show.
 Reynolds, Abe: Enroute with Miss N. Y. Jr. Co.
 Rankin, Bobby: White City, Dayton, O., Sept. 2-8.
 Boubek, Josephine: Enroute with the Barnum & Bailey Show.
 Rooney, John: Enroute with the Barnum & Bailey Show.
 Ryan, Zorella & Diaz: Enroute with the Barnum & Bailey Show.
 Roode, Claud: Enroute with Ringling Bros. Show.
 Renzetta, Hans: Enroute with the Barnum & Bailey Show.
 Roccobones' Good Night Horse: Enroute with the Ringling Bros. Show.
 Rooney, Carrie: Enroute with the Barnum & Bailey Show.
 Romola, Bob: Bijou, Davenport, Ia., indef.
 Rostello, Albert: Enroute with the Ringling Bros. Show.
 Rousek, Jack: Air Dome, Leavenworth, Kans., indef.
 Rose City Quartette: Alisky, Stockton, Cal., indef.
 Royce Bros.: Enroute with the Hargrave Show.
 Reid, Sam. I.: Enroute with the Hargrave Show.
 Reed, Harry L.: Washington, Buffalo, N. Y., indef.
 Ritter & Foster: Empire, Johannesburg, S. Africa, Sept. 2-18.

RESULTS

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Robert & Don: En route with the J. Frank Hatch Shows.
 Robinson, Chas.: En route with the Night Owls.
 Richards Aerial: En route with the Millers' London Show.
 Rogers, Robt. & Louise Mackintosh: G. O. H., Grand Rapids, Mich., Sept. 2-8.
 Rastus & Banks: Alhambra, Paris, France, Sept. 2-30.
 Reardon, Dan & Annie: Empire, San Francisco, Cal., Aug. 2, indef.
 Redford & Winchester: Oxford, London, Eng., Sept. 10-Dec. 1.
 Robert & Don: En route with the J. Frank Hatch Shows. See Midway Routes.
 Ross & Lewis: Hippodrome, Manchester, Eng., Sept. 2-7; Liverpool, 9-14; Belfast, Ire., 16-21; Dublin, 23-28.
 Ryan, Zorella & Diaz: En route with the Barnum & Bailey Show. See Tent Show Routes.
 Ross & Golet: Bijou, Marinette, Wis., Sept. 2-7.
 Ranf, Claude: Springbrook Park, South Bend, Ind., Sept. 2-7.
 Ruppel, The: Orpheum, San Francisco, Cal., Sept. 2-21.
 Rogers, Robert & Louise McIntosh: G. O. H., Grand Rapids, Mich., Sept. 2-7.
 Robert-DeMont Trio: Mannion's Park, St. Louis, Mo., Sept. 2-7.
 Richards, The Great, & Co.: Park, Pottsville, Pa., Sept. 2-7.
 Robinson, Blossom: Crystal, Anderson, Ind., 26-Sept. 7.
 Rio Bros., Four: Tower Circus, Blackpool, Eng., Sept. 2-7; Hippodrome, Belfast, Ire., 9-14; Tivoli, Dublin, 16-21; Empire, London, Eng., 23-28.
 Ronca, Dora: Farm, Toledo, O., Sept. 2-7.
 Rosards, The: Chilton, Wis., Sept. 2-4; Fair, Fond du Lac, Wis., 5-6.
 Ray, Fred, & Co.: Orpheum, Los Angeles, Cal., Sept. 2-14.
 Renee Family, Five: Bijou, Kalamazoo, Mich., Sept. 2-8; Bijou, Battle Creek, 9-14.

SOME QUARTETTE: Enroute with the Merry Maidens Co.
Savoy Quartette: En route with the Al Reeves Show.
Sivain & Bombard: En route with the Watsons Burlesquers.
Stuart & Raymond: En route with the Manchester Cracker Jacks.
Swor Bros.: Poli, Springfield, Mass., Sept. 2-8; Poli, Woosey, 9-15.
Sommers & Storke: En route with the Williams Ideals.
Scott & Wilson: Orpheum, St. Paul, Minn., Sept. 2-8.
Sheks-Marville Troupe: Enroute with the Ringling Bros.' Show.
Seltz, Carrie: En route with the Girls from Happyland.
Sutterfield, Nola: En route with the Ringling Bros.' Show.
Salvavgis, The Five: En route with the City Sports Co.
Schadel, Frank: En route with the Ringling Bros. Show.
Slater, John: En route with the Ringling Bros.' Show.
Stickney, Emma: En route with the Ringling Bros. Show.
Smiths The Aerial: En route with the Ringling Bros. Show.
Sulcer, Thos.: En route with the Cole Bros.' Show.
Sullivan, W. J.: Armory, Valley City, N. D., indef.
Sylov, H.: En route with the Forepaugh-Sells Bros. Show.
Shaws, The Aerial: En route with the Ringling Bros. Show.
Sterling Bros.: En route with the John Robinson Show.
Stantz, Henry C.: En route with the Hagenbeck-Wallace Show.
Stafford, Frank & Marie Stone: Dixieland, Jacksonville, Fla.
Steele, Chas.: En route with the Campbell Bros.' Show.
Sebastian, Celia: En route with the Barnum & Bailey Show.
Shaw, Margaret: En route with the Hargreaves Show.
Stickney, Robt.: En route with the Barnum & Bailey Show.
Skoko & Yokichi: En route with the Barnum & Bailey Show.
Surazalo & Razall: Bijou, Elgin, Ill., Sept. 2-8.
Sokichi: Enroute with the Barnum & Bailey Show.
Stickney, Louise: En route with the Barnum & Bailey Show.
Stevens Troupe: En route with the Barnum & Bailey Show.
Seven Roma Girls: En route with the Morning Glories.
Spencer, Lloyd: Lyric, Houston Tex., indef.
Sharrocks: The Empire, San Francisco, Cal., indef.

Stutzman, Chas.: Ninewa Park, Peru, Ill., indef.
 Shah Manek: Majestic, Pittsburg, Pa., indef.
 Scott, Edward: Grand, Reno, Nev., indef.
 Schuster, Milton: Palace, Boston, Mass.
 Slater & Finch: G. O. H., Indianapolis, Ind., Sept. 2-8; Columbia, St. Louis, Mo., 9-15.
 Sunny South: Orpheum, San Francisco, Cal., Sept. 9-22.
 Samson and Zaccho: Bijou, Muskegon, Mich., Sept. 2-8; G. O. H., Grand Rapids, 9-15.
 Scott, W. B.: Star, Duluth, Minn., Aug. 5, indef.
 Seymour, Harry: Empire, Springfield, Ill., Aug. 19, indef.
 Sharp Bros.: Palace, London, Eng., Aug. 5, indef.
 Shaw, Margaret: En route with the Hargreaves Show. See Tent Show Routes.
 Shirhart, Anson: Crystal, Detroit, Mich., indef.
 Simmons, Drew: Airdome, Houston, Tex., July 22, indef.
 Soper, Bert: Star, Alton, Pa., May 20, indef.
 Stack, Jack: O. H., Santa Cruz, Cal., Aug. 5, indef.
 Stantz, Henry C.: En route with the Hagenbeck-Wallace Show. See Tent Show Routes.
 Stemm & La Grange: En route with Vogel's Minstrels. See Minstrel Routes.
 Sterling Bros.: En route with the John Robinson Show. See Tent Show Routes.
 Stutzman & Crawford: En route with the McFadden Flats. See Musical Routes.
 Sylov, H.: En route with the Forepaugh-Sells Bros. Show. See Tent Show Routes.
 Silbor & Emerson: Electric Park, Albany, N. Y., Sept. 2-7.
 Samson & Sacche: Bijou, Muskegon, Mich., Sept. 2-7.
 Shields & Rogers: Fair, Hamlin, Minn., Sept. 2-7.
 Saunders, Florence: Bennett's, Ottawa, Ont., Sept. 2-7.
 Smith, Mr. & Mrs. J. Murray: Acme, Sacramento, Cal., Sept. 2-7.
 St. Julean, M.: Majestic, St. Paul, Minn., Sept. 2-7.
 Sheek Bros.: Proctor's, Albany, N. Y., Sept. 2-7.
 Sears, Gladys: Lafayette, Buffalo, N. Y., Sept. 2-7.
 Stewart Sisters, Four: Shea's, Buffalo, N. Y., Sept. 2-7.
 Sharples, The Musical: Beacon Park, Webster, Mass., Sept. 2-7.
 Selbini & Grovini: Lyric, Dayton, O., Sept. 2-7.
 Stunning Grenadiers: Orpheum, Denver, Colo., Sept. 2-7.
 Shone, Madelyn: Star, Hagerstown, Md., Sept. 2-7.
 Steinert & Thomas: Spring Lake Park, Springfield, O., Sept. 2-7.
 Seymour, O. G. & Co.: East End Park, Memphis, Tenn., Sept. 2-7.
 Singing Four: Grand, Syracuse, N. Y., Sept. 2-7.
 Scharf Trio: Fair, Manson, Ia., Sept. 2-7.
 Sa-Hera: Mary Anderson, Louisville, Ky., Sept. 2-7.
 Sutcliffe Troupe, The: Keith's, Syracuse, N. Y., Sept. 2-7.
 Savoy & Savoy: The Stockholm, Great Falls, Mont., 19-Sept. 7.
 Snyder, Geo. B., & Harry Buckley: Keith's Union Square, New York City, Sept. 2-7.
 Santley, Joseph: Majestic, Ottawa, Can., Sept. 1-3; Schenectady, 5; Majestic, Utica, 6-7; Academy of Music, Buffalo, 9-14.
 Slater & Finch: Flora de Voss Co., Atlanta, Ill., Sept. 2-8; Sandwich, 9-14.

