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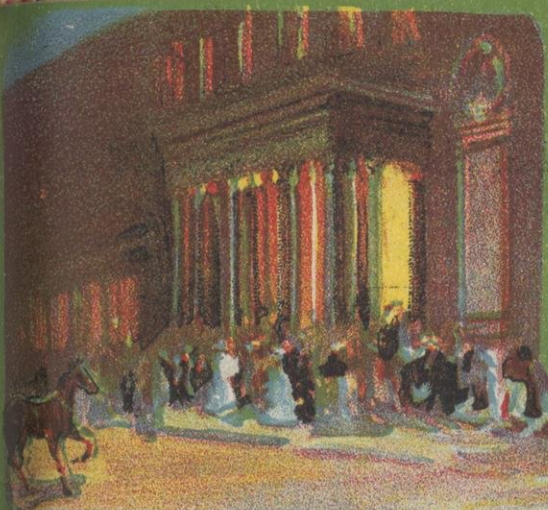
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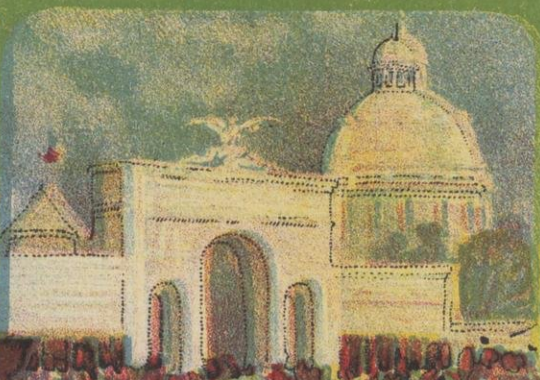
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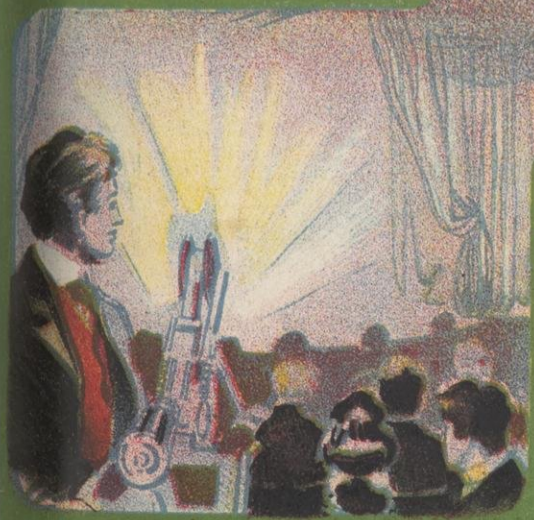
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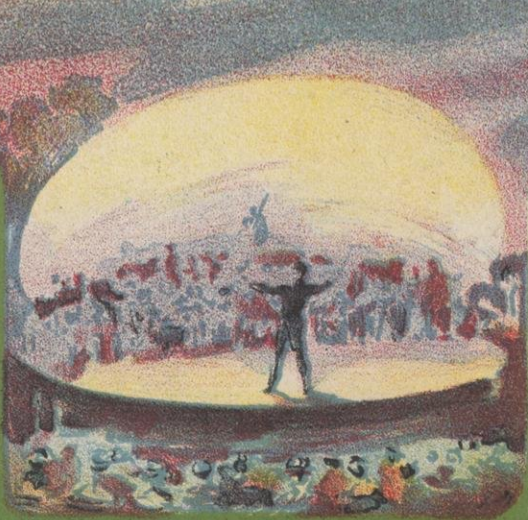
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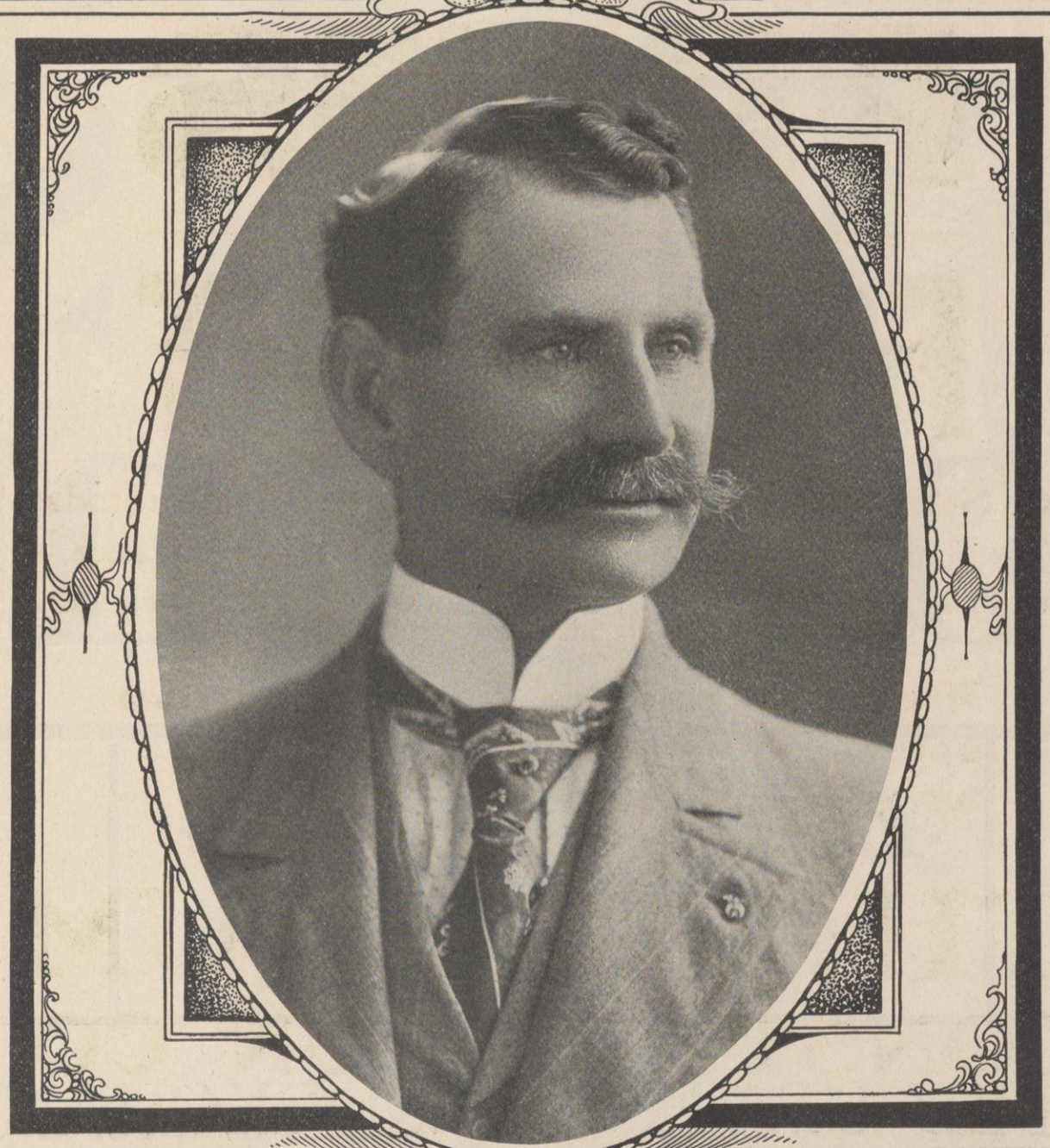
THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

Volume I—No. 13.

CHICAGO

September 21, 1907



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CHICAGO, ILL.

THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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

Entered as Second-Class Matter
June 25, 1907

WARREN A. PATRICK, GENERAL DIRECTOR

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Volume I—No. 13.

CHICAGO

September 21, 1907

THE STAGE IN POLITICAL REFORM

"All's the world a stage * * * *
And each man in his time plays
many parts."

OF COURSE, it is generally accepted that, primarily, the duty of the stage is to amuse. There can be no question as to the educational value of it, but that is a secondary consideration. If education and amusement are obtained, simultaneously, the purpose is accomplished fully.

The present day audience demands that a play treat with timely subjects. For such a period has the American audience been glutted with foreign dramas, historical plays, society comedies, and the like, that a revulsion has set in. The epoch of historical drama is on the wane. A few plays of this nature, either by lavish staging or because of heart-interest, extraneous to the subject, have succeeded recently; they are the exception. The period is passing, too, when producers look abroad for material for their stars. Last season saw the birth of more native playwrights, who treated homely home-spun themes, than ever before. Society dramas, too, have lost their prestige of former seasons.

People are looking for up-to-date topics treated in a manner thoroughly up-to-date and interesting,—for heart-interest must ever be the compelling factor of a drama. So, in looking upon American-made plays on American topics, politics naturally is suggested; that it is the most likely subject is amply testified to by the manner in which plays treating the topic have been received.

Play a Prominent Factor.

Existing conditions have made the political play a prominent factor in present day theatrical affairs. The spirit of the people is no longer reflected in their songs, but in the stories set forth upon the stage before them. In the beginning, there was a decided wave of popular disapproval, aimed against trust rule, abuse of public office, and similar conditions. Lincoln Steffens, Ida Tarbell, Thomas W. Lawson, and other writers of the same class, prepared the public mind and prodded the public spirit into activity by various treatises in popular magazines. Then came what was probably the first real modern political play, "The County Chairman." It was not a serious drama but it dealt with a phase of political affairs which the public knew and in which it was interested. Shortly after, Charles Klein launched, "The Lion and the Mouse," condemning corporate power and its influence upon political conditions. Its theme was directly in line with the teachings of those who had been flooding the magazines with their articles. "The Powers That Be," while it gained an eminence far less lofty, served its purpose during its brief career. Other plays of like trend, of greater or less fame, followed in fast succession, and finally, "The Man of the Hour" was produced by George H. Broadhurst.

In the meantime, actual conditions—brought to light, perhaps, by the vigilant crusade—aroused the public still further. Reform swept the nation. There were anti-graft campaigns on all sides. Platforms were based on the issue. Political battles were fought. Grand juries were called in cities throughout the United States, and numerous indictments, affecting officials of all ranks and character, were returned. Municipal reform is the topic of today; municipal reform is re-echoed in the plays of the populace.

Offered Big Pay as Actor.

When William A. Brady and Joseph Grismer offered me the position of leading man with one of the companies presenting "The Man of the Hour," many thought the proposition only a weird dream of the energetic press agent, conceived solely for the purpose of furthering the publicity of that offering. I want to say right here that the offer was made in good faith, and was considered by me in the same spirit; that, for a time, I thought seriously of accepting the offer, and that, finally, I relinquished the proposition when I had arrived at the conclusion that there was a work more important at hand that brooked no delay. The stage deals with conditions affecting no community. I faced actual existing conditions. While the offer of \$1,500 a week was certainly most flattering, I found against it the fact that Milwaukee's bet-

ter citizens were desirous of retiring the old gang, which had controlled politics for eight years; that they looked upon me as the logical candidate for a successful

Plays That Depict the Evils of the Present System and Point Out a Remedy Are Eagerly Supported by the Public—Timely Topics in the Drama Serve to Educate Public.

BY SHERBURN M. BECKER.

Mayor of Milwaukee, Wis.

I have already said that people want political plays. It has been said—and most truly—that the American child thrives upon politics. That the public

ter citizens were desirous of retiring the old gang, which had controlled politics for eight years; that they looked upon me as the logical candidate for a successful



SHERBURN M. BECKER.

One of the conspicuous figures in American politics is Sherburn M. Becker, the "Boy Mayor" of Milwaukee, Wis. Although a young man Mayor Becker is old in wisdom, and his administration of Milwaukee has been marked by probity of conduct, dignity and adherence to the highest moral principles. Mayor Becker has written a thoughtful article on politics in the drama especially for this issue of THE SHOW WORLD, which will be found to be of absorbing interest.

campaign, that they elected by a decisive majority, and that it was clearly my duty to complete the work, in-so-far as I was able, of freeing the city from corporate control and the rule of the old gang.

For a time, however, I contemplated the step in all seriousness, for I am one of those who believe that the stage can do a deal of good for any community, and at the present time, especially in regard to political conditions. Had I concluded that the preaching of the drama was of greater effect than actual action in every-day life, I should not have hesitated to have relinquished my work as a municipal official, and to have taken up the offer, however unworthy many may have considered me for the task, in hope of accomplishing that end.

lives upon them and the connecting issues, there can be no question. Being a republic, the citizens of this country are interested, most vitally, in those things which tend to affect their welfare. But, unfortunately, conditions have resolved themselves to a state where the public, as a whole, is hampered in the discharge of this duty. Boss rule and corrupt political means have worked their systems broadcast, and the octopus, stretching out its many arms, has gripped all classes and all conditions in its meshes. It is a difficult matter, when the heat of a hotly contested campaign is at its height, to judge accurately the issues involved and the party candidates deserving support. The reason is simple; during the time between the actual campaigns, of greater or less extent, lapses

occur, and even the most vigilant of private citizens relapse into a state of satisfaction from which they do not awake until political leaders and political issues, demanding their consideration, call them from their lethargy. Again, while they are interested in political conditions and the issues at stake, a great majority of the people do not have the opportunity, outside the annual and biennial elections, to listen to the issues of reform. During the year, however, all attend theaters of some kind. Theatrical productions, in this way, seem to be a most excellent medium toward helping the majority of the people. The present issues, good or bad, work good or evil, just as the tendency of the play is for good or bad. In a political play the proposition is expressed in concrete form, and, instead of dealing with abstract qualities, the public is given opportunity of studying causes and effect, mapped out realistically and expressed with human interest, showing the price to be paid for neglect of those things which have the most vital effect upon affairs most vital to them.

Inspiring Drama Needed.

Any performance that has connected with it anything to inspire men to be better citizens, and to join with the men and parties that advocate political reform—that teach the doctrine of the declaration of independence that "all men are created equal," and that governments are instituted among men, deriving their just powers from the consent of the governed—that when any municipal government "becomes destructive to those ends, it is the right of the people to alter or abolish it"—any performance of this character works for municipal reform more thoroughly than can a world of political speakers, issues and campaigns, dealing with abstract qualities in the heat of a campaign, which may tend to question the sincerity of the motive. There is but one ending for a play. It must end right—and to end right, right must triumph. You must cloak deceit and transgression of the law with lovable characteristics, but unless, in the end, reformation is accomplished and renunciation of debased ideals is effected, the play will fail. To succeed, a political play must teach the truth, the whole truth, and nothing but the truth. The public is discerning. It demands this, and, if it is not given, expresses its disapproval by failing to throng to the box-office window. So a political play, founded as it is on higher ideals and the conception of right, teaches men and women to become better citizens and to exert what rights of suffrage they may possess for the best ends.

Character Must Be Shown.

Nor is it the theme alone of a political play that makes it valuable in practical politics. Character is the same everywhere. So are municipal graft, corrupt politicians, and business men equally corrupt through the influence of those they themselves have assisted to office. To be a success, a good political play must embody characters that are universal. The boss, the district leader, the corporation president with an axe to grind, the franchise grabber, and, though less often, the honest politician, are confined to no district and to no time. A character, in order to stand distinct among the other characters of a dramatic offering, must embody some human trait; that trait must be exemplified in mind, thought and deed, and the results of that trend must be presented as the moral which inevitably follows the course of action arising from such a characteristic. We may have all of this—as we do—about us every day, working in our midst. We may fail to realize it—as we do—for association renders us accustomed to it and the results are accomplished only after a long lapse, when many of the acts are forgotten. But, in the political play, we have the character, the actions and the results which ensue, arranged before us in logical order in a short space of time. We can draw the lesson in a brief period, and we can take it home, inwardly digest it and act upon it, profiting from what we have been taught by a good play.

Meeting the Graft Problem.

During the last year San Francisco, St. Louis, Minneapolis, Milwaukee and a score of other cities have been obliged to meet the problem of municipal corruption. For a time "graft" was discussed

(Continued on Page 40.)

PENNY ARCADE IS RAPIDLY GROWING IN POPULAR FAVOR

W. S. Mills Tells of Phenomenal Advancement Made by This Attractive Amusement.

SOLOMON said "There is nothing new under the sun," but if Solomon should happen into an ordinary Penny Arcade and see the wonderful manner in which the bright young Twentieth Century amusement promoter has planned, built and equipped this little theater for the people, he would change his mind.

The Penny Arcade is, in point of time, an infant in arms in comparison with its aged grandparent, the theater, yet in point of fact, it is a sturdy young strippling and growing every day.

As an amusement enterprise, it is almost idle to say that it has come to stay, the fact is so apparent. Although it was at first looked upon as a fad, its intrinsic merit as a means of entertainment immediately put it upon a sound footing among amusement enterprises and found plenty of old experienced amusement men who were ready to back it as a winning proposition. Nor has their judgment been found wanting.

The Penny Arcade is in ninety-nine cases out of a hundred a success. Like the theater, there have been cases known where it did not pay, but like the theater,

the crowds passing for twelve hours, and be sure that it is a continuous crowd, and not the crowd going or coming from business or the theater. The location which is most desirable for an Arcade is where there is an all-day run of people from 8 o'clock in the morning until 11 o'clock at night.

"Do not hesitate to pay a high rental or a bonus to get the right location. The rent would not be high if the location were not a good one. Bear in mind, that the more people who visit an Arcade the more money it will make, and that more people will enter its doors if it is located where people continually pass and congregate than would otherwise be the case."

Another requisite to success is cleanliness. It seems almost ridiculous to suggest to any man who is running an amusement venture in which he caters to the general public that he ought to keep his place scrubbed out and have his machines rubbed down with oil or some sort of furniture polish at least once a week.

Clean Place Essential.

The better practice is, of course, to employ a porter or a scrub-woman to do this work daily. This keeps the Arcade

well polished and shining is money well spent and returns many, many times over in increased patronage.

To run an Arcade and keep it as one of the city's amusement places, which thousands of people will patronize every year, should be the aim of the Arcade's proprietor. The owner who aims to make all he can without the expenditure of a dollar or a moment's thought will make money, but far less than he might by giving his property the right kind of attention.

The really surprising part about the Arcade business is that it pays under most any conditions. Arcades that seem hopelessly located and conducted in a slipshod, spiritless manner seem to thrive and make money in spite of such severe taxes on their earning power.

Outlasts Ordinary Shows.

This, of course, speaks better than

Furthermore, the public has come to accept the Arcade as a legitimate form of amusement, the same as the theater, the circus, etc., and have become regular patrons just as they patronize the vaudeville theaters for the new attractions.

NEW THEATERS

The Ruick opera house at La Grange, Ind., is being remodeled into a modern theater.

A six-story building which is to contain a theater with seating capacity of 1,200



FRONT VIEW OF MILLS' PENNY ARCADE.

the cause was directly traceable to some fault either in the location or the management.

In spite of all that is said to the contrary, an Arcade, to produce the best results, must have proper thought and attention. Like anything else, it grows with cultivation. To their credit be it said that most Arcades will make money even under such severe handicaps as back street locations, dirt and neglect. They will thrive even in places where a theater would be starved out. But this is to their credit and not to the credit of the owners who are too short-sighted to see where their negligence and disregard for their own interests are costing them hundreds of dollars every month.

An Arcade, to produce the largest income, must be located first of all where it will get all the patronage possible. Rent is a matter of ratio; high rent means, generally, good location and big business; cheap rent means poor location and poor business. In other words, you not only get what you pay for but as your expenditure for rent increases, the percentage of your income increases.

Location Most Important.

This is what H. S. Mills, who operates, probably, more Arcades in this country and abroad than any one man, has to say about location:

"One of the most essential features to the success of an Arcade is location, which should be absolutely the best obtainable. It should be on a prominent thoroughfare or on a corner, at a street car transfer point, at an amusement park or anywhere people are either passing or are compelled to wait.

"Always select the busy side of a street. When selecting a location, watch

bright and shining and invites patronage. If the room is well lighted, as it should be, passers-by will be attracted by the clean, pleasant appearance of the place and step in out of curiosity. No one likes a dark, forbidding, dirty unkempt place, and even though an Arcade will succeed and make money in spite of such shiftless management, it speaks only for the extreme popularity of this form of amusement.

A final fact bearing on the success of the Arcade venture is the big question of attractions. Every man, whether he is in the Arcade business or any other business, knows that if he intends to succeed, he must offer some kind of bait to purchasers. His goods must be made attractive. The same holds good with the Arcade—only more so. Not only must the attractions be fresh, but they should be displayed in such a manner as to interest and invite the attention of the public. When a set of pictures are old, they not only will not be patronized, but they affect all the pictures in their immediate neighborhood. Once "stung" by seeing an old set of pictures under a new or misleading name, the purchaser fights shy of patronizing any other machines under the impression that all the exhibits are old and worn out. The same holds good with the phonographs. No one cares to hear an old worn out record although the sign on the machine affirms that it is positively the newest and most popular hit of the day. On the other hand, unless the new attractions are properly displayed and featured in some way, the patron is apt to miss them or fail to find anything of interest in the exhibit.

There are many ways of making an Arcade attractive at a very slight ex-



MUSIC SECTION IN THE PENNY ARCADE.

well polished and shining is money well spent and returns many, many times over in increased patronage.

To run an Arcade and keep it as one of the city's amusement places, which thousands of people will patronize every year, should be the aim of the Arcade's proprietor. The owner who aims to make all he can without the expenditure of a dollar or a moment's thought will make money, but far less than he might by giving his property the right kind of attention.

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Outlasts Ordinary Shows.

This, of course, speaks better than

will be erected at Grand avenue, near Seventh street, Los Angeles, Cal., by George L. Walker of that city at a cost of \$150,000. Emil Olcovich has leased the theater.

Messrs. Frew, of Charleroi, Pa., and Mazlett, of Connellsville, Pa., are looking over sites in Lonsconing, Md., for a new theater which they intend to erect in that city.

W. J. Michael, of Morgantown, W. Va., plans the erection of a vaudeville house on Main street. The structure will be two stories high.

Work on the new opera house for Palestine, Tex., is progressing, and W. E. Swift, the owner, expects to have it completed within sixty days.

Plans for the new vaudeville theater which the Atlas Dramatic and Amusement



CASHIER'S DESK IN THE PENNY ARCADE.

words for the success, from a business standpoint, of the Arcade as an amusement enterprise. Unlike many low-priced, popular forms of amusement, the Arcade is based upon a sound business principle and will outlast the hundred and one other kinds of shows which after a season's popularity have to be discarded and the expensive equipment sold for junk.

According to the statements of some of the oldest Arcade men in the country, the Penny Arcade is more popular today than ever before. The reason they give, and it seems perfectly logical, is that the prejudice of the "Mrs. Grundy" element among the public has been overcome.

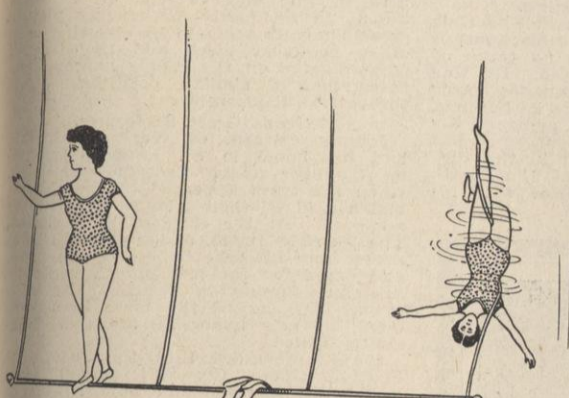
Company will erect at Cheyenne, Wyo., have been completed.

The Lyric theater, which opened Labor Day with high-class vaudeville and moving pictures, takes its place among the handsome moving picture theaters of Chicago and its environs. The theater is situated at 115th street and Michigan avenue, and is managed by Ben Snyder.

Hundreds of workmen are scurrying with might and main, working at top speed, so that the new Forrest theater at Broad and Walnut streets, Philadelphia, Pa., may open at the appointed date. The theater when completed will be one of the finest play houses in the country.

VAUDEVILLE

No. 6. AT THE MAJESTIC THEATER AS SEEN BY CARTOONIST HENDRICK. WEEK OF SEPT. 9.-07.



THE SISTERS URMA PREMIER TRIPLE TRAPEZE ARTISTS, IN THEIR CLASSICAL AND REFINED GYMNASIAC SPECIALTY ACT.



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CASTELLAT AND HALL IN A CLEVER ONE-ACT COMEDY.



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A LITTLE POEM ENTITLED YOU CAN LEAD A HORSE TO WATER, BUT A PENCIL MUST BE LEAD



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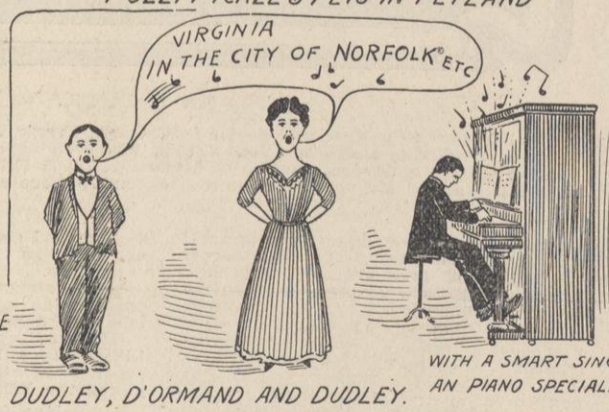
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GEORGE WILSON THE BEST OF ALL MINSTRELS.

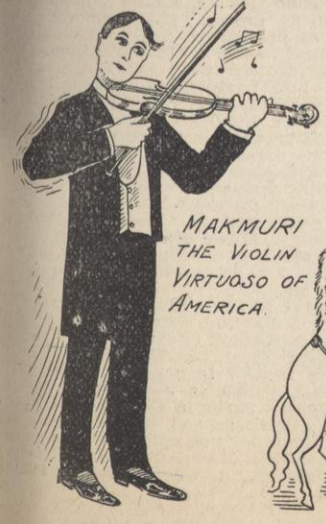


EULALIE YOUNG AS PICKLE POLLY

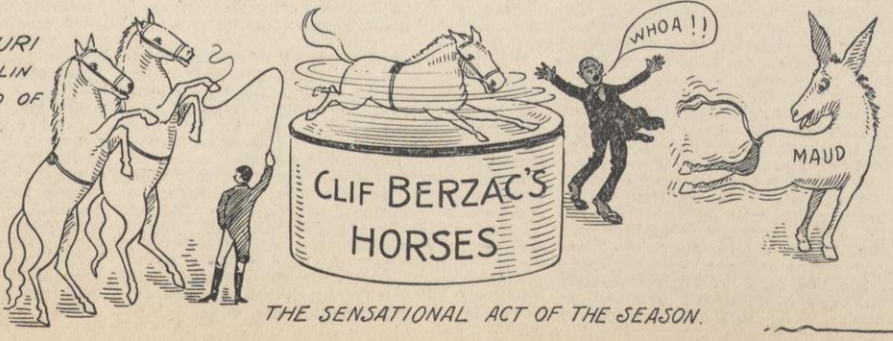


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THE SENSATIONAL ACT OF THE SEASON.



HARRY WEBB THE ENTERTAINING COMEDIAN.

Z.A. HENDRICK SHOW WORLD

ST. LOUIS

Actors Scarce and Talent Is Bady Wanted by Managers; Good Attractions at All Theatres—Interesting Professional

GOSSIP

BY CHARLES T. CAVANAGH.

St. Louis Bureau of The Show World, Century Theater, Charles T. Cavanagh, Representative.

ST. LOUIS, Sept. 14.—There is an extraordinary scarcity of actors in St. Louis just now. There would be few Thespians without employment this season if they would file their applications with agencies in this city. There are a number of repertoire and one-piece shows organizing in this vicinity, the progress of which is being retarded solely through the inability of agents to secure people in search of positions. Walter Donaldson illustrates the condition by showing a list of over 100 positions awaiting candidates who can make noises like performers. For a town that has not been on the theatrical map as long as some others this amounts to something. But when it is remembered that St. Louis is the metropolis of the southwest and that there is not another city of size between here and the Mexican border, a distance of some fifteen hundred miles, there is no reason to wonder at a growing demand for actors and actresses through this tributary domain. These gentle exponents of culture are as much of a necessity of modern life as shoes and the brew of hop, two commodities with which the name of St. Louis are associated most freely.

His Honor the Mayor Pleases.

The first engagement in this city of His Honor the Mayor opened at the Century theater last Sunday night. There was a large welcoming audience and the show won from the start. Never before has St. Louis seen such tireless and swift work on the stage. The action and fireworks constitute the principal attractions of the entertainment, and were sufficiently strong to make the week's business excellent. Harry Kelly, Madelyn Marshall and Dan Evans are the individuals of most prominence, but the "dancing dolls," which is a better name than "pony ballet," are the foundation stone, bulwarks and main arch of the entire program structure.

The Man of the Hour had its second and final week at the Olympic. With cooler weather the business has been a decided improvement over that of the previous week. There is no questioning the emphatic hit the play has scored in St. Louis, and if it had not been for the severe warmth of the first part of the engagement the Broadhurst play would have set some high figures that might not have been equalled again this season. A return engagement before next summer should prove profitable.

Strongheart Wins Favor.

Edgar Selwyn and his company are faring well at the Grand Opera House in Strongheart. The new star is impersonating the Indian college boy strictly along the lines fixed by Mr. Edeson—a most commendable thing to do, in view of the finely rounded character which the latter made of the subject. The company is adequate and the business gratifying. The Grand is presenting a series of high grade attractions this season and their success is as commendatory of the taste of their patrons as of the excellent judgment of the management.

The vaudeville war is like a western gun fight on a public street: the bystanders are the principal victims. The Columbia and the Garrick are cannonading each other with powerful bills and the other theaters in town are contributing portions of their patronage to the appetite for vaudeville thus created. Neither of the combatants are suffering a scratch.

The Garrick bill is much stronger than that of the previous week. The Romany Troupe of operatic singers are the leading number. Their selections, both classic and near-classic, please all sections of the audience. Harry Corson Clarke presents his playlet, Strategy. Maude Lambert, who established a wide circle of St. Louis friends while she was helping to make the World's Fair a success by appearing in the Delmar Louisiana production, has several songs and could use several more if she could give all the encores requested. Billy Clifford, Charley Sweet, and Caron and Herbert were on the bill, as also was Ralph Johnson, with a thrilling bicycle act, and Valazzi in a juggling and athletic turn.

Stella Mayhew in Play.

Stella Mayhew is the most interesting personage on the Columbia bill, for she made her first vaudeville appearance in this city this week. Of course she made good. But she changed her songs for a play before the week was over, and although It Happened in Utah is good, the talented lady should stay in her original line. There are many who can act as well as she, but mighty few who present a comic song with a small fraction of her irresistible humor. The rarity of her talents necessitates their culture. The Ellis-Nowlan Trio had a bright new acrobatic turn which was constantly amusing. The other acts, such as William Inman, Emma Francis, Mme. Nadji and the Eight Bedouin Arabs, were attractive.

The Cowboy Girl, with Marie Flynn at the head of the cast, has done an excellent business at the Imperial, addi-

tional rows of seats having been installed behind the back rail of the lower floor to accommodate the crowds.

Nellie, the Beautiful Cloak Model, has had a strong week at Havlin's, with Clara Joel in the title role with a face and figure that looked the part. Victory Bateman, than whom no one stands better in the memory of St. Louisans, had a prominent place in the cast.

The High Jinks Burlesquers and Bob Manchester's Vanity Fair company supplied the programs at the Standard and the Gayety. Business at these two houses is of a capacity character.

Moving Pictures Attractive.

O. T. Crawford put on his moving picture show at the Odeon last Saturday and Sunday, with two performances each day. His sound effects embellish the

at Havlin's; The Joseph F. Sheehan Opera Co. in Il Trovatore at the Odeon; Boston Belles at the Gayety and Champagne Girls at the Standard.

Personal Notes and Comment.

Gwilym Miles, for many years a familiar figure nationally in concert work, has opened a studio in this city for the teaching of stage and church singing.

W. J. McNeese, an actor with The Heir to the Hoorah company, disappeared mysteriously Thursday and no trace of him has since been discovered. He was a man of good habits and Manager Harry Riding, of the company, fears he has met with foul treatment. His personal belongings and stage possessions were left untouched at his hotel and in the theater. He is a resident of Cincinnati, where he has made his home with his

the very front of public attention.

R. Victor Leighton, formerly general manager of the Al. Woods shows, is acting as agent of His Honor the Mayor (with Harry Kelly).

Mrs. Jane Campbell, expert stenographer in the show line, will probably have charge of the typewriting department of the Donaldson Theatrical Agency. She is probably the best known key manipulator in St. Louis.

O. T. Crawford, directing genius of the film exchange which bears his name, states that the volume of the film business in this city exceeds all expectations. In St. Louis the moving picture establishments seem to be elbowing each other in every block and the demand from outside on the supply houses indicates that a similar condition exists throughout the southwest.

Friends Greet Performer.

Johnny Curran, of Ward & Curran, had his home in St. Louis before he went on the stage. Last Monday night, when the team appeared at the Columbia, a host of their friends were in the audience. At the close of their sketch, The Terrible Judge, Judge Orrick Bishop arose from his seat in one of the boxes and expressed the pleasure Curran's old associates found in hearing him sing again. He invited the team to a banquet in their honor at the new Marquette Hotel.

It is announced that the Joseph F. Sheehan Opera Co. will present four weeks of grand opera in English at popular prices at the Odeon, beginning Sept. 16. Mr. Sheehan and his following will meet with a cordial welcome. The local management is under the direction of Messrs. McDonald and Piper of the Val Reis Music Company, who have been eminently successful in handling such engagements heretofore.

William A. Brady, Wilton Lackaye and the latter's company arrived in St. Louis last night and final rehearsals of The Bondman were begun at once. Hall Caine, the distinguished author of the play, is expected to witness the opening performances. There is a large sale for the week at the Olympic and the financial success of the American introduction of the big Drury Lane success is assured.

Henri Gressitt, last year an ambassador of Madame Butterfly, is here in advance of The College Widow.

The bill at the Globe theater (H. E. Rice, mgr.) was Mme. Martino, revolving globe; Frank Harris, Hebrew comedian; Bartell, female impersonator; the Great Belmont, head balancing; Lulu Besseleman, illustrated songs; Jack Styles, Negro comedian; new moving pictures. Business good.

FRANK V. BUCK, PUBLICITY AGENT. Klaw & Erlanger Appoint Young Chicagoan as Press Representative.

The announcement recently made that Frank V. Buck, formerly associated with the Western Vaudeville Managers' Association, had been appointed by Klaw & Erlanger as their General Western Publicity Agent, caused quite a stir in managerial and dramatic circles. Mr. Buck, who is a comparatively young man, assumed his new office Sept. 1, and is now in control of all the publicity men west of New York.

Mr. Buck was born in Dallas, Texas, twenty-eight years ago. He lived in the west until 1887, spending a part of the time as a ranchman and in other typical western pursuits. Ten years ago Mr. Buck came to Chicago and made his initial essay into the profession of entertainment by acquiring some concessions at the World's Fair. Having met with success in this venture the following season he toured a circuit of fairs with a group of shows, visiting in the course of his itinerary the state fairs of Iowa, Kansas, Missouri and Texas. Mr. Buck's season was most prosperous, and he returned to Chicago enriched in both the way of money and experience.

Mr. Buck then left the show business for a period and in 1900 married Amy Leslie, the famous theatrical critic of the Chicago Daily News. For the succeeding two years Mr. Buck was in full charge of the western office of the Sol Bloom Musical Publishing Company, and under his direction the agency made a name for itself among the numerous other musical publishing firms that existed at the time. After a time Mr. Buck severed his connection with Sol Bloom and entered into partnership with a Mr. Carney, with the firm name of Buck & Carney Music Publishing Co. The firm was eminently successful, and placed on the market many of the "hits" that were whistled and played by the lovers of popular music. Eventually Mr. Buck purchased Carney's interest in the firm and conducted the business alone. The McKinley Music Company, which had been seeking opportunity to enlarge its holdings, then purchased the business from Mr. Buck.

In 1904 Mr. Buck became business manager of Ravinia Park, which was then in its incipency and was under the management of J. J. Murdock. The park gained rapidly in popularity and grew to be that which is now one of the most frequented parks in Chicago. At the close of the park season Mr. Murdock placed Mr. Buck in the offices of the Western Vaudeville Managers' Association as booking agent, where he has remained until now.



FRANK V. BUCK.

Sykes Photo, Chicago.

Well known to professional people in Chicago, Frank V. Buck, formerly with the Western Vaudeville Managers' Association, has been appointed to the responsible position of Chicago representative of Messrs. Klaw & Erlanger, the New York theatrical magnates. Mr. Buck is a man of executive force and very popular.

pictures themselves, and the program in its entirety is one of the very best of the character ever seen in this city. Large audiences were present at all performances.

Hugh O'Neill and his company inaugurated their season with a week at Suburban Garden in The Colleen Bawn and The Real Robert Emmett. Many of the performances are given for the benefit of various Catholic parishes of the city and audiences have been large and performances satisfactory. The supporting company is headed by Grace Lurton, a young actress of ability and beauty. The company will tour eastern states later.

Forest Park Highlands and West End Heights close their seasons tonight. The former has had Cavallo's band with Emma Partridge as soloist, and the latter had Harvest as the play in which Thais Magrane and her company appeared. It proved the best play of her repertoire. Inclement weather reduced garden patronage to feeble figures during the week. The coming week will bring: Wilton Lackaye in the American premiere of Hall Caine's Drury Lane success, The Bondman, at the Olympic; The College Widow at the Century; Arizona at the Grand Opera House; Uncle Tom's Cabin at the Imperial; The Mysterious Burglar

mother and sister. He is thirty years of age and has been on the stage for several years.

Sol Lichtenstein, of St. Louis, has been engaged as musical director of Crusoe Isle on the Keith and Proctor circuit.

Herbert Spencer, who traveled with the Lillian Russell company last season as an instrumentalist in The Butterfly, has joined the Witmark forces in New York.

Has Stalwart Door Man.

The Century theater has a new door-keeper in the person of Barney Willow, for many years a police sergeant in this city. He succeeds Frank Kober, who has resigned.

Joe Pazen, press agent of West End Heights during the past summer, has gone to Chicago to take a road position. He has been editor of The Ghost, the national organ of the T. M. A., but the publication is said to have manifested symptoms of locomotor ataxia.

Pat Bannon, the Wisconsin farmer who devotes his leisure time in the winter to the show business, has been doing mighty work in the interests of Edgar Selwyn in Strongheart. Although it will be the third visit of the De Mille comedy drama to St. Louis and the opposition have all the freshness of new shows, Mr. Bannon has pushed his charge into

GRACE GEORGE IS WELCOMED BY HER CLEVELAND ADMIRERS

Brilliant Young Actress Is Seen in Her Great Success, Divorcons—Gossip of The Stage.

BY EDWARD FRYE.

CLEVELAND, O., Sept. 14.—Divorcons, the French comedy in which Grace George made such a remarkable success, both in New Lork and in London, was the offering at the Opera house this week. Miss George was excellent. As the husband, Frank Worthing has one of the best roles of his career. A newer English importation is Douglas Gerrard, who was brought over to play the part of Adhemar, the soldier lover. He fits in well with Miss George and Mr. Worthing. Large audiences were the rule.

Il Trovatore, with an enlarged cast and an amplified scenic production is the farrow bill of the Sheehan company at the Colonial. Mr. Sheehan was very good as "Manrico." His voice is in excellent condition notwithstanding the generous use to which he has put it the last few weeks. A new prima donna was introduced in the role of Leonora, Miss Helen Noldi, a Cleveland girl who received a cordial welcome. She has lately come from abroad, where, in addition to her studies, she engaged in concert work. Her voice is rich and of a pleasing quality.

Viola Gillette, pleasantly remembered for her nice voice and her good looks in The Girl and the Bandit, was one of the leading performers at Keith's this week. With Miss Gillette is the well known comedian, George McFarlane, who assists her in presenting a delightfully funny sketch entitled, A Little Musical Nonsense. Max York's dogs are the best ever seen at Keith's; Middleton, Speelmeyer & Co. sketch, A Texas Wooling, is amusing, and introduces a full blooded Indian actor, Wounded Buffalo; the Holdsworths are good banjoists; Elmer Tenley is an entertaining monologist; Chris Bruno and Mabel Russell sing and dance neatly, and Keno, Welsh and Melrose, as usual, present a popular brand of fun along with skilled acrobatic feats.

Old Heidelberg a Hit.

A better selection than Old Heidelberg could not have been made by Vaughan Glaser for his closing week at the Euclid Avenue garden theater, commencing last Monday evening. This beautiful play he has closely associated with himself, winning with it his greatest local success, and presenting it in Detroit, Buffalo, Columbus, Brooklyn and Providence, where he has won much praise from the critic and the public. The play affords every member of the company opportunity for fine acting and gives the scenic artist a chance to display some beautiful stage pictures. The opening scene shows the young prince, Karl Heinrich, amid the gloomy surroundings at the castle where his early years are spent. Then the scene shifts to gay Heidelberg, and here the prince enjoys life for the first time. Again the scene is changed. The old king dies and Karl Heinrich is recalled to the throne. Loving little Kathie, his companion at Heidelberg, and anxious to wed her like an ordinary subject, he must bow his head to the decrees of state. The final scene where the prince returns to Heidelberg, to enjoy once more its gayety and freedom, is one in which pathos and sentiment are charmingly blended. Miss Fay Courtenay's Kathie is one of her most delightful characterizations. The part of Dr. Jutner was very well played by that sterling actor, Frank Camp. James Hester is seen as Herr Lutz and was entertaining as his valet. Mr. Johnson and Mr. Kirby and other members of the company were seen in congenial parts.

Comedy Is Pleasing.

Tennessee's Partner, Scott Marble's lively four-act comedy drama, was the offering of the Majestic Stock Co. this week. Manager Macy chose it because it offers a pleasing part to each of the principals. The story of Tennessee's Partner is too familiar to require any description. It contains a series of interesting situations and a host of odd characters in many laughable yet sentimental episodes. In the character of the brave, bright young girl from the Smoky Mountains, Florence Oakley is seen at her best and does some clever acting. One of the best bits of melodramatic sentiment seen in Cleveland of late was that given by Harry Ingram, as Caleb Swan, the square-deal gambler, and Tennessee's pardner. All the other members of the company were good in their respective parts.

Few plays of recent years have secured such a strong hold upon public favor as Under Southern Skies, which was seen at the Lyceum. Its reputation is now so well established that the mere announcement of its coming is all that is necessary to draw crowded houses. This popularity is not hard to account for, for there is not a dull moment from the rise of the curtain until its fall. Almost all the first and second acts are filled with life and gayety. The birthday part in the first act, and the Hallowe'en celebration, which is the feature of the second act,

have such natural, youthful fun and frolic that the audience seem to become a part of it and long to join in the merry-making themselves.

Melodrama Wins Applause.

Parted on Her Bridal Tour was the offering at the Cleveland this week. The novel makes a good melodrama full of sentiment and racked hearts and far better in a literary way than the common run of melodramas seen here. The scenes are laid in and around New York City, and disclose the struggles of a young girl, who penniless and alone in the world, battles against overwhelming odds and unscrupulous enemies, and after many vicissitudes wins in the end. The scenery is artistic. The company, which numbers twenty, is made up of recognized players, the entire production being under the management of Charles E. Blaney.

Several good acts are included in the Lyric bill. Zeda gives an exhibition of a



ROBERT ROGERS AND LOUISE MACKINTOSH IN OUT OF SIGHT.

boneless man that is interesting from the anatomical standpoint. The DeVana brothers have a dog to assist them in their acrobatic work. Other performers: Nelson and Meleidge, comedians; Leo Cooper and company, in "The Price of Power"; Wynne Christy, blackface comedian; Rinaldo, "wandering violinist," and Lula Majko, vocalist.

