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If It's News and Concerns any Department of the Show Business, You'll Find it in the *SHOW WORLD*

FIVE CENTS

THE

THE COPY

ISSUED FRIDAY

DATED SATURDAY

THE WORLD'S GREATEST

AMUSEMENT NEWSPAPER

SHOW WORLD

DEVOTED EXCLUSIVELY TO THE

THIS WEEK'S NEWS THIS WEEK

PROFESSION OF ENTERTAINMENT


Vol. VI. No. 25.

CHICAGO

DECEMBER 10, 1910



FRANK DANIELS IN "THE GIRL AND THE TRAIN"



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He purchased twenty acres of land on October 28, 1909, and by May, the following year, harvested 193 tons of cabbages at a net profit of \$4,652.13, or \$310.14 an acre.

This paid for his entire farm, including five acres set out in cotton and corn, which gave him additional clear profit and left him with a six per cent return on his original investment and a surplus of seven hundred odd dollars before his first year was over.

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The value of his property has already advanced more than \$100 an acre. If you will write to Mr. Hinkley, he will tell you his experiences in the Gulf Coast country and prove to you that any city man with a little capital and industry can duplicate his results.

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THE SHOW WORLD

The Show People's Newspaper

CHICAGO, DECEMBER 10, 1910.

For All Kinds of Show People

PLAYWRIGHT PAUL ARMSTRONG IS SUED FOR DIVORCE

Annapolis, Md., Dec. 7.—Mrs. Rella Abel Armstrong has instituted suit for divorce from Paul Armstrong, playwright and author. She alleges cruelty and charges that the defendant has violated the marriage vows on several occasions. Armstrong is in Chicago.

Mr. and Mrs. Armstrong have been married twelve years. Mrs. Armstrong was Miss Rella Abel of Kansas City. Her father is a banker in that city. Mrs. Armstrong as a young woman showed strong artistic bent. She was sent to Paris to study under Whistler and Macmonnies.

It was while she was in Paris an art student that she met Paul Armstrong, who then was comparatively unknown. The rather bizarre appearance and the equally bizarre manner of the man who believed he had a future before him attracted the young woman. The pair went to London and were married in that city in 1899.

They returned to this country soon after their marriage and Mr. Armstrong went to work in earnest. Success came to him; money also. "Salome Jane," founded on one of Bret Harte's characters, was his first big success. Soon the Armstrongs were installed in an historic old manor house on the shores of Chesapeake Bay within a stone's throw of the United States Naval Academy. There they have lived ever since.

Paul Armstrong at the age of twenty-one was a steamboat captain on the Saginaw River in Michigan. His father owned and operated a line of boats running between Bay City and Saginaw for years. But steamboating was not at all to the liking of the young man. He went to Chicago and got into newspaper work. He was a reporter and a writer. The Armstrongs have three children, Annabel, Elizabeth and Myra.

ARCHBISHOP CONDEMNNS THE OPERA "SALOME"

Church Dignitary of Milwaukee Sends Out Letter to Priests Putting Ban on Performance.

(Special to the Show World.) Milwaukee, Wis., Dec. 6.—Archbishop G. S. Messmer has written a letter to the priests in the Milwaukee diocese in condemnation of the opera "Salome," which is to be presented in the Auditorium on Friday night. He advises all Catholics that he does not consider the production a fitting one to be held.

The letter will be read at masses Thursday morning. It is as follows: "The public discussion about the presentation of the opera 'Salome' on the stage is proof enough that the production is not a fitting one for good men and women. The subject with its surroundings is absolutely repulsive to all Christian feeling. Even if the dance of Salome be not in itself openly immodest, a thing I do not know, yet the whole tendency of the opera, if reports are true, is a glorification of divorce and debauchery.

Theme Is Too Sacred.
"The characters and the story, and especially the death of St. John the Baptist, make too sacred a theme for the believer in the Bible to be brought on the stage as is done in 'Salome.' All the pleas put forth in the name of art cannot overrule the demands of sound morality and Christian principle. The general influence of this opera cannot be otherwise than harmful, especially to the young people.

"Hence you will please request the members of your parish to stay away from this production, and thus to express their emphatic protest against the public production of this opera in our city.

Moreover, Catholics ought to keep up the good old Catholic tradition of staying away from theaters and public amusements during the holy season of advent. Kindly announce this at masses next Thursday."

WILLIAM CRANE FINISHES WITH "FATHER AND THE BOYS"

(Special to the Show World.) Toledo, Dec. 7.—A Toledo audience on Saturday evening saw William Crane's last performance in one of his greatest successes, "Father and the Boys." Mr. Crane, it is announced, will open the new Blackstone theater, Chicago, New Year's Eve, in a new play entitled "Ambassador Bedloe, U. S. A." He left Toledo for New York, where he plans to rest a little while before beginning rehearsals for the new comedy.

RINGLINGS ARE AFTER NEW YORK HIPPODROME

Rumor Has It That Circus Magnates Seek Control of Big Amusement Place for Permanent Circus

New York, Dec. 7.—A rumor which has been drifting idly up and down Broadway for a week to the effect that a change in the management of the Hippodrome was imminent took on fresh momentum Saturday, when the names of the Ringling Brothers were included in the report. It was said that John Ringling, upon behalf of his firm, had already entered into negotiations for the lease of the big structure and that the Shuberts were not in the least opposed to withdrawing.

This much is certain: Mr. Ringling has been in the city during the week and has at all times evinced a significantly keen interest in the Hippodrome's affairs. He has asked several local theatrical managers their opinion about the prospects of the house and has sought information relative to the patronage and the approximate cost of operating the enterprise. He has not given any definite reason for his sudden interest in the Hippodrome, and Lee Shubert has denied that his firm intended to sever its connection with the institution.

Of late the patronage at the Hippodrome has been rather disappointing. When the new spectacles were launched

at the beginning of the season crowds that tested the capacity of the house were the rule at nearly every performance. The night prices were raised and, while the matinee attendance still remained satisfactory, the patronage in the evening decreased. Whether this circumstance, together with the fact that the Hippodrome "road" show has not been yielding the expected returns, has any bearing on the report of a change of management may be only guessed.

The expense of operating the Hippodrome and its shows under existing conditions is estimated at approximately \$30,000 a week. While this item is a staggering one, the management is able to meet it and shows a substantial profit when the attendance is up to the standard set by its original promoters.

The Ringlings are now in control of the Barnum & Bailey and Forepaugh circuses in addition to the show bearing their own name. Many of the greatest features of those shows, of course, are idle from the Fall until the following spring, and it may be that the Ringlings contemplate a permanent circus at the Hippodrome without continuing some of the present features at that house.

WEBER'S BIG CIRCUIT PRACTICALLY FORMED

Complete Confirmation of Show World's Announcement Some Weeks Ago Made in the East

In confirmation of the announcement made some weeks ago in The Show World, the Brooklyn Citizen of Saturday, December 3, prints the following: "Plans have been fully consummated for the establishment of a circuit of popular price theaters covering the principal cities of the United States and Canada. A corporation called the L. Lawrence Weber Co-operative Booking Circuit, with offices in the Columbia Theater Building, Broadway and Forty-seventh street, Manhattan, has been formed under the laws of the State of New York with a capital stock of \$125,000. The incorporators are L. Lawrence Weber, J. Herbert Mack, Samuel A. Schribner, of this city, and Rudolph K. Hynicka, of Cincinnati.

"It is the purpose of the organization, it is said, to acquire forty theaters and to provide an equal number of companies to appear in them. There will be only one theater in each of the large cities, except Manhattan, Brooklyn, Chicago and Philadelphia, and in each of these there will be two or three. Definite arrangements have been entered into for three houses in Philadelphia, and contracts have been made for a theater in Washington, D. C., and in Baltimore and Newark.

"In any city where a theater is not available, property will be acquired and a house erected. Under the regulations of the new company, any individual or concern owning, or controlling the lease of a desirable theater, may place the house in the circuit, for which an allotment of stock will be made. It is believed that in view of the present condition of the theatrical business all over the country there is a surplus of theaters in practically every city and that

for this reason there will be no necessity for building new houses. In this way, the contributors of theaters to the general scheme become stockholders.

"Provision for shows has been carefully made upon practical lines. The necessary forty attractions will be divided into five classes, namely, melodrama, society plays, comedy-drama, farce-comedy and musical comedy. There will be eight of each of these and they will be booked so that no performance of similar character will follow another in any of the houses, thus providing a diversified style of entertainment.

"L. Lawrence Weber, the originator of the plan, has issued a statement in which he says: 'This is literally a co-operative company. It is not planned as an opposition to any existing system in the theatrical business. The main point of it all, aside from providing theaters as carefully conducted as the best in the country and shows that possess genuine merit in every particular, is the cheap price idea. I do not mean popular prices. We will offer the public meritorious entertainment, given in clean, perfectly appointed theaters at actually cheap prices. The scale has not been fully determined. But it will be cheap.'

"People of limited means all over the United States are getting the worst of it, as the saying goes. In the matter of theatrical entertainment. They cannot afford to pay the prices exacted to see really high-class performances, prices that have gradually grown prohibitive. Our plans are so fully completed at this moment that we will certainly begin operating this system at the opening of the season next September."

BURLESQUE CHORUS GIRL UNDERGOES AN OPERATION

Louisville, Ky., Dec. 7.—Cecil Lenox, a chorus girl with the Trocadero Burlesquers, was compelled to give up her work at the Gayety theater during Thanksgiving week and undergo an operation for a serious ailment. Miss Lenox, who is a great favorite among the members of the company, is an orphan and her pitiable condition be-

cause of her lonesomeness in Louisville aroused a great deal of public sympathy.

After a Naughty Show.

"The Queen of the Moulin Rouge," billed through Texas, is finding much trouble by the way. Word from there says that women's committees and other reform bodies demand its suppression. The name of the show may have to be changed to continue in the gulf states.

LITHOGRAPHER WINS CASE; MAKES IMPORTANT PRECEDENT

New York, Dec. 5.—(Special to The Show World.)—What may be considered a decision of importance to theatrical printing houses and managers was handed down by Justice Newburger in the Supreme Court last week in the case of Arthur Lazzi against the Consolidated Lithograph Company. Lazzi launched a play, entitled "My Wife Won't Let Me," and ordered printing from the Theatrical Poster Company, which is a branch of the Consolidated Lithograph Company. He gave instructions that the printing was to be delivered at North Adams, Mass., on April 12, 1908, a week prior to the opening. He alleged that it did not arrive until April 16. His contention was that because of the delay his play was insufficiently advertised in North Adams and other places and that he was compelled, therefore, to cancel its tour. He brought an action against the Lithograph Company for \$5,000, his alleged damages in loss of profits, and the court dismissed the complaint. Leon Laski, who represents the lithograph company, says that he thinks the decision will act as a bar to other actions of this sort.

CONSUL, PERFORMING MONK, INJURES AUDIENCE MEMBER.

(Special to The Show World.) Terre Haute, Ind., Dec. 7.—In a fit of rage last night "Consul," the monkey showing at the Lyric this week, jumped into the audience and scratched the face and hands of Bert Hedges, day messenger boy at the Postal Telegraph Company. The boy, in company with four or five of his chums, was sitting in the front row and it is believed their presence aroused the anger of the monk. Medical attention was given the lad but it is not known just how serious the scratches are. In the early part of the evening the Hedges boy cut his hand on a piece of glass and this wound was increased by the enraged animal's attack.

Consul the Great was headliner at the Lyric theater in Terre Haute, Ind., last week but did not draw the big business he was expected to. It is thought that the appearance of another monkey at the Varieties in that city last season was responsible for the lack of interest in this truly remarkable Simian performer.

BAD FIRE CLOSES FAMILY THEATER IN LAFAYETTE.

Lafayette, Ind., Dec. 6.—Fire of an unknown origin badly damaged the beautiful interior of the Family vaudeville theater early last Sunday morning, and as a result the popular playhouse will be closed for three weeks. The fire started in the balcony on the west side of the building near the first box, and the place where it originated is indicated by a large hole in the floor. By the time the flames were extinguished most of the woodwork on the west side of the house was charred. The wall and ceiling decorations were blackened, the carpets were scorched and soaked, and the chairs were saturated with water. Many of the chairs were destroyed. The theater will have to be redecorated and overhauled throughout. Manager Maurice estimates the damages at about \$5,000. The loss is fully covered by insurance. Wiley Bros., of Chicago, the contracting firm that remodeled the Family theater twice and also rebuilt the Dryfus theater in this city, arrived this week and have the repairing well under way. The closing of the theater at this particular time is a hard blow to the management, as the Family has been doing immense business the past few weeks, especially last week when the Four Mortons were headlined the receipts for the week's business broke all previous records for this house. Manager Maurice received a score of telegrams from leading theatrical men throughout the country expressing sympathy.—H. A. Vance.

Well Known Scene Builder Dies.

Baltimore, Md., Dec. 7.—James E. Braden, well known among the theatrical profession as a scene builder, died here Friday, November 30.

VAUDEVILLE NOTES.

George Lashwood opens January 2 for a tour of the Morris circuit.

Beile Baker opens at Hammerstein's December 12 for two weeks.

Grapewin & Chance go to Australia next May for J. C. Williamson.

The Carbrey Brothers are making very good on the biggest of eastern time.

The Dunedin troupe has forty weeks' time in Europe, opening next October.

Harry Lauder opens in New York the middle of February for William Morris.

Emma Dunn, late of "Mother," will be seen in vaudeville in a one-act playlet, "The Baby."

Charles Cherry, late star of "The Bachelor," is being offered for vaudeville by Alf T. Wilton.

Dick Maddox replaces John C. Hanson as Dutch comedian with "The Lady Buccaneers" Saturday.

A farewell meeting will be held by Local No. 4 of the Actors' Union on December 21.

Nana, a dancer, makes her American debut at the American Music Hall in New York next week.

Edward Snieds is now managing the Empress theater (formerly the Avenue) at East St. Louis, Ill.

Vionisky is at New Orleans this week starting a series of return dates in the biggest Morris houses.

The Imperial Musicians, one of Lasky's acts, is laying off here this week and plays at the Majestic next week.

Hennings, Lewis & Hennings opened in New York week of November 21 without John Hennings in the act.

John and Winnie Hennings will lay off Christmas and New Year's weeks, spending the time at their home in St. Joseph, Mo.

Irene Lee has been granted a divorce from Harry Lee, of Hoey & Lee, in the Chicago courts. It was obtained for her by Fred Wenthal.

A packed house at the Thalia Monday night proved that all of the family vaudeville theaters in Chicago are not falling off in patronage.

Ross & Shaw, "the Musical Nondescripts," in "Jungle Town," joined Harry M. Strouse's "The Lady Buccaneers" at the roly theater this week.

Charles A. Murray begins a tour of the Sullivan & Considine circuit December 11 at Cincinnati. He will be seen in a playlet, "Jerry, the Janitor."

Juliet Geiger, who is cornetist with Lasky's Imperial Musicians, is laying off in Chicago this week and is being pouted about the city by Doris Cherie.

Rush Ling Toy is at the Ashland theater the last half of this week, coming into Chicago from Burlington, where his offering was well liked at the Garrick last week.

Ina Claire is to have her chance at Broadway, as Richard Carie in "Jumping Jupiter" opens in New York shortly for a run at a house so near the Great White Way that it may be called Broadway.

Jes Jundts are appearing at the Star and Garter theater this week as an extra attraction with Shean & Gallagher's "Big Banner Show" and have been engaged to remain with them the entire season.

The White Rats held a very enthusiastic meeting on Friday night of last week and the attendance was so great that the lodge room would not hold them all, so the club room had to be thrown open, too.

It is not often that a snow scene in one is followed by an act showing a similar scene in two. This is the case at the Majestic, where Charles and Fannie Van & Co. precede the four Lords.

William Huffer, of Huffer & Huffer, formerly the "legit" with the Orpheus Comedy Four, is improving slowly after an illness. An operation was performed recently at the Littlejohn hospital and later he was taken home and is now in the care of wife and friends.

A case in which the four Shannons had been charged with working young Charlie (aged 8 or 9 years) at the Ellis theater recently, came up in the Chicago courts Saturday and the theater manager was fined \$5 and Mrs. Shannon was warned not to work the child any more in Chicago.

Albini arrived in town Sunday and made a request of J. C. Matthews for a pass to the American Music Hall bar last Sunday night. Although the house had one of the biggest weeks in its history (outside of the Lauder engagements), the pass was given. In order that there might be no possible slip up in Albini's getting in, every one around the American Music Hall signed the pass. The names of Col. Thompson, J. C. Matthews, S. A. Bristol and Mr. Litt (an assistant of Col. Thompson) gave written permission for the greatest of all magicians to make himself at home at the Morris bar.

Thomas P. Hoier & Co. in "The Ice-man," an act which has been playing W. V. M. A. time for thirty-two weeks past and has a lot more bookings to follow, is laying off in Chicago, getting a rest through the Trevett theater passing into other hands. Mr. Hoier says the only rests he has had were when a house changed hands or was not completed on time, like the new Orpheum at Peoria, Ill. Hoier was formerly with "The Merry Widow" and broke into vaudeville in Chicago last season. He has one of the best laughing vehicles to be found and holds all records at a number of houses for fun making.

M. P. SHAMBERG WANTS "LIQUIDATED DAMAGES"

Attaches Salary of B-i-m-m, B-o-o-m, B-i-r-r, Claiming They Refused to Go On at Kansas City

The first case in which a manager booking through the Western Vaudeville Managers' Association seeks "liquidated damages" from an act under the Illinois state law comes up in the Chicago courts on January 9. The case is one in which M. P. Shamburg, manager of the Columbia at Kansas City, wants \$175 from B-i-m-m, B-o-m-m, B-r-r-r. While Shamburg books through H. M. Miller, who has a desk in the Association, it is by no means an Association fight and is ager against an act.

It appears that Shamburg runs the Orpheum in Leavenworth, Kansas, and the Columbia in Kansas City. The contracts for the Orpheum call for the acts' services where required and Manager Shamburg desired to place his entire show at the Soldiers' Home in Leavenworth on Friday night of the week in which B-i-m-m, B-o-m-m, B-r-r-r played him. He often does this and transfers the baggage and effects of acts to and from the Home. B-i-m-m, B-o-m-m, B-r-r-r had worked Wichita, Kan., and Oklahoma City, Okla., for \$225 and had made a cut for Leavenworth and Kansas City to \$175. They could not see the idea of taking down their big musical act, moving out to the Home, coming back to the Orpheum and setting it up again unless they got \$25 extra.

The act is said to have told representatives of the White Rats that the management promised this extra remuneration. At any event it did not work at Kansas City, taking the pictures

from the lobby as late as 11 a. m. on the opening day.

The Great Albini was secured to replace the act and when B-i-m-m, B-o-m-m, B-r-r-r came to the Trevett their salary was attached for the \$175. H. M. Miller says that the manager will furnish depositions showing that the act canceled. Other reports are to the effect that the manager canceled the act.

There have been a number of complaints of a similar nature heard at the White Rats' headquarters. The Musical Goolmans are said to have been one act which considered the removal of their apparatus worth remuneration.

GEORGE BELFORD ADDS TO HOLDINGS AT KENDALLVILLE, IND.

(Special to The Show World.)

Kendallville, Ind., Dec. 6.—George Belford, manager of the Seven Belfords, an acrobatic act which is very prominent in vaudeville and has been featured at various times with the Ringling Brothers' Circus has bought twenty-two acres more of land, adjoining his 100-acre farm which lays about a mile from Kendallville. Belford will erect a training barn and will make this point his headquarters when not working. John P. Reed, the original booster for an actors' colony at Kendallville, was here at the time that the sale was closed up and wore a satisfied smile which showed his pleasure at seeing his cherished plans materialize.

PAULINE THE HYPNOTIST HOOTED OFF THE STAGE

Branded as a Fake at the Walker Opera House in Winnipeg and Engagement is Cancelled by the Manager

Pauline the Hypnotist was hooted from the stage at the Walker opera house in Winnipeg last week and his engagement canceled by the house manager, W. B. Lawrence.

Pauline has been a great vaudeville attraction in recent years and played the Walker at a big salary, being headlined.

When Pauline last played at the American Music Hall in Chicago he upbraided his audience because it was not sufficiently appreciative, and at Winnipeg his actions are said to have been prompted by looking upon the wine when it was red.

Pauline opened on Monday of last week at Winnipeg and did so badly that the manager gave him his notice. He left word for Pauline to call at his office at ten o'clock the next morning, hoping that the hypnotist would be sober, and that some arrangements could be made for the rest of the week. Pauline did not show up until one and he was then worse from the effects of a continued spree.

The audience at the Walker was infuriated at Pauline's actions and hissed

and hooted him. Some reports say that the trouble was started by Pauline's discharged assistant.

At the opening of the act obstreperous members of a supposed committee on the stage were thrown off, but they reappeared in the parquet, having bought seats.

As the act proceeded a man suddenly jumped to his feet, shouting: "This act is all rot. I lunched with Pauline today at his hotel, and know it is all rot."

The disturber was removed, but the audience took up the shout. Cat calls and hoots drowned the hypnotist's voice. Finally, the noise subsiding, Pauline stepped forward and said: "I do not pretend to perform miracles; only one man ever did that, and He is dead a long time."

The audience again howled and jeered. Pauline lost his temper and shouted to the gallery: "This act is not for such as you. If the police cannot keep you quiet I will ring the curtain down."

The audience jeered, and down came the curtain. Pauline stepped on to the apron, but the angry people would have no more of him.

MANAGERS HAVE A CARE WITH ARTISTS' PHOTOS

If You Don't, Your Ears Liable to Burn for Careless Ones Unmercifully Panned by White Rats

The manager of a vaudeville theater who is not careful with the photos of artists playing the house often gets a good raking at the hands of White Rats who assemble at the headquarters of the organization at 112 Fifth avenue, Chicago.

Abner All, Chicago representative of the White Rats, says that carelessness on the part of house attaches in displaying photos and taking them down, does the

ANNA EVA FAY'S MANAGER PICKED THE WRONG AFTERNOON.

When the statement is made that D. H. Pingree, manager of the Original Anna Eva Fay, was not permitted to remain in the Casino theater (formerly Sid Euson's) one afternoon last week during the performance of Eva Fay, it looks like stretching professional courtesy to the limit, but when it is stated that he attended the show on the particular afternoon in which the performance of the "mysterious" woman was de-

acted a great injury and it is not surprising that artists get disgusted with handing out fifty cent photos and hunt up firms who make cheap reproductions or even fail to send photos at all.

When an act plays split weeks and half a dozen photos are destroyed twice weekly it is very aggravating and managers would do well to warn their assistants to take care in this matter if they do not want their ears to burn.

voted to answering the questions of the ladies, the matter takes a different tone. Manager Pingree had never seen the act of Eva Fay as it is now worked, and having recently obtained an injunction keeping her from using the full name of his star, was naturally disappointed in not getting to see the answering of the questions.

Sue Smith and Vinnie Henshall are being seen in a new sketch, called "A Professional Tryout."

VAUDEVILLE UP-TO-DATE.

By Lew Williams.

Hark! Ye Autocratic Agent! to my tale of woe:

You are the despot that does book the weekly vaudeville show, I am but an actor man, that waits outside your door,

For one kind condescending word, until my feet are sore.

A playlet I do offer you, a Thespian I claim to be,

My demands are not exorbitant, I ask but a fair salary,

You've refused me work so often, that I enter very meek,

Trembling I send in my card, asking for next week.

The boy with haughty mien tells me "Nothing new today,"

Or else informs me that the boss "has nothing he can say."

I exit from your office, I am feeling weak and ill,

My soreness is augmented when I glance at next week's bill.

In bold black type emblazoned on a three-sheet is a name

Of a third rate pugilistic star—his only right to fame

Is that he is the white man's hope, a Leviathan 'tis true,

"Lower Johnson's colors," the press agent says he'll do.

As an "extra feature" act, a count is advertised,

His rank makes him a drawing card by all, it is surmised.

The reason he is called upon the crowds to entertain,

Is because objecting Papa kicked him, thereby causing pain.

Upon the minds of suffering public this fact, it is drilled,

They must with their families see the woman who has thrilled

Them all with bold escapades; news items tell her name,

She gained her notoriety through a life of shame.

On the stage, to sensous music, she wiggles a vile dance,

Managers are glad to book her, unafraid to take a chance,

A has-been baseball player, when the fans have had their fill,

Can always find a spot in high class vaudeville.

So suffering vaudevillians to you I'd like to say,

If in "vaudeville," "with your act" you would care to stay,

Become a thief or murderer—merit will not get you far—

And you'll become quite rapidly, a full fledged vaudeville star.

CRITICS ARE NOT SENSITIVE; DIFFERENT FROM THE ARTIST.

Ottumwa, Iowa, Dec. 5.—Newspaper people are not so easily offended as artists, else Thomas H. Dalton would not be getting the good notices, for his monologue consists mainly of making fun of modern journalism. When the newspaper criticizes the artist the entertainer concludes at once that there is malice behind the attack; when Thomas H. Dalton pokes fun at newspapers and their methods the boys of the press accept his raillery in the spirit in which it is intended. Dalton bills himself as "The Editor of the Daffyville News" and displays a paper about the size of a postal which he praises as the ideal journal.

