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AMUSEMENT NEWSPAPER

SHOW WORLD

DEVOTED EXCLUSIVELY TO THE

PROFESSION OF ENTERTAINMENT

THIS WEEK'S NEWS THIS WEEK

Fol. VI. No. 19.

CHICAGO

October 29, 1910



SENATOR FRANCIS MURPHY



MOLLIE WILLIAMS



DAVE AND PERCIE MARTIN



ORIGINAL FOUR DANCING BELLES



DOROTHY LAMB



"ONETTA"



THE RATHSKELLER TRIO



BERT LEWIS



WILLIAM HERMAN

Photos Grouped by
Z. HENDRICK
THE SHOW WORLD
ARTIST
CHICAGO



JOHN AND WINNIE HENNINGS



THOS. H. DALTON



"ARCOLA"



EDNA EARLE LINDON



BILLY McDERMOTT

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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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The Show People's Newspaper

CHICAGO, OCTOBER 29, 1910.

For All Kinds of Show People

THEATER IN NEWBURYPORT IS GUTTED BY FIRE

Lawrence C. Thayer, Manager of the
House, Burned About Head and Face.

Newburyport, Conn., Oct. 26.—The Orpheum theater on Merrimack street was gutted by fire which broke out early Sunday morning of last week, and the loss will approximate \$10,000, which is partly covered by insurance.

Lawrence C. Thayer, the lessee, was asleep in one of the rooms and was not aroused until he heard the sound of the fire alarm. He worked his way through fire and smoke to the main entrance, where he fell into the arms of members of the police force, who assisted him to his boarding place.

Mr. Thayer, who came here from Boston last year, was burned about the head and face and his mustache and hair was singed. He was also suffering from shock, which aggravated a weak heart and stimulants had to be administered. The fire apparently started in a dressing room used by actors.

The building in which the theater was located was originally part of the plant of the defunct Newburyport car works. It was used as a moving picture house, with vaudeville.

Herbert E. Card, drummer, lost all of his traps, which were valued at \$150 and were not insured.

MARY GARDEN, PRIMA DONNA, WEARING WEDDING RING

(Special to The Show World.)

New York, Oct. 26.—Mary Garden, who will sing with the Chicago Grand Opera company this season, arrived on the Kaiser Wilhelm II last night, wearing a plain gold band on her wedding finger.

Miss Garden would not affirm or deny the report that she had been married, but let fall some remarks that led those who were present to believe she was wedded.

Charles Dalmores, John McCormack and Nicola Zerola, three tenors who will sing in Chicago, were also on board the steamer. More singers for Andreas Dippel's Chicago opera company arrived on the Potsdam. The group included Lillian Grenville, a young American soprano, who hopes to make her debut in "La Boheme," and the Countess Eleanora De Cisneros, who sang two seasons ago at the Manhattan Opera House.

Alice Zeppilli, soprano; Vittorio Arimondi, the Italian bass, and Amedeo Bassi, the tenor, all of whom sang at one time at the Manhattan Opera House, completed the consignment of singers on this boat.

ATTACHMENT STOPS \$3,000,000'S ACTIVITIES.

All sceneries and properties used in the presentation of "Three Million Dollars," which closed an engagement at the Chicago opera house Sunday evening, have been attached to satisfy a debt of \$2,500; the attachment was secured by Charles Marks, of the firm of Charles Marks & Company, of New York, which had the piece under its management. The debt is said to result from a contract between the authors of the show and the Marks company. Edgar Allen Woolf wrote the book, David Kempner the lyrics, and Anatole Friedland the music. All three of these men are named as parties to the contract on which the writ of attachment has been based.

Future plans for the activities of "Three Million Dollars" have been interfered with by the attachment. It had been reported that the show was to close one week after the conclusion of its Chicago engagement.

BLANCH WALSH AUDIENCE FOR VAUDEVILLE SKETCH.

Memphis, Tenn., Oct. 26.—Blanche Walsh was the audience at a special performance of "Broadway, U. S. A.," a vaudeville sketch, in the Peabody hotel parlors here the other day. The sketch is being used by Sidney Shields and Allen Gregory Miller, her husband, and was playing at the Orpheum theater when Miss Walsh came to Memphis for a single day's engagement in "The Other Woman." Miss Walsh is a great friend of the Shields family and it was upon her suggestion that the sketch Miss Shields is now using was given its name. The legitimate actress was naturally very anxious to see the sketch and, as she played both matinee and night performances in Memphis, was unable to attend the Orpheum. The Shields players presented the sketch in the Peabody parlors for Miss Walsh's benefit.

M. P. INDEPENDENTS FACE A SQUABBLE

Dissatisfaction with Arbitrary Methods of Sales Company
Promises Trouble at Coming Meeting of the Alliance

There are grim forebodings of a great trouble in the ranks of the independent moving picture men. Dark clouds have been gathering for some time and now there is every indication that the expected lightning will strike at the meeting of the National Independent Moving Picture Alliance in Cleveland on Saturday of this week (today); this meeting was to have been held on Thursday, October 27, but was postponed.

The trouble among the Independents is said to be a deep seated dissatisfaction of long standing with the arbitrary methods which have been used by individuals prominent in the Motion Picture Distributing and Sales Company, the organization which handles the product of the independent film manufacturers, distributing it to the agencies. Statements that the Sales company is adopting methods compared with which those of the Motion Picture Patents Company, or moving picture trust, are amateurish are being made in many quarters where familiarity with recent actions by the sales company is had.

While the trouble is said to have been brewing for some time the "blow-off" is likely to be accredited to the action of the lately organized American Film Manufacturing Company, with offices in the Ashland Block, Chicago. President S. S. Hutchinson and General Manager A. M. Kennedy are up in arms at what they consider most unfair treatment which their firm is receiving from the Sales company and have voiced their protests so vigorously among the independent agencies throughout the country that they say their claims for justice cannot be ignored.

The American company, like all other independent film manufacturers, elected to distribute its product through the Sales company. When formal application for this privilege or right as independents, was made the Sales company made these demands of the new concern: First, that it deposit \$5,000 in cash as a guarantee that the company would never desert the cause of the Independents, and second, that American film be sold the Sales company at eight cents per foot to be in turn sold the agencies by the Sales company at the rate of ten cents per foot. The American people immediately protested. Other independent manufacturers have no deposits with the Sales company and pay a nominal fee of \$50 to the central organization for its services in handling each of their releases. Under the proposed arrangement with the American company, according to Mr. Kennedy, the Sales company would clean up a little matter of \$1,600 per week instead of the \$100 or so which is secured weekly from each of the older independent manufacturers in the organization.

THEATER IN LONDON FOR CHILDREN PLAYERS.

London, Oct. 26.—Preparations are in progress for the opening of a children's theater in this city some time next month. All performances given will be in the afternoon and only players under fourteen years of age will appear. Miss Lila Field will direct the plays. "The Goldfish" will be the first bill presented. The Princess Dolgourouki, the Princess Hatzfeldt, the Duchess of Norfolk, the Duchess of Marlborough, and the Marquis de Soveral are some of the patrons.

MARGARET ANGLIN MADE DEFENDANT IN A SUIT.

Vicksburg, Miss., Oct. 26.—Upon her appearance in this city recently Margaret Anglin, star of "The Awakening of Helena Richie," was, through her manager, forced to put up a \$300 cash bond to guarantee her appearance before Justice Murch in answer to a suit for breaking a contract which has been begun against her.

Will Isenberg, manager of the Greenville theater, is the plaintiff in the suit.

Some hint of the importance of the threatened split in the independent ranks may be had from the announcement that the newly organized American Film Company has changed its release days from Wednesdays and Saturdays to Mondays and Thursdays, the days on which the Imp releases, directly controlled by Carl Laemmle, president of the Motion Picture Distributing & Sales Company, are made; the first American release has been postponed until Monday, November 14.

These changes, General Manager Kennedy says, have been made at the solicitation of the independent agencies all over the country who have but recently been shown the first releases which the American company will make and have been convinced of the unusual quality which the new concern has been able to evolve and expects to maintain. For the past few days the American company has had their attorney, A. C. Fordham, of the law firm of Howe & Fordham, in New York interceding with the Sales company for fair play. Soon after his arrival in New York, Attorney Fordham was enabled to wire his clients that the Sales company had decided to get along without the \$5,000 deposit. Mr. Kennedy expects to represent the American Film Manufacturing Company at the meeting of the Alliance in Cleveland on Saturday and thinks that the dictum of the Sales company relative to the two cents per foot profit on American film may be changed. Independent agencies everywhere have already been notified of the Sales company's handling of the American film company's application and have been offered American film at eight cents per foot in the event of the American company's failure to reach a satisfactory arrangement with the Sales company. General Manager Kennedy does not hesitate to say that unless the firm in which he is interested is admitted by the Sales company to the same working arrangement which other independent manufacturers enjoy the American company will market its film directly to the independent agencies who are just now in a receptive mood for any proposition which might secure them a measure of independence from the dominating influences in the Sales company.

Mr. Kennedy says that efforts which have been made to interest independent agencies in the early releases of the American Film Manufacturing Company have been successful even beyond his most sanguine hopes. "The company now has on its books orders for forty prints of each of the two first releases," he said, "and all of the territory has not been covered. We will certainly get into the going with a bang."

The Anglin management contends that the Greenville engagement was formally canceled last August.

ROBERT BARTON PAHR DROWNED WHILE BATHING.

Wilmington, Del., Oct. 26.—Robert Barton Pahr, leading man in Thomas Dixon's latest play, "The Sins of the Fathers," was drowned at Wrightsville Beach Sunday of last week while surf bathing. He was a strong swimmer but waged an unsuccessful battle with the undertow after he had ventured too far out. Heroic efforts to save him were of no avail as were also efforts to recover the body immediately after the drowning. Mr. Pahr was twenty-three years of age.

MUSIC HALL FAVORITE GOING THE ROUTE.

New York, Oct. 27.—Edna Loftus, a former London music hall favorite, was given treatment for alcoholism at the Park hospital on Sunday. She had become hysterical when her husband, Harry Rheinstrom, was taken to the Oakland receiving hospital and strapped upon a cot in delirium.

TURNED OUT LIGHTS ON THE GOVERNOR

Anything but a Gentle Reminder Employed by Manager L. P. Anderson, of the Grand at Jacksonville, Ill.

Vaudeville artists returning to Chicago after a half week's engagement at the Grand opera house in Jacksonville, Ill., tell of the plan adopted by Manager L. P. Anderson last Saturday night to notify Governor Deneen that his speech was running longer than the time arranged for by the local committee.

It seems that the house was rented for the governor's speech with the understanding that when he had finished the theater was to offer the regular show. The four acts on the bill were in readiness to appear as per their contracts. The Governor was speaking, however, and kept on when the time limit had expired.

Suddenly the lights began going off and returning in provoking regularity. If the tale which comes to Chicago is correct the mayor of the city investigated and found the theater manager at the switch. Some words passed. The mayor looked upon the action as an insult to the governor, who continued his remarks and after this talk was permitted to come to his conclusion without further interruption.

The four act bill playing at the Grand at the time consisted of Robert Nome, the Trolley Car trio, Bristow & Warren and Van & LaVerne.

DETROIT POLICE CENSOR "WISE GUY IN SOCIETY"

(Special to the Show World.)

Detroit, Mich., Oct. 24.—Following several of the complaints from different parties who witnessed the matinee of "The Wise Guy in Society" at the Avenue Theater, Sunday afternoon, Police Commissioner Croul ordered Detectives Wilson and Black to censor the show severely and order all repulsive things eliminated. They ordered the management to cut out the scene in which one of the chorus girls was measured for a dress, with some accompanying vulgarity, all suggestive lines and actions, and the scene in which Robert Archer made a lunch out of bread and beer, which had come in contact with the stage to a considerable extent. Taken all together, the show fell short of requirements for the house in which it is playing.—Geo. F. Phillips.

ROOF GARDEN FOR ST. LOUIS FOLKS.

St. Louis, Oct. 26.—Joseph Badaracco has leased the basement and the roof of the Langan & Taylor building in this city for a period of ten years for the purpose of installing and operating a restaurant and roof garden. The roof garden will be fixed up after the prevailing style in the east and about \$15,000 will be spent in appurtenances. The roof has a floor space of approximately 20,000 square feet.

The Peoples Amusement Company, a corporation which recently moved to this city from Chicago, has leased Nos. 911-913 South Sixth street and will operate an amusement place.

VAUDEVILLE PLAYER FIRST WITH SUBSCRIPTION.

New Orleans, Oct. 27.—Walter McCullough, a vaudeville performer playing the devil in the sketch entitled "The Devil, the Servant, and the Man" at the Orpheum theater here last week, was the first person to subscribe to the fund which is being raised to boost this city's claims for the World's Panama Exposition which is to be held in commemoration of the opening of the Panama Canal.

Mr. McCullough is a great favorite in New Orleans, having played here a number of times; he was once the leading man with the Elysium Stock Company which played in New Orleans several years ago.

PAULINE CHASE TO WED GRAHAME-WHITE AVIATOR.

New York, Oct. 26.—Pauline Chase has announced her engagement to marry Claude Grahame-White, the English aviator, in the spring and retire from the stage. Miss Chase is now playing in "Our Miss Gibbs" at the Knickerbocker theater, and Grahame-White is in this country giving exhibitions of an aeroplane of his own design. During one of his recent flights Miss Chase accompanied the aviator as a passenger.

K. & E. TRIUMPHANT IN DENVER TWIST

McCourt Gets Back Into Line As Result of Big Chief Marc Klaw's Visit—John Cort Called Theatrical Parenthesis

Denver, Colo., Oct. 26.—The twist in things theatrical in Denver which resulted when it was announced that Peter McCourt, manager of the Tabor Grand and the Broadway theaters, had entered into a booking alliance with John Cort and the Independents, has recently been straightened out as the result of a visit which Marc Klaw, of the firm of Klaw & Erlanger and the theatrical syndicate, paid this city. Mr. Klaw was interested for the reason that his firm has a blanket booking contract with Mr. McCourt which has not yet expired. When Mr. Klaw and Mr. McCourt emerged from the conference it was given out that Klaw & Erlanger would continue to supply the attractions for the McCourt theaters in Denver and that the agreement made with Mr. Cort and the Independents some time ago had been cancelled. Mr. McCourt contended that the agreement with the Independents had been made with the full understanding that the K. & E. rights were not to be jeopardized in the matter. After the adjustment of the differences with Mr. McCourt Mr. Klaw admitted that he had come to Denver with the assurance of three different concerns that they would build a Denver theater for the K. & E. attractions in the event of such a theater's being needed.

The Shuberts have contracted to fill twenty weeks of time at the Auditorium here and it is generally known that Mayor Speer will insist upon their keeping their contract with the city and will insist that their best attractions be shown at the Auditorium and at no other place in Denver.

Prior to the adjustment of the differences with Mr. McCourt Mr. Klaw gave out the following interview to a Show world representative:

"My presence in Denver," he said, "has no particular local significance today, but may assume one of considerable importance tomorrow or before I leave. Our position with Mr. McCourt is slightly paradoxical at present. We have a contract with him giving us the sole and exclusive right to book attractions for the Tabor Grand and Broadway theaters for the next four years.

"While I was in Europe this summer Mr. McCourt wrote a letter to Mr. Erlanger stating that if we intended to go into the Northwest to build or lease theaters he would like to become our partner in those enterprises, and authorizing us to use that letter as our power to act for him. In the letter Mr. McCourt stated that he wanted to remain with us and do business with us as he had done for the last twenty years. Shortly before I left New York last month Mr. McCourt wrote a letter to our office stating that he had entered into a business arrangement with John Cort, who could thereafter be addressed upon the subject of bookings for the Broadway and Tabor Grand theaters. In this letter he stated to us emphatically that his arrangement with Mr. Cort could not and would in no way interfere with our existing contract with him, and that his arrangements with Cort were made upon that express and specific understanding. Since then we have gone on booking the attractions which we represent with Mr. McCourt and shall continue to do so so long as this contract is respected.

"There is a capitalist in Chicago ready to build a theater for us in Denver, and I have two telegrams with similar offers since I have been in this section of the country. I shall look into all these propositions in the next forty-eight hours and doubtless come to some conclusion before leaving Denver."

Asked about his difference with John Cort, Mr. Klaw said: "That is funny. To us it has always been a sort of comic opera affair. John Cort, by the leading producing managers of this country, has been regarded as a theatrical parenthesis—they can make sense with or without him—and his strutting up and down Broadway just now is one of the funniest and saddest things that has come to my notice in many years. I always picture Cort as one of those Aztec-headed children that you see on Mexican tombs, one of those triangular pates with all the brain centering towards the jaw. If it were not so, Mr. Cort would readily understand the laws of fulcrum and leverage a little better and would realize that he could not accomplish what even Archimedes would not have attempted—that is, to have the tail wag the dog. That is what he evidently tried when he banded a lot of one-night stands together, like 'the nine little tailors of Dooley street,' and walked into New York to tell Charles Frohman, Henry B. Harris, Klaw & Erlanger, David Belasco, Frederick Thompson and others that they must come to his terms and conditions. The trouble with Cort has been that when Maude Adams, Billie Burke, John Drew, Rose Stahl and forty or fifty other attractions that we gave him yearly, played in his theaters and drew

a lot of money, he vainly imagined that the public came to see him, and not the attractions. When he began to gather these one-night towns he put himself in the foolish position of the hair-brained railroad man who got a corner on freight cars and then kept them on a siding in the desert. The fellow never dreamed that it required freight to make those cars go and engines to pull them. Cort has a lot of freight cars now and is waiting for someone to come along and give him the precious freight to make them move.

"In his own town of Seattle," said Mr. Klaw, "where I happened to be two weeks ago, his own theater was dark during the week of the Washington Fair. That is an evidence of Cort booking. I suppose I should be somewhat more charitable, because Cort is one of our own foundlings, and it is little rough on the Northwest for us to leave him on its doorsteps now. It may be news to you, but it is a fact that by Cort's secession we have been deprived of the munificent sum of \$750 a week, the revenue which we used to get from the Northwest from Cort. He in turn booked all our attractions in the smaller towns of that section and charged the local management five per cent of the gross receipts, and no one-night stand can afford to pay that."

No Klaw and Erlanger Attractions in Northwest.

"Are you playing any attractions in the Northwest now," was asked Mr. Klaw.

"Not one. The list of attractions," said the theatrical manager, holding up



Bostock's World's Famous Hippodrome in Paris, France.

sheets of them, "are those that shall not be played in the Northwest this year. We propose to let Mr. Cort make good his promises to his patrons in that part of the world without them. He has told them with a blare of trumpets what he is going to bring, but I am sure that they will remember these by their absence longer than those which put in an appearance there, and, believe me, it is not because we could not have gone into the Northwest, for some of Cort's closest allies offered me theaters there during my recent trip through his section, but we prefer to keep them out this year and play them in our own theaters next season."

Asked what he meant by his own theaters in the Northwest, Mr. Klaw said: "In the past six weeks I have secured, under lease, or contracts to build, theaters in Butte, Spokane, Seattle, Portland, Victoria and Vancouver. We shall also probably have a theater in Tacoma before I reach New York. These are the cities we want in the Northwest."

Mr. Klaw expressed great amazement and delight at the improvements in Denver since his last visit, twenty years ago. He said: "I could not believe my eyes yesterday when I bought a Denver Post from a newsboy and he handed me a paper as big as a Sunday edition of most of the New York dailies and gave me back three pennies in change."

New Theater Company on Tour.

New York, Oct. 26.—The New Theater Company, which is to open its regular season in the New Theater, this city, is now on tour. The company began a week's engagement in Toronto, Can., on Monday, and will play another week in Montreal before returning to New York.

WALLACE SEASON CLOSES WITH SLIM BUSINESS

Southern Tour Said to Have Been Unprofitable and Entire Twenty-six Weeks' Trouping Not Up to Standard

The Hagenbeck-Wallace circus closed the season of 1910 at Trenton, Tenn., Monday, October 24.

Business through the south, according to an artist who arrived in Chicago this week, was not very good and business of the tour of twenty-six weeks on the whole was only fair. In fact, if reports which have reached The Show World are correct, it has been one of the lightest seasons the Wallace circus has experienced in a number of years.