Cherry Blossoms Entertain.

Miron M. Gilday, assisted by John Perry and Lilly Welch, give an excellent sketch at the Star called Coals of Fire. Winchell Smith is the author. The Cherry Blossoms are responsible for the entertainment as a whole. The chorus is good looking and the scenery is above the average in the first part, which is called Booster Millions. John Perry has a song at the opening that makes a big hit. Goff Phillips, black face comedian; Jerge Alene and Hamilton, who have a singing and dancing act and a male quartet appear in the olio. Dr. Dippy's Sanitarium closes the performance.

The Bowery Burlesquers have a good trio of comedians this trip. Mike Kelly was formerly one of the comedians in Me, Him and I. Ben Jensen has been with the company for nine years. Harry Hills also has a reputation. One of the feature show is a college number, where an innovation is sprung on burlesques audiences by costuming the chorus in long skirts. Three musical farces bring out the strength of the company. In the olio are Ben Jensen, the two Bracketts, Arthur and Ethel Miller, dancers, and Carmelita D'Elcedera.

MANY FINE ATTRACTIONS FILL PLAYHOUSES AT LOUISVILLE

E. M. Holland Is Greeted by Packed Theater and Thomas Jefferson Also Is Cordially Received.

BY J. S. SHALLCROSS.

LOUISVILLE, Ky., Sept. 14.—E. M. Holland, as the leading man in George Middleton's dramatization of Nicholson's mystery novel, The House of a Thousand Candles, was the attraction at Macauley's theater for the first three nights of the current week. Mr. Holland's career on the American stage has been continuously brilliant and he is a great favorite in this city. His support is good, Miss Raebriek, formerly with John Drew, is with Mr. Holland as leading lady. Packed houses greeted the players. The latter part of the week Thomas Jefferson was seen in the grand old play Rip Van Winkle. Mr. Jefferson's principal support this season includes Miss Maggie Moore, Loretta Jefferson, Horace Mitchell and Phyllis Merton. The sale of seats has been unusually large. His Honor the Mayor next week.

Mary Anderson Theater—Manager Max

Reichmann made the final week a notable one in every respect. An unusually fine lot of attractions both indoors and out of doors are presented. In the pavilion, Al. Lawrence, monologist, is heading the bill; Mason and Bart, comedy acrobatic team; Les-Aubin Leonel; Fuller and Love, musical comedians; Lillian Ashley, mimic and vocalist; and the Kinodrome, make up a good bill. Prof. Harry Cook, the Bandmaster, accompanied by a new soloist, will give a farewell series of free concerts.

White City Ends Season.

White City closed Sept. 7 with one of the biggest crowds ever at this place, special attractions were presented and the Pythians turned out in full force. The park closed a very successful season, and to Col. John H. Whallen is due all the credit, as he took hold of the place when failure seemed certain.

"The Gobblers," an organization composed of White City managers and employes, gave a farewell dinner last week. Over 150 plates were provided. "Doc." Barnard and Heywood Allen had charge of the affair, and it was successful.

Manager Chris. Wassman, of the Crystal theater, is pleased at the business his house is doing. New songs by Miss Cela Burch and frequent change of pictures are packing his place.

The Moulton theater, the new house to be opened by Irvin Simons of Dreamland, is nearly completed and will open next week.

Marvel theater, George Heidelberg's cozy picture house is doing a turn-away business. Mr. Heidelberg has just installed new opera chairs and enlarged his seating capacity to accommodate the increasing attendance.

Manager L. Rosenfield of the Wonderland, is pleased with the business he is doing. Baby Burch is the star attraction.

The Williams Brothers have been engaged indefinitely by Manager Simons of Dreamland.

Tent Shows Prosperous.

Sun Brothers World Progressive Shows gave two performances Sept. 10 to packed tents. The show is a good one and keeps apace with the times. This has been a successful season so far with this show.

Buffalo Bill, after an absence of over five years, will appear Sept. 28. On the same date and in adjoining lots the well known Frank A. Robbins circus will show here.

Forepaugh & Sells Bros. did a tremendous business in New Albany, Ind., Sept. 7. Packed them to the ring bank.

Capt. John H. Magnus, of the police department with the Forepaugh-Sells show, is considered one of the best men in his line in the country, and stands high with the show people. Capt. Magnus' duties are trying, but he is equal to the emergency and handles the crowds to the satisfaction of all. He is a SHOW WORLD enthusiast and sees that all the show people are supplied with the paper. Fifty copies are purchased weekly, more than twice any other show paper.

Tom Corrigan, the well known singer, has decided not to go into vaudeville, but remain in this city the coming season with the Crystal theater.

Hopkins theater will open Sept. 15. Continuous vaudeville will be presented. Manager Reichman will adhere to his policy in the future as in the past, to present nothing but the best.

The Copeland Brothers stock company has finished its season on the Airdome circuit controlled by the Middle West Managers' Association. The company has enjoyed a prosperous as well as a pleasant summer, and will continue in repertoire this winter, being booked solid until the advent of the warm weather.

HAVE A LAUGHABLE PLAYLET.

Mr. and Mrs. Robert Rogers Win Favor with Clever Sketch, Out of Sight.

Robert Rogers and Louise Mackintosh, whose likeness we present herewith, are being featured upon advanced vaudeville bills this season with their laughable playlet, Out of Sight. The sketch tells a consistent story, and possesses a startling and laughable finish that affords the players an equal chance for the display of their ability. The Milwaukee Evening Wisconsin remarked in a recent issue, "Out of Sight is the laughing hit of the year." The Sentinel, of the same city, said, "The house was in continuous laughter," and the Milwaukee Daily News said, "Out of Sight kept the Crystal audience in roars of laughter." Mr. and Mrs. Rogers, as they are known in private life, have had prominent parts in many Broadway productions and are well and favorably known. Their last appearance in Chicago was in The Price of Peace, which enjoyed a three months' run at McVicker's theater. They have a playlet which is refined, polite and extremely laughable. The attraction is being booked by the Western Vaudeville Managers' Association.

Racing Drama Does Well.

Masonic Theater—David Higgins in His Last Dollar, was the current week's attraction at this house. He was cleverly supported by Miss Mary Servoss. Good houses ruled. "Tommy" Reynolds, a strong local favorite is with the company, and received applause. Next week, Thorns and Orange Blossoms.

Buckingham—The Broadway Gaiety Girls packed them in at this house. Bright and breezy and up to the minute is every number. The olio is particularly strong. Next week, The Jolly Grass Widows.

Avenue Theater—Lincoln J. Carter's The End of the Trail did a phenomenal business here. Long before the doors were opened every seat was sold. Underlined for next week: Our Friend Fritz.

Fontaine Ferry Park is upon its last week of the season and Manager William



Music and Song



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.

ALTHOUGH previously well known throughout the east and celebrated there as conductor of the famous Carlisle Indian Band, James Riley Wheelock was practically unknown in the west when the Wheelock's United States Indian Band was first organized, at Lawrence, Kans., in 1902.

Now, however, the name Wheelock has become a common word where good music is known and appreciated, as much as the name was a household word in football circles when the giant Wheelock was the guard on the Carlisle Indian football team.

It is sometimes questioned as to the ability of the Indian in taking up the educational arts. That question can not be better answered than by mere reference to Wheelock and his concert band of fifty Indian musicians. Without question, this organization ranks with all the leading concert bands in the United States.

The band's early successes were made in Philadelphia and during its visit to Pueblo and Denver, in 1902, and at the World's Columbian Exposition, St. Louis, in 1903. Since that time Mr. Wheelock has had a well selected band of Indian artists, coming from all over the United States and Mexico, representing twenty-five different tribes, and has been giving concerts in the middle west, going as far east as New York City, where it played for Proctor's theaters for several weeks, the success and the artistic import being attested by teeming columns of praise and commendation from the leading musical critics everywhere.

Many deem it impossible to adequately describe the Indian's music. There is a subtle charm, a something which pervades and dominates the atmosphere of their music, so altogether different from other bands that words fail to convey, and this must be experienced to be appreciated. The conception, the interpretation, the artistic performance, are all there in their excellence and the impression is always confirmed by the many music lovers who flock to their concerts.

Mr. Wheelock was educated at Carlisle Indian School, and after graduating there in 1896, he went to Germany and studied under Nickisch, at Leipsig, and from there went to London where he came under the baton of that celebrated English conductor, Mann.

Mr. Wheelock's is the only Indian band in the world organized and instrumentated to give strictly high-class concerts. Its members represent the very best musical talent of Indian blood to be found in America, and comes with no apologies for the character and quality of its concerts, either on account of the nationality or age of its members, but is willing to be judged on its merits as a musical organization.

The band is under the management of Wheelock & Company, Philadelphia and New York City.

The Old and the New.

"There's no way of judging," said a man who writes successful songs "whether the ballads of today measure up to the ballads of yesterday—meaning by yesterday what we call a song generation, and that, roundly, is twenty years.

"It's all in the point of view. The remembered fineness of an old song is largely a matter of what we call an association of ideas. The memory of a favorite old song is hauntingly imbedded in the grizzled chap's recollections of his clippish, gay dog days. Therefore to him that old song was the best ever composed.

"To show how this works out: The other night in a big Atlantic City Rathskeller I sat near a huge table around which some thirty or forty middle-aged Elks, attending the Elks' convention in Philadelphia, were seated. In compliment of these men the orchestra began to play a singularly well arranged medley of ballads of a song generation ago.

"There were in the medley such songs as 'White Wings,' 'Sweet Violets,' 'Somebody's Coming When the Dew Drops Fall,' 'Gathering Up the Shells from the Seashore,' 'Wait Till the Clouds Roll By,' 'Hear Them Bells,' 'When the Robins Nest Again,' 'When the Leaves Begin to Fall,' 'I'll Wait, My Love,' 'It's Only a Pansy Blossom'—strains from all of these and others.

Affects the Old Boys.

"It was curious to note how those middle-aged chaps, all mellowed after a good dinner, took that stuff. For a couple of hours they had been listening, wholly unmoved, to the orchestra rendering the up-to-date things—the new ballads, extravaganza snatches, ragtime, interpolations, Indian and cowboy melodies—'Love Me and the World is Mine,' 'Dreaming,' 'School Days,' 'Arrah Wan-

na,' 'Yesterday,' 'In the Land of the Buffalo.'

"They had talked merrily and noisily through all of the modern stuff, but when the orchestra broke into the old strains a hush fell upon them. They leaned back in their chairs, all quiet after a very few of the opening strains, and blew smoke rings at the open sky.

"I saw several of the middle-aged chaps wiping their eye-glasses quite industriously, and when the medley was over not a few of them blew their noses with quite unnecessary violence. Then they broke into a veritable tumult of applause.

Songs of Childhood Stick.

"It was a perfect exemplification of my theory that the songs of one's youth are the songs that stick, while those that come later merely glance off. My grandmother tells me to this very hour that

panion, 'an uncle, probably. I haven't heard it till tonight for over thirty years. I used to hum it when I had all of the hair that belonged to me, and that, my dear, was long before you ever thought of being born.'

"How extraordinary!" said the girl. "Fancy anything so pretty being done such a long time ago."

"It is thus that the best of old songs live.

"On the day when General Grant was buried in New York, Pat Gilmore's band, up at the tomb, played 'Somebody's Coming When the Dew Drops Fall' in slow time. That song, a very lovely one, had had its vogue many years before 1885. The rising generation had quite forgotten it.

"But the Gilmore band did it so beautifully that the younger folks at the tomb all fell to asking for the name of the

thumping of high-heeled boots upon the honkatonk floor, also is marked by a certain sameness, and I doubt if it will be a lasting vogue.

"The innovators are turning their attention to old Mexico lately, and there'll be all sorts of Sonoras and Chihuahuas and that sort published in the autumn. The Spanish motif runs through all of this Mexican stuff that is being turned out now, and the Mexican songs are going to have a big time of it, I think.

All Countries Covered.

"The color is there; the music, being Spanish, is ready made, so to speak—that is, it doesn't have to be invented, haphazard, like the Indian and cowboy stuff—and old Mexico, of course, is overlaid and surcharged with sentiment. Some of the boys I know are even trying their hands at Aztec stuff—cliff dwelling, sun dancing things with the wierd strain, some of it not half bad.

"After that, the Incas of Peru, I suppose, and our progressive song writers may yet become archeologists and poke through the ruins of Yucatan, and such like for inspiration and material.

"The song writing chaps who beat the others to it in establishing a ballad vogue are the lucky ones in the financial way, and that's why all hands are working like demons to get hold of the new thing. A lot of them wasted many hair-toussling hours in endeavoring to start a Japanese song in vogue. Our American enthusiasm over the Nippon country petered out just when a number of the Japanese songs were about to be sprung, and knowing that their efforts would have fallen dead, they had to give that attempt up.

"Are some singers paid by music publishers to sing their new songs? Golly. They certainly are, and some of them are paid big for this sort of boosting.

"If they are not paid in a lump they declare themselves in for a piece of the royalties. Music publishers like this royalty arrangement better, I think, for it is of course a guarantee that the boosting singer will be more zealous in his or her attempts to make the new song stick and sell.

"But, after all, no song of mediocre merit can ever be boosted by these methods into anything more than merely ephemeral fame and prosperity. It may be thus hoisted into a seller for a while, but the commonplace stuff doesn't endure in the ballad business any more than it does in literature.

"There was no boosting of the sort I've mentioned for 'Molly Darling'—the writer of that, by the way, an octogenarian, died in Kentucky a few days ago—and yet you'll hear that song everywhere in the world today. I have heard a bunch of Kanakas coaling a steamer at Honolulu sing it. Was there any boosting for 'Kathleen Mavourneen'? Not that I ever heard of. Yet it goes on.

"The good folks know the good thing, and in the long run they can be depended upon to perpetuate it."

Hager Hollers.

That's a wise scheme Helf & Hager have recently instituted—that of exchanging their "weekly" paper, "Echoes From Hitland," for a copy of legitimate journals, but I doubt if it is meeting with the flattering reception the publishers claim for it.

To those who are connected with, and interested in, the firm of Helf & Hager, "Echoes From Hitland" must certainly make a strong appeal. But to those who are interested in the music publishing business at large, the paper has nothing of genuine interest outside of the fact that it conveys the knowledge that J. Fred Helf is the greatest song writer in the world—that is, if "Echoes From Hitland" is to be believed.

For instance: "Fred Helf had written thirty 'hits' before he tired of being cheated of his royalties." Fred is unfortunate in not knowing that the strong arm of the law in New York, or wherever his publishers may have been located, would certainly have been thrown about him and he would have been afforded ample protection and an adequate remedy.

When a man has written two or three hits and becomes aware of the fact that he is not getting the royalties due him, he has ample opportunity to make his publisher show cause why he should not pay him all that is coming to him. Fred didn't do that. He preferred to wait until he had been "cheated" out of royalties from "thirty hits," and then he didn't take the course open to him, he got even with the publisher by going into the business himself! Suffering antipodes, can you beat it!

Then, again: "Among the nineteen successes of the year, the name of Helf appears on at least ten." There is another sad blow. We had been laboring under the impression that the publishers who form the two corporations recently organized had at least one credit to each of their names. We have had hit after



JAMES RILEY WHELOCK, BAND LEADER.

the greatest song ever written was 'Lily Dale,' a completely forgotten thing published in the forties, and of the deadly sugary and soggy variety.

"The middle-aged Elks ranged around that big table really had something worth while remembering in listening to that medley, though, for there were some mighty good songs included in the hodge podge. I doubt if there has been any period since that could show such a bunch of genuinely good and enduring ballads as those of a song generation ago.

"They were well sung, too. The elderly Elks, for instance, to bring back the recollection of Banks Winter singing 'White Wings' (he composed the song), and Fritz Emmet singing 'Sweet Violets,' and his always alive 'Lullaby,' and Billy Scanlan singing 'Peek-a-boo,' and Fred Oakland singing 'The Spanish Cavalier,' and so on, for in those days the leading songs became ineradicably associated with the people who sang them best and oftenest.

Good Things Last.

"Nothing is more certain than that a good thing will last. At a steamer concert not long ago one of the volunteer entertainers, a fine old boy, with a splendid baritone voice, sang 'A Lighthouse By the Sea.' Going back some, eh? But that always was a beautiful song, and it made the hit of the performance.

"Now, isn't that a delightful song? I heard a young woman say to her companion, a man of sixty. 'I wonder why I haven't heard it before? It must be very new. I must get it when we land.'

"You may find it in print, and you may not," said the girl's old foggy com-

panion, "an uncle, probably. I haven't heard it till tonight for over thirty years. I used to hum it when I had all of the hair that belonged to me, and that, my dear, was long before you ever thought of being born."

Ragtime Still Lives.

"Predictions as to the passing of ragtime don't seem to pan out. They began predicting that five or six weeks ago, and yet the coon stuff holds out wonderfully well and is wanted everywhere.

"Forty or fifty fellows are addressing themselves to no other task than the writing of ragtime stuff, all fighting for the hit, for the one hit in that direction means a lot to the lucky man. That shows that the ragtime sort is still in demand.

"The writers of this sort of thing are doing better at it all the time, too. The ragtime stuff of the last two years is incomparably better than that which gave that class of composition its greatest vogue. They're getting the genuine African atmosphere, the real Congo thing, the Zambesiland flavor, these days.

"It's no longer merely the coon shouting stuff, but the croony, grass hut, palm-lined river sort of Africanese writing, imbued with sentiment and color. There's still a big chance at that sort of work. So eminent a man as Dvorak thought so years ago, and his predictions about it are being verified.

"The coon stuff wears better than the Indian and cowboy material. There was a sameness about the Indian songs, pretty as some of them were; and the present generation doesn't know enough about the red man to derive much of an appeal from songs about him. The cowboy stuff, with its sound as of the

ON BIG WHITE WAY IN NEW YORK

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

BY WALTER BROWNE.

NEW YORK, Sept. 14.—While this week has not been prolific in productions or marked by any great activity in the theatrical world, it has been distinguished by three events which it is a real pleasure to record. It has given us far and away the best new play, and the most perfectly acted, which has been seen here this season. It has entirely reconciled us to "advanced vaudeville," with its plethora of imported acts by the introduction of Gus Elen and Miss Claire Romaine, two of the cleverest English artists ever seen in this country, and it has afforded us the pleasure of welcoming back to the stage Miss Maud Hollins, one of the most dainty and altogether delightful of comic opera prima donnas, whose sister Mabel is now singing in The Little Cherub, in Chicago.

She stole for love of him. She feared to lose his love if she did not wear pretty things. She pleads with him. He misunderstands. He grieves, but he forgives her. Then a horrible thought comes to him. Why did young Fernand sacrifice himself for her? He has noticed the youth's infatuation. He suspects her. Accuses her of intrigue with the boy. He will bring them face to face. His wife threatened to throw herself from the window if he leaves her, and torn with suspicions, they agree to wait till the morning. In the third act the interest is admirably sustained. There is no anti-climax. The final reconciliation is only affected the moment before the curtain falls.

It will be seen that there is something of the character of Nora in The Doll's House in the part so admirably played by Miss Illington. She sins, but not for herself. It is for love of her husband. The conclusion, however, true to nature, and without straining the sympathies, is much more satisfactory than that in Ibsen's masterpiece. Harry Bernstein has vastly enriched dramatic literature and the stage by The Thief. Others in the cast are Herbert Percy, Leonard Ide, Sidney Herbert, Hollister Pratt, and Edith Ostlere.

Fritzi Scheff in Mlle. Modiste.

Fritzi Scheff is a big favorite in this city. There is no doubt about that. If any existed it was entirely dispelled by the warmth of her reception at the Knickerbocker theater last Monday night. With a company, practically the same as that which supported the chic little woman with the big sweet voice, she again sang "Blossom" and Herbert's delightfully refreshing opera, Mlle. Modiste. William Pruette's ponderous baritone voice was again heard in "I Want What I Want When I Want It," and all the other popular numbers were encored, just as if they hadn't been heard hundreds of times in the same place before. Miss Blanche Morrison and Howard Chambers were particularly successful. The revival is a success. It is a pity it cannot remain more than three weeks in our city, which sadly needs more really good light musical plays.

"On the Road" in New York City.

A new departure in the management of metropolitan theaters seems to have been inaugurated this season. The Shuberts appear to have originated a policy of shifting their attractions around so that Manhattan Island is becoming to some extent a touring circuit. It began when Fascinating Flora moved out of the Casino to make way for The Orchid, which, in like manner, left the Herald Square to give Virginia Harned and Anna Karenina a chance. On Monday next The Orchid is to be again transplanted, so that The Lady from Lanes may inhabit the Casino, giving up her old home at the Lyric to James O'Neill, who is to have a five weeks' stay at the house, during which Virginious and other tragedies will be revived. This is the first time Reginald DeKoven's pretty playhouse has sheltered anything but mirth and music. But The Lady from Lanes, although an undoubted success, must soon be moving on, for The Great White Way is due at the Casino Sept. 23, and on that same date Anna Karenina must cease her weeping and wailing at the Herald Square, her three weeks' tenancy must end, as Lew Fields comes to his city home, bringing The Girl Behind the Counter with him to his house in Herald Square. Also on Sept. 23, Fascinating Flora, having been banished from the city for a time, will begin a week's occupancy of the Grand Opera House.

But these are not the only kaleidoscope changes in the dramatic map of the metropolis already announced. Next Monday Miss Lulu Glaser, as Lola from Berlin, will replace The Follies of 1907 at the Liberty theater, and David Kessler, with The Spell, will evict Richard Golden and The Other House from the Majestic theater. Other moves scheduled in the near future include the substitution of The Hurdy Gurdy Girl for The Ranger at Wallack's, and, on Sept. 30, Fritzi Scheff and Mlle. Modiste, after entertaining at the Knickerbocker theater, from which they ousted The Alaskan, for only three weeks, must get a move on to make way for The Galilean's Victory, the new play by Henry Arthur Jones, in which Howard Kyle is to be featured.

Few Long Runs in Sight.

With all this chopping and changing going on, it is hard to tell what will be the aspect of the Broadway playhouses when the season has settled down. Certain it is that so far there seems to be a lack of stamina in the early productions, and few, if any, of the plays now occupying the boards will survive until the spring cleaning comes around. Indeed it seems to be the policy of New York managers now-a-days to place brand new attractions in houses where their tenure must necessarily be restricted on account of previous bookings. It is of course possible to shift about and rearrange these bookings when the various interests are pooled and syndicated as they are now in the theatrical

field but, as a matter of regrettable fact, very few ventures lately have met with that undoubted success which would justify a long New York run. It really seems as if this city was destined to have a greater variety of plays presented this season than ever before, but few of such sterling merit that their withdrawal would be a calamity alike to the money loving managers and the playgoing public.

The Ranger is not perhaps a second Arizona, but it is a play which might well have been accorded the honor of a substantial run. That Mr. Augustus Thomas' latest play borders on old-fashioned melodrama is true, but it is a sufficiently thoughtful and earnest piece of work to warrant more than a three weeks' run on Broadway.

Perhaps the only one of this season's productions which will go the entire course will be that imported English farce, When Knights Were Bold, which has settled down to a complete success at the Garrick theater. Others which may go the distance are The Dairymaids at the Criterion, and My Wife at the Empire, both the work of foreign authors. But it is rarely Charles Frohman's policy to keep one star at his leading playhouse an entire season. Miss Maude Adams and Miss Ethel Barrymore must have a look-in, so My Wife must pack up and vacate the house shortly.

The Round Up, the success of which is unquestionable, may fill the New Amsterdam theater for some months to come, but it is scarcely likely to occupy Klaw and Erlanger's headquarters the entire season. They have so many other fish to fry. Classmates is hardly class enough to last long at the Hudson, and The Movers has scarcely fulfilled expectations at the Hudson theater. Miss Martha Morton's play is attracting a lot of attention, but its ultimate fate still hangs in the balance. As a play with a wholesome moral to teach, it is deserving of all success. As a piece of stagecraft it falls far short of the recognized standard.

Women Playwrights Lack Technique.

Our women playwrights are being accorded plenty of opportunities and a respectful hearing, but they are found somewhat wanting in the art which goes to make a Pinner, a Clyde Fitch or even a Henry Arthur Jones. The Man on the Case, by Grace Livingston Furniss, produced last week at the Madison Square theater, has all the earmarks of the amateur dramatist. It is poorly constructed and even foolish in spots. It was certainly not worth the excellent production given it by Walter N. Lawrence, and it is a pity to see Jameson Lee Finney, who did such excellent work in The Stolen Story, wasting his time on such a silly part as that of the young millionaire who poses as a detective. The days of The Man on the Case are numbered.

The Yankee Tourist, in the person of Raymond Hitchcock, seems to have settled down for a steady run at the Astor, but there are other bookings at Wagenhals and Kemper's playhouse which will cause him to pack his grip and proceed on his travels shortly, and the Rogers Brothers in Panama will probably enjoy only a short life, though a merry one, at the Broadway theater.

Where last year's successes have been revived good business is yet being done, but The Great Divide must shortly close, and The Rose of the Rancho must cease to bloom at Belasco's to make way for new ventures. Miss Eleanor Robsons' season in Salomy Jane at the Academy of Music is limited. Only the Man of the Hour goes on forever at the Savoy.

At the Minor Theaters.

At the Fourteenth Street theater this week Marion Ballou is the star in a drama just to the taste of the house, called The Little Organ Grinder.

The Way of the Transgressor, a genuine "thriller," holds the stage at the American theater. That good old comic opera, The Grand Mogul, with Frank Moulton and Maude Lillian Berri, is the attraction at the Grand Opera House. William H. Turner, in Charles E. Blaney's melodrama, His Terrible Secret, or The Man Monkey, is at the Yorkville, and Barney Gilmore is playing Dublin Dan at the Metropolitan. At the New Star theater, the Waldron Brothers are starring in Hal Reid's play, The Blackmailers of New York, and Broadway After Dark, with a realistic boxing contest, is served up at the Thalia. In the burlesque houses The Gay Torreadors are at the Gotham, Charles Robinson's Night Owls at the Murray Hill, William S. Clark's Jersey Lillies at the Harlem Music Hall, and The American Burlesquers at the Dewey.

Real Advance in "Advanced Vaudeville."

While all the bills at New York's many vaudeville theaters are cracker-jacks this week, the most pronounced improvement is at the New York, where Klaw and Erlanger have at last introduced us to imported acts deserving of nothing but the highest praise. It is perhaps fair to say that Gus Elen and Miss Claire Ro-

maine remind us forcibly of Albert Chevalier and Vesta Tilley. That in itself is praise. But we may go still further and say that they are just as good. If the battle of the giants in this field is to provide us with such spoils as those offered at the New York theater this week, may the strife long continue, is the cry of all lovers of light entertainment.

Mr. Elen is a genuine artist. His methods are not quite so delicate as those of Mr. Chevalier. He paints with a freer hand. He lacks the subtle pathos which characterize the man who familiarized us in this country with that curious cockney production, the coster-monger, but he is not the less amusing and it is easy to imagine that his impersonations are even more true to actual life. Mr. Elen was given a kindly complimentary reception, but it was plain to see that the big audience which gathered on Monday, was inclined to be severely critical. They had almost had enough of foreign importations. They recognized that the "London Fire Brigade" was still retained on the bill, and they were distrustful. Mr. Elen changed all this with his first song and those who came to criticize remained to applaud. He is a master of make-up and full of quaint and droll action. He is a tip-topper, and that is better than being a mere headliner. Elen's all right. It would be better, perhaps, for him to get new orchestrations for his songs. The thinness of that work suggested that English music halls do not sport such a corking good band as that presided over by Fred Solomon.

Not All Stars at Colonial.

If not exactly an "all-star" bill at Percy G. Williams' Colonial theater, yet there are so many high up in the vaudeville firmament that the claim of the management is very nearly realized. The Pianophiends and Cressy and Dane occupy the place of honor at the head of the three sheets, the latter giving their sketch, Town Hall Tonight. A Night in a Rathskeller, improved and refined since its first performance at Hammerstein's, goes on with a vim, and other good turns are provided by Jack Norworth, Charles Falke Semon, McMahan's Watermelon Girls, Hassen Ben Ali's Arabs, Beatrice Lindlev, the English singer, and the Arizona Troupe.

Marshall P. Wilder is it at Keith and Proctor's 23rd Street theater. This week's bill, in addition to the funny little fellow, includes Mr. and Mrs. Gardner in Are You My Wife?; the English Rookers, eight pretty dancing and singing girls; Kitty Trainey, in juggling feats; Oterita, the Spanish dancer; La Petite Mignon; the Gotham Girls and the Five Majors.

At Keith and Proctor's 59th Street house the pace is set by The Rain Dears. Joe Hart's pretty girl act; and others in the bill are Estelle Wordette and Julius Kusel in A Honeymoon in the Catskills; Frank Fogarty, the Irish comedian; the Casting Dunbars, Ray Cox, and Anderson and Goines.

Imitations at Keith's.

At Keith and Proctor's Union Square theater a good bill is led by Gertrude Hoffman with her imitations, and following close in her wake as pleasure purveyors are the Kita Banzai Troupe of Japanese jugglers; Mr. and Mrs. Mark Murphy; Waterbury Brothers and Tenny, musical comedians; Dorobrey Brothers, dancing experts; Donald and Carson, Scotch singers; Dorothy Kenton with her banjo; Villers and Lee, and the Zarrell Brothers.

At Tony Pastor's, Lena Pantzer and Co. in a sketch, 20 Minutes in a Toy Shop, are the principal attraction, with Devlin and Ellwood in the sketch, The Girl from Yonkers, as an added feature. Others showing there this week are Fred and Eva Mozart, Marzello and Wolfe, the Vynos in a musical act, and Marselles in Black and White.

The Futurity Winner proves itself the "One best bet" at Keith and Proctor's 125th Street theater this week, while Miss Marie Wainwright is well up, with her comedienne, Our Baby, in a field which includes Marv Ann Brown, the Girl from London Town; the Sutcliffe Troupe; Monroe Mack and Lawrence in a sketch, The Servant Girl Question; Lola Cotton; Tortat, and the Majestic Trio.

Bill at Hammerstein's.

The bill at Hammerstein's this week included Robert Hillard and Co. in the sketch, As a Man Sows; Ethel Levy in songs; James Thornton; Gracie Emmet & Co.; the Fords; Mathews and Ashley; the Morangos; the Vadmars, and the Seventeen Human Flags.

Keith and Proctor's two metropolitan stock companies have strong attractions this week. At the Harlem Opera House, Anna Karenina is being played with Miss Beatrice Morgan in the title role. This is a different version of Tolstoy's work from that now being presented by Miss Virginia Harned at the Herald Square theater. It was written by George Moorhead. The Love Route, the play by E. H. Peple, which was the opening attraction at the Lincoln Square theater last season, is the attraction at the Fifth Avenue theater. Miss Edna May Spooner plays the part created by Miss Odette Tyler and is well supported by Augustus Phillips in the Guy Standing part.

NEW THEATER FOR QUAKER CITY

GOOD BILLS AT BIG PLAYHOUSES.

BY HOWARD M. SHELLEY

PHILADELPHIA, Sept. 14.—Hammerstein has secured the Harrah property at Broad and Poplar streets and promises to break ground by October first for his opera house, which, when completed, will cost, he says, a million and a half; will have a seating capacity of five thousand; will play twenty weeks each season, with five performances a week and will become famous the world over. Two thousand seats will be offered at the popular price of one fifty and two, and nothing but grand opera will ever be heard on the stage of the house. Furthermore, Mr. Belasco may put up a playhouse across the street upon property just purchased by the impresario. For once, Philadelphia has begun to accept Oscar seriously and no one seems to doubt that his venture will be a success. Already real estate in the vicinity of the building site has begun to boom. It is to be earnestly hoped that the hoodoo which has hung over the Harrah property has at last dissolved into its native nothingness.

Owen Wister's Virginian will inaugurate the one hundredth season of the Walnut Street theater, Sept. 23. Also, the Chestnut Street Opera will resume business as was first announced in these columns, upon the same date with The Belle of Mayfair. That's all,—excepting The Adelphi, which will open Sept. 30.

ATTRACTIONS IN THEATERS.

By Howard M. Shelley.

Broad Street Theater (Nixon & Zimmerman, managers).—With characters many, song a plenty and costumes rich and rare, Carle's Hurdy Gurdy Girl opened the Broad last Monday evening to undeservedly light business. While one would not be justified in predicting a Spring Chicken success for this Carle effort, it is, nevertheless, of sufficient merit to hold second honors to the prodigious poultry product. It is typically American in locale and plot,—for there is a plot to this plaything which, at times, closely approaches the melodramatic and wrings a tear or two to offset the laughs. This is the story: Lola,—from the U. S. and not Berlin,—has set New York wild with her beauty of face, voice and figure as she accompanies Milo, the villainous hurdy gurdy man through the streets. The son of Otto Ludwig Otis, a sausage king, falls in love with her. It develops, first, that she is his sister, and later, that she is not, so they are left to marry and live happy ever after, at certain fall. Interwoven, are counter plots, sufficiently emphasized to maintain the interest. With but two exceptions, Carle has gathered together a splendid company of players. The work of Jacques Kruger as "Old Bunn," a toper, is a masterpiece and will long be remembered by all who have witnessed it. Adele Rowland deserves second honors for her delightfully refreshing Mary. Maym Kelso as Mrs. Fitzgerald was an admirable high society type. The Milo of Sylvain Langlois proved a splendid piece of character acting. May Boley, Miss Cuticle, a manœuvre, won her audience at the start and held its interest to the end. John W. Ransome makes the best of the thankless lines of the sausage king. Miss Annie Yeamans has too little to do. Her dance in the last act established the fact that the years have not harmed her grace. Nat. Kolb plays a mute old-man-of-the-wheel-chair in an excellent manner. James Conside, as a bell boy, made a decided hit. Others, prominently cast were: John E. Hazzard, who was rather unconvincing in an Irish character part; Walter Lawrence, Harry Stone and Tony Sullivan, whose butler "bit" went with a howl.

May Calder a Novice.

Perhaps Mr. Carle could explain his reason for selecting for his lead a woman with so little grace, magnetism and knowledge of acting as May Calder? He owes his public an apology. Also he might state why a woman with an uncultivated contralto, is inexcusably introduced into the last act. The mounting of this song show, while by no means surpassing present day standards, is most artistic. Act one shows the office of the Hotel Castor, New York. The second scene of this act is laid in Times Square, where, by means of electric street signs, Mr. Carle advertises his "Spring Chicken" as a piece of choice local color. Act two is Otis's summer home at Larchmont; a very attractive garden set. Act three is the ballroom of the same, where a *bal noir et blanc* is held for the double purpose of exhibiting the German sausage king's ignorance of social customs and introducing some magnificent white and black costumes. There are many individual numbers in the score by H. L. Hertz, which are tuneful and catchy. The theme song is whistleable. "Stories," a trio, was repeatedly encored. Of the ensembles, the scrub lady chorus was an emphatic success. There are a multitude of witty lines in the Carle book. The dialogue never drags. The characters are from the familiar life of any large American city. Miss Yeamans should have more to do; the inexplicable pantomime first curtain of act two needs strengthening; a new Lola is badly needed and the work of some of the minor characters might profitably be divided among the prominent players, none of whom is overworked. The impression left by the Hurdy Gurdy Girl is wholesome, even though one is forcibly reminded that Carle has thrown down the gauntlet to Cohan in method and ambitions.

Smash Records at Keith's.

Keith's (H. T. Jordan, manager).—Past records are being smashed to splinters this week. The Herbert-Hobart conceit, The

Song Birds, with an almost entire change of cast, is the foremost drawing card. William Bures, with his inimitable imitation of Oscar Hammerstein, continues to head the company. Mabel Wilbur is singing the Yelba role in a most acceptable manner. Capacity houses have cheered the act with a rare enthusiasm. Fred Bond is back with a sketch called Handkerchief No. 15. The author's name is omitted from the program, probably because, to be truthful, he would have had to use the phrase "adapted by." A supposedly respectable married man, harassed by his mother-in-law, and a desire for adventure, takes advantage of his wife's absence, to dress himself up as the Caliph of Bagdad and go forth seeking trouble. The trouble, of course, is a lady of the chorus, who finally proves to be the sweetest heart of the chum of the alleged respectable husband. Ever heard that plot before? Let it be here recorded that old age need not necessarily be accompanied by decrepitude. This sketch made a noise like a bunch of delicious base ball rooters. Moreover, Fred Bond is a very clever comedian and Fremont Benton seems to have come into the part of Rossie, as of divine right. Carrie Lee Stoye, as the mother-in-law, and Francis Yale (of Harvard), give good support.—Salerno is doing the same juggling tricks here this week as Kara is doing at the opposition house. Perhaps it does not matter who saw the act first. Both are making good. Salerno has more novel tricks than his competitor, and received an ovation.—Spissel Brothers and Mack, eccentric acrobats, in a cafe scene, have an act which drags slightly at the beginning, but finishes like a whirlwind.—Windsor McCay, cartoonist, pleased mightily with his blackboard work.—The Misses Delmore have one of the best dressed instrumental-singing-dancing acts now in vaudeville. Their work is far superior to many other acts of the kind.

Cullen Has a Secret.

If you would know how to make money without working, ask James H. Cullen, who has neither stage presence, nor a voice for singing. He delivers his goods in a nasal-toned monologue. Tuesday night's house handed him seven recalls and laughed to the jaw-aching point.—Phil Bennett, Italian character singer with a most delightful tenor voice, was asked back four times.—Max Duffek, acrobatic musician, does not excel in either line, but has sufficient merit in both to make a most harmonious combination, which the house enjoyed.—The Elinore Sisters in a new skit entitled The Actress and the Maid, evoked prolonged applause. Kate is the funniest woman on the circuit. She might do better as a monologist. May is too mechanical and reads her lines instead of talking them naturally. She sings well.—Mile, Emrie, assisted by Mons. Silvera, has a very striking trapeze and rope balancing act, which is decidedly clever. She handles her disrobing scene very nicely and none but the mock-modest would object to it.—Le Dent, college juggler, works plenty of good comedy in his act, which quickly catches the interest of his audience.—Earl and Bartlett were favorably received.—The Lippincotts had the one weak act on the bill, which is a pity. Both are hard workers. They should omit their singing and re-arrange their dance numbers so as to work up to a better climax.—Excellent films were shown.

Some Excellent Acts.

Forrest (E. D. Price, business manager).—Two of last week's hits are retained. Arthur Prince, unquestionably the greatest ventriloquist wonder of the times, continues to receive flattering ovations at each performance.—Bubbles has been changed somewhat for the better. A little more ginger would help a lot.—Hope Booth, assisted by Chas. Deland and Henry Garrison, produced George M. Cohan's one act satire, entitled The Little Blonde Lady. The plot relates that the authoress of a play determines to secure a favorable criticism from a dramatic editor who is notoriously a "roaster" and who, by the way, could not hold a position upon any legitimate publication in the land. The authoress succeeds in obtaining the notice by luring the critic's stenographer away and taking her place. The critic's wife figures in the distant end of a very busy telephone. The office boy furnishes the comedy interruptions. The skit is typically Cohanesque, with plenty of bright laugh-lines and a sustained pathetic note here and there. Miss Booth gave a most delightful interpretation of the stenographer-authoress, but the work of her support was overdone. Chas. Deland suggests a melodramatic experience, while Garrison plays too hard. There is much of merit in this Cohan skit and it seems almost a pity that the prolific George did not appreciate the genuine dramatic possibilities of the plot. It could be turned into a splendid fear-wringer with very little change.—Sager Midgley and Gertrude Carlisle, well known to lovers of vaudeville, repeated their After School to the usual round of enthusiastic applause.—Clifton Crawford calls himself a monologist. In truth, he is an actor worthy a prominent place on any legitimate playbill. His recitation of Kipling's Gunga Din was a daring thing to spring upon the average vaudeville audience; that it was so very well received, was due, not so much to the public's familiarity with that poetical masterpiece, as to Mr. Crawford's excellent delivery.—Newhouse and Annie Carroll have introduced a splendid novelty in the acrobatic line which will unquestionably be as well received elsewhere as it was here.—Hawthorne and Burt, old favorites, made good.—The Meredith Sisters have a delightful costume-changing singing act.—Kara's juggling act is, at least, the equal of the best. An unfortunate mis-

statement was made on the program regarding this act. This is by no means Kara's first appearance here.—Good moving pictures completed the program.

Girl Show Beats Rivals.

Lyric (Richard McFarland, resident manager).—Consistent with its name, Lew Field's new musical play, The Girl Behind the Counter, now in its second week, to splendid business, is, decidedly, a "girl" show, and, in this respect outclasses all rivals; for when in the past has such a bewildering array of anatomically stunning females ever jingled around any stage? Louise Dresser, whose blonde sumptuousity is excelled only by Lillian Russell's; Lottie Faust,—she of the Oriental opulence and feathery feet; Vera Michelene, voiceful and velvety; Topsy Siegrist, assertive and saucy; the tireless Pony Ballet and a multitude of star show girls, and charmers of the chorus, unite in dazzling, dissolving views of kaleidoscopic femininity. Also, there is the inimitable Fields, himself, and Connie Ediss, who is naturally adapted to Cockney parts, and Ignacio Martinetti, dancer-extraordinary; and Denman Maley, Joseph Ratliff, Eugene Redding and Harry Blake-more,—all comfortably placed in congenial roles and even "Patsy" Mitchell does a character bit which distinctly heralds her as a future "arrival." The plot, that perennial mixture of nouveaux riche and social ambitions, like its predecessors, is sufficient strong to stand alone when it isn't interrupted by specialties, and, when this latest "girl" has ginged up a bit, forsworn a few antediluvian jokes and tabooed the hosiery counter episode, she will be a model miss.

Mitchell Invents Novelities.

Mitchell has demonstrated that there is plenty of stage business yet unused. Of the songs, "Eh? Ah? Oh!" and "Since I've Wed a Millionaire" both sung by Miss Ediss, were the hits, although "Fare Away" and "Passing By" warbled by Miss Dresser, whose gowns were masterpieces of the modiste's art, also went well. "Won't You Buy?" a pretty floral duet by Miss Michelene and Joseph Ratliff received many encores. "The Cherry in the Glass," an ensemble with amazing and gorgeous light effects aroused the house to generous enthusiasm, as did the cachaucha work of the Pony Ballet in the second act. The costumes, mostly modern, are rich to the point of extravagance and the color combinations, most harmonious. While the music is built upon simple lines, it is doubtful whether the score contains a single number that will attain popularity. The orchestration of the concerted numbers is extremely good and reflects great credit upon Howard Talbot, the composer. Arthur Anderson's lyrics are light and singable. The book, by Leedham, Bantock and Anderson and Smith and others, was certainly not written with a view to the talents of the company, otherwise Martinetti, Lotta Faust and Miss Michelene would have more to do. Fields has two very funny scenes; at the soda fountain and at the supper table,—the latter being an old piece of business, so dexterously rejuvenated as to seem almost new. A number of playwrights are constantly hammering away and by the time the show reaches Broadway, the Girl Behind the Counter will probably be in perfect form.

Irish Comedy a Hit.

Ye Park (F. G. Nixon-Nirdlinger, manager).—Fiske O'Hara introduced his new four-act Irish-comedy-drama, by W. J. McKiernan, entitled, "Dion O'Dare." The love of an Irish peasant boy, of artistic temperament, for a daughter of high degree, furnishes the substance for the new O'Hara play, which is carefully staged and in the hands of a good singing and acting company. The increased business of the opening night was a certain indication that the patrons of the house are delighted to be getting the regular line of attractions. The opening performance was marred by the star hitting a blue note in one of his songs. O'Hara went so far as to call down his director audibly. Miss Marie Quinn had the best of the feminine roles and was very pleasing. All things considered, O'Hara has found in this new play, about the best vehicle of the several he has tried. The cast, though small, is very capable. It includes: Fiske O'Hara, Frank Rolleston, Thornton Cole, Mart. B. Stevens, John K. Peel, John Gordon, Florence Malone, Marie Quinn, Lou Ripley, Edith Bellows and Dorothy Gisk.