CEDAR & ALGER RETURN TO ENGLAND'S SHORES

Cedar & Alger left Chicago this week on their way back to Europe. This team came to America to play the Interstate time, being secured for that circuit by Myron Gilday, who is now in England. Reports on the act indicate that it is all right on certain bills, but it failed to make good in two of the Interstate houses and President Karl Hohlitzelle, of the circuit, drew a check which permitted the team to return to England.

SULLIVAN AND CONSIDINE HAVE THE TREVETT THEATER.

There seems to be no doubt but that Sullivan & Considine have the Trevett theater. Anna Eva Fay will headline the bill at that house next week when the policy changes to three-a-day. Contracts were issued last week for Madam Bedini and Her Horses to headline the bill at that house week of December 26.

Theater Managers Arrested.

David Evans, state factory agent of Wisconsin, is after managers of amusement houses in Racine. A few days ago he caused the arrest of D. M. Nye, manager of the Racine; Albert Grover, of the Palace, and Arthur Baldwin, of the Orpheum, on the charge of hiring boys under sixteen years of age.

Vaudeville for Oroville, Cal.

E. Rivers, of Oroville, Cal., who is building a new theater in the western town, recently journeyed to Sacramento to arrange for the attractions offered by the Pantages circuit. Vaudeville will be put on three nights a week and moving pictures the remainder.

Vaudeville for Dayton, Washington.

Dayton, Wash., Dec. 7.—Dayton's first vaudeville theater, Dreamland, opened December 5, according to Manager William Hammer. The house is to play the Pantages booking with one act nightly and four changes a week. John Brining owns the house.

PIONEER FAMILY THEATER OF CHICAGO-BEGAN PLAYING VAUDEVILLE JUNE 1-1906.

VAUDEVILLE AT THE

THALIA THEATER

CHICAGO, Dec. 5, 6 and 7th 1910. 18th AND ALPORT, STS.

PENCIL SNAP-SHOTS BY Z. A. HENDRICK THE SHOW WORLD ARTIST.



T. A. MURRAY.
MANAGER, *Thalia Theater.*

McKEE RICHMOND & CO.

JUANITA HAWLEIGH AS "RED CROSS NURSE"



I WAS SHOT IN THE EDITORIAL COLUMN, NOT THE SPINAL COLUMN!!

WHERE ARE YOUR QUARTERS?

WHERE IS YOUR STATION?

I BELONG TO THE SALVATION ARMY UNDER THE "L" STATION

JUANITA HAWLEIGH

I REFUSE TO LIVE FOR LESS THAN TEN THOUSAND DOLLARS

LEW WILLIAMS -AS- "ABRAM GOLDBERG"

MAY ALL YOUR TROUBLES BE LITTLE ONES!



RYE



DORIS CHERIE -AS- "MAZIE GOLDBERG"



DORIS CHERIE

ROBERT PERRIN -AS- "DEWEY ROSENBLUM"

I'LL WELCOME YOU WID' A SHOT GUN!



LEW WILLIAMS

ROBERT PERRIN

LEW WILLIAMS & Co.

IN THE COMEDY PLAYLET "ALL'S FAIR IN LOVE"



HAS ANYBODY GOT A KISS TO SPARE? ETC ETC

PEEK-A-BOO MR MOON

STEVENS AND VALERIO



THIS VIOLIN A PRESENT FROM "KUBELIK"

ANY LITTLE GIRL THAT'S A NICE LITTLE GIRL ETC.

ROWE & ROSAIRE

A NEW ACT FOR WHICH MANAGER MURRAY IS SPONSOR



LET ME CALL YOU SWEETHEART, I'M IN LOVE WITH YOU

LOUISE HAWKINS

IN ILLUSTRATED SONGS.

STILL ON THE JOB!

Z. A. HENDRICK - Thalia Theater

RELIABLE RECORD OF VAUDEVILLE ACTS

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

TORCAT & D'ALIZA.

Billing—Trained Game Roosters.
Class—"B." No. 548. Time—19 Minutes.
Seen—Star, Chicago, Dec. 6, 1910.
Place on Bill—Headliner.
Scenery Required—Full Stage (Special).

Remarks—Torcat is the champion long distance talker "on and off." When the reviewer started out for the Star he caught the same car as the French comedian and carried on a conversation during the trip, or rather the reviewer agreed with most of what Torcat said. The Frenchman ran on with a flow of language which would, no doubt, have been entertaining could it have been understood. The reviewer nodded assent when discretion urged such a reply and shook his head significantly when the Frenchman looked like "No" was the answer. The reviewer agreed to most of what Torcat said. For all that is known, the reviewer may have gone on record as saying that William Morris is crazy to offer twenty-two-act bills, that vaudeville is on the wane or that Frank Tinney has put together an act gathered from every species of black face comedian. This fact is recited in rebuttal if Torcat should ever make any claims. Seeing the performance of Torcat and D'Aliza and their wonderful troupe of trained roosters later, the fact which impressed itself most prominently in the reviewer's mind was that Torcat was still talking and turning his impossible-to-understand English into first rate comedy. When "breaks" were made for comedy effect, an impression crossed the reviewer's mind that the Frenchman may have been kidding the newspaper writer, but it was not permitted long life. The reviewer would rather believe that Torcat is a talkative chap who has not mastered English during his stay in this country and who is a sufficiently clever showman to turn his lack of knowledge of speaking the language into fun for the audience. The act opens in one with Torcat dressed as a countryman and trying to tell of his trained roosters. The rise of the curtain after a minute announcement, shows a pretty set of a chicken village, with fences as high as a chicken's neck and chicken jails and chicken vehicles. The performers are introduced by Mons. Torcat and Mlle. Flor D'Aliza, an attractive looking young lady. The roosters seesaw, do rope walking, maintain their balance on balls and other moving objects, jump miniature fences, pull small wagons with rooster passengers, jump to the tops of pedestals and one actually rides a bicycle, furnishing the motor power to make it go. The theater-goer cannot see game roosters without thinking of fight. Torcat responds to this desire in a comedy way. During the action of the act a little rooster is let at a great big one for a moment and for a finish the two roosters are made up as Gotch and Johnson with clothing that keeps them from injuring each other, and they go to it, creating hearty laughter. Placed to close the show at the Star, Torcat and D'Aliza ran away with all honors.

HERZOG'S HORSES.

Billing—Animal.
Class—"B." No. 541. Time—15 Minutes.
Seen—Majestic, Chicago, Dec. 5, 1910.
Place on Bill—Closing Twelve-Act Show.

Scenery Required—Full Stage.
Remarks—Herzog's horses did not hold the audience very well Monday afternoon and it was a pity, for it is a splendid act. Possibly the fact of opening with the trainer on a single horse gave those in front the impression that the act consisted of a man showing a single animal. Again, the fact of a twelve-act show with one number running particularly long, may have caused the entertainment seekers to have become tired by the time this feature was ready for them. Those that remained saw an interesting offering. Herzog first showed a black horse which reminded the reviewer of Madam Bedini's "Don," although he does not equal the Bedini horse as a vaudeville attraction, by any means. Next a white horse was introduced which kicked a ball to a groom. The offering was concluded by a display of six coal black steeds which pranced around the stage at the command of the trainer and stood on their hind legs for the final plaudits of the admiring crowd.

LILLIAN ASHLEY.

Billing—Singing Comedienne.
Class—"C." No. 542. Time—12 Minutes.
Seen—Majestic, Chicago, Dec. 5, 1910.
Place on Bill—Fifth in Twelve-Act Show.

Scenery Required—Olio in One.
Remarks—Lillian Ashley tells kid stories with a childish voice which makes them relishable. She also simulates a drunken fellow, while singing one of her songs, which is clever. Some of the same stories told by J. V. Gibson at smaller Chicago houses were well received when introduced by Miss Ashley. If the songs ranked as high as her other work, Miss Ashley would be a more pronounced hit.

FANNIE WARD & CO.

Billing—"An Unlucky Star." (Farce.)
Class—"A." No. 539. Time—16 Minutes.
Seen—Majestic, Chicago, Dec. 5, 1910.
Place on Bill—Tenth in Twelve-Act Show.

Scenery Required—Center Door Fancy.
Remarks—"An Unlucky Star" is an extraordinary species of sketch perplexing to all who attempt to determine its value if the story were carried on to the end, for it has a trick finish, which is one of the most audacious things yet sprung on a vaudeville audience. The vehicle is from the pen of Roi Cooper McGrue, and Miss Ward has the assistance of four players—Elizabeth Emerson, a maid; H. Pell Trenton, the actress' husband; J. W. Dean, the actress' admirer, and Bernard Thornton, an author. Miss Ward's role is that of an actress. The scene is her drawing room and as she enters her maid is answering a 'phone call from the admirer. The star instructs the girl to tell him it will be impossible to see him that night. This done, they retire to an adjoining room. The husband, who has been referred to as "out of town," lets himself in with a latch key and secrets himself behind the curtained doorway leading to another chamber, when a knock is heard at the main door. The actress is alarmed by the knocking and after attempting to dissuade "Billy" from visiting her, admits him. They have a scene in which she fights from his declaration of love but half surrenders when a noise is heard. The actress thinks it is her husband; "Billy" draws his revolver and vows to kill him when he enters. The husband comes from the curtained doorway and gets the drop on the admirer, when a man rises in the audience and remonstrates with the players for spoiling a good scene. All parties get into a heated argument and as the players are about ready to try the scene again the author orders the stage hands to "strike" the set and the unlucky star is left on the stage, infuriated at author and stage crew, but unable to help herself. This idea comes as a great surprise to the audience, is new, and proves capital entertainment.

McKEE RICHMOND & CO.

Billing—"The Siege of the Seven Vales." (Travesty.)
Class—"XXX." No. 546. Time—13 Minutes.
Seen—Thalia, Chicago, Dec. 5, 1910.
Place on Bill—Closing Five-Act Show.
Scenery Required—Full stage (Special).

Remarks—McKee Richmond & Co. have been working on this travesty for some time, and that their efforts have not been unnoticed was proven when it was placed at the American Music Hall last Sunday to fill the spot on the program occupied by another act which had other contracts calling for it to leave Chicago Saturday night. It was seen at a disadvantage both Sunday and Monday night at the Thalia owing to the railroads having carried away certain properties which are used for the final laugh. This left the act a great laugh-maker up to the point where the big climax should come. Although lacking in this particular, the offering made very good at the Thalia, owing to the clever travesty on military things. The scene is a military encampment, showing the hospital with wounded soldiers all about. A nurse is attending to their wants when McKee Richmond makes his entrance and turns everything to travesty. The nurse (Juanita Hawleigh) exits and returns as a commander of the forces, interviewing the spy in friendly uniform, who turns every military phrase into a laugh. At one time Richmond sings a burlesque operatic selection, retaining the military flavor, and scoring strongly.

RYAN & RICHFIELD.

Billing—"Mag Haggerty's Father." (Comedy Sketch.)
Class—"B." No. 543. Time—23 Minutes.
Seen—Majestic, Chicago, Dec. 5, 1910.
Place on Bill—Sixth in Twelve-Act Show.

Scenery Required—Interior in Four.
Remarks—Thomas J. Ryan and Mary Richfield have frequently appeared at the Majestic and never fail to register a big success. Mr. Ryan's stage Irishman will be remembered along with Tom Nawn's similar character. Mary Richfield and a Mr. Fanning give excellent support in the working out of Will M. Cressy's delightful comedy.

MAE TAYLOR.

Billing—Comedienne.
Class—"D." No. 549. Time—13 Minutes.
Seen—Star, Chicago, Dec. 6, 1910.
Place on Bill—Second on Seven-Act Show.

Scenery Required—Olio in One.
Remarks—Mae Taylor has made some changes in her act since seen at the Linden in September and the offering has been improved. She opens with a song about a cry baby in the moon, follows it with some baseball talk, which goes poorly, and then sings one of Edna Wallace's songs in "Jumping Jupiter."

LEW WILLIAMS & CO.

Billing—"All is Fair in Love." (Comedy Sketch.)
Class—"B." No. 544. Time—17 Minutes.
Seen—Thalia, Chicago, Dec. 5, 1910.
Place on Bill—Third in Five-Act Show.
Scenery Required—Center Door Fancy.

Remarks—The old Hebrew in this playlet is not a hypocritical schemer, but a man travelling with the troubling reveries of a melancholic imagination. His daughter is in love with the son of a hated enemy, a rival at one time for the hand of the girl's mother and later an unfeeling reprobate who refused financial aid at a time when a few dollars would have saved the life, or at least have lengthened the days, of the woman for whose hand he had fought and who had preferred his friend. These thoughts, coupled with a superstition in regard to suicide, provide the basic theme of the offering and introduce a Jewish character, differing greatly from any presented on the stage unless it would be Toblitzsky, and sufficiently away from the character made famous by Alexander Carr for vaudeville purposes. Lew Williams makes Abram Goldberg a legitimate character, and yet does not sacrifice the comedy of the playlet. The daughter, Maizie, played by Doris Cherie, knows her father's opposition to her marriage with Dewey Rosenbloom (Robert Perrin) and schemes to overcome it by having the young man pretend that the refusal of the father to receive him as a son-in-law drives him to commit suicide. The girl does not know the reason of the old man's objections to the son of his former friend until late in the action of the play, after the young man has pretended suicide in order to obtain the consent to their marriage, which was so much desired. After their little schemes prove successful the father tells the daughter all, and Rosenbloom overhears. When he learns of his father's perfidy he returns certain moneys which Abram has given him under stress and agrees to relinquish the hand of his love. Abram has evidently had doubts of the wisdom of his course of action, for he relents when in a position to separate the lovers and gives them his blessing and incidentally his pocketbook. Lew Williams shows the various shades of the old Hebrew's character splendidly. Robert Perrin is satisfactory both in comedy and pathetic scenes. Doris Cherie is charming at all times.

EMIL SUBERS.

Billing—Black Face Comedian.
Class—"D." No. 551. Time—13 Minutes.
Seen—Star, Chicago, Dec. 6, 1910.
Place on Bill—Next to Closing.
Scenery Required—Street in One.

Remarks—The Star program announced what is generally considered as the poorest act in vaudeville and a change was made, for when the time came, a card was displayed with the name of Emil Subers. Thus, introduced at a disadvantage, Subers may have gone up into the air for he started off with the old joke about the minister who asked the lad the way to the postoffice and after receiving the information sought, by way of returning the courtesy, invited the lad to his church with the assurance that he would show him "the way to heaven." The kid should say that the minister's knowledge of the way to any place could not be relied upon as he did not even know the way to the postoffice. "You don't even know the way to church," remarked Subers, ruining his own joke (if you can ruin that old gag) and correcting himself with "postoffice" after it was too late. Subers is very original. The old joke about the fellow and his girl who agreed to save up funds and be married, has the lady save \$4.75 and the joke adds, "we took the \$5." Subers has changed this wonderfully. He tells of his fat girl saving \$3.90 and says they took the "four dollars." Subers sings better than he jokes and, all said, is an entertaining black face act for early spots in houses where two shows are given nightly.

CHRISTOPHER BROTHERS.

Billing—Songs, Talk and Instrumental Music.
Class—"C." No. 540. Time—15 Minutes.
Seen—Majestic, Chicago, Dec. 5, 1910.
Place on Bill—Third in Twelve-Act Show.

Scenery Required—Street in One.
Remarks—These boys were previously reviewed in these columns under the name of Christopher & Ponte. It is their first chance at a first class audience and while their talk did not go very well Monday afternoon, their songs and instrumental music were received with favor and a recitation-song, "Not Me," used to close, enabled them to leave the stage with a great deal more appreciation than is often given Orpheum acts in the same position. It is evident that these boys will accomplish a great deal when they get their routine arranged just right. From the way the talk was received Monday afternoon, it would be well to cut it a great deal and depend upon the singing and the guitar and accordion playing of one of the team.

MANNING & BUTCHER.

Billing—Musical.
Class—"B." No. 552. Time—17 Minutes.
Seen—Congress, Chicago, Dec. 6, 1910.
Place on Bill—Second in Eight-Act Show.

Scenery Required—Full Stage.
Remarks—A cello duet is something new for musical acts and J. G. Manning and Jane Butcher are masters of the instruments to an extent that this number alone is sufficient to make the offering desirable for the big bills. They play "Silver Threads" and in response to an insistent encore, Miss Butcher gave another cello number—"Sing Me to Sleep." This is not the only unusual feature of the act, however. For a finish the two play and xylo-marimba, a combination of xylophone and marimba—a sort of a double instrument which is rarely seen in musical acts. The beautiful music on this novel instrument brought another hearty recall. The musicians dress in white and open with a slide trombone duet, a medley. The second number is "Mediation" on aluminum chimes, followed by the cello playing and the xylo-marimba. It is a return date at the Congress within a month and the theater-goers of any section are certain to welcome such a refined and entertaining musical offering.

ROWE & ROSAIRE.

Billing—Musical.
Class—"D." No. 545. Time—15 Minutes.
Seen—Thalia, Chicago, Dec. 5, 1910.
Place on Bill—Opening Five-Act Show.
Scenery Required—Olio in One.

Remarks—T. A. Murray, the popular manager of the Thalia theater, stands sponsor for a new act in vaudeville and one which made a tremendous hit Monday night, with an audience anxious and willing to start off neighborhood boys with a hurrah. Rowe & Rosaire play violin and concertina. They are clever musicians, dress neatly and seem to have an unlimited supply of encores, which the Thalia audience would not cease calling for until the lights were flashed off. Every seat in the family theater was occupied and every hand seemed to applaud the youngsters.

GEORGE W. DAY.

Billing—Monologue.
Class—"B." No. 536. Time—13 Minutes.
Seen—Hamlin, Chicago, Dec. 1, 1910.
Place on Bill—Fourth in Six-Act Show.
Scenery Required—Street in One.

Remarks—George W. Day was seen at the American Music Hall Tuesday night of last week and the reviewer was rather surprised to see him at the Hamlin Thursday night. It is said that Day took Lee Kohlmar's place at the American for a couple of days he had open. Day opens with a dandy parody on "In the Shade of the Old Apple Tree," follows it with talk and finishes with a burlesque sentimental ballad. Day is one of the very best of black face entertainers and the fact that he followed Anna Eva Fay's cabinet act did not keep him from making very good.

EMMETT DEVOY & CO.

Billing—Comedy Sketch.
Class—"C." No. 537. Time—26 Minutes.
Seen—Hamlin, Chicago, Dec. 1, 1910.
Place on Bill—Next to Closing.
Scenery Required—Interior in Four.

Remarks—Consistency and legitimate laugh getting are seldom found in the successful comedy skits seen in houses playing two a night. The estimate of the value of such offerings is made on the laughs secured. By such a standard Emmett Devoy & Co. (a man and a woman) made very good at the Hamlin. Devoy uses the name of the Deity, does a burlesque Salome dance, and makes a vulgar crack on a speaking tube to get laughs but he gets them.

HOUSTON & KIRBY.

Billing—Dancing Songs and Dancing.
Class—"D." No. 550. Time—10 Minutes.
Seen—Star, Chicago, Dec. 6, 1910.
Place on Bill—Fourth in Seven-Act Show.

Scenery Required—Olio in One.
Remarks—The team opens with a song about a college boy followed by a few steps. Miss Kirby does solo dancing following this and is an attractive young woman and dances nicely. Mr. Houston then sings "Ida" and dances, getting a few laughs by imitations of different walks. Both dance together for a finish.

BILLY M'ROBIE.

Billing—Parodies and Talk.
Class—"E." No. 547. Time—12 Minutes.
Seen—Lyceum, Chicago, Dec. 5, 1910.
Place on Bill—Next to closing Five-Act Show.

Scenery Required—Street in One.
Remarks—There is very little talk in McRobie's offering. The most of the time is taken up with parodies, which are very old, but which found such favor at the Lyceum that there is no disputing that he made the hit of the first show Monday night. McRobie uses clown makeup for face and head.

REPORTS ON ACTS NOW IN CHICAGO

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

Abbott & Lind—On fourth at the Star at the beginning of the week; sister act; replaced by Houston & Kirby.

Amsterd Amshaires—Closed the show at the Lyceum first half; Germany singing act with four people; pleased.

Big City Quartet—On ninth at the Majestic and making very good.

Bernards, The—Opened the show at the Linden first half; acrobatic; fair.

Barr & Evans—Opened the show at the Lyceum first half; pleased.

Burns Sisters, Three—On third at the Linden first half and made so good Monday night that the audience would hardly let the next act come on.

Bedini, Madam—Closed the show at the Oak first half with her horses; one of the prettiest offerings in vaudeville.

Crocker, Ray (and Picks)—Closed at the Oak Monday night.

California Girls, Three—On second at the Majestic with a musical offering which pleases.

Delmore & Darrell—Closed the show at the Ashland first half; good.

Daley, Bob—Singing illustrated songs in second place at the Plaza; liked.

Doyle, Bessie Keene—On second at the Ashland first half; good.

Day-Crane Co.—On fourth at the Majestic with "Hungry," which was reviewed in these columns when presented at the Trevett. Slight alterations have been made. The playlet still runs entirely too long and it might be well to cut out the scene with the landlady and at least one verse of the Tommy Atkins song, for something must be eliminated from the offering to get it into reasonable time. It ran nearly thirty-three minutes Monday afternoon.

Fords, Four—On eighth at the Majestic and the real brothers and sisters present a real dancing act in real two a day style.

Fay, Anna Eva—On third and sixth at Sittner's and a strong feature.

Gassman, Josephine (and Picks)—In fourth place at the Plaza and stopped the show at some performances.

Haight & Dean—On fourth at Sittner's; comedy sketch; good.

Hawkins, Louise—On second at the Thalia first half with illustrated songs; pleased.

Jacobson, Flo—Singing illustrated songs in second place at Sittner's; liked.

Johnston, Oscar—On second at the Lyceum first half; illustrated songs; liked.

Judge, Harvard—Opening the show at the Star; juggling feats while maintaining his balance on an unsupported ladder; good.

Kramer & Willard—On fifth at Sittner's; good.

MADAME SALINA'S LIONS.
 Billing—Animal.
 Class—"C." No. 538. Time—12 Minutes.
 Seen—Academy, Chicago, Dec. 1, 1910.
 Place on Bill—Headliner.
 Scenery Required—Full Stage.
 Remarks—Madame Salina does not value the performance of her lions very highly, for she closes the act with a dance in the cage with the two beasts. Her dance got the biggest applause of any feature of the act. Madame Salina dresses as an Indian girl and introduces her lions in what appears to be a new cage, and has new-looking properties. It is an offering which should create talk on small or medium time where better animal acts have not been seen.

CAPT. TIEBOR'S SEALS.
 Billing—Animal.
 Class—"C." No. 535. Time—13 Minutes.
 Seen—Century, Chicago, Nov. 30, 1910.
 Place on Bill—Closing Five-Act Show.
 Scenery Required—Full Stage.
 Remarks—Five seals perform the same stunts of balancing and juggling and playing of musical instruments seen with other acts of the kind. There is a duplication in the routine which mars the value of the performance a little. The clown seal gets fewer laughs than with other acts. Three of the seals juggle lighted torches as a finish for the act. Capt. Tiebor and an assistant appear on the stage. The act is a very satisfactory one where seal acts are new to an audience.

Kleist, Paul—On third at the Star; musical; good.

Levina & Nelusco—Opened the show at Sittner's Monday night; replaced by another act.

Ledegar, Charles—Opened the show at the Lyda first half; Dutch comedian; pleased.

Lambert Brothers—Opening the show at the Plaza; gymnastic; good.

LeClaire & Sampson—Closed the show at the Linden first half; liked.

Lavine & Co.—Closing the show at Sittner's; seen at a disadvantage owing to limited stage room.

Langdons, The—Closing the first half of the show at the Trevett with "A Night on the Boulevard"; a very meritorious offering.

Lawrence, Al—On third at the Ashland first half; good.

Merritt, Frank—On second at the Linden first half; black face comedian; fair.

McCullough, Carl—On next to closing at the Trevett; the hit of the show.

Mayo & Vernon—Open the show at Sittner's; fair.

Mortons, Four—Closing the show at the Plaza; drawing big business to that house.

National Dancing Trio—On second at the Lyda first half; good.

Nadje, Mlle.—On next to closing at the Plaza; good.

Owen & Hoffman Co.—On third at the Lyceum first half with "The Benediction"; a big hit in spite of the fact that it was impossible to get up the scenery; Francis Owen is one of the best actors on the American stage when it comes to certain roles with which he is identified.

O'Hearn, Will J. (& Co.)—On fourth at the Star with "The Romance of Killarney"; three curtain calls.

Stevens & Valerio—On next to closing

at the Thalia first half with a sister act which is new but should work into a satisfactory offering for medium time.

Temple of Music—On third at the Lyda first half and made such a big hit it was held over all week. Charles Willard, manager of the act, made a speech Monday night in which he stated that George Hines, manager of the theater, was responsible for the organization of the act and advanced \$7,000 without the scratch of a pen.

Veaux, Carlyle (& Co.)—On third at the Plaza; good.

Van, Charles and Fanny—On seventh at the Majestic with "The Stage Carpenter's Experience," which was very well received.

Watson & Dwyer—On next to closing at the Linden first half; liked.