While there were no serious accidents to mar the tour, the shortage of workingmen compelled the artists to put in about eight weeks on "props." Mr. Wallace, of course, knows, better than any one else, why there was a shortage of help in the working departments. It would appear that artists who can possibly arrange with other shows for the coming season will not negotiate for re-engagements with the Hagenbeck-Wallace show for 1911. Several acts left during the season, among them the Smith family, George Holland and wife, the Human Bicycle act, and Dick Rutherford's Tasma troupe. No effort, apparently, was made to replace these acts and they left the circus in a very weakened condition towards the close. The southern tour was an exciting one, according to people who were with the show, who declare the performers were in constant fear, following the unruly behavior of roustabouts employed in the working departments. Arrests were of daily occurrence and actors were "scared to death" (to use an artist's phrase) of the workingmen with the show. According to The Show World informant graft was allowed with the show on the southern tour. The "short change" boys

worked in the connection and there were three or four "joints" on the lot. This is surprising, considering the assurance that Mr. Wallace made last winter that no graft would again be allowed with his show. It will be recalled, of course, that for a number of years Wallace conducted the greatest grafting circus in the world. Just what Mr. Wallace's policy will be for 1911 is to be determined. It is hard to believe that so wise a showman will again countenance graft, realizing, as he must, that the day for this kind of work with the circus is over. Public sentiment against circus graft is pronounced, and the days of the "fixer" are numbered.

HAGENBECK-WALLACE OUTFIT

SHOWS SEASON'S WEAR

Peru, Ind., Wed. Oct. 26.—The Hagenbeck-Wallace Circus outfit returned to Peru after closing the season at Trenton, Tenn., last Monday. The circus paraphernalia shows the result of wear. It looks very shabby and the draft stock is all run down. The ring stock is pretty well crippled as the result of a railroad accident, going into Birmingham from Bessemer, Wednesday night, October 19.

FRANK EUGENE AIKEN

DIES IN NEW YORK

Frank Eugene Aiken, at one time the V. M. A. matinee idol of Chicago, and an actor of much talent and charm, died in New York City at the age of seventy-three on the morning of October 19. The deceased at one time was the best known player in the west, and he attracted vast crowds of women, who were fascinated with his magnetism and his handsome personal appearance. He managed Wood's museum, a famous amusement place, and Aiken's theater before 1873. He was born in Boston and began his theatrical career at an early age. His more recent successes were gained in "Little Lord Fauntleroy," and "Pudd'nhead Wilson." His last appearance was in the New York theater last season in "Beethoven." The daily press of the country made extended mention of the demise of this famous old player, and the Chicago Tribune said editorially:

"In stock," he played his round of parts from Romeo to Bob Brierley, and whether he played Shakespeare or Tom Taylor, he was always the dashing, insouciant Frank Aiken. He made an incursion into the managerial field, and once had a theater of his own at Washington avenue and Congress street, but its remote location brought disaster."

ACTOR EMBRACES DEATH

BY THE ACID ROUTE

(Special to the Show World.)

Pontiac, Mich., Oct. 23.—Failing to respond to repeated calls this morning, Roy Forbes, of Cincinnati, was found dead in bed when the door of his room in the Hotel Woodward was broken open. Investigation led to the belief that Forbes had committed suicide with the aid of acid.

He was a member of the "Culhane Comedian" company, which played at a local house here last week. Yesterday Forbes received a letter stating his wife was dangerously sick at Cincinnati. Later a wire came stating that his brother had died there. It is thought that the double shock affected his mind and brought on temporary insanity, causing him to seek relief from his troubles in death. Coroner Farmer took charge of the body. He left two letters addressed to Mrs. Forbes. His stage name was Roy King.

MAJOR RHODES FORMING

WILD WEST SHOW.

Added interest is given to the wild west situation for 1911 by the announcement that an organization to be known as the Young Buffalo Bill Wild West and Congress of the World, is to be projected next season under the management of Major C. F. Rhodes & H. Eladito Thurston. The headquarters for this organization will be suite 506 at 263 Dearborn street, Chicago, and the equipment will be assembled in this city. C. W. McCurren will be the superintendent. Al. W. Martin will have charge of the privileges. Thomas W. Ryan will be the side show manager. Clint A. Graham has been engaged as train master and Bill Faulkner will be superintendent of stock. According to Major Rhodes, the expense will be spared in making the Young Buffalo Bill Wild West and Congress of the World—the newest factor in the wild west branch of entertainment—a first class organization in every way. A spectacle, The Battle of Yorktown, is to be made a feature. George Applehans will have charge of the ticket sellers.

GENERAL THEATRICAL NOTES.

The remains of William H. Boker, who died at St. George, Staten Island, were interred at Baltimore, October 20. The deceased was at one time a prominent player and was with Edwin Booth, Henry Irving and other famous stars.

Alderman Niles Becker, of Manhattan, has introduced an ordinance to provide for a board of public censors to pass upon all theatrical productions in the city.

The trouble between the authors and managers of "The Deep Purple," which is playing at the Princess in Chicago, has been amicably settled and the play will remain. There was some controversy over whether the play should be changed or not, and the matter got into the courts, but without damage to anyone.

In Paris, before she started across the Atlantic to begin her Chicago engagement, Sarah Bernhardt said she loved Chicago. "Chicago reflects the advanced thought of the nation in her womanhood," she said.

Timothy D. Frawley, well known in the theatrical history of San Francisco, who now resides in New York, has filed a petition in bankruptcy with liabilities of \$16,186.11.

"The Eternal Three," a drama by Frederick W. Eldridge and Reed Heustis, was produced at the Burbank theater in Los Angeles last week. The piece scored a local hit.

The daughter of Alan Dale, the well known New York dramatic reviewer, eloped with Ronald W. Orr, a broker of Michigan City, Ind. They were married in Stamford, Conn., and they received Mr. Dale's blessing later. Mr. and Mrs. Orr will reside in Michigan City.

TOM LINTON'S VAUDEVILLE ATTRACTIONS

Tom Linton's Jungle Girls 8 People
Tom Linton's Cannibal Maids 6 People
Tom Linton's Toyland Girls 6 People
Tom Linton's Comedy Company 4 People
Tom Linton's Players 4 People

COMING SOON
**TOM LINTON'S ESKIMO
GIRLS—7 PEOPLE**

VAUDEVILLE NOTES.

Elsie Tuell is playing in New England. Karl Emmy's Pets have been booked up till June 5.

The Primrose Four is making very good in the east.

Martini & Troise open on the Lowe time November 7.

Russell & Church played at the Plaza theater the last half of last week.

Morris Golden made his first Chicago appearance at the Star last week.

Consul the Great is playing a return date at the Pekin theater this week.

Harry Brown, with "The Polliwogs" last season, will shortly appear in vaudeville.

Ned Dandy has been signed by Chris O. Brown for a tour of the Sullivan & Considine time.

Capt. Stanley Lewis is now playing the Western Vaudeville Managers' Association time.

Personni & Halliday are booked up till next June. They are playing at the Apollo this week.

The Velde Trio opens on the William Morris time at the Linden theater in Chicago October 27.

Harold Rossiter went east last week and boomed his new publication at Buffalo, Scranton, and New York.

Pearl Stevens has bookings from the Western Vaudeville Managers' Association which will keep her busy until next summer.

Tom Terriss played Charles E. Dodsworth's role in "Scrooge" at the American Music Hall. Mr. Dodsworth was on the sick list.

Harry Rose has been promoted to traveling representative of Variety and left Chicago this week on an extended tour south and west.

Bobby Gaylor returns to the stage this week and plays at the Linden theater the last half. Manager C. S. Hatch is giving him heavy billing.

H. B. Burton, manager of the Des Moines branch of the W. V. M. A., was called to Chicago early this week by the illness of Mrs. Burton. He is showing photographs of his offices in the Iowa city which show that the place is nicely equipped. Mr. Burton seems greatly encouraged at the outlook.

The wife of one of the Delton Brothers died in New York last week. Her husband, who was playing at Winnipeg, received a message to that effect an hour before he went on Friday night.

He continued in the bill for the remainder of the week. The folks on the bill raised a purse of \$20 to buy flowers for the funeral and the amount was wired to New York. The Delton Brothers are laying off this week in Milwaukee.

If Col. Ned Seymour wanted to brag he could point out that he opened at Sittner's theater last Monday, a new act in Chicago, and on Tuesday was given contracts for twenty-one weeks of the Sullivan & Considine time.

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ACTOR'S ORGANIZATIONS WORKING TOGETHER

White Rats Cards Recognized by the Union as Permitting
the Artist to Work Circuits With Which it
Has Agreements

BY E. E. MEREDITH.

The White Rats and the Actor's Union are working together. As predicted in these columns a few weeks ago, an understanding has been reached and at the present time a White Rat card is recognized as a Union card as far as the agencies go which have agreements with the Union.

The Union is notifying theater managers of a resolution adopted at the annual convention of the Illinois State Federation of Labor at Rock Island, Ill., October 19, which read:

"Whereas, The theaters throughout Illinois depend for their existence upon the patronage of the working class, and
"Whereas, This working class is composed largely of members of the affiliated unions, their families and friends, therefore be it

Resolved, That the theaters throughout the State of Illinois be required to display the label of the Actors' International Union conspicuously in the lobby or box office."

The Agents' Association.

Contemplated action of the Theatrical and Vaudeville Agents' Association of America is knocked in the head by the "understanding" of the White Rats and the union. In the meantime the Board of Directors of Local No. 4 recommended to the union the passing of a resolution declaring that association "unfair" and the resolution was passed and has been referred to the State Federation of Labor. This resolution reads:

"Whereas, There is in the city of Chicago a booking agents' combination named the Theatrical and Vaudeville Agents' Association of America, which books artists for the city of Chicago and the state of Illinois, and
"Whereas, A large majority of said association have discriminated against the Actors' International Union and particularly Local No. 4, of the city of Chicago,

"Therefore be it resolved, That the Illinois State Federation of Labor, in convention assembled, do hereby declare said association unfair to organized labor, and be it further resolved,

"That the secretary of the Illinois State Federation of Labor be instructed to send a copy of this resolution to all central bodies affiliated to the State Federation of Labor."

Sittner's Big Business.

This promises to be the banner week in the history of Sittner's theater. The house had capacity at both shows Monday night, turned people away at the first show Tuesday night and had big business at the second show. The bill is a wonderful one reflecting great credit on all concerned. Sherman, DeForrest & Co. are headliners and in the same bill is Adelaide Keim & Co., with "Miss Bright, Decorator."

The Plaza goes along with good bills and does not make any particular effort at "opposition." The bill the first half of the week, showed one act which woke up that cold audience. It was George B. Reno and his "Misfit Army." Alexander & Scott, recognized as a standard act, did not go well enough Tuesday night for the gloves to be removed and it came as a surprise for it was taken for granted that North avenue would like that act.

"It is a peculiar audience that patronizes the Plaza," remarked an agent who is not interested in the booking of either the Plaza or Sittner's at the present time. "An act may die at the new house that would be a big hit at Sittner's. So far there has not been an act to break the ice like George B. Reno & Co., and the enthusiasm for his offering is not one-fourth what Sherman & DeForrest get across the street. Frank Bush did not prove a hit at the Plaza when it was called the Comedy and I'll venture he would clean up at Sittner's."

The bill for this week at Sittner's and the bill for the first half at the Plaza are given below:

Sittner's.—Le Call & Garrett, Ruby Marlowe, Stanley Sextet, Col. Ned Seymour, Adelaide Keim, Toney & Norman, Sherman, DeForrest & Co.
Plaza.—Marzelo & Wolf, Grace Orma,

Gavin & Platt, Alexander & Scott, George B. Reno & Co.

Acts are Complaining.

There are any number of acts in Chicago at the present time that feel discouraged with the outlook. They point out that they have no chance of getting work and think that there are "too many" acts here. Letters from the east hold out little encouragement so they hardly know what to do.

From letters received by Frank Q. Doyle it looks as though the actors in New York are not faring as well as the Chicago colony. Two acts sent him open time cards this week, which indicate that players in New York and Philadelphia are glad to get one night at a house and this custom, almost forgotten in Chicago, is also said to prevail in St. Louis.

Walter Hoff Seely Here.

Walter Hoff Seely is in Chicago and from his reception at the American Music Hall and at the local William Morris office seems to be prominent in the operation of that circuit. Seely organized the William Morris, Western, circuit and has overcome a sufficient number of obstacles to date to be looked upon as a real vaudeville impresario.

MABEL MCKINLEY LEAVES JULIAN ON SATURDAY.

Pulls Out of the Bill in Order to Open
on Sunday at the Empress in
Kansas City.

The Julian theater was without its headliner last Saturday night and Sunday, owing to Mabel McKinley's withdrawing from the bill in order to reach Kansas City in time to open Sunday for the week at the Empress theater.

B. A. Myers, her agent, booked her at the Julian, thinking that the week opened on Sunday. After she had played there a day or two she approached Manager J. G. Conderman and offered to return to that house later and play three days for nothing if he would release her for the last two days of the engagement. Conderman would not hear of such a thing.

Miss McKinley was at a loss what to do. Mr. Myers suggested that she go to E. P. Churchill for advice. Mr. Churchill was out of town, but Walter Keefe accommodated her. Keefe denies that he had anything to do with the mode of procedure employed, however.

Lee Kraus and other "detectives" succeeded in getting Miss McKinley's wardrobe, although the theater held her trunks. The gowns were taken to a taxi and a new trunk secured, and she got away on the Santa Fe after many exciting experiences. Miss McKinley left her salary for the five days, and the case is now in the hands of Sol Lowenthal, her attorney.

LaVelle & Grant were substituted for Miss McKinley at the Julian.

ANOTHER NEW HOUSE FOR THE WEST SIDE.

Mike F. Schiavone is building a new theater for Jones, Linick & Schaefer at Lexington street and Fortieth which will open Christmas week. It will cost about \$50,000, counting the ground. The new house will be a mile from the Hamlin, a mile from the Kedzie, and a mile and a half from the Lyda.

Back to Former Policy.

Des Moines, Iowa, Oct. 25.—The Majestic will discontinue its fight against the Orpheum house and beginning next week will go back to five acts, with prices 10 and 20 cents.

VAUDEVILLE NOTES.

Noble & Brooks will appear at the Star next week.

On and after November 30 the initiation fee of Local No. 4 of the Actor's Union will be \$10 instead of \$5, as it now is.

The Three Alvarettas open the show at the Empress in Milwaukee this week and are very well liked. Stirling and Chapmen follow and please. Tom and Edith Almond are third and score. Elsie Ridgley & Co. in "Types" by Oliver White prove the big hit of the bill. Zeno & Mandel are next to closing and prove entertaining. The Four Charles, a foreign act, was not up to expectations.

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RELIABLE RECORD OF VAUDEVILLE ACTS

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

ED MEREDITH AND "SNOOZER."

Billing—"The Bull Dog with a Human Brain."
Class—"C." No. 445. Time—14 Minutes.

Seen—Thirty-first Street Theater, Chicago, Oct. 20, 1910.

Place on Bill—Next to Closing, Five-Act Show.

Scenery Required—Olio in One.

Remarks—The most notable feature of this offering is the fact that a bull dog does the high school work and tricks which have been thought impossible for that breed of canine. "Snoozer" is an English bull terrier, weighing perhaps seventy pounds. He is gaily caparisoned and his appearance alone is much in his favor. The most notable trick is where "Snoozer" relieves himself of his collar, tips over a chair and, returning where he has been tied, puts on the collar again by the time Meredith returns, the trainer having left the stage for a moment. The dog does the tipping over of the chair at Meredith's command, and the trainer makes the statement that he will keep him from doing it again. After fastening a chain to the collar of the animal, the audience realizes that the trick will be accomplished, but a hearty outburst of applause rewards the dog's getting into the collar again, which is entirely unexpected. "Snoozer" barks for numbers and does sums, tells figures called by people in the audience, etc. He does the prayer which is familiar, but an extraordinary feature of this trick is that the trainer slaps him hard, commanding him to cease praying, but the dog continues in position until the "Amen" is said. The trainer has it on others who show educated dogs in appearance. He has a pleasing way which counts a great deal, and a voice which may well be envied, for such clear enunciation would do credit to a leading man. The upsetting of the chair and getting back into the collar is by long odds the strongest trick of the routine and is new. It should be used to finish the act. There could be a drop showing a yard and a dog house. The chain could extend from within the dog house, so, when the dog gets into the collar again, he could make his way inside the dog house and, incidentally, off the stage. If those in front wish to see the trainer again very badly they have hands to applaud.

FRANK PALMER.

Billing—Comedian and Cartoonist.
Class—"D." No. 444. Time—10 Minutes.

Seen—Thirty-first Street Theater, Chicago, Oct. 20, 1910.

Place on Bill—Second in Five-Act Show.

Scenery Required—Olio in One.

Remarks—Frank Palmer has some excellent material and draws fairly well. When he masters the art of seeming at home on the stage, his offering is going to be well liked. He has a string of talk which is illustrated by a series of cartoons. It is mostly puns. Nearly every joke is new. He draws on sheets of paper which are turned over, making an awkward reach for him. The most improved way of doing this now is to have the paper roll up like window curtains. Palmer pays a compliment to Bud Fisher by announcing a sort of imitation of "Jeff" and "Mutt." This is poor judgment. If Palmer is not so clever as other cartoonists, it is not good showmanship to confess as much from the stage.

TO SPEND \$10,000

ON GRAND IN TACOMA

Tacoma, Wash., Oct. 26.—On his first visit to Tacoma in five years John W. Considine, the "active principal" of the Sullivan & Considine vaudeville circuit, recently ordered the expenditure of \$10,000 in improvements on the Grand.

In an interview Mr. Considine said that his firm would spend \$1,000,000 in the erection of new theaters on the eastern end of the circuit within the next two years. He ventured the statement that Sullivan & Considine had a "corner" on popularly priced vaudeville in America.

KEITH'S HIGHLANDERS.

Billing—Dancing.

Class—"C." No. 449. Time—14 Minutes.

Seen—Erie, Chicago, Oct. 24, 1910.

Place on Bill—Closing five act show. Number of men, 3; number of women, 2.

Scenery Required—Full Stage.

Remarks—The Majestic Auditorium, American Music Hall and Bush Temple have dancing acts this week and the Erie, not to be outdone, presented Keith's Highlanders for the first four days. The troupe proved to be the Fraser Trio with another man and another young woman added. The routine is about the same as used by the trio. The dancing throughout is good. The two girls sing a song which is getting away from the character of the offering without adding strength. The newly acquired man plays a Scotch bagpipe for Scotch numbers and an Irish bagpipe at the finish when Irish lads and lassies make gay.

"SENATOR" FRANCIS MURPHY.

Billing—Monologist.

Class—"C." No. 450. Time—9 Minutes.

Seen—Bush Temple, Chicago, Oct. 24, 1910.

Place on Bill—Next to Closing.

Scenery Required—Street in One.

Remarks—"Senator" Francis Murphy was up among some classy acts at the Bush Temple. Following Cora Mickle Hoffer & Co., and preceding "Paris by Night," would have been a spot for Cliff Gordon. The Senator was the personal selection of W. P. Shaver for this place on the bill the first half and it was his reappearance in Chicago after an extended tour of the south. The "Senator" got plenty of laughs.

CHAS. B. LAWLOR AND DAUGHTERS.

Billing—Character Songs.

Class—"B." No. 446. Time—21 Minutes.

Seen—Majestic, Chicago, Oct. 24, 1910.

Place on Bill—Fifth in Eleven-Act Show. Number of men, 1; number of women, 2.

Scenery Required—Full Stage.

Remarks—It is offerings of this class that has ended the vogue of ordinary single singing turns. Both Mabel and Alice Lawlor are as clever as the ordinary single woman, and the father has a good voice. A trio of street singing Italians open the act, and the attention is centered upon the entertainers after the first entrance. A descriptive ballad, an Irish ballad, a Bowery song, a Scotch song by one of the girls and some verses recited by Mr. Lawlor, bringing in the names of towns in a new way, fills in the time.

PURVIS' COMEDY CIRCUS.

Billing—Animal Act.

Class—"E." No. 451. Time—9 Minutes.

Seen—Royal Theater, Chicago, Oct. 24, 1910.

Place on Bill—Closing. Number of men, 1; number of dogs, 3; number of monkeys, 1.

Scenery Required—Full Stage.

Remarks—This is an act which ought to give good satisfaction in the very small houses. The act lacks the "class" necessary for big time, but, nevertheless, has several features which stand out. The monkey does Japanese foot juggling while the dogs have tricks along the same general line as those seen in more pretentious offerings of that character.

LEE LLOYD.

Billing—Character Singer.

Class—"B." No. 447. Time—19 Minutes.

Seen—Majestic, Chicago, Oct. 24, 1910.

Place on Bill—Eighth in Eleven-Act Show.