AT THE STOCK HOUSES.

By F. B. Makee.

Forepaugh's (Miller & Kaufman, lessees and managers).—Heartsease, Charles Kline's play, in which Henry Miller starred for several seasons, is the rather ambitious attraction for the current week. The courage of Messrs. Barbier and Middleton in selecting a costume play for a popular priced patronage, is admirable, and judging by the capacity business at the opening, was a correct judgment of the desires of that constantly increasing number of men and women who are drawn to this comfortable playhouse. Some Philadelphians are wont to look upon this theater as a clap-trap affair. They were never more seriously mistaken. Henry Miller, himself, could surely have found no fault with the splendid manner in which Heartsease was produced. From the elaborate scenic effects to the gorgeous costuming, no detail was overlooked to make the performance a success. Not only had special scenery been painted, but special costumes were made, all with careful attention to artistic results and truth of local color. One regretted that Adra Ainslee, as "Margaret," had so little

FINE FARE GIVEN AT STOCK THEATERS.

BY F. B. MAKEE.

to do. Her singing of the song, "Heartsease," however, proved the rich and sympathetic quality of a voice of splendid range. Miss Ainslee, by the way, has had an operatic career. Wm. Dehman's "Eric Temple" made an imposing picture and convinced by its sincerity rather than by a demonstration of the finer temperamental qualities of the part. Dorothy Lamb made the most of every opportunity afforded her. Grace Campbell has improved wonderfully since her introduction at this house. Her "Alice Temple" was a really delightful bit of work. Harry Coleman took occasion to add to his popularity. Messrs. Middleton and Barbier as "Pudbury" and "Lord Neville" respectively were up to their usual high standard. Next week, The Little Gray Lady.

Clever People in "Melo."

Standard (Fred Darcy, manager).—It seems almost a pity that so excellent a company of players should be forced into the thrilling kind of "melos." Lillian Mortimer's A Man's Broken Promise is a bid for the box office rather than an opportunity for clever players to display their talents. The house was packed to the doors and was extravagantly enthusiastic, although, some special mention should be made of the very orderly gallery. Indeed, the average patronage of the Standard is by no means what many imagine it to be, for it is made up of the very best element of the southern district of the city. A. C. Henderson had the bulk of the work and did it very satisfactorily. Eleanor Caines could not be other than pleasing. Ed. J. LeSaint was given the difficult task of making heroic pictures. Mattie Choate was most convincing in the little she had to do. The character parts were invariably well done. Next week, Ruled Off the Turk.

Good Business Everywhere.

Girard (Kaufman & Miller, lessees and managers).—The Singing Girl from Killarney, Hal Reid's new Irish musical drama in four acts, received its initial production and incidentally demonstrated the great popularity of the author, in this city. Reid was accorded a most flattering reception from a house that was packed to the doors. The play went with a rush from curtain to curtain. It is a well constructed thriller with a generous over-measure of thrills. It is carefully staged and is played by the following cast: Louis N. Medbury, Ned Norton, Samuel Mann, Wm. T. Sheehan, C. W. Goodrich, Franklyn Searight, Donald Harold, Lillian Hines, Clara Fischer, Camilla Crume, May Thompson. Next week, Painting the Town.

Trocadero (Fred Willson, lessee and manager).—The Sam Devere Show, spick, span and merry, opened to good business. Probably the late lamented Sam would not know this child of his in its brand new clothes, and with its new songs, jokes and clever lines, for its old friends had to stare twice to recognize it. Indeed, the name alone is all that remains of the former show. Nothing could be desired of it in its present form and it is safe to predict it will be one of the season's big burlesque winners. Phil. Ott, Al Stedman, Jule Jacobs, George Gardner, Walter Sommers and Nettie Nelson are a combination hard to beat.

Record-Breaking Audiences.

Blaney's (Jos. Eckhardt, manager).—Charles E. Blaney and Will H. Vedder's melodrama, Kidnapped for Revenge, was welcomed to the stage by another record audience. As usual the cast and scenic equipment is very meritorious, while the play will rank among the best of the Blaney thrillers. Next week, Her Fatal Love.

Bijou (Lew H. Baker, manager).—It looks very much as though the Bijou had gone out of the burlesque business into genuine musical comedy. Last week the Avenue Girls played Tom Dick and Harry—a song show of the first order, and this week the Dreamland Burlesquers are playing Newport, a typical song show, handsomely staged and well cast. Business continues very good. Next week, Pat White & Co.

Garrick (Frank Howe, Jr., manager).—Lola of Berlin began its final week. Next week, Frank Moulan in The Great Mogul promises to be one of the season's big business magnets.

Casino (Koenig & Elias).—Waldron's Trocadero Burlesquers with two splendid skits and an olio of merit, opened to good business and were enthusiastically received. Frank Finney, Jack Boyce, Wm. McAvoy, Jack Burke and the Wilsons were features worthy of note.

Gayety (Harry Walters, manager).—The Rentz-Santley Company, for many years a prime favorite in Philadelphia, opened to a full house. Next week, The Casino Girls.

Hart's (Kensington).—A Desperate Chance is making a notable attempt to break the business record of this popular up-town playhouse. Next week, The Great Diamond Robbery.

People's (Bob Watt, business representative).—Advanced Vaudeville continues to draw good houses. A strong bill was offered this week, which included O'Brien and Havel, Vinie Daly, Mr. and Mrs. Bob Fitzsimmons, John Bolch, Frank Bush, Frosini and others, as the features.

Grand (G. A. Wegfarth, lessee and manager).—Wine, Woman and Song, now in its final week at this house, is still drawing very well. Next week, an elaborate production of the Red Feather, with Cheridiah Simpson, is announced.

Museum (T. F. Hopkins, manager).—A big bill of curios and vaudeville is drawing continuous crowds to this veteran ten cent playhouse.

Dumont's (Geo. Barber, lessee).—The Girl from Lits and The Teddy Bear Craze are

THEATERGOERS OF WASHINGTON ENJOY YIDDISH PLAY

BY J. RUSSELL YOUNG.

WASHINGTON, Sept. 14.—The Columbia theater opened Monday night for the season, after being closed for ten weeks, and the occasion was somewhat of a triumph.

Ruth is a Yiddish play, and had a run in New York last year and it was rearranged from the Yiddish by Prof. W. A. Hurvey of Columbia University.

In the case of Ruth the audience is dragged into the midst of a family squabble. Ruth and her husband have been married six years when the curtain rises and during that time have been living under the same roof with the husband's family.

During the three weeks Chase's vaudeville theater has been open this season, for some reason or other, rather poor and insufficient bills have been afforded the local patrons of the theater.

Spencer and Rose are good. The next best bet on this bill, easily maintained their reputation of being the best singing duo in vaudeville. The Chase patrons like music when it is good, regardless whether it be classical or otherwise.

Tennessee's Partner at Majestic. At the Majestic that old timer, Tennessee's Partner, is being presented in a most capable manner by the Kathryn Purnell Stock Company.

Violet McMillen, of the eastern company of The Time, the Place and the Girl, will be married to G. W. Bud, of Chicago, at the close of her present engagement.

audience, in a contest for a prize of ten dollars. The judges declared a tie, and divided the prize between the two singers. Fred Albert, the man who minds the money for No. 6, is doing a novel evangelistic turn.

Items of General Interest.

Mrs. T. M. Barnes (Stella Lee) came to this city Sept. 1 from Chicago, accompanying the body of her mother, Mrs. Minnie Lee, which was buried at Fernwood Cemetery.

The new Schubert theater, the Adelphi, which is now practically completed, will be opened by Joe Weber with Hip, Hip, Hurrah. This will be the first and only departure from the set policy of the new playhouse, which is to be devoted exclusively to dramatic performances.

THE SHOW WORLD has discovered two "short change" men at work in one of the leading box offices. Let them take this mention as warning.

Horses Are Not Harmed.

Some super-sensitive spinster who attended Keith's last week, sent word to the S. P. C. A. that the Mulhall Wild West act was a most inhuman exhibition and should be prohibited before too many animals were killed.

W. D. Wegefarrth, M. C., business manager of the Grand Opera House, knows how to make friends and how to hold them. That degree stands for Master of Courtesy.

But you never can tell by the aspect of the perspective. The White City will be open until mid-September. Business has continued good.

Manager Wegefarrth of the Grand Opera House gave a benefit this week to the helpers of the Evening Bulletin's Free Ice Fund. The affair was a big success.

The re-union of the Free Ice Fund members, as for the past several years, was held at the Park theater, Thursday.

The Cowboy and the Lady, When We Were Twenty One, and Glittering Gloria are forthcoming productions of the Orpheum Stock.

John L. Wooderson, the late Stuart Robson's stage manager, is at the Hotel Hanover suffering from a partial stroke of paralysis. He is not in financial need, but a kind word of sympathy never goes amiss.

Business is very good in most of the one night stands around Philadelphia. Here and there some reputable organization has had a severe blow, but the majority of the reports show a profitable business.

It is said that Aaron's new musical play called The Yama will shortly be seen at the Walnut. Do not forget the big fair at Allentown Sept. 17-20.

Price, Jordan or Watt? Manager Vaudeville House—"And you say the opposition is doing good business?" Reporter—"Packed to the roof, today, sir."

M. V. H. (Indifferently)—"Our overflow."

Hot Fight for Theater.

There is a merry war on in Buffalo, N. Y., for possession of the Lyric theater, between John Laughlin, the former lessee, and Klaw and Erlanger and the Shuberts. A series of legal complications resulted in Laughlin being ousted by a writ of ejectment, but he regained possession by a raid with a score of constables.

pleasing the many patrons of this home of minstrelsy. National (J. M. Kelly, manager).—The number of the West played to good business. Next week, The Millionaire's Revenge, Lyceum (J. G. Jermon, manager).—A good vaudeville bill at popular prices is drawing well.

Moving Picture Men.

Almost without a single exception the film theaters have been doing a splendid business since last winter. With a slight, but anticipated, falling off, after Labor Day, patronage has grown to exceed its usual proportions.

The new Harry Davis house, Bijou Dream, at 1223 Market, is nearing completion and will probably be open at the end of the coming week.

Fire Marshal Lattimer, who, in a recent interview, again agitated the question of adequate protection of the public against a fire calamity in the local theaters, has since relapsed into silence, which, some say, indicates that he is very busy sawing wood.

G. W. Brandenburg is busy planning new sketches for his house and will shortly announce the production of a comedy film that cannot fail to become popular.

Lubin has moved his offices to 923 Market street, and was too busy this week to exhibit his new films for THE SHOW WORLD.

These will be reviewed in the next issue. The offices, by the way, are sumptuously appointed. Quarters oak furniture of the most approved pattern has been installed, together with a large, private telephone exchange.

Lewis M. Swaab has been flooded with orders for his new Italian films, the subjects of which are destined to become of national interest.

Notes from Billposter's Local No. 4.

With very few exceptions, the members are all hard at work in the various playhouses of the city.

Last Monday morning, secretary and national treasurer Jones, suffering from acute indigestion, "keeled" over in the lodge room, while alone.

Eddie Buck, treasurer, has not pushed his smiling face into the headquarters for several days, although it is asserted he has not skipped with the cash, and that his absence is due to the fact that he is working thirty-nine hours a day and a few at night, for the Lyric.

Mr. Muldoon, of sanitarium fame, has been outdone. Sol. Loeb, a retired cigar manufacturer of this city, after having tried the Muldoon treatment and a dozen others, to have his weight reduced, applied to Frank Lorman of No. 4.

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The employees of the National, not satisfied with the baseball beating No. 4 gave them some weeks ago, came up for another round and got it, good and hard.

More pitched for the billers. Edwards, who caught for them, had his thumb put out of commission while trying to catch on to the curves of Mike Holland. Mike, by the way, is the famous Ice Man rooster.

Notes from Actor's Union Local No. 6. More than forty acts have been booked in the last forty days; a most surprising record in view of the fact that the booking office of this union is still in the youth of its career.

One of this local's best and highest salaried acts is that of Arto and Braggio which is booked at Halifax, N. S., for a week. The aerial work of this team is commanding widespread attention.

Collins and Fields go to Altoona, Pa., for the week of Sept. 15, as do Graham and Campbell, sketch team.

Martinetti & Sylvester are now on the Keith circuit, delivering the goods. The Morratti Sisters, singers, dancers and violinists are making good at Atlantic City.

Miss Blanche Bailey, the dancer, and Hogan, the Irish piper, are both winning new laurels at Ocean City, N. J., this week, with Philadelphia time to follow.

Dan McGarrigan and Frank Lamont, two illustrated song singers sang in Camden, N. J., last Tuesday evening before a very large

audience, in a contest for a prize of ten dollars. The judges declared a tie, and divided the prize between the two singers.

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MOVING PICTURE INDUSTRY IS IN GREAT UPLIFT MOVEMENT.

ALL over the country today, in every line of endeavor, can be felt what I might call an uplift movement, an earnest effort to reach the better and not to be content with what is just good. In no business can this movement be felt to more appreciable effect than in the moving picture industry. The moving picture is making itself felt today as a moral force. It will be used by reformers to combat pernicious influences that they have fought heretofore with ineffectual weapons, and will be successful in putting the cheap billiard hall and other undesirable amusements out of business."

W. N. Barlow, of the Inter Ocean Film Exchange, with offices at the corner of Dearborn and Randolph streets, made the above statement to a representative of THE SHOW WORLD last week. The Inter Ocean Film Exchange is only a year and a half old, but under Mr. Barlow's efficient guidance has advanced far in favor and takes its place today among the representative exponents of the film industry.

Pictures Enemy to Saloon.

Mr. Barlow, who is a young man, leaned back in his swivel chair and again addressed the interviewer: "Relative to the moving picture as a moral force I noticed a statement that Mr. Buckwalter recently made in the Denver correspondence of THE SHOW WORLD regarding the situation in the west: 'After a trip through a dozen or more towns in Colorado I find that picture shows are the enemies of cheap saloons, low 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 resort, and the better class of people are slowly awakening to the 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 Sunday 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.' Now, that is my idea of it, and, although I have not the definite knowledge of conditions that Mr. Buckwalter possesses, still a great amount of our business is western, and from the orders received and the reports that are made to me by people that have authority to speak, I am sure that Mr. Buckwalter's presentation of the case is correct.

Children Love Moving Pictures.

"One of the greatest things in favor of the moving picture, in my estimation, is the interest that the children manifest. The circus owes its present popularity to the children. The children await the coming of the circus, they talk about it to their parents, and when the circus finally arrives the grown people say, 'Well, I guess we'll have to go to please the children,' but in reality they go to please themselves. They look upon the children as an excuse. It is the same way with the moving pictures. The children go to a matinee, and on their return when their parents inquire about the quality of the attractions, they are not able to repeat the synopsis of the sketches and other acts on the bill, they are too involved for their childish memories to retain, but they can, and do, describe the films that were thrown on the screen. The interest of the grown people is fostered, and they attend the evening performance to see the picture that little Willie described with such gusto. It is this manifest interest that the children devote to the moving picture that has contributed to their present vogue.

Demand Large in Small Cities.

"Just at present the smaller cities are giving us the major part of our business, and the demand is larger than it has been in any previous season. The weather we are having is so favorable to business that it might really be termed 'film weather,' and the orders come in thick and fast. I think that the class of films will be higher this year than ever before, and the ultramelodramatic and sensational will be done away with to a great extent. Comic subjects are bound to retain their place. There are some customers on our books that desire a thousand feet of comical subjects and nothing else. Religious subjects, too, meet with favor in the smaller cities, and the Passion Play and similar subjects never fail to result in complimentary letters from our renters. All in all, every condition of the film business augurs well for a record-breaking season, and though it has been stated by other manufacturers and exchange proprietors until it has grown wearisome, I can confidently state that this year will be the most prosperous in the history of the moving picture industry."

Possessing business judgment to a degree that is surprising in so young a man, well liked both in a commercial and social way, and an eager student of the best methods of advancing the film interests, Mr. Barlow stands well to the fore as one of the representative film men of the country.

New Film Subjects.

For the benefit of moving picture exhibitors THE SHOW WORLD presents herewith a list of new film subjects:

KALEM COMPANY: Reggy's Camping Party, a summer satire, 705 ft.; Who'll Do the Washing, 595 ft.; A One Night

Stand, 760 ft.; The Book Agent, 720 ft.; The Sea Wolf, 655 ft.; Pony Express, 880 ft.; Hobo Hero, 760 ft.

GAUMONT CHRONOPHONE CO.: The Persevering Lover, 930 ft.

KLEINE OPTICAL CO.: A Baffled Burglar, comedy, 414 ft.; Absent Mindedness, comedy, 327 ft.; Roumania, scenic and descriptive, 454 ft.; The Fly, comedy, 147 ft.; Art Student's Frivolities, comedy, 320 ft.; Wood Cutter's Daughter, sensational, 617 ft.; The Amateur Hunter, comedy, 454 ft.

AMERICAN MUTOSCOPE & BIOGRAPH CO.: Lena and the Beau, comedy, 413 ft.; Neighbors, comedy, 135 ft.; The Tired Tailor's Dream, 601 ft.; The Deaf Mutes' Ball, 787 ft.; The Hypnotist's Revenge, 1,030 ft.; Exciting Night of their Honeymoon, 292 ft.; The Model's Ma, 233 ft.; A Caribou Hunt, 725 ft.; Rube Brown in Town, 868 ft.; Dolls in Dreamland, 752 ft.; If You Had a Wife Like This, 698 ft.; Opening Ceremonies, Jamestown Exposition, 452 ft.; The Fencing Master, 638 ft.; The Truants, 638 ft.; Mr. Hurry Up, 625 ft.

PATHE FRERES: The Romance of a Singer, 820 ft.; In Seville, 574 ft.; Cambodian Customs, 262 ft.; At the Colonial

Three years elapse and the old couple are still alienated from their daughter. They are sitting at home thinking sorrowfully of the past when a vision appears to them and once more their dear girl stands before them looking as she did in days gone by. This is too much for the mother's heart who at once sends a message to her daughter to return.

The next scene shows the young mother and father with their child when grandma's letter is received. The wife bids her husband adieu and taking the little child with her makes haste to respond to the summons, and arriving at her old home sends the baby in to announce her coming. Here a very pretty scene takes place in the picture and an exemplification of the idea that "a little child shall lead them" results in a general reconciliation.

A natural and wholesome subject cleverly worked up and full of dramatic action.

The Iola theater, 888 and 890 Milwaukee avenue, Chicago, Ill., reopened Aug. 31 after having undergone improvements that will make it compare favorably with the downtown theaters. The lobby has been extended to twice its former width and lowered to the sidewalk level. The floor has been laid with mosaic tiling, and a beautiful art glass window placed in the lobby. The management has spared no expense in beautifying the theater and making it comfortable for their patrons.

Moving pictures are as popular in Nome, Alaska, as in Chicago or Niles, Mich. B. B. Dobbs, president of the

CREDITABLE CHICAGO PRODUCTION.

Girl Ranger Mechanical and Costuming Effects All of Local Manufacture.

The weight of a Chicago judgment upon a new theatrical production, and the confidence that theatrical men possess that a favorable verdict will ensure its success in other cities, was evinced recently when The Girl Rangers received its first presentation at the Auditorium. From start to finish the production was marked by a lavishness that constantly reminded the audience of the initial cost of the piece, and which placed The Girl Rangers in the class of Babes in Toyland and The Wizard of Oz, productions that caused universal comment by reason of their richness.

One of the most startling effects of the Lederer-Powers-Davis and Lincoln J. Carter play was a race between a train bearing the hero, bound for a hanging party, and the immaculately-garbed heroine who has previously declared, to the great applause of the upper floors, that "she would s-save him!" The impression of the speeding train and the automobile was a great bit of realism that redounded to the credit of Mr. Carter and brought forth a gale of applause. The machinery used in the race scene was built by the Union Elevator & Machine Company, under the personal supervision of E. D. Razall, secretary and manager.

Another feature was the novel spectacle of a pulchritudinous lot of choristers astride high school horses and broncho ponies that were trained by Albert L. Luckie and selected by and purchased from M. Newgass & Sons, Union Stock Yards, Chicago.

The scenery was painted by Chicago artists, and the various handsome sets were the work of Pete Donegan, Gabe Pollack, Harry Buhler and the Daniels Scenic Studio. H. M. Peltz, H. Tripp and John McClosky were the deft-fingered carpenters who put up a ranch and corral so realistically that the saddlery effects from the Stock Yards Harness and Saddlery Company and the cowboy effects from the Chicago Costume & Cotillon Works, were at perfect ease in their surroundings.

The rich and tasteful garments that the haughty ladies of the chorus swept over the floor of the great Auditorium were designed by F. Percy Anderson and executed by Mrs. K. Keeler. The modern and modish frocks that were worn by the eastern ranch visitors were planned and executed by Charles A. Stevens & Bros., and that they were decidedly chic was shown by the gasps of admiration that the feminine portion of the audience emitted upon the occasion of each new creation's appearance.

All in all, The Girl Rangers was a notable example of the money that theatrical men will put in a venture to woo the shekels of the amusement-seeking public into the box-office, and of the reliance they place in the verdict of Chicago theater-goers.

The business staff of My Dixie Girl Company, which is touring under the direction of Dodge & Duffield, is Hugh Coyle, general representative; Carl Deane, business manager; Brian Darley, stage manager; and the cast includes Mae Abbott in the title role, Dixie; Brian Darley, Jack Sherman, Le Roy Vincent, Emmett Gibbons, Thomas Doyle, Michael McCarey, John Cole, Frances Meek, and Carrie Orton.

The latest addition to the Illinois-Iowa circuit of theaters, the new Waterloo at Waterloo, Ia., was opened Aug. 27, with The Time, the Place and the Girl. A. J. Busby is the manager of the handsome playhouse, and the bookings for the season include the best road attractions. Many late musical comedies and straight dramatic offerings will be seen at the theater during the coming season.

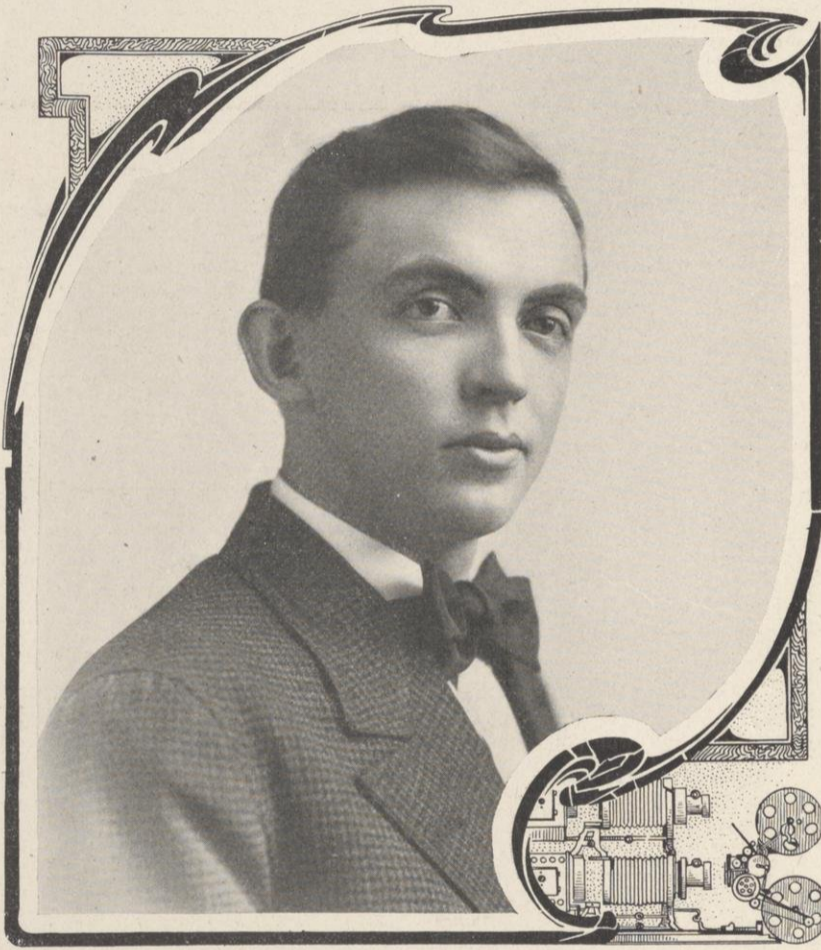
W. D. Fisher, manager of the opera house at York, Neb., who is spending his vacation in an extensive tour of the east, was a caller at the general offices of THE SHOW WORLD last week. The theater at York has been newly remodeled and decorated, and has a seating capacity of 900. The stage is 30x50 and 60 feet high.

Frederick Knight, the handsome tenor of The Flower of the Ranch, has been at different times the leading tenor of The Bostonians, The Chinese Honeymoon, El Capitan, and a member of the companies of Frank Daniels and the late Klrk La Shelle. This is Mr. Knight's first western trip, and he is meeting with success singing his first western song, "In the Days of '49."

A Hot Old Time, the former vehicle of Johnnie and Emma Ray, opened its season at Michigan City, Sept. 8, under the management of F. B. Carr. The piece is booked clear to the coast, and is an entirely new production. All the musical numbers are new and are the work of Straumfer Coney. H. L. Engstrom is the musical director of the organization.

Murray & Mack are meeting with success on the road with their new musical comedy, The Sunny Side of Broadway. The piece requires a large cast and chorus and the entire production is new.

B. C. Whitney has remodeled his theater at Owosso, Mich., and has booked a great number of first-class attractions for the fall and winter.



W. N. BARLOW.

A well known figure in the moving picture world of Chicago is W. N. Barlow of the Inter-Ocean Film Exchange. He believes in the ultimate uplift of the industry in which he is engaged, and his views on that topic appear in an interview published herewith.

Exhibition, 541 ft.; A Daring Maid, 360 ft.; The Two Fowls, 278 ft.; Living Silhouette, 377 ft.; Knowing Dogs, 344 ft.; Englishmen in Harem, 311 ft.; Children's Reformatory, 754 ft.; Fairy of the Black Rocks, 278 ft.; A Case of Arson, 803 ft.

EDISON MANUFACTURING CO.: The Rivals, comedy, 780 ft.; Stage Struck, 785 ft.; The Nine Lives of a Cat, 955 ft.

VITAGRAPH COMPANY OF AMERICA: Liquid Electricity, 470 ft.; The Fountain of Youth, 375 ft.; The Ghost Story, sensational, 230 ft.; Cast Up By the Sea, 435 ft.; The Disintegrated Convict, 425 ft.

S. LUBIN: An Indian's Friendship, scenic, 785 ft.; John. D. and the Reporter, 550 ft.

All's Well that Ends Well.

Under the familiar title "All's Well that Ends Well," the Selig Polyscope Company present a very strong dramatic subject which possesses more than ordinary merit.

A young couple meet and become mutually attracted. Friendship strengthens until the girl's father intervenes and roughly forbids further friendship between them. Love laughs at locksmiths, and the young people find ways and means of communicating, as a result of which the girl decides to leave her room and elopes with the man of her choice.

After her marriage the young woman and her husband return home seeking her father's forgiveness, but the old man is obdurate, and sternly refusing to receive them, orders both from the house while the mother bitterly laments his harshness.

Dobbs Alaska Moving Picture Company, was a visitor at the general offices of THE SHOW WORLD last week, and announced that the people of the north are as enthusiastic about films as in the warmer climates. Last year Mr. Dobbs gave three exhibitions, one a month, which lasted two hours and were crowded to the doors. The charge for reserved seats was \$1.50, and the films shown were, for the great part, typical scenes of Alaska which were taken by Mr. Dobbs. The performance was interspersed with some Pathe funny films and musical numbers, and the local press called particular attention to the worth of the performance. The locale of the shows was Eagle Hall, which can accommodate 1,500 people, and among the subjects thrown on the screen were: Dog Team Parades, The Mission at Golovin Bay, The Walrus Hunt, Reindeer Herd at Golovin Bay, and Scenes from Nome and Seward Peninsula. Mr. Dobbs is on his way back to Nome and contemplates more entertainments as soon as he can complete the films.

The La Crosse theater of La Crosse, Wis., offers each week a select program of illustrated songs in conjunction with its display of films.

S. G. Campbell, for many years traveling representative of a mill and elevator company, has tired of the long and lonely trips about the country and has gone into the moving picture business in Trenton, N. J. He is operating a theater with success.



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

HARRY NYE, the popular advance man, has the rare ability to formulate a sarcastic reply before the enemy has made his escape.

"We don't keep show folks here," he snarled. "There's nothing in 'em."

Ben Harney and Jessie Haynes opened on the Inter-state circuit Sept. 16 and no doubt made good.

The time of rehearsals is at hand and many performers having a try at the legitimate, find it hard to curtail their tendencies to ad lib lines.

Duke Darrow, of Darrow & Mitchell was a caller last week, and informed me that they have just closed a very successful venture, playing five cities in the south.

Arthur Saunders, who is playing the part of T. P. Sears at the La Salle theater, has been a very busy man since the season opened.

Louis & Harr recently closed their summer season at Olympia Park, Chattanooga, Tenn., where their act, "On The Swanee" was headlined.

Chris. O. Brown attended the opening of the Majestic theater at Indianapolis, and reports that the new theater is a beauty and that the opening bill had an excellent array of talent.

Arthur H. Khearns, while playing the Casino at Spring Brook Park, South Bend, Ind., was presented with an especially designed Elks and Eagles charm.

Laravee and Lee, who are playing the lead and the French comedy part with the Irish Senator Company, reports the show a success, artistically and financially.

John W. Considine passed through this delightfully Windy City last week en route home from his eastern trip.

Howard & DeLeon open on the Sullivan & Considine circuit Oct. 14 at the Bijou theater, Duluth, Minn., with coast time to

follow. The team has a way of making good, and they will not belie their former reputation this season.

Evelyn Watson, who is now doing a singing and dancing specialty on Sullivan & Considine circuit, is one of the original Watson sisters who created a mild furore a few years ago with their startling aerial act.

The original American News Boys' Quartette closed their summer work Aug. 31 at Wonderland Park, Indianapolis.

Emma Francis and her Arabs sail for Europe early next spring to open in Paris June 4, for an eight weeks' engagement.

Seymour & Dupree are making good with both the public and the press.

Myrtle Victorine, soubrette and toe dancer, is booked solid until February, 1908, with the Western States Vaudeville Association, after which she is to play a special engagement in musical comedy.

Jake Sternad and R. G. Buckman and wife, attended the opening of the Family Theaters at Moline and Davenport.

Miss Sailor, who is playing with Bert Leslie, was taken suddenly ill last Saturday and was unable to appear.

Chas. Kilpatrick returned to Chicago last week from South Haven, where he has been all summer, presenting his wonderful bicycle ride.

Edmonds & Haley have recently finished nineteen weeks on the Ammon circuit and opened September 2 on the Gus-Sun circuit for thirty weeks.

Mabel McCane and The Girl Over There opened September 10 at Clinton, Iowa.

Winona and Frank, who have been one of the feature acts of the 101 Ranch, will remain with that attraction until December 1.

The Grazer's have just finished all the big parks for the association and are now doing the Orpheum circuit.

Maurice Kane & Maggie Benton are presenting a new singing and dancing act in vaudeville, and report success.

F. W. Hess, of LaSalle, Ill., was a recent visitor at the offices of the Western Vaudeville Managers' Association.

Tony Ryder's Monkeys, in scenes from Zululand, are meeting with success throughout Iowa.

Mons. Herbert, introducing his original musical dining table, is securing bookings for the coming season.

The Two De Comas, acrobats and ground tumblers who are now playing fairs, will go into vaudeville at the close of the season.

Mazuz and Mazett are among those booked on the Inter-State circuit.

Espe, Dutton & Espe, in a pantomime novelty introducing comedy unicycling, have been playing throughout Wisconsin.

Ed Palfrey reports that Palfrey & Hoeffler in their comedy acrobatic act are going great in the east.

Wells Bros. and Dollie Wells recently concluded a successful engagement at the Gayety, Galesburg, Ill.

Charles and Marie Hecklow, "that big fellow and the dainty little dancer," recently played at the Auditorium theater, Parkersburg, W. Va.

Roberts, Hayes and Roberts, in their sketch, The Cowboy, the Swell and the

THE FAMOUS BICKETT FAMILY

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EUGENE MCGILLAN, Lessee and Manager.

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E. Laurence Lee Heavy

Harry Von Meter Juvenile Man

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T. Edward Mc Gillan Light Comedy

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Address care of The Show World

Lady, are booked on the Inter-State circuit.

Lew Wells, the monologist, is booked on the Inter-State circuit.

Lipman & Lewis are in Chicago arranging for bookings for the coming fall and winter.

Paul Kleist, the musician, is booked on the Inter-State circuit.

Tom Ripley, the singing and dancing comedian, has freshened up his monologue and is securing bookings for next season.

John Fields, Jr., has a new monologue by Joe Flynn.

Jos. K. Watson

Under the Management of M. M. Theise



Bell & Henry Comedy Acrobats

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



The Show World Publishing Co.

WARREN A. PATRICK, General Director
CHARLES ULRICH, Editor
AUGUST FROEBEL, Business Manager

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87 South Clark Street
CHICAGO, U. S. A.

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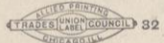
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SATURDAY, SEPTEMBER 21, 1907.

Richard Mansfield, Artist and Man.

In the death of Richard Mansfield the American stage has suffered a distinct loss. He was the foremost player of his day and had he lived a few years longer he must have been universally recognized as the greatest actor in the world.

Mansfield in no sense had a lovable personality. He was so thoroughly wrapped up in his art that he forgot his duty to others and lapsed into a condition of chronic misanthropy. He almost totally lacked those traits which all good men and women admire and which render the memory of those possessing them, sweet and enduring.

But art rises to planes which are beyond attack and Mansfield long had occupied the top rung of the ladder of histrionic fame. The shafts of envy and

malice could not reach him and now that he has made his last exit even his bitterest enemy will pay warm tribute to his greatness as a player, who was truly devoted to his art and who perhaps did more to elevate the American stage than any other man since the day of Booth.

Mansfield, racked by the pains of bodily infirmity, was a recluse. He had his excellent points and away down in his heart, hidden from all except his most intimate friends, there was a tender spot which proclaimed him a man of softer impulses.

IMPORTANT NOTICE TO ADVERTISERS.

A recent innovation, designed for the advantage of our advertisers, has been instituted by THE SHOW WORLD. To advertisers desiring attractive designs and "pulling" copy, the advantages of this new departure must be apparent.

In addition to drawing designs, an innovation that stands alone in the field of amusement journalism, the advertising department of THE SHOW WORLD is ready at all times to prepare "ad" copy. It is the endeavor of this publication to be always in the fore, to employ twentieth century methods, and take the initiative in all movements advantageous either to our readers or advertisers.

made him petulant and wholly submerged the good personal qualities he possessed. It is the privilege of genius to be eccentric and Mansfield was all the term implied. He was a peerless player, however, and it is as such that the American people deplore his passing as an irreparable loss, and will treasure his memory, even unto the third generation.

DENVER THEATRICAL NEWS.

Summer Parks Close and People Are Compelled to Visit Theaters.

BY H. H. BUCKWALTER.

DENVER, Sept. 14.—The summer season is officially closed for Denver. Why, nobody knows. But it seems to be an unwritten law that Labor Day shall send everything of an outdoor nature to hibernate for nine months, just when Colorado's most glorious climate should stimulate industry in the amusement world.

Instead of offering attractions to keep the tourists here and get others to come, Mr. Wise Coloradoan folds his tents and warns all to leave, as the "season" is at an end. Even the Denver Tramway Company has the "willies" when Labor Day crops out on the calendar.

The work of Luella Morey as "Salome" in the Holy City, playing at the Curtis theater, is distinctly out of the ordinary and well worked up, although not the class of entertainment that appeals to the writer.

At the Orpheum the bill is stronger than necessary to do capacity business. It is drawing turn-away houses, much to the disgust of the new treasurer who cries real tears when he refuses the good-looking dollars. From start to pictures the bill is good and included James Neill and Edythe Chapman-Neill, the Stunning Grenadiers, Inez Macauley, Mr. and Mrs. Jimmie Barry & Company, Gaston and Green, Gabelle Brothers and Les Jardys.

CHICAGO RIALTO

HENRY WOODRUFF'S appearance at the Garrick in Rida Johnson Young's collegiate composite, Brown of Harvard, constitutes the principal change in the Chicago dramatic situation this week, the greater part of the other downtown playhouses retaining their former offerings.

It is not often that Chicago playgoers have an opportunity to see so fine an actress as Jessie Millward, who is portraying the principal role in Henry Arthur Jones' drama, The Hypocrites, at Powers. The supporting company, Richard Bennett especially, is noteworthy and the play forms a powerful sermon against sham.

Henry Woodruff returned to the Gar-

which lends itself readily to attractive staging. Reine Davis, Grace Tyson, Francis Sullivan and Van Rensselaer Wheeler are the notables among the cast. Blanche Walsh, in The Straight Road, is appealing to lovers of melodrama of the peculiar Fitch type at McVicker's theater, where the piece will remain for another fortnight.

Theater-goers are waltzing up to the La Salle box offices these days until the urbane treasurer is dreamy. The Girl Question will hold forth until the advent of spring flowers with the easy complacency that Hough-Adam-Howard successes always enjoy. Arthur Sanders as T. P. G. Sears, the money-mad magnate, is giving a deft dramatic portrayal, and the cast includes Junie McCree, Georgie Drew Mendum, Tell Taylor and Phrynnette Ogden.

Hanon's Superba is pleasing mightily this week, as it perennially does, at the Great Northern. The company is capable, the scenic equipment fresh, and the entire entertainment a worthy one. Sis Hopkins, with Rose Melville portraying her famous Hoosier characterization, is announced for next week.

Adelaide Keim is portraying the romping hoyden in All-of-a-Sudden Peggy at the Bush Temple this week, and is being ably assisted by Edward B. Haas and a capable company of players. The finished productions and special musical attractions are growing to be a particular feature.

The Great Eastern World, another pre-tentious spectacular melodrama of ambitious theme, received its first performance on any stage at the Alhambra Sunday. The management promises some realistic bomb throwing, and a company of fifty people, headed by Robert Hyman, Florence Severance and Jeanette Connor.

The Chutes closed its season Sunday night after a summer of gratifying success. The skating rink, which has proved its popularity, will remain open all winter. The Navassar band is at Riverview and will remain until the park closes. The immense park has had a very successful season and will close its gates upon the same busy scene that has characterized it all summer.

There is a grand closing hurrah and excitement at White City. John L. Sullivan and Jake Kilrain are still on exhibition; the rides and glides retain their screaming possibilities, and Ellery's band is attracting the lovers of fine music. The park closes the first Sunday in October.

VAUDEVILLE

THE OLYMPIC, which completes the triumvirate of vaudeville playhouses within the loop controlled by Kohl and Castle, reopened for the season last Monday. The theater has been entirely redecorated during the period it was closed and the vaudeville patrons that claim the Olympic as their own flocked to the playhouse to see the excellent bill presented.

The new Orpheum, opposite the Palmer House, has been packed since the morning it threw open its doors, and the bills offered have met with rapturous applause. With all the variety playhouses open and the vaudevillians again in the harness, the vaudeville season may now be formally declared inaugurated.

When George Ade was a Chicago newspaperman and doing little sketches for Stories of the Street and Town he wrote a diminutive farce and dispatched it to May Irwin, because May had a reputation as a clever farceur. After The College Widow had made the young Indianan famous Miss Irwin produced it as a curtain raiser and after a season gave it to her sister Flo for a vaudeville vehicle. Mrs.

rick Sunday to play a farewell engagement in Brown of Harvard for one week only. It will be remembered that the piece ran the entire summer of 1906 at this playhouse, forming one of the big Chicago summer successes. There are any number of handsome chaps in the cast and the Garrick is destined to prove the mecca for the cooling matinee girl this week. The usual matinees will be given.

Victor Moore Wins Town.

Victor Moore, star by every right, is making The Talk of New York one of the best entertainments in town, and the Colonial is packed nightly with loyal followers of Cohan and Moore. The dialogue scintillates, the music is swiny, and the lyrics are some of the cleverest the Yankee Doodle comedian has written. The production is prettily mounted and there is a constant swirl of skirts and rush of choristers. Besides Victor Moore the cast includes Nella Bergen, Stanley Forde, Jack Gardener and Emma Littlefield. The stay of The Talk of New York is indefinite.

The Little Cherub is in the second half of its engagement at the Illinois and Hattie Williams, James Blakely, Will West and Henry V. Donnelly continue to bear off the honors. A large chorus assists materially, and during the remaining two weeks of the engagement Miss Williams will sing "My Irish Rosie," made familiar by imitators, but original with her. The dancing of Trixie Jannery remains a feature of the performance.

Edna Fassett has replaced Julia Bruer in the cast of The Red Mill, which continues to attract the playgoers of Chicago and its environs to the Grand. Stone and Montgomery dance as acrobatically and fool as artistically as ever, and Ethel Johnson, the epitome of grace, is well worth seeing. The Herbert and Blossom musicality shows no signs of flagging, and seats may be had three weeks in advance.

Artie, alert, full of life, quick and slangy, is proving a popular offering at the Studebaker. The gentleman who is "a cross between an office boy and a door mat" is so true to life, and expresses so much wisdom in typical Adesque vernacular that but few seats remain for any of the performances. The title role is receiving capable treatment at the hands of Laurance Wheat, the remaining members of the cast are highly satisfactory and the production is up to the Dillingham standard.

Girl Rangers Drawing Crowds.

The Girl Rangers, George W. Lederer's latest production, is crowding the Auditorium nightly, and hundreds are "being transplanted into the life of the blue-skied west with its mountains, gorges and radiant sunsets." One of the prettiest numbers of the piece is Wallace Moody's melodious "Cherry Blossoms,"

Peckham's Carouse is light in structure, but rich in humor and laughable situations. Miss Irwin plays in a fashion that allows none of its good points to pass unnoticed, and fashions many poor bits into laughable incidents. The comedy all arises from a small town lady reformer's dislike for "likker" and her husband's desire for it. Complication succeeds complication until Mrs. Peckham faints. Restoratives in the form of good old bourbons are administered, and Mrs. Peckham comes to under the gentle, soothing influence of Bacchus. Miss Irwin's portrayal of lady-like intoxication was artistically done. The supporting company was satisfactory but nothing more.

Hart's Pantomime Pleasing.

Another of Joseph Hart's pantomimes, Polly Pickle's Pets in Petland, disclosed a pleasing scenic investiture and some pretty musical numbers. Eulalie Young was Polly Pickle and a lot of nondescript animals were done capably by the different members of the company.

Makmuri, who looks like a misanthrope, but plays like a virtuoso, was well received by the large audience, but Makmuri should cultivate a smile. His encores were accepted with a funeral countenance that was distressful. George Wilson, an old-time wielder of the bones and tambo, gave a funny monologue that met with favor. Mr. Wilson's fun is reasonably fresh and with the aid of his pleasing personality, the talk becomes most enjoyable.

One of the best acts on the program was Massias O'Connor, styled the European shadowgraphist and prestidigitateur. Mr. O'Connor has a great deal of new and effective comedy incorporated in his act, and some of the results achieved in the shadow work are puzzling and remarkably clever. The Sisters Urma also appear in a trapeze act of high merit. The act is enlivened with novel lighting effects and prettily dressed.