Weidner, Al—On next to closing at the Ashland first half; monologue; good.

COUNT MIKE DE BEAUFORT MAKES GOOD IN NEW YORK

Receiving \$1,000 for the Week in the East; Paid \$1,400 for the First Week Played in Chicago.

New York, Dec. 7.—The Count de Beaufort is liked in New York. He is such a bright little fellow that the American audiences welcomed him to the extent that they forgot the length of his name. He gave the same offering presented in Chicago and is gaining confidence in his own ability as an entertainer at every performance.

If Count de Beaufort makes good at the American Music Hall in New York this week, his future will be assured as far as the show business is concerned.

The Count proved the greatest attraction ever at the American Music Hall in Chicago, with the single exception of Harry Lauder, and he received a nice fat salary from William Morris in addition to certain moneys from Carl Laemmle for moving pictures and a probable slice of coin from Will Rosser for singing his songs.

When the Count first thought of vaudeville he wanted \$3,000 a week. It took the cleverest talk that J. C. Matthews, Chicago representative of William Morris, ever made to get him at \$1,400 for the first week.

When it was seen that he was a success in Chicago the Morris office approached the nobleman for a second week in Chicago and a week in New York. The Count wanted a raise in salary but the booking office finally obtained him for the two weeks for \$2,000, or a thousand dollars a week.

The success of Count de Beaufort has led Pat Crowe to seek vaudeville engagements. Norman Friedenwald, an artist's representative, is now offering the famous outlaw to the vaudeville houses.

There is a report heard that Col. W. C. Thompson, manager of the American Music Hall in Chicago, has Count de Beaufort under contract to play in a sketch requiring a couple of other players.

RUCTION IN ARRANGEMENTS AT YOUNG'S OCEAN PIER

Manager W. Ernest Shackelford Has Retired and Booking Agent Ben Harris Is Out.

(Special to The Show World.)
 Atlantic City, Dec. 7.—W. Ernest Shackelford, for the past nine years manager of Young's Ocean Pier in this city, has been succeeded in his position by John D. Flynn, who had been his assistant in the management of the big amusement concern. Mr. Shackelford's retirement is said to have followed his statement that there was no longer room on the big pier for Ben Harris and himself. Ben Harris is the booking agent who has been supplying the shows for the vaudeville theater. It is said that the owners used every influence

EIGHTEEN ACT SHOWS FOR MID WEST CITIES

to induce Mr. Shackelford to remain at the pier, but without avail.

Following Shackelford's withdrawal, according to the story, Booking Agent Harris intimated to the owners that he would make a good general manager for the concern as well as a good booking agent. He was not appointed, however, and served notice that he would sever all connection with the pier on December 4.

Harris will still book vaudeville for one of the houses here as he holds a franchise for the city. The Criterion theater is the only existing house available for his purposes and it may be that the Keith & Proctor interests will fulfill a promise said to have been made Harris some time ago that they would build him a theater in Atlantic City.

Kathryn Padden in Vaudeville.

Kathryn Padden, formerly in the stock companies at the College and Marlowe theaters, and well known in the Logan Square neighborhood as a teacher of elocution, will make her vaudeville debut at the Star theater next week.

IN VAUDEVILLE'S REALM.

John W. Considine is expected to arrive in Chicago next Monday.

Ray Crocker & Picks are booked for twenty weeks, opening at Winnipeg.

Perry & Kestor are here from the east and open shortly for ten weeks around Chicago.

Burt Earle produced a new act at the White Palace this week styled the Burt Earle Trio.

Hazel Swanson is producing a new act at the Verdi the last half of this week; she is late of musical comedy.

The Plaza is doing a big business this week with The Four Mortons as the headliner. Sittner's continues to prosper.

The Trevett is not doing wonderful business this week and changes to three-day next week, with Sullivan & Considine in charge.

Business was good at the first and second shows at the Lyceum theater Monday night, and Manager Fred Linnick wore his usual smile.

Harry Lauder, looked upon as one of the most economic of vaudeville favorites, is reported to have been "separated" from \$25,000 by Rob E. Davie, a schemer.

Walter Driver put up a tent for the Service Girls' Benefit at Orchestra Hall Tuesday night and the Tribune press work for the event spoke of him as a man whom the big "circus companies" had empowered to secure talent.

Gus Hill, who formerly fought it out with the Stair & Havlin circuit, is now in a newspaper dispute with J. Herbert Mack, president of the Columbia Amusement Company (Eastern Burlesque Wheel).

Temple at Grand Rapids and Main Street at Peoria Play Big Bills for Week Before Christmas.

The long show policy, which has been adopted by William Morris and Hammerstein, will be tried in Grand Rapids and Peoria week of December 19, more in the way of a big holiday treat than anything else. The success of these houses with the long show will be watched, however, by other managers anxious to get the pulse of the public.

The Temple at Grand Rapids changed to three-a-day recently, but two weeks was enough of that. Next week it plays twelve acts and then goes into eighteen acts for the week before Christmas, with the Main Street in Peoria doing the same.

The twelve act bill at Grand Rapids next week will consist of these attractions: Karrell, Mury J. Simonds, Nick & Lyda Russell, William Windom, Brown & Bartoletti, Lee Fong Foo, Nat Nazarro Troupe, Adele McNeil, Mr. and Mrs. W. P. Burt, Doyle & Wilson and Delmore & Lee. The only acts known to be booked for the eighteen-act show are Tom Brantford and Onetti. In the eighteen-act show at Peoria the features will be Emmett Devoy & Co., Mr. and Mrs. Robt. Fitzsimmons, and the Nat Nazarro Troupe.

The "twenty-two act" policy is still in force at the American Music Hall and the most noteworthy acts seen this week are Hilda Spong and The Cromwells, a Morris importation from Europe. Hugo Morris came out from New York to get the show started this week, returning east Tuesday. It was said Wednesday that only one act on this week's bill would be held over next week.

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ARTISTS

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

THOMAS H. DALTON RETICENT ON DUAL ORGANIZATIONS

Burlington, Iowa, Dec. 3.—Thomas H. Dalton, who is playing at the Garrick theater, is one of the directors of Local No. 4 of the Actors' Union in Chicago and when asked about the affiliation of the two actors' organizations—The White Rats and the Actors' Union—was rather reticent in regard to the future plans of the dual organizations.

Professionals at Opening.

Waukegan, Ill., Dec. 7.—The formal opening of the new Elks' Temple last night was made the more enjoyable by a vaudeville program which included Stone & King, Billy Browning, The Winninger Brothers, and Abe Shapiro. The Winninger Brothers are all Elks and brought along their orchestra.

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Fables in Vaudeville No. 29

"The Superstitious Actor Who Took the Keeley Cure"

By FRANCIS OWEN of Owen & Hoffman

Once upon a time there was a very good actor who was so SUPERSTITIOUS this MUNDANE SPHERE became a HORROR to him. If he DROPPED a LOOKING glass and broke it, it meant SEVEN years' BAD luck. A cross-eyed woman meant SICKNESS to one of his family. To walk under a LADDER was SUDDEN death. He NEVER took a train numbered 13 or slept in ROOM 23. To walk over the footlights meant the CLOSING of the company. If any one WHISTLED in the DRESSING room it meant he was to receive his two weeks' notice. A Black Cat on the stage was a fearful thing; it called for all the ILLS on the calendar and had NEVER been known to fail as a sign of coming disaster. When the MOON was full he always made a wish over his LEFT shoulder and if he spilled some SALT on the table he crossed himself THREE times and prayed he would get the best of the SCRAP. His wife could not wear PEACOCK feathers nor sing "HOME SWEET HOME." She could not go out of the house on Friday or affect any color that looked like YELLOW. He took the axe and smashed her ROUND top trunk to pieces because it meant BAD luck to sit on it. The wife REBELLED at this, because the trunk was a RELIC in the family and consulted her friends as to what was BEST to do with him. One of them suggested THE KEELEY CURE—Vaudeville, and said it was called that for superstitious actors because they worked so HARD and had so MANY shows there was no time left in which to think of bad luck. Papa unwrapped one BAND on his ROLL and backed the SEEKER of SIGNS in a brand new vaudeville sketch. It went over and after the FIRST excitement had died down, the LOONEY one asked a HARD SHOE dancer on the same bill if HE had noticed there were 13 STEPS leading from the dressing rooms. The Dancer replied that he had NEVER counted them because he had played the house FOUR times and was used to them. The Actor said the Dancer did not know what he was TALKING about and asked the SOUBRET if she didn't feel QUEER because there was a YELLOW clarinet in the ORCHESTRA. She got mad, took it as a personal INSULT, and told him she was accustomed to REGULAR orchestras. His dressing room mate used to WHISTLE all the popular airs as he was making up. The Actor stood it as long as he COULD, then told the other what BAD LUCK it was. "Cull," said the whistler, "half this room is MINE and if you don't like my whistling, make up with the MUSICIANS." After this rebuff, he began to COUNT the people on the bill and discovered to his HORROR there were 23. He told his wife it would be bad luck for someone and sure enough it was. THE MANAGER canned the SINGLE for getting drunk but promptly put on ANOTHER in his place and with 23 still on the bill DID the BIG business of the YEAR. The Actor began to WAVER in his faith of certain SIGNS and was booked just then for his first FOUR-A-DAY house. He would go to bed so TIRED, he couldn't count the stripes in the WALL PAPER to see if there were 13 and when he met a cross-eyed woman he couldn't see her because he was always half ASLEEP. Little by little LIFE began to grow into SUNSHINE and HAPPINESS, instead of GLOOM and HORROR. There was always a NEW kind of an audience to please; he was always meeting new ASSOCIATES and when he WAS not playing he was so busy forwarding PHOTOS, PROP PLOTS, and BILLING matter, he had NO time to dwell on what WAS going to HAPPEN. He was TRYING to make it happen as he WISHED it. Black cats, LADDERS, NUMBERS, PEACOCK FEATHERS, and in short all the sure signs of DISASTER and FAILURE, he turned into OMENS of GOOD LUCK and PROSPERITY, for he explained to a FRIEND, "you might as well call them omens of GOOD, as well as signs of Bad luck. The GOOD or BAD luck we have is determined by ourselves and it is childish to ascribe our FAILURES to the COMING or GOING of a BLACK CAT or a PEACOCK FEATHER."

Moral:—Fear Failure or DISASTER and you hang out the WELCOME sign on the DOOR MAT. THINK yourself into the belief that you will be a SUCCESS and back it up with WORK.

VAUDEVILLE NOTES

Herbert Clifton, recently seen at the Majestic in Chicago, has had his Orpheum time cancelled.

Neil O'Brien opens next week at Montreal with a "straight" man, working in one.

The Temple at Grand Rapids is again playing two shows a day, finding the three-a-day did not go in that city.

Vesta Victoria opens on the Morris time at the American Music Hall in New York December 26.

Howard and Josephine Stillman played the Century the last half of last week, being the only act on the bill outside of the Wells Brothers Minstrels, which is an almost-show in itself, the minstrels doing other turns. Josephine Stillman was the only woman on the bill for the four days. The Stillmans are playing "How Dunn was Done"—an act which has proven a big winner for them. It has now been used fifty-four weeks and they are at work on a new act which will have elaborate scenery and effects and will probably have the title—"A Story of the West."

Murray Feil, of the William Morris office in New York, returned to that city last week after spending seven days in Chicago.

W. S. Butterfield, manager of the Michigan circuit of the W. V. M. A., paid a visit to Chicago last week and reported the reopening of the Jeffers theater at Saginaw, stating that the smallpox scare was over.

Sidney Schallman, of the Chicago Morris office, is booking Suart's Opera House at Brazil, Ind., which plays three acts.

Frank Stafford & Co. left Chicago last week for Louisville, where the act is seen this week. It comes to the Majestic next week. Some recent changes in the opening of the act are said to be an improvement.

Marvelous Haynes, thought reader, has been placed as headliner at Sittner's theater week of December 19, by Norman Friedenwald, his representative.

William Morris (Chicago office) is booking the Victoria at Lafayette, Ind., beginning this week.

McKee, Richmond & Co., and Y'Berri and Taylor played the American Music Hall last Sunday, replacing Kara and Count de Beaufort. McMahon & Chapelle also went on Sunday, replacing Jessie Broughton.

The Plaza theater in New York (a Morris house) resumes vaudeville after Christmas.

There are plenty of acts of all varieties in Chicago at this time. Albert Hickey, of Hickey's Comedy Circus, called attention to the large number of animal acts playing Chicago in November, the other day, and this led to artists in other lines producing lists almost as long and in some instances longer of acts of the particular kind to which they belong. Hickey's act is playing the Theater Booking Incorporation time, having just played the Sullivan & Considine houses in Chicago.

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DON'T WANT PUBLICITY IF ARREST GOES WITH IT

Carl McCullough Building a Reputation Along Entirely Different Lines—Is Now at Trevett.

Carl McCullough, who is scoring the hit of the bill at the Trevett theater this week, is said to have been approached by the publishers of "Stop, Stop, Stop" with a proposition that thousands of dollars worth of publicity could be obtained by having the authorities prohibit McCullough from singing it. Carl McCullough wired back that he did not care to build a reputation of that kind and that while he would sing the song, he would present it in such a manner that no objections could be found to it.

In order that there might be no trouble from the use of the song McCullough read the lyrics to Manager Montague, of the Trevett, before he sang it at all. The manager could see nothing wrong in the words. McCullough then sang it and proved that it is the performer that makes the song objectionable in many cases.

McCullough was booked for the Trevett by Walter Keefe when E. P. Churchill thought he had the house. On Thursday of last week Keefe wired McCullough, "Trevett off." On the same night McCullough got a message from John Nash, of the Sullivan & Considine office, offering him the week and he accepted by 'phone.

"The Lady Buccaneers, a burlesque show of which Chicago is proud to claim the honor of fathering, is back in town this week and is doing a tremendous business at the Folly. Harry M. Strause, the manager, reports an excellent season to date. Joseph K. Watson, the principal comedian, has been busy shaking hands with his numerous friends. Mrs. Watson, who has been with the company the major part of the season, is still traveling with her husband.

TOM CARMODY LEARNS WHAT EVERYONE ELSE KNOWS.

"If you want a dandy single that can go on next to closing and score, you should keep Josie McIntire in mind," remarked Tom Carmody, manager of the Star, in the Association the other day. Miss McIntire was next to closing at the Star last week and made very good. The discovery was not original with the Association, however, as she has been on that time this season and last and had previously played the big William Morris houses. Miss McIntire is at South Bend now and plays the Butterfield time, opening next week.

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GET RICH QUICK WALLINGFORD KNOCKS 'EM QUICK TWISTER

Latest Geo. M. Cohan Comedy Received with Unusual Acclaim by Chicago Reviewers—Other New Plays of the Week Open Without Enthusiasm

By WILL REED DUNROY

NOT in many months have the newspapers of Chicago spoken so enthusiastically of a theatrical production as in the case of the latest Cohan & Harris offering, "Get-Rich-Quick Wallingford," which opened its Chicago engagement at the Olympic theater Sunday evening. The gentlemanly "high brows" who still hold to their right to pass personal judgment on what is "good" and "bad" on the stage, seem to have been "knocked off their seats," as the vernacular has it; with one exception they went the limit in saying good things about the performance. And their encomiums of praise are fully warranted—so fully, indeed, that the one lone objector in their ranks has jeopardized forever, among those who have already seen the latest comedy and the many more who will see it during its stay at the Olympic, his reputation for being a man of judgment and veracity. George Cohan has certainly caught the public's pulse once more and has given American theatergoers what they want—and this means success.

"Get-Rich-Quick Wallingford" is noticeably patterned after "The Fortune Hunter," but this is nothing to the discredit of its author for the reason that "The Fortune Hunter" is good enough from the theatergoer's standpoint to have many another play as nearly like it as the copyright laws will allow. Risking an odious comparison, one might say that the new Cohan show from the stories of George Randolph Chester, is equally as good as "The Fortune Hunter," save for its lack of a central interest, which does not have to fight its way into the hearts of all classes of people—those who quibble on morals and those who are not so particular where their heroes be shining lights, according to the modern church's standards or crooks as the police hold them.

The story told in the entertaining play concerns a pair of confidence men whose general plan of operations is to find some quiet little town where there is a lot of money lying dormant, and appropriate a little of it through the medium of bad checks. The pair break into a "tank" town called Battleburg and put up such a strong bluff at being capitalists that they stampede the place into a boom. They organize a company to manufacture a mythical covered carpet tack, and later, while stalling along waiting to jump out with the \$125,000 which trusting "boobs" have given into their care, take up options on an equally visionary interurban traction line and make a killing on inflated real estate values. Each of the crooks—for they are only that—finds the girl of his choice in the little rube town and lingers longer than was the original intention. While lingering, the imaginary schemes are strangely converted into realities—the covered carpet tack, thought out as a grim joke, proves a necessity to the public welfare, and the visionary manufacturing scheme nets loads of money; a traction company in the same locality sees real possibilities in the franchise and right-of-way secured for real estate booming, and buys it in for \$1,000,000. The crooks become legitimately wealthy and not only wealthy but public benefactors. It follows that they marry the girls of their choice, settle down in the town, which has once been a "tank," and live happily ever after, etc.

It has been intimated that there is some aversion on the part of a certain class of theatergoers to admiring as heroes men who are merely crooks, and this aversion furnishes the only stumbling block to the play's unqualified success. However, so adroitly has Mr. Cohan maneuvered that his play eventually wins every member of the audience and the ultimate end of entertaining is accomplished.

The cast provided for the Chicago engagement of "Get-Rich-Quick Wallingford," which is still running successfully in New York, is fully acceptable. Ralph Stuart has the title role and handles it well. George Parsons is Wallingford's fellow crook, "Blackie" Daw, and more than gets away with the part. Myrtle Tannehill, as the stenographer who shows Wallingford the error of his ways, gives an excellent performance in the principal feminine role. Joseph Kaufman, with another of those village "smart aleck" roles which he had in "The Fortune Hunter," and Carolyn Gordon, in character as a head waitress of the Childs' type, and later as the showily dressed wife of the village sports who has made money in the moving picture business, score the character hits of the comedy.

It is in the careful handling of the small parts that George Cohan has made

his biggest bid for success with the new comedy and, one after another, he introduces characters distinctive of the rube town which makes one marvel at his familiarity with types which are entirely foreign to the world in which the successful Broadway author-actor producer is supposed to exclusively move.

Early audiences of the current week at the Olympic were greatly pleased with "Get-Rich-Quick Wallingford." Sunday night at the opening performance a small sized riot followed the curtain on the big third act, and on Monday evening this same act drew seven curtains. The play gives every indication of being just what the Olympic needs for a three or four months' run.

MR. ELTINGE AT ILLINOIS IS A "PERFECT GELMUN"

"Mr." Julian Eltinge—we prefer the explanatory written parentheses or parenthesis to the objectionable spoken bracketed question mark which invites most masculine jabs from Eltinge—opened at the Illinois theater on Monday night in "The Fascinating Widow," a Hauerbach-Hoschna model especially fitted to the female impersonator's ability.

Unquestionably Mr. Eltinge is one of the most popular performers on the vaudeville stage and has carried the popularity evidently to the so-called legitimate. The educated sea-lion and the iron-jawed acrobat are also very popular on the several-a-day stage but it is doubted if they could swing their following if they were dramatized or musical-comedied. Yet the sea-lion gives a wonderful imitation of a grouchy man barking for breakfast and doing stunts when a fresh fish is thrown in.

This is not said to give the impression of our supersqueamishness regarding the impersonation of the female. We are forced to remember now and then, however, when viewing such a performance, that persons get arrested for such things on the street. But, then, a sea-lion would also be impounded.

We will say, nevertheless, that of female impersonators Mr. Eltinge is possibly one of the best. He can breathe in stays as well as a female and smooths his hips like a "lady."

The plot of Mr. Eltinge's dramatic cart follows:

He appears as Hal Blake, student in a co-ed college. As George Monroe would say, he is a very, very nice man. To prove that he is a man he is in love with Margaret Leffingwell, impersonated by Ruth Maycliffe. Margaret's mother doesn't like Hal, who is quite a naughty fellow. His rival, be-spectacled, accuses him of some cutupish acts, whereupon Hal, being a "perfect gelmun," hangs one on his beak. (We are getting quite manly, too.)

For this he is banished. To sidestep the exile he dons female attire. Then follows the comedy. As the fascinating widow preparing for a ball, the character drinks a highball and smokes a pipe while powdering the character's shoulders. Several men—including the hated rival and a professor—make love to the character. Finally the character appears as a bride. Then comes the denouement—we write this without reference to our French-English dictionary—and the character disrobes.

Such is the plot. During its unweaving the chaste humor evolves a question regarding the character's experience in maternity. Situations develop that demand the character's dressing in a woman's bathhouse, sleeping in the girls' dormitory and other chaste humor.

The audience laughed much. The music, which we forgot to mention, might pass with our apology. It is decidedly the Hoschna music but not the striking stuff of which "Madame Sherry" was made.

Other performers in the show were Edward Garvie, as the trainer; James Spottswood, the freshman; Carrie E. Perkins, as the stout and stern mother; Violet MacMillan, Frank Wentworth, James E. Sullivan, Charles W. Butler, and Gilbert Douglas.

"THE MAYORESS" PROVES TO BE A RATHER TAME ATTRACTION

More in pity than in anger we are obliged to state that "The Mayoress," now offered at the Colonial, is a tame and rather dull affair. The advance stories of the piece would lead one to believe that it might contain quite a little pungency, but the story is bunglingly told and the music is not new or fresh. The story, in brief, has to do with the time when women shall rule and the situation when that day

arrives is told in lines that we have all seen in the newspaper paragraphs' department many a time. There are plots and counter plots, but nothing ever seems to get any place, and the incoherency of the whole business is little else than exasperating.

There is a love story in which May De Sousa is implicated. She appears as the daughter of the mayoress of the town of Devonbridge, and she loves a young man. Her mother, to further her ambitions to become governor of the state, insists that the daughter marry a senator, and thus things are all mixed up until the close of the last act. There is much political intrigue among the women; there is an insurrection of the lady police, who appear in tights, a la burlesque; and the members of the Subjugated Husbands and Retired Burglars' clubs also add to the general confusion.

The mayoress of the city bribes the women voters with gloves and hats (all bought with funds from the city treasury) and thus hopes to remain in office. Her rival goes her one better and offers bigger inducements, and thus the campaign is waged. The company contains several clever people and, after they get to working together a little better, the show may be more entertaining. Lucille Saunders, who looks like Mme. Nordica and wears stunning gowns, is the mayoress. Max Freeman, a character actor of some worth, is seen as her recalcitrant husband and affords some little diversion. Edward M. Favor, a nimble comedian, seen as Booby Pepper, a henpecked husband, manages to extract some little fun out of his lines. Grace Leigh, a shapely young woman, is the captain of the lady police and looks stunning in fleshings.

The piece is offered by the Hall Amusement company. Arthur J. Lamb is the author of the book and John T. Hall wrote the music. Max Freeman staged it. Arthur Weld is the director of the orchestra. There are eighteen song numbers in the offering, and it is in two acts. Walter W. Newcomer is the manager; Max Freeman, general stage manager; Arthur Weld, general musical director; James Fennimore Lee, business manager, and Mrs. Carrie King is the press representative.

"TWO MEN AND A GIRL"—LIGHTER THAN AIR

Speaking aeronautically, "Two Men and a Girl," billed as an aerial musical comedy, is a lighter-than-air machine. Still aeronautically, the phrase "lighter-than-air" means an airboat supported by a flimsy bag filled with gas. Exactly. And the balloon-basket supported by the bag is very heavy and the woven sides of its plot are so intricately welded that one can discern neither beginning nor end. It makes the going heavy and the landing hard.

This gets about all of our limited knowledge of aeronautics off our chest and we hope it describes the show that opened at the Cort on Sunday night.

The show is a sort of "cooked twice" affair, being rehased from "The Aero Girl." It is spiced by the antics of Fred Bailey and Ralph Austin, rather slapstick, but with ability to tear a laugh out of you. There is also Belle Gold, as "ein Deutsches Madchen"; Rena Santos, with a vaudeville interpolation, and Elsa Ryan as "the aero girl." Olga Stech as a countess has two good numbers with a trousered octet.

Now for the review, shaky in memory. Thus: Opening scene—Holland; exterior of inn. Enter chorus. Much talk of escaped airship. Enter Mrs. Dare, new wife of aeronaut, separated from husband. Enter countess and maid, pursued by amorous noblemen and irate father. Countess and maid in love with airship officers, who rescued them from kidnapping Uhlans. Oh, yes, a prize cup for airship superiority has been won by sister of aeronaut, who also appears.

Enter airship officers, Messrs. Bailey and Austin, as a jockey and trainer disguised after an escape from prison. Business of slapstick. Song. More slapstick. Another song. Complications, love and curtain.

Second Round—Scene in lobby of Parisian hotel. Countess still pursued. Song numbers. Disguisings by Bailey and Austin some more. Plot seems to be thickening. More disguising. Song. Dance. Aviation cup is stolen. Enter hero. Lady and gentleman principals fall into each other's arms. Bailey and Austin appear with cup. Curtain.