Scenery Required—Velvet curtain in One.

Remarks—Lee Lloyd seems to have had the experience and certainly possesses the assurance necessary to trim him into shape for important spots on the good bills. At present his act is too long, but the piano playing of Jay Roberts (who introduces one of his own compositions) can well be cut out, and by working the songs a little faster the time can be reduced without taking away any of Lloyd's songs. Such a thing as fearing to become wearisome is not likely to have popped into Lloyd's head, but he must have noticed Monday afternoon that his songs did not get the applause they deserved, and, although many of them have been heard time and time again, Lloyd gives them a new turn, and the fact that the number has been sung before is forgotten. Changes of hats, wigs, etc., are made with the top of the piano as a dressing table. After a few songs he leaves the stage, and after the pianist plays "The Entertainer's Rag," returns for "Casey Jones" with "bustiness" that shows him to be a man of ideas.

MARIE FENTON.

Billing—Singer.

Class—"D." No. 448. Time—9 Minutes.

Seen—Majestic, Chicago, Oct. 24, 1910.

Place on Bill—Fourth in Eleven-Act Show.

Scenery Required—Olio in One.

Remarks—Marie Fenton will probably encounter the same difficulty on other big bills that she meets at the Majestic, where she is followed by an act with two girls who can give her cards and spades when it comes to putting a song over. She wears three pretty gowns and displays a pleasing voice, but it takes more than this to enable a single woman to add any strength to first-class bills nowadays. Two coon songs and "The Chantecler Rag" failed to bring her more than passing notice.

NEIL MCKINLEY.

Billing—Songs.

Class—"B." No. 452. Time—20 minutes.

Seen—American Music Hall, Chicago, Oct. 24, 1910.

Place on Bill—Sixth in Nine-Act Show.

Scenery Required—Olio in One.

Remarks—Neil McKinley "cleaned up" at the American Music Hall Monday night, scoring one of the most pronounced hits ever registered at that house by a man equally as unknown. He possesses a pleasing personality, a clear tenor voice, and knows how to sing "rag" songs so as to get encores.

ANOTHER NEW HOUSE FOR SULLIVAN & CONSIDINE.

New Hamlin Theater Opens Next Monday with Alber's Polar Bears, Tom Brantford and Big Bill.

The New Hamlin theater opens next Monday, playing feature acts a full week and changing the rest of the bill on Mondays and Thursdays. The Hopkins Amusement Company owns the house and the booking will be done by the Chicago office of Sullivan & Considine. Alber's Polar Bears will be the headline feature for the first week. The remainder of the bill for the first half of next week will be: Tom Brantford, "The Human Band" (recently seen at Orchestra Hall); The Youngman Family, Trocadero Quartette, Tony & Norman and Dorothy DeSelle & Co.

S. & C. Switch Houses.

Fort Worth, Texas, Oct. 25.—Sullivan & Considine have discontinued booking the Empress theater and the same shows will be put into the Princess, which is opposition to the Empress.

THE CLASSIFICATION OF ACTS

(For Guidance of Managers.)

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

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

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

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

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

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

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

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

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

BANKER IS IMPRESSED

WITH VAUDEVILLE ACT

Battle Creek, Mich., Oct. 23.—William J. Smith, vice president of the Old National Bank, heard his clerks talking so enthusiastically of Kelly & Wentworth in "The Village Lockup," which played at the Bijou last week, that he attended the theater on purpose to see it. He was so impressed with the playlet that he asked the manager to take him "back" where he was introduced to the players. The banker insisted on having the players at his home. Since the visit he has been telling his friends that Hal Kelly is just as entertaining "off stage" as in his character.

Norman E. Field Off to London.

Norman E. Field, for ten years with Jones, Linick & Schaefer, left Monday for London, where he will associate himself with Calvin Brown, amusement promoter, at Earl's Court.

INTERSTATE BOOKINGS FOR NEXT WEEK.

Majestic, Houston—Great Rennie Family, Sharp & Montgomery, Three Lyres, Leona Stephens, George Paul & Co., Charlie Hitchcock and Count De Butz & Tossell.

Majestic, Dallas—Alber's Polar Bears, Cecile Francoise & Co., Makarenko Duo, Cook & Oaks, Albratz & Co., Billy Windom & Ernest Yerza & Co.

Majestic, Fort Worth—Welch, Mealy & Montrose, Nick Long and Idalene Cotton, Mr. and Mrs. Allison, Max Laube, Hoey & Mozar, Mabel Matthews and Al Harrington and Dog.

Majestic, Little Rock—Kessely's Marionettes, Elma Erwood, Douglas A. Flint & Co., James Brockman, Mozetto & Co., Alice Berry and The Moneta Five.

Majestic, Montgomery—Bernardi, Bert and Lottie Walton, Lydell & Butterworth, Al Coleman, Grace De Wintres and La Kelliors.

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REPORTS ON ACTS NOW IN CHICAGO

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

Arnold, Gladys, & Co.—On fourth at the Apollo first half; comedy talking act; good.

Alvin Brothers—Opening the show at the Trevett; comedy gymnasts; pleased.

Advance Musical Four—On second at the Trevett; liberally applauded Monday afternoon.

Alexander & Scott—On next to closing at the Plaza first half; good.

American Comiques, Three—On second at the Grand first half; pleased.

Albergs, The—Opened the show at the Lyda first half; acrobatic; good.

Blaney, Hugh—On second at the Lyda first half; well liked.

Bush, Frank—On next to closing at the Lyda first half; monologist; good.

Byron, Henrietta—On sixth at the Trevett; comedienne; good.

Clifton Allen & Co.—On second at the Lyceum first half; "A Bit of Western Life"; good.

Carlette, Cissie—On fourth at the American Music Hall; tried new songs Monday night and it looked like she was singing in the frigid zone; classed "C" when first seen at that house.

Clarke, Wilfred—On fifth at the American Music Hall; brought the first laugh of the evening Monday night.

Clark, Johnson—On eighth at the American Music Hall; ventriloquist; good.

Cressy & Dayne—On seventh at the Majestic with "The Village Lawyer"; very good.

Delzaros, The—Opened the show at the Apollo first half; acrobatic; good.

Dances Classic Russes—On seventh at the American Music Hall; good.

Decotret & Rego—On third at the Erie first half; song and dance team; very fair.

Fox & Lawrence—On third at the Lyceum first half; comedy Dutch and singing act; good.

Grand—Arthur Welber & Co., Alexander & Coleman, Brown & Newman, Leo Beers and Pirri & Co.

Gaiety (South Chicago)—George B. Reno & Co., Bandy & Fields, Barron, Lee and Barron, Rufe & Cusick and Capt. Graham.

Kedzie—The Langdons in "A Night on the Boulevard," Marco Twins, Rush Ling Toy, Frank Bush and Pearl Stevens.

Lyda—Hi Greenway, Grace Orma, Gavin & Platt, The Mozarts and Warren & Blanchard.

Sullivan & Considine Houses.

White Palace—Joe Sylvester, Marie Alice Perin, O'Neill Trio, Will Dockray and Yuhl & Simpson.

Republic—Four Musical Luciers, Frank Waddell, Jarvis & Harrison, Two Graces and La Grecia.

Morris Houses.

President—Violinsky, Morris & Kramer, Biondell & Catr, Genevieve Victoria and Byron & Langdon.

Linden—Dilla & Templeton, Bessie Leonard, Linn and Bonnie Hazzard, Bobby Gaylor and Velde Trio.

Doyle Houses.

Apollo—Williams & Walker's "Show Folks," Three Kelcey Sisters, Virginia Lawrence & Co., Fox & Lawrence and Rolly & Ahearn.

Wilson—Fields & Lewis, La Boehme Quartette, Phasma, Abbie Mitchell and Terry & Bentley.

Willard—Rice & Cohen, Nichols & Croix, Metz & Metz, Little Lord Roberts and Denton & Le Beuf.

Crystal—"The Operator," Palmer & Leever, Thomas & Ward, Oehlman Trio, La Vigne & Jaffee.

Garfield—Clifton, Allen & Co., Hillman & Roberts, Gladys Arnold & Co., Musical Alward.

Lyceum—The Barringtons, Al Mastiff & Co., Carolina Comedy Four and Great Delzaros.

Virginia—Trout, Klein & Erlanger, Beatrice Leonard, Stone & King and Queen Dora.

Buchanan Houses.

Verdi—Cora Mickle, Hoffer & Co., La Jess & La Jess, Dale & Dale, Charles Bradley and Bobbie and Hazel Robinson.

Erie—Goldwin Patton & Co. with new act, Hedge & Dottie Holmes, The Ganoux and Fitzsimmons & Cameron.

Frevoli—On third at the Trevett; shadowgraphs; liked.

Futurity Winner—On third at the American Music Hall; good.

Gallando—Opening the show at the American Music Hall; clay modeler; good.

Gavin & Platt—On third at the Plaza first half; fair.

Graces, Two—On second at the White Palace the first half; very poor.

Hood, Sam—On seventh at the Trevett; black face comedian; good.

Hoffer, Cora Mickle, & Co.—On third at the Bush Temple the first half; Miss Hoffer's new gown proved a much talked of feature of an interesting presentation of a novel offering; took three curtain calls at the first show Monday night.

Howard's Musical Ponies—Closing the show at the Trevett; good.

Imperial Russian Dancers—On ninth at the Majestic; very fair.

Jarvis & Harrison—On third at the White Palace the first half; good.

Jeunets, The—Opening the show at the Majestic; acrobatic; liked.

Jungle Girls—Closed the show at the Lyda first half; good.

Keim, Adelaide, & Co.—On fourth at Sittner's with "Miss Bright, Decorator"; a tremendous hit.

La Jess & La Jess—Opened the show at the Erie first half; liked.

Langdon's, The—Closed the show at Schindler's first half; travesty; an immense hit.

Lord & Meek—On third at the Grand first half; singing and talking; very fair.

LaCall & Garrett—Opened the show at Sittner's; comedy acrobats; very fair.

Lavere & Palmer—Opened the show at the Lyceum first half; Colonial singing sketch; well liked.

Mankin—On fifth at the Trevett, contortion; good.

Mozarts, The—On second at Schindler's first half; skating; good.

Marzello & Wolf—Opened the show at the Plaza first half; comedy bar act; very fair.

Monroe & Mack—On second at the American Music Hall; very poor.

Melville & Higgins—On sixth at the Majestic; very good.

McGreevy, Mr. and Mrs. Jack—On next to closing at the Majestic; Rube musicians and entertainers; hit of the show.

Orma, Grace—On second at the Plaza first half; singing comedienne; well liked.

Pantzer, Ernest & Co.—Closing the show at the Majestic; acrobatic; very good.

Paris By Night—Closed the show at the Bush Temple first half; very good.

Pirri & Co.—Opened the show at the Grand first half; balancing and juggling heavy articles; well liked.

Personi & Halliday—On third at the Apollo first half; "Won by Wireless"; good.

Provol—On second at the Majestic; some experiments in ventriloquism; good.

Rafayette's Dogs—Closed the show at the American Music Hall; good.

Reno, George B. & Co.—Closed the show at the Plaza first half; a big hit.

Russell, Nick and Lyda—Opened the show at Schindler's first half; song and dance and piano playing; pleased.

Reed Brothers—On third at the Majestic; acrobatic; good.

Robinson, Bobbie and Hazel—On fourth at the Erie first half; songs and talk; pleased.

Show Folks—Closing the show at the Apollo first half; large colored act; good.

Luciers, Four Musical—Closed the show at the White Palace the first half; good.

Stone & Hayes—On second at the Bush Temple first half; dancing; very fair.

Stevens, Pearl—On third at Schindler's first half; singer; good.

Somers & Storke—On third at the Lyda the first half with "Jackson's Honeymoon"; a big hit.

Stanley Sextette—On second at Sittner's; good.

Seymour, Ned—On third at Sittner's; clarinetist; good.

Sherman, DeForrest & Co.—Closing the show at Sittner's; comedy; good.

Toney & Norman—On next to closing at Sittner's; songs, dances and talk; good.

Tacius, Great—On second at the Apollo first half; female impersonator; good.

Valentine, Dooley & Co.—Opened the show at the Bush Temple first half; bicycle; good.

Velde Trio—Closed the show at the Lyceum first half; acrobatic novelty; good.

Watson, Hutchings & Edwards—On fourth at the Trevett; "Schmaltzy's Night Out"; good.

Whitehead & Grierson—Closed the show at the Grand first half; good.

Waddell, Frank—On next to closing at the White Palace the first half; very fair.

Buckley, Burns & Fern

"FUN IN THE DARK"

PROF. W. H. VAN DORN AND CO.

PRESENTS

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"THE SNOWBALL ACT"

Playing U. B. O. Time

An Animal Act That is a Trouble to No One

DUNBAR'S GOAT CIRCUS

An Animal Act That is a Delight to Everyone

NOW PLAYING for W. V. M. A.

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Opening on Interstate Circuit on November 27

ONE "LITTLE" RIOT

DON BARCLAY

"THE FRISCO BOY"

America's Youngest GROTESQUE DANCER

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Juggling Pantomime Novelty

Now Playing Western Vaudeville Time

BIGGER SUCCESS THAN EVER

Mollie Williams

With "The Crackerjacks" Co.

Playing W. V. M. A. Time

JOHN HENNINGS IN ODD BITS OF COMEDY

VAUDEVILLE NOTES

Mr. Vanity is with "The Kissing Girl," which is now making its way east.

Manager J. P. Slocum is billing her like a circus with twelve-sheets, six-sheets, three-sheets, one-sheets, half-sheets, and even quarter-sheets.

Kurtis Kolorad Comedy Kandy Kids is a new act being managed by Billy Curtis.

Walter De Oria spent last Saturday and Sunday at La Salle, Rochelle and Chillicothe, Ill., on business for the Western Vaudeville Managers' Association.

The Lyda theater was sold out for both shows at six o'clock last Sunday evening.

The Plaza was sold out for the first show that night at 6:45 Sunday evening.

A No. 2 Alber's Polar Bears opens at the new Hamlin theater next week with Millie Bernice as trainer.

The Thirty-First street theater has big crowds at its "try outs" held every Wednesday night. Charles D. Battershall is managing the house.

Frantz Caesar & Co., Kramer & Ross, Murray's Dogs, Zenda, Three Troubadours, Marvin Brothers, Four Brothers Cates and Coleman & Mexis, are among the acts now playing the Coney Holmes' time.

Coney Holmes may get to be representative of the Bert Levy circuit in Chicago. Negotiations are under way.

Clifford & Thompson are playing a few engagements in Chicago before going east.

Cliff Berzac is back in America after a visit to Europe.

Lew and Nellie Shaw are back in New York after an extended tour of the west.

Sherman, De Forrest & Co., played at the Kedzie a full week then went to the American Music Hall, then to the Wilson Avenue for a full week and are now at Sittner's. Evidently Dan Sherman does not study his dictionary and don't know what the word "opposition" means.

Several acts are now playing the Interstate time which came over di-

(Continued on page 13.)

—EVA— —FRANK— —LULU—
CAREY, HOLMES & WELLS

NEAT, NIFTY NATTY and NICE,

THE TALKATIVE SONGSTER
BERT LEWIS

(Formerly of Lieman & Lewis)

PLAYING W. V. M. A. TIME

Phenomenal Soprano and Bass Vocalist

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GERMAN JESTERS, SINGERS AND DANCERS

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"A Bit of Western Life"

SPECIAL SCENERY

ARCOLA & CO.

FEATURING

"THAT GIRL MUSICIAN"

"THE PENALTY" IS CHILL THRILLS

Chicago Opera House Offering with Hilda Spong Suggests "Madame X," "Trilby," "The Witching Hour" and even "Tosca"—Comprehensive Review of Chicago Theatricals

By WILL REED DUNROY

Melodrama of the sort that grows from thrill to thrill and ends in a thrill is now on view at the Chicago opera house where a most excellent company is playing in "The Penalty," by Henry C. Colwell. This is a play of modern times, with little hints and remembrances of such plays as "Madame X," "Trilby," "The Witching Hour," and even "Tosca" in it. The story has to do with a domestic tragedy. A weak and despicable man divorced from a woman who strays from the narrow path after the divorce, seeks to blackmail her into giving him money. Balked in this, he spreads the story of her erring so that it reaches the ears of her son, the idol of her life, and just in time to prevent the young man from marrying into a proud and haughty family.

The son, of course, does not believe the scandal, and goes to his mother, and there begins the big scene. At the proper time the man who is implicated in the scandal arrives and the son threatens to shoot him, but is prevented by the mother who seizes the revolver and shoots the villain. Then in due time she takes poison, so that all the obstacles to the union of the young man and his love are removed, and while the curtain descends upon a harrowing scene wherein the son beats the locked door of a room in which his mother is supposed to be lying dead, the audience goes home feeling certain and sure that the lovers will be united after the double funeral.

Hilda Spong, an actress who has had some considerable experience, is seen in the role of Mrs. Rutherford, the erring mother. In her quieter scenes she is effective, but she is prone to overact in the emotional moments and there are numerous such in this piece. In fact, emotion runs riot and one big scene leads into another, each one growing more strenuous than the other until the strain becomes almost unbearable. Through it all Miss Spong writhes and shrieks and twists and emotes, and, only once in awhile does she strike a true note that touches the heart. Perhaps after she has played it oftener she may be able to do more with the role. Just now it is rather raw. Others in the cast who are doing excellent acting are: Harry Mestayer, who comes from an old family of players, who is seen as the son; his work is strong, effective and true to life—or at least as true to life as melodramatic acting can be. John Flood, as the weak and vacillating divorced husband is also most effective. Others in the cast are: Charles H. Reigel, Scott Cooper, Dorothy Rossmore, Cuyler Hastings, Charles Mason, Kate Lester, Edna Baker, Charles Laite, and Bert Fields.

Whether or not the piece will be a success is difficult to state. There were many who scoffed at "Madame X," but it made good. "The Penalty" has more horrors in it than the former play and it is just possible that it may be just that much more successful with the public. At any rate it is a melodrama of the most melodramatic kind, and one that can and does evoke thrills, tears and some little laughter. It is acted exceptionally well by an exceptionally good company.

Mrs. Fiske has at last, after several delays turned her attention to Ibsen's "Pillars of Society," one of the most human of the plays by this writer. She has been giving a most wonderful portrayal of Lona Hessel, and the members of her company have offered a splendid gallery of character portraits. Mrs. Fiske is perhaps the most talented as well as the most intelligent actress on the English-speaking stage, and when she takes up a character she vivifies it, and offers it in such an intense picture that it remains in the mind indelibly. Lona Hessel, as pictured by Mrs. Fiske, is a character that once seen will not be forgotten. The play is familiar to almost every one. If it has not been seen on the stage it has been pondered over in the library, and the story is well known to all who read or think. The comedy is played by the following: Karsten Bernick, Holbrook Blinn; Mrs. Bernick, Veda McEvers; Olaf Bernick, Gregory Kelly; Martha Bernick, Alice John; Johan Tonnesen, Edward Mackay; Hilmar Tonnesen, Wilfred Buckland; Rummel, Harold Russell; Vigeland, R. Owen Meech; Sanstad, Robert V. Ferguson; Krap, R. W. Tucker; Dina Dorf, Merle Maddern; Aune, Sheldon Lewis; Mrs. Rummel, Mabel Reed; Mrs. Holt, Florine Arnold; Mrs. Lyng, Helena Van Brough and Netta Holt, Grace Redlands. Next week we are to have this same star and her splendid company in "Pillars of Society," "Mrs. Bumstead-Leigh," "The Shadow of the Glen," and "Hannele." The engagement has been tremendously successful from all stand-

points and it is a pity that it cannot be somewhat extended.

Henry E. Dixey, an actor who has in times past made Chicago laugh immoderately, is once more miming in our midst. This time he is holding forth at the Cort theater, and there he is appearing in a stellar role in a play called "The Naked Truth," which comes from London, where it has been running for a year or so, and is the handiwork of

pleasant way. The story is quite old. A young man who is addicted to the use of much flattery comes into the possession of a magical ring that compels him to tell the truth on all occasions. He proceeds to tell his sweetheart that she is very nice but not very pretty, and he nearly loses her. He tells the truth about a big business concern, and drives it into bankruptcy, and he also offends the cook through the use of the truth. So the story goes on from one thing

ing at McVicker's theater in a new piece called "Barry of Ballymore," by Rida Johnson Young, who has written several rather pleasant pieces for the stage. Of course Mr. Olcott is seen as the Irish hero, with the usual Irish brogue, and he is surrounded by a number of players who give him excellent support. The entertainment afforded is pleasant and amiable, and the way people are flocking to McVicker's at the present time indicates that Mr. Olcott has lost none of his magnetic drawing powers.