The Astrellas gave their original interpretation of American songs, which consists of singing American coon songs with a delightful English accent. Kipp & Ripper were styled entertaining comedy jugglers on the bill, and they were. Kipp is a very good comedian in addition to a clever juggler, and the act was very well received. Dudley, D'Ormond and Dudley appeared in a singing and piano specialty that give Miss D'Ormond a chance to display a pretty soprano voice; La Vigne Sisters, gave a good singing and dancing act, but used their eyes continually with very poor effect. The sisters should learn to differentiate between a smile and a grimace.

Castellat and Hall gave a good comedy, Cliff Bersc's Horses pleased as they did last week, and the Kinodrome presented a travelogue of Irish scenes. The Majestic orchestra, under the direction of Edward Kunz played one of Gus, Edward's popular melodies, "innocence," by Neil Moret and Al. Brown's "Georgia Sunset" march.

Tom Nawn a Favorite.

McMahon's Pullman Porter Maids and Tom Nawn carried off the honors of the performance at the Chicago Opera House last week. Mr. Nawn appeared in his familiar sketch, Pat and the Genii, and elicited the same, or a greater, number of laughs that he perennially does. There is something infectious about Nawn's smile and peculiar style of elocution that makes everything he says seem funny. His support was capable.

McMahon's Pullman Porter Maids proved to be a very good act. The only trouble with it at present is that the ending is too abrupt, leaving the audience undecided whether to pin on their hats or wait for further developments. The girls have tuneful voices, the costumes are novel and pleasing, and the comedy of the two principals is very well handled.

Mary Dupont and William Temple appeared in a sketch that was prolonged to too great lengths; Gil Brown gave a clever dancing specialty; and the Four Dainty Dancers, Mr. and Mrs. Edward H. Kemp and the Christie Duo were reviewed previously in these columns. Gallando pleased with his rapid clay work, and others on the bill were Henry Roethlis, Frederick Heider, Reno and Begar and Nellie Revelle. The Kinodrome presented An Inquisitive Stranger and The Rival Sisters.

The bill presented at the Haymarket last week included Gus Edward's School boys and Girls; Bert Leslie in his slang sketch; Maggie Cline; Mayme Remington and Picks, and Mr. and Mrs. Ben Mears. The bill was well balanced and was appreciated.

PLAY REVIEWS

BY CHARLES KENMORE

A LA LANTERNE, Clyde Fitch! To the nethermost depths with The Straight Road! Pity for Blanche Walsh, one of the foremost of American actresses, who is compelled to wallow in its filth and which serves only to tarnish her fame without affording her a single opportunity to display her art! Congratulations to the management of McVicker's theater for the crowds which pack the playhouse nightly and which attest by their applause their appreciation of Miss Walsh, even though they disclaim artistic approval of her vehicle, which, probably, is the poorest in all her repertoire. That it is the most repellent, there is little room for doubt.

I have not seen a play in years more

inartistically conceived or constructed, nor one more badly written. It proves that Fitch has reached the end of his rope and that he is thrusting the fag ends of his worn-out imagination upon the public merely because he has the reputation of being the foremost American dramatist, when, in truth, he long has been a hack writer who couldn't hold a job for two weeks on a third-rate weekly society journal. Every play Fitch has turned out in five years has displayed indisputable evidences of his mental decadence, and in The Straight Road he proves himself a mere tyro in the handling of a character of whose personality he hasn't the slightest conception. It is unfortunate for Miss Walsh's fame that she is forced against her will to the exploitation of this enervating incubation which cannot add to her fame, but which must serve only to stain it with the foul virus it exudes at every pore.

Fitch has not conceived the real woman of the slums. He has walked upon ground which exists only in his own imagination. Any police reporter on a metropolitan newspaper will vouch for that. In Mary O'Hara he has given us a creature of the slums so frightfully degraded that belief in her ultimate reformation becomes an absurdity. Her oaths, her denunciations of society and its rules, her hatred of men which, even in the mire in which she wallowed, kept her pure in a sense, and her conversion through the aid of a crippled child and a settlement worker, form the basis of the story of The Straight Road. In order to make the story more attractive, but which falls of its purpose, Fitch uses a picture of the Madonna and child to keep Mary in the straight path, when, driven to despair by the loss of the man she loves who had caught her in the arms of another, she resolves to go back to the old life of hardened sin. In this scene Miss Walsh has perhaps the only opportunity the melange affords her to do an artistic bit of work and which captivates all by its sincerity and truth.

The play is reminiscent of Maslova and now and then, of Nancy Sykes. It emphasizes the necessity of another vehicle for Miss Walsh, one in which she can give her auditors a performance worthy of her talents and those of the capable company which support her. Jessie Ralph as Mrs. Finnerty, was excellent. Her Irish brogue was rich as old wine and afforded the audience numerous hearty laughs. Alma Kruger as Miss Thompson, a settlement worker, was soft and womanly. William Travers as Douglas Aines, an all round bad man with the women, might have done better had the author given him the opportunity. Herbert Bostwick in the role of Bill Hubbell, a bar keeper who is in love with Mary, lacked force at times, but on the whole was natural and intelligent. Jean Patriquin as Lazy Liz and Ina Brooks as the spirited Miss Lanner, acquitted themselves with credit.

Moore Proves His Ability.

Victor Moore, star by every qualification, appeared in The Talk of New York, a snappy, fast musical comedy at the Colonial on the evening of Sunday, Sept. 8 and was nearly submerged in the waves of applause that swept along the tiers and splashed over the footlights. The Talk of New York is the best musical comedy George M. Cohan has done. It is far better than George Washington Jr. and redeems the mediocre Fifty Miles From Boston. The dialogue scintillates, the melodies are of the haunting, whistly kind, and the lyrics possess a dash of the rare tabasco of originality. The piece is typically Cohanesque.

As Kid Burns, the race track habitue with a nervous half gesture, deprecating smile and "watever that is," Victor Moore showed that he is an exceptional comedian. His slang is capital, he saves the pathos from jarring incongruity, and sings his songs in an easy, non-committal sort of fashion that gives just the desired effect. Mr. Moore's portrayal of Kid Burns is almost too deft a characterization to be wasted upon a musical comedy.

Cohan's incomparable stage management causes the entire piece to move with a rush and swirl that never flags, and there is a constant swish of skirts and display of handsomely gowned choristers. The musical numbers could all be fashioned into hits, but "Mr. Burns of New Rochelle," "I Want You," "Drink With Me" and When We Are MA double RIED" deserve special mention for their tunefulness.

Of the cast Stanley H. Forde, Nella Bergen, Jack Gardener, Sadie Harris and Emma Littlefield (Mrs. Moore) are notable for their work. With Victor Moore portraying Kid Burns The Talk of New York may remain in Chicago as long as it desires.

McConnell at Luna Park.

E. W. McConnell will present the Merrimack and Monitor show, the crowning achievement of his career and now the leading feature of the Jamestown Exposition at Luna Park, New York City, next season. As a creator of exposition amusements, Mr. McConnell stands without a peer. He was interested in twenty-two different concessions on the Pike at St. Louis, at all exhibitions he has been the leading concessionary and now has interests in about half of the shows on the War Path at Jamestown. It is understood that Mr. McConnell has interested some of the leading financiers of Washington, D. C., in an amusement park to be erected in that city this winter.

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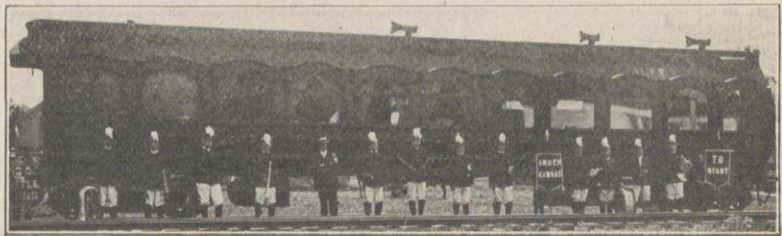
High Class Work! Original Ideas! Plenty of Action! Roars of Laughter, or real heart interest. Nothing cheap or vulgar. That is my aim, and I seldom miss the mark.

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\$4,000 TAKES THIS ELEGANT STEEL CAR 60 ft. long, Interior Padding, Wreck Proof, all Steel but the Doors.



Estimate cost of building, \$35,000.00, and it's as good as it ever was. Might consider trade for up-to-date Pullman. Car can be seen during rehearsals at Arlington, Neb., Sept. 21 to 28, or address **W. A. ELLER,** care of Rees Printing Co., Omaha, Neb.

RAYMOND'S GOSSIP.

Joe Whitehead, who is making more than good in the title role of The Umpire, umpired a ball game recently between the Elks and the boys of the Umpire company. Joe gave some close decisions and the Umpire boys won, 9 to 6. I think the boys of the company will win the pennant, or at least give the Sox's a run, if Joseph umpires in many of the games. One close decision he gave was when the pitcher muffed it, Whitehead caught it, threw it to first and then blandly announced the batter out. Things are not quite clear to Joe yet, and I know something must be the matter with him, for he gave me an "ad."

I Met May Yohe, a Japanese maid and sixteen big trunks leaving the Sherman house last week. Miss Yohe was en route to open on Sullivan and Considine circuit Sept. 16, in Butte, Mont.

Haigh & Thomas, have just finished a successful season through the middle west.

Dixon & Fields called last week to inform me that the rumor concerning their

separation was without foundation. They are now on the Orpheum time and will produce their new act next spring.

Spader Johnson utilizes a copy of THE SHOW WORLD in his clown barber-shop act, one of the big hits of the Barnum & Bailey big show performance. Spader is a busy booster for the "New Reliable."

Bert Davis and his wife, now en tour with the Hagenbeck-Wallace shows and a big feature in the fun line, are to make a long trip at the conclusion of the circus season. Mr. Davis will write interesting letters of his travels for the perusal of SHOW WORLD readers this winter.

Hagenbeck-Wallace Shows have Nashville, Tenn., billed to a finish for Sept. 20. Harry Earl has made a great showing in the newspapers.

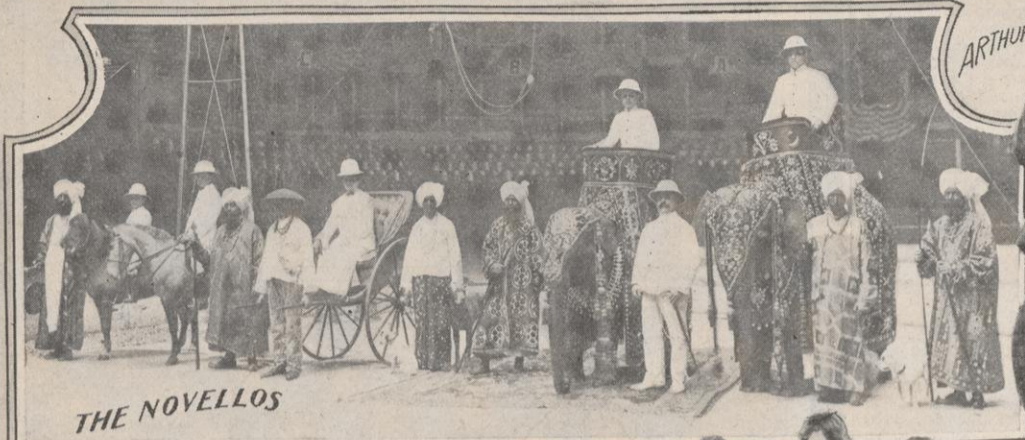
John D. Tippett was a caller at THE SHOW WORLD offices last Friday on his way from New York City to Kansas City, Mo., where he is engaged this week in looking after amusement business. Mr. Tippett retains his interest in concessions on the War Path at the Jamestown Exposition. He will return east shortly.

EN TOUR 1907.



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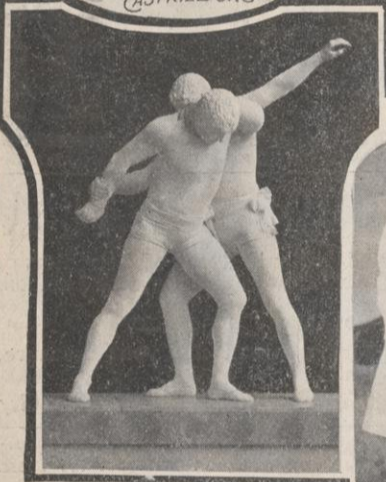
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BELL & HENRY



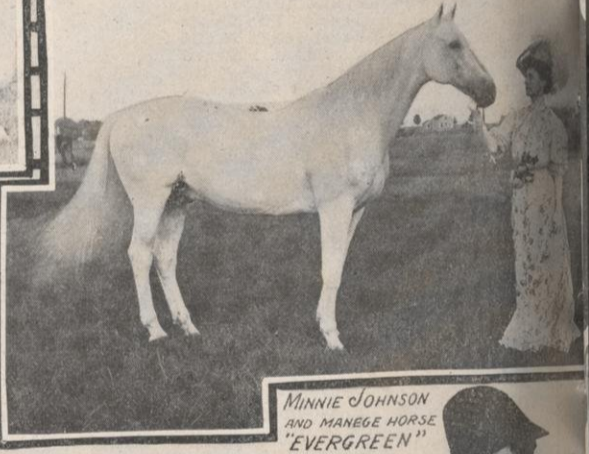
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LOUISE STICKNEY'S DOG AND PONY.



MINNIE JOHNSON
AND MANEGE HORSE
"EVERGREEN"



STEVE MIACO.



BOB STICKNEY



KENNARD BROS.



MEERS SISTERS



MISS C. SEBASTIAN.



MISS ISABELLE BUTLER. "DIP OF DEATH" RIDER.



HARRY J. MOONEY.



CHAD WERTZ

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FRED LEDGETT AND DALLIS JULIAN



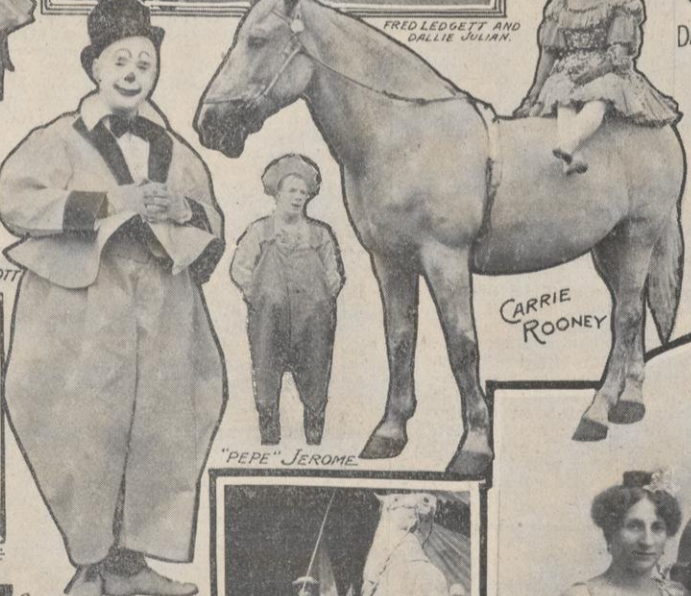
DAN RYAN



ELLA BRADNA AND FRED DERRICK



JOSIE DEMOTT



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LOUISE DEMOTT



LA TROUPE CARMEN



THE GRUNATH TROUPE

SPADER JOHNSON

"PEPE" JEROME

WITH THE WHITE TOPS

NEWS OF THE TENT SHOWS

TRAVELING with a big tent show gives an observant person a great opportunity to study mankind in various stages of temper and temperament, as the following notes from the special correspondent of THE SHOW WORLD with the Barnum & Bailey Greatest Show on Earth will prove.

To paraphrase an old saw, some are born "lucky," and some have "luck" thrust upon them. When George Conklin's \$800 "sparkler" is not shedding its effulgent rays from the bosom of that gentleman's shirt, thereby rendering almost unnecessary Charley Stock's illuminative efforts in the menagerie, it reposes in the capacious recesses of George's trouser pocket. Hastening from the car the other night at Red Oak, Ia., shortly before the train left town, in order to restore peace between two refractory zebras, a hasty move of George's hand brought the diamond from its resting-place. In vain did he dig and delve along the track, and in the car. Elusive as the sex which is supposed to hanker after possession of diamonds, this rival of the "Koh-i-nor" refused to give the responsive glitter. No loss, however great, would ever cause Conklin to allow his pets to travel the line of steel alone, and, with heavy heart, George climbed back in the car to fall into uneasy slumber, the while myriads of "rocks" pirouetted and danced around him, mocking his ineffectual attempts to grasp them. He returned there from Nebraska City the following day. Despite vast rewards, and the co-operation of a rustic population, George's downcast features told of his failure on his return to the show. Once more, he sought his couch in gloomy spirit. Then came a dream, and he clearly saw the truant stone of price nestling in a crack in the car-floor. A jump from his bed, quick prising of planks with a handy crowbar. Even as the dream had foretold, there lay the diamond. Once more is the menagerie a realm of brilliant light!

Bucked Against State Fair.

Why not tell the truth? We didn't turn them away at Lincoln Saturday night, Sept. 7. It was the last day of the state fair, and a great calm had spread like a pall over the home of Chad Wertz and William Jennings Bryan.

Brethren, love one another! This also applies to clowns.

"Aby" Bates does not give "Lydia Pinkham" to his herd of mighty "bulls." Bates does not admit, though, that pink pills for pale people have stimulated his own appetite.

Omaha—still the eastern outpost of the west (although the Sunday lid is almost as tight as at St. Louis)—when the Greatest on Earth left you Monday night, it was not the dust of her feet that she shook upon you, but rather a whole host of peons and praises for your big-hearted way of doing things. Twice that day were disappointed circus lovers turned away from the big show from the east.

Fred La Mont's Carmen Troupe have signed for next season with the Wallace Show. The "Laird of Peru" has also, we believe, engaged the Kennard Bros.

Charley Bernard is worrying about the "Tiger Cub," but Stocks says that as long as eleven true and loyal men remain who will conduct that most excellent organization, the B. P. O. T. can never be dissolved. The "Tigers" have done much good in a most practical and unostentatious way during the last five years, and it seems a pity that the order should be abandoned.

Peter Conklin has so far recovered that he leaves the hospital at Bloomington, Ill., Sept. 15, for Coney Island, the residence of his parents. We hope the Atlantic breezes will restore Pete to his normal girth and jovial temperament.

"Doc" Freeman is again with the Greatest on Earth, and the hearts of the bosses are glad, for he has extended to them the invitation to come back next season.

Nimrod After Big Game.

There is much polishing of gun barrels these days, and woe to the unhappy squirrel and the fearful bunny who dwell within range of Gradna's gun.

Car Number One will soon return to winter quarters. Its manager, Lester Murray, has done his usual good work, and found time, and the good-will, too, to endear himself to the best band of billposters in the country. Lester is a disciplinarian without being a martinet. The best proof was the handsome diamond-studded Elk pin presented to him a short while ago by his boys on the car.

Mrs. Charles R. Hutchinson and daughter return east from Omaha last Sunday. Charles Andress' annual route-book is nearing completion.

C. R. Hutchinson's skating rink at Bridgeport will again be under the genial management of Charles Bernard.

October 17 looms forth now, but as a cloud the size of a man's hand, but it will not be long before a check will be handed us at each meal. The hosts of Fourteenth street have already furnished the silver, and counted the cutlery.

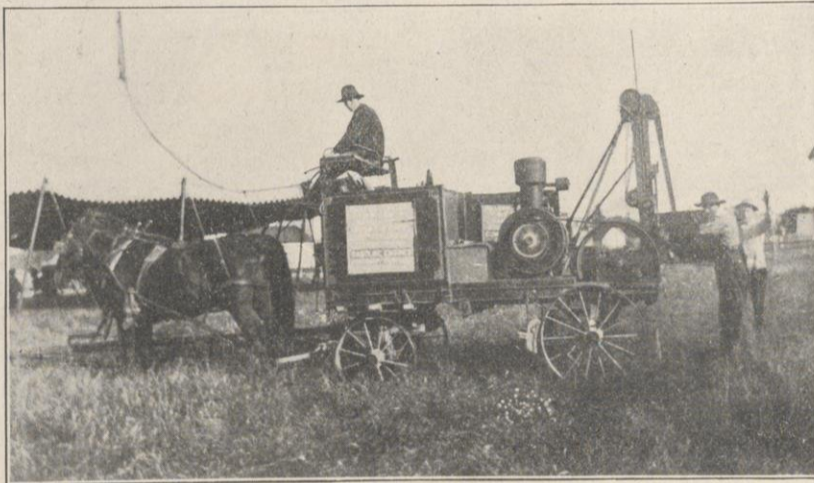
September 10—Norfolk, Neb. For the first time, the Northwestern landed us in late. But they waited out in front under a broiling sun, and how those Olson's and Petersen's poured down on the perspiring ticket-takers was a wonder! The Greatest rolled into Grand Island the next day about four hours late, and again turned 'em away in the afternoon.

Fancy a two-pole menagerie top with the Greatest on Earth! And yet that's what we had in Nebraska City, the smallest lot of the season. Bates' elephants and the camels and led stock were in a grove forming a kind of annex—quite jungle-like—and Shafer's candy stands were left out.

Sickness and accident have been happily rare this season. That it may so continue to the end is the devout prayer of all gentle readers and—FRANCIS-REUR.

New Machine for Circuses.

The onward march of progress and the substitution of machine labor for the labor of man are the marvels of the nineteenth century. In this advancement the circus has been in no way backward, and possesses



STAKE DRIVER WITH GOLLMAR BROS. SHOW.

improvements today that were formerly unheard of. One of the greatest labor savers is the "stake driver", with the Gollmar Bros. circus, a picture of which appears herewith. The machine is driven by gasoline engines, saves the services of twenty-five men, and accomplishes the work in far less time. The difficulty that circus proprietors formerly encountered, when their workmen took leave of them for the more profitable harvest fields is, in a great measure overcome by this mechanical device, which accomplishes the work with more expedition. The "stake driver" may rightfully take its place among the labor saving devices of the century.

NOTICE TO PROFESSION!

Next week's issue of THE SHOW WORLD, dated Sept. 28, will contain a double page of pictures covering the Carl Hagenbeck and Great Wallace Combined Shows. The photographs for this presentation were made especially for this publication and have been admirably arranged by our staff artist, Mr. Z. A. Hendrick. The demand for this coming issue will be enormous. Place your orders early to avoid disappointment.

Roster for Big Shows.

The following are the complete rosters of the executive staff and advance employes of Robinson's circus, the Sells-Floto circus and Pawnee Bill's Wild West:

Robinson Circus.

Proprietor—John F. Robinson.
General Manager—John G. Robinson.
Assistant Manager—Edward Cullen.
New York and Foreign Representative—Gil Robinson.
General Agent—Oliver Scott.
Railroad Contractor—George W. Aikens.
Press Representative—Doc Waddell.
Local Agent—Walter Murphy.
Assistant Local Agent—James Harris.
Special Agent—M. C. Service.
Advance Car No. 1: L. H. Heckman; Steward, Harvey Bell; Boss Billposter, F.

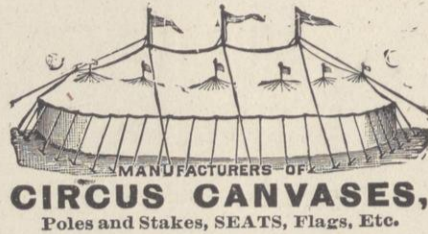
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F. Smith; Bill Posters, E. Perkins, Nick Crook, J. Dodson, F. A. Rockfellow, F. A. Kelger, William Blake, D. Rogers, H. Huber, M. Ray, William Chaplin, H. Morton, J. I. Springer and William Brown.
Advance Car No. 2: Manager, W. M. Dale, with a crew of 14 men.

Sells-Floto.

Owners—The American Amusement Co. General Manager—H. H. Tammen. Active Manager—Frank Tammen. General Agent and Railroad Contractor—W. R. Musgat. Press Representative—J. Edgar Clifford. Adjuster—Col. Frank Robertson. Local Agent—H. L. Massie. Special Agents—James McElroy and Nels Lausten. Checker-up—Otto Essinger.

Advance Car No. 1: Manager, P. W. Harrell; Billposters, Wm. Perrault, Walter Cochrane, Jas. Judge, N. T. Spicer, Chas. E. Gannon, Evan Garrison, Geo. Compte, J. Billings, Geo. Nelson, W. P. Cahill, E. Malloy; Lithographers and Bannermen, Jas. C. McCormick and Jos. McCarty; Program Man, A. C. Spencer; Cook, Fred Burdick.

Advance Car No. 2: Manager, Alton Osborn; Billposter, B. W. Foster, H. J. Sinken, Pete Dunn, Fred Kettler, R. L. King, B. Hannan, Jimmy Lyons, Chas. Wilson, Doc Ingram, S. Hettleberg, Neil Murray; Lithographer, Leo. Salomon; Program Man, Tom Briggs.

Advance Car No. 3: Manager, Joe Rosenthal; Boss Billposter, Jas. J. Sullivan; Lithographers and Bannermen, Jas. W. Dee, J. W. Whalen.

PROSPERITY IS REMARKABLE.

Harry Earl of Hagenbeck-Wallace Show Tells of His Trip.

Golden prosperity in its best, brightest and most substantial form extends from one end of the country to the other, according to Harry Earl, general press representative of the Hagenbeck-Wallace Circus and one of the best known newspaper men in the United States.

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CREDENTIAL LETTER:

To UNITED STATES TENT & AWNING CO., Chicago, Ill.

GENTLEMEN—We received our new 60x100 tent, and put it up for the first time at Bowling Green, Mo. I am glad to say the tent fits in every respect, and was just exactly what was ordered and entirely satisfactory. We don't mind to pay a man their price if we get what we order. This we have done.

EAST ST. LOUIS, ILLS., Sept. 2, 1907.

J. H. BOYER (COOK BROS. TEN NIGHTS IN A BAR ROOM).



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circus press agent. Being thrown daily with editors, reporters, business men and railroad agents, the general press representative of a big circus has unlimited chance to ascertain conditions in various localities.

"I have made many cities, towns and hamlets since the opening of our season," writes Mr. Earl from Nashville, Tenn., where he made headquarters last week, and I can truthfully say that never before in all my experience on the road have I ever seen such prosperity as prevails today. The south is forging forward in a splendid way and is destined to become the real commercial center of the United States. In southern cities I see evidences of the forward movement of the progressive spirit of wealth. Factories are coming south, eastern capital is seeking investment in southern territory and on all hands progressiveness in its happiest form is to be seen."

CLOSE OF 101 RANCH, NO. 2.

Unique Show Organized by Miller Brothers, Ends Prosperous Season.

Miller Bros.' 101 Ranch, No. 2 closed a very successful engagement of six weeks at Brighton Beach, New York City, Sept. 9. The company was disbanded in New York, but this week the Indians and fourteen buffalo are being exhibited at the State Fair at Louisville, Ky., and going from there to the Inter-State Fair at Kansas City, open Sept. 23 for two weeks, and thence to Bliss, Okla., the headquarters of the Miller Brothers.

The Number One company of the Miller Bros. is still at the Jamestown Exposition, where, on account of the greatly increased attendance, it will remain until the close of the exposition season. The original contract of the Miller Bros. with the C. W. Rex Amusement Company under whose direction their show is being presented, was to terminate on Oct. 5.

The show, from reports, is breaking all existing records for attendance at a wild west exhibition given at the expositions, with the single exception of the Buffalo Bill famous engagement at the Chicago World's Fair.

THE SHOW WORLD is informed that Miller Bros. have contracted with Brighton Beach for the appearance of their 101 Ranch show greatly enlarged for the summer of 1908. It is understood that negotiations are under way for a European tour to follow the New York engagement.

"PRINCE OF TRAINERS."

Rhoda Royal, Producer of Equine Novelties, Is Well Known.

Rhoda Royal, whose likeness appears on the title page of this issue of THE SHOW WORLD, is known the country over as "the prince of horse trainers" and famous as a producer of equine novelties. As a purveyor of startling effects with the aid of beautiful horses and accomplished artists, Mr. Royal need concede to no one.

Mr. Royal was born in Washington, D. C., in 1865 and at an early age joined the Barnum show. Since that time Mr. Royal has been affiliated in different capacities with the great circus interests of the country, including the Adam Forepaugh, Ringling Bros. and the Barnum and Bailey Greatest Show on Earth. At present Mr. Royal has twenty head of thoroughbreds with the Hagenbeck-Wallace shows, which have gained for him the sobriquet of America's greatest horseman.

Mr. Royal is also the general director of the Royal Indoor Circus, a high class circus organization playing under the auspices of fraternal societies. A glance at the program of this enterprise and at the list of artists employed would stamp it as a great undertaking. The itinerary of the show includes the principal cities of America, whose fraternal societies have welcomed the opportunity to enjoy an exhibition of such high class.

Mr. Royal is well and favorably known to both the profession and managers as a gentleman of sterling worth and a

master showman. Charles B. Fredericks is associated with Mr. Royal in his latest enterprise and THE SHOW WORLD wishes the gentlemen and the Royal Indoor Circus every success.

Hargreave's Circus Prosperous.

John Henry Rice, the veteran circus agent and advance manager of the Great Hargreave's Shows; Clyde Andrews, contracting agent, and Sam Banks, press representative, were recent callers at the general offices of THE SHOW WORLD. They reported a very good season, and stated that the Hargreave shows will close about Oct. 26. M. S. Bodkif is handling the Chicago lot and license affairs for the show, which will play Chicago lots for three weeks. The first stand was at South Chicago, Sept. 13, where the show remained for three days. The itinerary comprises Grand Crossing, one day; Sixty-ninth and Halsted, two days; Fifty-fourth and Ashland, two days; Twentieth and Western avenue, two days; Ogden and Fortieth avenue, one day; La Grange, one day; Maywood, one day; Harlem, one day; Austin, one day; Forty-eighth and Lake, two days; Chicago and Hamlin avenues, one day; Homan and North avenue, two days; Campbell and Diversey, one day, and other stands.

Sells-Floto in Texas.

Press Representative Hennessy of the Sells-Floto shows writes THE SHOW WORLD from Tyler, Tex., under date of Sept. 8 as follows: "It is certainly amazing to the management of the Sells-Floto shows the wonderful business the show has been doing this year, especially throughout Texas. The manager of any show would be considered demoted to troop the South before October. In Fort Worth, Sept. 2, which was Labor Day, the show had a turn-away at both performances. Dallas, 3, was a repetition of Ft. Worth. Edward Burke of the Pawnee Bill Wild West Show was a visitor and was entertained by W. R. Musgat, the general agent, and J. E. Clifford, the general press agent. Terrell, Mineola, Marshall and Longview were big. The weather is hot but the attendance good."

"Dutch" Meyers, a "Broncho Buster" of the Pawnee Bill Show, who recently had the misfortune to fall beneath a moving train and lose both of his lower limbs, is doing nicely at the Mercy Hospital, in Dubuque, Ia., according to a recent letter from Alfred J. Saunders, a retired showman living in that city.

Josephine Sinnott, at one time the undisputed "Queen of Bareback Riders," and widow of the late William Forepaugh, is dead in Philadelphia. She was 57 years old, and had for many years lived with her daughter, known in arenic circles as Manny Forepaugh, a trapeze performer. In her prosperous days Josephine Sinnott was a generous woman and gave away a fortune.

The Fashion Plate Circus closed its season Saturday, Sept. 14, at Lancaster, N. Y. This organization, according to reports, has enjoyed a fair degree of prosperity this summer. It is said that Walter L. Main intends to put out a 22-car circus next spring. The winter quarters of the Fashion Plate shows are at Geneva, Ohio, where the equipment has been stored.

Car No. 3 of the Forepaugh-Sells Show is in charge of Mr. J. F. Harper, with the following crew: Rufe Irons, John Luster, Ben Horton, H. J. Selliger, Ed. Jones, Frank Cullen, Harry Smith, Joe Horton, R. L. Fulton, George Ryan, James Sullivan, John Wingo, A. R. Stives and C. W. Hines, and every one is a SHOW WORLD booster.

J. Mitchell Bremer is making his headquarters at Little Rock, Ark., having temporarily retired from show business on account of ill health. He had several picnic privileges this summer and says he will organize a concessionaire club next spring.

Spader Johnson and Dan Marvelle of

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the Barnum & Bailey show have been engaged by H. H. Tammen for the Sells-Floto shows, season 1908. Spader will appear as principal clown.

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ROUTES (VAUDEVILLE)

ADAIR, Art: En route with the Hagenbeck-Wallace Show.
Abbott, Mollie: Cosmopolitan, Jamestown Exp., Norfolk, Va., indef.
Adams, E. Kirk & Co.: Auditorium, Norfolk, Va., indef.
Ampier: En route with Miss N. Y. Jr. Co.
Arnold, Capt.: Fair Park, Dallas, Tex., indef.
Auger, Capt. Geo. & Co.: En route with the Barnum & Bailey Show.
Artists, Le: En route with Cole Bros. Show.
Arthurs, Kitty: Flood's Park, Baltimore, Md., indef.
Ardells, The: En route with the Forepaugh-Sells Bros. Show.
Arcaris Trio: En route with the Ringling Bros. Show.
Altons, The Five: En route with the Parker Shows.
Alfreds & Cerita: En route with the Seils Floto Show.
Aldo & Vannerson: Gran Circo Bell, Mexico, Aug. 5 to Oct. 26.
Alberto: En route with the Forepaugh-Sells Show.
Alabama Four: North Beach, L. I., indef.
Adams & Mack: (O. H.) Old Orchard, Me., indef.
Allen, Edw. S.: En route with the Flaming Arrow Co.
Adler, Lou: En route with the Isle of Spice.
Alvos, The Three: En route with the Hagenbeck-Wallace Show.
Appleby, E. J.: Crawford, Topeka, Kan., 16-21; Orpheum, Sioux City, Ia., 22-28.
Arlington Four: Travel, 15-21; Orpheum, Sioux City, Ia., 22-28.
Alvaretta, The, Trio: Majestic, St. Paul, Minn., 16-21; Empire, Des Moines, Ia., 22-28.
Adelmann, Trio: Hamburg, Germany: month of September.
Abbey & Lewers: New Bedford, Mass., Lowell, Mass., 22-28.
Adair, Helen: Lyric, Sioux City, Ia., 22-28.
Ahearn, Chas.: New Gayety, Washington, D. C., 16-22; Pittsburgh, 22-28.
American Newsboys' Quartette, The Original: Star, Elgin, Ill., 16-22.
Avery & Pearl: Carnival Park, Kansas City, Kan., 16-21.
Austins, Tossing, Niemes, France, 20-30.
Anderson, Grace Louise: Homestead, Pa., 16-21.
Abel, George & Co.: Poll's, Waterbury, Conn., 16-21.
Abdallah Bros.: Columbia, Cincinnati, O., 16-21.
Abram & Johns: Auditorium, Lynn, Mass., 16-21.
Ameta: Auditorium, Lynn, Mass., 16-21.
Alsace & Lorraine: Poll's Waterbury, Mass., 16-21.
Alvora, The Great: Gayety, Washington, D. C., 16-21.
Ajax, Prof. & Milano: Brandenburg's, Philadelphia, Pa., 16-28.
Americus Comedy Four, Bennett's, Hamilton, Ont., 16-21.
Alpine Troupe: Vaudeville, Dubuque, Ia., 16-21.
Armstrong & Clark: Orpheum, New Orleans, La., 16-21.
Alba: Columbia, Cincinnati, O., 16-21.
Astellas, The, and Albert Warner: Temple, Detroit, Mich., 16-21.
Allen, Josie: Garrick, Burlington, Ia., 16-21.
Appdale's Animals: Empire, Hoboken, N. J., 16-21.
American Dancers, Six: Sheedy's, Fall River, Mass., 16-21.
Aces, Three: Portsmouth, O., 16-21.
Alexander & Scott: Bennett's, Ottawa, Ont., 16-21.
Anderson & Goines: Proctor's, Albany, N. Y., 16-21.
Adelyn: Lyric, Mobile, Ala., 16-21.

BICKETT FAMILY: Boonville, Ind., indef.
Bijou Trio: En route with Watson's Burlesquers.
Bowers, Walters & Crooker: Orpheum, Minneapolis, Minn., 15-22.
Bussler, Walter H.: Orphia, Madison, Wis., indef.
Burson, Arthur: En route with the Cosmopolitan Carnival Co.
Brown, Harris & Brown: Riverside, R. I., indef.
Brothers Silverlake: En route with Gay's Circus.
Bradlee, Martin & Co.: Actors' Society, 114 W. 40th, N. Y. City.
Brown, John V.: Rainbow Roof, Streator, Ill., Aug. 5 to Sept. 15.
Bickel & Watson: New York theater, Jardin de Paris, New York, indef.
Blake Nena: La Salle, Chicago, Ill., indef.
Bradley & Davis: Sullivan & Considine Circuit, indef.
Buxton, Chas. C.: Crystal, Menosha, Wis., indef.
Burkhart, G.: En route with Cole Bros. Show.
Benzetta, Bernard: En route with the Barnum & Bailey Show.
Beauties, Eight English: En route with Al Reeves Show.
Bates, Geo.: En route with Barnum & Bailey Show.
Brown, George: En route with the Barnum & Bailey Show.
Burton & Brookes: Fair Haven, N. J., indef.
Blamphin & Hehr: Star, Atlanta, Ga., indef.
Blue, Chas.: En route with the Wonderland Show.
Baneroft, The Great: Globe, Chicago, indef.
Barrett & Belle: En route with the New Century Girls.
Bohannon & Corey: En route with the New Century Girls.
Brennan & Riggs: En route with the New Century Girls.
Bruces, The: En route with Cole Bros. Show.

Budworth & Wells: White Bear Lake, Minn., indef.
Brooks & Vedder: Empire, San Francisco, indef.
Bradna, Ella & Fred Derrick: En route with the Barnum & Bailey Show.
Brachard, Paul: En route with the Hagenbeck-Wallace Show.
Boyle Bros.: En route with the Sun Bros. Show.
Brown Bros. & Doc Keeley: En route with the Ringling Bros. Show.
Broadway Quartette: Madison Square Roof, N. Y., indef.
Binney & Chapman, Garden Theater, Memphis, Tenn., indef.
Baggessens, The: Svendbork, Denmark, June 1 to Sept. 20.
Blair & McNalty: Gem, Missoula, Mont., indef.
Bedinis Family: En route with the Ringling Bros. Show.
Bayrooty Bros.: En route with the Barnum & Bailey Show.
Barnes & Edwins: Oak Park, Sacramento, Cal., indef.
Burke, John P.: Flood's Park, Baltimore, Md., indef.
Belfords, The Eight: En route with the Ringling Bros. Show.
Borcini Family: En route with the Forepaugh-Sells Show.
Branchard, Paul: En route Hagenbeck-Wallace Show.
Earns, The Three: En route with the Human Slave Co.
Barrett, Geo. A.: En route with Rose Sydel's London Belles Co.
Bryant, Edith: En route with Bryant's Extravaganza Co.
Black, John: En route with Bryant's Extravaganza Co.
Blessing, Mr. & Mrs.: Ft. Plains, N. Y., 9-14; Bijou, St. John, Mich., 16-21.
Burtinos, The: Wigwam, San Francisco, Cal., 16-21.
Burkes, Juggling: G. O. H., Syracuse, N. Y., 16-21.
Batchelor & Buskirk: Family, Mahonoy City, Pa., 16-21.
Black & Quartette: Haymarket, Chicago, Ill., 16-21.
Barton Bros.: Lyceum, Washington, D. C., 16-21.
Bohemian Trio: New Lyceum, Washington, D. C., 16-21.
Burkes, The: South Pittsburg, Pa., 16-21.
Barry & Wolford: Denver, Colo., 16-21; El Paso, Tex., 22-28.
Baskett, Billie: Grand Forks, N. D., 17-21.
Bell, Crystal: Lyric, Joplin, Mo., 15-18; Springfield, 19-21.
Busch Family: Lyric, Bartlesville, I. T., 16-21.
Bernar, The Great: Orpheum, Omaha, Neb., 16-21.
Bartling, Anny: Orpheum, Minneapolis, Minn., 15-21.
Black & Jones: Hathaway's, New Bedford, Mass., 16-21.
Benton, Elwood Deane: Avenue, Duquesne, Pa., 16-21.
BeAnos, The Two: Bijou, Sheboygan, Wis., 16-21.
Bertram, Helen: Shea's Toronto, Ont., 16-21.
Brown & Wilmot: Temple, Fort Wayne, Ind., 16-21.
Brownie Troupe: Fair, Waldo, Me., 16-21.
Bennett, Ned: Pantages, Tacoma, Wash., 16-21.
Bodini, Donat, and Dogs: Hathaway's, Malden, Mass., 16-21.
Belmont, Belle: Majestic, Indianapolis, Ind., 16-21.
Byrd & Vance: Bijou, Superior, Wis., 16-21.
Banks & Newton: Proctor's, Albany, N. Y., 16-21; Utica, 22-28.
Banta Bros.: Bijou, Milwaukee, Wis., 15-22; Havilands, St. Louis, Mo., 23-29.
Beatties, The Juggling: Phillips, Richmond, Ind., 16-21.
Bowers, Walters-Crooker: Orpheum, St. Paul, 16-21; Orpheum, Minneapolis, 22-28.
Bissonette & Newman, with Gregory's Seize of Jericho: 16-21; Omaha, Neb., 22-28.
Bradlee Martin Co.: Actors' Society, New York.
Brahams, The: Bijou, Superior, Wis., 16-21; Unique, Minneapolis, Minn., 22-28.
Bush & Elliott: Bijou, Eau Claire, Wis., 16-21; Unique, Minneapolis, Minn., 22-28.
Burton & Vass, Comedians: Lyric, 16-21; Lyric, Webb City, Kan., 22-28.
Burtinos, The: Wigwam, San Francisco, Cal., 16-21.
Bernice & Her Mascot: Orpheum, Sioux City, Ia., 16-21; Bijou, Dubuque, 22-28.
Budd & Wayne: Orpheum, Cedar Rapids, Ia., 16-21; Family, Rock Island, Ill., 22-28.
Beecher & Maye: Pastor's, New York, N. Y., 16-21; Howard's, Boston, Mass., 22-28.
Beyer & Johnson, People's, Cedar Rapids, Ia., 16-21; Fair, Mansfield, O., 22-28.
Barnells, The: Majestic, Cincinnati, O., 15-21.
Balzers, The Orpheum, Los Angeles, Cal., 9-21.
Buckeye, Trio: Lyric, Cleveland, O., 16-21.
Baldwins, The Flying: Fair, Carlyle, Ill., 16-21.
Brittons, The: Orpheum, Denver, Colo., 16-21.
Bordevery, Col. Gaston: Majestic, Chicago, Ill., 16-21.
Banks-Breazeale Duo: Bennett's, London, Ont., 16-21.
Brown, Harry: Empire, Leeds, Eng., 16-21.
Bartell & Garfield: Bijou, Dickinson, N. D., 16-21.
Brunettes, The Cycling: O. H., Lawrence, Mass., 16-21.
Barry, Mr. & Mrs. Jimmy: Orpheum, San Francisco, Cal., 15-18.
Bowser, Chas. & Co.: Haymarket, Chicago, Ill., 16-21.
Bovair, Louis: Kingston Fair, Kingston, R. I., 15-21.

CHESTER, CHAS.: En route with the Hagenbeck-Wallace Show.
Carroll, Nettie: En route with the Forepaugh-Sells Bros. Show.
Cliffords, The: En route with Gollinar Bros. Show.
Cole, George: En route with the Barnum & Bailey Show.
Coles, The Musical: En route with Emerson's Floating Palace.
Clark Bros.: En route with the Ringling Bros. Show.

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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.