TEMPLETON, P. FRANCIS: Acme, Sacramento, Cal., Sept. 2-8.
Thompson & Carter: En route with the City Sports.
Thompson, Rev.: En route with Buffalo Bill Show.
Troubadours, Three: Lakeside, Akron, O., Sept. 2-8.
Tybell Sisters: En route with the Sells-Floto Shows.
Trolley Car Trio: En route with the Hagenbeck-Wallace Show.
Travelle & Landers: Chutes, Chicago, indef.
Tracy & Carter: Bismarck, N. D., indef.
Towns, G. Ellwood: En route with Gollmar Bros.' Show.
Tianita Midgets: Wonderland, Minneapolis, Minn., indef.
Thumb, Mrs. Gen. Tom: Enroute with Gentry Bros.' Show.
Taylor, W. B.: En route with Cole Bros. Show.
Tasmanians Four: En route with Hagenbeck-Wallace Show.
Tarleton & Tarleton: En route with Hagenbeck-Wallace Show.
The Toreadors: En route with the Ringling Bros.' Show.

Thaler, Amy: Weast, Peoria, Ill., indef.
 Tibeaux Zouave Girls: Fairview, Dayton, O., Sept. 1-7.
 Tanna Island: Sunbury, Pa., Sept. 2-8; Manilla Grove, Tamagua, 9-15.
 Tanguay, Eva: Hammersteins, New York, indef.
 Tell Taylor: La Salle, Chicago, indef.
 Thompson, Barry: Lafayette, Buffalo, N. Y., indef.
 Turnwell, Nellie: Wolfe Park, Detroit, Mich., indef.
 Tracy & Carter: Bismarck, N. D., June 24, indef.
 Trolley Car Trio: En route with the Hagenbeck-Wallace Show. See Tent Show Routes.
 Ty-Bell Sisters, Three: En route with the Sells-Floto Show. See Tent Show Routes.
 Troubadours, Three: Lakeside Park, Akron, O., Sept. 2-7.
 Talcotts, The: Novelty, Salt Lake City, Sept. 2-7.
 The Quartet: Orpheum, Omaha, Neb., Sept. 2-7.
 Toledo Troupe: Grand, Hamilton, O., Sept. 2-7.
 Tanna: Island Park, Sunbury, Pa., Sept. 2-7.
 Torcat, Louis: Empire, Hoboken, N. J., Sept. 2-7.
 Thurber, Leona: Orpheum, San Francisco, Cal., 26-Sept. 7.
 Tyson, Fennell & Tyson: Pantages', Portland, Ore., 26-Sept. 7.

UESSEMS, The: Bellevue, Remick, Suxembourg, 2-Oct. 1.
Unita & Paul: Fair, Highland, Ill., 5-7.

VALENTINOS, Four Flying: Joliet, Ill., 1-7.
Vorlops, The: En route with the Barnum & Bailey show.
Villiers, The Four: En route with the Barnum & Bailey show.
Van Diemen Troupe: En route with the Hagenbeck-Wallace show.
Verdier Trio: Couer d'Alene, Spokane, Wash., indef.
Vivian and Wayne: Forest Park, Boise, Ida., indef.
Vagges, The: Winona Beach, Bay City, Mich., 1-7; Robinson's Park, Ft. Wayne, Ind., 8-15.
Vanadons, The: Orpheum, Springfield, O., 2-8; Orpheum, Middletown, 9-15.
Velare & Clark: Fair, Green Bay, Wis., Sept. 2-7.
Valadons, The: Orpheum, Springfield, O., Sept. 2-7.
Viola & Engle: Atlantic Garden, New York City, Sept. 2-7.
Vynos, The: Woodland Park, Ashland, Pa., Sept. 2-7.
Vivians, The Two: Chicago O. H., Chicago, Ill., Sept. 2-7.

WINSTON'S SEA LIONS: En route with Barnum & Bailey Show.
 Winston's Sea Lions: Ferri Animal Show, Jamestown Exposition, Norfolk.
Wiggins, Bert: En route with Williams' Imperial.
Wilson Bros.: Keiths, Columbus, O., 2-8; Lyric, Dayton, 9-15.
Woods & Woods: Bijou, Oshkosh Wis., 2-8; Bijou, Lincoln, Neb., 9-15.
Ward, May: En route with The Night Owls.
Whalen & West: Empire, New Castle, Eng., 2-15.
Wills, Harry: En route with the Barnum & Bailey show.
Weston, Emma: En route with the Empire Burlesquers.
Weaver, Otto: En route with Campbell Bros.' Circus.
Weston, "Hod": Riverview Park, Chicago, Ill., indef.
Washburn & McGuinn, White Swan, Chickasha, I. T., indef.
Ward, Hi Tom: Majestic, St. Paul, Minn., Sept. 2.
Winter, Winona: Criterion, New York City, indef.
Winslow, D. W.: En route with Forepaugh-Sells Bros. Show.
Windom, Pearl: En route with Cole Bros. Show.
Wilson, Raleigh: En route with Campbell Bros. Show.
Wilson Bros.: Maywood, Ill., indef.
Wilson & David: En route with Campbell Bros. Show.
Williams, Richard: En route with Cole Bros. Show.
Whalen, Geo. E.: En route with F. A. Robbins' Show.
West, Drane & Co.: Empire, Springfield, Ill., indef.
West & Benton: Oak Park, Sacramento, Cal., indef.
Webb's Seals, Capt.: En route with Forepaugh-Sells Bros. Show.
Weaver, Otto: En route with Campbell Bros. Show.

Whitesides, Ethel and Picks: Palace, Dundee, Scotland, 2-8; Argyle, Birkenhead, England, 9-15.
Washer Bros.: Oakland, Ky., indef.
Wallace, Win: En route with Campbell Bros. Show.
Wood, Ralph: Lyric, Ft. Smith, Ark., indef.
Wayne, A. J.: Kaukanna, Wis., Sept. 2-14.
Welch & Earl: Rainbow, Streator, Ill., Sept. 2-8.
Williams, Richard: En route with Cole Bros. Show. See Tent Show Routes.
Wilson & David: En route with Campbell Bros. Show. See Tent Show Routes.
Wilson Bros.: 6th Ave. Park, Maywood, Ill., July 21, indef.
Wilson, May: W. Madison Vaudeville Theater, Chicago, Ill., May 29, indef.
Wirth, Prof. H.: Automatic, Chattanooga, Tenn., Aug. 22, indef.
Wood, Ralph: Lyric, Ft. Smith, Ark., Apr. 22, indef.
Wymann, George H.: En route with Gollmar Bros. Show. See Tent Show Routes.
Worthley, Minthorne: Poli's, Bridgeport, Conn., Sept. 2-7.
Waldo, Flexible: Ideal, Monongahela, Pa., Sept. 2-7.
Whittle, W. E.: Pastor's, New York City, Sept. 2-7.
Warda, Al: Grand, Huntington, Ind., Sept. 2-7.
Walker & Burrell: Edsonia, Erie, Pa., Sept. 2-7.
Wills & Hassen: Minnesota State Fair, Hamlin, Minn., Sept. 2-7.
Williams, Frank & Della: Grand, Sioux City, Ia., 26-31; O. H., Lincoln, Neb., Sept. 2-7.
Wingates, The: Star, East Pittsburg, Pa., Sept. 2-7.
Whalen & West: Empire, New Castle, Eng., Sept. 2-7; Empire, Edinburgh, Scot., 16-21; Empire, Glasgow, 23-28.
Williams Duo: Rome, N. Y., Sept. 2-7.
World & Kingston: Orpheum, Salt Lake City, Utah, Sept. 2-7.
Wilson Bros.: Columbus, O., Sept. 2-7.
Wotpert Trio: Temple, Detroit, Mich., Sept. 2-7.

YOUNGS, THREE: Majestic, St. Paul, Minn., 2-8; Epiré, Des Moines, Ia., 9-15.
Yoserato & Sako: En route with Ringling Bros. Show.
Yelchos, The: En route with Ringling Bros. Show.
Yerza, Ernest: En route with Forepaugh-Sells Bros. Show.

ZEB, JOLLY: En route with American Burlesquers, indef.
 Za Zell & Vernon Co.: 2-30, Poli Circuit.