There! There are some good song numbers, well done. There is the "Beautiful Waltz" in which Belle Gold importunes one Herman to whirl her in a waltz which has a reminiscent bar for its

foundation. "Mother's Child" is a catchy number, and "Stroll With Me" and "The Man I Love" gave excellent opportunity for a chorus effect.

In spite of or because of the mixture of plot which allowed the audience to view the show without bothering about the musical non-essential, the people in front seemed pleased. Each of the number mentioned had a satisfying number of encores, and Bailey and Austin tore out the laughs, as aforesaid.

Julian Edwards wrote the music and Charles J. Campbell and Ralph M. Skinner the books and lyrics.

PLAYERS GIVE SERVICES FOR POOR CHILDREN OF CHICAGO

Thursday afternoon at the Grand opera house the players in the most prominent companies in Chicago appeared in the Chicago Examiner benefit for the poor of Chicago. There was a very good audience and a neat sum will be realized from the sale of seats. This benefit was organized by Managing Editor Polachek of the Examiner, assisted ably by Mrs. Magda West, who worked herself into a sick bed over the affair. The program consisted of the following: Song from "The Chocolate Soldier," by Forrest Huff, Grace Drew, Fizzi Von Busing and Henry Coote; scene from "The Spendthrift," with Thais Magrane and Robert Haines; song from "The Mayoress," by May De Sousa and chorus; Anna Fitzhugh, in songs from "Lower Berth 13"; Trixie Friganza in songs from "The Sweetest Girl in Paris"; the second act of "Get-Rich-Quick Wallingford," with Ralph Stuart, George Parsons and Myrtle Tannehill; songs from "Two Men and a Girl," with Elsa Ryan, Fred Bailey, Ralph Austin and Olga Stech and male chorus; act from "The Deep Purple," with Richard Bennett, Emmet Corrigan, W. J. Ferguson, Jameson Lee Finney, Ada Dwyer and Catherine Calvert in the cast; Sallie Fisher and Vera Michelena in songs from "The Girl in the Train"; Grace La Rue and her company from the American Music Hall; Frank Tinney from the Majestic theater, and a scene from "The City," with Tully Marshall, Mary Nash, Mary Servoss, Wilson Melrose and John Jex.

NAT GOODWIN IN SAME HOTEL WITH HIS FORMER WIFE

Nat Goodwin, who has just closed on the road, arrived in Chicago Tuesday evening and made his way to the Blackstone hotel. He registered, and was given a room on the seventh floor. "You are just one floor above Maxine Elliott, the star," said the clerk with a touch of pride. "That's nothing," replied Mr. Goodwin with a smile, "many is the time I have had a room with her." The clerk scratched his head a minute and then tumbled to the fact that Maxine Elliott was one of the many Mrs. Goodwin's of the past.

PAUL ARMSTRONG IS BARRED OUT OF PRINCESS THEATER

Paul Armstrong, one of the authors of "The Deep Purple," has been barred from the Princess theater in Chicago, where his piece is playing. The management avers that he has made himself obnoxious about the place and refuse to allow him the run of the house. There is a story also current that Mr. Armstrong had trouble at one of the prominent hotels in Chicago one night this week.

JOHN PRINCE WILL PRODUCE A NEW PLAY AT THE PEOPLES'

"The Floodgate" is the title of a new drama by John T. Prince, Jr., which will receive its baptism of the footlights next Monday night at the Peoples' theater on the west side. The play is in three acts and the scenes are all laid in Montana. Much secrecy has been maintained as to the plot, but it is intimated that there are some exciting scenes in the play. Mr. Prince is the manager of the Peoples' theater and was formerly engaged in dramatic newspaper work. The Marie Nelson Players will be seen in the production, and a special production is being made for the play.

CHICAGO THEATRICAL BUSINESS IS VERY GOOD IN CERTAIN SPOTS.

The theatrical business in Chicago at the present is in what might be called a lumpy condition. That is, it is good in spots and bad in spots. The attractions that are doing big business are "Get-Rich-Quick Wallingford," at the

(Continued on page 16.)

THE SHOW WORLD

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The Show World Publishing Co.

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WARREN A. PATRICK
Managing Editor.

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December 10, 1910

It was a happy thought of the management of "The Mayoress" to select a woman press agent.

You will have a merrier Christmas if you have an advertisement in the Christmas issue of the Show World. Do your ad writing early and avoid the rush.

Count that day lost whose low, descending sun
Sees not the Count DeBeaufort put o'er another one.

In the case of the "Fascinating Widow," it is certain that this is the first time in history when the leading lady is a man.

A New York writer suggests that Father-in-law Kilgallen and Count De Beaufort ought to get into the ring and put on a good bout. Not a bad idea, and all the fight fans would be on hand for the mill.

The worst feature of all this "Salome" business is that Mary Garden has reaped big advertising benefits from it. She ought to be ashamed but she is not.

The fun of it all is that Chicago's 400 sat and applauded and revelled in an opera that was so bad the police had to interfere. Good joke on the best society.

You have kicked up quite a row,
Mary Garden;
Quite a muss, we all allow,
Mary Garden;
But the vigilant police
Had to come and make you cease,
Mary Garden.

Sarah Bernhardt is still farewelling in the east, but it is dollars to doughnuts that she will totter back again next year and try it again.

If those vaudeville magnates keep on their rivalry in the east they will probably arrive at the time when they will show day and night in continuous performances.

This is the time of the year when the "turkey" show is being fitted out to fill the Christmas stocking.

MOVING PICTURES DIGNIFIED

MOVING pictures are to be extensively used within the next three weeks in the furtherance of the nation-wide fight against tuberculosis which has been in progress for the past few years under the direction of the National Association for the Study and Prevention of Tuberculosis. There has been made for release December 16 a 1,000-foot film entitled "The Red Cross Seal," which it is estimated will be shown in 7,000 theaters where moving pictures are shown, having an average daily attendance of half a million people.

The picture is a dramatic story of settlement work in which the principal characters are a beautiful young artist whom adversity has made quite familiar with life in the tenement district of a great city and a wealthy young chap who has been aroused to the necessity of making something of a life which he is prone to waste in useless occupations. The young artist aspires to win a prize which has been offered for the best design for "The Red Cross Seal," and in getting the local color for her work which enables her to win the prize becomes so imbued with the spirit of charity that she determines to give the money of which she is herself so much in need to her neighbors. Interest in settlement work which has led the young scion of wealth to lay aside his frock coat for the old clothes of the tenement district brings him into contact with the young artist and provides a love interest.

It is significant that moving pictures have been so dignified by one of the greatest charitable organizations in the world as to be chosen as one of the best means to a glorious end. The fact that "The Red Cross Seal" is expected to accomplish wonders in the furtherance of this great charity should make those who rabidly talk of the abolition of the present day picture show stop and think. It should also provide food for thought for the manufacturers and purveyors of moving pictures who may never have thought of the powerful influence for either good or evil which they have in their control.

In their efforts to promote the sale of the Red Cross Christmas seals, which are expected to net \$1,000,000 for the charity this year, the national association has asked those who conduct picture shows to exhibit between their regular numbers a slide calling attention to the seals and their purpose. The favorable response to this request to date has been astounding and is indicative of the fact that the moving picture people are charitable.

Look out for a big breeze, "The Whirlwind" is headed toward Chicago.

By and by there will be a neighborhood vaudeville house on every corner in Chicago, if the trend that way continues.

It is not every son-in-law who gets kicked out by his father-in-law, who gets \$2,000 a week for it. Count De Beaufort must have been born under a lucky star.

Not even the common or garden variety of burlesque would tolerate "Salome," and yet Chicago's high-brow contingent thought it "artistic." Ah, art, what crimes are committed in thy name!

Good shows are doing well in Chicago and on the road. The flivers are having a hard time of it, as they should.

We do not hear very much this season about Chicago as a production center, but if she couldn't do better than New York is doing in some instances, it would be a shame.

The smut song and "Salome" have been chucked into the limbo where they belong, where they can fester and rot as they deserve.

"The Girl in the Train" ought to make a big hit on the road. Hah!

It is said that catnip is not Mary Garden's favorite flower. She has taken a very sudden antipathy to it.

Chief Steward may be illiterate, but he knows how to write a police order.

Suggestion to Mary Garden: Why not give a series of catnip teas.

An advertisement in the Christmas issue of The Show World will mean a full stocking. Now is the time to write it.

Obituary Note: "Our Miss Gibbs," "Your Humble Servant" and "The Seventh Daughter" are dead in Chicago. Interment was in the storehouse.

A complaint which registers the good health of the show business is a communication to The Show World to the effect that Klein & Clifton find that the salary pickings for an act made up largely of other peoples' material are rather slim. Looks like the opening strain of a plaintive Swan Song.

TO THE EDITOR

Corry, Pa., Nov. 30.

Warren A. Patrick,
General Director Show World,
Chicago, Ill.

In view of The Show World's fight against suggestive songs, I want to say a word regarding the turkey burlesque shows which are touring the country. We all know that the wheel shows have censor committees on the lookout. If a show falls below the status required, the suggestive part is at once eliminated, or the show cannot continue to appear on wheel time.

Below is an editorial from the Corry, Pa., Evening Journal, following the appearance of the Monte Carlo Girls:

"The management of Library theater last evening, treated Corryites to another one of those performances that depend on their very rottenness for their attraction. On the same stage where three or four evenings ago, a church organization held an entertainment, in which the innocent children of the city took part, where wives, sisters and daughters of our most prominent business men appeared, a creature heralded as "Fatima," her act being advertised as "better than a tonic, boys," was hired to wiggle through the disgusting evolutions of a stale dance. This and other equally suggestive performances, interspersed with smutty jokes, made up a highly elevating bill."

The management can hardly be blamed for playing the attraction. I am told that this show and the Moulin Rouge Girls, earlier in the season, hold the record for paid admissions. A very fine line of attractions has failed to get the patronage deserved, yet the two shows appealing to the passions and baser elements of mankind, have made money for the show and management.

The Show World's One Best Bet of the Week



Julian Eltinge.

A "fascinating widow," when
In skirts you grace the stage,
But you have quite a punch,
they say,
When manly arts you wage.

What is the answer? These turkey burlesques come into a town. As a rule, they play to stag audiences and the house management tell them to cut loose, for they know that a tame show will kill any chance for future profit.

The dance to which the editorial referred was one that no fair ground official would permit, and would be promptly closed by the authorities, but on the stage of a theater the police allowed it to go on. The actions of the comedians and dancing of the chorus girls was disgusting in the extreme. But the shows are out for the money and get it.

I do not believe the actors, dancers, or chorus girls relish the disgusting actions they have to go through. It is a case of bread and butter with them. The male portion of the public wants the smut and the turkeys are surely giving it to them this season.—Lawrence T. Berliner.

Looking for "Phasma, Goddess of Light."

The Show World is in receipt of a query as to the whereabouts of "Phasma, the Goddess of Light." The query comes from Etta Louis Blake, Philadelphia, under date of November 22, and says that Phasma's mother is ill.

Nov. 29.

The Show World Publishing Co., Chicago, Ill.

Dear Sirs: Please advise if you can furnish me with addresses of firms that can furnish costumes for carnivals, etc. Thanking you in advance for your prompt attention, I remain,

Yours truly,
R. B. ERHARD,
Galveston, Texas.

EXECUTIVE OFFICES

THE SHOW WORLD

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

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

ENERGETIC CORRESPONDENTS WANTED

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

FOR FULL PARTICULARS ADDRESS

WARREN A. PATRICK, Managing Editor of
THE SHOW WORLD, Chicago

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



FRITZI VON BUSING AS "MASCHA"

HENRY COOTE AS "MAJOR ALEXIUS SPIRIDOFF"

ALICE YORKE AS "NADINA POPOFF" (SOMETIMES)

GRACE DREW AS "NADINA POPOFF" (SOMETIMES)

FORREST HUFF AS "THE CHOCOLATE SOLDIER"

FRED MACE AS "COLONEL KASIMIR POPOFF"

JOHN DUNSMURE AS "CAPTAIN MASSAKROFF"

Llanuza

Drawn Expressly for The Show World By Cartoonist Peter Llanuza.

PENCIL REPRESENTATIONS OF "THE CHOCOLATE SOLDIER," MOST SUCCESSFUL COMIC OPERA IN YEARS

COLUMBUS TO THE FRONT WITH PROMISING PLAYWRIGHTS

J. A. Maddox Achieving Success in Work for Vaudeville Stage and F. E. Dumm More Particularly as Writer of Legitimate Comedies

By DOC WADDELL



Columbus, O., Dec. 8.—This city is coming to the front as to playwrights. George Atkinson, a former Ohio State Journal reporter, seems to have made good, but he keeps himself in New York. The two Columbus fellows, who just now are in the full glare of the limelight, are J. A. Maddox and F. E. Dumm. They are newspaper boys. Maddox has an office at 4 North High street, resides at 1281 Bryden Road, and is the general representative of the Cincinnati Times-Star for the state of Ohio. This paper belongs to Hon. Charles Taft, brother of the President, the big man with the big smile down at big Washington. Maddox takes instructions from the managing editor of the Times-Star. Do you know him? If not, get acquainted. He is "Joe" Garretson—a prince, a square-deal-human-being, who remembers the rough places he has hit in the past and deals accordingly, a friend to the profession and who always gives whole loaves to the press agents right with God and man. I can never repay "Joe" Garretson for what he did for me when I peddled stories of spangles and pedestals and mid-air. And so I am indebted to Maddox and to Dumm and the great army of scribes the world over.

Maddox Reads the Public Mind.

Maddox has a keen way—a scent for just what the people want, and is engaged principally in writing vaudeville sketches—short stories for stage, trimmed with comedy, that makes you laugh the next day, and then some. While never an actor, he has, nevertheless, been associated with members of the profession in all branches and in this way as press agent and acquaintance of the living forces of the foot-light and canvas realms, has imbued himself with that clannish peculiarity distinctive of the characters of stage and sawdust. He has no less than a dozen vaudeville sketches going and the returns thereon are flattering, both as to finances and criticisms. I had Maddox meet Dumm. I noticed a congeniality spring up between them. Talk of combination—of partnership—is now on. These two writers of stage offerings would sure form a "Trust" of strong pretentious highness. Dumm has been type-setter, reporter, city editor, and actor. In the days of pretty Nellie Free, when the veteran Nelson Compston managed her, Dumm was with the bunch. He knows the stage. We talked the other day of the Free race. New Lexington, Ohio, the home of "Doc" Minturn, the imitable, was their haunt. Her uncles were the late Colonel John Free and the only "Immortal J. N." The latter never forgot a face and by his original and strictly exclusive wit traveled the world over without paying a penny for what he got on rail or afoot, except to the barber, whom "J. N." claimed was the only workman in all the world that earned his money. He never paid a cent to get in any circus. On a visit to the old John Robinson "Ten Big," the door-keeper, desiring to be real cute, when "J. N." asked the price of admission, said: "The price is fifty cents, but being as it is you, we'll make it 25." Quicker than a flash replied the "Immortal": "Well, you are a liberal man. I never allow any man to be more liberal than myself. You've thrown off half. I'll throw off the other half." In such manner was this said that everybody about roared with laughter and "J. N." was promptly admitted free. This was later tried by a hotel clerk and to this day the story is told, using a hotel for the scene. If "Round the World in Eighty Days" was revived, with a character in it like "J. N." it would get the money, the laughs, and dramatic approval.

Dumm Has Had Stage Experience.

Dumm lives at 1012 Dennison avenue. All told, he had a stage experience of seven years, followed by fourteen years of newspaper work. Three years ago he again took up the game of playwriting. In that time he has written seven plays and fourteen vaudeville sketches. Two of these plays have not been submitted to managers and are now undergoing their final revisions—"Left Behind," a comedy, and "Gladys," a melo-

drama. His first play, "On the Sahara," had its premier at Tony Pastor's New York theater in the fall of 1887. Then came his "Little Miss Johnstone," which had a successful season in the Middle West and South. "A Dry Town," toured under the management of Jos. M. Gaites, was a Dumm arrangement. Tim Murphy has taken his play, "Judge Barmlee," or "Home Rule." It was staged and given its first public presentation at the Columbus Colonial the other night. The applause was deafening. Curtain calls brought Murphy to the front for a speech, in which he highly complimented his new play and the author, Mr. Dumm. The public wanted to hear Dumm say something, but his modesty hurried him to a safe hiding place. I noticed in some of the criticisms, by the critics of Columbus, that petty effort to massacre, born of the smear or crust coaching of society, which looks more



J. A. MADDOX,
Cincinnati Times-Star Man Who Has An
Even Dozen Plays and Sketches
En Tour.

to the angle the hat is tipped and the way the knife and fork are handled at the table than to the contents of the head adorned by the said hat and the real true-inwardness—heart and soul—back of and hid within the person with the eating implements. To h—l with surface; give me depth, and lots of it. Take the bum storage egg, for instance. It looks the part, appears good, is polished to catch the eye, is all surface. In the depth test it is rotten, rotten, rotten. The moral is—Don't be a storage egg.

Tim Murphy a Stage Veteran.

I had a talk with Tim Murphy while he was in town. Amsterdam, N. Y., is about the rottenest place to hit during Lent, and yet during the Lenten season Murphy can stand them up and turn them away there. As the story goes, he once upon a time made a heavy contribution to the church of his faith at Amsterdam and ever after he has been in the best of standing. Statistics that he first gave out at Amsterdam I here now reprint:

"Tim Murphy has been on the stage twenty-two years. In that time he has created seventy-five characters. He has produced thirty plays. He has never bought a play from a foreign author. He has traveled over 10,000 miles a year, an aggregate of 220,000 miles. He has paid authors nearly \$162,000 in royalty, scene painters over \$150,000 on productions, and the railroads have been paid about \$156,000 for his companies' transportation."

After these statistics, conversation turned to George Cohan, who rehearsed his "Get-Rich-Quick-Wallingford" at the Columbus Southern before taking it to Chicago for a 365 days' run.

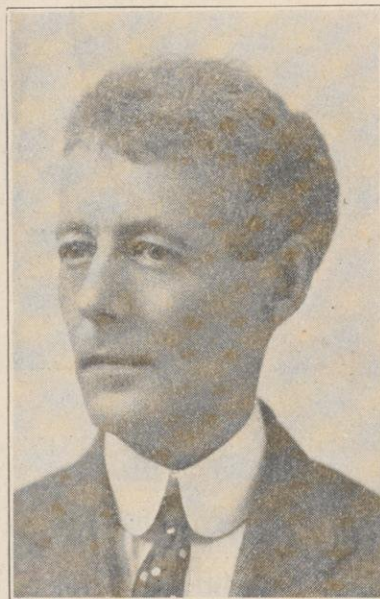
"That man's the greatest character the American stage has today," said Mr. Murphy, "and I like to talk about him because I admire him. Why, do you know what he did a few years ago? You remember Richard Fuller Golden, who

organized the 'White Rats' and had tuberculosis and was ordered to go up into the Adirondacks or out West or somewhere. He had written a book and wanted to get advertisements to make it pay so that he could leave town. It was at Churchills one night and Cohan was there, and Dick Golden came up to him and asked him if he wouldn't buy an ad. in the book, or maybe it was some periodical, I forget. 'Sure,' said Cohan; 'I'll take an ad., but say, that ain't what you want; what you want's health. Say, come over here a minute,' and he took his check book from his pocket and made out a check for \$3,000, saying, 'Here take that and find your health,' and that was all there was to it. Why, that man gave him a fortune that night; that amount meant a lot of work and worry and all that sort of thing; I couldn't do it; I couldn't afford it, but Cohan could and he did; that's the kind of young fellow he is."

Mrs. Murphy (Dorothy Sherrod) is with her husband, but is not acting this season. She broke a tendon in her leg this past summer and has worn the injured member in a plaster cast for several months.

SHORT NOTES ABOUT PEOPLE AND THINGS

If the present plans of the Columbus Elks are carried out, there will be one of the finest Elk homes in this country just east of the Keith theater building. The building is to be six stories and will be erected on a 60-foot lot. The cost is estimated between \$110,000 and \$125,000. The new home is to include a theaterium with a seating capacity between 2,000 and 3,000. There will also be lodge rooms, billiard and pool-rooms, a bowling alley, sleeping rooms, a Turkish bath, restaurant, swimming pool and small assembly rooms.



F. E. DUMM,
Whose Latest Play Has Been Accepted
By Tim Murphy.

From the present outlook the start on the construction of the building will be made late in February or early in March.

Work on the Shakespearean theater at the Ohio State University is nearing completion. This theater is of the outdoor variety and is the result of the efforts of the university girls who are members of the Browning Literary Society. The stage is a natural grass plot 40 feet wide and 35 feet deep, which has been raised about six inches above the surrounding turf and newly sodded. Sloping from the stage gradually upward is a small hill which makes a natural seating arrangement. It is intended to build permanent seats on the hillside, which forms a natural balcony for the theater.

Mrs. Julia Wyatt, famous in her day as an actress, and particularly in the

part of Topsy in "Uncle Tom's Cabin," recently died at her New Haven, Conn., home, at the age of eighty-seven years. She played the part for years. Included in the Wyatt company in later years were her two daughters, Helen, now dead, and Mrs. Warren, now living in Bridgeport. Her husband, George H. Wyatt, also an actor, died in 1855.

City council passed the revised moving picture show ordinance, and under the present restrictions, all shows will be able to continue in business. Exit space is now based upon seating capacity, instead of the depth of the theater. Six feet of exit space, in addition to entrances, is required of show-rooms seating 300 or less, and three extra feet are required for every additional 150 seats.

Thirty-five members of the Press Club, with their friends, were guests of George M. Cohan, at the Southern Theater when "Get-Rick-Quick Wallingford" was presented. Seventy seats in the body of the house were reserved for them.

The Valentine company has sued the Western Vaudeville company for \$1,509.68 for the rental of the Victoria theater at Dayton and the Fairbanks theater at Springfield.

The Fleming sisters, Helen and Crystal, of 703 East Long street, are home from a vaudeville tour of West Virginia, Indiana and Kentucky. After a week's vacation they leave Columbus to resume their tour. They report their act a signal success.

The circus season is over and "main top" followers are beginning to show up in police court, James Hughes, claiming to have been all summer with Sells Brothers & Forepaugh's circus, was arraigned for vagrancy. He said he was on his way from Sardis, Miss., to his home in Washington, and had stopped off here to see some friends. He was sentenced to twenty days in the workhouse. Friday, one of the prisoners was from the "Two Bills" show.

Sense of humor on the part of Judge Black saved Oscar Martin, young relative of Al W. Martin of circus and Uncle Tom fame, from being sent to the Boys' Industrial school at Lancaster. The boy was before the court on the charge of having "bummed" his way into a theater. The boy explained that he was standing at the entrance of the High street theater when three men came out and compelled him to take three return checks. They choked him in order to make him take them. He tried to cry out, but he was choked so badly that his vocal organs failed to respond to his will. He was pushed into the building, and just at that time was grabbed by another man and carried up to the gallery. The man continued to frown at him, so that he was afraid to appeal for assistance. Accordingly he watched the show and when it was out was glad to get away.

Another from the same atmosphere follows: "High Street Theater employees took into juvenile court a youthful swindler, according to their claims. He is only 9 years old, but has considerable knowledge of the ways of the world. The boy is Clarence Starling, son of Frank Starling, who traveled with Sells Bros. in their day. His plan is to begin to cry before the playhouse. Tender-hearted passers usually ask him the trouble and he answers tearfully with a story of lost money." I cannot see the wisdom of haling a kid up before a court. Showmen certainly can figure out a better plan. Be humane.

Frank Keenan in "The Oath" at Keith's recently caught all Columbus. He was interviewed, wine, dined; it just seemed every pair of hands from the cradle to the grave were busy applauding. Josie O'Meers, "The Girl on the Wire," was on the same bill. She, too, won all Columbus.

Mrs. Margaret Golden, widow of Ray Golden, the circusman, shot and killed by her escort, Earl Lichenwalter, early in October, has collapsed, unable to stand the strain, and her condition is serious.

William Burress, of this city, is prominent in the support of Christie McDonald in "The Spring Maid."

Uncle Al G. Field has returned to his big minstrel show after being housed up here with the worst cold that ever got under the hide of his broad, thick chest. After five consecutive years as his leading singer, George Martin has resigned to join the Russell-Smith act in vaudeville. The Al G. Field company gave him on his departure a diamond-studded Elk button.