Chandler, Anna: En route with the City Sports Co.
Connolly & Klein: En route with the Empire Burlesquers.
Cooper, Harry K.: En route with the Fay Foster Co.
Curley, Pete: En route with the Behman Show.
Carson Brothers: En route with the Behman Show.
Claus & Radcliffe: En route with the Trocadero Burlesquers.
Clarence Sisters: Waldamar Park, Erie, Pa., indef.
Conn & Conrad: Moss & Stoll, Tour of England, Aug. 12 to March 13.
Carroll & Eller: En route with the Fay Foster Co.
Cozad, Belle & Earle: East Lake Park, Birmingham, Ala., indef.
Cassady, Eddie: Steel Pier, Atlantic City, N. J., May 27 to Sept. 30.
Carlo's Dogs: En route with the Ringling Bros. Show.
Corellis, The Three: En route with the Forepaugh-Sells Show.
Clinton, Chris: Half Dime Theater, Jersey City, N. J., indef.
Collins & Hart: Hammerstein's, New York City, indef.
Clark Bros.: En route with the Hagenbeck-Wallace Show.
Callahan, Jas. T.: Wonderland, Revere, Mass., indef.
Carmen, La Troupe: En route with Barnum & Bailey Show.
Carlota & Silvertown: En route with the F. A. Robbins Show.
Cook, Frank: Austin & Stone's, Boston, Mass., indef.
Cassin & Cassidy: Crystal Park, Joplin, Mo., indef.
Carns, Emma: N. Y. Roof, New York City, indef.
Carter Sisters: La Fayette, Buffalo, N. Y., indef.
Collins, Eddie: Oshkosh, Wis., indef.
Cushman & St. Clair: En route with Toyland No. 1.
Chambers, Kirk: En route with Hagenbeck-Wallace Show.
Chester, Chas.: Hagenbeck-Wallace Show.
Castang, Ruben: En route with Hagenbeck-Wallace Show.
Clemons, Kattie: En route with Rose Sydel's London Co.
Campbell & Mack: En route with Rose Sydel's London Belles Co.
Cameron & Toledo: En route with The Great Santello Co.
Coccia & Amato: En route with the Kentucky Belles Co.
Cossar, Mr. & Mrs. John: Lancaster, Pa., 9-15; Williamsport, 16-22.
Coltons, The: En route with the Campaign Girls.
Cross, Luella: En route with the Great Raymond Co.
Collumbine Trio: En route with the Great Raymond Co.
Casey & Crane: Sioux City, Ia., 15-21; Kansas City, Mo., 22-28.
Caldera, A. K.: Orpheum, Sioux City, Ia., 16-21; Wasson's, Joplin, Mo., 22-28.
Campbell & Brady: Orpheum, St. Paul, Minn., 16-21.
Carol Sisters: Bell, Oakland, Cal., 16-21.

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NOTICE:—Vaudeville Acts, Sketches, etc., including Singing, Dancing, Dramatic Art, etc., Written, Coached and Rehearsed.

Campbell & Cully: Orpheum, Watertown, S. D., 16-21.
Carroll, Joe: Idea, Fond du Lac, Wis., 15-21; Bijou, Racine, Wis., 22-28.
Cherriel, Emile: Family, Scranton, Pa., 22-28.
Carters, The: Star, Wilkinsburg, Pa., 16-21; Casino, Washington, Pa., 22-28.
Copeland, Carl: Pices, Hannibal, Mo., 16-21.
Cross, Will H. & Co.: Orpheum, Springfield, Ill., 16-21.
Cooke & Rothert: Crawford's, Topeka, Kan., 16-21; Lyric, Lincoln, Neb., 22-28.
Cook, Joe & Bro.: Empire, Hoboken, N. J., 16-21; Armory, Binghamton, N. J., 22-28.
Campbell & Cully: Unique, Aberdeen, S. D., 16-21.
Cunningham, Bob & Daisy: Orpheum, Chillicothe, O., 16-21; Orpheum, Portsmouth, 22-28.
Corinne, Ray: Quincey, Ill., 16-21.
Cameron & Flanagan: Keith's, Cleveland, O., 16-21.
Colonial Septet, Ye. Orpheum, Kansas City, Mo., 16-21.
Colby, Dare Devil: Street Fair, Lodi, Cal., 13-21.
Clark, Clever: Fair, Fort Atkinson, Wis., 16-21.
Clarence Sisters: G. O. H., Pittsburg, Pa., 16-21.
Cummings Trio, The: Burwood, Omaha, Neb., 16-21.
Carlton, Arthur & Lucille: Grand, Homestead, Pa., 16-21.
Clark, Eddie: Keith's, Providence, R. I., 16-21.
Corn, Downey & Willard: Orpheum, Salt Lake City, Utah, 16-21.
Chapman Sisters & Co.: Lyric, Galveston, Tex., 16-21.
Carpenter & Dolores: Crescent, Birmingham, Ala., 16-28.
Chatham Sisters: Star, Beaver Falls, Pa., 16-21.
Cook & Clinton: Empire, Des Moines, Ia., 16-21.
Cressy & Dayne: Keith's Union Sq., New York City, 16-21.

Cotton, Lola: Proctor's 23d St., New York City, 16-21.
 Curtis, Palmer & Co.: Poli's, New Haven, Conn., 16-21.
 Crickets, The: Orpheum, San Francisco, Cal., 16-28.
 Christy, Wayne G.: Majestic, Indianapolis, Ind., 16-21.
 Cahill, William: Novelty, Brooklyn, N. Y., 16-21.
 Craine, Long & Craine: Didsbury, Walden N. Y., 16-21.
 Coughlin, John X.: Lyric, Bartlesville, I. T., 16-21.
 Crichton's Roosters: Weiland, Hagerstown, Md., 16-21.
 Clark, Joe: Olympic, South Bend, Ind., 16-21.
 Colonial Three: Philadelphia, Pa., 16-21.
 Cooper, Leo & Co.: Liberty, Pittsburg, Pa., 16-21.
 Canton, Al.: O. H., Albion, N. Y., 16-21.
 Carlisle, Adelaide: Fair, Kingston, R. I., 16-21.
 Corinne: Keith's, Philadelphia, Pa., 16-21.
 Carson & Willard: Shea's, Toronto, Ont., 16-21.
 Copeland, Carl: Price's, Hannibal, Mo., 16-21.
 Connelly, Edward: Colonial, New York City, 16-21.

DARE DEVIL DE HYLO: Auditorium, Beatrice, Neb.
 Dudley, O. E.: Crystal, Elwood, Ind., indef.
 Diamond & May: Fischer's, Los Angeles, Cal., indef.
 Dell & Miller: Hippodrome, Buffalo, N. Y., indef.
 Delmar & Dexter: Terre Haute, Ind., indef.
 Davis & McCauley: Grayling, Mich., indef.
 D'Alvini: Rocky Point, R. I., indef.
 DeLano, Bill: En route with De Rue Bros. Minstrels.
 Dodd, Marie Stewart: En route with American Burlesquers.
 Dollar Troupe: En route with Forepaugh-Sells Bros. Show.
 Dimitre, Capt.: En route with Campbell Bros. Show.
 Dillae, Max: En route with Ringling Bros. Show.
 Demarest's Equestrians: Hillside Park, Newark, N. J., indef.
 Dickinson's Dogs: Lemp's Park, St. Louis, Mo., indef.
 Delno Troupe: En route with Hagenbeck-Wallace Show.
 D'Arville Sisters: Cincinnati, Ohio, 9-16.
 Dolborill, Richard H.: En route with Barnum & Bailey Show.
 De Jean, Laura: Weast's, Peoria, Ill., indef.
 Denman, Geo.: En route with Barnum & Bailey Show.
 Demott, Josie: En route with Barnum & Bailey Show.
 Derrick, Fred: En route with Barnum & Bailey Show.
 Baileys, The: Empire, Springfield, Ill., indef.
 Davis, Floyd: Temple, Boulder, Colo., indef.
 Dupreez, Bob: Canvas, Provo, Utah, indef.
 Dloricka Bros.: Gran Circo Bell, Mexico City, Mex., until Nov., '07.
 Dracula: Great Southern, Columbus, O., indef.
 Darnell, Millard: En route with Campbell Bros. Show.
 Delmont, Fred: En route with Hagenbeck-Wallace Show.
 Davis, H.: Airdome, Murphysboro, Ill., indef.
 Davis, Roland: En route with Fay Foster Co.
 Downey, Tiney: En route with Fay Foster Co.
 Deming, Arthur: En route with the White Blackbird Co.
 Davis & Davis: En route with Miss N. Y. Jr. Co.
 De Mario: En route with the Ringling Bros. Show.
 De Vines, The: En route with the Ringling Bros. Show.
 Danto, Harry: Family, New York City, indef.
 De Osch, Mamie B.: Apollo, Chicago, Ill., indef.
 Dredner, Jack: En route with Toyland Co., No. 1.
 Davenport, Lulu: En route with Hagenbeck-Wallace Show.
 Delano Troupe: En route with Hagenbeck-Wallace Show.
 Donavan, Emma: En route with Hagenbeck-Wallace Show.
 Dudak, John: En route with Hagenbeck-Wallace Show.
 Davis, Lillian: En route with Hagenbeck-Wallace Show.
 De Verne, The: En route with Hagenbeck-Wallace Show.
 Delmont & Stentz: En route with Hagenbeck-Wallace Show.
 Drahn, Fred: En route with Hagenbeck-Wallace Show.
 Dardomy: En route with Bryant's Extravaganza Co.
 Diamond, Jim: En route with the Kentucky Belle Co.
 Dunham, Heslin & Baradi: En route with the Jolly Grass Widow.
 Daltons, The Three: En route with the Jolly Grass Widow.
 Dixon & Kelle: Bijou, Superior, Wis., 16-21.
 Deveau, Hubert: Bijou, Jackson, Mich., 16-21; Bijou, Bay City, Mich., 22-27.
 Dahman Cowboy Quartet: New Orleans, 22-28.
 Dyllin, Barnard J.: Burwood, Omaha, Neb., 16-21; St. Paul, Minn., 22-28.
 Dunbar Goat Circus: Wheeling, Wheeling, W. Va., 16-21.
 Donald & Carson: 125th St., New York, Pa., 16-21; Proctor's, Troy, Pa., 22-28.
 DeVerne & Van. Elite, Davenport, Ia., 16-21; Grand, Madison, Wis., 22-28.
 Durant Bros.: Palace, Bristol, Eng., 16-21; Palace, Plymouth, 28-28; Palace, Preston, 30-Oct. 5; Palace, Bury 7-12.
 Deming, Poe: Poli's, Hartford, Conn., 16-21.

DeLacey's, Dancing: Star, New Castle, Pa., 16-21.
 DuBall, Frank: Shubert, Utica, N. Y., 16-21.
 Davis, Geo. F.: New Lyceum, Washington, Davis, Mark & Laura: O. H., Greenville, O., 16-21.
 DeHollis & Valora: G. O. H., Reading, Pa., 16-21.

Draper & Son: Amusee, Braddock, Pa., 16-21.
 DeWitt, Burns & Torrance. Poli's, Bridgeport, Conn., 16-21.
 Duncan, A. O.: Orpheum, Allentown, Pa., 16-21.
 Drew, Dorothy: Cardiff, Wales, 16-21; Swansea, Wales, 23-28; Newport, Wales, 30-Oct. 5.
 Daye & Knight: Grand, Huntington, Ind., 16-21.
 Dreano, Josh.: Chicago, Ill., 16-21; Family, Davenport, Ia., 22-28.
 DeMora & Graceta: Family, Davenport, Ia., 16-21.
 Dunstan & Leslie: Star, Muncie, Ind., 16-21.
 Doyle & Granger: Wonderland, Bluefield, W. Va., 16-21.
 Darras Bros.: Proctor's 23d St., New York City, 16-21.
 Dunbars, Casting. Keith's, Syracuse, 16-21.

ELINORE SISTERS: King's Park, Long Island, N. Y., indef.
 Elliott & Fowler: En route with Al Reeves Show.
 Estella & Wills: En route with the Jolly Grass Widow.
 Elliot, Belair & Elliott: En route with the Bryant Extravaganza Co.
 Ella, Mlle.: En route with the Barnum & Bailey Show.
 Everett, Joe: En route with Hargreave Show.
 Edwards, Margie & C. Elwyn: Hippodrome, Buffalo, N. Y., indef.
 Edwards, Gus, School Boys & Girls: Hammerstein's Roof, New York City, N. Y., indef.
 Everett, Ruth: En route with Williams Ideals.
 Esterbrooks, The: En route with Miss N. Y. Jr. Co.
 Edwards, Lawrence & Co.: En route with the Night Owls.
 Errol, Leon: En route with the Jersey Lillies Co.
 Emilia Bartolita: En route with the City Sports Co.
 Ellsworth, Harry, Mr. & Mrs.: En route with the Tiger Lillies.
 Ezeir & Webb: En route with the Tiger Lillies Co.
 Englebreth, Geo. W.: En route with The Great Santelle Co.
 Edwards & Glenwood: Fair, Cedarbery, Wis., 15-22; Fair, Jefferson, Wis., 23-29.
 Everett, Sophie & Co.: Majestic, Madison, Wis., 16-21; Bijou, Dubuque, Ia., 22-28.
 Edmond & Haley: National, Erie, Pa., 16-21; Sharon, 22-28.
 Ernests, Three: Star, Seattle, Wash., 16-21.
 Espe, Dutton & Espe: Bijou, Oshkosh, Wis., 16-21.
 Earl, Lola Lea & Co.: Crescent, Birmingham, Ala., 16-28.
 Emmett, Gracie: Proctor's 125th St., New York City, 16-21.
 Ehrendall Bros.: Lyric, Decatur, Ill., 16-21.
 Ellsworth & Burt. Idea, Fond du Lac, Wis., 16-21.
 Earl, Maud: Crescent, Birmingham, Ala., 16-28.
 Evans Trio: Keith's, Boston, Mass., 16-21.
 Evans & Evans: People's, Cedar Rapids, Ia., 16-21.
 Ernie & Honegger: Orpheum, Springfield, O., 16-21.
 Evelyn Sisters: Nipmuc Park, Uxbridge, Mass., 16-21.
 Emerson, Eddie & Jerry Baldwin: Orpheum, Reading, Pa., 16-21.
 Emmett, Eugene: Lyric, Houston, Tex., 16-21.

FIELDS, NAT: En route with The Girls from Happyland.
 Foote, Commodore & Sister Queenie: Midget City, White City, Chicago, indef.
 Frank, Chas. L., & Lillian: Young's Pier, Atlantic City, indef.
 Frey & Allen: En route with Williams Ideals.
 Frosto, Chas.: En route with Pitman's Stock Co.
 Fox & Hughes: Empire, Boise, Idaho, indef.
 Flood Bros.: Empire, London, Eng., Sept. 9 to Nov. 2.
 Fadettes, The: Keith's, Boston, Mass., indef.
 Fay, Coley & Fay: Empire, San Francisco, Cal., indef.
 Fay, Ray W.: Alamo Park, Cedar Rapids, Ia., indef.
 Frisco, Mr. & Mrs. Signor: En route with Robinson Amuse. Co.
 Franks, Two: En route with Cole Bros. Show.
 Franks & Franks: En route with John Robinson Show.
 Fergusson, Dave: En route with Miss N. Y. Jr. Co.
 Fall of '64: Majestic, Chicago, Ill., 16-21.
 Foster & Foster: Empire, Hoboken, 16-21; Colonial, N. Y. C., 22-28.
 Fisher & Berg: Bijou, Reading, Pa., 16-21; Waldmans, Newark, N. J., 22-28.
 Fay, Elsie: Columbia, St. Louis, Mo., 16-21.
 Fries Sisters: Star, McKeesport, Pa., 16-21; Star, New Castle, Pa., 22-28.
 Frencelli & Lewis: Alton, Ill., 15-21.
 Faust Bros.: Washington Theater, Spokane, Wash., 22-28.
 Famous French Fencing Girls: Cincinnati, O., 16-21.
 Flying Baldwins: St. Fair, Carlyle, Ill., 17-21; Greenfield, Ind., 22-28.
 Fox, Jack: Dominion, Winnipeg, Can., 16-21; Lyric, Terre Haute, Ind., 22-28.
 Fogarty, Frank: Keith's Philadelphia, Pa., 16-21.
 Freeman's Goats, Prof. Roy: Gem, Monongahela, Pa., 16-21.
 Fadettes of Boston, The: Proctor's, Newark, N. J., 16-21.
 Fields, Happy Fanny: Empire, Manchester, Eng., 16-21; Empire, Bradford, 23-28; Empire, Sheffield, 30-Oct. 5; Empire, Leeds, 7-12.
 Fink, Henry: Bijou, Nashville, Tenn., 15-21.
 Frederick Bros. & Burns: Hopkins, Louisville, Ky., 16-21.
 Fell, Cleone Pearl: Majestic, Chicago, Ill., 16-21.
 Fletcher, Chas. Leonard: Orpheum, Minneapolis, 15-21.
 Foo, Lee Tong: Proctor's, Troy, N. J., 16-21.
 Foreman, Edgar & Co.: Grand, Madison, Wis., 16-21.
 Falls, Billy A.: Novelty, Allegheny, Pa., 16-21.

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Friedlander Bros.: Auditorium, Pittsburg, Pa., 16-21.
 Finneys, The: Bennett's, Quebec, Can., 16-21.
 Ford's, Famous: Weiland, Cumberland, Md., 16-21.
 Florenca Sisters, Three: Moulin Rouge, Rio de Janeiro, Brazil, South America 8-Oct. 8.
 First, Barney: Auditorium, Pittsburg, Pa., 16-21.
 Felix & Barry: Doric, Yonkers, N. Y., 16-21.
 Fentelle & Carr: Empire, Paterson, N. J., 16-21.
 Faye, Elsie: Columbia, St. Louis, Mo., 16-21.
 Fisher, Mr. and Mrs. Perkins: Orpheum, Atlanta, Ga., 16-21.
 Friday: Hillsboro, O., 16-21.
 Fries Sisters: Star, South Pittsburg, Pa., 16-21.
 Faust Bros: Family, Butte, Mont., 14-21.
 Fiddler & Shelton: Peru, Ind., 16-21; Lafayette, 23-28.

GRAY, BARRY: 3th Arch Museum, Philadelphia, Pa.
 Gregorys, Four: En route with American Burlesquers.
 Gold Belle: En route with McIntyre & Heath.
 Gotham City Quartette: En route with the City Sports Co.
 Glondi, Art: Crystal Park, Joplin, Mo., indef.
 Gordons, Boundings: Folies Berger, Paris, France, Aug. 31 to Sept. 30.
 Gruett & Gruett: En route with Williams Ideals.
 Gross, Wm.: En route with The Matinee Girl.
 Gay, The Great: En route with Emerson's Floating Palace.
 Graces, The Two: En route with the Merry Maidens.
 Golden Graces, Five: New York Theater, Jardin de Paris, N. Y., indef.
 Glenroy, Tommy: En route with the Behman Show.
 Graham, Geo. W.: Scenic Temple, Providence, R. I., indef.
 Girard & Gardner: Amityville, L. I., indef.
 Grunattro Sisters: En route with Barnum & Bailey Show.
 Geromes, The: En route with Barnum & Bailey Show.
 Goldin Russian Troupe: En route with the Hagenbeck-Wallace Show.
 Gracley & Burnett: Fair Haven, N. J., indef.
 Golem, The Six: En route with Ringling Bros. Show.
 Gordon Bros.: Hammerstein's, New York, indef.
 Ginnett, Millie: En route with Hagenbeck-Wallace Show.
 Grant, Horace: En route with The Great Santille Co.
 Gilroy, Haynes & Montgomery: Majestic, Madison, Wis., 16-21; Orpheum, Chicago, Ill., 22-28.
 Gray & Graham: Howard, Boston, Mass., 16-21.
 Grazeis, Arnold & Ethyl: Orpheum, Minneapolis, Minn., 15-22.
 Goss, John: Star, Donvia, Pa., 16-21; Star, Monessen, Pa., 22-28.
 Gardner & Revere: Majestic, Birmingham, Ala., 16-23.
 Gillhan, Earl & Florence Brocree: Castle, Bloomington, Ill., 16-21.
 Gehue, Mayme: Orpheum, New Orleans, La., 15-21.
 Gardner, Georgia & Jos. Maddern: Lakeside Park, Akron, O., 16-21.
 Gardner, Happy Jack: Orpheum, Allentown, Pa., 16-21.
 Gardner & Vincent: Empire, Holloway, London, Eng., 16-21; Empire, New Cross, 23-28; Empire, Stratford 30-Oct. 5.
 Gabriel, Master & Co.: Keith's, Boston, Mass., 16-21.
 Galetti's Monkey's, Fred: Orpheum, Los Angeles, Cal., 15-28.
 Gardner, Eddie: Star, Beaver Falls, Pa., 16-21.

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Gartelle Bros.: Orpheum, Kansas City, Mo., 15-21.
 Gilmore Sisters: Newport, Ky., 16-21.
 Grazers, The: Orpheum, Minneapolis, Minn., 15-21.
 Green, Albert: Orpheum, Omaha, Neb., 16-21.
 Genter & Gilmore: Star, New Castle, Pa., 16-21.
 Girard & Gardner: Amityville, L. I., N. Y., 9-14.
 Genaro's Venetian Band: Bennett's, Montreal, Can., 16-21.

HOWARD & GERMAIN: En route with Pain's Pompeii.
 Hiltons, The Marvelous: En route with Fay Foster Co.
 Heunman Trio: En route with Frank A. Robbins Show.
 Hilda, Mlle.: En route with Sells-Floto Show.
 Him & Them: Luna Park, Chicago, Ill., indef.
 Holloway Troupe: En route with Ringling Bros. Show.
 Homer Hobson, Mr. & Mrs.: En route with Ringling Bros. Show.
 Horten & Linden: En route with the Ringling Bros. Show.
 Hart, John C. & Co.: En route with the Tiger Lillies Co.
 Harvey, Harry: En route with the Girls from Happyland.
 Huntoon, Dad & Clara: Monarch, Lawton, Okla., indef.
 Howelson, Capt. Carl: En route with Barnum & Bailey Show.
 Hopper, Chas.: En route with Ringling Bros. Show.
 Hess, Billy: Surf Ave. O. H., Coney Island, N. Y., indef.
 Harney & Haines: Oswego, N. Y., indef.
 Hart Bros.: En route with the Hagenbeck-Wallace Show.
 Harcourte, Frank: Lyric, Seattle, Wash., indef.

Haines, Lola: Wonderland, Revere Beach, Mass., indef.
 Haines, Wm.: En route with Barnum & Bailey Show.
 Hendrickson, Capt. Ski-Sailing: En route with Barnum & Bailey Show.
 Herzog, Manuel: En route with Barnum & Bailey Show.
 Huettermann, Rose: En route with Barnum & Bailey Show.
 Hale & Harty: En route with French's New Sensation.
 Henry & Young: Shellpot Park, Wilmington, Del., indef.
 Herberts, The: En route with Panama Concert Co.
 Humanus, Granda: En route with the Hippodrome Amusement Co.
 Hashimoto: Hagenbeck-Wallace Show.
 Hudspeths, The: En route with Castello's R. R. Show.
 Hewlettes, The, Bon & Mae: Fritz's Theater, Portland, Ore., indef.
 Hart, Annie: En route with McFadden's Flats.
 Hoffmans, Cycling: En route with Cash Carnival Co.
 Howe & Decker: En route with the Fox Minstrels.
 Huegel Bros.: En route with Vogel Minstrels.
 Hutchinsons, The Marvelous: En route with Weider Carnival Co.
 Herbert, The Frog Man: En route with Sells-Floto Show.
 Herbert Trio: En route with Frank A. Robbins Show.
 Hayman & Franklin: Tivoli Theater, Sydney, Australia, Aug. 5 to Feb. 10.
 Haytali & Kankichi: En route with Barnum & Bailey Show.
 Hampton & Bauman: Apollo, Berlin, Germany, to Sept. 30.
 Hanvery, Leonora: New Orpheum Theater, Mansfield, Ohio, Sept. 2, indef.
 Hayden Family: Care of Show World, Chicago, Ill., indef.
 Hotura & Kawara: En route with Hagenbeck-Wallace Show.
 Holmes & Holliston: En route with The Great Santell Co.
 Hinksen, Harry: En route with The Great Santell Co.
 Harris, Ed. A.: En route with To Die at Dawn Co.
 Harris, Charlie: En route with Bryant's Extravaganza Co.
 Hughes, Florence: En route with Bryant's Extravaganza Co.
 Hamilton, H. L.: En route with the Great Raymond Co.
 Hastings & Wilson: Bijou, Quincy, Ill., 16-21; Garrick, Burlington, Ia., 22-28.
 Hughey Come & Downey & Willard: Orpheum, Salt Lake, Utah, 16-21; Orpheum, Denver, Col., 23-28.
 Himmann, Capt. Sidney: Diving Dogs, Steeplechase Park, Coney Island, N. Y., 16-21.
 Haas, Oscar, & Agnes Edmunds: G. O. H., Moline, Ill., 16-17-18; Rock Island, 19-20-21.
 Howard & Jermaine: Pains' Pompei, Louisville, Ky., 16-21.
 Hornberger, The Great: Hippodrome, Sharon, Pa., 16-21.
 Harrises, The Four: Lakeside Park, Akron, O., 16-21.
 Hibbert & Warren: Poll's, Hartford, Conn., 16-21.
 Houston, Fritz: Family, Pittston, Pa., 16-21.
 Hutchisons, The Three: Star, Martinsville, Ind., 16-21.
 Hoeh, Emil & Co.: Orpheum, Omaha, Neb., 16-21.
 Hughes, Mr. and Mrs. Gene: Temple, Detroit, Mich., 16-21.
 Howard & Howard: Poll's, Springfield, Mass., 16-21.
 Holmes & Waldon: Airdome, Brazil, Ind., 16-21.
 Hearn, Tom: Empire, Birmingham, Eng., 16-21; Empire, Glasgow, Scot., 23-Oct. 5.
 Hall, Pauline: Elmira, N. Y., 16-21.
 Huehn, Musical: Family, Davenport, Ia., 16-21.
 Howe's, Laura: Dresden Dolls: Orpheum, Salt Lake City, Utah, 16-21.
 Howard, Ed.: Walker's Museum, Boston, Mass., 9-21.
 Hullinger, Dillon: Terre Haute, Ind., 16-21.
 Hebert & Rogers: Orpheum, Chicago, Ill., 16-21.
 Him and Them: Oneonta Union Fair, Oneonta, N. Y., 17-21.
 Herbert's Dogs: Amusement Hall Exhibition, Frederickton, N. B., Can., 14-21.
 Henry, Capt., Burwood, Omaha, Neb., 9-21.
 Hallbacks, The: Chicago O. H., Chicago, Ill., 16-21.
 Hoffman, Gertrude: Colonial, New York City, 16-21.

IMHOFF & CORINNE: En route with the Empire Burlesquers.
Immensaphone: Henderson's, Coney Island, N. Y., indef.
Irwin, Jack: En route with the Tiger Lillies Co.
International Musical Trio: En route with the Night Owls.
Imperial Viennese Troupe: En route with Barnum & Bailey Show.
Inness & Ryan: Orpheum, Chicago, Ill., 16-21.
Immensaphone: Orpheum, Salt Lake City, Utah, 16-21.
Inhulsen, Adolph S.: Flood's Park, Baltimore, Md., 9-21.

JOHNSON & BUCKLEY: En route with the Empire Burlesquers.
Judge, Chas.: En route with the Hagenbeck-Wallace Show.
Jenks, Grace: Eagenbeck-Wallace Show.
Jules & Marzon: En route with Barton Minstrels.
Johnson, Minnie: En route with Barnum & Bailey Show.
Jordons, The Five: En route with the Ringling Bros. Show.
Julian, Dallis: En route with Barnum & Bailey Show.
Jacobs & Sardell: En route with Sells-Floto Show.
Johnsons, Two, Jim & Maybelle: Vaudeville, Tipton, Ind., indef.
Judsons, The Great: Altherr's Show No. 1, St. Louis, Mo., indef.
Jarvis, Art: En route with Ringling Bros. Show.
July & Paka: Cedar Point, Sandusky, O., indef.

Jones, Roy C.: Figure Eight Park, Niagara Falls, N. Y., indef.
Jeanie & Ellsworth: En route with Barnum & Bailey Show.
Jeal, Linda: En route with Gollmar Bros. Show.
Jacobs & West: En route with Sam Devere Co.
Julian & Dyer: Castle, Bloomington Ill., 16-21.
Jordans, Five Juggling: Olympia Park, Chattanooga, Tenn., 15-21.
Jolson, Harry: Orpheum, Reading, Pa., 16-21.
Judsons, Great: Altherr's Show No. 1, East St. Louis, Ill., 2-21.
Jackson Family: Columbia, Cincinnati, O., 16-21.
Jardy, Les: Orpheum, St. Paul, Minn., 15-21.
Jolly, Edward & Winifred Wild: Majestic, St. Paul, Minn., 16-21.

KENNARD BROS.: En route with Barnum & Bailey Show.
Kamekicho & Kanks: Hagenbeck-Wallace Show.
King Austin: En route with Hagenbeck-Wallace Show.
Kells & Hart: En route with Hagenbeck-Wallace Show.
Kenney, Merrill: En route with the Yankee Robinson Show.
Kemp, Wm. A.: Irvindale Park, Warren, Pa., indef.
Kelly & Bob: En route with West & Wells Show.
Kerslakes, Lil. Pigs: En route with Ringling Bros. Show.
Kara Kechi & Yecco: En route with Ringling Bros. Show.
Kolfags, Duke: Crystal, Elwood, Ind., indef.
Knox, W. H.: Elysian Grove, Tuscon, Ariz., indef.
Kenney, M.: Detroit, Mich., indef.
Kelly & Kelsy: Arch, Cleveland, Ohio, indef.
Kendal, Leo: En route with The Burgo-master.
Kilpatrick, Chas. G.: Warpath, Jamestown, Va., indef.
Kaufman Troupe: En route with Ringling Bros. Show.
Keeseey, Herbert: Dowling, Logansport, Ind., indef.
Keller, Major: En route with Buffalo Bill's Wild West.
Kinkald, Billy: En route with Barnum & Bailey Show.
Kellie, Edward B.: Bijou, Superior, Wis., 16-21.
Kelly, Sam & Ida: Idle Hour Park, Pittsburg, Kans., 15-22; Lyric, Parsons, Kans., 22-28.
Kherns, Arthur H. Family: Davenport, Ia., 16-21; Howard's, Chicago, 22-28.
Knight & Seaton: Cincinnati, O., 16-21.
Koppe, Gem, South Forks, Pa.: 16-21.
Knight Bros. & Sawtelle: Poll's, Scranton, Pa., 16-21.
Kopeland & Themar: Bijou, Wheeling, W. Va., 16-21.
Kellie, Edward & Sidone Dixon: Bijou, Superior, Wis., 16-21.
Kates Bros.: Fair, Manston, Wis., 16-20.
Kenton, Dorothy: Shea's, Buffalo, N. Y., 16-21.
Kemp's Tales: Chicago O. H., Chicago, Ill., 16-21.

LEVINE & HURD: En route with the New Century Girls.
Litchel, Joe: En route with Hagenbeck-Wallace Show.
Lamont, Frank: Lyceum Theater, Philadelphia, Pa., indef.
La Marr, Harry: Crescent Garden, Revere Beach, Mass., indef.
Leahy, Frank W.: Cosmopolitan, Pine Beach, Mass., indef.
Larriev & Lee: En route with Jos. W. Spears.
Legards, The Six: En route with the Ringling Bros. Show.
Livingstons, The: En route with Ringling Bros. Show.
Lewis & Chapin: En route with the Fay Foster Co.
Long, John: Family, Erie, Pa., indef.
Linn, Ben: Theatorium, Bennington, Vt., indef.
Leslie & Williams: Colegrove, Pa., indef.
Leonard, Gus: Acme, Sacramento, Cal., indef.
La Reno, Art.: Al Fresco, Peoria, Ill., indef.
Leonard, Eddie & Co.: Hammerstein's Roof, New York, indef.
Lampe Bros.: En route with De Rue Bros. Minstrel Co.
La Delles, The: O. H. Decatur, Ind., Aug. 12-Sept. 21.
Lowell & Lowell: Moss & Stoll Tour Eng., June 24 to Nov. 23.
Lovell, G. A.: En route with the Patterson Carnival Co.
Lavers, The: En route with the West & Wells Show.
Le Fevre & St. John: En route with The Mayor of Tokio.
Le Roy, Victor: En route with The Matinee Girl.
Lewis, Andy & Co.: En route with Al Reeves Show.
Le Fleur, Herman: Bijou, La Crosse, Wis., indef.
Lee, Mr. & Mrs. Jas. P. & Little Madeline: People's, Los Angeles, Cal., indef.
Leeds & Le Mar: En route with Ringling Bros. Show.
Lasere, Fred: En route with Yankee Robinson Show.
Langer, W. J.: En route with Cole Bros. Show.
La Rex, Joseph: En route with Ringling Bros. Show.
Lindsay's Monkeys: White City, Chicago, Apr. 21 to Oct. 20.
Leo, Illusionist: En route with 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.
Lockhart Sisters: En route with Burgo-master Co.
Linniger Trio: En route with The Great Santell Co.
Lyons, John: En route with the Champagne Girls.
Lane, Wm. C.: En route with the Great Raymond Co.

Lilide, Mlle.: En route with the Great Raymond Co.
Lancaster, Tom: Orpheum, Shelby, Ohio, 16-21; Opera House, Greenville, O., 23-29.
Lambs, Manikin's: Bijou, Racine, Wis., 16-21.
Lucas, J.: Poll's, Worcester, Conn., 16-21.
Leonhardt, Al.: O. H. Sharon, Pa., 16-21; Park, Youngstown, O., 23-28.
Lind (Trent): Keith's, Reading, Pa., 16-21.
Leslie, Bert. & Co.: Columbia, St. Louis, Mo., 16-21.
Leightons, Three: Shea's, Buffalo, N. Y., 16-21.
Leo & Chapman: Sodini's, Clinton, Ia., 16-21.
LeClair & Bowen: Poll's, Worcester, Mass., 16-21.
Leville & Sinclair: Poll's, Hartford, Conn., 16-21.
Lyric Comedy Four: Broadway, East St. Louis, Ill., 15-18; Calumet, South Chicago, 19-21.
Lombard Bros.: Fair, Taunton, Ill., 16-21.
Leoni & Leoni: Lyric, Little Rock, Ark., 16-21.
Lemonts, The: Orpheum, Rockford, Ill., 16-21.
Lefevers, The Great: Independence, Ia., 18-20.
Ladell & Crouch: Columbia, Cincinnati, O., 15-21.
LaVine, Edward: Columbia, St. Louis, Mo., 16-21.
Lewis & Lake: Heilig, Portland, Ore., 16-21.
Lynotte Sisters: Atlantic City, N. J., 16-21.
LaToll Bros.: O. H. Erie, Pa., 16-21.
LaToska, Phil: Tarry Town, Long Beach, Cal., 16-21.
LaVeen & Cross: Poll's, Springfield, Mass., 16-21.
Lemuels & Lemuels: Star, McKees Rocks, Pa., 16-21.
Lakola, Harry: Star, Charleroi, Pa., 16-21.
LaVine-Cimaron Trio: Empire, Hoboken, N. J., 16-21.
Latoy Bros: Fair, LaPorte City, Ia., 16-21.
Loraine, Oscar: Shubert, Utica, N. Y., 16-21.
LaMaze Bros., Three: College, Dayton, O., 16-21.
Lehman, Joseph & Co.: Bijou, Quincy, Ill., 16-21.
Lester & Quinn: Family, Mahanoy City, Pa., 16-21.
Leslie, Fred: Fair, Oneonta, N. Y., 17-21.
LeDent, The Great: Maryland, Baltimore, Md., 16-21.
Lucas, Jimmie: Poll's, Worcester, Mass., 16-21.

MONFAMBO & HURL TALLS: En route with the Empire Burlesquers.
Mignon, Helene: Empire, St. Paul, Minn., indef.
McSorley & Eleanore: Gem, Missoula, Mont., indef.
McGregor, Lula B.: Star, Altoona, Pa., indef.
Morris & Hemmingway: En route with Haverley's Minstrels.
McCabe, Jack: En route with the New Century Girls.
Marion & Lillian: En route with the Tiger Lillies.
Malchow, Geo.: Hijou, Oshkosh, Wis., indef.
Manning Trio: En route with the Cowboy Girl.
Marnell, Marnites Troupe: En route with the Ringling Bros. Show.
Milletts, The: En route with the Barnum & Bailey Show.
Mooney, Harry J.: En route with the Barnum & Bailey Show.
McGee & Collins: Park, Couer d'Alene, Idaho, indef.
MacDowell, John: Irwin Manitowoc, Wis., indef.
McCree, Junie: La Salle, Chicago, Ill., indef.
Miller & Russell: En route with the Al Reeve's Show.
Morris, Ed.: En route with Al Reeve's Show.
Murphy, Mr. & Mrs. Mark: East Setauket, L. I., indef.
Murphy & Magee: En route with Williams Ideals.
Moore & Dillon: En route with the Fay Foster Co.
Morrison, John: Central, Seattle, Wash., indef.
Marguerite & Hanley: En route with the Ringling Bros. Show.
Marno, The Bros.: En route with Ringling Bros. Show.
Mirze Golem Troupe: En route with Ringling Bros. Show.
Moese, Billy: Empire, Fresno, Cal., indef.
Millership Sisters: En route with the Watsons Burlesquers.
McCree, Reno: En route with Hagenbeck-Wallace Show.
Manhasset Comedy Four: En route with Rose Sydells London Co.
Martyne, The Great: En route with Rose Sydells London Co.
May, Cecil & Co.: En route with The Great Santell Co.
Miaco, Stella: En route with Hagenbeck-Wallace Show.
Matsumoto: Hagenbeck-Wallace Show.
Masa & Hatchi: En route with Barnum & Bailey Show.
Moore, The: En route with the Behman Show.
Melrose, Mr.: En route with Barnum & Bailey Show.
Magri, Count Countess & Baron: En route with Gentry Bros. Show.
Malchow, Geo.: Bijou, Oshkosh, Wis., indef.
Martell Family: En route with Cole Bros. Show.
Marx, Ed & Curt: En route with Campbell Bros. Show.
Mason & Filburn: Couer d'Alene, Spokane, Wash., indef.
Meers, Marie & Oaika: En route with Barnum & Bailey Show.
Massey, Joe: Lyric, San Antonio, Texas, indef.
Mathews & Harris: Lake Sunapee, N. H., indef.
McCauley, Birdie & Joseph: Gem, Minneapolis, Minn., indef.
Miller, John: En route with the Ringling Bros. Show.
McGee & Collins: Park, Couer d'Alene, Ida., indef.
McCree & Davenport: En route with Hagenbeck-Wallace Show.
Moore, Jessie: En route with the Night Owls.



"What's the Big Giggle About?"

That's what George Cohan asks in his new song. Do you know that the country just now is one big broad giggle? And do you know why? Answer: — Prosperity. Good times.

Prosperity means much to you, Mr. Manager. It means that the people will demand Quality with a capital Q, because they've got the money to pay for it.

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My business is booming! Orders for machines and my Winter film service are pouring in on me. There's a regular grape nuts reason for it. Stay with a winner! Slip me a letter!

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President



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Order Machines through my
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THE "ACTWRIGHT"
JACK BURNETT
 VAUDEVILLE AUTHOR
 "Nothing But Hits"
 CHICAGO

Office
Grand Opera House

Residence
Sherman House

McDonald, Ray: En route with Ringling Bros. Show.
 Mason & Doran: Sheedy's, Fall River, Mass. indef.
 McArty, Grace: Whitney, Chicago, indef.
 Murphy, Whitman & Co.: Asbury Park, N. J., indef.
 Mack, John: Hillside Park, Newark, N. J., indef.
 Moore, Lon W.: En route with Hagenbeck-Wallace Show.
 Moorehead, Harry: Dreamland, Norfolk, Va., indef.
 Moore, Harry L.: Luna Park, Cleveland, O., indef.
 Milton, Mr. & Mrs. Geo. W.: Star, Atlanta, Ga., indef.
 Miller, Grace: Phillips, Richmond, Ind., indef.
 Middleton, Gladys: Fischer's Stock Co., Los Angeles, Cal., indef.
 Melvin Bros.: En route with the Kentucky Bells Co.
 McFarland & Murray: En route with the Champagne Girls.
 McLeod, Andy: En route with the Kentucky Bells Co.
 Marckley, Frank: Family, Erie, Pa., 16-21; Sherman House, Chicago, Ill., 22-28.
 Mathieu: Airdome, Canton, Ill., Sept. 16-22; Bijou, Rockford, Ill., 23-29.
 McClaim, Billy: Paragon & Bedford, London, Eng., 16-21; Poplar Shorditch, London, Eng., 23-29.
 Millman Trio: Scala, Copenhagen, Denmark, 1-30.
 Miets Dogs: Fair, Mansfield, O., 23-29.
 Miller, Harvey F.: Majestic, Wis., 16-21; Bijou, Dubuque, Ia., 22-28.
 Mulhall, Lucille: Olympic, Chicago, Ill., 16-21.
 Muehlers, The: Bijou, Hibbing, Minn., 16-21; Orpheum, Virginia, 23-28.
 Money & Holbein: London, Eng., 16-21; Birmingham, Eng., 22-28.
 Martinez, The: Covington, Ky., 16-21.
 Mantels, Marionette, Hippodrome, Crystal, Denver, Colo., 15-22.
 Mayhew, Stella, Belle Taylor & Co.: Keith's, Columbus, O., 16-21.
 McMahon's Pullman Porter Maids: Majestic, Chicago, Ill., 9-21.
 Mortlock, Alice: Acme, Sacramento, Cal., 16-21.
 Miller, Handeuff King: Kennedy Players, Ashville, 16-21.
 Masons, The Four: Bijou, Greene Bay, Wis., 16-21.
 Muehlers, The: Bijou, Hibbing, Minn., 16-21.
 Millio, Robert C.: Gayety, Springfield, Ill., 16-21.
 McKenzie & Shannon: Poli's, Waterbury, Conn., 16-21.
 Morris, Annie: Industrial, Moline, Ill., 16-18; People's, Davenport, Ia., 19-21.
 McKay & Cantwell: Crystal, Trinidad Col., 16-21.
 Millards, The Three: Majestic, St. Paul, Minn., 16-21.

NORENBERG, CARRIE: En route with the Hagenbeck-Wallace Show.
 Nizolek, John & Dog: En route with the Gay's Circus.
 Newlan, Will F.: En route with Coulter & Clark Show.
 Nizard's High School Horse: En route with Ringling Bros. Show.
 Noetzel Family: En route with Ringling Bros. Show.
 Normans, Juggling: En route with Gentry Bros. Show.
 Neisons, The Flying: En route with Gollmar Bros. Show.
 Nevaros, Four: En route with Forepaugh Sells Bros. Show.
 Namba Japs: En route with Gentry Bros. Show.
 Novelos The: En route with Barnum & Bailey Show.
 Newell & Niblo: Alhambra, Paris, France, 1-30.
 Niemeyer & Odell: Star, Quincy, Ill., 16-21.
 Noxon Sisters: Robinson Amuse. Co., Louisville, Ky., 15-21.
 Namba Japanese Troupe, Family, Marion, Ill., 16-21.
 Newcomb, Lew H.: Majestic, Chicago, Ill., 16-21.
 Nadje: Chicago O. H., Chicago, Ill., 16-21.
 Neff, John: Howard, Chicago, Ill., 16-21.
 North, Bobby: Poli's, Scranton, Pa., 16-21.
 Norton & Ray: Dixie, Delphi Ind., 16-21.