DRAMATIC

CHORUS GIRLS' LUCK IN NEW YORK.
 A. H. Woods: Philadelphia, Pa., 2-7; Camden, N. J., 9-11.
A Royal Slave, Harry A. DuBois, mgr.: Brookings, S. D., Sept. 2; Huron, S. D., Sept. 3; Pierre, S. D., Sept. 4; Miller, S. D., Sept. 5; Redfield, S. D., Sept. 6; Aberdeen, S. D., Sept. 7; Webster, S. D., Sept. 9.
A Race Across the Continent, A. H. Woods, mgr.: Buffalo, N. Y., Sept. 2-7; Toledo, O., Sept. 9-14.
A Royal Slave (eastern), Alfred Rowland, mgr.: Chillicothe, O., Sept. 2; Circleville, O., Sept. 3; Washington C. H., O., Sept. 4; Xenia, O., Sept. 5; Hamilton, O., Sept. 7; Rushville, Ind., Sept. 10.
Around the Clock, Gus Hill, mgr.: Plainfield, Pa., Sept. 25; Harrisburg, 26; Coatesville, 27; Reading, 28; Philadelphia, 30-Oct.
Acme Comedy Co.: Wichita, Kan., indef.
Adams Peerless Players: Tampa, Fla., indef.
Albee Stock Co.: Providence, R. I., indef.
Alcazar Stock Co., Belasco & Mayer, mgrs.: San Francisco, Cal., indef.
A Daughter of Judea, W. E. Raynor, mgr.: Paris, Texas, 6; Ft. Worth, 7; Greenville, 9; Denison, 10.
American Stock Co.: San Francisco, Cal., indef.
Angells Comedians, Jack Emerson, mgr.: Grand, Clarion, Ia., 2-8; Hildreth, Charles City, Ia., 9-15.
A Desperate Chance, J. C. Sutherland, mgr.: Wilmington, Del., Sept. 2-4; Camden, N. J., 5-7; Hart's, Philadelphia, Pa., 9-14.
Anna Karenina, with Virginia Harned; Sam S. & Lee Shubert, Inc., mgrs.: New York City, Sept. 2, indef.
Americans, The, Arthur E. Herbst, mgr.: Valparaiso, Ind., Sept. 2-7.
Armin Stock Co.: St. Joseph, Mo., indef.

venture Stock Co., Sam Morris, mgr.: Chicago, Ill., indef.

Slesworth Stock Co., Arthur J. Aylesworth, mgr.: Goldfield, Nev., indef.

ERTHA, THE SEWING MACHINE GIRL.
A. H. Woods, mgr.: Boston, Mass., 2-7; Worcester, Mass., 9-11.

Black Hand Kidnappers, The, Frank R. Planigan, mgr.: Elks, Baton Rouge, La., Sept. 9; Donaldsonville, 10.

Bedford's Hope, Lincoln J. Carter's: St. Paul, Minn., Sept. 3-9.

Baker Stock Co.: Rochester, N. Y., indef.

Baker Stock Co., Geo. L. Baker, mgr.: Portland, O., indef.

Baldwin Melville Stock Co., Walter S. Baldwin, mgr.: Dallas, Tex., indef.

Berry & Burks Stock Co.: New Bedford, Mass., indef.

Battle Casino Stock Co., Fowler & Fisher, mgrs.: Baton Rouge, La., indef.

Belasco Theater Stock Co., Belasco & Mayer, mgrs.: Los Angeles, Cal., indef.

Belasco Theater Stock Co.: Washington, D. C., indef.

Bishops Players, H. W. Bishop, mgr.: Oakland, Cal., indef.

Baker Stock Co., Maurice Stanford, mgr.: Wildwood, N. J., indef.

Brady Stock Co., D. G. Hartman, mgr.: Lake Brady Park, O., indef.

Brewster's Millions, Chas. Frohman, mgr.: London, Eng., indef.

Brewster's Millions, Frederick Thompson, mgr.: Chicago, Ill., indef.

Brown Stock Co., Albert Brown, mgr.: Milwaukee, Wis., indef.

Buchanan Lorraine Stock Co.: Battle Creek, Mich., indef.

Bank Stock Co.: Los Angeles, Cal., indef.

Burgess, R. W. Alexander, mgr.: Ottawa, Ont., Canada, indef.

Becher & Stanleys Co., Walter J. McDonald, mgr.: Tekoa, Wash., Sept. 2; Spokane, 3; Cheney, 4; Sprague, 5; Ritzville, 6; Pasco, 7; Presser, 9; North Yakima, 10; Fallensburg, 11; Rosslyn, 12; Black Diamond, 13; Puyallup, 14.

Billy the Kid, with Edwin H. Neill: Greensburg, Pa., Sept. 2; Butler, 4; Niles, O., 5; Greenville, Pa., 6; Sharon, Pa., 7.

Big-Hearted Jim, H. J. Jackson, mgr.: Hannibal, Mo., Sept. 2; Des Moines, Ia., 3-4; Atlantic, 5; Red Oak, 6; Council Bluffs, 7; St. Joe., Mo., 8-9; Lincoln, Neb., 10-11; Creston, Ia., 12.

Boys of Co. B.: New York City, indef.

Burke, J. Frank, Stock Co., John W. Barry, mgr.: Fall River, Mass., indef.

Bunting, Emma, Earl Burger, mgr.: Seattle, Wash., indef.

Broadway After Dark, A. H. Woods, mgr.: Baltimore, Md., 2-7; New York, 9-14.

Brown of Harvard, with Henry Woodruff; Henry Miller, mgr.: New York City, Sept. 2-7.

Bedford's Hope: Lincoln J. Carter's: St. Paul, Minn., Sept. 8-14.

Bonnie Brier Bush, Shipman & Colvin, mgrs.: Calais, Me., Sept. 7.

CHINATOWN CHARLIE. A. H. Woods, mgr.: Cleveland, O., 2-7; Cincinnati, 8-14.

Chase-Lister Co., Glenn F. Chase: Sways, Indiana, Ia., 2-7; Algoria, Ia., Sept. 9-15.

Chappell-Winterhoff Stock Co.: Airdome, Ft. Scott, Kan., 2-14.

Cant & Johnson, Kelly and Britton, mgrs.: Memphis, Tenn., 2-6.

Cat and the Fiddle, Lincoln J. Carter, mgr.: Chicago, Ill., 1-14.

Copeland Bros. Stock Co.: Chanute, Kan., Sept. 2-15.

Convict 999, A. H. Woods, mgr.: Brooklyn, N. Y., Sept. 2-7; Newark, N. J., 9-15.

Colonial Stock Co., Frank Bacon, mgr.: San Francisco, Cal., indef.

Cleveland, Harry B., Stock Co.: North Yakima, Wash., indef.

Clarendon, Hal, Stock Co.: Bergen Beach, N. Y., indef.

Chutts Theater Stock Co., Bishop & Greenbaum, mgrs.: San Francisco, Cal., indef.

Chorus Lady, Henry B. Harris, mgr.: Chicago, Ill., indef.

Castle Sq. Stock Co.: Boston, Mass., indef.

Casino Stock Co.: Toledo, O., indef.

Craig, John, Stock Co., John Craig, mgr.: Boston, Mass., indef.

Curtiss Comedy Co., James Walter, mgr.: Aberdeen, S. D., indef.

Cutter Stock Co., Wallace R. Cutter, mgr.: Beaver Falls, Pa., Sept. 2-7; Napoleon, O., 9-14.

Cole & Johnson: New York City, indef.

Cowboy Girls, Kilroy and Britton, mgrs.: Kansas City, Mo., 2-6.

Choir Singer (Eastern), W. E. Nankeville, mgr.: Barre, Vt., Sept. 2; Montpelier, 3; Woodstock, 4; Newport, N. H., 5; Randolph, Vt., 6; Burlington, 7.

Choir Singer (Western), W. E. Nankeville, mgr.: LaSalle, Ill., Sept. 1; Streator, 2; Aurora, 3; Elgin, 4; Rockport, 5; Freeport, 6; Dubuque, Ia., 7.

Corner on Coffee: Jacksonville, Fla., Sept. 2.

College Boy: Waterloo, Ia., Sept. 2.

DEPEW-BURDETTE STOCK CO. Thos. B. Depew, mgr.: Springfield, Springfield, Ky., Sept. 2-8; Greenfield, O., 9-16.

Davis Stock Co.: San Francisco, Cal., indef.

Davis Stock Co.: Wilmington, Del., indef.

Demorest Comedy Co., Robert Demorest: Rome, Ga., indef.

Deveron Vail Stock Co.: Burlington, Vt., indef.

Dunn, Emma, Stock Co.: Kansas City, Mo., indef.

DeVeron, Vail, Stock Co.: Burlington, Vt., indef.

David Corson, Harry Parker, mgr.: Manhattan, 6; Lawrence, 7; Leavenworth, 8; Topeka, 10.