AT The New Criterion Theatre

KLIMT & GAZZOLO'S POPULAR NORTHSIDE PLAYERS PRESENT

SAPHO

WEEK OF
DEC., 4 1910
JOE PILGRIM
BUS. MGR

CARTOONS DRAWN FOR THE SHOW WORLD BY LAMERRELL

PRODUCING MANAGER
LEE ELLSWORTH
AS
"UNCLE CESSAIRE"

MAUD TRULY
AS
"CLEO"

GEORGE SALISBURY
AS
"CAUDAL"

MR. JOE PILGRIM
BUS. MGR

FRANK DAE
AS
"JEAN GAUSSIN"
THE STUDENT

BLANCHE DIX
AS
"FRANCING"

AMBER DE LANY
AS
"FIFI"

FRANK Z. ARCHER
AS
SERGEANT OF POLICE

PAUL EDWARDS
AS
"FLAMANT"

ADIN B. WILSON
AS
"DECHELETTE"

A.M. ESSER
AT THE TICKET WINDOW

GWENDOLYN DE LANY
AS
"AUNT DEVONNE"

BENNETT FINN
AS
"HETTEMA"

FLORENCE MARSHAL
AS
"MADAM HETTEMA"

GLADYS MONTAGUE
AS
"FANNY LE GRAND SAPHO"

FRANK DAE
AS
"JEAN GAUSSIN"

GEORGE KLIMT

FRANK GAZZOLO

NEW CRITERION THEATRE

OH IM YOUNG VET

HE IS DEAD

I WANT MY SUPPER

HOY MANY PLEASE

CHICAGO'S PURITY SQUAD HAS STRINGENT ORDERS

Chief of Police Steward Has Provided List of Songs Which Cannot Be Sung Anywhere in the City—Music Publishers Promise a Fight



By C. P. McDONALD

Chief Steward's purity squad, under the direction of Sergeant Charles O'Donnell, on Thursday of last week took the most drastic step so far taken in The Show World's crusade against indecent songs.

The Show World called Sergeant O'Donnell's attention to the fact that the chief had said that certain songs were not to be sung in Chicago under any circumstances. He was shown one or two criticisms printed in other theatrical journals wherein the Chicago police were ridiculed for their apparent failure to put a stop to the singing in Chicago of songs which the chief had said were under the ban.

"I see," said Sergeant O'Donnell, "that it is useless to be lenient with these publishers and their cohorts. I thought that by forcing the performers to cut out the suggestive dances and contortions they have been doing when singing these songs that the publishers would be less aggressive. But I see now that they are not to be handled with gloves."

Sergeant O'Donnell was furnished with a copy of "THE ARABIAN OOOZE," which probably is the boldest and most salacious song of the entire category. It is published by the F. B. Haviland Company.

"This," said O'Donnell, "is positively the limit. I shall give one of the most sweeping orders ever issued in this city. I am tired of having the censorship board of the police department held

up to ridicule. I have prepared a list of the rankest of these publications and tomorrow shall have my men personally notify the manager of every theater in Chicago—every nickel theater, vaudeville house (including the Majestic and American Music Hall), first-class theater, cafe, and restaurant that the rendition of either of these songs in the theater under his management will be followed by the arrest of the performer singing the song and the unpleasant notoriety incident to such arrest. This order goes, too. I will not tolerate these songs in this city, and the first performer who attempts to put any one of these songs over, no matter in what place of amusement, will be arrested. Chief Steward's orders are to be enforced and I shall enforce them at any cost."

The songs included in the list furnished each theater manager and which cannot now be sung anywhere in Chicago are:

- "THE ARABIAN OOOZE."
- "GRIZZLY BEAR."
- "THE ANGLEWORM WIGGLE."
- "THAT LOVING MELODY RUBENSTEIN WROTE."
- "HER NAME WAS MARY WOOD, BUT MARY WOULDN'T."
- "TO ARMS! THERE'S A RING AROUND THE MOON."
- "WOULDN'T YOU LIKE TO TAKE A LITTLE GIRL TO RAISE?"
- "STOP! STOP! STOP! COME OVER AND LOVE ME SOME MORE."
- "COMP'NY IN THE PARLOR."

MUSIC PUBLISHERS WOULD ENJOIN THE POLICE

Ted Snyder Company Askes Temporary Injunction Against City for Interfering With Song

The Ted Snyder Company, publishers of songs, have asked in County Court a temporary injunction restraining the police of Chicago and the City of Chicago from interfering with the song "Stop, Stop, Stop," which was recently put under the police ban.

The case came up Monday in Judge Cooper's court and was continued until Wednesday. On Wednesday it came up again and was transferred to Judge Gridley's court and was set for hearing Saturday, December 10. Sergeant O'Donnell, of the censor squad said: "This company has asked for a temporary injunction restraining us from interfering with this song. It was put on the list of songs that were objectionable, but no one has been stopped from singing it. Some of the songs were prohibited

altogether, and others were censored. The principal objection to most of the songs were the suggestive motions used by the singers, and the order went out that these motions must be eliminated. We have had little trouble since the order went out, and there seems to be a tendency to eliminate the smut and the evil suggestions and motions."

J. Casper Nathan Quits Laemmle.

J. Casper Nathan, for the past year connected with the Music House of Laemmle in its Chicago office, has announced his resignation from service with that firm. He is leaving for New York within the next few days for a short vacation and will return to Chicago to resume his special writing.

SPRINGFIELD TO ENFORCE SMUT SONG ORDINANCE

Authorities There Have Followed Chicago's Example and Are After the Suggestive Numbers—Copy Windy City List

(Special to The Show World.)

Springfield, Ill., Dec. 7.—Chief of Police H. F. Kramer's naughty song lid is all ready. Just as soon as he and the rest of the police department can find out what songs are too horrid for the refined ears of the Springfield public, he will clap the lid on.

The chief is trying earnestly to prepare himself to act as critic, as provided in the ordinance recently passed by the city council prohibiting the singing of indecent or suggestive songs in Springfield theaters. Chief Kramer has secured a list of "smut" songs that has been compiled by Chief Steward of Chicago.

It probably is unreasonable to believe that even the chief of the Chicago police department has heard all the piquant songs which have been and are being daily—or nightly—pushed out over the footlights. The Chicago chief has placed his finger, his scorn and his ban on many of the most popular "smut" songs, however, and it is probable though Chief Kramer is not real sure yet, that the

same list will be blacklisted in Springfield.

It is not improbable that an investigating committee consisting of the most sanctified—that is, the less contaminated—members of the local police force will be delegated to attend theaters, where singing and dancing are scheduled to predominate, and pass judgment on the merits and demerits of the vocal offerings.

The songs which are blacklisted as too naughty, too smutty and too suggestive for public display are as follows: "I Love My Wife, but Oh, You Kid," "Do Your Duty, Doctor," "Stop, Stop, Stop!" "Grizzly Bear," "Her Name Was Mary Wood, but Mary Wouldn't," "To Arms! To Arms! There's a Ring Around the Moon," "The Anglemworm Wiggle," "Comp'ny in the Parlor," "The Arabian Ooze," "That Loving Melody Rubenstein Wrote," "Wouldn't You Like to Take a Little Girl to Raise."

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

- | | |
|-------------------|---------------------------|
| CLASS E—EXCELLENT | CLASS P—POOR |
| CLASS G—GOOD | CLASS A—AWFUL |
| CLASS M—MEDIocre | CLASS Z—Should be Ignored |

Numbers Review in this Issue, and their Classification

- "MA BELLE ROSE."—Class E.
- "VALLEY FLOWER."—Class G.
- "TELL IT TO MURPHY, SWEENEY KNOWS IT."—Class M.
- "TWO LIPS."—Class E.
- "WINNIE FROM WINNIPEG."—Class G.
- "DUTCH KIDDIES."—Class E.
- "SOMEONE LOVES YOU."—Class M.
- "IF I COULD SEE AS FAR AHEAD AS I CAN SEE BEHIND."—Class E.
- "I'M LOOKING FOR A NICE YOUNG FELLOW WHO IS LOOKING FOR A NICE YOUNG GIRL."—Class G.
- "COME, JOSEPHINE, IN MY FLYING MACHINE."—Class M.

"MA BELLE ROSE" is the title chosen by Jos. H. McKeon for a Spanish serenade of which he has written the lyrics. The music is by Arthur E. Behim, and it may be stated without fear of contradiction that it is excellent. High class serenades like "Ma Belle Rose" are not plentiful, more's the pity, and this one is most satisfying. The words are, perforce, repetitions in some phrases, but this does not alter the fact that the lyric in its entirety is worthy of the beautiful melody woven by Mr. Behim. It consists of five pages of solid delight and is a creation of high caliber and refinement. Published by Harry Von Tilzer Music Publishing Company.

Kerry Mills has written both the words and music to one of his late publications, "VALLEY FLOWER." Mr. Mills' music is good and daintily pretty, and while the words are roughly carved as to versification and rhyme, still they contain what few songs today boast of—a plot. It is worked out, too, to the entire satisfaction of the most hypercritical and shows that Mr. Mills was not content with a mere jumble of words. Perhaps it is this feature that appeals to us more strongly than anything else about the song. "Valley Flower" is a Class G song without pretense.

"TELL IT TO MURPHY, SWEENEY KNOWS IT," another Mills' publication, is by Paul Cunningham and Harry Seymour. These few preliminary words, of course, convey no meaning, so we hasten to describe the words as retelling the old yarn of the woman who asks a man to hold her baby for a moment and then forgets to reclaim the child. We've heard it time and again until it now contains not even the merit of novelty. The words are extremely crude and fall flat for that wit which we have been led to look for in Gaelic ditties. Mr. Seymour's music, on the other hand, is worthy of more than passing notice. It is of a quality which deserves better lyrics.

The gifted writers of "That's What the Rose Said to Me," again have combined their talents and given us another "rose" song. This time it is called "TWO LIPS," and Mr. B. F. Barnett, the writer of the lyrics, has not come up to the class he displayed in his previous effort. This does not imply that the words of "Two Lips" are not of merit, for they possess a whole lot that is lacking in even more pretentious words. Mr. Edwards' melody is equally as beautiful as was his former big success. Refinement and delicate passages abound, and, unlike of hundreds of other songs through which we recently have waded, we find pleasure in hearing it oft repeated. Published by Gus Edwards, Inc., 1531 Broadway, New York City.

"WINNIE FROM WINNIPEG," subtitled "a nifty northern novelty," by Eugene Ellsworth, is the latest offering we have received from Tell Taylor. Here, again, we have a writer who has evolved an original plot, as much plot as can easily be crowded within the narrow confines of two conventional verses. The melody to this effusion is good, whistly, and readily memorized, and while we're not in sympathy with the working out and denouement of the plot, we do like the melody, and when the music of a song is good, we always have been given to understand, the song itself is three-fourths good.

M. Witmark & Sons, in so far as our humble judgment goes, have a pennant winner in "DUTCH KIDDIES," words by Louis Weslyn, music by Geo. J. Trinkaus. Mr. Weslyn from the first word to the last of his lyrical conceit, has assailed the papyrus with no uncertain pen. His first intention evidently was to write a lyric that would scintillate with originality. Whether or not he had a second intention we are at a loss to discover, for it is apparent that the first intention held paramount until the lyric was completed. Mr. Trinkaus' melody also is of excellent fiber, and, all in all, "Dutch Kiddies" is a song which immediately demands the attention of song connoisseurs. We freely admit we'd like to have two or three songs equally as good on which royalties were accumulating.

Beth Slater Whitson and Leo Friedman, two writers who lately have won considerable renown with "Let Me Call You Sweetheart" and "Meet Me Tonight in Dreamland," present their latest endeavor, "SOMEONE LOVES YOU," under the able management of Leo Friedman himself. Having created a demand for the first two mentioned songs and disposing of them to other publishers at a price satisfactory to all the persons involved, it is natural to conclude that Mr. Friedman will continue in his role of "song broker" and build up a reputation for this song. Whether or not he will be able to do so is gravely problematical. Neither the words nor the music in this instance are of the caliber of the other two, and while the song, judged purely as one of those human interest love affairs, may create a ripple on the now placid sea of local music, we are not sanguine in believing that it is going to upheave the waves to any great extent. We trust our judgment is at fault in thus criticising, for Friedman is a hard worker and, to our best knowledge and belief, has not written for a smut line or lifted more than one bar of somebody else's work. Therefore he is entitled to his success and all that comes with that word of magic. Having thus relieved ourselves of this eulogistic savoir-faire, knowing that Mr. Friedman, in common with all other Chicago publishers, has a natural aversion to advertising his wares in the columns of "The World's Greatest Amusement Paper," at no advance in rate, we transfer our affections to New York and lavish our plethoric metaphor upon "IF I COULD SEE AS FAR AHEAD AS I CAN SEE BEHIND." Jeff T. Branen never has shown his ability to compete with the best American lyric writers more than he does in this particular endeavor. Here, indeed, is a set of words which do not force a laugh. Its humor is spontaneous, broad, clean, and healthful. Wit, refreshing and invigorating, satire, mild and wholesome, are the chief ingredients employed by Mr. Branen, and they are employed with that thoroughness which characterizes a good lyric writer at his best. Arthur W. Lange, who has before sparred many rounds with Mr. Branen, is the musician in the case, and it is evident that he will not take the count before his worthy opponent does. If this be not cultured metaphor, make the most of it. Published by Jos. W. Stern & Company.

"I'M LOOKING FOR A NICE YOUNG FELLOW WHO IS LOOKING FOR A NICE YOUNG GIRL," is the long but

FACTS OPPOSED TO FALLACIES IN SHARK PUBLISHER'S SCHEME

More Details of the Practices Typical of Those Who Angle for the Money of the Confiding Suckling in the Music Game—A Specific Instance in Point

By C. P. McDONALD

(Editor's Note:—This is the second installment of C. P. McDonald's detailed expose of the so-called "shark" music publisher's method. The first installment was printed in last week's issue of The Show World.)

The Show World's Music Editor, after having read the Dugdale company's circular entitled "The Truth About the Music Publishing Business," wrote a personal letter to the firm in which it was requested to divulge the name of the publishing concern that made the assertions set forth in the circular, and purported by the Dugdale company to be "one of the largest in the country." Other information also was asked for, the nature of which is disclosed in the answer to The Show World's communication. Here is the reply, signed by H. Kirkus Dugdale:

Dear Mr. McDonald:

Your valued favor of the 15th has been called to my personal attention and in answer to your inquiries will say, first, that the regular wholesale price of our publications is 10c per copy.

Second, it costs us between \$20.00 and \$25.00 to print the first 1,000 copies of a complete song, that is, with a plain, one color title page. Title pages which require more than one color and special designing by special artists cost more money.

Third, as the information concerning some of the large music publishers in New York and elsewhere came to me in confidence and through a reliable source, and as I have made no direct mention of the names of the firms, I do not feel obliged, nor have I any desire, to make known the name of the firm tendering this information, nor do I wish to jeopardize myself and my business by making known the names of the firms mentioned in the statement.

Suffice it to say that several parties that are now doing business with me have done business with one or more of these firms and have placed work with them for publication, only to find that at the end of six months not a single copy of their work had been disposed of.

I trust the above explanation will prove satisfactory and hope to hear from you by return mail.

Standing of Dugdale Firm.

At the time of writing the Dugdale company for specific information in regard to the statements printed in its circular, copies of the circular were mailed to many of the prominent New York publishers with a request for the views of the publishers as to the Dugdale company. The Dugdale Company is an lightning. The Dugdale Company is an unknown quantity, a nonentity to the publishers of New York. Jerome H. Remick & Co. said:

Received your letter in regard to the H. Kirkus Dugdale Company. Their circular, in our opinion

REVIEWS OF NUMBERS. (Continued from Preceding Page.)

euphonious title of the latest Jeff T. Branan-S. R. Henry song novelty, (Jos. W. Stern & Company, publishers.) Mr. Branan has written a lyric in this instance which demands no adverse criticism. It is a swifty, rhythmic little thing, and does not become laborious as it progresses. Mr. Henry's music, aside from its smattering of "I Like You" and "Ain't You Coming Back to Old New Hampshire, Molly," is tinkly and tuneful, and runs merrily along to the measures of the verses. A capital little song, well written by two men who know how to write popular songs, which is synonymous to saying that we look upon the Messrs. Branan and Henry as considerable writers.

Maurice Shapiro publishes the latest slushmushgush song written by the well known Alfred Bryan and Fred Fischer. It is entitled "COME, JOSEPHINE, IN MY FLYING MACHINE," and while we unhesitatingly pronounce Mr. Fischer's melody as good, we disapprove of Mr. Bryan's lyrics, which are dull and uninteresting. What merit it might possess is dimmed by the constant repetition of "Oh, you," which goes sadly against the grain in these parts. All of which goes to show that even our best word writers occasionally slip over unmercifully. But, we add in justice to this song, it is a grand opera aria compared with the writer's spasm of a few weeks ago entitled "That's the Fellow That I Want to Get," the vulgarity of which could not be concealed by the artful substitution of whooping cough bacteria.

ion, is so silly and of so little importance that I do not believe we could give you any information that would help towards solving what they are trying to get at. The only way we conduct the manuscript department is:

If a person wants to print 500 copies of music and pay for it we do the work. In our contracts we not only tell them what we will do, but we particularly tell them what we will not do. That is, that we do not care to popularize the music, that we do not agree to put it on sale in our different stores; in fact, that we do not care to do anything except the printing of the copies for them, and it is entirely up to them to dispose of same.

Of course, we do not get as much manuscript work under this method, but we prefer to pursue these tactics rather than have a lot of complaints from people in the different parts of the country who expect results from their writings that can not possibly be realized.

J. Fred Helf, of the J. Fred Helf Company said:

"I never have heard of the H. Kirkus Dugdale Company. I cannot see where amateur writers could benefit by placing songs with the company unless it is the firm's intention to spend large sums of money in promoting them professionally. CONCERNS OF THIS KIND CAN NOT DO ANY ONE ANY GOOD. THE SOONER WE GET RID OF THEM THE BETTER IT WILL BE FOR ALL CONCERNED."

Albert Von Tilzer, manager of the York Music Company, had this to say:

In reference to the circular you sent me wish to state that this is just another way of getting money from a poor amateur. We have any number of requests to publish these songs from all over the country, and always have refused to accept their money and returned the songs. The returns on these songs are absolutely impossible and the publishers know this when issuing them. The only difference between this proposition and the others is that he (Dugdale) is willing to do it for \$35.00 where the others want \$50.00.

Theodore Morse, of the Theodore Morse Music Company, remarked:

The line of business conducted by the Dugdale company is one branch of the business that we have avoided. We think it is a line which eventually turns out to be unsatisfactory to both the publisher and the amateur song writer. I do not know of any successful number that has been published by the H. Kirkus Dugdale Company. I have read the company's circular and it is a pretty clever scheme to get the money. The "shark" game is an abominable one all the way through and is doing great harm to the business in general.

Will Von Tilzer, of the Harry Von Tilzer Music Publishing Company, replied:

Your letter with enclosures received. To say that the statements of the individual whose name is on the article enclosed in your letter are ridiculous would be expressing it rather lightly. It is obvious to the writer that his whole scheme is an advertising one. He evidently likes the game that he is advocating against and in order to get it all himself, he is lowering the price.

We do not nor do we intend to have anything to do with the business that your letter refers to. We are conducting our business on a strictly legitimate basis, and will publish only songs that we feel confident are worth the price at which it is usual to sell popular music.

In answer to your question as to whether we have a staff of salaried writers, we desire to say that we accept lyrics or melodies from any one who is capable of writing anything up to our standard. We do not care anything about amateur writers. We are in the music business to make a success. Such a thing as classifying a writer as a "professional" or an "amateur" has never entered our minds before. If an individual can write a great lyric or a great melody, he does not strike us as being very much of

an amateur. What we want is success, and there does not happen to be anybody in this business who can lay out any set rules for us to work on.

In conclusion, we desire to say that we have never heard of the H. Kirkus Dugdale Company, and after reading their article, we desire to say that we do not care to know anything about them.

Edward Marks, of Jos. W. Stern & Co.

I do not know the Dugdale company—Money-Mad Shark Stops At Nothing. I do not know the Dugdale company, but all "shark" concerns that advertise and take money from amateurs are not on the level, and the sooner they are investigated by the postal authorities the better for the poor amateurs who contribute and are fleeced. Complaints constantly reach us from amateurs who have been "stung" and who ask our advice and assistance in the matter. No doubt other houses of standing receive the same complaints.

An Instance in Point.

The Show World employs as an "office devil" a boy fifteen or sixteen years of age. This young man has none of the advantages of an education. The powers of his mind have neither been disciplined nor cultivated. He evidently has rubbed hard against the rough edges of life without absorbing wisdom as he rubbed. He lacks the power of grasping detail, of assimilating knowledge. Therefore he probably believes himself qualified to write song lyrics.

This young man, we understand, out of his meager income helps support a widowed mother. One day he came across one of the alluring advertisements of the H. Kirkus Dugdale Company. He wrote a set of words and submitted them. He received the stereotyped form letter announcing that his poem had been "carefully reviewed and criticised and found worthy of publication." With this letter he received a contract in duplicate, duly signed by the H. Kirkus Dugdale Company, one copy of which he was to retain, the other to be acknowledged and returned to the Dugdale company.

This "poem," he it noted, was the young man's maiden effusion. He anxiously awaited the verdict of the Dugdale company as to its intrinsic merit. Was it returned for lack of merit or because it had failed of the high standard set by the Dugdale company? It was not. Rather, the poet was advised that he had a "taker," and there was no visible reason why it should not become successful if put to a good melody. If this young man's "poem" was not returned as being unsuited, no verses ever will be.

A few weeks ago we printed the boy's lyrics as they were submitted to the Dugdale company. We reprint them here to show just what this "shark" accepts and charges money for:

"NEVER TRUST A FRIEND IN THE GAME OF LOVE."

It was in a garden after the sun went down,
And in a bunch of daisies stood Betty and Brown;
For they were lovers who had come out to spoon
Underneath the bright silvery moon.
Brown said that I've a secret to tell you
That's as most important to me as you.
Betty thought he'd say I love you as the sky is gray,
But she was greatly mistaken when she heard him softly say.

(Chorus)

"Never trust a friend in the game of love,
For he is liable to be the gay turtle dove.
Know I heard of such cases afore That Happened in the days of yore;
A friend on day took away the girl of my brother;
My father hath said that it was the same way with my mother.
So never trust a friend in the game of love,
For he is liable to be the gay turtle dove.

Know listen girls I've a secret to tell
That I have a beau and he is pretty and well.
Know one of the girls was a gay and bright one,
Who would bett she would rather be married than have a year of fun.

That night she got next to and won the love of Brown,
And Brown gave her a gay white gowne,
So they could go upon their honeymoon through the gay white bay;

When Betty saw they go you could hear them softly say.

The embryonic song writer in question paid \$6 in weekly installments on this account, and then ceased remitting.

Facts Opposed to Fallacies.

To summarize: The "big music catalogue" dwelt upon by the Dugdale company consists of a single sheet, printed on both sides, half of one side being taken up with an advertisement for song poems.

A popular song can not be made a national "hit" in Washington.

It takes a whole lot of money to create a big seller. The mere publication of a song does not argue that you will make money. A hit song must be popularized through the medium of being introduced on the stage by innumerable performers, unless it happens to be a so-called production number.

If you wish a song privately printed, do not accept the \$35 proposition of the Dugdale concern. You can print it yourself for less money.

H. Kirkus Dugdale himself is not recognized as a "hit" writer by the music publishers of New York.

While assailing the methods employed by other publishers, the Dugdale company is employing the same methods—at \$15 less than the amount charged by Haviland, and by Shapiro, and by others.

Despite the fact that the Dugdale company charges what it terms "the so-called large publishers in New York" with discouraging the "amateur," it is a well known fact—and any reputable music publisher will bear us out in this declaration—that any song writer, known or unknown, can get an audience with any publisher in the United States if he has a song of merit. And it also is an established fact that if a song writer, amateur or professional, has an entirely original song, something novel and out of the ordinary, almost any publisher will publish it and pay the writer or composer adequate royalties.

It is not true that musical publishers are accepting and publishing the songs of amateur writers to keep them off the market and prevent them from becoming successful. To the contrary, if a song has possibilities and shows signs of becoming popular, any publisher with a modicum of brains will, as they say in the game, "get behind it and push it for all it is worth." A hit song, no matter by whom it is written, will not be sidetracked simply because a publisher happens to have a staff of "salaried writers."

The person who can write a hit song, or a big seller, is not much of an amateur.

If it is necessary to pay money to have your song published (unless you desire to have it printed for your own personal uses and satisfaction), throw it aside as so much worthless paper. We never have heard of an amateur making money out of a song for the publication of which he paid.

If you wish to gratify your own personal desire to have a song printed, have it done by a publisher whose imprint is recognized in the music publishing business.

Also, bear this in mind: You can find the publications of Remick, Shapiro, Haviland and others on the music counters of Chicago. We have not been able to find in Chicago a single song bearing the Dugdale imprint. This alone is significant.

If, as the Dugdale company claims, the big concerns of the country are "accepting practically everything which is sent them and publishing hundreds of worthless compositions by unknown writers," and the Dugdale company accepts for publication such numbers as "Never Trust a Friend in the Game of Love," wherein lies the argument? Can the publications of any of the large houses possibly be inferior to the work of our office boy?

It will be noticed that Mr. Dugdale remarks in one of his form letters: "Owing to the immense cost (to us) of publishing and advertising your work it is absolutely impossible at present for us to purchase your work or handle it on a partnership basis." And yet the despised "Large New York publishers" do these very things and seem to make money out of the transactions.

And, finally, SEVEN "SHARK" PUBLISHERS WERE FORCED OUT OF BUSINESS IN CHICAGO BY THE FEDERAL POSTAL AUTHORITIES THREE YEARS AGO! WHY?

THE STAGE IN CHICAGO

By
WILL REED DUNROY

(Continued from page 9.)

Olympic, which opened to twice as much money as any other show that has been in that house. The indications are that it will be a knock-out. Frank Daniels in "The Girl in the Train" has also been doing fine business and crowded houses are the rule at the Studebaker.