Down at the Globe, Richard Jose, a sweet voiced singer from the Pacific slope, is appearing in a homely but interesting play called "Silver Threads." Mr. Jose has a voice of wonderful sweetness, and he appears to good advantage in his present surroundings. The play is well worth seeing.

Changes are being made in the cast of "The Sweetest Girl in Paris." Harry Askin, general manager of the theater, announces that Miss Dorothy Brenner has been engaged to take the place of Miss Alice Yorke, and Fred K. Bowers will be seen instead of John E. Young. Miss Brenner first came into prominence with Yorke & Adams, and later made a decided hit in the musical comedy, "Lo," and at other times has been seen in such productions as "Commencement Days," "The Young Turk" and Dockstader's Minstrels, and has been singing his own songs in vaudeville; he has been heard at the American Music Hall in the latter. Miss Yorke will go with "The Girl in the Train," now at the Globe in New York, and it is not said just where Mr. Young will go.

"The Awakening of Helena Ritchie," a piece in which Margaret Anglin is starring in the south, has been on view this week at the Haymarket with Catherine Countiss in the title role. The play is rather quiet, and much too quiet for the clientele of this house. Next week Vaughn Glaser will be seen there in "The Man Between," which, by the way, is "The Bridge" made over. Manager William Roche makes announcement that the following plays will be seen at this house in the coming weeks: George Sidney in "The Joy Riders," "The Rosary," Ward Vokes, "Brewster's Millions," "The Newlyweds and Their Baby," "The Wolf," "The Man of the Hour," "The Girl from Rector's," "The Soul Kiss," "Schoolboys," Thurston, "Mrs. Wiggs of the Cabbage Patch," "Superba," and others. Next season the house will be booked independently of any other, and it is hoped to make it a home for all the style of plays that formerly were seen at the Great Northern.

Down at the Whitney things are picking up all the time. It is now announced that Dave Lewis, the Chicago comedian, and Al W. Fields will soon join the cast, and that Johnny Ford, who was one of the big hits in "Three Million Dollars," will soon be dancing on the Whitney stage. There is also a likelihood that May Vokes and some other good people will soon be added to the cast. Much tinkering has been done with the attraction and it is fast assuming the proportions of a big success.

The Chicago Tribune came out the other morning with a very nice circumstantial story to the effect that Cecil Lean and Florence Holbrook, who have been billed as the star billers and cooers on the stage, had quarreled. It was even stated that Cecil had moved up to the thirteenth floor of the Blackstone and left Florence down on the fourth. The manager of "Bright Eyes" was dragged into the mess also. The evening papers came out with divers and sundry stories denying the whole affair. It really is not of so very much consequence so far as we are able to ascertain from where we sit, so let events take their course.

"The Right of Way," which played last week at the Haymarket, went to pieces, and the players are now looking for other places wherein to draw salary.

Rose Melville, who has made millions laugh at her funny antics in "Sis Hopkins," has been at the National this week, where she has been doing a great business. The National has been very successful this season.

Dan Martin, who has been piloting "The Red Mill" about over the country, was in the city for a day or so this week. The piece is now playing up in the Bay City region of Michigan, and is meeting with success.

FINGER BOARD TO CHICAGO THEATRICALS

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

Auditorium—Chicago Grand Opera company begins season Thursday evening, November 3, in "Aida."

Alhambra—Al Reeves' Big Beauty Show—pleasing burlesque. Next week—The new and highly commended Columbia Burlesquers.

Bijou—"The Outlaw's Christmas"—a rousing melodrama that pleased. Next week—"In the Shadow of the Gallows," a thriller.

Chicago Opera House—"The Penalty," with Hilda Spong—a modern melodrama full of thrills and throbs; good of its kind.

Criterion—"Human Hearts"—melodrama, done well in stock. Next week—"The Outlaw's Christmas," successful at the Bijou this week.

Colonial—"Bright Eyes"—musical comedy with costumes and scenery to commend it; Cecil Lean and Florence Holbrook featured.

Cort—Henry E. Dixey in an English comedy called "The Naked Truth"; pleasant but not too new or original.

Crown—"School Days," a bright, fresh attraction with much music. Next week—Rose Melville in her well known comedy, "Sis Hopkins."

Empire—The Moulin Rouge Burlesquers, in the Western Wheel attraction, "A Night in the Moulin Rouge"; regular burlesque with much spice. Next week—"The Bohemian," an attraction that comes pleasantly recommended.

Folly—"The Cosy Corner Girls," a Western Wheel show with many lively features. Next week—Miner's "Americans."

Garrick—"The Chocolate Soldier," comic opera; the best seen in Chicago for a score of years; capacity business.

Globe—"Silver Threads," a homely play with Richard Jose, the sweet tenor singer, as a feature.

Grand Opera House—Mrs. Fiske in "Pillars of Society"; wonderful character study. Next week—Mrs. Fiske in "Mrs. Bumstead-Leigh," "In the Shadow of the Glen" and "Hannele"; interesting new material to be disclosed.

Haymarket—"The Awakening of Helena Ritchie," with Catherine Countiss; quiet play, quietly played. Next week—Vaughn Glaser in "The Man Between," a play made from "The Bridge," last seen at Powers' theater with Guy Bates Post as the star.

Illinois—Adeline Genee, the captivating dancer, appearing in "The Bachelor Belles," an inconsequential musical comedy; Genee's dancing is marvelous.

LaSalle—"The Sweetest Girl in Paris," a bright musical comedy with Trixie Friganza, Alice Yorke, John E. Young and other stars; entertaining and brisk.

Lyric—"The Gamblers," a Charles Klein play, well acted by a good company. Next week—Fritzi Scheff in a revival of "The Mikado," highly successful in the east.

Marlowe—"The Dairy Farm," offered by a good stock company. Next week—"The Parish Priest," a successful stock offering.

McVicker's—Chauncey Olcott in "Barry of Ballymore," an Irish play full of fun and good music.

National—Rose Melville in "Sis Hopkins," a well known and much liked rural comedy. Next week—"The Thief."

Olympic—"The Aviator," a delightful comedy of the day and time, with Wallace Eddinger as the star; one of the best comedies in town.

Pekin—Next week the Pekin stock company of negro players will be seen in "No Place Like Home," a musical comedy, with players from the Williams and Walker and Cole and Johnson attractions.

People's—Excellent stock company, with Marie Nelson at the head, offering "Billy." Next week—The old favorite, "Peaceful Valley."

Powers—Marie Tempest in a revival of "Caste"; interesting experiment. Next week—"The Commuters," a lively comedy concerning suburbanites which has been eminently successful in the east.

Princess—"The Deep Purple," a melodrama of the under world full of thrills and well worth seeing.

Star and Garter—Dainty Duchess company in a clean burlesque. Next week—Robbie's "Knickerbockers" in "The Love Kiss," which comes well recommended.

Studebaker—Elsie Janis, in a colorless musical comedy called "The Slim Princess." Next week—Sarah Bernhardt in a repertoire of her plays.

Whitney Opera House—"Lower Berth 13," a lively farce with music which has been much improved since it was first put on; rather good light entertainment.

George Paston and W. B. Maxwell. It appears to have pleased the Londoners mightily, for all the London reviewers have said nice things about it. In America it has not been quite so successful. The mechanism of the piece is a little too palpable, and the scenes are too tritely put together to please the people who reside on this side of the big pond. Yet there is considerable laughter in the piece, and it is quite worth while if one wants to be amused in a mildly

to another. The piece is perfectly proper for one thing, and it is pretty well acted for another. Herbert Standing, Marie Nordstrom, Ruth Shepley and Spottiswood Aitken are some of the players.

Chauncey Olcott is back in town, and all those who dote on Irish comedy and Irish songs are in their element once more. Mr. Olcott, who has a nice suave manner and a pretty good voice, is play-

Merle E. Smith has left the Princess box office and gone out to manage "The Golden Girl." Carl Randolph has been made treasurer, and Charles Thanhauser, at one time at the Whitney, has been put in as assistant.

Asher Levy, general treasurer for the Garrick, the Lyric and the Princess theaters, had been laid up for a few days with throat trouble. He is able to be out again.

Patrick F. Ludwig says that the Garrick theater has the prettiest girl ushers in town.

Charles Kenally is now the stenographer in the office of Herbert C. Duce, general manager of the Garrick, the Lyric and the Princess theaters, and general western representative of the Messrs. Shubert. Mr. Duce is now doing his own press work for the Garrick.

Blanche Tice, of Sioux City, Iowa, has been in the city attending to the publication of some new music. She is the author of several popular songs, and on this trip made arrangements for the publication of "Rose and You," "Three Little Maids with Pigtail Braids," and "The Enticing Two-step."

Edward A. Wynn, a well known young stock actor, has been engaged as leading man at the Mabel theater, playing stock at Irving Park boulevard and Elston avenue. Agnes Blial is the leading woman. Business is good in this theater.

Frank A. Stuart will pilot "Barriers Burned Away" on its trip through the west. It is an odd thing, but the Minnesota fires have just burned Mr. Stuart's home, and he now goes out ahead of a play that has to do with the great Chicago conflagration. He ought to set things on fire. Gaskell, MacVitty and Carpenter are sponsors for the attraction.

C. J. Spinks is in town. He hails from San Francisco, and is one of those bluff, western types, who make friends right and left on the very jump. Mr. Spinks has a new vaudeville act, which he is about to put on the stage, and in another portion of this issue his advertisement for players will be found. The act calls for four people and runs twenty minutes. It is described as a pungent little playlet full of crisp dialogue and good fun.

Grenville James, who is playing the servant in "The Devil, the Servant and the Man," by William Anthony McGuire, is first cousin to the late William James, psychologist, and to Henry James, the novelist. He was consul for four consecutive presidential terms at Yarmouth, Nova Scotia, Woodstock, New Brunswick, Prescott, Ont., and Grenoble, France. Mr. James' maternal grandfather, General Worth, lies under the famous Worth monument, Broadway and Fifth avenue, New York city. Mr. James has achieved a notable success as the saintly figure in Mr. McGuire's playlet.

Reading the New York Review, one is led to believe that all the shows flying the Shubert banner are successes and all others are rank failures. Perusing the New York Morning Telegraph, it would appear that all Klaw & Erlanger shows were successful, while all Shubert shows are failures. It's a merry world, my masters.

A. W. Cross will be in advance of "The Lion and the Mouse," which is soon to take the road under the management of Gatts, Sackett and Carpenter.

Emory Iliffe, formerly in the box office at the Princess, is now the assistant treasurer at the Whitney. Harry Vandervoort, formerly at the Whitney, is the assistant treasurer at the Auditorium.

Harry Wood has returned from a short engagement with "The College Boy," which is playing in the middle west. There were two companies playing the piece, but they have consolidated. Claude Reader, a Chicago actor, is playing in the consolidated company.

Miss Harriet Jansen, a young Chicago pianist, has been meeting with eminent success in concerts, private musicales and clubs.

Tuesday afternoon there was a unique party in one of the chop suey restaurants in Clark street. Those who partook of the strange conglomeration of food that is served in such places were: Mrs. Minnie Madder Fiske, Mrs. Amy Leslie Buck, and Harry Askin.

At the K. A. M. Temple, on Tuesday afternoon at a special meeting of the Jewish Charities association the program given was of unusual interest. Miss Leona Watson, formerly in "The Climax," sang "The Song of the Soul," which was the great feature in the play; Emmet Corrigan, with "The Deep Purple," at the Princess, gave a lecture on "The Stage," and Mrs. Mort H. Singer, wife of the well-known manager of the Princess, presided. There was a large and enthusiastic gathering present.

"Doc" Message, who, by the way, is an intimate friend of Stoll, the great English vaudeville promoter, has determined to introduce variety in his concert room at 161 Washington street, and he will probably be back into the show business again before long.

THANKS FOR SYMPATHY DURING BEREAVEMENT.

Mr. and Mrs. James G. Morton and Nancy Lee Rice have written The Show World requesting it to express their thanks to the many friends who were so kind upon the occasion of the death of Mrs. Belle Rice, the mother of Mrs. Morton and Miss Rice. They wish to express particular appreciation of the kindnesses shown them by the White Rats of America and Manager John E. Stahl, of the Grand theater, Homestead, Pa., who closed both of his houses out of respect for the deceased.

CHEAP PARK AMUSEMENTS SCORED BY PROFESSOR.

The amusement park with its cheap pleasures, came in for a scoring at the hands of Professor Allan Hoben of the University of Chicago in his lecture on "The Social Significance of Adolescence," at the Fullerton Avenue Presbyterian church in Chicago Tuesday night. "The amusement parks where pleasure is bought by the nickel or dime's worth is the place where little girls accept entertainment from men met there for the first time and a failure to observe the social amenities is due to a sense of obligation for pleasure received. Detectives on excursion boats have brought in reports that would send you home sad eyed," said the speaker.

Moulin Rouge Burlesquers at the Empire.

Fun that was up to the minute and ably put over by Joe Emerson, tramp comedian, and Harry Somers, a not too offensive stage Jew; musical numbers that were selected and capably rendered, and bright and attractive stage settings combined to please Empire theater patrons this week when performances by "The Moulin Rouge Burlesquers" were on tap.

Violette Dusette, billed as "Polaire's Double," attracted considerable attention with a new Apache dance in the olio; "Le Etrange" (The Stranger) was the title of the offering and its story concerned the revenge which a wife took upon a burglar who had killed her husband by seducing him with a dance.

Frank Prevost and Joe Brown made a hit with their acrobatic work. Frank Dobson, in comedy songs; The Lee Sisters, in a singing and dancing act, and Oscar Kaufman and Victoria Sawtelle, in character singing and instrumental music, were other performers in the olio.

"Cosy Corner Girls" at the Folly.

"The Cosy Corner Girls" have been holding forth at the Folly this week, and of course have been drawing big houses. The show is a good one of its kin, and has many lively numbers in it.

There is a rumor current at the present time that Hurtig & Seamon, who have the Clark street house formerly operated by Sid J. Euson, are undecided whether they will offer burlesque or vaudeville in the newly fitted playhouse.

It is rumored, also, that May Howard, formerly one of the best known burlesque women in the country, has retired from the stage and will not be seen behind the footlights any more. Miss Howard is in the city and looks well and hearty.

DAVID SIMON'S BURLESQUE BLOOMING IN SEATTLE.

Seattle, Wash., Oct. 26.—David Simon of Chicago, whose activities as a promoter of another burlesque circuit have been attracting considerable attention in the south, has struck Seattle, and local papers have blossomed with a story to the effect that the syndicate which Mr. Simon claims to represent will invade this city. Mr. Simon says his firm will build a theater at a cost of \$100,000, to house nothing but burlesque.

JUDGE LINDSEY'S COURT STAGED BY HARRIET FORD.

(Special to the Show World.) Denver, Colo., Oct. 25.—Harriet Ford, who collaborated with Joseph Medill Patterson in writing "The Fourth Estate," has been living in this city for some time, and has completed a play based on Judge Ben. B. Lindsey and his experience in the juvenile court. Judge Lindsey is a pioneer in the work of caring for the delinquent youth of the country.

"I'm not superstitious or fanciful," says Miss Ford, "but I am impressed by the way the suggestion came to me. While I was writing a letter at my desk, and thinking only of my correspondence, and something said to me 'Write a play about Judge Lindsey.' One of the chief figures in the play will be a multimillionaire boss and senator. Another will be a corporation lawyer. Another suggests the proprietor of a corporation newspaper. And there are a number of political tools, ward-healers, ballot box stuffers and the people of that sort. I have tried to express the philosophy of Judge Lindsey's court without, however, trying to put the judge himself on the stage. So few people understand how wonderful his court work is."

PRINCESS THEATER AUDITOR IN AN ELOPEMENT.

Balky Automobile Greatly Perturbs Dudley Mellor and His Happy Bride-to-Be.

Crown Point, the seat of Lake county in Indiana, was the scene of a wedding last Saturday afternoon, in which Dudley Mellor, auditor of the Princess theater, and Miss Carrie Irene Bishop, a teacher in the Chicago Public schools, were the principals.

It was an elopement, and an automobile played a most provoking part in it, too. The young couple, fearing pursuit from the parents, got as far as Hammond, and there discovered that they could not get a license without going to the county seat.

Then they chartered an automobile, and began the short journey on Indiana soil. But the course of true love never did run smoothly, and the automobile cut up so many dikes that it took a half day to make a trip that under ordinary circumstances would take about half an hour.

Mr. Mellor is an Englishman, who has been in this country only three years. His people reside in Liverpool. Mrs. Mellor is the daughter of Mr. and Mrs. Francis Bishop. Mr. Mellor is a most modest and retiring young man, and he has been much perturbed over the publicity given his wedding.

Mr. and Mrs. Bishop forgave the eloping couple, and joy reigns in the Mellor household.



HILDA SPANG, FEATURED IN "THE PENALTY."

"GIVE HIM CREDIT;" AL. HAS GOOD "BURLY Q"

Reeves' Big Beauty Organization Pleases at the Columbia—Other Burlesque in Chicago

"Give him credit, boys." Al Reeves, always a great Chicago favorite, has a thoroughly pleasing vehicle for the entertainment of lovers of burlesque in his Big Beauty Show, which is current at the Alhambra theater. Mr. Reeves himself appears in the closing burlesque entitled "Conology," and his reception at the South Side playhouse Monday evening was a sure indication of the high regard in which he is held in the Windy City. Although Mr. Reeves' broad statement to the audience that he "knew what they wanted and was going to give it to them" might have caused the numerous female members of the capacity audience to squirm a little in their seats, subsequent developments proved that there was really no great cause for alarm.

Mr. Reeves has named his entertainment the Big Beauty Show and follows this lead by paying a great deal of attention to the comeliness of the women folk who take part in it. The burlesque manager's eye for the beautiful, it must be confessed, is a rather good one, for with but two or three exceptions his girls are of the kind that aptly deserve the adjective beautiful. With so much attention paid to looks, both as to performers and scenery, it is not strange that the entertainment is a trifle weak in comedy. Andy Lewis, master of slang, is practically alone in the fun-making, but does his work as well as any one man in a burlesque show could.

The Busch-Devere "Four," of whom there seemed to be but three on Monday evening, proved the only vaudeville used in the olio style, the other vaude-

ville numbers being introduced during the action of the first part of the burlesque. The Busch-Devere people, with illustrated instrumental numbers, illustrated songs, and one illustrated reading, provide an act which is most pleasing in burlesque because of its originality and because it is so far away from what one might reasonably expect to find in burlesque.

This season Reeves' coup de grace is the appearance of Edna Hill, advertised as one of the most perfectly formed women in the world; Miss Hill poses with sixteen other members of the company who are considered more than passing fair of form.

"Dainty Duchess" at the Star & Garter.

New Dainty Duchess company has been offering "Bradley From Wall Street," a bright farce in one act, featuring Joe Morris. The vaudeville numbers included Oscar Lewis and Sam Green in an original conception called "Engaging a Cook"; Fanny and Kitty Watson as dancing fashion plates, and the Farrell-Taylor Trio, consisting of Frank Taylor, Blanche Davenport and Tom Carter in "The Minstrel Man." The performances concluded with the funny farce, "A Sultan for a Day." Next week the attraction will be Robie's Knickerbockers in "The Love Kiss," with such features as the electric bath and "Reno, or Racing for a Divorce," with the following players: Beattie Evans, Snitz Moore, John E. Cain, Eugene Kelly, Harry Holden, Zella DeMar, Lucy Harron, and Violet Rio.

THE SHOW WORLD

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

The Show World Publishing Co.

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LONG DISTANCE TELEPHONE
CENTRAL 1577

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WARREN A. PATRICK
Managing Editor.

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(Payable in advance.)

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On sale at all news stands, five cents the copy.

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Western News Company, general distributors.

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



October 29, 1910

We Give It Up.

(Dramatic Mirror.)

What films are the best ones ever produced?

They Tell Me.

(Variety.)

We have yet to find that Variety has reported any dead beat as a creditable stage performer.

Bright eyes seem to have caused some little ruction in "Bright Eyes" over at the Colonial.

Neighborhood theaters are all doing good business and they are springing up all over town like mushrooms. More power to them.

Cecil Lean and Florence Holbrook are making faces at each other now, and their dream of connubial bliss seems to have reached a rude awakening.

It would appear that the management would like very much to have some of that "\$3,000,000" to pay off the actors and actresses.