Daniel Boone on the Trail, Robt. H. Harris, prop.: Harry Feltus, mgr.: Harrodsburg, Ky., Sept. 2; Richmond, 3; Winchester, 4; Ashland, 7.

Dublin Dan, the Irish Detective, with Barney Gilmore, Havlin & Nicolai, mgrs.: Trenton, N. J., Sept. 2-4; Elizabeth, Pa., 5-7.

Doll's House, with Jane Corcoran, Arthur C. Alston, mgr.: Ridgeway, Pa., Sept. 2; Johnsonburg, 3; Kane, 4; Warren, 5; Titusville, 6; Greenville, 7.

Dorothy Vernon of Haddon Hall, with Blanca West, Ernest Shipman, mgr.: Botsville, Pa., Sept. 2; Shamokin, 3; Reading, 4; Coatesville, 5; Easton, 6; Allentown, 7.

Dion O'Dare, with Fiske O'Hara, Chas. E. Blaney, mgr.: Brooklyn, N. Y., Sept. 2-7.

EDNA, THE PRETTY TYPEWRITER. A. H. Woods, mgr.: Brooklyn, Sept. 2-7; Holyoke, 9-11; Hartford, 12-14.

Empire Theater Stock Co.: Portland, Ore., indef.

Elwyn, Lorne: Port Henry, N. Y., indef.

End of the trail, Lincoln J. Carter, mgr.: Cincinnati, Sept. 1-8.

English Stock Co.: Milwaukee, Wis., indef.

Elmer Stock Co.: Omaha, Neb., indef.

FENBERG STOCK CO. (eastern), Geo. M. Fenberg, mgr.: Lewiston, Me., Sept. 2-9; Salem, Mass., Sept. 9-15.

Fenberg Stock Co. (western), Geo. M. Fenberg, mgr.: So. Norwalk, Conn., Sept. 2; Torrington, 9-15.

For Mother's Sake, John R. Andrew, mgr.: Tacoma, Wash., 6; Aberdeen, Wash., 7; Everett, Wash., 8; Blaine, Wash., 9; New Westminster, B. C., 10.

Family Stock Co.: St. Louis, Ill., May 20, indef.

Farnum, Wm., Stock Co.: Buffalo, N. Y., July 22, indef.

Ferris Stock Co., Dick Ferris, mgr.: Los Angeles, Cal., indef.

Ficher's Stock Co.: Los Angeles, Cal., indef.

Frankenfield, Laura, Co.: Salt Lake City, Utah, indef.

Fuller Stock Co.: Montreal, Can., indef.

Fulton Bros. Stock Co.: Lincoln, Neb., indef.

Faust (White's), Olga Verne, prop. & mgr.: Brockville, Canada, Sept. 2; Trenton, 3; Pictou, 4; Oshawa, 5; Hamilton, 6; London, 7.

Fool House, with the Four Huntings, Harry Dull, mgr.: Racine, Wis., 5; Kenosha, 6; Waukegan, Ill., 7.

GINGERBREAD MAN NO. 2. Altoona, Sept. 14; Johnstown, 16.

Glaser Vaughn Stock Co.: Cleveland, O., indef.

Gagnou-Pollock Stock Co., Bert C. Gagnou, mgr.: Norfolk, Va., indef.

Golden, Richard, Shubert Bros., mgrs.: New York City, indef.

Gay New York: Hartford, Sept. 9-10-11, New Haven, 12-13-14.

George, Grace, Wm. A. Brady, mgr.: New York City, indef.

Garrick Stock Co.: Milwaukee, Wis., indef.

Gem Stock Co.: Portland, Me., indef.

German Stock Co.: St. Louis, Mo., Oct. 7, indef.

Girton Stock Co., Perry E. Girton, mgr.: Fresno, Cal., indef.

Grand Stock Co.: Joplin, Mo., May 8, indef.

Great Eastern World, John Barnero, mgr.: Indianapolis, 5-7; Chicago, 8-15.

HAYDEN, VIRGINIA: Coeur d'Alene, Spokane, Wash., Sept. 9.

Hazzard, Syme & Bonnie: Unique, Eau Claire, Wis., Sept. 2-7.

Harcourt, Daisy: Valentine, Toledo, O., Sept. 2-9; Keiths, Dayton, O., Sept. 9-15.

Hamilton, Florence, Barry & Burke, mgrs.: New Bedford, Mass., indef.

Herald Stock Co., Arthur L. Fanshawe, mgrs.: White Haven, Pa., indef.

Hickman, Bessie, Stock Co., W. A. White, mgr.: Davenport, Ia., indef.

Heart of Chicago, Lincoln J. Carter, mgr.: Hoopston, 5; Attica, 6; Bloomington, 7.

Hunter-Bradford Players: Springfield, Mass., indef.

Howell, Ernest, Stock Co.: San Francisco, Cal., indef.

Howard Dorset Co., Geo. B. Howard, mgr.: Tacoma, Wash., indef.

Highland Park Stock Co., Al Beasley, mgr.: York, Pa., indef.

Huntly Entertainers, Ben A. Huntly, mgr.: Augusta, Wis., 26-Sept. 1; Baldwin, Wis., Sept. 2-4; Ellsworth, Wis., Sept. 5-8.

His Last Dollar, with David Higgins, Stair & Nicolai, mgrs.: Chicago, Ill., Sept. 1-7.

Heir to the Hoohar, Kirke LaSalle, Co., mgrs.: St. Louis, Mo., Sept. 1-7.

Hypocrites, with Jessie Millward: Chicago, Ill., Sept. 2-7.

House of a Thousand Candles: Springfield, O., Sept. 2.

Henderson, Maude, Stock Co.: Angola, Ind., Sept. 2-7.

Harrington Stock Co.: Canal Dover, O., Sept. 2-7.

IMPERIAL DRAMATIC CO. Providence, R. I., May 20, indef.

Ingram Stock Co., Harry J. Ingram, mgr.: Lowell, Mass., indef.

Jefferson Stock Co.: Portland, Me., May 27, indef.

The Three Jacksons, Pastors: New York City, Sept. 2.

KANN'S STOCK CO. Richard Kann, mgr.: Milwaukee, Wis., indef.

Keely, Herbert & Effie Shannon: San Francisco, Cal., indef.

King Dramatic Co.: Knoxville, Tenn., indef.

King and Queen of Gamblers, A. H. Woods, mgr.: Chicago, Sept. 1-7; Chicago, 8-14.

Kendall, Ezra, Harry Askin, mgr.: Victoria, B. C., Can., Sept. 2; Vancouver, 3-4; Bellingham, Wash., 5; Everett, 6; Tacoma, 7-8.

Kerry Gow, H. P. Franklin, mgr.: Ottawa, Canada, Sept. 2.

LGGE CLARSTON MACKENZIE STOCK CO. Worcester, Mass., Nov. 12, indef.

LaMarr, Harry, Stock Co.: Revere Beach, Mass., indef.

Lawrence, Lillian, Stock Co., John Sainpolis, mgr.: Boston, Mass., indef.

Leake, Frank, Stock Co. Frank Leake, mgr.: El Paso, Tex., indef.

Leighton Players: Salt Lake City, Utah, indef.

Locke Stock Co.: Iola, Kan., indef.

Lorch, Theo.: Denver, Colo., indef.

Lothrop Stock Co., G. E. Lothrop, mgr.: Boston, Mass., indef.

Lyceum Stock Co.: Minneapolis, Minn., indef.

Lyceum Stock Co., J. H. McEvoy, mgr.: Norway, Me., indef.

Lyceum Stock Co.: St. Joseph, Mo., indef.

Lion and the Mouse, Company A: Jersey City, N. J., Sept. 2-9; Brooklyn, N. Y., 9-15; Plainfield, N. J., 16.

Lyric Stock Co., Keating & Flood, mgrs.: Portland, Ore., indef.

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Performs in a strikingly realistic manner all the fancy steps of Buck and Wing Dancers, Southern Negro "Hoe-downs" and Clogs at the will of the operator.

Catches everybody from the cradle to the grave. Sells at sight. A good whistler and Jiggers will bring down the house. Try it with piano or graphophone. It is irresistible. Great hit for fairs, conventions or resorts. A snap for wide-awake street men.

Retails 50 cents, and worth the money. Will send sample by express prepaid on receipt of 35 cents. If not satisfied we will refund the money. Write quick, as number of samples is limited. One dozen by express prepaid to any point East of Denver on receipt of \$4.00. Half gross by freight prepaid \$20.00; one gross by freight prepaid \$39.00. On freight shipments at least 25% must come with the order; balance may be paid on arrival. Two pieces of especially written music free with each Jiggers.

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Lyric Stock Co.: Memphis, Tenn., indef.

Lion and the Mouse, Company B: Atlantic City, N. J., Wilmington, Del., 9; York, Pa., 11; Harrisburg, Pa., 12-13-14.