OLIVERS THE THREE: En route with Cole Bros. Show.
 O'Loe Geo. W.: En route with Sells-Floto Snow.
 O'Neill: En route with Markle's New Sunny South Floating Palace.
 O'Neill Tom: Oswego N. Y. indef.
 Orletta & Taylor: Lafayette Buffalo N. Y. indef.
 O'Kabe Sacha: En route with the Hagenbeck-Wallace Show.
 Owley & Randall: Keith's, Providence, R. I., 16-21.
 O'Hara & Watson: Eagle, Hagerstown, Md., 16-21.
 Orville Marionettes, The: Star, Latrobe, Pa., 16-21.
 O'Neil, J. H., & Co.: Findlay, Findlay, O., 16-21.
 Onlaw Trio: Alhambra, Paris, France, Sept. 2-30.
 Otoro Family: Fair, Watertown, 16-21.
 O'Neil, J. H. & Co.: Findlay, Findlay, O., 16-21.
 Orville Marionettes, The: Star, Latrobe, Pa., 16-21.

PAIGE MABEE & BOY: En route with The Great Santell Co.
 Phillips Percy: En route with the Hagenbeck-Wallace Show.
 Petrosky Troupe: En route with Hagenbeck-Wallace Show.
 Pysler & McDonald: En route with Night Owls.
 Pepe & Jerome: En route with Barnum & Bailey Show.
 Perry & White: En route with Miss N. Y. Jr. Co.
 Ertzkow Chas.: En route with the New Century Girls.
 Papinta: Winter Garden, Berlin, Germany, Aug. 17 to Sept. 30.
 Patty Bros.: En route with Ringling Bros. Show.
 Perle & Diamant: Streets of Seville, Jamestown Exposition, Norfolk, Va., indef.
 Plamondor, Louie: En route with Hagenbeck-Wallace Show.

Proset Trio: En route with Ringling Bros. Show.
 Potter & Hartell: En route with the Champagne Girls.
 Phillips, The: En route with the Great Raymond Co.
 Parry, Frank L.: Liberty, Pittsburg, Pa., 16-21.
 Parry, Frank L.: Liberty, Pittsburg, Pa., 16-21; Family, Erie, 22-28.
 Palmer & Saxton: Washington, Spokane, Wash., 16-21.
 Pankleb-Mudman: Main St., Peoria, Ill., 16-21.
 Perkins, Walter & Co.: Keith's, Cleveland, O., 16-21.
 Powers, Mr. and Mrs. John T.: Novelty, Stockton, Cal., 16-21.
 Pelots, The: Orpheum, Reading, Pa., 16-11.
 Pecks, The Two: Family, New Kensington, Pa., 16-21.
 Post & Russell: G. O. H., Indianapolis, Ind., 16-21.
 Price & Price: Bijou, Fargo, N. D., 16-21.
 Peters, Phil & Nettie: Orpheum, St. Paul, Minn., 15-21.
 Potter & Harris: Dominion, Winnipeg, Man., 16-21.
 Pryors, The: Portland, Ore., 16-21.
 Paulton & Rooley: Hathaway's, Malden, Mass., 16-21.
 Powers & Freed: Bijou, Battle Creek, Mich., 16-21.
 Primrose, Geo., & Co.: Temple, Detroit, Mich., 16-21.
 Palmer & Dockman: Star, Charleroi, Pa., 16-21.
 Papinta: Wintergarten, Berlin, Ger., Aug. 17-Sept. 30; Tichy's, Prague, Austria, Oct. 1-15; Crystal Palace, Leipzig, Ger., 16-31.
 Parros, Four: Hippodrome, New York City, Aug. 31-Sept. 30.
 Perkins, Walter, & Co.: Keith's, Cleveland, O., 16-21.
 Powers, Mr. and Mrs. John T.: Novelty, Stockton, Cal., 16-21.
 Pelots, The: Orpheum, Reading, Pa., 16-21.
 Perry, Frank L.: Liberty, Pittsburg, Pa., 16-21.
 Paltou & Dooley: Hathaway's, Malden, Mass., 16-21.
 Peters, Phil & Nettie: Orpheum, St. Paul, Minn., 15-21.
 Potter & Harris: Dominion, Winnipeg, Man., 16-21.
 Palmer & Saxton: Washington, Spokane, Wash., 16-21.
 Pankleb-Mudman: Main St., Peoria, Ill., 16-21.
 Pryors, The: Tacoma, Wash., 9-14; Portland, Ore., 16-21.
 Pecks, The Two: Family, New Kensington, Pa., 16-21.
 Post & Russell: G. O. H., Indianapolis, Ind., 16-21.
 Price & Price: Bijou, Fargo, N. D., 16-21.

QUIGG, MACKKEY & NICKERSON: G. O. H., Davenport, Ia., 16-21.

RUSSELL, O'NEIL & GROSS: En route with Hagenbeck-Wallace Show.
 Rowland, Geo.: En route with the Hagenbeck-Wallace Show.
 Raven Trio: En route with Hagenbeck-Wallace Show.
 Rowlands, The: En route with Hagenbeck-Wallace Show.
 Richards, Aerial: En route with Miller's London Show.
 Robinson, Chas.: En route with the Night Owls.
 Robert & Don: En route with J. Frank Hatch Shows.
 Ritter & Foster: Empire, Johannesburg, S. Africa, June 23 to Sept. 7.
 Reed, Harry L.: Washington, Buffalo, N. Y., indef.
 Reid, Sam E.: En route with Cole Bros. Show.
 Royce Bros.: En route with the Hargreave Show.
 Rose City Quartette: Alisky, Stockton, Cal., indef.
 Rousek, Jack: Airdome, Leavenworth, Kan., indef.
 Rostello, Albert: En route with Ringling Bros. Show.
 Romola, Bob.: Bijou, Davenport, Ia., indef.
 Rooney, Carrie: En route with Barnum & Bailey Show.
 Riccobone's Good Night Horse: En route with Ringling Bros. Show.
 Rensatta, Hans: En route with Barnum & Bailey Show.
 Rood, Claud: En route with Ringling Bros. Show.
 Ryan, Zorella & Diaz: En route with Barnum & Bailey Show.
 Rooney, John: En route with Barnum & Bailey Show.
 Roubeck, Josephine: En route with Barnum & Bailey Show.
 Reynolds, Abe: En route with Miss N. Y. Jr. Co.
 Randall, Dan: En route with Campbell Bros. Show.
 Ray, Bill: Independence, Kan., indef.
 Ray, J. J.: En route with the Fashion Plate Show.
 Reed & Earl: Park, Alameda, Col., indef.
 Rianos, Four: Freeport, L. I., indef.
 Royal, Rhoda: En route with Hagenbeck-Wallace Show.
 Reath & Robson: En route with The Great Santell Co.
 Revere & Yuir: En route with the Champagne Girls.
 Rice & Kemp: En route with the Great Raymond Co.
 Reinnee Family, Five: Bijou, Jackson, Mich., 16-21; Bijou, Lansing, Mich., 22-28.
 Rainbows, The: Eagle, Hagerstown, Md., 16-21; Welland, Genston, W. Va., 22-28.
 Romaine & Campbell: Bijou, Bay City, Mich., 16-21; Bijou, Adrian, Mich., 22-28.
 Rome, Mayo & Juliet: Wassons, Joplin, Mo., 16-21; Family, Lincoln, Neb., 22-28.
 Rocio & Wayne: Grand Family, Fargo, N. D., 16-21; Bijou, Duluth, Minn., 22-28.
 Ronca, Dora: Trent, Trenton, N. J., 16-21.
 Ross & Golet: Bijou, Marquette, Mich., 16-21.
 Richards, Chris: Orpheum, Los Angeles, Cal., 16-28.
 Ranf, Claude: Al. Fresco Park, Peoria, Ill., 9-21.
 Richter, Otto: Utica, N. Y., 16-21.
 Rosards, The: Viroqua, Wis., 19-23.
 Richards, The Great: Family, Williamsport, Pa., 16-21.
 Reed, John P.: Bijou, Jackson, Mich., 16-21.
 Rose & Jeannette: Orpheum, Omaha, Neb., 15-21.
 Reynard, Ed. F.: Keith & Proctor's Union Sq., New York City, 16-21.

Rialto Comedy Quartet: Poli's, Hartford, Conn., 16-21.
 Remington, Mayme, & Co.: Chicago O. H., Chicago, Ill., 16-21.
 Rockway & Conway: Majestic, Birmingham, Ala., 16-21.
 Rehn, Geo., & Rosa: Dallas, Tex., 16-21.
 Ross & Lewis: Empire, Dublin, Ire., 23-28; Tivoli, Liverpool, Eng., 30-Oct. 5.
 Robinson-Parquette Trio: Keith's, Portland, Me., 16-21.
 Rio Brothers, Four: Empire, London, Eng., 23-28.
 Ruppelts, The: Orpheum, San Francisco, Cal., 2-21.
 Rinaldo: Olympic, South Bend, Ind., 16-21.
 Rain Dears: Poli's, New Haven, Conn., 16-21.
 Robinson, Blondie: Alisky, Santa Cruz, 16-21.
 Robisch & Childress: Garrick, Burlington, Ia., 16-21.
 Richards, Ellen: Fair, Allentown, 16-21.
 Richards, The Great: Family, Pittston, 16-21.
 Royer & Mystya: Moline, Ill., 15-18; Davenport, Ia., 19-21.
 Reiff Bros.: Bennett's, Montreal, Can., 16-21.
 Rivards, Three: Orpheum, Watertown, 16-21.
 Romaine & Campbell: Bijou, Bay City, 16-21.
 Richter, Otto: Utica, N. Y., 16-21.
 Rennee Family, Five: Bijou, Jackson, 16-21.
 Ruppelts, The: Orpheum, San Francisco, Cal., 2-21.
 Rinaldo: Olympic, South Bend, Ind., 16-21.
 Rosards, The: Viroqua, Wis., 19-23.
 Ronca, Dora: Trent, Trenton, N. J., 16-21.
 Ross & Golet: Bijou, Marquette, 16-21.
 Richards, Chris: Orpheum, Los Angeles, 16-28.
 Ranf, Claude: Al. Fresco Park, Peoria, Ill., 9-21.
 Rehn, Geo., & Rosa: Dallas, Tex., 16-21.
 Rose & Jeannette: Orpheum, Omaha, Neb., 15-21.
 Rialto Comedy Quartet: Poli's, Hartford, Conn., 16-21.
 Remington, Mayme, & Co.: Chicago O. H., Chicago, 16-21.
 Rockway & Conway: Majestic, Birmingham, 16-21.

SEITZ, CARRIE: En route with the Girls from Happyland.
 Strong Act, Noutly: Grand O. H., Grand Rapids, Mich., 9-16; Bijou, Benton Harbor, Mich., 16-23.
 Sulcer, Thos. A.: En route with Cole Bros. Show.
 Smiths, The Aerial: En route with the Ringling Bros. Show.
 Stickney, Emma: En route with the Ringling Bros. Show.
 Slater, John: En route with Ringling Bros. Show.
 Schadel, Frank: En route with Ringling Bros. Show.
 Salvazgis, The Five: En route with the City Sports Co.
 Satterfield, Nola: En route with the Ringling Bros. Show.
 Sheks-Marville Troupe: En route with the Ringling Bros. Show.
 Sommers & Storke: En route with Williams Ideals.
 Stuart & Raymond: En route with Manchester's Cracker Jacks.
 Swain & Bombard: En route with Watson's Burlesquers.
 Savoy Quartette: En route with Al Reeves Show.
 Some Quartette: En route with the Merry Maidens Co.
 Sydel, Rose: En route with The London Bells Show.
 Stewart, Harry Marks: En route with Rose Sydells London Bells.
 Santell, The Great: En route with his Own Co.
 Silverman, M.: En route with The Great Santell Co.
 Sheppard Camp: En route with the Kentucky Bells.
 Stella Girls, The Eight: En route with Bryant's Extravaganza Co.
 Sieger, Lillian: En route with Bryant's Extravaganza Co.
 Schuttler, J. L.: En route with the Great Raymond Co.
 Sutton & Sutton: En route with the High School Girls Co.
 Shorty & His Goose Family: En route with Hagenbeck-Wallace Show.
 Swallow, John: En route with Hagenbeck-Wallace Show.
 Sicheka: En route with Hagenbeck-Wallace Show.
 Sweeney, Minnie: En route with Hagenbeck-Wallace Show.
 Schubert, Harry: En route with Hagenbeck-Wallace Show.
 Savoys, The: En route with Hagenbeck-Wallace Show.
 Stautz, The Great: En route with Hagenbeck-Wallace Show.
 Seven Roma Girls: En route with the Morning Glories.
 Stutzman, Chas.: Ninewa Park, Peru, Ill., indef.
 Spencer, Lloyd: Lyric, Houston, Texas, indef.
 Sharrocks, The: Empire, San Francisco, Cal., indef.
 Shah, Manek: Majestic, Pittsburg, Pa., indef.
 Scott, Edourd: Grand, Reno, Nev., indef.
 Schuster, Milton: Palace, Boston, Mass., indef.
 Stevens Troupe: En route with Barnum & Bailey Show.
 Stickney, Louise: En route with Barnum & Bailey Show.
 Sokichi: En route with the Barnum & Bailey Show.
 Soko & Yokichi: En route with the Barnum & Bailey Show.
 Stickney, Robt.: En route with Barnum & Bailey Show.

Shaw, Margaret: En route with Hargreave Show.
 Sebastian, Celia: En route with the Barnum & Bailey Show.
 Steele, Chas.: En route with the Campbell Bros. Show.
 Stafford, Frank & Marie Stone: Dixieland, Jacksonville, Fla., indef.
 Stantz, Henry C.: En route with Hagenbeck-Wallace Show.
 Sterling Bros.: En route with John Robinson Show.
 Shaws, The Aerial: En route with the Ringling Bros. Show.
 Sylow, H.: En route with Forepaugh-Sells Bros. Show.
 Sullivan, W. J.: Armory, Valley City, N. D., indef.
 Sisters, Lee: En route with the Dainty Duchess Co.
 Scanlon, Geo.: En route with the Dainty Duchess Co.
 Stevens, Pearl: En route with the Dainty Duchess Co.
 Rainbows, The: Eagle, Hagerstown, 16-21.
 Reynard, Ed. F.: Keith & Proctor's Union Sq., New York City, 16-21.
 Ross & Lewis: Empire, Dublin, Ire., 23-28; Tivoli, Liverpool, Eng., 30-Oct. 5.
 Royal Tokio Japanese Troupe: Amusement Hall Exhibition, Frederickton, N. B., Can., 14-21.
 Santley, Joseph, in Billy the Kid: Wheeling, W. Va., 19-20-21; Hargreaves, Chester, Pa., 26-27-28.
 Samson & Zaccho: Bijou, Benton Harbor, Mich., 16-21; Bijou, Michigan City, 22-28.
 Shewbrook & Berry: Auditorium, Pittsburg, Pa., 16-21.
 Seymour, O. G., & Co.: Lyric, Danville, Ill., 16-21; Bijou, Decatur, Ill., 22-28.
 Slater & Finch: Bijou, Evansville, Ill., 16-21; Slater & Finch: Iowa City, Ia., 16-18; Victor, 19-21; Tama, 22-28.
 21; Hopkins, Louisville, (Ky.), 22-28.
 Swor Bros.: Poli's, New Haven, Conn., 16-21; Poli's, Waterbury, Conn., 22-28.
 Sunny South, The: Orpheum, Oakland, 22-28; Orpheum, San Francisco, 16-21.
 Summers & Winters: Chicago, Ill., 9-Oct. 5.
 Shone, Madelyn: Star, McKees Rocks, Pa., 16-21.
 Spissel Bros. & Mack: Maryland, Baltimore, Md., 16-21.
 Semon Trio, The: Bijou, Kankakee, Ill., 16-21.
 St. Julian, M.: Bijou, Winnipeg, Man., 16-21.
 Sears, Gladys: Empire, Indianapolis, Ind., 16-21.
 Stewart Sisters, Four: Lyric, Dayton, O., 16-21.
 Sheets, Wm.: Family, New Kensington, Pa., 16-21.
 Steinert & Thomas: Auditorium, Pittsburg, Pa., 16-21.
 Shields & Rodgers: Keith's, Columbus, O., 16-21.
 Shelley Bros.: Novelty, Denver, Colo., 16-21.
 Scott, Great: Moore's, Portland, Me., 16-21.
 Saimo, Juno: Trent, Trenton, N. J., 16-21.
 Stewarts, The Musical: New Lyceum, Washington, D. C., 16-21.
 Smith, Mr. & Mrs. J. Murray: Bell, Oakland, Cal., 16-21.
 Sharp, Chas.: G. O. H., Indianapolis, Ind., 16-21.
 Strickland, E. C.: Family, Billings, Mont., 15-21.
 Saunders, Florence: Bennett's, London, Ont., 16-21.
 Stewart, Mr. & Mrs. Cal: Crystal, Milwaukee, Wis., 16-21.
 Sheek Bros.: Gotham, Brooklyn, N. Y., 16-21.
 Sutcliffe Troupe, The: Proctor's, Albany, N. Y., 16-21.
 Snyder, Geo. B., & Harry Buckley: Victoria, New York City, 16-21.
 Stanley & Scanlon: Wigwam, San Francisco, Cal., 16-21.
 Somers & Storke: Empire, Chicago, Ill., 15-21.
 Silvern & Emerie: Maryland, Baltimore, Md., 16-21.
 Sullivan & Pasquelena: Orpheum, New Orleans, La., 16-21.
 Stutzman & Crawford: Keith's, Columbus, O., 16-21.
 Savoy & Savoy: Montana, Havre, Mont., 9-Oct. 5.
 Shungapavi: Bennett's, Quebec, Can., 16-21.
 Sears, The Great: Bennett's, Montreal, 16-21.
 Sherman & DeForrest: Gaety, Brooklyn, 16-21.
 Semon, Chas. F.: Orpheum, Brooklyn, 16-21.

THOMPSON & CARTER: En route with the City Sports Co.
 Thompson, Ray: En route with Buffalo Bill's Show.
 Ty-Bell Sisters, Three: En route with Sells-Floto Show.
 Trolley Car Trio: En route with Hagenbeck-Wallace Show.
 Travelle & Sanders: Chutes, Chicago, Ill., indef.
 Tracy & Carter: Bismarck, N. D., indef.
 Towns, G. Ellwood: En route with Gollmar Bros. Show.
 Tianta Midrets: Wonderland Park, Minneapolis, Minn., indef.
 Thumb, Tom, Mrs. Gen.: En route with Gentry Bros. Show.
 Taylor, W. B.: En route with Cole Bros. Show.
 Tasmanians, Four: En route with the Hagenbeck-Wallace Show.
 Tarleton & Tarleton: En route with the Hagenbeck-Wallace Show.
 Tanquay, Eva: Hammerstein's, New York, indef.
 Taylor, Tell: La Salle, Chicago, Ill., indef.
 Thompson, Barry: Lafayette, Buffalo, N. Y., indef.
 Turnwall, Nellie: Wolff's Park, Detroit, Mich.
 Trueheart, Dillon & Burke: Flood's Park, Baltimore, Md., indef.

Howell, Ernest, Stock Co.: San Francisco, Cal., indef.

Howard Dorsett Co., Geo. B. Howard, mgr.: Tacoma, Wash., indef.

Highland Park Stock Co., Al. Beasley, mgr.: York, Pa., indef.

Heart of Chicago, Lincoln J. Carter, mgr.: Muscatine, 16; Marengo, 17; Belle Plaines, 18; Tama, 19; Grinnell, 20; Newton, 21; Knoxville, 23; Adel, 24; Jefferson, 25; Boone, 26; Ames, 27; Marshalltown, 28.

Holy City, Lecomte & Flesher, mgrs.: Victor, Colo., 16; Cripple Creek, 17; Florence, 18; Salida, 19; Leadville, 20; Glenwood Springs, 21; Aspen, 22; Grand Junction, 23; Provo, Utah, 24; Richfield, 25; Ephraim, 26; Mt. Pleasant, 27; American Forks, 28.

Hot Old Time, F. B. Carr, mgr.: Sterling, Ill., 19; Streator, 21; Ottawa, 22; Kewanee, 24; Galesburg, 25; Monmouth, 26; Burlington, 27; Moline, 28.

Hill, Christine, Stock Co.: Minneapolis, Minn., Sept. 8, indef.

Hypocrites, Chas. Frohman, mgr.: Chicago, Ill., 2-28.

Hortiz, Joe, Nicolai & Miller, mgrs.: Louisville, Ky., 15-21.

Human Hearts (Western): Wm. Franklin Riley, mgr.: Manistique, 17; Marquette, 18; Ishpeming, 19; Hancock, 20; Calumet, 21.

Human Hearts (Southern), W. E. Nankeville, mgr.: Winston-Salem, N. C., 17; Greensboro, 18; Durham, 19; Henderson, 20; Raleigh, 21.

His Terrible Secret, with William H. Turner, Chas. E. Blaney, mgr.: Bridgeport, Conn., 16-18; Bayonne, N. J., 19-21.

Hired Girl's Millions, Chas. E. Blaney, mgr.: Toledo, O., 16-18; Grand Rapids, 19-21.

Heart of Virginia, with Joe Morris, Mittenhal Bros. Amuse. Co., mgrs.: Paterson, N. J., 16-18.

Hear to the Hoorah, H. J. Ridings, mgr.: Kansas City, Mo., 15-18; St. Joseph, 19; Lincoln, Neb., 20-21.

Hoesier Girl, Gus Cohan, mgr.: Elkins, W. Va., 17; Grafton, 18; Mannington, 19; Frostburg, Md., 20; Clarksburg, W. Va., 21.

His Last Dollar, with David Higgins, Stair & Nicolai, mgrs.: Cincinnati, O., 16-21.

Her Fatal Love, Vance & Sullivan, mgrs.: Philadelphia, Pa., 16-21.

Hankin's Comedians: Marion, Ill., 16-21.

Honest Hearts: Owatonna, Minn., 17.

Happy Hollow: Owatonna, Minn., 18.

In Old Kentucky, A. W. Dingwell, mgr.: Eau Claire, Wis., 17.

It's Never Too Late to Mend, A. J. Spencer, mgr.: Montreal, Can., 16-21.

Juntley Entertainers: Glenwood, Wis., 16-21; Withee, 22-23; Unity, 23-25; Athens, 26-29.

IMPERIAL DRAMATIC CO.: Providence, R. I., indef.

Ingram Stock Co., Harry J. Ingram, mgr.: Lowell, Mass., indef.

Irish Senator Co., Olney, Ill., 16; Huntington, 17; Oakland City, 18; Mt. Vernon, 19; Cairo, 20; Mound City, 21.

Irene Myers Stock Co., Wm. Meyers, mgr.: Opera House, Franklin, Pa., 22-28.

JEFFERSON STOCK CO.: Portland, Me., indef.

Jessie Left the Village, Mittenhal Bros. Amuse. Co., mgrs.: Ottawa, Ont., 16-18; Hamilton, 20-21.

James Boys (Elmer Walters), Harry J. Terry, mgr.: Galesburg, Ill., 17; Canton, Mo., 18; Quincy, Ill., 19; Taylorville, 20; Canton, 21.

Just Out of College, Bothner & Campbell, mgrs.: Birmingham, Ala., 16-21.

Jerry from Kerry, Patten & Fletcher, mgrs., Lodi, O., 17; Wooster, 18; Millersburg, 19; Canal Dover, 20.

Just the Little Madcap, with Lottie Williams, Chas. E. Blaney, mgr.: Holyoke, Mass., 16-18; New Haven, Conn., 19-21.

Knights of the Plains, with Alberta Gallatin, Eldredge & Meakin, mgrs.: Atlantic City, N. J., 16; Trenton, 17; Wilmington, Del., 18; Annapolis, Md., 19; York, Pa., 20; South Bethlehem, 21.

KAMBERGER BACHMAN REPERTOIR CO.: Baltimore, Md., indef.

Kann's School Co., Richard Kann, mgr.: Milwaukee, indef.

Keely, Herbert & Effie Shanon: San Francisco, Cal., indef.

King Dramatic: Knoxville, Tenn., indef.

King & Queen of Gamblers, The: A. H. Woods, mgr.: Cincinnati, O., 15-21; Indianapolis, Ind., 23-25; Terre Haute, 26-28.

Kerry Co.: Wellington, O., 16; Lodi, 17; Wooster, 18; Millersburg, 19; Canal Fulton, 20; Athens, 28.

Keim, Adelaide, Henry G. Keim, mgr.: Chicago, Ill., Sept. 1, indef.

Kerry Gow, H. P. Franklin, mgr.: Galt, Can., 17; Oshawa, 19; Niagara Falls, N. Y., 21.

King of the Wild West, with Young Buffalo, Chas. E. Blaney, mgr.: Omaha, Neb., 16-21.

Kidnapped for Revenge, with Will H. Vedder, Chas. E. Blaney, mgr.: Yonkers, N. Y., 16-21.

King of the Cattle Ring (Eller's Eastern), E. F. Reed, mgr.: Beresford, 17; Alton, Ia., 18; Wayne, Neb., 19; Norfolk, 20; Scribner, 21.

Kennedy Players: Asheville, N. C., 16-21.

Kennedy, James A. A. Spitz, mgr.: Woonsocket, R. I., 16-21.

LEGGE, Clayton Mackenzie Stock Co.: Worcester, Mass., indef.

LeMarr, Harry Stock Co.: Revere Beach, Mass., indef.

Lawrence, Lillian, Stock Co., John Sainpolis, mgr.: Boston, Mass., indef.

Lyceum Stock Co.: St. Joseph, Mo., indef.

Lytic Stock Co., Keating & Flood, mgrs.: Portland, Ore., indef.

Lytic Theater Stock Co.: Memphis, Tenn., indef.

Lena Rivers, Burton Nixon, mgr.: Atlanta, Ga., 16-21; Birmingham, Ala., 22-23.

Lion and the Mouse Co. A.: Plainfield, N. J., 16; Elizabeth, 17; New Brunswick, 18; Easton, Pa., 19; Paterson, 20-21; Bridgeport, 23-24; Waterbury, Conn., 25; Danbury, 26; Poughkeepsie, 27-28; D. C., 16-21.

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Lorimer, Wright, in The Quicksands, Shipman-McKiney Co., mgrs.: Colonial Theater, Boston, Mass., 16, indef.

Lion and the Mouse Co. B.: Altoona, Pa., 16-17; Johnstown, 18-19; Wheeling, W. Va., 20-21; Salem, O., 23; Massillon, 24; Youngstown, 25; East Liverpool, 26; Washington, 27; Morgantown, 28.

Lion and the Mouse Co. C.: Terre Haute, Ind., 16-17-18; Lafayette, 19; Ft. Wayne, 20-21; Peoria, Ill., 23-24-25; Bloomington, 26; Springfield, 27-28.

Lion and the Mouse Co. D.: Middletown, N. Y., 16; Newburg, 17; Catskill, 19; Kingston, 23; Peekskill, 20; Yonkers, 21; Tarrytown, 19; New Rochelle, 24; So. Norwalk, Conn., 25; Derby, 26; Torrington, 27; Winsted, 28.

Leslie, Rosabelle, Sim Allen, mgr.: Bridge-ton, N. J., 16-21.

Lost Trail, Anthony E. Wills, mgr.: Pater-son, N. J., 18-19; Boonton, 20; Orange, 21.

Lena Rivers, Burton Nixon, mgr.: Atlanta, Ga., 16-21.

Lottie, the Poor Salsedy, with Lyda Pow-ell, Chas. E. Blaney, mgr.: Norfolk, Va., 16-21.

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, Col., indef.

Lothrop Stock Co., G. E. Lothrop, mgr.: Boston, Mass., indef.

Lyceum Stock Co.: Minneapolis, Minn., in- def.

Lyceum Stock Co., J. Harvey McEvoy, mgr.: Norway, Mich., indef.

MAYOR OF LAUGHLAND: Montpelier, Vt., 16; Ionia, 17; Concord, Conn., 18; Portland, Me., 19; Augusta, 20; Bangor, 21; Togus, 23; Rockland, 24; Bath, 25; Lewiston, 26; Biedford, 27; Dover, N. H., 28.

Maude, Columus, O., 23; Dayton, 24; Indianapolis, Ind., 25; Peoria, Ill., 26; Clinton, Ia., 27; Des Moines, 28.

Mack, Andrew W., M. Wilkinson, mgr.: Melbourne, Australia, 5-31.

Miss Bob White, Chambersburg, Pa., 16; Harrisburg, 17; Winchester, 18; York, 19; Altoona, 21; Harrisburg, 23; Carlisle, 24; Milton, 25; Mt. Carmel, 26; Lancaster, 27; Pottsville, 28.

Missouri Girl (Western), M. H. Norton, mgr.: Jerseyville, Ill., 16; Greenfield, 17; Winchester, 18; Beardstown, 19; Clayton, 20; Lincoln, 21; Pekin, 22; Canton, 23; Macomb, 24; Colchester, 25; Camp Point, 26; Mt. Sterling, 28.

Monterief Stock Co.: Paducah, Ky., indef.

McIntyre & Heath: Klaw & Erlanger, mgrs., New York City, indef.

Mysterious Burglar: St. Louis, Mo., 15-21.

Man On the Case, W. N. Lawrence, mgr.: New York City, Sept. 4, indef.

Millionaire Tramp, Eimer Walter's, Fred J. Bates, mgr.: Milan, Mo., 17; Meadville, 18; Brookfield, 19; Bevier, 20; Chillicothe, 21.

My Wife's Family, Chic Howard, mgr.: De- Kalb, Ill., 17; Elgin, 18; Marengo, Ia., 19; Belvidere, Ill., 20; Rockford, 21.

Metz in the Alps, with Al. H. Wilson, Sid- ney R. Ellis, mgr.: Erie, Pa., 17; Mead- ville, 18; Oil City, 19; Butler, 20; John- stown, 21.

My Dixie Girl: Marshalltown, Ia., 17; Web- ster City, 18; Fort Dodge, 19.

Myrtle-Harder Stock Co. (Southern), Latimore & Leigh, mgrs.: Zanesville, O., 16- 21.

Millionaire's Revenge: Mittenthal Bros.' Amuse. Co., mgrs.: Philadelphia, Pa., 16- 21.

Murray & Mackey Comedy Co., John J. Murray, mgr.: Erie, Pa., 16-21.

Murray & Mackey Eastern Stock Co., John J. Murray, mgr.: Walden, N. Y., 16-21.

Myers, Irene, Stock Co., Will H. Myers, mgr.: Hornell, N. Y., 16-21.

Mortimer, Charles, J. M. Hill, mgr.: Bowl- ing Green, Ky., 16-21.

McDonald Stock Co., G. W. McDonald, mgr.: Monett, Mo., 16-21.

Merry Wives of Windsor, with Louis James, Wallace Munro, mgr.: New Orleans, La., 8-14.

Myrtle-Harder Stock Co. (Eastern), Wm. H. Harder, mgr.: Allentown, Pa., 16-21.

Morgan Stock Co., J. D. Morgan, mgr.: Davenport, Ia., 2-21.

Montana, Hopp Hadley, mgr.: Norwich, N. Y., 21.

Middleton-Barbier Stock Co.: Philadelphia, Pa., Sept. 1, indef.

Movers, Henry B. Harris, mgr.: New York City, Sept. 3, indef.

My Wife, with John Drew, Chas. Frohman, mgr.: New York City, Sept. 2, indef.

Monte Cristo: Van Wert, O., 19.

My Friend from Arkansas: Anita, Ia., 17.

Ma's New Husband (Eastern), Harry Scott, mgr.: Bellaire, 16; Sault Ste. Marie, Mich., 17-18; Sheboygan, 19; Alpena, 20; Au Sable, 21; Mt. Pleasant, 23; Owosso, 24; Flint, 25; Lapeer, 26; Pontiac, 27; Jackson, 28.

Mack, Willard, & Maud Leone: 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 Stock Co.: Reeves Park, Fostoria, O., indef.

Marlowe Stock Co., Chas. E. Marvis, mgr.: Chicago, Ill., indef.

Martin Stock Co.: Lincoln, indef.

Moore Stock Co.: Rochester, N. Y., indef.

Mozart Stock Co., Edward Mozart, mgr.: indef.

Mrs. Wiggs of the Cabbage Patch, Leibler & Co., mgrs.: London, Eng., indef.

Man of the Hour, Brady & Grismer, mgrs.: indef.

Missouri Girl (Eastern), Fred Raymond, mgr.: Sycamore, Ill., indef.

Missouri Girl (Western), Fred Raymond, mgr.: Sycamore, Ill., indef.

Monterief Stock Co.: Paducah, Ky., indef.

Meyers, Irene, Stock Co., Will H. Myers, mgr.: Wilmington, Del., indef.

Myrtle Harder Stock Co. (Eastern), Wil- liam H. Harder, mgr.: Indianapolis, Ind., indef.

McCallum Stock Co., Bartley McCallum, mgr.: Portland, Me., indef.

McIntyre & Heath, Klaw & Erlanger, mgrs. New York City, indef.

NELLIE, The Beautiful Cloak Model, A. H. Woods, mgr.: Kansas City, Mo., 15-21; Omaha, Neb., 22-23.

Ninety and Nine, W. T. Spaeth, mgr.: New York City, 16-21.

Nelson-Palmer Stock Co.: Antigo, Wis., 16-18.

New York Day by Day: Easton, Pa., 17.

Neville, Margaret, Scott & Raynor, mgrs.: Terrell, Tex., 17; Ennis, 18; Corsicana, 19; Hillsboro, 20; Mexia, 21.

No Mother to Guide Her, Edison A. Dodge, mgr.: Logan, 18; Franklin, 19; Preston, Ida., 20; Lewiston, 21.

National Stock Co.: Rochester, N. Y., in- def.

Nielson, Marie, Stock Co.: Fresno, Cal., indef.

Nonventas Stock Co.: Montreal, Can., in- def.

OLD ARKINSAW (Eastern), L. A. Ed- wards, mgr.: Kansas, 16; Paris, 17; Marshall, 18; Sullivan, 19-20; Newman, 21; Dana, Ind., 23; Newport, 24; Cayuge, 25; Veedersburg, 26; Williamsport, 27; Danville, Ill., 28.

Original Cohen, The, W. T. Gaskill, mgr.: Milwaukee, Wis., 15-21; Joliet, Ill., 23; Springfield, 24-25; Hannibal, Mo., 26; Moberly, 27; Sedalia, 28.

O'Sullivan, Dennis: Oakland, Cal., indef.

O'Neill of Derry, with Chauncey Olcott, Augustus Pitou, mgr.: Winona, Minn., 17; Mankato, 18; Sioux Falls, S. D., 19; Sioux City, Ia., 20; Des Moines, 21.

Outlaw's Christmas, P. H. Sullivan Amuse. Co., mgrs.: Columbus, O., 15-18; Dayton, 19-21.

Ole Swanson, C. S. Primrose, prop: Stew- artville, Minn., 17.

Orpheus Dramatic Stock Co.: Philadelphia, Pa., Sept. 14, indef.

Other House, Sam S. & Lee Shubert, Inc., mgrs.: New York City, Sept. 2, indef.

Old Clothes Man, Rowland & Clifford's, Harry Pierce, mgr.: Bay City, Mich., 15- 18; Saginaw, 19-21.

Oak Grove Stock Co., Salisbury & Murry, mgrs.: Sayre, Pa., indef.

Orpheum Stock Co.: Salt Lake, Utah, in- def.

O'Sullivan: Denis, Cal., indef.

POOR RELATION, A. F. V. Peterson, mgr.: Canton, 16; Cuba, 17; Bushnell, 18; McComb, 19; Plymouth, 20; Hanni- bal, Mo., 21; Quincy, Ill., 22; Mt. Ster- ling, 23; Winchester, 24; Woodhouse, 25; Greenfield, 26; Carlinville, 27; Litchfield, 28.

Paige, Mabel, Comedy Co., H. F. Willard, mgr.: Jacksonville, Fla., indef.

Payton's Lee Avenue Stock Co., Corse Pay- ton, mgr.: Brooklyn, N. Y., indef.

People's Stock Co., E. St. Louis, Ill., indef.

Peter's Stock Co., Charlotte, N. C., indef.

Phelan Stock Co., E. P. Phelan, mgr.: Portland, Me., indef.

Proctor's Harlem Stock Co.: New York City, indef.

Payton Sisters, O. Stafford Payton mgr.: Sardis, Miss., 16-21.

Phantom Detective, Rowland & Clifford's, David Seymour, mgr.: Nashville, Tenn., 16-21.

Pair of Country Kids (Eastern), C. Jay Smith, mgr.: Montpelier, O., 18; Bryan, 19; St. Marys, 21.

Parted on Her Bridal Tour, Chas. E. Bla- ney, mgr.: Youngstown, O., 16-18; Ak- ron, 19-21.

Pioneer Days, Shubert & Anderson, mgrs.: New York City, Aug. 31, indef.

Pabst English Stock Co.: Milwaukee, Wis., indef.

Pantagus Stock Co.: Seattle, Wash., indef.

Park Stock Co.: Indianapolis, Ind., in- def.

Paycon Stock Co.: Peoria, Ill., indef.

Payton's Lee Avenue Stock Co., Corse Pay- ton, mgr.: Brooklyn, N. Y., indef.

People's Stock Co.: East St. Louis, Ill., indef.

Peter's Stock Co.: Charlotte, N. C., indef.

Phelan Stock Co., E. P. Phelan, mgr.: Port- land, Me., May 6, indef.

Payton Sisters, C. Stafford Payton, mgr.: Water Valley, Miss., 9-14.

Pochantas, Bolossy Kiralfy, mgr.: Norfolk, Va., June 6, indef.

Poli's Stock Co.: Bridgeport, Conn., May 6, indef.

Poli's Stock Co.: New Haven, July 15, in- def.

Poli's Stock Co.: Springfield, Mass., May 20, indef.

Poli's Stock Co.: Waterburg, Conn., May 6, indef.

Poli's Stock Co.: Worcester, Mass., May 27, indef.

Proctor's Harlem Stock Co.: New York City, indef.

REDMOND, ED., STOCK CO., Ed. Red- mond, mgr.: San Jose, Cal., indef.

Richmond Stock Co.: Stapleton, N. Y., in- def.

Rober, Katherine, Leander Blanden, mgr.: Syracuse, N. Y., indef.

Robinson Stock Co.: Zanesville, O., indef.

Rose Stahl Co., St. Paul, Minn., 16-21.

Mankato, 23; Sioux Falls, 24; Sioux City, 25; Omaha, Neb., 26-27-28.

Rafferty's Flirtation, Fred C. Thomas, mgr.: Coal City, 16; Pontiac, Ill., 17; Fairbury, 18; Elpaso, 19; Chatsworth, 20; Danville, 21.

Rose of the Rancho, with Frances Starr, David Belasco, mgr.: New York City, Aug. 31-Nov. 9.

Round Up, with Maclyn Arbuckle, Klaw & Erlanger, mgrs.: New York City, Aug. 26, indef.

Royal Slave (Eastern), Clarence Bennett Production Co., Inc., props: Alfred Row- land, mgr.: Greenfield, Ind., 17; Linton, 18; Sullivan, 19; Boonville, 20.

Royal Slave (Coast), Clarence Bennett Pro- duction Co., Inc., props: Harry A. Du- Bois, mgr.: Vevy, N. D., 17; Minot, 18; Rugby, 19; Leeds, 20; Minnewaunok, 21.

Rosar-Mason Stock Co., Eaton, O., 9-14; Bucyrus, 16-21.

Reed-Start Co., A. P. Reed, mgr.: Ash- land, 16-21.

Roy Stock Co.: Paris, Ill., 19-21.

Romance in Ireland, with Allen Doone, Geo. W. Kenney, mgr.: Rumford Falls, Me., 17; Sherbrooke, Que., Can., 19; Burling- ton, Vt., 20; Barrie, 21.

Road to Yesterday, Sam S. & Lee Shubert, Inc., mgrs.: New York City, 16-21.

Race Across the Continent, A. H. Woods, mgr.: Detroit, Mich., 15-21.

SIMPLE SIMON SIMPLE: Coatesville, 16; Wilmington, 17; Dover, 18; Burlington, 19; Perth Amboy, 20; Plainfield, 21; E. Stroudsburg, 23; Lansford, 24; Pottsville, 25; Hazleton, 26; Pottstown, 27.

Sarah Traux, John Cort, mgr.: Rochester, 19-20; Erie, Pa., 21; New Castle, 23; E. Liverpool, O., 24; Wheeling, W. Va., 25; Parkersburg, 26; Marietta, 27; Zanesville, 28.

Shadowed by Three: Dayton, O., 16-18; Columbus, 19-21; Cincinnati, O., 22-28.

Strongheart Co., Battle Creek, Mich., 16; Lima, O., 17; Ft. Wayne, Ind., 18-19; Peru, 20; Lafayette, 21; Terre Haute, 23; Anderson, 24; Elwood, 25; Marlon, 26; Muncie, 27.

Slow Poke, with W. B. Patton, J. M. Stout, mgr.: Kankakee, Ill., 16; Hoopes- ton, 17; Danville, 18.

Shadow Behind the Throne, DeCordova Amuse. Co., props: Roland A. Osborne, mgr.: Hooch Falls, N. Y., 17; Greenwich, 18; Glens Falls, 19; Schuylerville, 20; Schenectady, 21.

Shoemaker, Gus Hill, mgr.: Jersey City, N. J., 16-21.

Sutton, Lulu, Stock Co.: Butte, Mont., May 20, indef.

Spider's Web, with Sarah Truax, John Cort, mgr.: Rochester, N. Y., 19-20; Erie, Pa., 21.

Spoilers, Chas. E. Blaney, mgr.: New York City, Sept. 2, indef.

Sweetest Girl in Dixie (Southern), C. S. Ruble, mgr.: Jennings, La., 11; Lake Charles, 12; Port Arthur, Tex., 13; Orange, 14; Galveston, 15; Victoria, 16; San Antonio, 17; San Marcos, 18; Aust- in, 19; Taylor, 20; Temple, 21.

Sweetest Girl in Dixie (Eastern), Jessie B. Fulton, mgr.: Wabasha, Minn., 17; Lake City, 18; Winona, 19; Hastings, 20; La- Crosse, Wis., 21.

Street Singer, with Florence Bindley, B. E. Forrester, mgr.: Brooklyn, N. Y., 9-21.

Sweet Kitty Bellairs, David Belasco, mgr.: Marlboro, Mass., 17; Clinton, 18; Leo- minister, 19; Newport, R. I., 20; Dover, N. H., 21.

Since Nellie Went Away, A. H. Woods, mgr.: Pittsburg, Pa., 16-21.

Sainpolis Stock Co., John Sainpolis, mgr.: Lynn, Mass., indef.

Sanford Stock Co.: Oakland, Cal., indef.

Schiller Stock Co.: Jersey City, N. Y., in- def.

Seamon Stock Co., Portland, Ore., indef.

Seattle Stock Co.: Seattle, Wash., indef.

Shirley, Jessie Stock Co.: Spokane, 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, Mo., indef.

Star Stock Co.: Peoria, Ill., indef.

Star Stock Co.: Portland, Ore., indef.

Stater Stock Co., C. W. Stater, mgr.: Okla- homa City, Okla., indef.

Sterling Stock Co., Wm. Triplett, mgr.: Gainesville, Tex., indef.

Stockwell-McGregory Co.: Portland, Ore., indef.

Stone Hill Stock Co.: Peoria, Ill., indef.

Stuart, Ralph, Stock Co., James D. Barton, mgr.: Richmond, Va.

Taylor, Chase A., Stock Co.: Seattle, Wash., indef.

Texas Grand Stock Co.: El Paso, Tex., in- def.