"The Chocolate Soldier," at the Garrick, now in its eleventh week, is doing a remarkable business and bids fair to break the records at the Garrick for a long and profitable run. "The Sweetest Girl in Paris" has broken all records at the La Salle for a run of fourteen weeks and is packing the people in at every performance. "The Deep Purple" has been gaining steadily in volume of business at the Princess, and "The City" has been holding its own at the Grand opera house, although not doing as big a business as the attraction would warrant. Maxine Elliott has done very little at the Lyric; Baily and Austin at the Cort are not meeting with any success, and "The Mayoress" will probably not last long at the Colonial if present indications count for anything.

Julian Eltinge in "The Fascinating Widow" opened to big crowds, and there are indications that the attraction will prove to be a drawing card of much potency. "Lower Berth 13" at the Whitney, which was thought would last a very short time, is now well into its third month, with growing business. "The Commuters" at Powers' theater has been doing a fair business right along. "The Spendthrift" at the Chicago opera house has been drawing moderately well and will perhaps remain until after the holidays. There has been a noticeable falling away in business in most houses since the holiday shopping was begun.

Vaudeville has not been as profitable as formerly except in the large houses. The American Music Hall and the Majestic have not felt any slump, but the outlying houses have felt a falling away. There are indications present that too many neighborhood houses are in the field. Burlesque has been doing fairly well, but is not as prosperous as it might be. Grand opera has had its ups and downs, and it is thought that this form of amusement has had its effect upon the dramatic and musical comedy houses.

TRUTH IS STRANGER THAN FICTION IN THESE CASES

Last week in Minneapolis "The Chocolate Soldier" and "Madame Sherry" were pitted against each other and competition was very strong. Renold Wolf, writing in the New York Morning Telegraph said:

"Two of the best attractions on tour—'Madame Sherry' and 'The Chocolate Soldier'—were pitted against each other in Minneapolis last week, with malice aforethought, and 'Madame Sherry' ran away with the lion's share of the patronage. The week's receipts for 'Madame Sherry' were in the neighborhood of \$12,000."

C. E. Wright sends to the New York Review the following: "This week has been the merriest one theatrically in Minneapolis since the Shuberts opened their new theater here. With the F. C. Whitney Opera Company in 'The Chocolate Soldier' at the Shubert theater and 'Madame Sherry' at the Metropolitan, Minneapolis theater-goers have had the opportunity of seeing in one week two of the most-talked-of musical plays of the season, and before they have been seen in many cities outside of New York and Chicago.

"In the face of the price cutting by the opposition theater the Shubert theater maintained its prices at the scale of 50 cents to \$2 for 'The Chocolate Soldier,' and an enormous business has been done, notwithstanding the marked-down sale at the Metropolitan. Many Minneapolis theater-goers regarded the lower prices at the Metropolitan as an admission of a production inferior to that of the Whitney Opera Company in 'The Chocolate Soldier.'

"Both productions received good notices from the newspapers, and the business done by both houses was better than was to be expected, considering the competitive forces at work. Early in the week 'The Chocolate Soldier' showed an indication of equaling and perhaps surpassing the business done here by 'The Midnight Sons,' which has broken all records here for this season."

DEMING HAS USED VAST AMOUNT OF BURNT CORK ON THE STAGE

Arthur Deming, who is playing the role of the negro porter in "Lower Berth 13" at the Whitney, has used enough burnt cork in his day to blacken one-half of the moon. For nearly twenty years he has blackened his face once and twice a day in minstrel shows, vaudeville, and other attractions. He was with the Hi Henry minstrels seven years; with Haverly three years; with Cleveland one year; with the Vogle & Deming show three years; with a farce comedy called "Don't Tell My Wife" one year; with Primrose two years and in vaudeville two years. Only once in all that time did he play the

part of a white man, and that was in the farce comedy.

"LOWER BERTH 13" COMPANY IS ORGANIZED FOR THE ROAD

A new company has been organized to play "Lower Berth 13," the big Whitney success, on the road. The company will open in Kansas City, Christmas day. Eddie Hume, and several of the members of the original cast who are not now with the show, will play in the farce with music. Rehearsals were begun last Sunday morning. Walter O. Lindsey, who owns the road rights for the United States and Canada, is the manager and Herbert Glickauf, a

Jack O'Brien, the fighter, has arrived from Winnipeg, where he did a little fighting with success. He will be in the city for a time and may arrange some bouts here.

"The Lady Buccaneers," which is the offering this week at the Folly, is making its fourth stop at that theater in nine months. Harry Strouse is the manager, and one of the proprietors, and he reports that business is good with the attraction this season.

Harry Davies, a well known tenor, passed through Chicago this week on his way to join "The Chocolate Soldier," which is playing through the north. Mr. Davies will sing the role of Alexius.

Tell Taylor, with "Lower Berth 13," tells a good story on himself. He was playing in a country town where he was not known and dropped into a bar where he asked the proprietor to set the cigars up to every one in the place. "Give me something for about two-for-a-quarter," said Mr. Taylor. "Have nothing but five cent cigars," said the proprietor. Mr. Taylor then purchased a dollar's worth of cigars and passed them around. An old fellow in the crowd thereupon edged his way up to Taylor and asked: "What you running for, Taylor, sheriff?"

Harry Chappell, who has been out with "The Girl in the Kimona," has arrived in the city. It appears that he had some difficulty with the management over money matters, and decided that Chicago was the best place for him.

Charles Tackas, who at one time was engaged in the theatrical business in Waukegan, Ill., and who for the past three years has been the manager of the theater in Appleton, Wis., has been transferred to Bloomington, Ill., where he manages the handsome new theater in that town.

One of the big surprises of the season is the way "The Girl in the Train," at the Studebaker, has been drawing. The show has been packing them in at nearly every performance and prosperity has taken up its abode in the house where George Ade Davis holds forth.

There is another rumor extant that the two big syndicates are to merge. It has been aroused by the fact that Asher Levy, of the Shuberts, and Rollo Timponi, of the Illinois, have been seen together very frequently of late.

Paul Benjamin, who is the pilot for Maxine Elliott in "The Inferior Sex," left early in the week for St. Paul, where he will try to stir up the newspaper men of the Twin Cities.

Mme. Fritzi Scheff's tour in "The Mikado" has come to a termination. It was noted while she was in Chicago that she did not have her whole heart in the proceedings.

Wilton Lackaye, who has been battling through the south in "The Battle," has given up the fight. He ceased the war-like proceedings against fate in Atlanta.

Margaret Anglin, who has been in a Chicago hospital for an operation on her throat, is reported to be much improved and will be able to resume her tour in "The Awakening of Helena Ritchie" in a short time.

Word has been received at the Garrick theater that Fred C. Whitney, who is in Europe is on his way to Vienna to look over Oscar Straus' newest opera, "The Little Friend."

Our old friend Richard Carle, accompanied by Edna Wallace Hopper, is on his way to New York where he will jump about in "Jumping Jupiter" and attempt to make the Gothamites like it. Mr. Carle began his activities in this piece at the Cort, in Chicago.

Gladys Montague, for some time leading lady at the Klimt & Gazzolo stock house, the Bijou, has been transferred to the same concern's north side theater, the Criterion, opening her engagement there in "Sapho," the bill for the current week.

Maurice Brerriere, with "Two Men and a Girl" at the Cort theater, was formerly with the Bush Temple in the days when stock was offered there.

It is said that Lee Kohlmair, who was recently closed at the American Music Hall on account of smuttiness in his act, will join Rose Stahl in "The Chorus Lady."

Stella Schoenfeld, the delicate typewriter tickler at the Olympic, mentions that "Get-Rich-Quick Wallingford" is a greater success than "The Fortune Hunter."

The Blackstone theater is fast nearing completion. Manager Powers has begun to select his official family already.

Manager Sam Lederer has a number of gold bricks out in front of the Olympic, but that does not appear to have any deterrent effect upon the people who crowd into his playhouse.

Tom Richards, press agent for the Powell & Cohen's musical attraction, has arrived in town. The show has closed and Mr. Powell and the members of the company are at liberty.

FINGER-BOARD TO CHICAGO THEATRICALS

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

- AUDITORIUM**—Chicago Grand Opera company.
- ALHAMBRA**—The Great Star and Garter Show. Next week—Clark's Run-away Girls.
- BIJOU**—"The Great Jewel Mystery," a melodrama with much action. Next week—"The Montana Limited."
- BUSH**—German peasants in a repertoire of plays.
- CHICAGO OPERA HOUSE**—"The Spendthrift," a melodrama of modern life with tense scenes and much actions; Robert T. Haines and Thais Magrane are the principal players with very excellent support.
- CRITERION**—"Sapho," the hectic drama, played well. Next week—"The Great Jewel Mystery."
- COLLEGE**—"Going Some," a good play well played with Johnny Evers as the added attraction; good business. Next week—"Brown of Harvard."
- COLONIAL**—"The Mayoress"; see review elsewhere.
- CORT**—Bailey and Austin in "Two Men and a Girl"; see review.
- CROWN**—"The Rosary," a religious play that has had a great vogue. Next week—"Three Weeks," a play made from the novel of the same name which is not so bad as the book.
- EMPIRE**—"The Passing Parade." Next week—"The Rector Girls."
- FOLLY**—"The Lady Buccaneers," playing the fourth time in nine months. Good business. Next week—"Miss New York Junior."
- GARRICK**—"The Chocolate Soldier," an opera bouffe with splendid music; Alice Yorke and Grace Drew alternate in the prima donna role; Fred Mace, Henry Coote, Forrest Huff, and Fritzi von Busing are in the cast.
- GLOBE**—"The Smart Set," played by negro players; Aida Overton Walker does some clever dancing; S. H. Dudley is the comedian and next to Bert Williams he is the funniest negro on the stage.
- GRAND OPERA HOUSE**—"The City," a forceful melodrama by Clyde Fitch; the acting of Tully Marshall is equal to that of Richard Mansfield in "Dr. Jekyll and Mr. Hyde."
- HAYMARKET**—"The Winning Miss," a lively musical comedy with a good cast. Next week—"The Wolf," a stirring play by Eugene Walter.
- ILLINOIS**—Julian Eltinge in "The Fascinating Widow"; see review.
- LA SALLE**—"The Sweetest Girl in Paris," a lively musical comedy with new features from time to time which keeps it fresh and bright; has broken all records for fourteen weeks in this house.
- LYRIC**—Maxine Elliott in "The Inferior Sex," a light comedy delightfully played. Next week—Margaret Illington in "The Whirlwind," as yet an unknown quantity in Chicago.
- MARLOWE**—"The Lion and the Mouse," carefully played by a good stock company. Next week—"Arabian Nights."
- McVICKER'S**—"The Nigger," a stirring play well played; Guy Bates Post in the leading role. Next week—"The Chorus Lady," with Rose Stahl; farewell engagement.
- NATIONAL**—"The Soul Kiss," a naughty play. Next week—"The Ninety and Nine," a religious drama.
- OLYMPIC**—"Get-Rich-Quick Wallingford." See review.
- PEOPLE'S**—"Heart's Desire." Next week—"The Floodgate," by John T. Prince, Jr.
- POWERS**—"The Commuters," a bright and gay little play that pleases everybody; worth seeing.
- PRINCESS**—"The Deep Purple," a melodrama of the underworld that grips and holds the attention; played by one of the best acting companies that ever was brought to Chicago.
- STAR AND GARTER**—Big Banner Show. Next week—"The American Girls."
- STUDEBAKER**—"The Girl in the Train," with Frank Daniels, Sallie Fisher and other well known players; a likeable show and one that is doing a big business.
- WHITNEY OPERA HOUSE**—"Lower Berth 13," a farce with music with Dave Lewis, Arthur Deming, Tell Taylor, Anna Fitzhugh and Ruby Fitzhugh in the cast.

well known theatrical man, is also interested in the show, and will go out in advance. The farce is now in its third month at the Whitney, where it is drawing well. Tell Taylor has joined the cast.

OTTO HENKLE IS ACTIVE AROUND THE LA SALLE

Otto Henkle is one of the busiest managers in Chicago and he is always thinking up new schemes to boost business at the La Salle. He has arranged to celebrate the fiftieth matinee of "The Sweetest Girl in Paris," on December 17, when cold cream will be given away to the women as souvenirs. On December 30, the Oliver typewriter salesman will

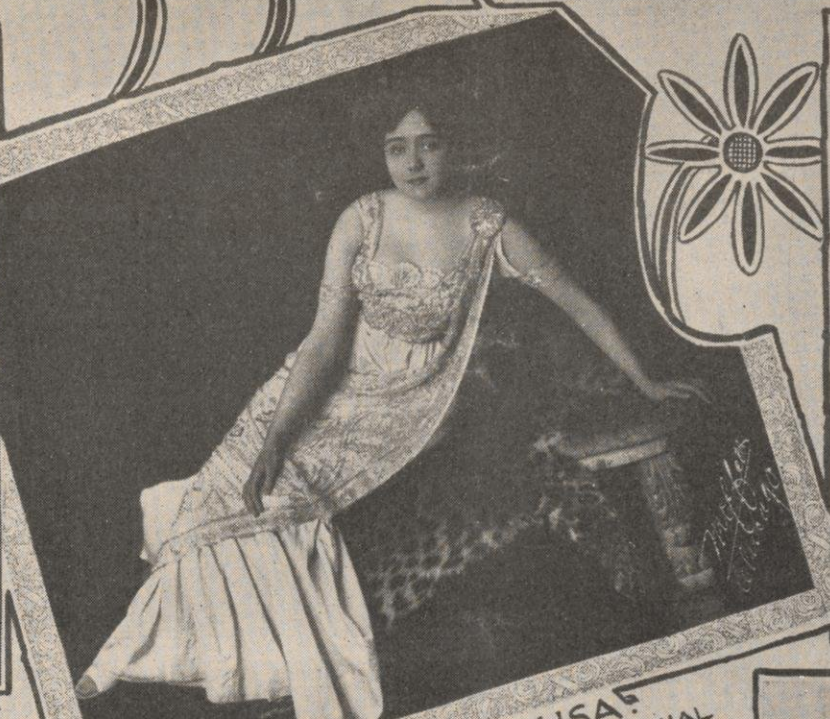
Through the Lorgnette

The 100th performance in Chicago of "The Chocolate Soldier" will be celebrated at the Garrick theater next Monday night. On that occasion every man, woman or child will be given a box of Huyler's best chocolates.

Joe Dillon, well known from coast to coast, is in the city preparing the way for Margaret Illington, who will come next week to the Lyric in "The Whirlwind."



MAXINE ELLIOTT
IN "THE INFERIOR SEX" LYRIC



MAY DE SOUSA
IN "THE MAYORESS" COLONIAL



EVA VINCENT
AND
A.H. STUART
IN "THE CITY"



RICHARD THORNTON
IN "GOING SOME" COLLEGE.



OLGA STECK
"Two Men & A Girl"
Cort.



RALPH STUART IN
"Get-Rich-Quick Wallingford"
OLYMPIC.



MATTIE FERGUSON
IN "The Spendthrift"
CHICAGO OPERA HOUSE.



MARY SERVOSS.
IN "THE CITY"
GRAND OPERA HOUSE.



HATTIE DEVON IN
"A Winning Miss"
HAYMARKET

ZOE BARNETT IN
"The Sweetest Girl In Paris"
LA SALLE OPERA HOUSE

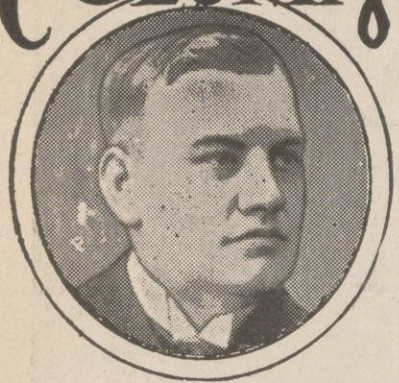


ADA DARLING.
IN "THE COMMUTERS"
POWERS.

PHOTOS GROUPED BY
Z. HENDRICK. THE SHOW WORLD ARTIST.
CHI-1910

PROMINENT PERFORMERS] CATERING] TO] CHICAGOANS DURING THE CURRENT WEEK

Otto Floto's COLUMN



Denver, Colo., Dec. 6.—It's all fight around these parts. Here and in Kansas City we're dealing in pasts, presents and futures regarding the manly art.

Of course the Wolgast-Nelson bout supplied a good deal of the fan food, especially with the advent of the fight pictures to Kansas City. On top of this comes rumors of new fights from the coast and reports of the work of publicity-seeking alleged reformers. With all this boiling we are getting back far enough to rake up a little of the Jeffries-Johnson stuff.

Remarks on Nelson's Defeat.

Before we get into the main business it might be well to indulge in a few philosophical remarks. It has again been demonstrated that the popularity of a fighter often carries away the sporting writers to such an extent that they allow their sentiment to sway their judgment. Now that Nelson has been defeated it occurs to many that had they but looked back a little over his performances for the past year or so they would have arrived at the conclusion that the famous Battler was no longer the wonderful fighter of old. It took him twenty-three rounds to defeat Dick Hyland. That story is enough. In his prime he would have smothered Hyland inside of fifteen rounds at the outside. Then, take his performance with Boer Unholz at Los Angeles and there were the signs of the handwriting on the wall. What upset most of the dopsters must have been the fact that Nelson came back in 1908 and defeated Joe Gans twice. The truth of the matter is that the terrible beating he received at Goldfield in his first meeting with Gans has never left him. It tore his insides loose and no man that claims to be human can ever survive a beating of that kind and come back as good and as strong as ever. The great big heart that beats within the Battler's breast was as stout and as willing as ever, but there is another item that must be taken into consideration—and that is nature. Nature allows us to go only so far. When we attempt to exceed the limits that nature provides for us we are gone. It would be just like the boiler in some factory. It allows of so much steam pressure. When you fire up beyond its tested strength the explosion is the result. So it is with Nelson. He attempted to carry more steam than he possibly could master or handle and he was forced to defeat. Then, too, we must remember that the constant training he subjected himself to told its tale. Every time he went into preparing himself it sapped a little more of his vitality. Finally this vitality was consumed and every ounce after that he gave up to preparing himself he drew upon his strength account. Once he began to sap his strength there was nothing but his frail body to resist the onslaughts of his opponent and the consequence was defeat. With his strength gone his recuperative qualities went with it. Where formerly he could recuperate in the fraction of a second he requires minutes now. The result was shown in his recent bout with Moran. There is very little money in the fighting game unless you are a champion. All possibilities of Nelson being a champion again have vanished. For that reason I hope he will retire from the ring before he is humiliated to more defeats which will make people forget the wonderful performances of his against Young Corbett, Jimmy Britt, Hanlon, Gans and many others.

Corbett Sees Fight Pictures; Talks.

James J. Corbett viewed the fight pictures of the recent Nelson-Moran bout in Kansas City yesterday. In looking them over carefully and watching every move made by both fighters, he came to the conclusion that Moran, the little English boxer, came nearer to the real lightweight champion of old than any fighter he has seen in years. By that Corbett means that Moran was in the class with Jack McAuliffe, Lavigne and Gans. He remarked several times while the film was being run: "Gee, that

SENTIMENT HAS ITS PART IN MOULDING OPINIONS

Sporting Writers Often Blinded to a Man's Real Ability by Thoughts of What He Has Been—Corbett's Tribute to Owen Moran

youngster knows how to fight." Evidently from his conversation, Corbett did not think much of our present day champions in the lightweight class in particular. Some of his conversation was as follows: "You know the average fighter of today just goes into a contest with his head down and depends on his slugging ability to win out for him. This is, first, because fellows like Nelson, Eddie Hanlon, McGovern and that sort made successes with that style of fighting. However, the slugging style was successful because they had opponents in front of them that knew nothing about boxing themselves and it was a question of which one could slug the hardest and live under the most punishment. The fellow with the greatest endurance survived and consequently won. That was all there was to it.

"But note the moment that these same sluggers faced men who could slug with them and who understood the art of boxing as well. They were beaten. Just take the Young Corbett-McGovern fight at Hartford as an illustration. Terry, for the first time, faced a youngster that could slug as hard as he could himself and at the same time knew how to box. The result was disastrous for the wonderful Brooklyn slugger. That the win at Hartford was no fluke was proven when the pair met again in San Francisco and Corbett duplicated his performance. No matter what they say to you or whaa they tell you, all the fight was taken out of Battling Nelson when he met Joe Gans at Goldfield the first time. The terrible lacing he got that time told its tale plainer than words and the wonderful Durable Dane was never himself after that. True he defeated Gans on two occasions after that, but let's be honest and ask ourselves whether the Gans that Nelson defeated in California was the same Gans that he met at Goldfield? I don't think so. Mind, I don't wish to take any credit away from Nelson, but at the same time I don't want to deceive myself or my judgment in stating that Gans was as good as he was in Nevada. The very fact that he died so shortly after lingering over a year with that dreadful 'white plague' in Arizona tells its own story.

"However, I am drifting away from my subject. In looking at Moran he reminds me to a great extent of Jack McAuliffe when Jack was the champion. There was one fighter that had no weakness whatever. He was clever as he could be; he could hit from almost any angle, he knew how to feint an opponent into leading, had a knockout wallop and was game as they made them. I don't believe that any fighter we have ever had had a better head on his shoulders than McAuliffe. I remember Dick Roche (who backed McAuliffe in all his battles) once saying to me: 'Jim, McAuliffe don't have to hit any of these fellows to beat them. He beats them all with his head and makes them whip themselves.' Look back at McAuliffe's two great fights with Jem Carney and Billy Meyers. In the first one he should have been in a hospital instead of the prize ring, yet he fought Carney all night to a draw. Only his wonderful head saved him that time. In the first fight with Meyers he fought sixty-six rounds and saved all his backers' money by head work. He was not trained at the time. He defeated Meyers at New Orleans when next they met. I don't believe there was another fighter living at that time that could have come out of those two battles as McAuliffe did without suffering defeat.

"When you see the pictures you will note that Moran, like McAuliffe, has a clever left hand, that he takes no chances and that his dangerous punch is a little short jab with his right inside of an opponent's guard. It is this punch he used on Nelson. Moran, too, like McAuliffe, tries to make his opponent lead to him, ever ready to counter with his right. If the little Englishman can take on some weight he should prove to be a dangerous man among the lightweights, for he appears to have everything that goes to make a real champion."

What About Wolgast?

While on the subject of Moran we are wondering what Wolgast will do in the matter. There seems no escape for Ad. He must meet the little Englishman if he wishes to retain his present standing in the pugilistic world. This putting the match off until next May won't do, either. Let's hope that Wolgast can see his way clear to step into the ring with Moran next February. It was in February that Wolgast won from Nelson, and that will make it just a year that Ad has held the title without defending it against a man of class. The public won't stand for that much longer. I saw Tom Jones in Reno at the Jeffries-Johnson fight, and at that time Jones came East on the same train with me, as he said, to arrange something for Wolgast.

Up to this time, however, nothing has materialized in the arranging line. Just whether Wolgast has upset all the plans that Jones had arranged for, or had in mind, is not known. It is known, however, that nothing was said of future matches once Jones and Wolgast held their conference. Wolgast is a very peculiar chap. A manager must handle him with kid gloves on to bring about results. That's bad, because neither the manager nor the fighter makes friends with the public when such conditions exist. Wolgast was entitled to his rest after the Nelson fight. That rest has been long enough now and he must show the public that he is ready to defend the title or step down and out, allowing some one else to take his place. Coffroth writes me that he is ready and willing to give a suitable purse for the match. Moran is ready to accept—it's now up to Wolgast to make the match a reality.

Nelson in Good on Pictures.

Even though Battling Nelson met defeat at the hands of Moran last Saturday, he will still be able to earn quite a tidy sum of money. Bat holds a third interest in the moving pictures of the fight. As luck will have it, the pictures are said to be the best that have ever been taken of a fight. The spectacular knockout of Nelson will astonish many who have all along believed the famous Battler could not be forced to take the count. While his usefulness in the ring may be at an end, yet he will go back to Hegewisch and every week get his little dividend from the pictures as they are exhibited about the country. Handled by so clever a man as Coffroth, it will mean much more to Nelson than if some unknown were handling them. So you see the Battler's money-making days are still going on.

Some of Jem Mace's Doings.

The death of Jem Mace removes probably the oldest champion in years from our midst. Mace was a real champion in his prime and as clever as they ever made them. "The Gypsy," as he was known to the ring, met all the good men of his day, and, what's more, defeated them. He toured and traveled all over the world, making a wonderful reputation for himself. It is thought he died penniless, but he certainly made much money during his fighting days and was something of a manager as well. I remember Fitzsimmons telling me about his experience with Mace in Australia. Mace had formed a combination, of which both Fitzsimmons and Jem Hall were members. Fitz had knocked out eleven men for Mace and went to receive his pay. Mace stood there smiling when Bob came to him, and said: "I say, Bobbie, I've here a fine watch that I'm going to give to you for your clever work." With that he gave Fitz an old silver watch, worth about three dollars. Mace kept the entire receipts of the tour, however. It may not be generally known, but it was Mace who "framed" the fake between Hall and Fitzsimmons in Australia when Fitz laid down. It was the only time during his long career that Bob faked. He explains it away by saying that he didn't know his own future, and, being broke, agreed to do almost anything for a few dollars. He regretted it ever after. The last time that Mace was in America he boxed Mike Donovan in New York and showed them that he had gone back considerably and that old age told its tale. They recently secured a pension from the English government for him and that's what kept him going. For years he followed the "fairs" throughout England, exhibiting in a booth and earning quite a few dollars in that way. Mace is the last of the old school of All, King, Sayers, Heenan and those well known fighters. Bill Clarke in St. Louis is about the only one of those days alive now.