Lion and the Mouse, Company C: Elmira, N. Y., Sept. 2-3; Niagara Falls, N. Y., 7; Greenville, Pa., 9; Mansfield, O., 10; Springfield, O., 11-12; Dayton, O., 13-14.

Lion and the Mouse, Company D: Dover, Del., Sept. 7; Salem, N. J., 9; Bridgeton, N. J., 10.

Little Organ Grinder, B. E. Forrester, mgr.: Philadelphia, Pa., Sept. 2-7.

MA'S NEW HUSBAND (eastern), Harry Scott, mgr.: So. Bend, Ind., 5; Elkhart, 6; Lansing, Mich., 7; Ludington, 9; Manistee, 10; Cadillac, 11; Traverse City, 12.

Ma's New Husband (western), Ben Simpson, mgr.: Marinette, Wis., Oct. 6.

Mack, Andrew, M. Willinson, mgr.: Sydney, New South Wales, Sept. 2-Oct. 30.

Mack Willard & Maud Leon: Duluth, Minn., indef.

McCullough, Walker, Stock Co.: El Paso, Tex., indef.

Majestic Stock Co., H. R. Jacobs, mgr.: Albany, N. Y., indef.

Majestic Stock Co., Cook & Moyer, mgrs.: Hamilton, O., indef.

Majestic Stock Co., Utah, N. Y., indef.

Manhattan Theater Co., Reeves Par.: Fostoria, O., indef.

Marlowe Stock Co., Chas. E. Marvin, mgr.: Chicago, Ill., indef.

Martin Stock Co.: Lincoln, Ind., indef.

Moore Stock Co.: Rochester, N. Y., indef.

Mozart Stock Co., E. Mozart, mgr.: Indef.

Mrs. Wiggs of the Cabbage Patch, Leibler & Co., mgrs.: London, Eng., indef.

Man of the Hour, Brady & Grismer, mgrs.: Indef.

Maud Fealy, John Cort, mgr.: Columbus, O., Sept. 23.

McNamee: Peoples, Cedar Rapids, Ia., Sept. 2.

McFadden's Flats, Gus Hill, mgr.: Charlotte, Sept. 6; Greenville, 7; Asheville, 9; Knoxville, 10; Chattanooga, 11; Birmingham, 12.

McIntyre & Heath: New York City, indef.

McCallum Stock Co., Bartley McCallum, mgr.: Portland, Me., indef.

Miss Rob White Route: Wilmington, Del., Sept. 7; Baltimore, Md., 9-15.

My Dixie Girl, Carl Deane, mgr.: Decatur, 6; Quincy, 7; Ft. Madison, Ia., 9; Burlington, 10; Monmouth, Ill., 11; Davenport, Ia., 12; Rock Island, Ill., 13; Moline, 14; Grinnell, Ia., 16.

Montana, Hopp Hadley, mgr.: Opera House, New Brunswick, N. J., Sept. 2; Opera House, Coatsville, Pa., 5; New Fulton, Lancaster, Pa., 6; Opera House, Columbia, Pa., 7.

Man on the Case, W. N. Lawrence, mgr.: Providence, R. I., Sept. 2-4; Newport, 5; Taunton, Mass., 6; Worcester, 7.

My Dixie Girl: Ottawa, Ill., Sept. 2; La Salle, 3; Canton, 4; Springfield, 5; Decatur, 6; Quincy, 7.

NINETY AND NINE. W. P. Spaeth, mgr.: Paterson, N. J., Sept. 2-9; Providence, R. I., 9-15.

National Stock Co.: Montreal, Can., indef.

National Stock Co.: Rochester, N. Y., indef.

Nielson, Marie, Stock Co.: Fresno, Cal., indef.

Nonveats Stock Co.: Montreal, Can., indef.

OLD ARKANSAW (eastern), L. A. Edwards, mgr.: Pana, Sept. 6; Effingham, 7; Kimmunity, 9; Nashville, 10; Greenup, 12; Toledo, 13; Charleston, 14; Kansas, 16.

Old Arkansaw (western), O. W. Bicknell, mgr.: Kirksville, 6; Bevier, 7; Macon, 9; Marceline, 10; LaCade, 11; Chillicothe, 12; Callatin, 13; Jamesport, 14.

Original Cohen: South Chicago, 5-7; Chicago, 8-14; Milwaukee, 15-21.

Oak Grove Stock Co., Sallsbury & Murry, mgrs.: Sayre, Pa., indef.

Orpheum Stock Co., Salt Lake City, Utah, indef.

O'Sullivan Denis, Oakland, Cal., indef.

O'Neill of Derry, with Chauncey Olcott, Augustus Pitou, mgr.: St. Paul, Minn., Sept. 2-7.

Our New Minister, Jos. Conyers, mgr.: Muncie, Ind., Sept. 2; Van Wert, O., 3; St. Marys, 4; Lima, 5; Fremont, 6; Findlay, 7.

POOR RELATION: Elgin, Ill., 7; Joliet, 8; Braceville, 9; Wenona, 10; Lostant, 11; Streator, 12; Minonk, 13; Bloomington, 14.

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Pabst English Stock Co.: Milwaukee, Wis., indef.

Paige, Mabel, Comedy Co., H. F. Willard, mgr.: Jacksonville, Fla., May 27-Sept. 15.

Pantagus Stock Co.: Seattle, Wash., indef.

Park Stock Co.: Indianapolis, Ind., indef.

Payton Stock Co.: Peoria, Ill., indef.

Payton's, Lee, Avenue Stock Co., Corse Payton, mgr.: Brooklyn, N. Y., indef.

Peoples Stock Co.: East St. Louis, Ill., indef.

Peter's Stock Co.: Charlotte, N. C., indef.

Phelan Stock Co., E. V. Phelan, mgr.: Portland, Me., indef.

Pocahontas: Norfolk, Va., indef.

Poll's Stock Co.: Bridgeport, Conn., indef.

Poll's Stock Co.: New Haven, Conn., indef.

Poll's Stock Co.: Springfield, Mass., May 20, indef.

Proctor's Harlem Stock Co.: New York City, indef.

Poor John, with Richard Golden, Sam S. & Lee Shubert, Inc., mgrs.: New York City, Aug. 19, indef.

REDMOND, ED., STOCK CO. Ed. Redmond, mgr.: San Jose, Cal., indef.

Richmond Stock Co.: Stapleton, N. Y., indef.

Robber, Katherine, Stock Co., Leander Blandin, mgr.: Syracuse, N. Y., indef.

Robinson Stock Co.: Zanesville, O., indef.

Rivers, Lena, with Bellah Poynter: Bijou, Chattanooga, Tenn., Sept. 1-7.

Rose Stahl Co.: Milwaukee, Wis., Sept. 2-9; Milwaukee, Wis., 9-15.

Rocky Mountain Express, George Klint, mgr.: St. Louis, Sept. 1-7; Evansville, 8-11; East St. Louis, 12-14.

Robson, Eleanor, Liebler & Co., mgrs.: New York City, Sept. 2-28.

SARAH TRUAX, John Cort, mgr.: Rochester, N. Y., Sept. 19-20.

Sainpolis Stock Co., John Sainpolis, mgr.: Lynn, Mass., indef.

Sanford Stock Co.: Oakland, Cal., indef.

Schiller Stock Co.: Jersey City, N. Y., indef.

Seamon Stock Co.: Portland, Ore., indef.

Seattle Stock Co.: Seattle, Wash., indef.

Shirley, Jessie, Stock Co.: Spokane, Wash., indef.

Spencer, Geo.: Memphis, Tenn., indef.

Spooner Stock Co., Mrs. B. Spooner, mgr.: New York City, indef.

Stanley, Arthur, Stock Co.: St. Louis, indef.

Star Stock Co.: Peoria, Ill., indef.

Star Stock Co.: Portland, Ore., indef.

Stater Stock Co., C. W. Stater, mgr.: Oklahoma City, Okla., indef.

Sterling Stock Co., Wm. Tripplett, mgr.: Gainsville, Tex., indef.

Stockwell, Gregory, Co.: Portland, Ore., indef.

Stone Hill Stock Co.: Peoria, Ill., indef.

Stuart, Ralph, Stock Co., James D. Barton, mgr.: Richmond, Va., indef.

Since Nellie Went Away, A. H. Woods, mgr.: Washington, Sept. 2-7; Harrisburg, 10-11; Wheeling, 12-14.

Simple Simon Simple: Norristown, Sept. 14; Coatsville, 16.

Shadowed by Three, Clarence Burdick, mgr.: Des Moines, Ia., 5-7.

Sis in New York Co. (western), Frank Hopkins, mgr.: Grand Island, 7; Hastings, 9; Kearney, 10; Cozard, 11; Lexington, 12; N. Platte, 13; Sterling, 14; Denver, 15-21.

Sis in New York Co. (southern), Frank Hopkins, mgr.: Ft. Worth, 6; Dallas, 7; Strongheart: Wilkesbarre, Pa., 7; Oil City, 9; Warren, 10-11; Toledo, 12-13-14.