Now that the Cubs have been properly trounced Chicago can settle back into its usual state and begin to pay attention to the theatrical attractions.

Christmas comes but once a year, Christmas time is drawing near; In the Show World, if you're wise, At Christmas time you'll advertise.

Some of the critics seem to have told the naked truth about "The Naked Truth." Wonder if they had magical rings on their fingers.

There are those who verily believe that Sarah Bernhardt will be doing "farewell" stunts in America in the year 2000.

Reports in Chicago are to the effect that business has been picking up. Long lines have been the rule at a majority of the box offices. Cheer up, good times are on the way.

There is nothing quite so arrogant in all this world as the manager of a theater where the attraction is selling out at every performance. An absolute monarch is meek beside such.

What Chicago needs more than anything else is a get-together policy in the

Our "bulkier" Cincinnati friend, the Billboard, has made its retraction concerning Tena Nelson and John Carroll, of the Sells-Floto Shows. The retraction was made in the issue of October 15. The Show World is pleased to commute its sentence of death—for the time being.

The incident needs but little explanation. The Show World was influenced to protest against the unfair methods of its "beefier" Cincinnati friend by information supplied it that the Billboard had been asked to make the desired correction and had refused to do so. In the Show World office

it is not found necessary to comb the Billboard's columns to supply what the amusement public wants and the correction in the issue of October 15 was overlooked. That the correction has been made doesn't alter existing conditions a great deal, however, in view of the as yet undisputed fact that the retraction was once refused those interested. One first thinks of the exception which is required to prove all rules when he tries to excuse our blustering friend with the proverb "Only fools and dead men never change their minds." It is possible for an alleged newspaper to be a fool and the Billboard is certainly a "dead one."

CIRCUS TRUST IN WILD WEST FIELD?

The special correspondence received by The Show World from Bridgeport, Conn., this week intimating that the Circus Trust is negotiating with Col. William A. Lavelle for his services, as a feature for a big wild west show to be projected in direct opposition to the Two Bills aggregation, is very interesting. It is quite within the bounds of reason that the Ringling Brothers should look with envious eyes upon the tremendous success of the wild west entertainments, for season after season the Buffalo Bill Show has cleared a profit of approximately a half million dollars a year. Col. Cody is today, without a doubt, the greatest living single amusement attraction in the tented field. He is to retire at the conclusion of next season, according to his definite announcement, spread broadcast, wherever the Two Bills Show have appeared this year. The Ringling Bros. are wise showmen. With Buffalo Bill eliminated from the field, it is but natural that they should cast about, if it is their intention to invade the wild west sphere, for a worthy successor upon whose shoulders may fall the mantle of the "hero horseman of the world." Col. Lavelle is particularly fitted to assume the halo erected for Col. Cody by his corps of superior exploiters, for Lavelle not only resembles the idol of North Platte in form and feature, but his ideals of business integrity make him worthy to follow in the footsteps of his illustrious confrere. It would, therefore, not be at all such a great surprise if the Circus Trust, eager to control the

seriously consider, as they are, if our Bridgeport correspondent is not misinformed, the acquisition of Col. Lavelle's presence in the saddle with a wild west aggregation to be exploited by them in 1911.

The wild west form of entertainment is particularly in the lime light of attention just at this time, with the announcement of a new organization which has been formed in Chicago to be known as the "Young Buffalo Bill Wild West and Congress of the World." Col. Vernon C. Seaver will put out an aggregation, under the title of Young Buffalo Bill Wild West Show, and it is certain that Messrs. Miller Bros. & Edward Arlington will again be to the fore next year with the 101 Ranch—which we understand has made a large sum of money this season. The Two Bills Shows will, of course, occupy a predominant position in the wild west field. Major Lillie is a fighter and with Col. Cody, may be expected to sustain the standard of the Buffalo Bill Show and add to its escutcheon laurels for original accomplishments. In the meantime Col. Lavelle goes about his way, singularly reticent as to his plans for next year, but The Show World would not be surprised if the Circus Trust should come out with an announcement of a new wild west show within the next sixty days.

The red man is passing. The American public owes a debt to the frontiersmen who bring to them glimpses of the customs and life upon the frontier as they were days long ago.

LETTERS TO THE EDITOR

TO THE EDITOR.

Gary, Ind., 10-22.

Warren A. Patrick,
Gen'l Director, Show World,
Chicago, Ill.

I see in your Show World of October 22 that Roy Harding holds the world's record for continuous piano playing. I will say to this that I will challenge Roy Harding or any piano player in the country, male or female, to a continuous test, either classical or ragtime music. I will consent to any place or any time. Hoping you will look further into this, I beg to remain,

(Signed) Miss Anna Goldstone,
World's Champion Ragtime Player.

TO THE EDITOR.

Oklahoma City, Okla., Oct. 24.

Warren A. Patrick,
Gen'l Director Show World,
Chicago, Ill.

Dear Sir:
I am pleased to tell you how much I think of your paper and the principles it advocates. Each issue seems to get better, and from a typographical standpoint is a beauty—and it carries the label which indicates good service, good wages and good all-around working conditions. Just how White Rats, Unions, or any other theatrical organizations can support a non-union product I am unable to understand.

One of the leading features of The Show World is Doc Waddell's correspondence. I have a special "scrapbook" for all of his letters.

Wishing you the success you so richly deserve, I am an ardent Show World admirer.

(Signed) E. M. Johnson.
Daily "Oklahoman."

TO THE EDITOR.

Freeport, Ill., Oct. 22.

Warren A. Patrick,
Managing Editor, Show World,
Chicago, Ill.

Friend Patrick:
Having just concluded a season of sixty-eight weeks for Gus Sun, I have had an unexcelled opportunity to witness the growth in circulation of your valuable paper—a growth which I have no hesitancy in extolling as phenomenal; for in addition to its steadily increasing sales in the larger cities booked by the Sun office, it has virtually taken the place of the older theatrical and sporting publications in the rural barber shops. In none of the towns where I have played have I been unable to secure the Show World, though frequently I found the older theatrical publications unknown even by name to the local tontorialist or news dealer. As a case in point: While spending my vacation at home (Olean, N. Y.) I made frequent trips through the adjoining counties in my Overland car, for which I hold the

agency, and in pausing en route at the frequent villages, I invariably discovered in the local stationery store or barber shop a copy of The Show World displaying marks of handling, where the "Police Gazette," "Puck" and "Judge" (sacred to the shave waiting crowd since tontorial parlors were invented) were by comparison immaculate from fingerprints—a fact which accounts, in my judgment, for the growing familiarity with things theatrical manifested by the rural population. Heretofore intensely ignorant of "show business"—the jibe of unthinking members of the profession—the farmer and the villager alike now discuss with intelligence the latest metropolitan theatrical offerings, dwell with heartfelt congratulation upon the attitude of the big circuses in casting overboard the incubus of "graft" which has for years fattened upon the farmer and his ilk—and with clear-sighted acumen, give due credit to the "sheet that can't be bought" as to its policies, and whose single-handed fight against the circus "sharks" has resulted in the cleanup of that branch of the profession. The names of our prominent entertainers, as well as "Merry's" record of acts, have become as well known to these country people as their own neighbors. The rural telephone, the interurban trolley, the phonograph and The Show World are alike doing their part in welding together the brotherhood of city and country. Incidentally I wish through your columns to recommend the Sun Circuit in the highest terms to brother artists—for none whose act or personality is above reproach need fear the Gus Sun circuit or its much-discussed "canning factories"—and I speak from sixty-eight weeks' experience.

Success to The Show World and yourself; hew to the line, the profession is back of you.

Sincerely,
(Signed) Capt. Stanley Lewis.

COWARDICE DEPENDS UPON THE POINT OF VIEW.

Rather than face his angry spouse when he came back to their tent at the State Fair in Detroit some time ago, at a late hour, James Swenson, a lion tamer, crawled into the cage with one of his lions and slept all night, his head pillowed on the brute.

In the morning Mrs. Swenson instigated a search with a tent stake. With a jab of the stake she awakened the animal tamer.

"Coward," she hissed at him, as he snuggled up to the lion out of reach of the stick.

Clinton, Iowa.—Assistant Stage Manager Darby McGloob of the Family Theater is confined to the hospital with an attack of stomach trouble.

PLEASANT SURPRISES FROM SMALL TOWN PUBLISHER

Higher Standard for Stage Music Set There Than in the Money-Mad Cities—
Review of Things Musical

By C. P. McDONALD

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

"DREAMING IN THE OLD ARM CHAIR."—Class M.
 "IF I KNEW."—Class M.
 "HARK TO THE BUGLE CALLING."—Words Class M, music Class E.
 "SOMEHOW OR OTHER."—Words Class M, music Class E.
 "GIVE HER A GAME OF JOLLY."—Words Class M, music Class G.
 "GIVE ME AN AMERICAN GIRL."—Words Class F, music Class M.
 "CUTEY, TELL ME, WHO TIED YOUR TIE."—Words Class A, music Class M.
 "IF HE COMES IN I'M GOING OUT."—Words Class G, music Class P.
 "WOULDN'T YOU LIKE TO TAKE A LITTLE GIRL TO RAISE?"—Words Class Z, music Class M.
 "I MISS YOUR FRIENDSHIP, DEAR."—Words Class A, music Class M.
 "SHE WASN'T VERY PRETTY, BUT SHE HAD SUCH WINNING WAYS."—Words Class A, music Class M.
 "YOU MUST MAKE GOOD TO ME."—Class A.
 "WHEN I SAY GOOD-BYE THAT MEANS GOOD-BYE."—Class E.
 "THE MORNING AFTER THE NIGHT BEFORE."—Class Z.
 "FATHER, DEAR FATHER, COME HOME WITH ME NOW."—Class Z.

Now for a little jaunt through a few of the publications of our small town publishers, most of which, we are pleased to note, set a higher standard than do our more prolific and money-mad publishers in the large cities.

In most instances the publications of these rustic producers are hampered and suffer from inapt lyrics. Their music is good enough to demand words of better quality than those with which they have to contend. Most of the lyrics lack that subtle touch which comes only with years of patient plodding and careful study. A majority of them are old-fashioned, and several years ago would have been, to all intents and purposes, good lyrics. They now are passé and have no place in modern song building. Especially is this true of the publications of E. J. Burdick of Lockport, New York. Mr. Burdick publishes his own lyrics, and it is to be regretted that he does not keep abreast of the times in lyrical endeavor, for his musician, E. J. Washbon, is just a trifle advanced in his melodies.

"DREAMING IN THE OLD ARM-CHAIR" may be said to be fairly good, although it bears the earmarks of the amateur's usual nonchalant disregard for things up to date. The words tell the story of a "lady old and gray, who is waiting for the final call." Sitting in an old armchair, she dreams of the past, of the joys and sorrows that were. It's a pretty conceit, naturally, for all these old lady lyrics contain a certain appeal from which there is no getting away. The idea is, however, threadbare from great usage. Mr. Washbon's music shows flashes of originality, but it is evident he could not put his best work into the song, owing to the nature of the words and the age of the topic.

This, likewise, is true of Mr. Burdick's lyric for "IF I KNEW." Here he has hit upon the long-abandoned theme of the faithless woman who, teaching her lover the great boon of a wonderful love, has merrily gone upon her way, leaving him broken-hearted and alone. The lyric is one of those Laura Jean Libbey affairs, laden with expressions and sentiment which long since were cast aside as intolerable. Mr. Burdick should get away from the idea that the public wants such songs. They have not for years been sellers, and it is doubtful if ever again they will demand serious attention. The world today is optimistic, and songs which touch upon the bright and vivacious things in life are the ones which meet with popularity. Happiness is the watchword, not sorrow.

Next, we wander to North Adams, Massachusetts, where we come across three publications of E. E. Guilford,

three publications with exceptionally good music and commonplace lyrics.

"HARK TO THE BUGLE CALLING" is by Clifton Keith and Hattie M. Guilford. The words are the stereotyped ones of the soldier boy in blue leaving to fight the foe, a maiden with tear-dimmed eyes, and all that sort of thing, which, having heard one, you know the other nine hundred and ninety-nine. The music is splendid, original (with the exception of the familiar call of the bugle), and shows that the composer, given an original set of words, can write melodies of merit.

Thomas F. Linehan has supplied words for "SOMEHOW OR OTHER," and Hattie M. Guilford the music. Here, again, the composer is handicapped by words which are entirely inadequate and which limp and stagger in an endeavor to catch up with a melody which is high above them. "At evening I sit alone thinking of days gone by." There is Mr. Linehan's theme, one of those days-gone-by notions which long have been buried in the archives of popular song. The composer has done her part admirably, and has written a melody which is deserving of highest praise.

The publisher himself, Earl E. Guilford, has composed the music for the last of this trio of songs. "GIVE HER A GAME OF JOLLY" would be a good song were it not for the mediocre words of Charles Noel Douglas. Mr. Guilford has done his part with a dash and daring originality which marks him as a composer of no mean caliber. Mr. Douglas endeavors to point out that a game of jolly is usually effective in winning the affections of a demure maiden. He describes in his lines just how he would go about this most ticklish undertaking. Our wife tells us that had we approached her in the manner of Mr. Douglas we would not now be happily married, but a large-sized tin can would have been tied to us before we had proceeded beyond the first verse.

We wind up our review of the publications of the mushroom publishers by devoting a little space to "GIVE ME AN AMERICAN GIRL," subtitled "A Tribute to the Women of America." Andrew Connolly's lyrics are ragged, void of thought and filled with rhymes that are stretched to the snapping point. A. D. Magbee's music necessarily has suffered for lack of inspiring lines, although it is vastly superior to the verses. (Magbee Music Publishing Co., P. O. Box 1713, Pittsburg, Pa.)

In "CUTEY, TELL ME, WHO TIED YOUR TIE?" Arthur Longbrake has written a ferocious set of words and Ed Edwards has written fairly good music, although it is very, very reminiscent. Judging from the title page, "Cutey" is aptly named. He is a clean-looking chap, a straw hat perched on the back of his head, a brilliant red bow tie adorning his impeccable shirt front, and a face with as much animation and expression as a squash. "Cutey" probably is mother's only offspring and should be home with mother, for he has no business romping through the pages of a popular song. (The Jos. Morris Company.)

Go where you will, you'll find at least one publication bearing the name of Chris Smith. His name just now is on as many songs as is the name of J. Brandon Walsh, whom we had elected as the most voluminous writer in our midst. Like Walsh, Smith's work shows

the effect of writing against time. A lyric or a tune an hour seems to be the conservative output of these two prodigal writers, and, like space writers on our great metropolitan dailies, their talent suffers accordingly. Victor Kremer personally tells us that it has been necessary to correct the lyrics of Mr. Walsh in the case of his last song, "Don't Forget Me, Dearie," and new plates have been ordered. There were two glaring defects in these lyrics, wherein Mr. Walsh said "for to do" something or the other, and on this we commented in the last issue of our dandy little paper. These discrepancies Mr. Walsh himself undoubtedly would have seen had he taken time and given his words a little thought. The mistakes having been rectified, however, Mr. Kremer and Mr. Walsh should now be permitted to go upon their way rejoicing.

The latest song with which Smith has had to deal is entitled "IF HE COMES IN, I'M GOING OUT," the words of which are by Cecil Mack. Publishers, The Gotham-Attucks Music Company of New York City. Mack's words are unique and well worth while, but Smith's music shows that the prolific composer (himself a word writer of many instances) has ground out the melody under pressure. Thus we again have a good set of words wasted on a melody of poor quality. To our way of thinking, were we desirous of being extremely active in writing songs, we believe we'd be content with the receipts from one good number rather than what could be gleaned from two of much less merit.

We have been requested by three persons to review their new songs. Fully appreciating the honor thus thrust upon us, we proceed with the numbers.

The first is "WOULDN'T YOU LIKE TO TAKE A LITTLE GIRL TO RAISE?" by Dave Radford (David R. Blyth) and Leo Bennett. Mr. Radford, we wish to mention in passing, is the manager of the professional department of The Cadillac Music Company of New York City, and the song under discussion is copyrighted by Charles D. Gallagher. With these preliminaries disposed of, and having seen the Chicago Cubs go down to defeat before Connie Mack's Athletics, we come down to an earnest consideration of the merits and demerits of "Wouldn't You Like to Take a Little Girl to Raise." Mr. Radford, we are disposed to believe from a careful perusal of his lyrics, is rather inclined to naughtiness, although in a little talk with us he attempts to defend his words by remarking: "Candidly, this song is intended for soubrettes; consequently forgive the 'ginger' and accept the author's word that, though suggestiveness could have been placed in the lyric, this phase was intentionally avoided. Faulty diction? The writer of the words has been and is a 'Fourth Estater,' but perhaps you never have tried to sell a number to a publishing institution and consequently do not realize what the demands are. Easy flowing lines are desired and grammar is a stranger to the lyrics of many a success. Go ahead, try the piece, and tell your readers about it. Should you condemn it, make it strong, for the burlesque shows then will demand it, and the latter are very good creators of demand for the publishing houses."

We wish to assure Mr. Radford that, contrary to his belief, we have endeavored to sell numbers to publishing institutions. We not only have endeavored, but we have succeeded in placing with the various publishers of the United States somewhere in the neighborhood of two or three hundred lyrics, some hundred of which have been published. Of this fairly representative quantity of manuscripts we have not been able to recall one in which we took such liberties as does Mr. Radford. We learned years ago that it was possible to write lyrics and still remain decent in our expressed thoughts. The young woman in Mr. Radford's song is perfectly willing to rule a cozy little flat for any dear daddy who might be willing to furnish the requisite rent and running expenses. She herself says this much in effect, and it is to be presumed that her moral caliber wouldn't suffer from such cohabitation. We fail to see wherein the author has intentionally avoided suggestiveness in his words. They fairly teem with more than suggestiveness; they are baldly coarse and vulgar.

"I MISS YOUR FRIENDSHIP, DEAR," words and music by George G. Pritchard, is the second of this trio of songs we are called upon to review. Mr. Pritchard's words are clean. The song bears the imprint of the F. B. Haviland Publishing Company, but the title page exhibits all the earmarks of having been issued from Mr. Haviland's "shark" publishing department. Mr. Pritchard, we

gather, is in the butter and butterine business in St. Louis. This being true, we naturally assume that song-writing is a side issue. After reading the words we wish to put ourselves on record as saying that Mr. Pritchard probably is a better buttermaker than he is a song writer; otherwise we fear he might starve to death. We earnestly and assuredly would advise Mr. Pritchard to stick to the churn. If "I Miss Your Friendship, Dear," is a shining example of his song-writing handicraft, the good Lord knows that he is going to break his crowbar prying into a game where he won't even be able to stick his toe.

Chas. H. Wagener of the thriving little town of Fullersburg, Ill., with the assistance of Mary Berning (one might almost wring a wheeze from this name), is responsible for a set of words entitled "SHE WASN'T VERY PRETTY, BUT SHE HAD SUCH WINNING WAYS." The ecclesiastical Mr. Glenn W. Ashley has supplied the melody, and The Thompson Music Company of Chicago has put the song upon the market. Mr. Wagener and his word-writing assistant have succeeded in grinding out a lyric which is so disjointed and crude that it is inspirational of a good cynical laugh. Mr. Ashley's music isn't half bad, but it isn't strong enough to polish off the glaring lyrical defects. Mr. Thompson, the publisher, has furnished the song with a title page which is an awful smear of red and black.

"A summer evening in June," is the manner in which Mr. Collin Davis starts the first verse to his "YOU MUST MAKE GOOD TO ME," a new number published by the Victor Kremer Company, for which Mr. Hilding Anderson has written the music. There's discrimination and enlightenment enough for anybody. Summer evenings usually come later in the year, say along about Christmas; but Mr. Davis needed a word with which to rhyme the perennial moon, hence the qualification. However, this discrepancy is not all there is to this song that places it in the Class "A" variety with us. The lyrics are commonplace and loaded with expressions that even our most hardened lyricists long ago discarded. Mr. Anderson's music is not much better than the words, although we are of the opinion that he worked far more conscientiously than did his word writer. Mr. Davis has in times gone by shown that he is capable of much better work, and he should not endanger his reputation by foisting upon a publisher a set of words so absolutely void of song writing principles.

"WHEN I SAY GOOD BYE, THAT MEANS GOOD BYE," is the latest offering of Aubrey Stauffer & Company of Chicago. It might be worth noting that this company is not as prolific in the number of new publications as its local competitors; rather, they get out far less stuff, each new number, however, showing a marked improvement over even its good predecessors. We opine that this is good business. Ernie Erdman has written both words and music to this newest creation, and he has done a piece of work which puts him on a par with the best writers of good publications. He has shown that even in coon songs something new may be evolved. His idea in this song is commendatory, he has worked it out with consummate skill, and his melody is neat, catchy, and original.