AND HERE'S SOME BASEBALL; UMPIRES—MURPHY, FLETCHER

In a little over a week now the National League will hold its annual powwow. President Lynch is going to have all sorts of trouble regarding his umpires. The Philadelphia club in particular is going after the scalp of Umpire Klemm. Whether or not Horace Fogel will show strength enough to have the official removed remains to be seen. It is a pretty state of affairs, however, when a club who helps pay the umpire for his services has no voice whatever in his removal. It is all well and proper to invest such great power in the head of the league, but at the same time the magnates can give too much power to their president, which is just as bad as if he had no power at all. Judgment must be used in matters of this kind. If Fogel can show good cause why Umpire Klemm should be removed, his

wishes should be respected. Of course, if Klemm is a good, honest, capable official that has gained the enmity of Fogel for personal reasons, then he ought not to be removed, no matter how much Fogel demands it.

What's This Murphy Dope?

Is Charles Webb Murphy the worst offender in the baseball world, or has the national commission got it in for the rotund president of the Cubs? They hardly hold a meeting at which he is not fined or reprimanded. He seems to be the "angora" for the whole baseball institution. True, he may have done things that were not quite within the keeping of the rules laid down by the supreme court of baseball. Just the same I will wager a little money that if John T. Brush had committed the same offenses there would have been nothing done about it except perhaps referring to them and asking him not to do it again. The going after Murphy so consistently, however, is attracting attention throughout the country, and it will not be very long now before so much sympathy will be created for Murphy that the country will side with him. Still it is hard to believe that good square men like Garry Herrmann and Ban Johnson would go out of their way to get after the Chicago club owner. They have always been on the square and Garry Herrmann is the most popular man in Cincinnati. There seems to be something wrong somewhere. But where is the trouble? What is to be done to remedy it?

Fletcher Comes—Players Signed.

The big league magnates may attempt to make the fans believe that they are not taking Mr. Fletcher seriously. Be that as it may, yet never before have they been in so great a hurry to sign up all their players as they have been this year. And, what's more, never in the history of the game (unless in the years of war) have they been so willing or yielded so easily to the player's request for an advance in salary. Whether the Fletcher league materializes or not, the ball players at large certainly owe that gentleman something for boosting their salaries as he has done. In the meantime Fletcher is sailing about the country telling all the players that on February 1 he will make good every provision that his contracts contain. It would seem that some of the players who have signed contracts with Fletcher have also signed contracts with their respective clubs since. It's going to be a pretty mess when all this matter gets into the courts of law, as it surely will if Fletcher makes good. No baseball contract has ever held in a court of law. There is no equity in the regular baseball contract. The player signs one and then is bound for life. He has signed his soul away. He must do this or "organized baseball" will make it impossible for him to earn a livelihood. That's why the regular baseball contract is not worth the paper it's written on—when they take it into court before an honest judge.

WRESTLING BOOMS IN N. Y.

CURLEY BIG MAT NOISE

Joe Humphreys, who was the mouth-piece for Sam Harris when Terry McGovern was at the height of his career, will attempt to revive the wrestling game in New York city. Ever since the Hackenschmidt show, when thousands were turned away, unable to gain admission, Humphreys sees a chance for the grappling game to get a foothold in that city. He and Jack Curley, the manager of Hack, have formed a partnership and their first show takes place at the Grand Central Palace next Friday night. Their star attraction will be Zbyszko, the big Polish wrestler, who agrees to throw Andrew Kindrat and Tom Jenkins, the former American champion, each in half an hour. In addition to this Joe Rogers will attempt to throw three men.

MILT HENRY, JOCKEY, BACK;

BOOSTS PARIS RACE GAME

Milton Henry, the American jockey, has returned from France, where he has been riding for the past eight years. He speaks enthusiastically over the racing situation in that country and states that France is the greatest land housing the thoroughbred today. Fifty to two hundred thousand people go to the race courses on Sunday. The country believes in giving the people what they want, and the very fact that so many attend the race courses on Sunday is evidence that it's the will of the majority. Henry and Nash Turner, another American jockey, are here to buy brood mares, with which they intend to establish a breeding farm on property they have purchased just outside of the city of Paris.

FRED MACE'S SPLATTER

Mozzle and Broka to the Gonsa Mishpoka

Short Items of Interest About the Actor Folk and Those With Whom They Come in Contact.



and his partner Harold Atteridge, will write a musical comedy for the fair

Still working and still at the Garrick theater—in fact, I have already reserved my table at one of the fashionable cafes for New Year's Eve. I dare not say any more about myself, so here goes for others.

Phil Schwartz, the well known composer, will appear next week with Grace La Rue at the American Music Hall. Phil is also negotiating with Miss La Rue's husband, Byron Chandler, whereby he, Phil, and his partner Harold Atteridge, will write a musical comedy for the fair

with the "brush chin," is here with the Bailey and Austin show at the Cort theater. Gene has many friends here in Chicago, and he has already accepted three invitations for Christmas dinners, and one for a Washington Birthday party, so the show must look pretty good for him to see that far ahead.

"Al" and "Ted" Weber, the two popular managers of the Union hotel and restaurant, are what is known as "fire bugs." By this I don't mean the kind who get pinched for setting fire and collecting insurance. I mean "fire fiends." In other words they are notified as soon as an alarm of fire is sounded, and they grab the first taxi that is in sight and start for the fire. The bunch put one over on "Al" the other night, by having what is known as a 4-11 call posted on the board. Al found a motor cycle standing along Michigan boulevard, and as it was the only means of conveyance in sight he mounted it and started. He

look after Murray's case, which comes up in San Francisco shortly. Murray got into an altercation with a fellow there last month, and in defending himself against two others, Murray picked up a chair and unfortunately hit a vital spot, and the man died a few days later. However, doctors who examined the victim says that he had no vitality, and that he was wasting away from an organic disease, and that it was more from shock than the injury he received that he died. However, Murray is held on the technical charge of manslaughter, and his friends here are collecting money to defray the expenses of his trial. Anybody who wants to help out on this can do so by addressing his brother, care Edward J. Ader, 1122 Stock Exchange Building.

Carrie King, known the world over as "the one" woman press agent, is here in the interests of "The Mayoress" at the Colonial. Carrie certainly has it on

returned from New York last Saturday, with a Charles Dillingham production trailing in the baggage coach. He will send the piece out early next season, and wants to talk to me about going with him. If anybody knows Harry and wants to knock, they had better start early, or forever after hold their peace. Will let you know more about it later.

Knox Wilson returned from New York early this week, and at once visited Dr. Pitts. Knox says he is troubled with a nervous twitching of the eye. Mine hasn't started to twitch yet.

Belle Gold, who has been identified with negro roles for the past few years, is now showing the public that she can handle a Dutch character just as well. She is with the show at the Cort, and is one of the laughing features of the cast. Last time I saw her was with McIntyre & Heath in "The Ham Tree," and say, she was some "gal" then.

Helen Mae Page and her partner, Claude Summers, left for East St. Louis last Saturday. They play there this week, next week Terre Haute, then Indianapolis. They have twenty weeks of S. & C. time booked. "Snooksie" is also with the act. However, his fur will need cleaning after a week in East St. Louis, as that town is smokier than old Chi.

Al Holbrook, whom, of course, you know as the producer of "The Chocolate Soldier" company, is also the author of the following pieces: "Pretty Polly," and "Marriage a La Mode." The latter piece is to be produced as a starring vehicle for Miss Alice Yorke. B. C. Whitney will present the popular little Chicago favorite in said piece about the last of February, at the Whitney opera house, which has been the home of so many successes in the past. Don't suppose that I should tell this—but I have heard the piece, and you can take it from me, it is some comedy, and to my mind don't need the musical numbers, which, by the way, will outclass any of the so-called hits we have had in the last three or four years.

George "Dice" Klinkenstrohm, whose name I didn't think I could get on this page, has charge of the ivories with the specks on at the Union. George has a kibosh sign he puts on you if you happen to be above the average, and when he pulls it on you it's hard to throw the necessary twenty-six. His favorite liquidation is Scotch and soda.

Hattie De Von, who is appearing here this week with "The Winning Miss" company at the Haymarket, is a Chicago girl. Hattie and her sister Margaret were members of the La Salle theater company for four years. Both girls have graduated, Hattie being the soubret of "The Winning Miss," and Margaret being the leading lady with Billy Clifford.

Max Bloom is the comedian with "The Winning Miss" company. I saw the show last Tuesday, and it looked very familiar. I played in it last year. Max gets a lot of comedy out of it, and surprised me, for I was of the opinion that Dutch and Jew parts let him out. It was all right, Max.

Langdon & Balcom, a new act, will open in a few days around Chicago. They call the act "The Suffragettes." More about it later.

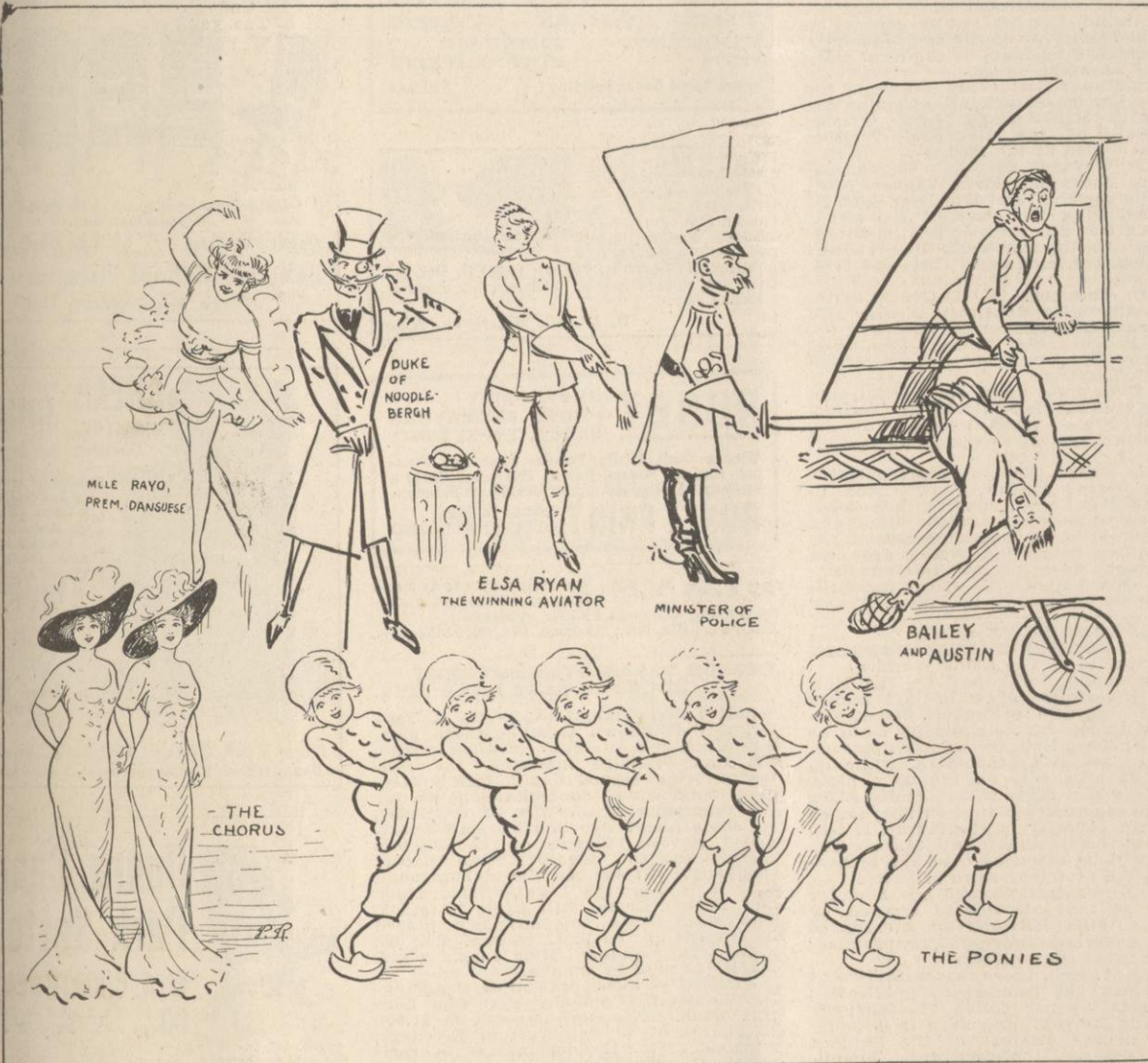
John Lund, the three hundred and fifty pound musical director, has purchased a Whitley Exerciser, and after four hours work he reduced just five ounces. Then he had three sidsels of double brew and gained two pounds. Now he don't know which to give up—the Whitley or the beer.

Tom Cleland, the electrician at the Garrick, is the inventor of a new theatrical lamp, which I think will revolutionize stage lighting. It is the same size as an ordinary lamp, but when set up in the balcony, will throw a flood light, and two spots to any position on the stage, without using any more juice than the old fashioned lamp. I could tell you how it does it, but you better call for Tom at the Garrick, if you are interested. If you see it you will buy it that's a cinch.

Clarence Backus, who is at the Haymarket this week, will be a find for some grand opera manager. If some of these grand opera singers, who are always four-flushing about, trying to discover talent, will take time to go and hear this boy sing, they can make good now by sending him to Italy to study, and I'll guarantee he will prove his worth.

Harry Coote, of "The Chocolate Soldier" company, will become a bachelor after this paper appears on sale this week. Harry's wife will go to New York to spend the holidays, and Harry will take up his abode at The Grant until we leave this glorious city. He says he is a believer in the higher love, whatever that means.

Al Lawrence, the fellow who is known as the amuser with a thousand and one faces, is very much peeved this week, and from all accounts he has a perfect right to be. It seems that Al has only been playing around here about two weeks, and there are three acts who are using his own original stuff already. There should be some way of stopping these bums who persist in copping other people's brains.



CARTOON IMPRESSIONS OF "TWO MEN AND A GIRL."

Grace. Phil just tickles the ivories this week in Miss La Rue's act.

Warren & Blanchard spent Sunday in our city. They opened for the first half of the week at Champaign and the last half at Danville. Fred Warren, the heavyweight of the team, is anxiously awaiting a letter from a "Kluck," who is now in Berlin, and if she says "Come and have Christmas dinner with me," Fred says he will set their time back, and grab a boat to foreign shores.

Joe Whitehead is "South Bending" this week. Joe says he was offered three weeks steady the other day, and he bought the agent a hat so as to keep him in good humor, when he came to and realized what he had done. Joe took the three weeks, but says it's an even money bet that one of the theaters burn down before he plays it.

Eugene Speyer, the musical director

was halted at the corner by two of Chief Steward's "Bulls" and told to behave himself and put the motor where he found it. When he came fully too, he found his brother "Ted" and the bunch standing around giving him the ha-ha. He was also informed that there was no 4-11 call that night. Al swears vengeance on the whole crowd.

May De Sousa, who is now appearing at the Colonial in "The Mayoress," was with me in "A Chinese Honeymoon" some time ago. I also saw her appear in London at the Gaiety, and also at the Drury Lane. She is a clever girl, and I'm sorry she did not appear here with "The Commuters," a play in which I saw her in New York, and in which she was perfection.

Edward J. Ader, the well known theatrical lawyer, has been retained by a number of Murray Bennett's friends to

lots of her male associates when it comes to planting good stories and getting space.

Olga Stech, the pretty little California girl who just now is the bright particular female star of the "Two Men and a Girl" company, at the Cort, has been on the stage but a short time, but her rise has been meteoric. A little over a year ago she approached Sam Loverich who was then my manager in San Francisco, and asked if she could become the soubret of the Princess theater organization. Sam took a chance and said yes. He made no mistake, as she made good from the jump, and if you don't think she is some little actress, drop in the Cort any night and watch her roll her hoop.

Harry Scott, who now reckons his fortune in the near millions and who has five shows on the road this season,

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

JOHN ROBINSON CONFIRMS RUMOR OF WINTER CIRCUS.

(Special to The Show World.) Cincinnati, Ohio., Dec. 7.—John G. Robinson has confirmed the announcement made a week or so ago that all his plans for a winter circus are off. Mr. Robinson explains that the scheme was abandoned because of his inability to secure buildings large enough for the presentation of a circus of the size he had planned and that he did not care to go on tour with a cheap or poor show.

Mr. Robinson has been quite busy here since the closing of the regular outdoor season of the Ten Big Shows, getting his property properly housed for the winter. A number of new buildings are being erected at the winter quarters.

The last four weeks of the Ten Big's activities were unusually profitable and rounded out a season which Mr. Robinson characterizes as having been very pleasant and successful. The show struck but nineteen rainy days during the season. According to announcement the shows will be a few cars larger next season and will take to the road in an entirely renovated condition.

Limiting Stands at Metropolitan.

New York, Dec. 7.—The agitation against the practice of allowing people to stand in the aisles of the New York theaters has resulted in the fire department's ultimatum to the Metropolitan opera house, one of the theaters most interested, that hereafter but two rows of "standees" will be permitted in each aisle. The Metropolitan people, who find that these standees add greatly to their receipts, are objecting strenuously to the rule, saying that the space occupied by the standees could easily be used for opera chairs without danger.

Theater Fire in Santa Monica.

Fire on the Marine street pier in Santa Monica, Cal., a week ago damaged the Crescent theater to the extent of \$2,000. For a time the Auditorium and Casino were also threatened.

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WADE H. COULTER TO HAVE TWELVE-CAR CIRCUS.

A rumor was current in Chicago last week that Wade H. Coulter, of the Coulter & Coulter Dog and Pony Shows and James Patterson, of carnival fame, were to combine forces and put out a railroad circus in 1911, the equipment to be assembled at Lancaster, Mo. Investigation proves that Patterson will continue to operate the Great Patterson Carnival Shows and will not be identified with Coulter in a circus venture, although the latter with his father, J. W. Coulter, will put out a twelve-car circus next season. The Coulter wagon show, which has been on the road for the past five years, has been most successful. The major portion of the equipment for the new Coulter railroad show has been purchased from W. P. Hall, Lancaster, Mo. The aggregation is in winter quarters at Lancaster, where the paraphernalia is being thoroughly overhauled and made ready for next season.

CIRCUS NOTES.

Dan Leon and wife, Jessie, are spending the winter at their home in Kansas City, Mo., after a pleasant season with the Campbell Brothers Circus.

Foster Burns, treasurer of the Sells-Floto Shows, and Mrs. Burns are spending the winter months at their home in Kansas City, Mo.

A. H. Barkley, formerly special agent of the Sells-Floto Shows, spent a few days in Chicago last week, making his headquarters at the Wellington hotel. He returned to his home, 3205 Morrill avenue, Kansas City, Mo., Monday.

A report unconfirmed has it that W. O. Tarkington has severed his connection with the Dode Fisk Shows and is to enter the theatrical business as the local manager of an opera house.

Jerry Mugavin and Bert Bowers of the Howe's London Shows, are spending the winter at Hot Springs, Ark. Charles Hagaman, of the Hagenbeck-Wallace Shows, is also at the Springs.

Fred Wagner of the Hagenbeck-Wallace Show and Mrs. Wagner, after spending some days at Excelsior Springs, Mo., following the close of the circus season are at Los Angeles for the winter months. On the way west, they renewed acquaintances in Kansas City and Denver.

H. H. Tammen, H. B. Gentry, Otto Floto, Albert De Montluzin, Arthur Hill and Henry Gilbertson were guests at the Grand Pacific hotel, Chicago, this week.

Charles Ringling spent a few hours in Chicago Tuesday.

Jay Rial, press agent for the Barnum & Bailey Circus, is wintering in Chicago.

H. S. Noyes, general agent for the Patterson Carnival Company, is in Chicago.

E. C. Talbot, general representative of the Great Parker Shows, was in Chicago last week, making his headquarters at the Grand Pacific hotel, and reported a record breaking season for the Parker enterprise, which are now in winter quarters at Leavenworth, Kans. Mr. Talbot will spend the holidays with his family in Dallas, Texas.

HIPPODROME SHOW WILL BE SEEN IN INDIANAPOLIS.

(Special to The Show World.) Indianapolis, Ind., Dec. 7.—The New York Hippodrome show of last season will be seen at the Shubert house, December 12 to 19. Indianapolis is to be the only city below the one-half million mark to see this production, while on tour. It also will be the only place where the best seats will be under \$2.00, the management deciding on account of the great capacity of the Murat, it will probably be profitable at \$1.50. The stage will be extended over the orchestra pit the first four rows of seats.

The Murat has secured some motor cycles so that all tickets ordered by phone will be delivered by a corps of motor cycle messengers. This promises to be a great convenience.

Harry W. Bell, press representative of the Murat, has commenced publication of a small paper called "Indianapolis Dramatic Review" and says it is "published in the interest of the Shubert Murat theater," "subscription complimentary." He has mailed this paper to a large list of his patrons and it promises to be one of the best-advertising ventures in the theater circles. It consists of some four pages and is very well illustrated with photographs.

Rockford to Have Sunday Shows.

Rockford, Ill., Dec. 7.—Alderman Storee recently presented for the consideration of the local council an ordinance granting permission to theaters and other places of amusement to keep open on Sunday; the father of the ordinance says it will pass.

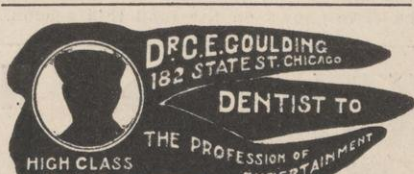
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TAYLOR TAKES OVER SHUBERT HOUSE IN SALT LAKE CITY.

Salt Lake, Utah, Dec. 5.—C. E. Taylor, a well known local business man, has taken over the Shubert theater from the Max Florence interests, the contracts being signed day before yesterday. Taylor will control the house for the remainder of the life of the lease, which is about two and one-half years. Harry Revere, manager of the Majestic theater and the Revere Motion Picture Company, will assume the management, and it is reported that Willard Mack and Maude Leone will open in stock. The Mack-Leone company has played at several of the local houses, and has been very popular. Miss Leone (Mrs. Mack) is now in Omaha.

Articles of incorporation of the Midgley Vaudeville Company were filed here this week. The capital stock is \$1,000 in shares of \$1 each. John E. Clark, manager of the Mission theater, is president; C. W. Midgley, vice-president, and C. H. Bodel, secretary and treasurer. The company is erecting a spacious motion picture and vaudeville house on State street near the Orpheum, which will soon be ready for occupancy.

A. B. Jensen, for several years manager of the Garrick (formerly Grand), resigned last night. He will be succeeded by Warren B. Emerson. Mr. Jensen has steered this house through many vicissitudes, and has earned the reputation of being a thorough business showman and a courteous manager. The William Ingersoll Company is playing to excellent business at the Garrick—the best, it is said, the house has enjoyed for many years. Jane Wheatly, who recently succeeded Frances Neilson as leading lady, is making many friends by her finished work.

A deal involving the erection of a theater on Main street to cost approximately \$110,000, was closed yesterday between the Sullivan and Considine people and E. L. Sheets. The new house will be the Salt Lake link in the S. & C. chain. The structure will be an independent building in the rear of the Hooper-Eldredge block on upper Main street, and the lower south half of the latter will be utilized for the lobby. The seating capacity is to be 1,500, including two galleries of 500 seats each. It is rumored that John E. Clark, of the Mission, will be manager, but this has not been definitely announced.—Johnson.

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Mrs. Primrose Wants 250 Bones.

New York, Dec. 5.—(Special to Show World)—George H. Primrose, veteran minstrel, in his plea in opposition to his wife's suit for separation and \$250 a month alimony, in the Supreme court Saturday declared that the minstrel business is on the decline and that his company netted him a loss of at least \$10,000 a year and in one year it was \$25,000. In giving his reasons for his domestic troubles, Primrose said it cost him \$10,000 a year to run his \$58,000 Mount Vernon home and his wife refused to curtail expenses and live with him on his Portland, Ore., property.

MARGARET ANGLIN DENIES REPORT SHE IS TO WED

Miss Margaret Anglin, the actress, has declared that reports from New York that she was engaged to marry Richard Thornton, head of the College Theater Stock Company, Chicago, were without foundation. Miss Anglin is stopping at the Blackstone hotel, in the Windy City. At the College theater Mr. Thornton would neither confirm nor deny the report. Miss Anglin has the distinction of having been born in the Canadian Hall of Parliament, when her father, Timothy Anglin, was speaker of the House. Mr. Thornton is known as one of the best looking men on the American stage.

SUNNY SOUTHLAND AVIATION CRAZY

Bird Men Are Cleaning Up Everywhere, with Big Meets Galore—Activity Among Fair Promoters

By Jack Manser.