THE COW PUNCHER, Sam Lloyd, mgr.: Kewanee, 6; Davenport, Ia., 7; Ottawa, Ill., 8; Clinton, 9; Sterling, 10; Rochelle, 11.

The Mayor of Loughland: Elizabeth, Sept. 1, 2, 3, 4; Hoboken, 5, 6, 7.

Thorns and Orange Blossoms: Muncie, Ind., 7; Connersville, 9; New Castle, 10; Anderson, 11; Portland, 12; Springfield, O., 13-14.

Tempest and Sunshine, Richard Chapman, mgr.: Litchfield, 6; Gillspie, 7; E. St. Louis, 8-11; Hillsboro, 12; Effingham, 13; Mt. Vernon, 14.

The Alaskan, John Cort, mgr.: Knickerbocker theater, New York, indef.

The Gambler of the West: Jersey City, Sept. 2-7; Philadelphia, 9-14.

The Great Carmen: Opera House, Reading, Pa., Sept. 2.

The Great Express Robbery: New York, Sept. 2-7; Jersey City, 9-14.

The Holy City: Somerset, Pa., Sept. 14; Meyersdale, Pa., 16.

The Holy City (eastern): Burlington, N. J., Aug. 31; Waynesboro, Pa., 7; Hagers-town, Md., 9; Martinsburg, W. Va., 10; Winchester, Va., 11; Charlestown, W. Va., 12; Annapolis, Md., 14; Alexandria, Va., 16.

The Missouri Girl (western), M. H. Norton, mgr.: Edinburg, Sept. 7; Assumption, 9; Pana, 10; Irving, 11; Sorrento, 12; Carlisle, 13; Alton, 14; St. Charles, Mo., 15.

The Missouri Girl (eastern), Geo. Bedee, mgr.: Blue Island, Sept. 8; Lowell, Ind., 10; Rennselaer, 11; Sheldon, Ill., 12; Goodland, Ind., 13; Wolcott, 14; Monticello, 16.

The Shoemaker, Gus Hill, mgr.: New York, Sept. 2-14.

The Smart Set, Gus Hill, mgr.: Kingston, Sept. 14.

The Great Eastern World, John Bernero, mgr.: Chicago, Ill., Sept. 8-15.

The Four Corners of the Earth, Daniel Reed, mgr.: Cincinnati, Sept. 8-14.

Toyland, J. Martin Free, mgr.: Grand St. Louis, Mo., Sept. 8-14.

Texas Grand Stock Co.: El Paso, Tex., indef.

Thompson, Mabel, Stock Co.: San Diego, Cal., indef.

Thorn Stock Co.: Springfield, Ill., indef.

Too Proud to Beg, Lincoln J. Carter's, Davenport, Ia., Sept. 1; Dubuque, 2; Clinton, 3; Anamosa, 4; Cedar Rapids, 5; Independence, 6; Waterloo, 7; Mason City, 10; Ft. Dodge, 11; Eldora, 13; Marshalltown, 14.

UNCLE TOM'S CABIN, Ed. S. Martin, mgr.: Cincinnati, Sept. 1-8; Columbus, Ind., 9; La Fayette, 10; Hammond, 11; Springfield, Ill., 12-14.

Uncle Josh Perkins (western): Ellensburg, Sept. 7.

Under Southern Skies (western), Harry Dohl Parker, mgr.: Cleveland, Sept. 9-16.

Under Southern Skies (central), Harry Dohl Parker, mgr.: Racine, Sept. 8; Waukesha, 9; Green Bay, 10; Neenah, 11; Fond du Lac, 12; Janesville, 13; Rockford, 14; Waukegan, 15.

Under Southern Skies (eastern), Harry Dohl Parker, mgr.: Orange, Sept. 9; Beaumont, 10; Port Arthur, 11; Galveston, 12; Houston, 13; San Antonio, 14.

WINNINGER BROS. OWN CO. (eastern), Jos. Winninger, mgr.: Manitowoc, Wis., Sept. 2-8; Two Rivers, 9-14.

West End Heights Stock Co., Obert & Schaefer, mgrs.: St. Louis, Mo., indef.

Whyte Dramatic Co., Chas. P. Whyte, mgr.: Waco, Tex., indef.

Wells Comedy Co.: Spartanburg, S. C., indef.

White Stock Co.: Escanaba, Mich., indef.

Whittington Comedy Co., Whittington & Davis, mgrs.: Quanah, Tex., indef.

Woodward Stock Co.: Omaha, Neb., indef.

Wilson, Al. H. Co.: Sidney, R. Ellis, mgr.: Altoona, Pa., Sept. 2; Youngstown, O., 3; Akron, 4; Canton, 5; New Philadelphia, 6; Bellaire, 7; Wheeling, W. Va., 9-11; New Castle, Pa., 12; Titusville, 13.

MISCELLANEOUS

Amber's, Mme., Oriental Temple of Palmistry, J. H. Roberts, mgr.: Rocky Ford, Colo., 2-7.

Aeronaut Johnny Mack (No. 1), Johnny Mack, mgr.: White City, New Haven, Conn., July 15-Sept. 7.

Aeronaut Johnny Mack (No. 2), Johnny Mack, mgr.: Hillside Park, Newark, N. J., July 15-Sept. 21.

Altherr's Show: St. Louis, Mo., May 20, indef.

Bonner, C. L. Edward, mgr.: Cincinnati, O., indef.

Crystalplex, M. Henry Walsh, mgr.: Worcester, Mass., June 10, indef.

Dickey's Wild West & Indian Congress, Will A. Dickey, mgr.: Fairfield, Ill., 27-30; Greenup, Sept. 2-7.

Davis Nickelodeon: Murphysboro, Ill., May 6, indef.

DeKreko Bros. Shows: Chester Park, Cincinnati, O., June 3, indef.

Devine's, Eugene, Glass Blowers: Oakland, Cal., Aug. 5, indef.

Faust Lifeorama, Emil Giron, mgr.: Bellevue, Ia., Sept. 2-4; Cascade, 5-7.

Hutchison, Ed. R., Aeronaut No. 1, Worcester, Mass., 2-4.

Hutchison, Ed. R., Aeronaut No. 2, Mrs. Ed. R. Hutchison, mgr.: Baltimore, Md., Sept. 2-7.

Holder's Animal Circus, Edw. S. Holder, mgr.: State Fair, St. Paul, Minn., Sept. 2-7.

Hinman's, Capt. Sidney, Water Circus: Steeplechase Park, Coney Island, N. Y., June 24, indef.

Holman, Chas. W., illusionist: Terre Haute, Ind., March 20, indef.

Huntley's Moving Pictures, G. A. Huntley, mgr.: Indiana, Pa., July 29, indef.

King & Queen, High Diving Horses, Edw. Seguin, mgr.: Great Interborough Fair, Port Richmond, S. I., N. Y., Sept. 2-7.

Kennedy's Twentieth Century Merry-Go-Round: Chester, Ill., Aug. 12, indef.

Little Russian Prince, Frank R. Blitz, mgr.: State Fair, Des Moines, Ia., 26-31.

Laurant, E.: Chautauqua, Urbana, O., Sept. 7.

LaTosca's, Mme., Templ of Palmistry: Murphysboro, Ill., May 6, indef.

Levitch, Prof. L., Palmistry Co.: Minnesota State Fair, Sept. 2-7; Minneapolis, Minn., indef.

Martin's Fireworks Production, H. J. Martin, mgr.: Ft. Worth, Tex., Sept. 2-5.

Merry-Go-Round, C. J. Keppler, mgr.: Manchester, O., Sept. 2-8.

Princess Corena: Riverview Park, Chicago, Ill., July 8, indef.

Raymond, The Great, M. F. Raymond, mgr.: Long Branch, N. J., Sept. 7.

Society Circus: Portsmouth, N. H., 26-31; Salem, Mass., Sept. 2-7.

St. Germain's College of Palmistry: State Fair, Columbus, O., Sept. 2-6; Co. Fair, Van Wert, 10-14.

Svengala, The Original, Walter C. Mack, mgr.: Empire, San Francisco, Cal., Aug. 19, indef.

Sorcho, Capt. Louis: Jamestown Exposition, Norfolk, Va., Mar. 31-Nov. 30.

Thompson's Entertainers, Frank H. Thompson, mgr.: Milan, Wis., Sept. 4-5; Withee, 6-7.

Walden, Magician: Pittsburg, Pa., Aug. 14, indef.

MUSICAL COMEDY

Allen Curtis Musical Co., Allen Curtis, mgr.: Airdome, Hot Springs, Ark., Sept. 1-7; Delmar Garden, Oklahoma City, Okla., 8-14.

Flower of the Ranch, Emerson Jones, mgr.: Lyceum, Detroit, Mich., Sept. 1-7; Kalamazoo, 9; Lansing, 10; Adrian, 11; Coldwater, 12; Battle Creek, 13; Decatur, Ill., 14.