Jones, mgr.: Pittsburg, Kan., 16; Inde- pendence, Kan. 17; Parsons, 18; Cha- nute, 19; Columbus, 20; Springfield, Mo., 21; Joplin, 22; Wichita, Kan., 24; Law- rence, 26; Topeka, 27; St. Joseph, Mo., 28.

Thompson, Mabel, Stock Co.: San Diego, Cal., indef.

Thorn Stock Co.: Springfield, Ill., indef.

UNCLE JOSH PERKINS (Western), Kent, 16; Everett, 17; Victoria, 18; Vancou- ver, 19; Westminster, 20; Bellingham, 21; Aberdeen, 22; Hoquiam, 23; Mon- tesano, 24; Elma, 24; Olympia, 26; Centralia, 27; Chehalis, 28.

Uncle Tom's Cabin, Ed. S. Martin, mgr.: St. Louis, Mo., 15-21; Kansas City, 22-28.

Uncle John Simpkins: Hartford City, Ind., 21.

VALLAMONT STOCK CO., A. Glasmiere, mgr.: Williamsport, Pa., June 24, in- def.

Vinton, Myrtle, H. P. Bulmer, mgr.: Grun- dy Center, Ia., 10-13; Cedar Rapids, Ia., Virginian, J. H. Palsler, mgr.: Brooklyn, N. Y., 9-14; Baltimore, Md., 16-21.

Volunteer Organist: Kenosha, Wis., 15.

WINNINGER BROS., Jos. Winniger, mgr.: Grand Muskegon, Mich., 16-21; Opera House, Niles, 22-28.

Wilson, A. H. Co.: Bradford, Pa., 16; Erie, 17; Meadville, 18; Oil City, 19; Butler, 20; Johnstown, 21; Baltimore, 23-28.

Wallack's Theater Co. (Northern), Dubin- sky Bros., mgrs.: Rock Island, Ill., in- def.

Wallack's Theater Co. (Southern), Maurice M. Dubinsky, mgr.: Pittsburg, Kan., Sept. 1, indef.

When Knights Were Bold, with Francis Wilson, Chas. Frohman, mgr.: New York City, Aug. 15, indef.

Willard's Comedians, Henry F. Willard, mgr.: Gainesville, Fla., 19-21.

When Knighthood Was in Flower, with Grace Merritt, Ernest Shipman, mgr.: Providence, R. I., 16-21.

When Knighthood Was in Flower, with Anna Day, Ernest Shipman, mgr.: Morg- antown, W. Va., 17; Connellsville, Pa., 18; Uniontown, 19; Altoona, 20; York, 21.

We Are King, with Lawrence Evart, T. W. Cross, mgr.: Renova, Pa., 17; Emporium, 18; St. Marys, 19; Kane, 20; Johnsun- burg, 21.

Woodruff, Dora, Stock Co., J. D. Kilgore, mgr.: Georgetown, Ky., 16-21.

When We Were Friends, Wm. Macauley, mgr.: Burlington, Ia., 20; Clinton, 21.

Way Down East (Eastern), Wm. A. Brady, mgr.: Berlin, N. H., 17; Newport, Vt., 18; St. Albans, 19; Plattsburg, N. Y., 20; Burlington, Vt., 21.

Williams Comedy Co., T. P. DeGafferly, mgr.: Asheville, N. C., 16-21.

What Women Will Do: Marlin, Tex., 21.

Why Girls Leave Home: Oskaloosa, Ia., 19; Ottumwa, 20; Marshalltown, 21; Osceola, 23; Red Oak, 24; Plattsmouth, Neb., 25; Nebraska City, 26; Lincoln, 27-28.

West End Heights Stock Co., Obert & Schaefer, mgrs.: St. Louis, Mo., indef.

Whyte Dramatic Co., Chas. F. Whyte, mgr.: Waco, Tex., indef.

Wells Comedy Co.: Spartanburg, S. C., in- def.

White Stock Co.: Escanaba, Mich., indef.

Whittington Comedy Co., Whittington & Davis, mgrs.: Quanah, Tex., indef.

Woodward Stock Co.: Omaha, Neb., indef.

Texas Grand Stock Co.: El Paso, Tex., in- def.

Jones, mgr.: Pittsburg, Kan., 16; Inde- pendence, Kan. 17; Parsons, 18; Cha- nute, 19; Columbus, 20; Springfield, Mo., 21; Joplin, 22; Wichita, Kan., 24; Law- rence, 26; Topeka, 27; St. Joseph, Mo., 28.

Thompson, Mabel, Stock Co.: San Diego, Cal., indef.

Thorn Stock Co.: Springfield, Ill., indef.

UNCLE JOSH PERKINS (Western), Kent, 16; Everett, 17; Victoria, 18; Vancou- ver, 19; Westminster, 20; Bellingham, 21; Aberdeen, 22; Hoquiam, 23; Mon- tesano, 24; Elma, 24; Olympia, 26; Centralia, 27; Chehalis, 28.

Uncle Tom's Cabin, Ed. S. Martin, mgr.: St. Louis, Mo., 15-21; Kansas City, 22-28.

Uncle John Simpkins: Hartford City, Ind., 21.

VALLAMONT STOCK CO., A. Glasmiere, mgr.: Williamsport, Pa., June 24, in- def.

Vinton, Myrtle, H. P. Bulmer, mgr.: Grun- dy Center, Ia., 10-13; Cedar Rapids, Ia., Virginian, J. H. Palsler, mgr.: Brooklyn, N. Y., 9-14; Baltimore, Md., 16-21.

Volunteer Organist: Kenosha, Wis., 15.

WINNINGER BROS., Jos. Winniger, mgr.: Grand Muskegon, Mich., 16-21; Opera House, Niles, 22-28.

Wilson, A. H. Co.: Bradford, Pa., 16; Erie, 17; Meadville, 18; Oil City, 19; Butler, 20; Johnstown, 21; Baltimore, 23-28.

Wallack's Theater Co. (Northern), Dubin- sky Bros., mgrs.: Rock Island, Ill., in- def.

Wallack's Theater Co. (Southern), Maurice M. Dubinsky, mgr.: Pittsburg, Kan., Sept. 1, indef.

When Knights Were Bold, with Francis Wilson, Chas. Frohman, mgr.: New York City, Aug. 15, indef.

Willard's Comedians, Henry F. Willard, mgr.: Gainesville, Fla., 19-21.

When Knighthood Was in Flower, with Grace Merritt, Ernest Shipman, mgr.: Providence, R. I., 16-21.

When Knighthood Was in Flower, with Anna Day, Ernest Shipman, mgr.: Morg- antown, W. Va., 17; Connellsville, Pa., 18; Uniontown, 19; Altoona, 20; York, 21.

We Are King, with Lawrence Evart, T. W. Cross, mgr.: Renova, Pa., 17; Emporium, 18; St. Marys, 19; Kane, 20; Johnsun- burg, 21.

Woodruff, Dora, Stock Co., J. D. Kilgore, mgr.: Georgetown, Ky., 16-21.

BURLESQUE

Bohemian Burlesque, Barney Gerard, mgr.: New Lyceum, Washington, D. C., 16-21; Monumental, Baltimore, Md., 22-28.

Brigadiers, Chas. Cromwell, mgr.: New York City, 9-14; Jersey City, N. J., 16-21.

Empire Burlesquers, W. H. Hiss, mgr.: New Star, Milwaukee, Wis., 15-21; Star, St. Paul, Minn., 22-28.

Fay Foster: Auditorium, Terre Haute, Ind., 15-16-17-18; Empire, Indianapolis, 19-20- 21; Buckingham, Louisville, Ky., 22-28.

Girls from Hanny Land, Joe Hurlig, mgr.: Birmingham, Ala., 15-21; New Orleans, La., 22-28.

Gay Toreadors, Whallen & Martell, mgrs.: Brooklyn, 16-21.

Gay Masqueraders, Gus Hill, mgr.: Brook- lyn, N. Y., 9-21.

Imperials, H. W. & Sim Williams, mgrs.: Detroit, Mich., 16-21.

Ideals, Sim Williams, mgr.: Chicago, Ill., 16-21.

Jolly Girls Co., The: Star, St. Paul, Minn., 15-22; Metropolitan, Duluth, 22-28.

Kentucky Bells, Robert Gordon, mgr.: Provi- dence, R. I., 16-21.

Lady Birds, A. G. Harrington, mgr.: Oma- ha, Neb., 17-18; St. Joseph, Mo., 19-21.

Parisian Belles, Chas. E. Taylor, mgr.: In- dianapolis, Ind., 15-21.

Rollickers, The, R. E. Patton, mgr.: Du- luth, 15-22; Minneapolis, 22-28.

Reilly & Woods, Geo. L. Learned, mgr.: Troy, N. Y., 16-18; Albany, 19-21.

Syddell, Rose, Co.: Indianapolis, Ind., 15- 22.

Strangling Players, Louis M. Granat, mgr.: Scranton, Pa., 16-18; Patterson, N. J., 19-21.

Williams Imperials: Detroit, Mich., 16-21; Indianapolis, Ind., 22-28.

Washington Society Girls, Lew Watson, mgr.: Albany, 16; Troy, 19-20-21.

William's Ideals: Empire, Chicago, Ill., 16-21; Empire, Indianapolis, 22-28.

MISCELLANEOUS

Aeronaut Johnny Mack (No. 1), Johnny Mack, mgr.: Verona Lake, N. J., 17-19.

Alther's Show (No. 1): East St. Louis, Ill., 2-21.

Butlers, The, Hypnotists: Sandusky, O., 16-21.

Bostock's Animal Arena (A), Frank C. Bos- tock, mgr.: Coney Island, N. Y., May 27, indef.

Bostock's Animal Arena (B), Frank C. Bos- tock, mgr.: Jamestown Exposition, Nor- folk, Va., indef.

Bostock's Animal Arena (C), Frank C. Bos- tock, mgr.: Paragon Park, Nantasket, Boston, Mass., indef.

Bostock's Animal Arena (D), Frank C. Bostock, mgr.: Ontario Beach, Rochester, N. Y., indef.

Crystallix: M. Henry Walsh, mgr.: Worcester, Mass., June 10, indef.

Davis Nickelodeon: Nashville, Ill., Sept. 8, indef.

Devine's, Eugene, Glass Blowers: Oakland, Cal., Aug. 5, indef.

DeKreko Bros.: Kentucky State Fair, Louisville, Ky., 15-21.

Domino, LaBelle, Palmist: Fair, Bucyrus, O., 17-20.

Faust Lifeorama, Emil Giron, mgr.: Manchester, 16-18.

Foote, Commodore, and Sister Queenie, Lilliputians: Ft. Wayne, Ind., 9 indef.

Hadley's Moving Pictures: Bennington, Vt., 21.

Hinman's, Capt. Sidney, Water Circus: Exposition, Pittsburg, Pa., Sept. 2-28.

Holman, Chas. W., Illusionist: Terre Haute, Ind., March 20, indef.

Huntley's Moving Pictures, G. A. Huntley, mgr.: Indiana, Pa., July 29, indef.

Jameson's Big Jungle Show, Geo. W. Jameson, mgr.: Richards, 17.

Kennedy's Twentieth Century Merry-Go-Round: Chester, Ill., Aug. 12, indef.

Louhet's, Mlle., Loop of Death: Jamestown Exposition, Norfolk, Va., 9-21.

LaTosca's, Mme., Temple of Palmistry: Nashville, Ill., Sept. 8, indef.

Siege of Jericho: Gregory's Omaha, Neb., 16-21.

Santell, The Great, and All Star Co.: Owensboro, 16-18.

Sevengala, the Original, Walter C. Mack, mgr.: Empire, San Francisco, Cal., Aug. 19, indef.

Sorcho, Capt. Louis: Jamestown Exposition, Norfolk Va., March 31-Nov. 30.

Thompson Entertainers, Frank H. Thompson, mgr.: Ogema, 16-17; Knox Mills, 18-19; Spirit Falls, 20-21.

MINSTREL

Dandy Dixie, Voelckel & Nolan, props: John J. Nolan, mgr.: New Orleans 15-21.

Donnelly & Hatfield's: St. Marys, 17; Sistersville, 18; Toronto, O., 19; Wellsville, 20; Salem, 21.

Dumont's: Philadelphia, Pa., Aug. 24, indef.

Kersands', Billy, Doc Adams, mgr.: Emporia, 17; Wichita, 18; Winfield, 19; Arkansas City, 20; Coffeyville, 21.

West's, Wm. H., Sanford B. Ricaby, mgr.: Greeley, Col., 17; Fort Collins, 18; Longmont, 18; Boulder, 20.

TENT SHOWS

Buffalo Bill's Wild West: Parkersburg, W. Va., 18; Marietta, O., 19; Athens, 20; Charleston, 21; Portsmouth, 23; Huntington, 24; Ashland, 25; Mt. Sterling, 26; Lexington, 27; Louisville, 28.

Barnum & Bailey Show: Chillicothe, Mo., 18; Hannibal, 19; Moberly, 20; Marshall, 21; Kansas City, 23; Ft. Scott, Kan., 24; Springfield, Mo., 25.

Canada Frank's: Rolla, 20-21.

Forepaugh-Sells Bros. Shows: Mt. Vernon, Ill., 18; Marion, 19; Cape Girardeau, Mo., 20; Carthage, Mo., 21; Rogers, Ark., 23; Neosho, Mo., 24; Webb City, 25; Lamar, 26; Rich Hill, 27; Paola, Kan., 28.

Gollmar Bros.: Arapahoe, Neb., 17; Holdrege, 18; Minden, 19; Fairfield, 20; Marysville, Kan., 21; Wamego, 23.

Lafayette Bill's Wild West Co.: Alamosa, Col., 16; Walsenburg, 17; Trinidad, 18; Raton, N. M., 19; Las Vegas, 20; Santa Fe, 21; Albuquerque, 23; Socorro, 24; Silver City, 25; Deming, 26; Douglas, Ariz., 27; Bisbee, 28.

Ranch 101, Wild West Show, Miller Bros., mgrs.: Brighton Beach, Brooklyn, N. Y., July 27, indef.

Riggs' Wild West: Cedar Point, Sandusky, O., July 22, indef.

Ringling Bros.: San Jose, Cal., 17; Stockton, 18; Fresno, 19; Visalia, 20; Bakersfield, 21.

BAND AND ORCHESTRA

Alala, Signor A.: Bay Shore Park, Baltimore, Md., indef.

Brooke's Band: Zoo, Cincinnati, O., 18-25.

Bessie Burmell Ladies' Orchestra: Baltimore, Md., indef.

Baker's New York State Band, W. H. Baker, leader: Saratoga, N. Y., July 29, indef.

Callendo's Band: Kansas City, Mo., July 29, indef.

Creatore's Band: White City, Chicago, Ill., Sept. 22-29.

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.

Dulacca's: Pittsburg, Pa., indef.

Elliery's: Chicago, Ill., indef.

Ferullo's: San Souci, Chicago, Ill., indef.

Ferrantes' Royal Guard Band: Dreamland, Coney Island, N. Y., indef.

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.

Hillingworth Family Band: Rock Mount, N. C., indef.

Imperial Band of Italy: Richmond, Va., indef.

Kattenboen 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.

Royal Imperial Band: Philadelphia, Pa., 29, indef.

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.

Well's Band: St. Louis, Mo., indef.

Weaver's American Band: Washington, D. C., indef.

Weber and His Band: Kansas City, Mo., July 29, indef.

MUSICAL COMEDY

Allen Curtis Musical Co., Allen Curtis, mgr.: Delmar Garden, Oklahoma City, Okla., 15-22, 22-28.

Aborn Opera Co., Milton & Sargent Aborn, mgrs.: Washington, D. C., May 27, indef.

Adde, Leo, Opera Co.: Mobile, Ala., June 24, indef.

Alala, Signor A., & His Band: Bay Shore Park, Baltimore, Md., June 3, indef.

Alaskan, John Kort, mgr.: St. Joseph, Mo., 17; Atchison, Kan., 18; Kansas City, Mo., 19-21.

Baker's New York State Band, W. H. Baker, leader: Saratoga, N. Y., July 29, indef.

Boston Ideal Comic Opera Co., A. C. Burgess, mgr.: El Paso, Tex., June 24-Sept. 20.

Bunnell, Bessie, Ladies' Orchestra: Baltimore, Md., April 1, indef.

Blue Moon, with James T. Powers, Sam S. & Lee Shubert, Inc., mgrs.: Toronto, Ont., 16-21.

Boston Ideal Comic Opera Co., A. C. Burgess, mgr.: Albuquerque, N. Mex., 15-28.

Belle of Mayfair, Thos. W. Ryley, mgr.: Brooklyn, N. Y., 16-21.

Bachelor's Honeymoon: Norfolk, Neb., 14; Hastings, 21.

Buster Brown (Western) Buster Brown Amuse. Co., props.: Cleveland, O., 16-21.

California Comic Opera Co., Thos. Karl, mgr.: Portland, Ore., Sept. 2-Oct. 12.

Colonial Opera Co.: Lawrence, Mass., June 10, indef.

Curtis, Allen, Musical Co., Allen Curtis, mgr.: Oklahoma City, Okla., Sept. 2-28.

Candy Kid, W. B. Fredericks, mgr.: Chattanooga, 16-21.

Cat and the Fiddle, Jincolin J. Carter's: Peoria, Ill., 15-18; Davenport, Ia., 19-21.

Cupid at Vassar, Jules Murry, mgr.: Sandusky, O., 21.

DeAngels, Jefferson, Blanche Ring and Alexander Carr, S. & Lee Shubert, Inc., mgrs.: New York City, 16-21.

Dairy Maids, with Julia Sanderson, Chas. Frohman, mgr.: New York City, Aug. 26, indef.

Fields, Lew: See Girl Behind the Counter.

Foy, Eddie: See Orchid.

Fascinating Flora, with Adele Ritchie, Sam S. & Lee Shubert, Inc., mgrs.: Boston, Mass., Sept. 2-Oct. 5.

Ferullo Band, Salvatore Tomaso, mgr.: San Souci Park, Chicago, Ill., Sept. 1-30.

Ferrante's Royal Guard Band, Leonard C. Victor, mgr.: Dreamland, Coney Island, N. Y., indef.

Fisher, John C., Opera Co.: Denver, Col., indef.

Follies of 1907, Florenz Ziegfeld, mgr.: New York City, indef.

From Across the Pond, M. M. Theise, mgr.: New York City, indef.

Fifty Miles from Boston, with Geo. M. Cohan, Cohan & Harris, mgrs.: Haverhill, Mass., 19; Lowell, 20-21.

Forty-five Minutes from Broadway, Klaw & Erlanger, mgrs.: Cohan & Harris, bus. mgrs.: Cleveland, O., 16-21.

Girl Question, Mort H. Singer, mgr.: Chicago, Ill., Aug. 10, indef.

Girl Rangers, Geo. W. Lederer, mgr.: Chicago, Ill., Sept. 1, indef.

Girl Behind the Counter, with Lew Fields, Sam S. & Lee Shubert, Inc., mgrs.: Philadelphia, Pa., 2-21.

Gay New York, Gus Hill, mgr.: Orange, N. J., 17; York, Pa., 18; Altoona, 19; Johnstown, 20; Greensburg, 21.

Grand Mogul, with Frank Moulán, Klaw & Erlanger, mgrs.: Philadelphia, Pa., 16, indef.

Hadermann, Jennie, Ladies' Orchestra, D. H. Hadermann, mgr.: Moberly, Mo., 16-21.

Hurdy-Gurdy Girl, Marks & Carle, mgrs.: Philadelphia, Pa., 9-21.

His Honor the Mayor, Wm. R. Sill, mgr.: Louisville, Ky., 16-18; Middletown, O., 19; Hamilton, 20; Columbus, 21.

Idora Park Opera Co., H. W. Bishop, mgr.: Oakland, Cal., indef.

Imperial Band of Italy, Leonard C. Victor, mgr.: Richmond, Va., July 29, indef.

In Panama, with Rogers Bros., Edwin J. Cohn, mgr.: New York City, Sept. 2, indef.

King Bee: Martinsburg, W. Va., 14; Somers, Pa., 16.

Knight for a Day, B. C. Whitney, mgr.: Chicago, Ill., March 30, indef.

Lady from Lane's, Broadhurst & Currie, mgrs.: New York City, Aug. 19, indef.

Little Cherub, with Hattie Williams, Chas. Frohman, mgr.: Chicago, Ill., Sept. 1, indef.

Land of Nod, Herbert W. Glickauf, mgr.: Parkersburg, 17; Charleston, 18; Lexington, Ky., 19; Knoxville, Tenn., 20; Chattanooga, 21.

Leach, Al., & Co., Wm. Brady, mgr.: Asbury, N. J., 21.

Mayor of Laughland, with Tom Waters, Nixon & Zimmerman, mgrs.: Laconia, N. H., 17; Concord, 18; Portland, Me., 19; Augusta, 20; Bangor, 21.

Motor Girls, Burnside & Comstock, mgrs.: New York City, Sept. 1, indef.

Mazuma Man, with George Sidney, Stair & Nicolai, mgrs.: Jersey City, N. J., 16-21.

Neel's Band, Carl: Acme, Norfolk, Va., May 20, indef.

Neptune's Daughter, Shubert & Anderson, mgrs.: New York City, Aug. 31, indef.

Not Yet, But Soon, with Hap Ward, Stair & Nicolai, mgrs.: Baltimore, Md., 16-21.

Navassar Ladies' Band, Eugene Dial, mgr.: Riverview Park, Chicago, Ill., 8-21.

Olympic Opera Co., Ed. F. Seamon, mgr.: New Orleans, La., April 29, indef.

Orchid, with Eddie Foy, Sam S. & Lee Shubert, Inc., mgrs.: Pittsburg, Pa., 16-21.

Prince of Pilsen, Henry W. Savage, mgr.: San Francisco, 16-21.

Playing the Ponies, with Yorke & Adams, B. E. Forrester, mgr.: Greenville, Miss., 17.

Phinney's U. S. Band, Fred S. Phinney, mgr.: Jamestown Exposition, Norfolk, Va., July 22, indef.

Red Mill, with Montgomery & Stone, Chas. B. Dillingham, mgr.: Chicago, Ill., Aug. 19, indef.

Royal Canadian Band, J. M. Finn, mgr.: Omaha, Neb., June 3-Sept. 15.

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MARTYNE

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Royal Chef, H. H. Frazee, mgr.: Omaha, Neb., 15-18; Creston, 19; Des Moines, Ia., 20; Sioux City, 21-22.

Red Mill (No. 2), Chas. B. Dillingham, mgr.: Worcester, Mass., 20-21.

Savage's, Henry W., Attractions, Madam Butterfly: Newark, N. J., Sept. 20.

Sheehan Opera Co., Joseph Sheehan, mgr.: Cleveland, O., July 1, indef.

Sousa and His Band: Pittsburg, Pa., 9-20.

Valparaiso, Ind., 21.

Simple Simon Simple, Nixon & Zimmerman, mgrs.: Wilmington, Del., 17; Dover, 18; Burlington, N. J., 19; Perth Amboy, 20; Plainfield, 21.

The Show Girl: La Porte, Ind., 16; Michigan City, 17; Hillsdale, Mich., 18; Angola, Ind., 19; Bluffton, 20; Huntington, 21; New Castle, 23; Muncie, 24; Kokomo, 25; Tipton, 26; Noblesville, 27; Anderson, 28.

The Prince of Pilsen: San Francisco, Cal., 16-21; Oakland, 22-25; San Jose, 26; Stockton, 27; Sacramento, 28-29.

The College Widow (Southern): Bridgeport, Conn., 16; New Haven, 17; Middletown, 18; Springfield, Mass., 19; Worcester, 20; Hartford, Conn., 21; Albany, N. Y., 23; Schenectady, 24; Troy, 25; Poughkeepsie, 26; Peekskill, 27; Newburg, 28.

Time, the Place and the Girl (Western), Askin & Singer, mgrs.: Helena, 17; Anaconda, 18; Missoula, 19; Wallace, Ida., 20; Coeur d'Alene, 21.

Week Sept. 15, Birmingham, Ala.

JOE HURDIG'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.



Burlesque

THE lovers of the merry merry who exchanged their hard-earned cash for the privilege of entering the Trocadero theater last week were in no way disappointed. They received from The City Sports full value for their money. The Mikado's Harem, which served as a first part, was rich in scenery and costuming acquirement and the lines and business were lively in the extreme. Barry Thompson and Dick Brown furnished laughs by the wholesale. Miss Stanley accomplished the unusual by being both a prima donna of excellent voice and dancer of skill. She is also the wearer of some stunning things in the line of clothes. Another possessor of a sweet voice is Mattie Walsh, who led her numbers charmingly.

A bit of good character acting was done by Anna Sennette. In the olio, Dick Brown appeared with some up-to-date stories and parodies which were received with applause. A humorous and well-acted playette was put on by Thompson and Carter. The act of Mlle. Bartolitti, the premier to dancer, with her musical bell ballet proved highly interesting and a pretty number. Several imitations of popular artists were given by Miss Anna Chandler and the impersonations were all closely suggestive of

originals. The Gotham City Quartette sang well and were much liked. A European novelty in the shape of a whirlwind dancing turn was given by Five Salvaggis to rousing returns. The burlesque, A Terrible Mix-up, was built for laughing purposes and the object was fully accomplished. General excellence prevailed throughout the entire performance. This week, the Trans-Atlantics.

At the Folly, things were enlivened by the Fay Foster Co. This aggregation is easily one of the few best bets in burlesque. The action of both On Dress Parade and The Yankee Admiral progressed snappily, and the incidental singing numbers were pleasantly tuneful. The Great Carroll, Harry L. Cooper and Miss Glorie Eller, who for the last two seasons have been big favorites in the Folly Summer Stock, were enthusiastically welcomed. All of the principals were well cast, the chorus was a worthy attraction by itself and the costumes and scenery indicated a lavish outlay of real coin, the outlay, however, being modified by good taste. In the olio Miss Lena Lacouver sang numerous songs in her own way, which, by the way, was a pleasing way. Joe Dillon and Martz Moore got the hands with some songs and parodies. Louis & Chapin, with a large supply of local and patriotic mate-

rial, received many encores. The Marvelous Hiltons closed with a comedy cycling act of much merit. This week, Miss New York, Jr.

Harry Bryant's Extravaganza Co. was the attraction at Sid. J. Euson's theater last week. The show was up to the usual high standard set by Mr. Bryant. Billy K. Wells, John J. Black, Charlie Harris, Jack Elliott, Edith Bryant, Florence Hughes, Lillian Sieger and Elisabeth Mayne were seen to good advantage in their respective parts. During the action of the first part Charlie Harris introduced his well-known Old Maid specialty. Dormondy, novelty club and gun jugglers, pleased greatly.

The Eight Stella Girls entertained with songs and dances; Lillian Sieger played the cornet with superior skill. A comedy acrobatic act was given by Elliott, Belair and Elliott, which would prove a bright spot on any bill.

Billy K. Wells closed the olio with parodies and stories which bore the 1907 stamp. This week, The Dainty Duchess Co.

Evincing their popularity by a return within a month of their first engagement, the Empire Show headed by Roger Imhof, was the attraction at the Empire last week. The show has been wiped into dramatic consistency, fresh comedy interjected, and all of the principals are gaining their points more easily than on their previous visit. Roger Imhof is still the capable comedian that he has previously shown himself to be, and the olio retains the clever people. Imhof and Corinne in *In a Strange Hotel*; Ed. Johnston and Jeannette Buckley, the two extremes; Connolly and Klein, singers and dancers; and Emma Weston, all contributed bright moments that won favor with the audience.

I. M. Winegarden, manager of the Trocadero theater, attended the opening of the Girls From Happyland, which took place Sept. 5 in Lafayette, Ind. And to quote Izzy's own words, "The show and the people are above the average."

GOOD BILL AT ORPHEUM.

New Vaudeville House Attracts Play-Goers by Excellent Program.

Floral tributes from prominent managers and actors all over the country marked the opening of the new Orpheum vaudeville theater Sept. 11. The foyer of the playhouse, which is opposite the Palmer House, was a bower of floral pieces and a great number of congratulatory telegrams were received by Messrs. Jones, Linick and Schaefer.

The bill presented was highly commendable, and the audience that crowded the little playhouse applauded heartily at the conclusion of each act. This week the bill offered includes William Thompson & Co., Farrell & Le Roy, Harry Clark, Ed. and May Woodward, Eddie Moon, Innes and Ryan, Stella Rinehart, Harry Allen, The Mosts, Herbert and Rogers, Walter Daniels, Dovie Estelle and the latest motion pictures.

David Atwood, the Janesville (Wis.) representative of THE SHOW WORLD, favored the general offices with a call while in Chicago last week.

Charles B. Fredericks, business manager of The Royal Indoor Circus, informs us that his attraction will eclipse anything of its kind ever presented to the American public.

A. P. Whitney, the well-known amusement manager and promoter, favored THE SHOW WORLD with a call last Thursday.

Adolph Marks, Chicago's eminent, theatrical attorney, transacted legal business in Philadelphia last week.

Manager W. S. Butterfield called at THE SHOW WORLD offices Tuesday. Mr. Butterfield is enthusiastic over the prospects of the current theatrical season. He is one of the aggressive vaudeville purveyors.



Mr. Phil. Sheridan's CITY SPORTS

BIG EXTRAVAGANZA

Produced and Staged by Phil. Sheridan. Costumes Designed by Mrs. Phil. Sheridan. Music Arranged by Wm. A. Stanley.
Entertainment Commences with a Musical Potpourri by the Entire Company, Entitled:

OLIO: Dick Brown I am here because I am here. Barry Thompson & Carter Anna The Sport, the Parson and the Girl.

Burlesque, Entitled:

A Terrible Mixup

This is not a Burlesque Show, but an Extravaganza

Emilia Bartolitti Premier Dancer and her Musical Bell Ballet. Ballet produced by Mlle. Bartolitti. Music arranged by Wm. A. Stanley.

Anna Chandler In Imitations of Noted Artists.

Gotham City Quartette Tom Humphreys, Arthur Fulton, Wm. Fuller, Jack Barrett. Minstrel first part Burlesque.

The Whirlwinds FIVE-SALVAGGIS European Novelty Dancers

WM. A. STANLEY, Musical Director, Who Writes Some Good Music.

DICK BROWN & Mlle. BARTOLITTI

TWO GOOD PEOPLE WITH ONE GOOD SHOW



A NEW ACT

Barry THOMPSON & CARTER Anna

The Sport and The Parson and The Girl



PLAIN ANNA CHANDLER

THE IMITATOR OF NOTED ARTISTS INCLUDING HERSELF



Miss Mina Stanley Prima Donna WHO CAN SING



JOHN BARRETT

THE SWEET IRISH TENOR



Les Salvaggis

PARISIAN NOVELTY DANCERS



ANNA SENNETTE

CHARACTERS

Doing Well, Thank You

MATTIE WALSH

Coon Shouting, Baby Imitations and Buck Dancing

Harry Courtland

Man of All Trades

BIG SUCCESS

Joe Whitehead and Nan Patterson

NEVER SPEAK

Mr. Whitehead is playing the Title Role with Askin & Singer's Umpire Co.

CEASE.

THE WONDERFUL FIVE FLYING NELSONS Flying Return and Casting Act.

Best and most pleasing of all Aerial Acts. Fourth season special feature with Gollmar Brothers Greatest of American Shows. Address,

TOM R. NELSON, 311 East 35th St., (Flat 3)

CHICAGO, ILL.

Per Route Gollmar Brothers Show, or per Adv.



BILLY HALL & COLBORN JENNIE

"The SWEDE and the HAPPY GAL"

Rah! Rah! Rah! and other good work to follow. Per ad. 69 Menominee St., Chicago

John J. WELCH AND EARL Madeline THE TWO IN WHITE

20 minutes in one. Little Singing, little Dancing and little Talking. Will entertain any audience. On the Sullivan and Considine Circuit.

"THAT HAPPY PAIR"



John Woodford and Jeanette Marlboro

Season 1907-8 with Scott & Raynor's New Musical Comedy, "Ma's New Husband." EASTERN CO.



Miss Marlboro as "Marie Longfellow"

Mr Woodford as "Professor Hooker"

ALWAYS WORKING

CAMPBELL & BRADY

(Also Little Dick)

DANCING AND JUGGLING

Open Orpheum Circuit September 1st

Watch for the Big Three Act. Sole Agent, JAKE STERNAD

EDNA CAMPBELL AND COMPANY

SINGERS AND DANCERS "MISS SAWDUST FROM DOLL LAND" The One Novelty in Vaudeville

Presenting her own original Concert Per add. 5825 Cornell Avenue, CHICAGO

FAMOUS JACKSON FAMILY

World's Greatest Trick Cyclists

ARNOLD = = GRAZER = = ETHYL

PLAYING ORPHEUM TIME

A scream!! Have been making them laugh. A laugh!!

EDW. S. ALLEN HOD WESTON

Pronounced by Mgrs., Press and Public as a Singer and an all around Comedian. A Comedian with an Irish dialect. "Don't use flannel." Ask the man. Invites offers for Season 1908-09. Seasons 1903-4-5-6-7-8 with L. J. Carter's Flaming Arrow Co. (Eastern.) Will be at liberty next season. Regards to friends.

Mr. & Mrs. Ben S. Mears & Co.

IN THEIR SCREAMING SUCCESS

"The Wrong Message"

ALWAYS LEAVE THEM LAUGHING WHEN WE SAY GOOD BYE

JOSH DREANO

KING OF FOOLS AND FUNNY FALLS

BOOKED SOLID SEASON 1907-8

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Bert BUDD & WAYNE Bessie

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EUGENE & MAR ART ADAIR

Presenting "HAZING A FRESHMAN" En Route, Hagenbeck-Wallace Shows Combined ECCENTRIC MUSICAL COMIQUE

Harry Cohen

STAGE MANAGER

With Glickman's Yiddish Players. Season 1907-8, International Theatre Chicago. Booked Solid By Western Vaudeville Mgr's Ass'n.

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DRAMATIC DIRECTOR LA SALLE THEATRE

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ELIZABETH MAYNE

SOUBRETTE WITH HARRY BRYANT'S SHOW

OLIVE VAIL

ORPHEUM TIME



David Schoenholtz Comedian Glickman's Yiddish Players

Season 1907-8, International Theatre, Chicago.

FAIR LIST

ALABAMA.
(October)
Birmingham—State Fair of Alabama, 8-16. Geo. J. Barnes, secy.
Childersburg—Colored Fair, 21-26. H. W. Brown, secy.
Huntsville—Tennessee Valley Fair, Sept. 30-5. Frank J. Thompson, secy.
Montgomery Fair—24-Nov. 2. Robert Tait, secy.
Selma—Central Alabama Fair, 18-23. Robt. H. Mangum, secy.

ARIZONA.
(November)
Phoenix—Arizona Territorial Fair, 11-16. Vernon L. Clark, secy.

ARKANSAS.
(September)
Fayetteville—Washington Co. Fair, 24-27. W. J. Reynolds, secy.
(October)
Fardyce—Dallas Co. Negro Fair, 7-12. Prince Askzuma, secy.
Hot Springs—Arkansas State Fair, 3-12. Ray Gill, secy.

CALIFORNIA.
(September)
Hanford—Kings Co. Fair, 23-29. F. L. Howard, secy.
Tulare—Tulare Fair, 28-Oct. 5. W. F. Ingerson, secy.

COLORADO.
(September)
Littleton—Arapahoe Co. Fair, 23-28.
Grand Junction—Mesa Co. Fair, 24-27. Leon J. Chapman, secy.
Hotchkiss—North Fork Fair, 25-27.

(October)
Aspen—Tri-Co. Fair, 1-4.
CONNECTICUT.
(September)
Brooklyn—Windham Co. Fair, 24-26. Jos. B. Stetson, secy.
Granby—Granby Agrl. Fair, 25-26. Theo. G. Case, secy.
Rockville—Rockville Fair, 24-26. A. L. Martin, secy.
(October)
Colchester—Colchester Grange Fair, 3. Myron R. Abell, secy.
Danbury—Danbury Agrl. Fair, 7-12. G. M. Rundle, secy.
Suffield—Suffield Agrl. Fair, 1-2. W. L. Stiles, secy.

FLORIDA.
(March)
Miami—Dade Co. Fair, 12-15, 1908. E. V. Blackman, secy.
(November)
Tampa—State Fair, 15-29. J. L. Brown, secy.

GEORGIA.
(October)
Atlanta—Georgia State Fair, 10-26. Frank Weldon, secy.
Calhoun—Gordon Co. Fair, 22-26. J. T. McVay, secy.
Macon—Colored State Fair, 30-Nov. 8. L. B. Thompson, secy., Savannah.
(November)
Augusta—Georgia-Carolina Fair, 4-9. F. E. Beane, secy.
Broxton—1-3. W. R. Frier, pres.
Douglas—Coffee Co. Fair, 5-15. Melvin Tanner, secy.
Eatonton—Putnam Co. Fair, 5-9. J. T. Watterson, secy.
Eatonton—Putnam Co. Fair, 5-9. J. D. Watterson, secy.

IDAHO.
(September)
Mountain Home—Elmore Co. Fair, 23-27. J. A. Purtell, secy.
(October)
Boise—Idaho Inter-Mountain Fair, 21-26. W. F. Dolan, secy.
Lewiston—Lewiston-Clarkson Interstate Fair, 7-12. H. D. Newton, secy.

ILLINOIS.
(September)
Galena—Jo Daviess Co. Fair, 24-27. G. C. Blish, secy.
Magnolia—Putnam Co. Fair, 24-27. E. O. Gunn, secy.
Robinson—Crawford Co. Grange Fair, 23-27. Henry Coulter, secy.
Springfield—Illinois State Fair, 27-Oct. 5. W. C. Garrard, secy.
Vienna—Vienna Fair, 24-27.

(October)
Carrollton—Greene Co. Fair, 15-18. S. E. Simpson, secy.
(November)
Golconda—Pope Co. Fair, 1-4. Barney Phelps, secy.
Roodhouse—Business Men's Fair, 8-12. W. C. Roodhouse, secy.

INDIANA.
(September)
Freelandville—Freelandville Fair, 25-27. J. H. Ritterskamp, secy.
Kendalville—Eastern Indiana Agrl. Fair, 24-27. J. S. Conlogue, secy.
North Manchester—North Manchester Fair, 24-27. Chas. Wright, secy.
(October)
Auburn—Free Fall Exhibit, 9-11. J. C. Lochner, secy.

Bourbon—Bourbon Fair, 8-11. B. W. Parks, secy.
Bremen—Bremen Co. Fair, 1-4. L. G. Ditty, secy.

IOWA.
(September)
Atlantic—Cass Co. Fair, 23-27. J. S. Harlan, secy.
Iowa City—Johnson Co. Fair, 24-27. Geo. A. Snepel, secy.
Nevada—Story Co. Fair, 24-27. F. H. Greenault, secy.
Northwood—Worth Co. Fair, 23-25. E. H. Miller, secy.
Ogden—Boone Co. Fair, 25-27. W. C. Trealor, secy.
Pella—Lake Prairie Dist. Fair, 24-27. J. H. Stubenranch, secy.
Sioux City—Inter-State Live Stock Fair, 7-14. F. L. Wirick, secy.
Toledo—Tama Co. Fair, 24-27. A. G. Smith, secy.
Vinton—Benton Co. Fair, 24-27. G. D. McElroy, secy.
Wapello—Wapello Dist. Fair, 24-27. A. H. Rundorf, secy.
What Cheer—What Cheer Dist. Fair, 23-26. Geo. A. Poff, secy.
Winterset—Madison Co. Fair, 24-27. Elmer Orris, secy.

(October)
Forest City—Winnebago Co. Fair, 1-3. J. A. Peters, secy.
Guthrie Center—Guthrie Co. Fair, 1-4. T. E. Grissell, secy.
Manson—Cerro Gordo Co. Fair, 1-4. C. E. Somers, secy.
Rhodes—Eden Dist. Fair, 1-3. H. F. Stouffer, secy.

KANSAS.
(September)
Concordia—Cloud Co. Fair, 24-27. W. L. McCarty, secy.
Effingham—Atchison Co. Fair, 26-28. C. E. Sells, secy.
Emporia—Lyon Co. Fair, 24-28. W. T. Dugan, secy.
Grenola—Elk Co. Fair, 25-27. E. B. Place, secy.
Newton—Harvey Co. Fair, 24-27. J. C. Mack, secy.

(October)
Abilene—Dickinson Co. Fair, 2-4. H. C. Wann, secy.
Beloit—Mitchell Co. Fair, 2-5. Ira N. Tice, secy.
Marysville—Marshall Co. Fair, 1-4. R. W. Hemphill, secy.
Mound City—Linn Co. Fair, 1-4. P. S. Thorne, secy.
Oskaloosa—Jefferson Co. Fair Assn. 1-3. Frank Leach, secy.
Paola—Miami Co. Fair, 1-4. L. T. Bradbury, secy.
Winfield—Cowley Co. Fair, 1-4. Frank W. Sidle, secy.
Wakefield—Wakefield Fair, 2-4. Eugene Elkins, secy.

KENTUCKY.
(September)
Falmouth—Falmouth Fair, 25-28. R. L. Galloway, secy.
(October)
Bardwell—Carlisle Co. Fair, 15-16. T. C. Haiteman, secy.
Mayfield—West Kentucky Fair, 1-5. W. L. Hale, secy.
Mt. Olivet—Robertson Co. Fair, 3-5. Samuel Throckmorton, secy.

LOUISIANA.
(September)
Abbeville—Vermillion Parish Fair, 25-28. D. D. Cline, secy.
Donaldsonville—Ascension Parish Fair, 25-28.
Gibbsland—Dixie Fair, 23-28. Glen Fleming, secy.

(October)
Breaux Bridge—St. Martin Parish Fair, 23-27. Vic. Jaeger, secy.
Clinto—East Feliciana Parish Fair, 17-19. I. L. Heyman, secy.
Crowley—Arcadia Parish Fair, 30-Nov. 2. L. A. Williams, secy.
Homer—Claiborne Parish Fair, 23-25. Dillard Hulse, secy.
Lafayette—Lafayette Parish Fair, 9-14. Lake Providence—E. Carroll Parish Fair, 2-5.
Leesville—Vernon Parish Fair, 1-5. R. H. Bonham, secy.
Marksville—Avozelles Parish Fair, 16-19. A. J. Bordelon, secy.
Minden—Webster Parish Fair, 15-18. Thos. M. Robertson, secy.
Natchitoches—Natchitoches Parish Fair, 9-12. Sam H. Hill, secy.
Opelousas—St. Landry Parish Fair, 2-4. R. M. Little, secy.
Ruston—Lincoln Parish Fair, 29-Nov. 1. E. W. Patton, secy.
Shreveport—Louisiana State Fair, 5-12. W. A. Mosby, secy.

MAINE.
(September)
Bridgeton—Bridgeton Farmers' Club, 24-26. J. S. Ames, secy.
Bristol—Bristol Fair, 24-26. Geo. A. Huston, secy.
Canton—Androscoggin Valley, 24-26. O. M. Richardson, secy.
Ellsworth—Hancock Co. Fair Assn. 25-26. H. F. Whitcomb, secy.
Exeter—West Penobscot Fair, 24-26. E. E. Colbath, secy.
Machias—Central Washington Agrl. Fair, 24-25. W. H. Phinney, secy.

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DEPT. C, 87 DEARBORN ST., CHICAGO.

FOR SALE My Performing Elephant TODDLES
As I play vaudeville this winter with all of the Big Otto Show and Toddles is too big, weighing 4600 pounds. He is the best single performing bull in America; act runs 18 minutes, and a scream from start to finish. He is for sale together with all props and howdah for 6 passengers; he is as kind as a dog, anyone can handle him. He would be the candy for some carnival company, as he is worth \$200 per week for his act on the free attraction and then could be used under the saddle. Please do not write, but come and see him. If you mean business, come prepared, as I am going to sell him before this park closes. Also one female Leopard apparently in Cubs. Reason for selling—too mean to use in an act.