Greenville, Miss., Dec. 6.—Every turn that a person takes in the south he comes face to face with an aviation meet. Up to the present writing the following towns have taken the fever: Jackson, Greenville, Mississippi, Mobile, Alabama, while Vicksburg and Natchez are having poultices applied, with the result that the bird men are making a clean-up. At the present writing big meets are being held at Memphis and New Orleans, while Atlanta, Ga., is making preparations for a big meet on Dec. 15, 16, 17; also Chattanooga, Nashville and Knoxville in Tennessee, and Houston, Texas, are arranging for meetings. When one takes into consideration the prizes offered, anywhere from \$10,000 to \$30,000, it seems that money is more plentiful in the south this year than for a long period. The carnival and better class of theatrical productions report a good business. It certainly looks to me as if the South were on a boom for everywhere you go there is a lot of building going on and everybody has a move on them and money seems plentiful.

Chas. K. Hamilton, the daring aviator, made a new world's record for speed at Memphis Saturday. Some nifty boy, this fellow, I know; I saw him tried at Paterson, N. J., where I sent him up in the California Arrow. Success, old Pal!

Cooley & Thomas' show-boat, "The Wonderland," was at Greenville last week and had a very nice business. I had the pleasure of being shown around this handsome boat by the genial Thomas and, take it from me, there is some class to this thing of carrying your show shop and home around with you. What say you, one-nighters?

Some Doings at Washington.

Practically all of the World's Panama Exposition fight between New Orleans and San Francisco between this and the date on which this session of Congress will select the city as the site for the holding of the 1915 show in honor of the opening of the Panama Canal will be conducted in Washington. San Francisco already has at Washington a large delegation of her most influential and professional men who will render what service they can to the Pacific coast town to gain the coveted recognition. On the other hand, New Orleans has not been slow in grasping every opportunity that has offered itself. A large delegation composed of Governor Sanders, of Louisiana, and about a hundred of the most prominent citizens of the

city and state, left New Orleans Sunday night for the Capital City where they will make every effort to land the prize for the south. It sure does look to me like there will be some battle when these two delegations come together, but from where yours truly sits it certainly looks as if the logical point will be at the old Crescent town.

South Planning 1911 Fairs.

Every county seat through out the south seems to have caught the fair fever and all over associations are being formed for the purpose of holding a fair next year. Now that carnivals are on the wane this will no doubt be good news for those that formerly followed that branch of the business.

Permanent Association for Mobile.

The Gulf Coast Tropical Fair Association refused an offer to sell its site of ninety acres at Neshota, a suburb of Mobile, and after electing a board of directors, decreased from eleven to seven, decided to become active in the fair game. The directors will meet at an early date and elect new officers.

Hattiesburg, Miss., Forms Association.

At a meeting of the Commercial Club in Hattiesburg, Miss., the South Mississippi Fair Association was formally organized. The association had already applied for a charter and active preparations will commence immediately for the first annual event to be held in Hattiesburg next fall. T. S. Jackson was chosen as president of the association and Mort L. Bixler, secretary. The South Mississippi Fair Association is capitalized at \$50,000, and is authorized to begin business when \$2,000 shall have been paid in.

Georgia State Fair in Macon.

The Georgia state fair will be held in Macon October 10 to December 20 next year. The new dates were made at the meeting of the directors recently and were made earlier because of the date conflicting with conventions to be held here next fall.

Plan West Alabama Fair.

Demopolis, Ala., Dec. 2.—With a view of making plans for the West Alabama Fair, to be held in Demopolis in the fall of 1911, A. N. Smith, president of the Demopolis Business League, has called a meeting of that organization for Monday night, December 12, at the city hall. Demopolis merchants heartily favor the plan.

TEN-CENT ADMISSION TO ST. PAUL HIGH ART? (Special to The Show World.)

St. Paul, Dec. 7.—The Rev. David Morgan is fathering a scheme to offer high class drama in this city at prices within the reach of all theatergoers. The plan is similar to the one in force at the New theater, New York.

Rev. Morgan has asked the management of the Grand opera house to appoint a certain night or certain nights of the week on which the house is not usually sold out on which the poor people of the city might be admitted at a ten-cent admission price. He wants a section of the best reserved seats laid aside for disposal in this way and has offered to see to it that the ten-cent tickets get into the hands of the deserving people for whom they are intended. The minister, moreover, proposes to exercise a strict censorship over the program of plays to be offered under this arrangement, contending that there are some plays being presented today which are unfit for any person, let alone the poorer classes, to witness.

When approached by the Rev. Morgan the management of the theater promised to give the suggestion their attention.

Another Load for Sacramento Theaters.

Sacramento, Cal., Dec. 7.—It is proposed to amend the theater ordinance here to compel managers of amusement places to hire special policemen to handle the crowds in front of their houses. Complaint has been made that jams at the entrances of the houses often interfered with street traffic and the police department has announced that the city force is inadequate to take care of these conditions.

Superior Elks to Build Theater.

Superior, Minn., Dec. 7.—The local lodge of Elks has decided to build a combination club house and theater. L. F. Allhardt, representing large theatrical interests in New York, has agreed to take a long term lease on the theater for use as a vaudeville house.

Theater in Rhode Island Burns.

Thornton's theater at River Point, R. I., was burned last week, according to information received in Chicago yesterday. The loss is estimated at \$40,000 and was partly covered by insurance.

"THE GENTLEMAN FROM MISSISSIPPI" HAS TROUBLE.

Springfield, Mo., Dec. 5.—As a result of dissensions in the company, which started when they were playing an engagement in New Orleans, George H. Harris, manager of "The Gentleman From Mississippi" company which played at the Landers theater last night, cancelled all engagements until December 19, after serving notice on Fred J. Adams and wife, leading members of the company, that their services were no longer wanted. Harris took his company to St. Joseph, where they will remain until they reopen at the Tottle theater there.

"It all happened because I would not stand for the insults of certain members of the company toward my wife," said Mr. Adams today. "Neither Mr. Harris nor his stage manager would uphold me in my kicks against such actions."

Besides Mr. and Mrs. Adams, whose stage name is Emma Moffert, Miss Beulah Watson, who sided with Adams and wife in their trouble, remained here when the company left. She left at noon for New York city, but stated that she might return to St. Joseph in time for the reopening, since she could spend two weeks in the east and then continue with the company. The cessation of the show for two weeks is said to have been called because Adams signified his intention of filing suit against Producer Wm. A. Brady for his not receiving two weeks' notice and a return ticket to New York, where the company was formed in September. The show has been playing the southern circuit and has pleased good audiences at every appearance. Adams says that he got three days' notice and no transportation. He and wife left for Louisville, Ky., to spend Christmas holidays.

"Real" Stage Wedding.

Wilkesbarre, Pa., Dec. 2.—(Special to Show World.)—A drummer and chorus girl were married today on a local stage. Nellie McGeehan, of the Merry Maiden company, became the wife of F. E. Blake, of Chicago. She met him while visiting relatives in the City of Wind. At the same time two other members of the company were joined in matrimony.



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"THE GIRL BEHIND THE COUNTER" GOES BACK TO NEW YORK

Springfield, Mo., Dec. 5.—"Broadway salaries for one-night stands in the middle west won't pay," is the way a member of the chorus of "The Girl Behind the Counter" company, which closed the season with its appearance on the local stage last night, expressed her opinion of the abrupt ending of the Shubert attraction. Prepaid tickets for the entire company of fifty-four people to New York city carried the production and its two cars of baggage out of Springfield early this morning. Manager "Billy" Wise stated to a Show World correspondent that in his opinion no attempt would be made to put the production out for this section again this season, while Dick Bernard, whom the Shuberts featured in the attraction, stated that he would try to have the New York agency put the show out with a slightly smaller cast, but keeping all principals with it. Dates had been booked for the show into San Francisco, but losing on an average of \$200 a week caused its shelving. Although several wires were received from other road shows asking for chorus girls from the disbanded bill, none of the troupe would consider what they said were small salaries and the production left for New York state almost intact.

RUMOR OF A MARRIAGE AMONG THE "NEWLYWEDS"

"The Newlyweds and Their Baby" played to crowded houses at both matinee and night here yesterday and proved a big success. Announcement was made by members of the troupe, but was not confirmed, that Ralph C. Bevan, juvenile lead, and Miss Sadie Hunt, member of the pony chorus, were married at Joplin a few days prior to the local engagement.

FINED ON OLD ORDINANCE UNEARTHED IN BROOKLYN

Brooklyn, N. Y., Dec. 7.—Richard Morris, manager of the Academy of Music in Manhattan, was fined \$10 recently for the violation of an ancient ordinance, which prohibits the exposing to view of posters displaying any act which could be classed as criminal. The fine was paid by Morris under protest, and his counsel, Max Berg, gave notice that he would appeal the case to the higher court.

Morris was served with a summons for his appearance, after Deputy Commissioner Driscoll had dug up the old ordinance. The particular poster which constituted the cause of action on the part of the police was displayed on the wall of the Academy in Manhattan and depicted a woman in the act of stabbing a man.

THEATER MANAGER ARRESTED FOR "VIOLATION" OF LAW

(Special to The Show World.)
Minneapolis, Minn., Dec. 6.—On complaint of A. B. Gray, deputy factory inspector, M. J. Kavanaugh of the Gem theater, 212 Hennepin avenue, and Mrs. Annie Tyrell were arrested on warrants by Court Officers Cloutier and Goff on a charge of violating the state labor law.

It is alleged in the complaint that that permitted Marjorie Tyrell, fourteen years old, a daughter of Mrs. Tyrell, to appear on the Gem theater stage as a dancer, which is contrary to the law governing child labor.

Both were released on bail and say they will fight the case, as they aver it has been decided by the state supreme court that the law applies only to residents of the state.

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LATEST SHOW NEWS FROM WAUKEGAN, ILL.

Waukegan, Ill., December 6.—Mrs. Arthur A. Frudenfeld, known in vaudeville as Katherine Rooney, gave birth to a daughter Dec. 1. The mother and the new star are doing nicely. The little one inherited a splendid voice and has already made good with the manager of the Barrison, who is buying the cigars.

After giving the Yum Yum Girls a week's trial at the Waukegan, Manager Langer says no more week shows for him, and has gone back to vaudeville two changes a week, booked by Waterman of the Frank Q. Doyle's office.

Billy Haas, formerly press agent at the Bijou, Dubuque, and lately manager of the Waukegan theater, has returned to Dubuque to assume his old position and act as assistant manager of the New Majestic for Jake Rosenthal.

INTOXICATED MAN TROUBLESOME IN THE FOLLY THEATER, CHICAGO

An intoxicated man who had a revolver in his possession and displayed a willingness to use it on the slightest provocation, kicked up quite a fuss in the Folly theater, Chicago, Tuesday evening. The intoxicated one first tried to pass the doorkeeper without a ticket and was ordered off the premises. He came back in a few minutes and managed to get into the house, where he fell down between two rows of seats as he was being ejected by the ushers. While on the floor he pulled a revolver and was about to fire at the doorkeeper when the firearm was taken away from him. He was turned over to the police.

COLEMAN, WELL KNOWN COMPOSER, DEAD; SAID TO HAVE KILLED HIMSELF.

(Special to the Show World.)
New York, Dec. 6.—Charles Jerome Coleman, one time multimillionaire and one of the best known musical directors and composers in the country, who died at his home in Passaic, N. J., on Monday, was a suicide. Apoplexy was given as the cause of death on Monday. It was learned today, however, that in his pocket was found a card on which was written in Mr. Coleman's handwriting the word "suicide." When the body was found the door of the room was locked and the room filled with gas.

Managers Must Be Responsible.

Minneapolis, Minn., Dec. 6.—(Special to The Show World.)—The theater ordinance introduced before the council a year ago by Alderman A. W. Selover will be considered by a special council committee Monday at 2 p. m. The proposed measure fastens the responsibility for "immoral, lewd and indecent performances and exhibitions" upon the owners, managers and agents of theaters instead of on the actors and performers.

Son Born to Fernlocks.

Detroit, Mich., Dec. 7.—A son was born to Mr. and Mrs. John Fernlock, in this city, November 20. Mr. Fernlock is playing the fugitive brother in "Rosalind of Red Gate."

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CALL CHEAP THEATERS "DOORS OF HELL"

Philadelphia Ministers Devote Considerable Attention to Means of Controlling Lower Class Motion Picture and Vaudeville Houses

(Special to The Show World.)
Philadelphia, Dec. 7.—"The cheap theaters form the doors to hell." This strong and somewhat rabid statement was made by a member of Council of the Interchurch Federation here recently. Throughout the session much attention was paid to cheap amusements, a number of attacks upon the lower grade of moving picture houses in the tenement districts being made.
The Rev. Dr. H. B. McCauley, of Trenton, N. J., field secretary of the Federal Council of the Churches of Christ in America, declared that the Interchurch Federation could engage in no more important work than conducting an investigation of the dance halls, moving picture shows and cheap variety theaters.
"Philadelphia has no censor for these amusements, many of which are veritable doors of hell for the enticement of our young people," he asserted. "Who can tell how far reaching is their influence? It is not only the children of the Tenderloin, but boys and girls of some of your best families who are sucked into that maelstrom of vice. Even preachers' families do not escape. Begin this investigation, and you will

DETAILED PLANS READY FOR ROCK ISLAND THEATER
(Special to The Show World.)
Rock Island, Ill., Dec. 7.—Detailed plans for the new vaudeville theater which is to be erected on Fourth avenue have been received by E. T. Dolly, who will operate the house.
The plans call for a seating capacity of 1,836, with two boxes of eighteen seats each. The stage is to be thirty-six feet wide. The building is to be of brick with stone trimmings. All of the seats are to be on the ground floor. The overall dimensions of the building will be 82 by 150 feet. There will be office rooms on the second floor.—Sheahan.

have far-reaching effects. It might lead even to honest elections."
The Rev. Dr. Edwin Heyl Delk explained that the Christian League exercises a certain censorship over plays and billboard pictures, employing an agent to visit the theaters and report any indecent exhibitions. Doctor McCauley replied that while this censorship was a step in the right direction, it was not sufficient. He thought that the ministers of Philadelphia should demand from city councils an official censor for plays and moving pictures.
David F. Garrigue told of the alleged activity of the police in distributing tickets among school children for excursions to Washington Park on the Delaware, which resort he characterized as a "beer garden." Mr. Garrigue declared that 100,000 boys and girls had been sent on excursions to this park within the past fifteen years. He said he had positive proof that policemen distributed tickets for the excursions.
These statements led the Rev. Dr. William Powick, a district superintendent of the Methodist Episcopal Church, to remark that if "such damnable work as this is going on under the auspices of the police department," it was time for the ministers of the city to protest.

BAN ON SUNDAY SHOWS LIFTED IN CARTHAGE, MO.
(Special to The Show World.)
Carthage, Mo., Dec. 7.—The lid which had been clamped down tight on Sunday amusements in this city for some time was lifted by action of council at a recent meeting when the Sunday closing ordinance was repealed. It was argued that since residents of Carthage were in the habit of going to neighboring cities each Sunday evening to attend the theater it would be but fair to permit these theatergoers' patronage and thus keep Carthage money in Carthage.

Waterloo Crystal Changes Hands.
Waterloo, Iowa, Dec. 7.—It is said that James Maine and sons have purchased the Crystal vaudeville theater here and will operate it in the future.

MOVING PICTURE MEN TO BESIEGE LEGISLATURE.
(Special to The Show World.)
Columbus, O., Dec. 7.—The Exhibitors' League of Ohio (moving picture men), in session here recently, appointed C. H. Brock, Columbus; M. A. Neff and C. C. Carter, Cincinnati; W. A. Pitts, Conneaut; G. O. Lupius, Lima, and F. E. Reichert, Port Clinton, an executive committee, to frame for the coming Ohio legislature bills beneficial to the moving picture interests. They seek to have the commercial rights of the moving picture show business defined and measures to limit the present unrestricted powers of city councils to legislate against them. They also desire to establish a fire insurance department of their own; they claim they are now overtaxed. Max Stearns, of Columbus, was put at the head of a Registration and Employment Bureau, which will furnish singers, piano players, operators and other employees when desired. The Ohio Film Exhibitors' Protective Association affiliated with the league. Fifty other members were admitted from Pennsylvania, West Virginia and Indiana. This is the first step in effecting a national organization. Out-of-state members will at once start similar organizations in their respective states.
Resolutions of condolence were adopted on the death of W. O. Yard, of Wellston, the first treasurer of the league. The league is co-operating with women's clubs in efforts to elevate the moving picture show. Only exhibitors not connected with the manufacture or sale of films are admitted to membership.

MOVING PICTURES HELD EDUCATIONAL

Montreal Suburb Granted Immunity from Taxes On This Ground

Montreal, Dec. 7.—An interesting case in connection with the moving picture business has come up here. A certain Mr. Barbeau owns and operates a moving picture show in a place called St. Paul, which is a suburb of Montreal. It transpires that before St. Paul was annexed to Montreal, the St. Paul council granted to Mr. Barbeau ten years' exemption from taxes and licenses of all kinds on the grounds that a picture show is not a theater, but an educational establishment! In this way Mr. Barbeau escapes the annual \$500 tax as well as

the business tax. His theater ranks with hospitals and schools! So, unless some irregularity comes to light this moving picture show is, and will be for the next decade, an educational establishment.
The "reformers" are still busy. A delegation from the Society for the Protection of Women & Children asked the city on November 24, that a by-law be drafted prohibiting children under fourteen attending picture shows, unless accompanied by a parent or guardian.—Farmer.

MOVING PICTURE NEWS.

Arizona—William Goodwin has purchased the Vance Airdrome in Tempe.
California—The Cypress Theater Company has been incorporated with a capital stock of \$25,000 for the purpose of operating vaudeville and moving picture theaters in Sacramento; the incorporators are Allen Ballau, J. S. McMahon and others. Claude Sheets has sold his moving picture theater located in Escondido to J. M. Platts.
Georgia—The Dalton Opera House Company of Dalton has leased the local playhouse to B. L. Dickinson, of Chattanooga, who will make extensive improvements.
Illinois—Messrs. Gingery & Gingery have opened a new moving picture theater in the Roth building, Mt. Pulaski. Pekin is to have a new moving picture house which will be owned by Ed Forrest. Rock Island is to have two new moving picture theaters; one will be opened by I. N. Martin and the other will be erected by Messrs. Dolly and Wilmerton. Robinson Brothers will open a motion picture house in Sterling. Villa Grove is to have a new motion picture house which will be owned by McCoy & Landis.
Indiana—Jack Meehan is making arrangements for the erection of a moving picture theater in Gary. W. H. Hornbrook has purchased the Kidd theater in Princeton.
Iowa—Messrs. Miedke & Woodyatt are making arrangements to open a moving picture theater in Davenport. Fred Wolfe has sold his moving picture theater in Lansing to W. Dunlevy. Hand & Pierce have sold their moving picture theater in Stuart to Mr. Haven, of Greenfield.
Michigan—A. C. Cooley is making arrangements to start a moving picture show in Laurium.
Maryland—J. Cowan has been awarded the contract for the erection of a moving picture theater at 1435 W. Lafayette street, Baltimore, for the Eureka Amusement Company.

Minnesota—E. S. Douglas has opened a moving picture show in Anoka.
Missouri—O. T. Crawford has purchased a lot on Fifteenth and St. Louis avenue, St. Louis, upon which he will erect a vaudeville and moving picture theater.
Nebraska—J. W. Powell will erect a moving picture theater in Falls City. J. Flaxwell, of Columbus, is planning the erection of a motion picture show in Lincoln.
New York—Frank Gersten has opened a new theater at the corner of Prospect avenue and 160th street.
Ohio—B. G. Wheeler has bought the Jewell moving picture theater in Dayton. E. M. Abbott and G. W. Hunter have opened a moving picture theater at Fifth and Wayne streets, Dayton.
Oregon—M. F. Fenton, of Portland, is planning the erection of a moving picture theater in Dallas. J. V. Houston is making arrangements to start a motion picture theater in Klamath Falls.
Pennsylvania—D. P. Carr, of Rochester, N. Y., will build a theater in Chester. J. N. Stitt and N. E. Horwick, of Blairsville, are planning to open a moving picture theater in Indiana. T. Buzzard has sold the Lyric theater in New Bethlehem to H. C. McEwen. Architects Sauer & Hahn are preparing plans for the erection of a \$20,000 moving picture theater at 2420 N. 27th street, Philadelphia, for the Penn Amusement Company. Messrs. MacDonald & Lewis are going to open a moving picture theater in Scranton.
Texas—Thomas Hanley is making arrangements to start a moving picture theater in Port Arthur. E. W. Watson has purchased the Olympic picture theater in Port Arthur from H. C. Stearns.
Utah—F. T. Bailey will open a moving picture theater on Main street in Salt Lake City.
Wisconsin—H. E. Brady has decided to start a moving picture theater in Crandon. Gillett is to have a new theater; plans for same have been drawn by P. T. Benton for F. F. Koske, who is to be the owner.

COLORED MOVING PICTURES ARE NEARING COMPLETION

Realizing that a properly colored moving picture film is far in advance of the uncolored film, a great French film concern has devised means by which the tinting can be done successfully.
"The coloring machines," says Popular Mechanics, "are ingenious affairs, provided with a number of stencil strips as long as the strips of the picture film. Holes cut in the stencil strips correspond to the parts of each of the little pictures which are to receive the coloring of ink or dye each strip is expected to give the film. The stencil strips are run through the machine on top of the picture film, one at a time, until all the colors have been put on. The stencil strip and film strip, of course, run through the machine as if one solid layer. The coloring matter is put on the film by a short, endless band of velvet, which acts as an ink brush, the soft brush-like surface passing through the holes of the stencil strip and touching the surface of the film.
"After the films colored by the machine are retouched by hand the result is so nearly identical with the best of natural color photography that the average observer cannot distinguish the difference."

New Picture House for Newark, N. J.
Newark, N. J., Dec. 7.—Frederick C. Young, proprietor of the Elite, on Market street, has opened a moving picture theater on Clinton avenue. He is offering four reels of pictures and two illustrated songs.—Engel.

Sunday Performances Prohibited.
Superintendent of Police Hyland has prohibited the theaters to continue their Sunday business. This has caused a change in the bills of the Gaiety and Family theaters, making them six instead of seven-day houses. However, most of the theaters are continuing to be open on Sunday with moving pictures and illustrated songs "for the benefit of charity." It seems that the city ordinance covers theater performances but does not cover any other exhibitions.

NEW COLONIAL OPENS AT DANVILLE, ILL.

(Special to The Show World.)
Danville, Ill., Dec. 7.—The new Colonial theater opened Thursday evening, December 1, with "The Minister's Wife," presented by the Florence Earle Company. Proprietor O. Jarodski is the authority for the statement that eleven hundred people paid admission to the opening performance.
The Colonial plans to offer vaudeville and pictures.

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WHEN WAS THAT FILM RELEASED?

Licensed Films

Independent Films

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

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

Vertical text on the left margin, including 'ES', 'ATION', 'from Taxes', 'his theater', 'from the Society', 'Women & Children', 'picture shows', 'a parent', 'E. S. Douglas', 'picture show in', 'T. Crawford', 'not on Pheasant', 'Louis upon', 'and movie', 'J. W. Powell', 'theater in', 'of Columbus', 'of a motion', 'Frank Gersten', 'at the corner', '10th street', 'G. Wheeler', 'picture theater', 'Abbott and G.', 'a moving picture', 'Way streets', 'M. F. Faxon', 'the creation of', 'in Dallas', 'J. V.', 'arrangements to', 'theater in', 'L. E. Cary', 'will build a theater', 'Stitt and N. E. H.', 'are planning to', 'picture theater in', 'sold the Lyric', 'to H. C.', 'Sauer & Halm', 'the erection of', 'theater at', 'Philadelphia, for', 'Company, Mess', 'Lewis are going', 'theater in', 'Thomas Bailey is', 'to start a moving', 'at Arthur. E. W.', 'used the Olympic', 'at Arthur from E. C.', 'T. Bailey will open', 'ater on Main street', 'H. E. Brady', 'moving picture', 'Gillett is to have', 'for some time', 'ent for F. R. R.', 'owner.

Vertical text on the left margin, including 'Performances', 'of Police', 'theaters in', 'business. This', 'the hills of', 'enters making', 'seven-day', 'theaters are', 'Sunday with', 'dances for the', 'It seems that', 'theater perform', 'over any other', 'ONTAL OPENS', 'AT DANVILLE', 'to the Show', 'Dec. 7-10', 'opened Thurs', 'with The Min', 'by the Floren', 'Director O. Jar', 'the statement', 'the hall admis', 'ormance.', 'plans to offer', 'greatest Circus', 'in the Wo', '100 Broadway, New', 'holding to my list, and', 'managers who want', 'with a large and', 'to handle their', 'season of 1911. I', 'I will make you a', 'RD'S \$3.75', 'CIRCUS', 'BERNARD BROS.', 'Rector Bldg.,'

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WARREN A. PATRICK, GENERAL DIRECTOR

The Show People's Newspaper

CHICAGO, DECEMBER 10, 1910.

For All Kinds of Show People

ANNOUNCEMENT

TO THE
Profession of Entertainment
AND TO ALL
Purveyors to the Amusement World



The
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OF



The Show World

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(The day before Christmas)

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