We have before us two bibulous songs wherein the characters depict the great pleasures of fighting John Barleycorn. They are, perhaps, good stage songs, yet one would not care to have them on the piano in one's drawing room. In "THE MORNING AFTER THE NIGHT BEFORE" Ed. Moran and J. Fred Helf have collaborated. Dissipation among men and women runs riot in Mr. Moran's lyrics. In "FATHER, DEAR FATHER,"

(Continued on page 13.)

THE SHOW WORLD cordially and earnestly invites its readers to assist in exposing the work of alleged music writers who purloin the music of recognized composers.

THE SHOW WORLD will be pleased to receive and publish specific instances of thefts where the pilfering is of such a flagrant character as to warrant such publication.

Address all communications to Music Editor THE SHOW WORLD.

The Music Editor will be pleased to receive, for review in the columns of THE SHOW WORLD, new publications printed by any music publisher in the world.

It is the aim of the Music Editor to review new issues as soon after publication as possible, but publishers or writers wishing their publications reviewed immediately are invited to send in a written request for such courtesy. Address all communications to

C. P. McDonald,
Music Editor THE SHOW WORLD.

ANOTHER BUFFALO BILL DOUBLE

Doc Waddell's Discovery Is not a Showman, but a Manufacturer and Distributor of Lubricating Oil—Some Truth About "Tody" Hamilton, Veteran Circus Press Agent

By DOC WADDELL



Columbus, Ohio, Oct. 27.—"Prairie Bill," or "Bill of the Plains!" When I see him I am reminded of the thought that people are in stratas like the underground. Circus folk are generally colse observers and can read people. Take the old stage coach drivers, not many of them left now. Each and every one had a facial expression very similar. And so it is of trainer and performer, and canvasman, of grafter and manager. By their faces you can tell them. The skilled detective picks from the crowds the thief and rascal with the same ease that you tell peach from apple on the market places. All admit there is infinite diversity—no two people just alike, no two trees, no two ticks of pendulum, no two circuses. But once in a while, here and there, such a similarity occurs that the difference is hard to discern. For sometime we have heard much about

them. Mayor Marshall did, on a previous occasion permit the Johnson-Ketchel pictures, and he knows that in preventing the Jeffries-Johnson exhibition he has not been on the square. He knows that this city reeks with crimes far more debasing and demoralizing than the presentation of fight pictures. If he does not know I will tell him that every city to put the lid on the Jeffries-Johnson pictures is rotten to the center internals. Chicago for instance, in the words of another, "is shocked and at the same time flourishes the reddest tenderloin of the country; it romps in thugery and crimes of the underworld. Boston "is shocked, and yet there are thousands of black men married to white women." The other day this Mayor Marshall, this virtue top-heavy city executive, whose gratitude was left in his swaddling clothes in the county of his birth, attempted to drive from the streets a newsboy peddling papers to support a widowed mother. The kid appealed to higher courts and the courts were with him as is God and the really blessed and good. Mayor Marshall has ordered from the streets poor blind women with their music boxes, and residents of the city, who vender novelties from the alleyways. Had he shown such energy in

obtaining a footing in the business and vigorously and systematically fought Hamilton at every stage of the game. But "Tody" persevered and lived to lead them all in the big publicity race. Those who are continually trying to dim the premier record of Hamilton would be much enlightened and highly edified by comparing both the advertisements in newspapers and the "literature" of the old circus days with what has been seen in the years from 1886 to 1906. Such a comparison tells a tale eloquently enough to satisfy. The rivalry between shows was acute. Then James A. Bailey became a manager, and to cripple his competitors Mr. Bailey engaged all the agents he could get hold of. He had with him one season Durand, Stow, Ed. Davis, Day, Lawrence, Josephs, Gardner, Leland, Crowley, and the illustrious Hamilton, the greatest of all, then, now and forever more, besides Fuller with seven advertising cars. Just think of it! And it was by such methods James A. Bailey became the "Greatest of Showmen." At this point I desire to reproduce a "Tody" Hamilton reply that is worth the study and thought of all press agents:

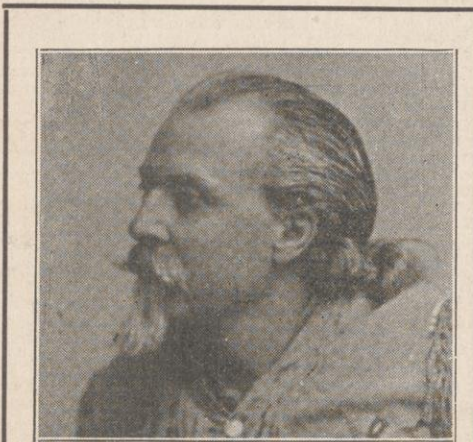
circuses. This has not been improved upon either in design or form since its Hamiltonian origin. "Tody" is out of the circus business for all time and I want to see him go down to the "Other Shore" with just and full credit for his stories and imperishable methods of publicity. The other day I asked him for a prediction of the future circus and this is what he wrote me:

"TODY" HAMILTON'S PROPHECY.

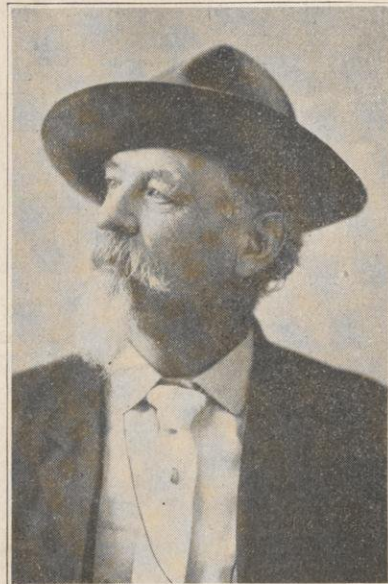
THE REAL SHOW OF THE FUTURE IS YET TO COME. SOME DAY A GENIUS WILL ARISE WITH THE ABILITY AND "STATSMANSHIP" TO ORGANIZE AND PROPERLY PILOT A SHOW, COMPARED WITH WHICH THE SUCCESSES OF PREVIOUS SHOWS WILL SEEM LIKE ZERO.

SHORT NOTES ABOUT PEOPLE AND THINGS.

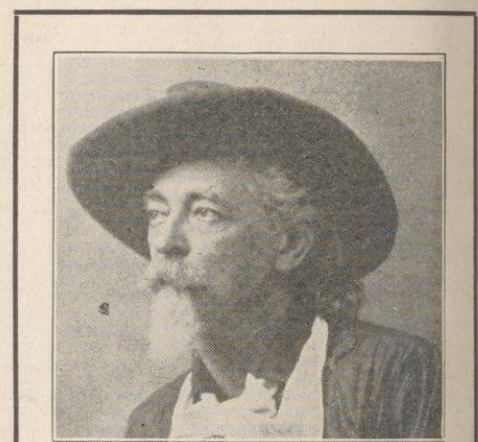
Over in Vermont the plan at the State Prison is to help unfortunates who have lost their grip on the ladder of life. "When the Forepaugh-Sells Circus exhibited in Montpelier there was no work for



COL. W. F. CODY (BUFFALO BILL)



COL. W. H. STRICKLER



COL. W. A. LAVELLE.

Colonel W. F. Cody (Buffalo Bill) and Colonel W. A. Lavelle; that either could pass for the other and the public would not be the wiser. Now, "Prairie Bill," mentioned at the outset, lives in Columbus. He, too, resembles "Buffalo Bill" to a nicety. His picture accompanies. He is a voter here and registers under his birthright name, Colonel W. H. Strickler. In his days on western plains he was a great friend to the late Indian Chief, American Horse. Unlike the two other Colonels named, Strickler did not take to the show business. He says it does not appeal to him. His business here is dealing in a lubricating oil of his own make and he sells lots of it. Colonel Strickler is literary and has penned several pretty, catchy poems and songs. His favorite is, "When the Gloaming," the lyric of which is copyrighted. The Columbus address of Colonel Strickler is No. 689 East Long street.

Mayor Marshall's "Stalling" Costs Showman \$600.

Hon. Joe Dusenberry, owner and director of Olentangy park, engaged the genuine Jeffries-Johnson fight pictures for a Saturday and Sunday exhibition. Mayor Marshall was seen, and he would not say whether he would stop them or not. From his manner the promoters were led to believe he would be neither "yea" nor "nay." About \$300 worth of paper was posted advertising the pictures. Display "ads" were placed in the newspapers. Three hours before the first scheduled exhibition Mayor Marshall ordered that the pictures be not shown. Mr. Dusenberry returned the price of admission to hundreds of patrons, and he was out of pocket fully \$600. Game to the core, he gave a private exhibition of the pictures to his special and nearest friends. Those who witnessed the pictures failed to find anything immoral, or degrading, or objectionable about

suppressing lawlessness when the strike was on those poor devils who are now in the pen for rocking cars would be free at home with loved ones; Columbus would not be disgraced in the eyes of the world, and the one hundred and more motormen and conductors, down and out without a job, would be at their old places earning bread and butter and comfort and joys for their wives and babies. Perhaps the fellow knows no better. If not accountable, why should the public be compelled to endure him? I understand an injunction will be secured in the matter of the fight pictures and the citizens of Columbus and vicinity given the opportunity of "having a look."

"Tody" Hamilton Well Deserves Title of "Greatest Ever."

It is high time press agents should let up on the damnable little flings at "Tody" Hamilton, who beyond any doubt earned the laurel easily; "Greatest Circus Press Agent Ever." I cannot see how papers can give space to stories that in the least hammer or stiletto him. The value of his past services is too well known and the efforts of "others" to detract therefrom will work injury to them alone. It is to help these "others" to a sense of cleaa, clear duty that I write on the subject as I do. For their benefit permit me to say that when "Tody" Hamilton started in the circus business, in the year 1879, there were several big shows—Barnum, The Great London, Sells Bros., Forepaugh, Robinson, Coup, John O'Brien, and good agents were in demand. The agents in those days were W. W. Durand, Charles H. Day, Fred. Lawrence, Charles Stow, John J. Foster, Claude De Haven, W. C. Crum, Dan Thomas, Ted E. Warner, Sam Joseph, Charley Fuller, O'Toole, and a few others whose names escape as I pen this. They were opposed to any one else's

Sir—In a recent communication to The Billboard from Messrs. Lowrie and Block, publishers of the Elgin (Ill.) News-Advocate, it is stated or quoted that a Mr. Carey, whom I neither know nor ever heard of, remarked to the business manager of that paper, "Tody" Hamilton was out of the business, because he was too liberal with the press." The remark is the reverse of truth. I am out of the business owing to one cause and three good reasons, viz.: The death of my thirty-five years' friend, the late James A. Bailey; my voluntary resignation and there being no longer any managers in the circus field I can either associate with or engage with and their inability to pay my salary of \$6,000 and expenses, with \$2,500 added. Unbroken engagement of twenty-seven consecutive years negatives any and every remark that obscure individuals may make concerning me, as the firm I represented during that period of time knew whether I was too liberal or otherwise, it having to pay for what I contracted. But as that same firm somehow contrived to harvest about ten millions of dollars and safely store it in its granary, I can't believe any fault was found with my liberality to the press. If other shows as well could profit a tithe by a too-liberal-to-the-press man, 't would be an excellent move, I should imagine, to engage one right now and thus avoid clashing with the newspapers, the factors and forces causing the attendance at all shows. God forgive us the sins of our merriment.

There is one permanent feature of the show business of which Hamilton was the originator and which he developed from a crude, insignificant affair to a good thing. And that is the present "house" programs as used by all

elevent men. We purchased circus tickets for them and allowed them to go without an escort. Some had long terms to serve and the crowd and darkness furnished an excellent opportunity for escape. Fifteen minutes after the performance was over every one was back. The above tells the method.

Richard Carle, who appeared at the Great Southern in "Jumping Jupiter," is greatly pleased with the success of two songs, "Snuggle" and "I Like to Have a Flock of Men Around Me," the words for which were written by a former Columbus newspaper man, Francis C. De Witt, son of Mr. and Mrs. E. L. de Witt. Mrs. De Witt, mother of the author, saw "Jumping Jupiter" as the guest of Mr. Carle. It was the first time that she had heard the songs written by her son. Edna Wallace Hopper, as Connie Curtiss, sings one of them, "I Like to Have a Flock of Men Around Me." She is assisted by the men of the company. "Snuggles" is sung by an ensemble at the opening of the third act.

Fred Foster and family, of Mason City, Ill., have been spending two weeks going over Illinois in their auto. Mr. Foster proposes to soon establish a line of moving picture theaters.

Gus Lambrigger closed the season of his wild animal show at Canal Dover county fair and moved it to winter quarters at Orrville. It is reported that he will sell his animals and devote his entire attention to his moving picture theater at Orrville and that he will also manage the opera house of that town.

H. A. Michener and H. L. Coss are in for the winter. They put in the summer with a tin-type picture gallery.

DOC WADDELL.

(Continued from page 12.)

S. G. Paris, known as "Shell," Yankee Notion Auctioneer, was in Columbus this week. He will make his annual pilgrimage to California for the winter.

Manager Howell, of the Southern theater, has adopted a free ticket delivery service for his patrons. A motor cycle corps will attend to the delivery. Within a short space of time after a 'phone order for tickets is received at the theater the tickets are in the hands of the patron ordering.

Adjutant Walter Collins, of the Volunteers of America, is doing a good work in Columbus. Since January 1st he has obtained positions for forty-five former pen convicts. Of these thirty-five are making good, and among them are two circus men. Recently the adjutant gave a motion picture exhibition within the walls of the State Prison. Those who have lived penned up for years saw for the first time moving pictures, and what a treat it was for them.

Norbert Sanal, the Russian violinist, for the first time in four years met Hayco, the other Russian, who is a hand-cuff expert, in this city at the Grand recently, and renewed an acquaintance which began while the two were members of a Nihilist band of students in Warsaw four years ago. Sanal was the more active of the two and studied carefully the way the czar was treading on the rights of the peasants of his native land. Not satisfied with these studies, he began to make open speeches, and was one of the leading talkers. He was one of many who precipitated the student riots in Warsaw, which ended in an uprising of the peasants when 10,000 men, women and children were cut down and shot in the streets of Warsaw in October, 1906. Sanal was one of the students to be captured, and without a trial was taken to Siberia. On the way there he escaped with two friends and in two days was captured by his Cossack guards and tied to their horses' tail by his hair. He was severely whipped with the knout and then, more dead than alive, forced to resume his march to Siberia. In December he escaped again and got to the boundary of Australia after days of suffering. There friends met him and he went to Paris, and from that city came to America. Here he took a position as a civil engineer, in which he was a graduate, but his unfamiliarity with the language resulted in his being unable to make a living. Then, as he was an expert violinist, he went into vaudeville, where he has been for two years. He was dumbfounded when he met Hayco in Columbus. He had not seen him since the fateful day in Warsaw, when the two were separated, one on his way to Siberia. They have been inseparable in Columbus, and spend their time in talking over the terrible days in Russia, when to say you were a Nihilist was a bid for death.

Robert E. Cantwell, with offices in the Hartford Building, Chicago, has been engaged as general counsel for the Young Buffalo Bill Wild West and Congress of the World.

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Golden State Limited
TO
CALIFORNIA

Exclusively for first-class passengers.

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TO
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Every convenience that adds to pleasure and comfort are found on these trains.

L. M. ALLEN
Passenger Traffic Manager
CHICAGO



VAUDEVILLE NOTES.

(Continued from page 7.)

rectly from England and are seen on that circuit for the first time in America. Among them are: Le Gerlandos, Max Laube, Mozetto, Cedar & Elgar, Ford Brothers and Takio (the only Japanese mimic in the world impersonating English artists).

Johnny Ray's new house, "The Jefferson," in St. Augustine, Fla., opens November 14, and will be booked by B. S. Muckenfuss.

The Majestic at Montgomery begins playing some Orpheum acts next week, it having been discovered during the recent visit of Pat Casey to Chicago that acts can jump from the Orpheum in New Orleans to the Interstate house in Montgomery as that house does not open with a matinee.

The Borsini Troupe is in Chicago, having closed recently with the Sells-Floto show. They open for Frank Q. Doyle at the Willard theater on November 14.

Alsace & Lorraine are here laying off and open on the Frank Q. Doyle time, November 7, at the Willard.

Tell Taylor plays the Wilson Avenue theater week of November 7, and at the Willard week of November 14.

Rafayette's Dogs were served with a notice of garnisheeing their salary at the American Music Hall this week. The amount is \$250. It seems that the act was booked for the Main Street Theater in Peoria week of October 3, and because the dressing room did not happen to suit Lafayette he walked out and did not play the engagement.

Irene Lee will probably get a divorce from Harry Lee, of Hoey & Lee, when the case is to be heard in the Chicago courts today.

Eunice Halle replaced one of the Small Sisters in the act of Johnny Small & Sisters now playing the Orpheum circuit. Ida Small was taken to the hospital to be operated upon for appendicitis.

The Youngman Family, the first act booked by the London office of Sullivan & Considine, opens at the Hamlin theater next week.

The Theatrical & Vaudeville Agents' Association of America will hold weekly meetings from now on.

The Rathskeller Trio have the complete Sullivan & Considine circuit booked and open March 12. The act is now playing the middle west S. & C. time and has the Interstate from January until opening on the western S.-C. circuit.

Robinson & Brooks' "Darktown Trio," now playing association time, claims to be the first colored act which ever played at the auditorium in Cincinnati. It is a new act in the middle west, coming from the east. It is pleasing on association time.

The Delxaros resumed their vaudeville engagements recently after nine months out of harness.

George Taciuc, female impersonator, is playing the Frank Q. Doyle time in Chicago.

Next week's bill at the Julian is: Lee Beggs & Co., Lezah, Musical Craigs, Besie Leonard, and Davey and Ponie Moore.

W. J. Slaterry and William Jacobs always sit in the front row at the Majestic on Monday afternoons when in Chicago and see the first performances of the new bills.

Petram's Comedy Circus will renew its vaudeville engagements at the Lyda theater shortly.

George W. Day is kept busy filling engagements; Charles Hitchcock is well booked up; Alber's Polar Bears are being booked for falls next September; Bessie Greenwood is booked for the season, and Kelt & DeMont are booked almost solid until next July by Edward Werson.

The Billboard states this week that the Willard theater has had capacity at every performance since it opened. That is not true. Business has been very good, however.

Mrs. Ella Webb, of the Webb Troupe, is in the hospital, having recently undergone an operation for cancer.

The Temple theater in Muskegon, Mich., was sold Tuesday to Gillighan & Smith and the Elite in the same city was sold to Carl Ray. The Temple will hereafter play vaudeville at 10 cent prices. This leaves Waterman, the Michigan vaudeville magnate, with one house in Benton Harbor and a half interest in the Savoy at Flint.

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Must have \$3000. House seating 900, crowded neighborhood. Cheap rent. Long lease. Save stamps unless you have the money. Address H. D. K. Show World, Chicago

FOR SALE 1,000 ft. reels film

\$5 and \$10; Power's, Lubin Edison machines, \$60; new, \$100. Paying moving picture theatres cheap. For Rent 12,000 ft. film, one shipment, \$12 weekly. Will buy Passion Play, film, machines. I have several good towns for persons who wish to start moving picture theatres.

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WEISS' LITTLE HUNGARIA

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Corner Randolph and Dearborn Streets, and get a Real "Home" Meal.

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Rooms with Private Bath \$1.00 Day

CORSET INCIDENT IS SEVERELY CRITICIZED.

Professor S. H. Clark, of the University of Chicago, who lectured before the educational department of the Drama League in the Fine Arts building Monday afternoon, criticized Mrs. Fiske for her exploitation of the corset in "Becky Sharp." He said the incident was far from moral—and was rather caustic in his remarks.

Professor Clark also paid his respects to grand opera in English, and gave it as his opinion that it would be ridiculous. "Those who attend grand opera go for the love of the music, that is, those who do not understand the text of the play. A translation would spoil the full meaning and expression of the opera as versed in the language they are composed in," said the speaker. He also paid his respects to Isadora Duncan, and said her dancing to a Beethoven symphony was little short of sacrilege.

FRANK E. SMITH IN VAUDEVILLE.

Frank E. Smith, formerly at the Bush Temple theater, will play a part in an act called "Shultz & Shultz, on the Police Force," by Henry Spethman, which will be put on for one performance at the Lincoln Turner Hall December 18. Most of the players will be amateurs.