BIG OTTO SHOW, Riverview Park, Chicago

Richmond—Richmond Farmers' and Mechanics' Fair, 24. H. E. Alexander, secy.
Union—North Knox Fair, 24-26. Geo. C. Hawes, secy.
West Cumberland—Cumberland Farmers' Fair, 24-26. E. W. Winslow, secy., Woodfords, 2.
(October)
Andover—North Oxford Fair, 2-3. John F. Talbot, secy.
Acton—Shapleigh & Acton Fair, 1-3. Fred K. Bodwell, secy.
Amherst—Northern Hancock Fair, 1-2. A. N. Jewett, secy.
Damiriscotta—Lincoln Agrl. & Hort. Fair, 1-3. A. L. Shaw, secy.
Farmington—Franklin Co. Fair, 1-3. C. F. Smith, secy.
Freeport—Freeport Agrl. Fair, 1-3.
Fryeburg—West Oxford Fair, 1-3. B. Walker McKeen, secy.
Madawaska—Madawaska Fair, 12. Remi A. Daigle, secy.
Newport—Newport Fair, 2-4. J. A. Merrill, secy.
Phillips—North Franklin Fair, 1-3. D. R. Ross, secy.
Topsham—Sagadahoc Co. Fair, 8-10. G. R. Tedford, secy.
Unity—Unity Park Fair, 1-2. E. T. Reynolds, secy.
Upper Madawaska—Madawaska Fair, 12. Remi A. Daigle, secy., Madawaska.
(November)
Freeport—Freeport Poultry Assn. 31-Jan. 2. Geo. P. Coffin, secy.
Portland—Maine State Poultry and Pet Stock Assn. 10-13. A. L. Merrill, secy.

MARYLAND.
(October)
Cumberland—Cumberland Fair, 1-4. Geo. E. Deenen, secy.
Frederick—Frederick Co. Fair, 22-25. O. C. Warehime, secy.
Hagerstown—Great Hagerstown Fair, 15-18. Daniel H. Staley, secy.

MASSACHUSETTS.
(September)
Amesbury—Amesbury and Salisbury Fair, 24-26.
Barre—Worcester Co. Fair, 26-27. Dan H. Rice, secy.
Cummington—Hillsdale Fair, 24-25. C. F. Brow, secy., Ringville, Mass.
Great Barrington—Housatonic Fair, 25-26. Fred J. Fuller, secy.
Hingham—Hingham Fair, 24-25.
(October)
Brockton—Brockton Fair, 1-4. Baalis Sanford, secy.
Northampton—Hampshire, Franklin & Hampden Fair, 2-3. C. A. Montgomery, secy.
Palmer—Eastern Hampden Fair, 4-5. Louis E. Chandler, secy.
(November)
Holyoke—Holyoke Poultry Fair, 18-22. Frank L. Buck, secy.

MICHIGAN.
(September)
Adrian—Lenawee Co. Fair, 23-28. F. A. Bradish, secy.
Albena—Albena Co. Fair, 24-27. H. W. Portwine, secy.

Danbury Fair

October 7 to 12
One of the Big Fairs. Write for privileges to M. T. Bulkeley, Supt. Booths and Stands, Danbury, Conn.

Benton Harbor—Southern Michigan State Fair, 23-27. H. A. Foeltzer, secy.
Caro Tuscola Co. Farmers' Fair, 24-27. J. H. Beckton, secy.
Charlotte—Eaton Co. Fair, 24-27. Geo. Decke, secy.
Crosswell—Crosswell Fair, 25-27. A. R. Martin, secy.
East Jordan—Charleroi Co. Fair, 24-26. R. A. Brintnell, secy.
Elkton—Elkton Fair, 25-27. W. E. Gardner, secy.
Fowlerville—Fowlerville Fair, 24-27. C. E. Dunstan, secy.
Hillsdale—Hillsdale Fair, 30-Oct. 4. C. W. Terwilliger, secy.
Holland—Ottawa and Allegan Counties Fair, 24-27. N. J. Whelon, secy.
Reed City—Tri-Co. Fair, 24-27. M. Fleischhauer, secy.

(October)
Cass City—T. H. & S. Counties Fair, 1-4. I. K. Reed, secy.
Hastings—Barry Co. Fair, 1-4. C. L. Beamer, secy.
Lake City—Missaukee Co. Fair, 2-4. Thos. Doyle, secy.
Milford—Milford Fair, 1-4. M. C. Williams, secy.
Vassar—Tuscola Co. Fair, 1-4. R. S. Weaver, secy.

MINNESOTA.
(September)
Albert Lea—Freeborn Co. Fair, 30-Oct. 3. R. J. Tweedy, secy.
Austin—Mower Lake Fair, 24-26. J. Z. Rodgers, secy.
Howard Lake—Wright Co. Fair, 24-26. H. W. Vogel, secy.
Jackson—Jackson Co. Fair, 30-Oct. Brockport—Monroe Co. Fair, 25. Montevideo—Montevideo Fair, 25-27. Jas. R. Burnip, secy.
Morris—Stevens Co. Fair, 26-28. Geo. Bisie, secy.
Redwood Falls—Redwood Co. Fair, 26-28. Chas. F. Galles, secy.
Rush City—Chisago Co. Fair, 20-22. C. M. Johnson, secy.
Tyler—Lincoln Co. Fair, 25-27. C. H. Kelson, secy.

(October)
Appleton—Swift Co. Fair, 1-3. Manford Horn, secy.
Madelia—Madelia Fair, 1-3.
Marshall—Lyon Co. Fair, 1-4. R. B. Daniel, secy.

MISSISSIPPI.
(October)
Columbus—Mississippi & West Alabama Fair, 22-25. John Oliver, secy.
Forest—Forest Fair, 30-Nov. 1.
Hazlehurst—Hazlehurst Fair, 15-19.
Starkville—Starkville Fair, 8-10.
Yazoo City—Yazoo Co. Fair, 21-26. W. B. Stinson, secy.
(November)
Jackson—Mississippi State Fair, 5-16. John F. McKay, mgr.

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MISSOURI (September)

Butler—Bates Co. Fair. 24-27. T. J. Day, secy.

Cape Girardeau—Cape Girardeau Co. Fair. 8-12. E. H. Engelulain, secy.

MONTANA (September)

Anaconda—Deer Lodge Co. Fair. 25-28. M. Martin, secy.

NEBRASKA (September)

Ainsworth—Brown Co. Fair. 25-27. C. W. Potter, secy.

NEW HAMPSHIRE (September)

Rochester—Rochester Fair. 24-27. Chas. M. Dalley, secy.

NEW JERSEY (September)

Mt. Holly—Burlington Co. Fair. 24-26. Trenton—Intr-State Fair. 30-Oct. 5. M. H. Margerum, secy.

NEW MEXICO (September)

Albuquerque—New Mexico Annual Fair. 23-27. P. F. McCanna, gen. mgr.

NEW YORK (September)

Afton—Afton Driving Park Fair. 24-27. L. W. Seely, secy.

Chatham—Columbia Co. Fair. 1-4. W. A. Dardess, secy.

NORTH CAROLINA (October)

Burlington—Alamance Greater Fair. 1-4. Junius H. Harden, secy.

NORTH DAKOTA (September)

Mandan—Morton Co. Fair. 25-27. S. J. Small, secy.

OHIO (September)

Attica—Attica Fair. 24-27. Chas. C. Sutton, secy.

(November)

Akron—Sumit Co. Fair. 1-4. O. J. Swinehart, secy.

OKLAHOMA (October)

Blackwell—Blackwell Fair. 7-12. B. W. Jones, secy.

PENNSYLVANIA (September)

Carmichaels—Green Co. Fair. 24-27. Geo. L. Hathaway, secy.

(October)

Bedford—Bedford Co. Fair. 1-3. Wm. I. Eicholtz, secy.

November

Philadelphia—Pennsylvania Horticultural Society. 12-15.

SOUTH CAROLINA (October)

Batesburg—Tri-Co. Fair. 14-18. J. McCarthy, secy.

SOUTH DAKOTA (September)

Armour—Driving Park Fair. 25-27. Geo. L. Blanchard, secy.

(October)

Lexington—Lexington Co. Fair. 22-24. C. M. Efrd, secy.

TENNESSEE (September)

Concord—Concord Fair. 24-27. R. M. Tillery, secy.

(October)

Dresden—Weakley Co. Fair. 16-19. W. R. McWhertter, secy.

Huntington—Carroll Co. Fair. 8-12. W. L. Noell, secy.

TEXAS (October)

Dallas—Texas State Fair. 19-Nov. 3. Sydney Smith, secy.

UTAH (September)

Salt Lake City—Utah State Fair. 30-Oct. 5. Horace S. Ensign, secy.

VERMONT (September)

Brattleboro—Windsor Co. Fair. 24-26. East Hardwick—Caledonia Grange Fair. 28. E. B. Fay, secy.

VIRGINIA (September)

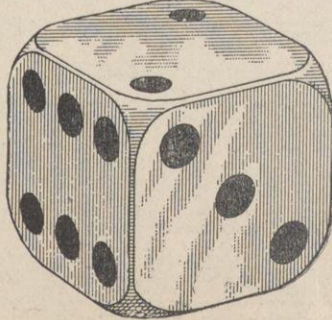
Roanoke—Great Roanoke Fair. 24-27. L. A. Sholz, secy.

(October)

Emporia—Emporia Agrl. Fair. 22-25. E. E. Goodwyn, secy.

WISCONSIN (September)

Augusta—Eau Claire Co. Fair. 24-27. Birt Frederick, secy.



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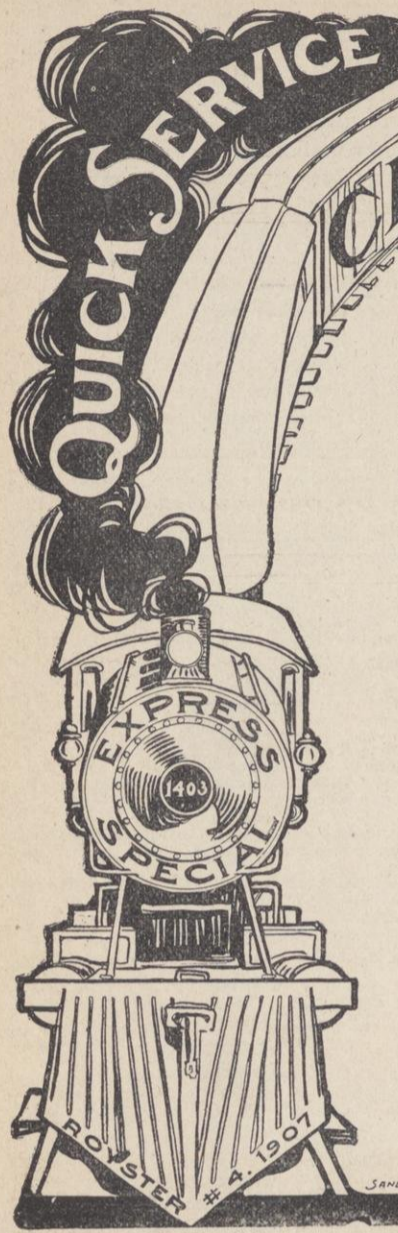
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CORRESPONDENCE

(Continued from page 14.)

Ozavs and Anna Hamilton & Co. in The Beggars.

Lakeside Park.—Polite vaudeville was the attraction the past week, the bill including Legge and Daniels; Leslie Adams and Ed. Long's family of trained dogs.

Bijou Dream.—Are showing some late films, among them being 200 Miles Without a Dollar and Bathing Under Difficulty. —**BRUCE G. MERRIMAN.**

SPRINGFIELD, Sept. 14.—The Fairbanks (Valentine Syndicate), Sept. 11 and 12, The Lion and the Mouse; 13, Our Friend Fritz; 18, Martin & Emery's Parsifal.

Grand Opera House (Gabriel Sachs, mgr.)—Sept. 13 and 14, Thorns and Orange Blossoms; good business.

Spring Grove Park Casino (C. F. Powell, mgr.)—Last week of season. Mr. and Mrs. Jack Gordon, Ramsey Sisters, Daredevil Greg, J. C. Pope and Dog Uno.

The Orpheum (Gus Sun, prop.)—The Bennington Co., F. B. Cooper, Golden & Bogard, Tiddle & Klement, assisted in filling the bill so far for this week to packed houses.

Since our recent mention in the columns of THE SHOW WORLD to the effect that this city afforded a good field for moving picture shows, two new moving picture theaters are to be opened here just as soon as they can be made ready.—**W. E. GOODFELLOW.**

CONNECTICUT.

HARTFORD, Sept. 14.—Parson's Theater (H. C. Parson, manager).—Klaw & Erlanger, advanced vaudeville; fine business Sept. 9-10, Wright Lorimer, in Quicksands.

Hartford Opera House (H. C. Gennings, manager).—Nine, 10 and 11, Gay New York. Moving pictures and songs every Sunday evening.

Poll's Theater.—Vaudeville: John T. Kelly & Co., Willy Pantzer and troupe, De Witt Burns and Torrence, Howard and Howard, Ruff Bros., Eckhoff and Cordon, Alburus and Aistus, moving pictures.

The Scenic.—Moving pictures and songs.—**CHAS. POWERS.**

MIDDLETOWN, Sept. 14.—Middlesex (Henry Ensel, manager).—George M. Cohan in Fifty Miles from Boston, Sept. 11; The Green Bird, 12; The College Widow, 18.

Nickel (Bullock & Davis, managers).—Moving pictures and songs. Ed. O. Boyle, singer. Business good.

The opening of the Elks' new home was a grand success. Visiting Elks from all over New England were present. Manager Engel kindly gave the use of the Middlesex for the evening.

L. L. Davidson of this city joined the Brown from Missouri Company last week.

Ed. Kingsland of this city, who has been

running a tent show at the Jamestown Fair, has gone on a tour south.—**CHARLES POWERS.**

KANSAS.

COLUMBUS, Sept. 14.—McGhe Theater (W. E. McGhe, manager) opens with The Flower of the Ranch, Sept. 20; Kersand's Minstrels, Sept. 23; Yon Yonson, Sept. 26. Prospects never better for a prosperous season.

Harry M. Hicks will have the orchestra leadership at the McGhe.

Dreamland park closed last week.—**G. O. SHEPARD.**

TOPEKA, Sept. 14.—The regular theatrical season opened here last Friday night when the Three of Us was produced at the Grand Opera House. The Yankee Regent pleased good audiences Sept. 8; Sept. 9-10, David Corson; 11, Miss Pocahontas Opera Co.; 12-13, Billie Kersand's Minstrels; 14, Trust Busters.

Majestic.—The bill this week is of unusual interest, presenting Rome, Mayou Juliet, Tops and Topsy, Bernice and her mascot, Bandy and Wilson, Frances Hoyt & Co., Majesticope.

Olympic.—The new ten-cent vaudeville house which opened yesterday was packed to the doors for every performance. Preceding the opening, Marshall's Band played in front of the new theater. The program is excellent.

Airdome.—Sherman Stock Co. to good business.

Vinewood Park did good business this week, although the cool weather lessened the attendance somewhat. This is the last week of the season.

The moving picture houses continue to do the usual good business for this class of amusement.

The Barnum and Bailey Circus is scheduled for Oct. 2.—**JOHN SPOTTS.**

PENNSYLVANIA.

ERIE, Sept. 14.—Majestic (John L. Gilson, mgr.).—Blanche Walsh in The Straight Road delighted a large audience; 9, Before and After, with Leo Dittrichstein; 12, The Alaskan; 13 and 14, Buster Brown; 17, Al. H. Wilson, in Mertz of the Alps; 18, Florence Gear, in At Vassar; 19, Leo H. Judge, in Macbeth; 20, The Gingerbread Man; 21, Sarah Truax, in The Spider's Web.

Park Opera House (John L. Gilson, mgr.)—Chicago Stock Company closed a successful engagement week of 2 to 7; Sept. 9, 10 and 11, At Cripple Creek; 12, 13 and 14, The Ninety and Nine; 16, Murray & Mack, in repertoire.

Farmington Theater (V. D. Eichenlaub, pro-

prietor).—Refined vaudeville. Sept. 9, Sherlock & Berry, singers and travesty artists; Freidlander Bros., in comedy musical act; Arthur Browning, eccentric comedian; Marlan Wells, vocalist; Dodson Clay Modeler and Smoke Fantasies; moving pictures and illustrated songs. Three shows daily.—**D. S. HANLEY.**

TENNESSEE.

KNOXVILLE, Sept. 14.—If there is anything in the play line that Knoxville likes better than another, it is a good minstrel show. Al. G. Field filled every requirement in two performances Sept. 6. The S. R. O. sign was displayed both afternoon and evening.

The "Theato," the oldest moving picture place in this city, closed Saturday of last week on account of expiration of lease on building.

Chas. McNabb will open his skating rink 16. Moving pictures will be a feature of the rink.

This week we have McFadden's Row of Flats and Devil's Auction.

The Kennedy Players are at Staub's week of Sept. 16.—**W. A. J. MOORE.**

TEXAS.

FORT WORTH, Sept. 14.—Miss Margaret Neville in A Daughter of Judea, at Greenwalls theater Sept. 7. Miss Neville, as an unhappy Jewish maiden, displayed great emotional power.

The Lyric has a bill this week composed of Eugene Emmett, dialect comedian; Three Hylands, jugglers, singers, dancers; Cull and Johnson, Jennie Redford in illustrated songs, and the Lyricoscope.

Sells-Floto circus had two crowded performances here Labor Day.

The Majestic theater opens about Oct. 5 with high-class vaudeville.

The drawing card at Lake Como last week was Prof. Matt Cooper, who walked across the lake on a tight wire.

Geo. W. Barnhart, manager of the Lyric, has opened a moving picture show called the Lyric Annex.

After being remodeled, the Empire, moving picture show, opened last week.

Will J. Logan as manager.—**F. D. GWYNN.**

WASHINGTON.

SPOKANE, Sept. 12.—Salomy Jane was the first big production at the Spokane theater this season. Jessie Izett played Salomy and was supported by one of the best balanced companies that has been seen in Spokane. Business was good. Isle of Spice will be her 8-9; Ezra Kendall, 11-12; Little Johnny Jones, 13-14.

A good comedy is always enjoyed by Auditorium patrons and His Absent Boy, as played by the Jessie Shirley Stock Co., week of Sept. 1, was enjoyed by large houses. C. F. Ralston received a reception from his friends. Knobs o' Tennessee is the next bill.

The Curtiss Comedy Company are pleasing large audiences at the Columbia in Nat

Goodwin's comedy, When We Were Twenty-One. The leading roles are well handled by Russell Lee Barrett and Adelaide Knight. Next bill, The Gambler from the West, followed by The Heart of Maryland.

Polite vaudeville and a good bill is drawing good crowds at the Washington. It includes Merrell and Burns, singing and dancing; L. T. Johnson, ventriloquist; George Kaine, German dialect; Arthur Dun and Minnie May Thompson, comedy sketch; Harry Botter and Company in A Matrimonial Blizzard; Alf. Bonner in illustrated songs, and the Biograph.

Harry Hayward, manager of the Auditorium, has gone to Seattle to attend the theatrical managers' association.—**E. AXELSON.**

WEST VIRGINIA.

FAIRMONT, Sept. 14.—Grand Opera House (J. E. Powell, mgr.)—Opened Sept. 2 with Morrison Comedy Company, The Sweetest Girl in Dixie, 11; John W. Vogel's Minstrel, 14.

Bijou (F. M. Murphy, mgr.)—Vaudeville, business good.

Theatatorium (S. M. Casterline, mgr.)—Moving pictures, fine business.

H. A. Christy, of Morgantown, who was in the city the other night en route to Jamestown, states that he will have the management of both the Swisher and the Grand Opera House at Morgantown the coming season. The Swisher will open Sept. 17. The Grand will be devoted to vaudeville.

E. B. Meredith left yesterday for Philadelphia and will be in advance of Nixon and Zimmerman's Simple Simon Simple again the coming season.

Circus press agents have been thick in this state recently. Major Burke and Walter Kody Hill called on the newspapers in the interests of Buffalo Bill and L. V. Heckman and Doc Waddell looked after John Robinson's publicity.—**FRANK C. McCRAE.**

WHEELING, Sept. 4.—Court (E. L. Moore, Mgr.) Al H. Wilson in Metz in the Alps, 9-11.

Grand Opera House (Chas. A. Feinler, Mgr.) J. A. Himmelein's Ideals closed a very successful engagement in a repertoire of popular plays. My Friend Fritz, 9-11; Nellie Went Away, 12-14.

Wheeling Park (Frank J. Baker, Mgr.) Vaudeville performances have been drawing fairly well, but the opening of the theaters has had its effect at this popular place. Week of 8, M'lie Carrimie, Primrose and Robloss and The Great Bernard.

Bijou opens 15 with vaudeville.

Wonderland theater (Harry Rogers, manager) opens for the first time 9 with a week of advanced vaudeville, but the programme is not announced yet.

Bijou Dream is giving moving pictures as usual.

Electric Theatatorium, moving pictures.

Manager Frank J. Baker, of Wheeling Park, has severed his connection as manager. Geo. A. McLaughlin, secretary, will act balance of season.—**WILL SHANLEY.**

MAYOR BRAND WHITLOCK OF TOLEDO MEETS INDIAN FRIENDS


Noted Executive-Author Gives Aborigines Automobile Ride, and Otherwise Entertains Them.

BY A SPECIAL CORRESPONDENT.

TOLEDO, Ohio, Sept. 14.—Brand Whitlock, mayor of Toledo, recently laid aside the many cares of a busy city to talk in Sioux with a band of Indians, and swap reminiscences with Colonel Wm. F. Cody, "Buffalo Bill." Mayor Whitlock and Buffalo Bill became friends back in the misty past somewhere in the Dakotas, when the mayor was plain Brand Whitlock reporting for a Chicago daily paper, and Colonel Cody was an Indian fighter. This friendship was renewed at the World's Fair in St. Louis, and since then the two had not met un-

three chiefs according to their rank; Iron Tail, Lone Bear and Red Horse. With alacrity they accepted the invitation and bedecked in full regalia of war paint and feathers, took their seats in the mayor's automobile with as much composure as the most experienced motorist.

Thus the three great chiefs, arrayed in primitive costume, viewed the city of Toledo, every foot of which is replete with tradition dear to the heart of the red men. Past the Maumee river, past many historic spots they sped, to the site of old Fort Industry. Here the Potawatomie Chieftain, Iron Tail, looked with an interest betokened by the glittering eye and intense expression, for the



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Sioux it was but a tradition; to the Potawatomies it was home.

The Indians say they will ever be grateful to Mayor Whitlock for the outing given them. This is only one of hundreds of testimonies to Mayor Whitlock's generosity. To the people of Toledo Brand Whitlock is more than mayor, he is friend, advisor and leader. To him the wants of the people are first. He gets his pleasure in assisting the people to get fair play and he sees to it, that all, rich and poor, have a square deal.

PERSONALITIES BY ARCHIE BELL.

Eily Barnato, the young French prima donna, who appeared with the Italian opera company in New York last season, heads the list of names in Joseph F. Sheehan's operatic venture. Mlle. Barnato was born in Mexico, but has spent all her life in Paris. While Mlle. Eily sings, her mother is engaged in a legal fight to get hold of some of the money left by her nephew, Barney Barnato, the great diamond king of London and South Africa.

Alan Dale, the caustic critic, said to me recently: "They call me bold. Bold is a joke. The actors who condescend to grant me an interview fail to realize how scared I am of them. Plenty of times I hesitate at their doors, before I can muster up courage to ring the bell and find myself face to face with the celebrated person who lodges within."

Clyde Fitch says he could write better plays if it were possible for him to take an hour's dash on a limited train before sitting down to compose. Sailing through space at a lively gait, he says, arouses his brain to action. For this reason he makes a wild dash across Europe each summer, stopping in small towns over night and writing until the speed desire takes hold of him, whereupon he jumps into his automobile and flies along to the next stopping-place.

Olga Nethersole thinks she has discovered a cure-all that rivals Christian science. On her recent trip to Vancouver, she visited a Chinese shop, the owner of which assured her that if she would buy two of his jade bracelets and wear them constantly, she would never again be ill. It looked like a good investment. She bought them and the bracelets have not since left her arm. Having enjoyed perfect health since, she has now bought two more for the other arm, hoping to cure Brother Louis' indigestion by absent treatment.

Gus Thomas, the playwright, was walking down Euclid avenue in Cleveland, fully three miles from town. A friend met him and remarked that it was a pretty hot day for such a long stroll. "I've never forgotten the lessons I learned when a newspaper reporter," replied Thomas. Then, after a hesitation: "I try to keep up just as good circulation in summer as in winter."

Richard Mansfield's obituarists have overlooked an event in his life that was always a source of laughter when the actor related it to his friends. His birth was unexpected, when his mother was visiting in Heligoland, and as no preparations had been made for him, he was obliged to spend the first three weeks of his life in an improvised cradle, consisting of a pillow in a bureau-drawer.

The Denver is the name selected for the new Sullivan-Considine house at Denver, Colo., which will be opened Oct. 15.

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MAYOR BRAND WHITLOCK AND INDIANS, TOLEDO, O.

til a short time ago when Buffalo Bill spread canvas in Toledo with his "Educational Exhibit."

In the Indian village the mayor found Chief Iron Tail, the Potawatomie whose love for General Custer has won him the admiration of all who come in contact with the old chieftain, and later his address on the "Future of the Red Man" has brought him into wide public notice. The two have known each other for many years and Iron Tail was delighted to learn that his old friend was "father of the city."

It was a great day for the mayor, he was a young man again; he was in the far west, and around him were the Indians in all their war paint. Perhaps soon there would be a story to send his paper by Indian or cow-boy many miles across country to the nearest telegraph office. Now it was Brand Whitlock's time to show his hospitality to the red man, for many were the times he had accepted theirs. "To see your city in a choo choo wagon would be most enjoyable," declared Chief Iron Tail.

Took Indians on Auto Trip.

A band of Indians might not be considered conventional guests to be received and entertained at the home of the city's chief executive, but this was what happened. Mayor Whitlock planned a trip to the battle fields, and a general view of the city. The mayor invited

people of his tribe were actors prominent in the great drama which ended with the battle of Fallen Timbers, a few miles south of the city. On that spot where he now gazed was held the great Indian council of war just preceding the battle, the home of his tribe being but twenty-five miles distant on the River Raisin.

The attention of the braves was about equally divided between an effort to see the sights and to retain their equilibrium with dignity, which they did with solemnity and silence. At their request they were taken out to the Pope-Toledo factory to see how the wonderful "devil machines" were made, and their "ughs" expressed their delight and astonishment.

Maumee River Their Mecca.

Then the auto stopped in front of the mayor's own home, where the chiefs were engaged for some time by the executive in a peace conference, conducted in their own language. There was but one picture true to the traditions of their tribes; the Maumee river alone remained unchanged. Upon their return to the tented city, as if in acknowledgement of the one faithful and unchangeable friend of their forefathers, the entire tribe of red men, women and children dashed down the precipitous bank of the river and greeted in loving embrace the limpid waters, which in turn seemed to caress the bodies of these dark-skinned children reminiscent of a lost country. To the

NOTES FROM THE SCRAP BOOK OF AN OLD ACTOR.

By J. P. Q.

ON the occasion of the first production of Gretry's Richard Coeur de Lion at Drury Lane theater in 1786, John Kemble played Richard and sang the songs. Kemble's time was sadly deficient and after several attempts, Mr. Shaw, the leader, remarked to the actor: "Mr. Kemble, that won't do; you actually murder the time."

"Well," replied the actor, solemnly, "It is better to murder time outright, than to be always beating it, as you are."

Matthews, the great comedian, had arranged to make an architect of his son. Being asked by a friend one day, what profession he had selected for his son, replied: "Why, he's going to draw houses, like his father."

Foot, the actor, dined sumptuously after a performance one night and when presented with the bill, asked: "What is your name, my man?" "Partridge, sir," replied the waiter. "Partridge, eh," mused the comedian, "it should have been Woodcock, by the length of your bill."

During the rebellion, a dramatist attended a performance of one of his plays at a theater in Baltimore. The house was quite empty and the playwright in discussing this circumstance with his leading actor, remarked: "The poor business probably was due to the war." "No," replied the actor, "I should judge it was due to the piece." The dramatist changed the subject.

A farce was produced in Bannister's time, under the title of Fire and Water. In a conversation with the author, he remarked that the fate of the production was apparent. "What fate," inquired the author anxiously. "What fate?" repeated Bannister. "Why, what can fire and water produce but a hiss?"

A man whom Quin, the celebrated actor-wit had offended, one day met him in the street and stopped him. "Mr. Quin," he said excitedly, "I understand you have been taking away my name." "What have I said?" inquired Quin. "You called me a scoundrel." "Oh, then keep your name, sir," answered Quin, and walked on.

When Voltaire's comedy Marianne was produced, it was followed by a farce entitled Mourning. The public was divided on the merits of the play and its fate was settled by a critic who declared that the farce "was a fitting accompaniment to the deceased play." Marianne thereupon was shelved for many years after Voltaire's death.

The Stage Coach once was a popular farce in England, but it often was miserably played. One night, Gen. Fitzpatrick, who witnessed a performance, asked a theater attendant when it was to be repeated.

"Tomorrow afternoon," replied the actor, proudly. "Thank you," answered Fitzpatrick dryly, "I shall take care to be an outside passenger when it rolls along."

Garrick was once performing a king in a new play in which the principal incident was similar to Lear's abdication of the throne in favor of his daughters. When he came to the passage, "And now I divide this crown between you," a man in the pit roared out:

"That's just half a crown apiece."

The crowd writhed in merriment at this and Garrick was forced to order the curtains drawn.

The elder Booth was playing before a meager audience out west and an actress, in delivering her lines, spoke in an unusually low voice. "Speak out, my dear," shouted Booth gruffly. "There is nobody to hear us."

An attendant of Matthews, when the actor was in his last illness, gave his master what he thought was medicine, but later discovered his error. He rushed to the dying actor's bedside in terror.

"Great heavens, Matthews," he said, "that was ink I gave you just now."

"Never, never mind, my boy," replied Matthews faintly, "I'll swallow a bit of blotting paper."

This was poor Matthews' last joke.

Finn, the comedian, was to have a benefit at the Tremont theater, in Boston and to placate the public, he wrote these lines:

Like a grate full of coals I burn,
A great, full house to see;
And, if I prove not grateful too,
A great fool I shall be.

Someone threw the head of a goose on the stage of the Belleville theater where Cotru was playing. Picking it up, Cotru advanced to the footlights.

"Gentlemen," he said amid impressive silence. "If any one among you has lost his head, do not be uneasy, for I shall return it at the close of the performance."

RECIPE FOR SHUBERT HIT.

One of The Show World Poets Explains How to Get Out Musical Comedy.

(By WALTER BROWNE.)

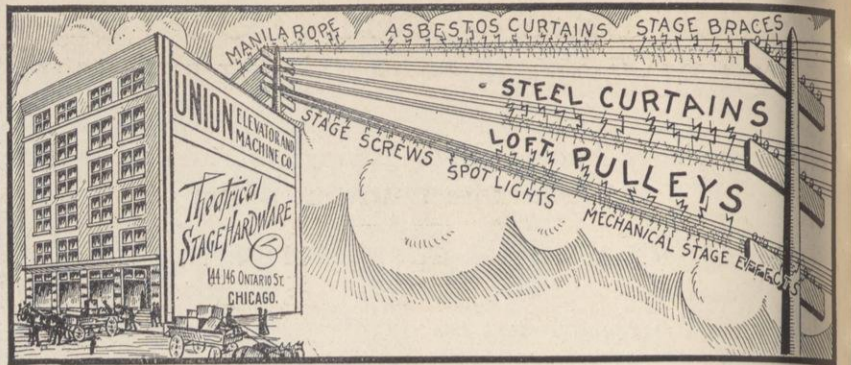
(With Apologies to Sir W. S. Gilbert.)

If you want a recipe for that popular mystery Known to the world as a Shubert success. Take all the conventional hits in stage history, Boil them down to a musical mess. The ghost of a plot which is mostly invisible. Jokes of Joe Miller or slang of today. Plenty of peaches whose kissers are kissable. Mimics of men in a popular play. Costumes so dainty, but slightly diaphanous. Song for a saucy or silly soubrette. Lyrics whose rhythm has got a good laugh on us. Shade of a dead Florodora sextette. Ballad for soldier or sailor young baritone. Voices too feeble or husky to carry tone. Song in the style of a coon, with a dance to it. Gambol of girls, with a flavor of France in it. Broilers and statuesques, Johnnies and dudes. Over-decked damsels and some semi-nudes. Take of these elements all that is fusible. Melt them all down in a pipkin or crucible. Set them to simmer and take off the scum. And a Shubert Success is the residuum.

THE STAGE IN POLITICS

(Continued from Page 5.)

with an intensity burning at a white heat. Then with the return of indictments and the law's delay, interest abated. Occasionally some offender pleaded guilty and was sentenced. Again, if his offense was less palpable, he seized an opportunity in general disinterestedness to escape with a light fine. It is a well-known fact among criminal lawyers that a delay is most helpful. Few attorneys desire a trial for their clients following immediately after the commitment of the crime. Instead, a continuance invariably is demanded, for they know only too well that the general public will not give its



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continued attention to the affair at issue, and that, when popular indignation has subsided, the chances of an acquittal, or at least, a light sentence, are materially increased. By the political play this effect is greatly overcome, so far as punishing malfeasance in office is concerned. Not only is the proposition presented tersely, but the lesson is brought home firmly, and the conscience, always ready to lapse when there is a chance of shouldering the blame upon some one else, is spurred on to a more complete realization of duty and its complete performance. Those issues which would be overlooked are kept before the public by the continued discussion, and the public conscience becomes the more alert because of it.

Timely Topics Required.

To sum it all up briefly, then, we find: First—That the stage seeks (a) to amuse, and (b) to educate.

Second—That in order to accomplish both of these ends, timely topics must be selected for presentation.

Third—That politics, at the present time, are most timely, by existing conditions, issues for political reform, and the inherent love of the American citizen for political campaigns.

Fourth—That, choosing some timely topic, excellent propositions on which to base a play are found, owing to the fact that conditions creating these topics are in themselves vividly dramatic.

Fifth—That the play includes not only a proposition, but characters as well, that are universal, because of the extent of the topic on which a political play is based.

Sixth—That, in order to attain its result, a play must establish the right of

right and the penalty of transgression of the law, both civic and moral.

Seventh—That, by so doing, a lesson is brought home, vividly and impressively, and those affairs of vital interest to the republic are kept constantly before the public.

So, I believe, a great moral lesson is to be learned from the presentation of a good play, especially a political play; and I believe, also, that the lesson taught therein is conducive to better citizenship among the voters of our land, and tends, as well, to educate the young idea in those matters which are of such importance to every true-hearted American citizen.

London's Yiddish Theater.

London's first Yiddish theater was opened recently. The protagonist in the venture is Sigmund Feinman, who has had long experience in New York. He has taken a twenty-one years' lease of the Pavilion theater, situated in the heart of the London Ghetto. There is to be a stock company, but a number of Yiddish plays which have been successful in New York will be presented in Mile End Road by the actors who appeared in them in America. Mme. Koubek, one of the leading Jewish singers, has been engaged for a season of opera.

Beloit to Have a White City.

According to present plans Beloit, Wis. is to have a White City. Persons interested with F. C. Guetschow, who has a tract of land lying on the west bank of the river south of the state line, expect to establish there a White City that will be one of the finest attractions in the country. It is expected that a loop of the city railway will be extended to that part of town.

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VAUDEVILLE

Mrs. General Tom Thumb (Countess Magri), is relieving the strain of daily appearances on the stage by holding private receptions for the women of the towns she visits, at which the clever dwarf gives a short talk on Christian Science, of which she is a disciple.

Rose Royal and her \$10,000 statue horse, will be a feature in vaudeville during the coming season.

The Crotty Trio, who do a singing and dancing specialty, announce that their act has been refurbished and that new costumes and scenery have been added.

Dixon, Bowers & Dixon played The Ark-Saw Fiddler recently at Four Mile Creek Park, Erie, Pa.

Harry Gage still continues to draw with his monologue, The Rural Philosopher.

Mackie, Murphy & Mack have been playing through Tennessee with their successful comedy, My Son Tommy.

Al Barnes, magician and juggler, is playing an engagement on the Nash circuit.

Frederick V. Bowers, tenor and songwriter, is the feature of College Days, a miniature musical comedy that is being well received in vaudeville.

Harry Davenport and Phyllis Rankin are appearing together in Mr. Davenport's original farce, The Goddess.

Valerie Bergere will remain in vaudeville and is booked solid for fifty-two weeks. She will offer three sketches, The Mountain Rat, The Morning after the Play and Marjorie Chooses.

A vaudeville feature, entitled The Girl in the Clouds, styled a new scenic sensational novelty, was lately produced by William Woods in New York. Mr. Woods is the manager of the Broadway theater in that city.

George Jenney was a visitor at the offices of the Western Vaudeville Managers' Association last week, and was very much engaged booking acts for the Wheaton Country Fair, which will be the last word in entertainment.

Willard Newell has recently completed a one-act spectacular melodrama for Miller, the Handcut King, entitled The Lost Nugget. The sketch will enlist the services of fifty people.

Hanley & Sterling announce that they have a new sketch, and that it is one of the different kind. A few sketches of "the different kind" would be appreciated.

Bryant & Seville, musical minstrels, have been playing parks during the summer, and have met with a favorable reception wherever they have played.

A representative of Klaw & Erlanger has been looking over the field in Galesburg, Ill., with a view to building a vaudeville house there to become part of their western circuit.

Elsie Harvey, who opens her vaudeville season shortly, promises something novel in the dancing line. Miss Harvey will be assisted by the Fields Brothers.

Corinne has joined the vaudeville stars.

The Elinore Sisters are presenting a new skit at the Keith houses.

Blanche Sloan, sister of Tod Sloan, was the headliner at Luna Park, Scranton, Pa., last week. Miss Sloan is said to be an intrepid aerial acrobat.

Max Goldberg, proprietor of the Grand theater, Joliet, Ill., has purchased the Sans block of that city for \$65,000 and will put in a vaudeville theater. He expects to have the new house ready by the fall.

The Sullivan & Considine Novelty Company, of Seattle, Wash., is erecting a theater on Curtis street between Sixteenth and Seventeenth streets, Denver, Colo., that will cost \$60,000.

Harry Rush Raver was in Chicago last week and secured several attractions for the Ak-Sar-Ben Fall Festival at Omaha.

The Moline theater at Moline, Ill., opened recently with meritorious acts booked through the William Morris offices. Charles Kindt is the resident manager.

Casey & Craney passed through Chicago last week en route for Dayton, O. The team announce that their new act is meeting with universal success.

Florence Tempest, of the team of Tempest and Sunshine, was signed last week

for three years by Florence Ziefeld. Miss Tempest will remain in The Follies of 1907 for the nonce, and then will be on view as the principal boy in a new musical production.

J. H. W. Byrne recently inaugurated his season at Mannion's Park, St. Louis, and has bookings for twenty-six consecutive weeks to follow.

Carl Brentlinger, stage manager of the Varieties, Terre Haute, Ind., is spending his vacation in Chicago.

The Two Franciscos recently introduced their new act at the Majestic theater and are now busily engaged securing bookings for the fall and winter season.

The Garden City Trio opened recently with The Mysterious Burglar Company.

Arthur Manning, formerly of the team of Manning & LeVerne, who style themselves The Fashion Plate Boys, announce that he has severed partnership with Edward LeVerne. Mr. Manning adds that he is at present rehearsing a new act with Lula Howard.

Pauline Russell, who has been playing fairs in the north, western and southern states, is at present playing an engagement at Wonderland Park, Boston, Mass.

E. L. Johnson, manager of the Lyric, the Sullivan-Considine house at Cleveland, was in Chicago last week on a combined business and pleasure trip.

Manager James L. Lederer announces that the Star theater, which is on Milwaukee avenue, will open the last of September. During the summer the theater has been closed and has undergone improvements that cost \$35,000 until now it is a Class 5 house with a seating capacity of 1,600. The price of admission will range from ten to fifty cents, and the acts will be booked through the William Morris office.

Elgin, Ill., is waking up to the fact that it is behind other cities of its size in amusement for the people, and a new vaudeville theater and an amusement park are among the projects along this line. A Klaw & Erlanger representative has been looking over the field for a site for a theater and Chicago men will run the park.

Thomas R. Henry, who so successfully conducted the Empire theater at Albany, N. Y., last season, has been transferred to Toronto, where the Columbia Amusement Company, which controls forty theaters, including the Empire, is building a new house of amusement.

Florence Rockwell has been re-engaged for the New York run of The Round-Up. Miss Rockwell's performance still constitutes a pleasurable remembrance.

Plans are being prepared for a handsome new theater at Halsted and Sixty-second streets for the Englewood Stock Company.

A rumor. Will J. Davis, manager of the Illinois theater, and Addison C. Thomas will build a theater in Gary, Ind.

Harry Clay Blaney will star next season in the role of Willie Live in The Boy Detective, one of Charles E. Blaney's latest contributions to the elevation of the drama.

On the return of Edna Wallace Hopper from the other side that chic comedienne will resume her role in Fifty Miles from Boston.

James T. Powers will continue next season in the English musical comedy, The Blue Moon.

Charles Bigelow, who has had such an amicable time in Anna Held's company, will appear in the new musical extravaganza, The Show Man, the joint production of Reginald DeKoven and Stanislas Stange.

Isabel Irving will tour the west during the coming season in The Girl who Has Everything, one of Eleanor Robson's discs.

Prince Pavitra Kumar Bose, late of the Punjab of India, has been engaged by Manager Herbert C. Duce of the Garrick theater as a box valet. The cause of the Prince leaving India is romantic in the extreme. He fell in love with a pretty girl below his own caste, and his parents cast him off. He then decided to come to America, where he could gain an education and sufficient of the wherewithal to send for the little dark-eyed Indian maiden. The prince is always garbed in white uniform and turban and has charge of all box parties in the playhouse.

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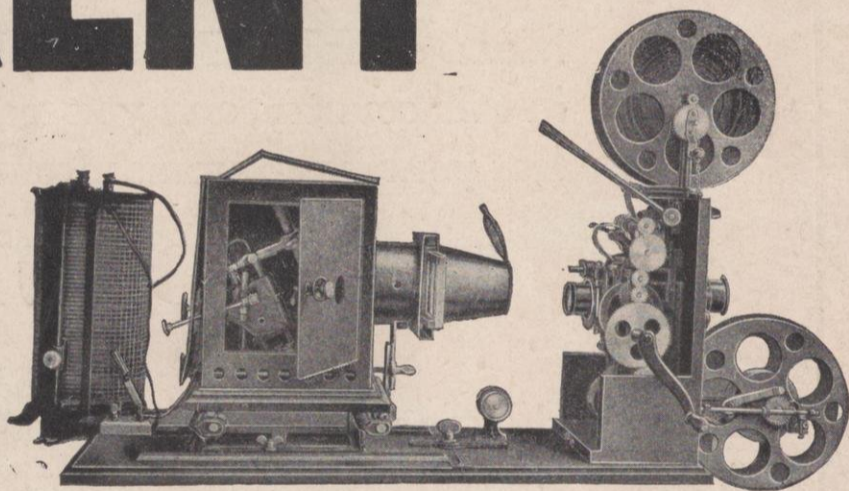
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