Isle of Spice, H. H. Frazee, mgr.: Missoula, Mont., Sept. 1; Wallace, Idaho, 2; Couer d'Alene, 3; Lewiston, 4; Moscow, 5; Pullman, 6; Colfax, 7.

Madam Butterfly, Henry W. Savage's: Newark, N. J., Sept. 30.

Royal Chef, H. H. Frazee, mgr.: Aurora, Ill., Sept. 1; Joliet, 2; Belvidere, 3; Freeport, 4; Dixon, 5; Dubuque, Ia., 6; Cedar Rapids, 7.

The Show Girl, J. P. Goring's: Muskegon, Mich., Sept. 2; Ludington, 4; Manistee, 5; Big Rapids, 6; Greenville, 7; Albion, 9; Marshall, 10-11; Elkhart, Ind., 12; Benton Harbor, Mich., 13; So. Bend, Ind., 14.

The Merry Widow, Henry W. Savage's: Syracuse, N. Y., Sept. 23-25; Ithaca, 26.

The Prince of Pilsen, Henry W. Savage's: Pueblo, Colo., Sept. 2; Colorado Springs, 3; Cheyenne, Wyo., 4; Ogden, Utah, 5; Salt Lake City, 6-7; Los Angeles, Cal., 9-14.

The College Widow, Henry W. Savage's: Dayton, O., Sept. 2; Springfield, 3; Lexington, Ky., 4; Louisville, 5-8; Detroit, Mich., 9-14.

The College Widow (Southern), Henry W. Savage's: Mt. Vernon, N. Y., Sept. 14; Bridgeport, Conn., 16; New Haven, 17; Middletown, 18.

Wizard of Wall Street: Stillwater, Stillwater, Minn., Sept. 2; O. H. Faribault, 3; O. H. Pine Island, 4; Rochester, Rochester, O. H., Riceville, Ia., 6; O. H., Osage, 7; O. H., Cresco, 9.

Yankee Regent, H. H. Frazee, mgr.: Kansas City, Mo., Sept. 1-7.

MINSTREL

Allen's, A. G., Minstrel Shows: Eureka Springs, Ark., Sept. 2; Harrison, 3; Leslie, 4; Green Forest, 5; Berryville, Mo., 6; Seligman, 7; Rogers, Ark., 9; Fayetteville, 10.

Bernard Bros., B. B. Ferner, mgr.: Petaluma, Cal., Sept. 1; Napa, 2; Hollister, 3; Gilroy, 4; Santa Cruz, 5-6; Monterey, 7.

Dandy Dixie, Voelckl & Nolan, props.: John J. Nolan, mgr.: Mineral Wells, Tex., Sept. 2; Cleburne, 3; Waco, 4; Austin, 5; San Antonio, 6; Victoria, 7.

Dockstader's, Lew, Chas. D. Wilson, mgr.: Cleveland, O., Sept. 2-7.

Donnelly & Hatfield's, Donnelly & Hatfield, props. and mgrs.: Ft. Wayne, Ind., Sept. 2; Hartford City, 3; Newcastle, 4; Richmond, 5; Eaton, O., 6; Lebanon, 7.

Fox's Lone Star, Roy E. Fox, mgr.: Carlsbad, N. Mex., Sept. 2-4; Pecos, Tex., 5-7.

Field, Al G., Greater Minstrels, Al G. Field, mgr.: Louisville, Ky., Sept. 2-4; Lexington, 5; Chattanooga, Tenn., 6; Knoxville, 7; Greensboro, N. C., 9; Lynchburg, Va., 10; Richmond, 11; Petersburg, 12; Norfolk, 13-14.

Primrose's, Geo. L. Dixon, Ill., Sept. 7.

Vogel's, John W. Vogel, mgr.: Bellefontaine, O., Sept. 2; Marysville, 3; Delaware, 4; Newark, 5; Crooksville, 6; Zanesville, 7.

West's, Wm. H., Sanford B. Ricaby, mgr.: Omaha, Neb., Sept. 1; Lincoln, 2-4.

BAND AND ORCHESTRA

Aiala, Signor A.: Bay Shore Park, Baltimore, Md., indef.

Bessie Burnell Ladies' Orchestra: Baltimore, Md., indef.

Banda Rossa: Electric Park, Kansas City, Mo., Sept. 1-3.

Baker's New York State Band, W. H. Baker, leader; Saratoga, N. Y., July 29, indef.

Creatore and his Band: Cleveland, O., 25-Sept. 7.

Callendo's Band: Kansas City, Mo., July 29, indef.

Conway's Ithaca Band: Atlantic City, N. J., 5-Sept. 7.

Damrosch's New York Orchestra: Chicago, Ill., indef.

De Grosz, Maxium, and His Band: Electric Park, Waterloo, Ia., July 29, indef.

Doring's Band: Albany, N. Y., indef.

Dulucca's: Chicago, Ill., indef.

Ellery's: Sans Souci, Chicago, Ill., indef.

Ferrante's Royal Guard Band: Dreamland, Coney Island, N. Y., indef.

Garguilo: Electric, Kansas City, Mo., Sept. 1-14.

Herbert's Grenadier Band: Washington, D. C., 29, indef.

Howe's Ladies' Orchestra: Nahant, Mass., indef.

Henry's Band: Ingersoll Park, Des Moines, Ia., indef.

Illingworth Family Band: Rock Mount, N. C., indef.

Imperial Band of Italy: Richmond, Va., indef.

Kryl's Band: Electric, Detroit, Mich., Sept. 2-8.

Katlenboen Orchestra: New York City, indef.

Lawrence Band: Scranton, Pa., indef.

Neel's Band: Norfolk, Va., indef.

Natiello's Band: Chicago, Ill., indef.

Phinney's U. S. Band: Jamestown, Exposition, Norfolk, Va., indef.

Royal Canadian Band: Omaha, Neb., indef.

Royal Artillery Band: Baltimore, Md., indef.

Rice's Band: Carnival Park, Kansas City, Kan., Sept. 1-14.

Royal Imperial Band: Philadelphia, Pa., 29, indef.

Sousa and His Band, John Philip Sousa, conductor: Philadelphia, Pa., 10-Sept. 2.

Sweet's Concert Band: En route with the Ringling Bros. Show.

Victor and His Band: Celron Park, Jamestown, N. Y., July 22, indef.

Victor's Italian Band: Halme's Auditorium, Newark, N. J., July 22, indef.

Victor's Royal Italian Orchestra: Bergen Beach, Brooklyn, N. Y., July 22, indef.

Wells' Band: St. Louis, Mo., indef.

Weaver's American Band: Washington, D. C., indef.

Weber and His Band: Kansas City, Mo., July 29, indef.

TENT SHOWS

Barnum & Bailey Greatest Show on Earth: Des Moines, Ia., Sept. 2; Chariton, 3; Creston, 4; Red Oak, 5; Nebraska City, Neb., 6; Lincoln, 7; Omaha, 9; Norfolk, 10; Grand Island, 11; York, 12; Beatrice, 13; St. Joseph, Mo., 14.

Barms, A. G., Wild Animal Circus: Green Bay, Mich., Sept. 2-8.

Buffalo Bill's Wild West: Cincinnati, O., Sept. 2; Chillicothe, 3; Columbus, 4; Newark, 5; Wheeling, W. Va., 6; Washington, Pa., 7; McKeesport, 9; Uniontown, 10; Connellsville, 11; Cumberland, Md., 12; Hagerstown, 13; Martinsburg, W. Va., 14.

Campbell Bros. Shows: Greenfield, Ia., Sept. 2; Bedford, 3; Vilisca, 4; Rockport, Mo., 5; Humbolt, Neb., 6; Tecumseh, 7; Clay Center, 9.

Forepaugh-Sells Bros. Show: Fort Wayne, Ind., Sept. 2; Huntington, 3; Bluffton, 4; Connersville, 5; Shelbyville, 6; New Albany, 7; Bedford, 9; Bloomington, 10; Linton, 11; Robinson, Ill., 12; Terre Haute, Ind., 13; Brazil, 14.

Gollmar Bros. Show: Indianola, Ia., Sept. 2; Winterset, 3; Stuart, 4; Avoca, 5; Wahoo, Neb., 6; Geneva, 7; Wilber, 9.

Lucky Bill's Show: Eureka, Kan., Sept. 2-3; La Fontaine, 9; Elk City, 10; Oak Valley, 11; Longton, 13; Elk Falls, 13; Howard, 14; Moline, 16; Grenola, 17.

Norris & Rowe Circus: Halifax, N. S., Sept. 2; Bridgewater, 3; Yarmouth, 4; Annapolis, 5; Windsor, 6; Truro, 7; Sidney, 9.

Pawnee Bill's Wild West: Denver, Colo., Sept. 2-3; Boulder, 4; Loveland, 5; Fort Collins, 6; Greeley, 7; Cripple Creek, 9; Pueblo, 10; Colorado Springs, 11; Florence, 12; Salda, 13; Canon City, 14.