A SLAP AT MORRIS JONES.

The announcement of the Pekin theater in the Chicago American last Saturday gave the bill for this week and close with the line, "Morris Jones to fill in." This is not believed to have been an accident, as Morris Jones was booked into the house at the same time that Consul was booked and is reported to have scored one of the hits of the bill this week. Robert Motts, manager of the house, pays for the advertisement, which carries with it an announcement and the use of the reading notice to "get back" at some one naturally displeases him.

THE LANGDONS BIG HIT.

The Langdons are speeding at the Kedzie theater the last half of this week and their offering, "A Night on the Boulevard," is proving one of the big successes of the season at that house. The Langdons played Schindler's first half and made such a hit that the management tried to get them for the remainder of the week.

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RATES:

With Bath, \$1.50 Per Day and up.
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Special Weekly Rates

Finest Popular Price Cafe

ED. R. CARR, Manager

Wellington Hotel

Wabash Ave. and Jackson Boul.
CHICAGO

SPECIAL PROFESSIONAL RATE

The Famous "INDIAN ROOM"

Wellington Hotel Co.

STAGE MUSIC.

(Continued from page 11.)

COME HOME WITH ME NOW. Joe Mc-earthy has not been content with bringing home the paternal end of the family in a drunken stupor, but he needs must, in an attempt to write comic lyric, take the maternal part of the family out and have her visit the numerous cafes that father previously had visited, and bring her home in the same maudlin condition. Such songs have no place in the publishing business. They are but a step or so removed from the degenerate concoctions written by the "Current Smut" producers, and they are no less demoralizing and depraving than those vicious songs which The Show World heretofore has condemned. Sordid debauchery and prostitution are not and never will be fit subjects for popular songs.

The first named song in this criticism is published by the J. Fred Helf Company. The other by the Head Music Publishing Company.

Humphrey, Nebr., Oct. 26.—An interesting feature of the Lyric theater which was introduced during the past week is the baby picture gallery. A picture of a Humphrey baby is shown on the curtain each night.

Otto Floto's COLUMN



PHILADELPHIA AWAKE!!

Deafening Cheers When Train Rolls Into the Station---Impossible!

Review of the World Series by Otto Floto.

Denver, Oct. 25.—To us who were in Philadelphia and saw the mild manner in which the fans of that sleepy old burg cheered their team while it was winning the first two games in the recent struggle for baseball supremacy, it does seem amusing to read the reports that came from that city regarding the reception given the Athletics on their return home. One account even went so far as to say that "there were deafening cheers when the train rolled into the station." A thing of that kind occurring in the Quaker town would surely be a novelty to me, and I have been going to Philadelphia on and off for twenty-five years. But we can't always tell. The strange and unexpected happens when least expected, and who knows but that the people of the staid old village awoke for this occasion as they did in 1776, and took things by storm. I will bet one thing, and that is that no one was more surprised than the ball players themselves when they heard the noise, for they seldom hear it at the ball park while playing their games.

There will be none deny that the players deserved all the demonstration given on their behalf. For a gamer, better lot of ball players never peopled the paths that run from base to base. They earned every victory that fell to their lot and worked hard for what they got. The Cubs themselves say it's the best ball team they ever faced. That is, the members of the Cubs such as Tinker, Kling, Brown and a few others who are sportsmen enough to admit the fact, and not try and find "if and ands" to rob the Athletics of their grand victory. It was a wonderful feat, when we stop to think it all over. Here were a lot of youngsters called upon to meet probably the greatest ball club that was ever or-

ganized. The grandest lot of players individually and collectively that ever appeared on a diamond were enlisted under the leadership of Frank Chance. It was asking a great deal of Mack's young men to face the firing line with such a formidable foe arrayed against them. Yet in the very first contest they never faltered, but acted like a lot of veterans. They went into the fray to do or die, and they won—won on their merits and their grit. Luck, it is true, favored them to some extent, but with all the luck that fell to them eliminated, the result would have been the same. They outthrew and outfielded as well as outplayed the wonderful Cubs. There is no use of saying anything to the contrary. The official averages will show these results.

Eddie Collins the Wonder of the Series.

In the individual play Eddie Collins stood out head and shoulders above any other player on either team. He led both teams in batting, in fact, was the only man who took part in all the games on either team that did not strike out. Outside of the first basemen and catchers, he accepted more chances than any other in or out fielder. In fact, the only error he made was when he dropped a ball while running towards third base at full speed, that was thrown him by Baker, and he only got one hand on it at that. In base running he also excelled, and was called out at first once when he easily beat the ball by two feet. On the other hand, Sheridan made a bad decision when he called Hartzel safe at second, but Connelly offset this in Saturday's game when Collins slid into home plate safely but was called out. So the umpire decisions always equalize themselves.

So writers find fault with Connelly for expelling Chance? Maybe it would have been more pleasing to have allowed Chance to remain in the game and only fine him for his offense of swearing at Connelly. But on the other hand Chance, better than any one else, knew that his actions were laying him open to expulsion. He knew this; then, why did he place himself in that position. Then they will tell you that it was in the heat of battle and he forgot himself. Yet these very same writers a week previous wrote columns about the wonderful coolness of the Peerless Leader under fire. They pointed to the fact that he had engaged in so many contests of the same importance in the past. That's what they

said, and now come right back with the statement it was during the excitement that Chance forgot himself. I certainly have to give it to the Chicago newspaper men for their grand loyalty to the Cubs. That is one trait to be admired, and would that there were more like them in some of the other cities of the big circuit, where the home team is continually panned.

We do not want to take a bit of credit away from Eddie Collins for his base-stealing feats, yet don't blame Kling and Archer for it all. The young man managed to get a start on the pitchers that only the most perfect of pegging would have stopped. Kling threw as well and as accurately as he always does—but that wonderful start on the pitcher was more than even the mighty Johnny Kling could overcome. There never was a question about Collins being safe in all the times he reached the bag.

We will have to give it to the Chicago fans for being umpires. It does seem strange that Ban Johnson and Tommy Lynch are scouring the country broadcast for efficient umpires. One of the greatest demands in baseball is for competent officials to handle the indicator and render decisions. Yet there were two or three thousand people in the stands umpiring the game, and while Johnson and Lynch were right there in the National Commission's box, neither one of them attempted to sign these volunteer umpires. Just demonstrates to you that even such competent men as Johnson and Lynch overlook opportunities to get great men when they are so plentiful.

Athletics Look Good for Next Season

After watching the Athletics in the World Series just closed, it is hard to figure any team in the American league that will beat them out of the championship next year. Other teams in that organization will probably make them fight harder for the title in 1911 than they were compelled to fight this year, but unless something awful happens to their pitchers I can't figure but that they will again be in the fight for the world's title next fall. The Cubs will have to do a wonderful lot of strengthening if they are to again be the opponents of Mack's men for the highest honor in baseball. There are several members that must be replaced. They have outlived their usefulness as members of that team. Age will not be denied, and players who are just being beat out by that "one step" must realize that a year ago they were equal to the emergency and landed safe on a base they fail to reach when they try for it now. The pitching staff of the Cubs is nothing to be feared. The men are through. They must be replaced by younger men, who can carry the pace from beginning to end of the game. This was best illustrated in the last game, when Brown was as good as he ever was in the first seven innings, then "blew up." This was because he tired. Would he have tired a few years ago? Not much. His youth would have enabled him to retain his strength to the end of the game. That's Mack's big asset. His team just bristles with youth. With the exception of Davis and Hartzel, all his players are young men that can stand the brunt of battle from start to finish. Never was it more in evidence that youth must be served than in the World Series just brought to a close.

Abe Attell, Busy Fighting Bee.

Abe Attell, featherweight champion of the world, left Kansas City Monday night for New York, where he is booked to fight twice within two weeks. You will have to give it to the little Hebrew; he manages to keep busy while the other fighters are about hustling for matches. He finishes no sooner in New York than he will be on the train hurrying to New Orleans, where he has an engagement or two, and then back to Kansas City, where the Grand Avenue Athletic Club wants to match him with Teddy Peppers. Other fighters wonder why Attell is so successful and manages to keep busy. That is easily explained. Attell does not pick his opponents. Neither does he allow a match to hang fire for a pound or two. Like Battling Nelson, show him the money and he will agree to meet any man the club can get.

Some fighters fail to realize that their earning powers extend only over a limited period. They foolishly allowed this time to slip away from them because of the exacting conditions they demand from their prospective opponents as well as the promoter. The result is, they take on weight and outgrow the class in which they might be successful. They get so big they are forced into heavier divisions, with the result that they find themselves only third-raters in that division, while they might have ruled supreme in the class in which they won their laurels. The shrewdest of fighters seem to fail to grasp the opportunities as they present themselves. Then they sit back and wonder why they failed

where others were successful financially. All the laws of the world are based on a give-and-take proposition. When a fighter fails to give and always wants to take, in making his matches, that fighter will find himself left high and dry in a very short time.

Referring to the above, and without mentioning names, I know of a prominent fighter who could be placing \$25,000 to his bank account annually but for his failing or refusing to concede anything to an opponent. In addition to this, he is the most unreliable of men, and it's got so now that promoters fear to match him, for they feel he may disappoint their audiences at the eleventh hour. When a fighter finds himself in a condition of this sort his earning powers are reduced to a minimum. He might as well turn his attention to some other trade to make a living.

ELLEN TERRY SUFFRAGETTE BUT NOT MILITANT KIND

(Special to the Show World.) New York, Oct. 26.—Ellen Terry, the actress, now an avowed suffragette, but not of the militant stripe, was a passenger today on the Oceanic preparatory to a twenty weeks' tour of the United States to lecture on the heroines and children of Shakespeare. Just before she landed her admission that she was a suffragette prompted the query if she was militant.

"Oh, don't put forward such ugly words. My heart goes farther than my feet in the struggle. They can put my heart on their banners, but I will not walk."

To the question if she was glad to return to America she replied:

"Am I glad? I should say so. And, no doubt, you will ask why have I come? Well, I have come to gather up silver dollars with which to purchase golden daffodils for my gardens in Kent. I have come to see my New York friends in order that I may be refreshed and to speak to the beautiful girls of America of the debt of gratitude they owe to Shakespeare."

Regarding children on the stage Miss Terry said:

"I would like to see in ashes people who talk against children on the stage. I went on the stage at the age of eight and I cannot see that any harm has been done to me."

ADVANCE AGENT NEARLY SMOTHERED BY GAS

(Special to the Show World.) Columbus, Ohio, Oct. 26.—The rumble of a heavy wagon along Spring street late Tuesday night saved the life of I. S. Potts, advance man for Martin's "Uncle Tom's Cabin," who was stopping at the Jefferson hotel. He had been breathing natural gas into his lungs for nearly three-quarters of an hour when strangely awakened.

His nose and mouth were nearly parched and his throat was stifled.

He could hardly muster enough strength to pull himself from the bed. Staggering, he reached the window, which he opened and crawled out on the fire-escape. Twenty minutes he rested on the fire-escape until he could regain strength. Then help was summoned.

A porter responded to his call and bursting in the room discovered that a rubber tube which had conveyed the gas from a jet on the wall to a small stove had become dislodged and allowed a strong flow of gas into the room.

Prize for an Opera.

New York, Oct. 26.—Messrs. Victor Herbert, Oscar Hammerstein, Lee Shubert, Joseph Herbert and John Philip Sousa have been appointed a committee to award the \$1,000 prize offered by the Messrs. Shubert for an American operetta similar in style to "Madame Troubadour," now running in the Lyric theater. American composers have eight months in which to submit their work, which must be upon an American theme.

THE PASSION PLAY CALLED BALD FAKE.

(From the Roanoke News, Oct. 24.) Harrisonburg, Va., Oct. 22.—The Rev. W. A. Garber, a Brethren minister, who recently returned from a trip to Europe, lectured on the "Passion Play" tonight at Mt. Zion Brethren church, Dayton, Rockingham county.

The minister, who visited Oberammergau, was unsparing in his denunciation of the famous "Passion Play," characterizing it as the religious fake of the century and denouncing the players as a set of grafters.

He illustrated his lecture with stereopticon views.

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MILWAUKEE, WIS.

Fables in Vaudeville No. 24

"THE WIDOW AND THE LAW"

By FRANCIS OWEN of Owen & Hoffman

Once upon a TIME there was a poor WIDOW who was trying to MAKE a living for SIX BREAD DESTROYERS, and found out it was as hard a GAME as playing FARO on a SYSTEM, or BOOKING two weeks ahead in VAUDEVILLE. One of her BLOOD, however, was blessed with a VOICE, and received a good offer from a SCHOOL ACT, to play a little part and do a SPECIALTY. The MONEY the MOTHER received from this little girl's SALARY, kept the rest in SHOES and CLOTHES, and the poor over-worked WIDOW now knew what it was to look a LANDLORD straight in the EYE and ask him if he wasn't going to put in that new WINDOW pane. One blissful evening she was allowed in her little girl's dressing room, and the KIND treatment she received made her think she was in another WORLD—everyone was so kind and THOUGHTFUL. But her DREAM was rudely shattered one morning when an OFFICER of the LAW appeared and asked the little girl's AGE. The WIDOW told him the TRUTH, and asked him if HE didn't think her DAUGHTER was smart for her age—Fourteen. The OFFICER said she was, but unfortunately there was a LAW that NO child UNDER sixteen could appear on the STAGE regularly, so the WIDOW would have to keep her daughter home, and SEND her to SCHOOL. The WIDOW replied that this could NOT be, for if deprived of her daughter's STAGE WAGES, SHE must take in WASHING again, and the daughter do the HOUSEWORK. The OFFICER replied that THIS was the LAW, however, and no argument would CHANGE it, so the WIDOW went to the MANAGER of the SCHOOL ACT, and asked what could be done. He explained to her as best he could, the workings of THIS particular LAW, and said he would have to let it follow its DEMANDS or be indicted himself for employing CHILD LABOR. "I wonder why they don't arrest my Johnny," said the WIDOW. "He sells papers every night until eleven o'clock, and no one stops him, though he is not near as well cared for as my little girl is with you. Then Willie is only NINE, but he works for a TOBACCO factory and has awful long hours at only THREE dollars a week. I don't understand it—the law must be right, but it seems so strange to take BREAD and BUTTER out of our mouths, when my DAUGHTER has to work ANYWAY, and so much harder at home." The MANAGER coughed softly and looked out of the window. "My GOOD LADY, don't think I am an ANARCHIST if I say there is one LAW for the RICH and ONE for the POOR. They make more fuss around my OFFICE about your little girl, than TOM BRANTFORD doing a whole BRASS BAND, and yet in fifteen minutes your little girl's place is filed by another CHILD only TWELVE years old, who can work as much as she pleases and the LAW won't interfere. The WIDOW looked surprised at this, and the MANAGER smiled. "You see," he went on, "she is the STAGE STRUCK daughter of a SALOON keeper, who has a big PULL in the FOURTH ward, and the MIGHTY LAW has ORDERS to SIDETRACK, and let the BIG freight PULL through."

MORAL

If LAW and JUSTICE ever SHARED the SAME bed—Justice would SLEEP on the FLOOR.

MORAL

ALABAMA EXPOSITION SEEMS A "BLOOMER"

Many Details Requisite to Success Have Been Overlooked—"Soul Kiss" Stage Hand in the Wrong.

Montgomery, Ala., Oct. 21, 1910.—The Alabama Agricultural & Industrial Exposition opened its gates for the first time on Wednesday, October 19. The whole thing is marked as a gigantic failure for numerous reasons. The promoters are not amusement men; neither did they enter into this move for the good of the amusement business. Each and every man connected with the association has never before been affiliated with an amusement business, with the possible exception of A. G. Forbes, the president. Mr. Forbes was president of the State Agricultural Fair here last year, which proved a complete failure. With this exception not another man knows the first thing about promoting an exposition.

To begin with, the association made the opening date such as to inconvenience the carnival companies the most. The United Fair Attractions were booked to make up the midway. The attractions closed at the State Fair on Saturday, October 15. The management wanted to come to Montgomery and prepare to open on the 19th, with the exposition company paying expenses for the three days lost. This the Montgomery promoters absolutely refused to consider. Consequently the United Fair Attractions advertised for a street fair to be held in Columbus, Georgia, for the week of October 17-22, and stated that they would appear in Montgomery week of October 23-29, thus making the exposition without a midway for the first week.

The railroads have brought in several thousand people daily since the opening from the surrounding country, but only a few have passed through the turnstiles of the exposition, as they were informed as to the conditions and also that it was a regular hold-up business in being forced to pay an admission of fifty cents.

In the exhibit halls there are pumpkins, corn, oats and potatoes to be found. These halls are not nearly filled, while the machinery halls are but little better. The only complete and worthy department now in operation is the poultry department, which is under the supervision of Charles E. Kearns, of Baltimore, Md. The poultry Mr. Kearns has gathered together is very fair, and arranged in an attractive manner.

This probably settles the fairs where an entrance fee is charged, as one of the largest stockholders has just declared that he is done with this kind of business and that if he is unable to sell his shares he will vote that the halls be sold at auction, as this is a kind of amusement that does not pay. When George T. Barnes, secretary and treasurer of the exposition, was questioned on the attendance and the exposition in general, he was optimistic in his views.

The merchants have all kicked on the way things are being conducted, and a great many have declared they will contribute no more to the maintenance of any fair or exposition. No doubt a little will be retrieved when the carnival gets located next week.

The Lyric theater, under the management of Junius Pierce, has closed. The management does not make any statements, but it is supposed to be on account of rather poor patronage.

Manager Couch, of The Majestic, wired for Lee Noah, stage carpenter for the William H. Starkey Players, en tour, to come to Montgomery to take position as assistant stage manager at his Majestic theater. Mr. Noah will take up his duties Monday next.

The team of Wayne & Marshall failed to appear at the Majestic this week on account of Miss Lorretto Marshall's being confined to her room with rheumatism; she will probably be able to resume her route on the Interstate time by next week. Mr. Wayne made an apology for the non-appearance of Miss Marshall and did a single act which took only fair.

There was a little excitement for a few minutes at the exposition now being held, when a small fire broke out in the main exhibit hall. The fire originated from a lunch stand, but prompt work on the part of the fire station in the grounds saved the building from much damage.

"Soul Kiss" Stage Hands Struck Without Authority.

The local strike among the Union men has taken a peculiar turn. Joe Buckley, manager of Otis Skinner, while in Montgomery, received a telegram from Lee M. Hart, of Chicago, who is secretary of the International stage employees' union. The message read: "International President Barry has issued no orders to call out road men anywhere."

If you're just a cog in a city machine—if you're tired of waiting—if impatient to get ahead, come to the Gulf Coast.

Among the most successful settlers are city men who knew as little as you of crop raising; who came into a section of certain profits with the savings of a few years and invested their earnings and their intelligence at a higher rate of interest than the same labor would have yielded in ten times the number of years in the big cities.

More sorts of crops can be raised at less expense and a greater profit in the Gulf Coast country than in any other part of America.

Failure is practically unknown in this fertile stretch of vegetable gardens, sugar plantations, cotton fields and fruit orchards.

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

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

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



The Gulf Coast of TEXAS

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Address Married or Single
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State Amount you wish to invest

Wanted, Two Young Ladies

With professional experience, as leading lady and soubrette
Address mail, CHAS. SPINKS, 1243 Monroe Street, Chicago, Ill.

Manager Fourton now says he will take drastic means to find out why the union men of the "Soul Kiss" company refused to work while in this city.—J. B. Long.

MAUD LILLIAN AND FRANK STEER WIDELY.

Maud Lillian Berri, prima donna, and her recently divorced husband, Frank Moulton, comedian, have decided to divide the continent of North America between them. Mr. Moulton is welcome to all that lies east of Chicago, and Miss Berri claims this city, her former home, and everything, up, down and crossways that the maps show west of it as her Moultonless stamping ground.

Miss Berri revealed this arrangement recently when she came to Chicago to sell the summer residence at Lake Beulah, Wis., which she and the comic opera comedian purchased eight years ago for their honeymoon.

"So long as Frank sticks close to his beloved Atlantic seaboard I'm sure everything will be lovely," said the fair singer. "But I don't want him nosing around in my back yard."

Miss Berri holds real title to a respectable chunk of the Western hemis-

phere, consisting of two large ranches in California, which she inherited from her father a few months ago. Colonel Fulton Berri, who lived at Fresno, left his prima donna daughter \$250,000.