Ringling Bros. Shows: Redding, Cal., Sept. 2; Chico, 3; Marysville, 4; Sacramento, 5; Santa Rosa, 6; Napa, 7; Oakland, 8-9; Alameda, 10; Santa Cruz, 11; Salinas, 12; San Francisco, 13-17.

Robinson's, John, Show: Huntington, W. Va., Sept. 2.

Sells-Floto Shows: Ft. Worth, Tex., Sept. 2; Dallas, 3.

BURLESQUE

Bowery Burlesquers, Hurtig & Seamon, mgrs.: Toledo, O., Sept. 1-7.

Bohemian Burlesquers: Barney Gerard, mgr.: Star, Cleveland, O., Sept. 2; Academy, Pittsburg, Pa., 9-15.

Broadway Gaiety Girls: Lew Stock, mgr.: Terre Haute, Ind., Sept. 1-2; Indianapolis, 3-6; Louisville, Ky., 8-14.

Brigadiers, Chas. Cromwell mgr.: Brooklyn, N. Y., Sept. 2-7.

Boston Belles: New Orleans, La., Sept. 2-7.

Bijou Burlesque Stock Co.: Philadelphia, Pa., June 17, indef.

Cracker Jacks, Harry Leon, mgr.: Buffalo, N. Y., Sept. 2-7.

City Sports: Phil Sheridan, mgr.: Milwaukee, Wis., 1-7; Trocadero, Chicago, Ill., 8-14.

Deveres, Sam, Show: Jersey City, N. J., Sept. 2-7.

Dainty Duchess: Trocadero, Chicago, Ill., Sept. 1-7; Milwaukee, Wis., 8-14.

Fay Foster, Joe Oppenheimer, mgr.: People's, Evansville, Ind., Sept. 1-4; Folly, Chicago, Ill., 8-14.

Gay Tornadoes, Whallen & Martell, mgrs.: Troy, N. Y., Sept. 2-4; Albany, 5-7.

Gay Masqueraders, Gus Hill, mgr.: Springfield, Mass., Sept. 2-4; Albany, N. Y., 5-7.

High School Girls, T. W. Dinkins, mgr.: Washington, D. C., Sept. 2-7.

Ideals, H. W. & Sim Williams, mgrs.: St. Louis, Mo., Sept. 1-7.

Imperials, James Weedon, mgr.: Toronto, Ont., Sept. 2-7.

Innocent Maids: Jersey City, N. J., Sept. 2-7.

Jolly Grass Widows, Fulton & Morgan, mgrs.: Chicago, Ill., Sept. 1-7.

Kentucky Belles, Robert Gordon, mgr.: New York City, 26-Sept. 7.

Knickerbockers, Louis Robie, mgr.: Brooklyn, N. Y., Sept. 2-7.

Merry Makers, John Greive, mgr.: Schenectady, N. Y., Sept. 2.

Masqueraders: Springfield, Mass., Sept. 2-4.

Night Owls, Chas. Robinson, mgr.: Brooklyn, N. Y., Sept. 2-7.

Oriental Cozy Corner Girls: Sam Robinson, mgr.: Montreal, Can., Sept. 2-8; Toronto, 9-14.

Parisian Widows, C. E. Relyeu, mgr.: Detroit, Mich., Sept. 2-8.

Parisian Belles, Chas. E. Taylor, mgr.: Buffalo, N. Y., Sept. 1-7.

Rollickers, The: R. E. Patton, mgr.: Milwaukee, Wis., Sept. 2-7; St. Paul, Minn., 8-14.

Rose Sydel Co.: Detroit, Mich., Sept. 1-7; Toledo, O., 8-14.

Star Show Girls, Wm. Fennessy, mgr.: Troy, N. Y., 29-31.

Vanity Fair, Gus Hill, mgr.: Kansas City, Mo., Sept. 2-7.

Personalities.

By Archie Bell.

Paul Hervieu, doubtless the foremost dramatic author of France, actively engaged in playwriting, will be represented by two dramas on the American stage this year. They are *The Awakening* and *The Labyrinth*, each of which is in the repertoire of the Theater Francais and has enjoyed a vogue in Paris. Hervieu, who was formerly a novelist, is now devoting all his time to play production. He is hailed by many critics as the successor to Alexandre Dumas, fils—"the man who teaches woman to find herself." Hervieu is a man of delicate tastes and an author of infinite culture. While many of his contemporaries are toying with physical passions, he dissects souls and lays them bare. He told me recently that his next play would be built along lines that he expected would make a direct appeal to Americans. He is studying English assiduously—another point of difference from his French brother authors—and hopes to visit this country in a year or two.

Rachel and Ristori became enemies while they were both seeking the plaudits of Paris. The lifelong friendship of Duse and Bernhardt came to an end for the same reasons and in the same city. Now, Olga Nethersole, the protege and pet of the "Divine Sarah," realizes that the latter set a clever trap for her in Paris last June, and endeavored to damage her artistic reputation by offering "friendly advice" which Duse meekly accepted, but which Nethersole declined to allow to influence her own actions. The love of female stars is like the love of a bulldog for a Maltese kitten.

Avery Hopwood, the young Clevelander, who sprang into prominence as the author of "Clothes," in which Miss Grace George made a successful tour last season, has just completed an unnamed play in four acts, which will doubtless be produced by Carlotta Nelson at the New Year. This makes three plays from an American youth, barely out of college, and the royalty income enables him to turn his attention to novel-writing, which was always his chief desire in life. He began "Clothes" as a novel, but soon realized that he had written a play, almost against his own desire.

M. DeMax, leading man for Madam Sarah Bernhardt, told me of the famous tragedienne's plans for her forthcoming production of Goethe's "Faust," with which she proposes to take as many liberties as she did with Shakespeare's "Hamlet." De Max will appear as the traditional Faust. Of Bernhardt's Mephisto he said: "Madam Sarah remarked with characteristic wit that certain critics had always tried to remind her that she looked like the devil; now she would give them a chance to praise her. But she would not represent the time-worn devil that theater-goers have seen and that artists have painted. She would prove that the real devil on earth was not a red-coated, red-feathered gentleman with horns and heavy eyebrows. Consequently, she will represent Mephisto as a young man of attractive appearance, so attractive that he lures everything that happens his way, into destruction. Thus cavorting about as a pretty boy Madam will enact the scenes made immortal by Goethe."

Clara Bloodgood, usually noted for her tact and "good social form," occasionally falls from grace, as do some of the rest of us who are less used to the atmosphere of the drawing-room. She was shocked by the court decision that sent a prominent New York attorney to the penitentiary. He had known her family for many years. She had known him and his sisters since she was a girl. She wanted to let him know that she sympathized with him. She could not write a letter, so she decided to buy some little trinket and send it to his cell with her card. A few days later she met a friend. "I have made a terrible mistake," she sighed. "This letter hurts terribly." Then she displayed a curt note of "acknowledgment." It ran: "Thanks for your appropriate gift." "What did you send him?" asked a friend. "I looked all over town for something that I thought would please him, and forgetting all the circumstances, I sent him a gold key-ring. This letter hurts terribly."

Some years ago Lawrence Barrett, Billy Crane and Stuart Robson, with a few other theatrical celebrities lived during the summer at Cohasset. All had cottages, and many pleasant times and much merriment was often indulged in at the expense of the dignified Barrett. Robson was the chief offender. When he would run down to New York he invariably brought back a story from Nat Goodwin, which he told with great gusto. On one occasion he returned and said to Mr. Barrett: "Lawrence, I saw that red-headed comedian, Goodwin, today, and he told me a rather funny story about you." "Well, sir," inquired the tragedian, with dignity. "What was it?" "Goodwin says," Robson went on with his squeaky voice, "that you were in the Russell House barber shop in Detroit. When you got into the chair and the barber began to operate, he (the barber) said to you, 'I can always tell a man's occupation when I lather him.'"

Personality
By Archie Bell
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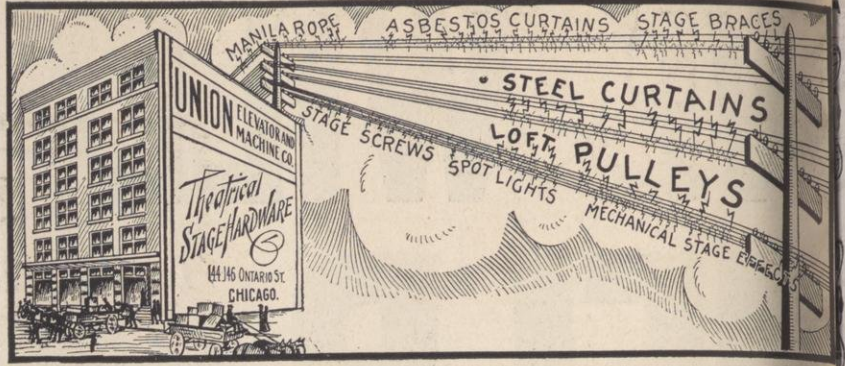
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