"And after one more season on the stage I'm going to be a rancher," said Miss Berri. "Yes, I'm going to get right down close to the ground—or rather upon a horse—and you'll only see my name in the live stock news. And there won't be any erratic comedians butting into the business either."

Minstrel Man Is Sued.

Los Angeles, Cal., Oct. 26.—Valentine B. Bunnell, formerly a minstrel of national reputation, whose stage name was "Billy Arlington," has been made defendant in a suit for divorce filed by Sarah E. Bunnell.

Sombody with an eye to color said recently that the Show World was red-headed. Well that is a fact. It is also redhot, and if you don't believe it, just read a copy of it and see.

TRIXI FRIGANZA WOULD MARRY MAN THAT COULD HANDLE HER TROUBLES

"So the women want more roles (rolls), do they? I should think they would be thankful for bread and butter," so said Miss Trixie Friganza on the stage of the LaSalle between acts of "The Sweetest Girl in Paris," Tuesday afternoon.

This statement was brought out when she was shown a news item emanating from New York to the effect that Miss Irma LaPierre had sent out a circular letter to 5,000 women of the stage, asking them to form unions for women only, to be known as Theatrical Suffragists. The first step, this eastern woman declares, is to compel playwrights to write plays containing more roles for women. "Men are getting all the salaries," says Miss LaPierre. "There are more actresses out of employment than ever, and nine out of ten of the plays on Broadway employ more men than women."

Miss Friganza disagrees with Miss LaPierre in almost every particular. "Women are getting the cream of good salaries today because they are becoming better business women, and know how to demand them. I see no need of such a movement, and in my humble opinion Miss LaPierre is a fool for starting it."

"If I could find a man who could pull down my salary and handle all the little spats and troubles that bob up daily and nightly behind the footlights I would marry him instantly and let him earn the money."

FRED MACE'S SPLATTER

Mozzle and Broka
to the
Gonsa Mishpoka



My Busy Week. This is certainly my busy week. I have been hard at it rehearsing, and expect to open Monday next for a week of one-night stands and then into St. Louis for two weeks. You noticed I said "two weeks," didn't you? I told you that I was with a regular troupe. If I stay with the company twenty-two weeks I may, by a hard struggle, save twenty-two dollars, and if this ever should

come to pass, everybody meet me at the train when I arrive, and I will show you what a real twenty-dollar bill looks like. By the way, readers, I want to mention about our Christmas number of The Show World, the forms of which we are already getting ready, anyone who thinks enough of me to send in a nice ad. for said edition, mentioning, of course, that you were prompted to do so through your good feeling for me, I can assure you that it will be thoroughly appreciated by yours truly. Get busy! Now for some scandal.

Innes & Ryan have been in the city all week. I dare not say what they are here for, but you can rest assured that when they leave to resume their work Innes will have a new "Suit." (Adolph Marks please note.)

Hazel M. Belmont, of San Francisco, who, by the way, has been engaged by the Shuberts, will arrive in Chicago shortly on her way to New York to begin rehearsals.

Otto Floto, the world renowned sporting editor of the Denver Post, was in our city last week. Otto attended the World Series and the readers of the Show World share with the Denver Post this writer's opinions of the games.

Connie Mack, the genial manager of the Athletics, is after the matrimonial pennant. Connie will be married in about two weeks, and will spend the honeymoon in Europe. The "tie-up bug" must have struck in as I hear that four members of the team are to be married within a few weeks. Connie sure did start something. Wonder if Jack Shibe will get married on the strength of it?

Helen Page, who until last week worked with a male partner, tried out a single turn at Beloit, Wis., the first half of the week, she made so good that I understand her agent had no difficulty in booking twenty weeks for her. Helen does not know whether she will take it or not, as she has been assured by the doctors who operated on her partner that he will be able to resume work in about two weeks.

John Lund, the three hundred and fifty-pound musical director of "The Chocolate Soldier" company, playing at the Garrick, has written an American grand opera, which will be produced by Oscar Hammerstein for the first time, in London.

George Roberts, the boy clerk at the Grant hotel, is sporting a new suit. He is boasting strong for the tailor that made it, consequently I don't know whether George paid for it or not.

Drug Store Stuff—"Will you allow your beautiful daughter to become a show girl?" asked the theatrical manager. "No indeed," replied the druggist, "I have a dram against it." "A dram?" "Yes—three scruples."

Dentist Talk—"It took you an awful long time to pull that fellow's tooth," said the assistant. "Yes," answered the dentist grimly. "He married the girl I loved."

Al Holbrook, the well-known stage producer, has two musical plays which he thinks he will dispose of before returning to New York. They are "Pretty Polly," a most pretentious piece, written by himself, with music by A. Baldwin Sloane, the other is a musical farce for nine principals and sixteen in the chorus. I know one man who has practically decided to take one of the pieces, but am not at liberty to say, as yet. I forgot to mention the name of the musical farce, it is "Marriage a la Mode"—some title, eh?

La Marriene Choteau, the well-known pianist, will shortly appear in a new musical comedy. La Marriene is a dashing beauty of the French-Spanish type, and when she appears she will make good, as she possesses talent in abundance.

Small Talk of Performers and Their Doings on the Chicago Rialto

Some Funny Dream.—He dreamed a dream, then woke up and laughed, for it was funny; he dreamed his wife had written him and didn't ask for money.

Mabel Rowland, who is engaged for the Victor Moore show, has written a musical comedy, which will be produced some time after the first of the year. Miss Rowland has not only written the book and lyrics but composed the score as well. Those who have had the privilege of having heard the music say that the score is one of the most tuneful and catchy they have ever heard.

Limerick.—A charming young woman, a Mrs., said "I really don't know what a Krs., so a young man with good taste put his arm around her waist and murmured "Why dearie, sure, Thrs."

"Fat Van," the child attendant at the Saratoga news stand, has refused to take the toupee which Funk made for him. Van has a new hair destroyer which he is using and says his hair is coming out fine.

To Adeline Genée.—Like a butterfly at play in each delicate gyration; surely Queen Terpsichore in you finds reincarnation.

Henry Lee, the world's greatest impersonator of great men, is confined in the Presbyterian hospital. Mr. Lee was operated upon and the doctors say it was one of the most dangerous operations which has come before them, and that a man with a less vigorous constitution than Mr. Lee's would have had a hard time recovering from it. However, Mr. Lee is now sitting up and expects to be about in the course of a couple of weeks.

To Some Ladies.—A woman's tongue is her sword, and in it she does trust; its blade is strong and sharp and broad, it don't get time to rust.

Big Bill Lange received his automobile all O. K. at the American Music Hall last week. Col. Thompson made a speech which was full of laughs, most of which were at Big Bill's expense. Then Bill made his little speech and accepted the auto, after having been held up for a \$1.35 balance, which he willingly paid. I will be in Frisco about the first of the year, and believe me, I will have some rides in that car.

Joe Nicholl, the musical director of the road "Chocolate Soldier" company, has hair that is a decided cerise—he decided last week.

George Lyding will be the tenor with the new "Chocolate Soldier" company. George only got the part the first of the week, but he will be there the opening night with bells on. George had his training with Rep opera—so nuff ced.

May Boley, late star of "Three Million Dollars," is rehearsing a vaudeville act. She will use six boys in the act. May is used to the two-a-day and will have no trouble getting all the booking she wants. She asked me what kind of a fellow Ed Churchill was. I told her, the best in the world—was I right? (I don't say this to boost myself with Ed, for I'm not in the vaudeville end of the game—another thing, Ed knows me.)

"Windy" Bachelor, the press agent who put "The Chocolate Soldier" over in Chicago, will journey ahead of the Number One Visiting Company, and plant the stories. There are only about four regular agents in the country and "Windy" is one of them.

Mabel Laffin, who has been prima donna with a number of productions, will in all probability join the La Salle opera house force. Mabel has many friends in Chicago, and will prove a valuable asset to the company in more ways than one.

Poetics—

It costs a lot to live these days,
More than it did of yore.
But when you stop think of it
It's worth a great deal more.
(Isn't that silly? I can't help it, though.)

Jack Curley, the well-known promoter, has returned from Europe. Jack will manage Hackenschmidt, the Russian Lion, this coming season. The first big mat meeting will be held at the Coliseum November 3.

Parlor Prattle—

At 8 P. M. the gaslight's gleam
Reveals young Willie Smart,
He's calling on his sweetheart fair,
They sit this far apart.
At ten o'clock the question's popped
Their souls are filled with bliss.
If we could peep, we'd see that they
Are sitting close as this.

J. W. Blalock, the popular horse owner and trainer, will send a big stable of horses to Frisco this winter. "Bill" has

not been handling any ponies for the past two years, but is now going back into the game stronger than ever. He, for one, don't believe that horse-racing is dead. Good luck, Bill, and if there is anything that looks good out there this winter, just wire me, and I will take a flyer. Lavorgie Lamar is interested with Blalock.

Fred Warren, of Warren & Blanchard, is carrying around some excess with him. I shook hands with him the other day and his hand felt like a ton. The reason was a five-carat diamond ring and one that looked as if it weighed a pound, set with three turquoise. Some jewelry this kid has!

The North American Restaurant at State and Monroe is getting to be quite a popular place for Thespians to meet. Go in there any evening from 5 till 8 and you will see all the stars that are playing in Chicago and then some. They have a regular manager there, too, and nearly all the old waiters that were at the Saratoga, including "Big Proud Spike."

Fred Donaghey is a real automobile fiend these days. You can see him any pleasant afternoon riding to and from the different newspaper offices—and he is the only press representative that I know who can sport a benzine buggy.

MONTREAL MINISTERS IN BURLESQUE AUDIENCE.

(Special to The Show World.)

Montreal, Can., Oct. 22.—Ministers and Burlesque! The combination certainly does not seem to agree to the average thinker, but that is what this village was treated to last Thursday. A party of ministers was made up from the various churches and chapels in the city to visit the Theater Royal. The Royal is a house playing Circuit burlesque and has such men and women as Roger Imhof, W. B. Watson, Violette Pearl, Miss Corinne and many others of the same calibre. To resume, the party of sight-seeing men-of-the-cloth made their object that of stamping out burlesque in Montreal, Que. But, alas! "The plans of mice and men gang aft agley," for before starting they heedlessly gave an interview to the Montreal Herald which is published about 4 p. m. And thereby hangs a tale. For when a copy of the Herald was brought to the Royal about 4 o'clock, the management at once told Miss Dacre to cut out some of her spiciest "business." So the ministers only saw half the show. But in order that they should miss nothing, with which to score the poor performers, the party went again at night! And they saw! And also saw again.—L. H. Farmer.

PERU THEATER MAN CHARGED WITH ASSAULT.

(Special to The Show World.)

Peru, Ind., Oct. 27.—An affidavit has been filed in Justice Haag's court against W. R. Walker, proprietor of the Lyric theater, on South Broadway, charging assault and battery upon Fred Grepke, a resident of the east end of the city. It is alleged by Mr. Grepke that while he and his little daughter were passing out of the theater Saturday night, he was pushed aside by Mr. Walker and caused to fall on the floor, by which he suffered a severe injury to his head. The case has not been set for hearing.

ANOTHER NEW THEATER FOR JOHNSTOWN, PA.

(Special to The Show World.)

Pittsburg, Oct. 27.—George Panatogacos, a prominent Johnstown business man, has secured a long-term lease on the Gore property on Main street, and within a short time will begin remodeling the buildings at a cost in the neighborhood of \$10,000 for the opening of a first-class theater which will be modern in design. It is the intention to have the improvements completed in time for the opening of the theatrical season next fall. This will make the third house of its kind in the city, one of which is devoted exclusively to vaudeville productions. The Gore property is located in the business section of the city.—Maurice B. Crane.

ACTORS' SOCIETY HAS NEW QUARTERS IN NEW YORK.

(Special to The Show World.)

New York, Oct. 27.—The Actors' Society of America has moved into its new

quarters. The society now has a suite of six large rooms in the Forty-fifth street exchange next to the Lyceum theater. The suite consists of an outer office, a private office for Secretary H. Nelson Morey, a library and postoffice, a reading room, an assembly room for women and an assembly room for men. The place is now being furnished and decorated appropriately.

CLARA MORRIS HOME SAVED FROM SALE.

(Special to The Show World.)

New York, Oct. 27.—Supreme Court Justice Keogh at White Plains has signed an order discontinuing the foreclosure proceedings against the home of Clara Morris. The action to foreclose was brought by the Lawyers Title Insurance and Trust Company against Clara Morris Harriott, Frederick C. Harriott, and the amount due was \$25,000. It is understood that Mr. Harriott's brother came to the front to save the couple from being evicted.

LANGTRY'S OLD MANAGER ACQUITTED BY COURT.

(Special to The Show World.)

Boston, Oct. 27.—Charles A. Mendum, manager of Lily Langtry's first tour of America, was acquitted by a jury in the United States district court here of having used the mails in a scheme to defraud.

He had sold through the mails lists of addresses of about 500 local people to companies in the west as persons who would be likely to invest in securities. The postal authorities complained because it turned out that some of the people were dead, while they deemed that others on the list would not invest.

Mendum claimed he acted in good faith in the belief that the lists would be valuable to those who purchased them. The jury was out six hours.

Students Rough-house Theater.

Webster City, Iowa, Oct. 26.—Following a foot ball game last Saturday evening, the students of the University of Illinois attempted to storm the Orpheum theater at Champaign, just to celebrate their football victory. In dispersing them, Dean Clark proved more efficacious than the police. Knowing many of the leaders personally, he threatened them with expulsion if they did not desist, and in this manner broke up the mob.

To Produce New Operetta.

Webster City, Iowa, Oct. 26.—Mrs. Hortense Reynolds, formerly a well-known music teacher in Iowa, will soon produce an operetta especially written for her by Mrs. J. L. Gaynor, author of "The House that Jack Built." Mrs. Reynolds is now giving her whole time to the producing of small operas.

THE GREAT RAYMOND MEETING WITH SUCCESS.

Reports of the extraordinary success of The Great Raymond and His Company on their world tour have been reaching the Show World office with considerable regularity of late. The latest authenticated report has it that during Raymond's tour of England he has broken all records for the highest



number of paid admissions at all houses, save three. This week the company, which is made up of thirty-five people, traveling with twenty tons of baggage, is playing the Empire in Kingston-on-Thames. Beginning next Monday Raymond will be in London for an indefinite period and can be addressed care of the American Consulate General, London, E. C., England.

The accompanying picture is a reproduction of a photo taken of Raymond while he was touring China.

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

PEORIA, ILL., TEEMING WITH AMUSEMENT ACTIVITY.

(Special to The Show World.)
Peoria, Ill., Oct. 27.—The completion of three handsome new playhouses of the first class within the next year will see Peoria the theater city par excellence of the Mississippi Valley. Save Chicago, no city in the state will surpass her in the number and quality of theatrical accommodations and the second city of Illinois will assume her place as the center of high-class attractions.

Peoria's expenditures for theater buildings for 1910 and 1911 involve the large sum of \$300,000 and the building program calls for the addition of three new temples of dramatic art which will be second to none outside the city of Chicago. In addition to the beautiful and unique building now in course of completion by the Order of the Mystic Shrine, which will be utilized for concerts, lectures and various classes of entertainment aside from the regular dramatic field, 1911 will witness the completion of the new Orpheum theater on Madison street at a cost of \$125,000 and the new Temple theater on Jefferson street at a cost of \$100,000. Besides these three new structures of the first class, two fine little moving picture theaters, built at an expense of \$20,000, bring the total outlay for the year up to \$305,000.

With the fulfillment of this building program, Peoria will possess a theatrical section sufficient to attract the highest grade of attractions and draw to the city thousands of lovers of good things histrionic. The list of theaters will comprise the following:

The Majestic, Jefferson street.
The Main Street, Main street.
The Orpheum, Madison street.
The Temple, Jefferson street.
The Shrine Temple, Monroe street.
The Coliseum, North Adams street.
The Princess, South Adams street.

Summer Shows Also.

Added to these as summer attractions are the Faust Garden on Franklin street, which supplies vaudeville and concert attractions, and Al Fresco Park, at the northern limits of the city, which provide vaudeville novelties, musical specialties and a general line of outdoor amusement features, including a dancing pavilion.

As secondary to the regular theaters, the city is well supplied with "nickel theaters" which furnish entertainment in the form of moving pictures. There are five of these theaters in operation—the Crescent on Main street, the Royal on North Adams and the Lyric, the Liberty and the Columbia on South Adams—besides a new one being built by Vernon Seaver on Main street.

FOREST PARK PEOPLE TO BUY SITE OCCUPIED.

The stockholders of the Forest Park Fair Grounds Association, at an annual meeting held recently, sanctioned the purchase of the grounds from the present owners represented by E. A. Cummings, the price agreed upon being \$55,000. Officers and directors were elected as follows: President, John A. Harding; vice-president, Henry F. Maiwurm; secretary and general manager, M. A. Bredel; directors, J. G. O'Neill, Martin Breen, A. Winteroth and Joseph Greim.

COX AND HIS ASSOCIATES GET NORTH SIDE THEATERS.

Earl J. Cox and associates have purchased the Sheridan and Mabel theaters on the north side.
The Sheridan reopens with vaudeville on October 31. The Pullman Porter Mabels will be the feature.
A stock company, changing bills twice weekly, will reopen the Mabel on the same date.

ANOTHER SONG BIRD FOR CHICAGO OPERA ARRIVES.

(Special to The Show World.)
New York, Oct. 26.—Marguerite Sylva, a member of Andreas Dippie's collection of song birds for the Chicago grand opera season, arrived from Europe today on the Oceanic. She sang "Carmen" at Bezier before 18,000 people gathered in an out-door amphitheater, with great success. She has been notified to begin rehearsals for "Salome" and "The Girl of the Golden West," despite the fact that Mary Garden is also a member of the Chicago Grand Opera Company and has long regarded the principal roles in "Salome" and "The Girl of the Golden West" as her own.

CHICAGO COUNCIL COMPROMISES WITH OUTLYING HOUSES.

The Chicago City Council has voted approval on the requests of the five and ten-cent theaters in the Windy City for wider privileges in the use of scenery. In return for permission to use revolving wings, back drops and a drop for visiting performers, the theater owners have consented to install sprinkler systems.
This compromise settles what was a very vexing problem for the city dads and the outlying houses.

Texas Orpheum for Vaudeville.
Galveston, Tex., Oct. 26.—P. L. Brougham has leased the Orpheum theater in this city for use as a vaudeville house.

WOMEN STARS ARE TO SHINE AT THE ZIEGFELD

Shuberts Take Over Michigan Avenue Playhouse—Will Cater to Femininity

The Ziegfeld theater, next to the Blackstone hotel on Michigan avenue, has been leased by the Messrs. Shubert for a term of seven years. It will be opened under the new title of the Comedy, November 15, and Margaret Livingston will probably be the first star to appear there.

Herbert C. Duce, western representative of the Shuberts, says the Comedy will cater more particularly to women.

"It will be the home of women stars," says Mr. Duce, "and it will be our aim to make it a homelike place, where women may feel comfortable and where they will be free from many of the annoyances that they encounter in other theaters."

"The house will be newly decorated and furnished and it is the aim of the Messrs. Shubert to bring all their great women stars to this pretty little playhouse."



HERBERT DUCE •
WESTERN REPRESENTATIVE FOR
THE SHUBERTS



J. JOLLY JONES, JR.

Manager of the Magic Theater, Fort Dodge, Iowa, where six Sullivan & Considine acts are played weekly. Part of Mr. Jones' theatrical experience was gained while he was assistant stage manager for the late Richard Mansfield. The Magic at Fort Dodge seats 600; the admission price is fifteen cents.

STRONG PLEA FOR ACTORS' FUND CHARITY.

The Show World's interest and cooperation—and through it, the interest of its many readers—has been solicited for the Actors' Fund of America. The Show World is pleased to commend the work which is being done by this great charity which has specialized in the amusement field and gladly prints the following communication from George Morton, of West New Brighton, Staten Island, N. Y., where the Actors' Fund Home is located:

"On November 24, next, a new fiscal year for the Actors' Fund of America commences and on that date the annual dues of the members of the Fund are payable. The last published annual report of this society, which covers from May 1, 1907, to May 1, 1908, showed that \$49,394.18 had been disbursed in relieving the needy of the great amusement world, while the receipts were but \$34,728.43, leaving a deficit of \$14,665.75. How is that to be made up? How can the grandest, most liberal of all charities continue in its noble work with such an ill omened showing?

There are about 40,000 wage earners in the amusement field who are eligible to apply for relief to the Actors' Fund of America. If only 25,000 of that 40,000 became members of the Fund, it would be independent from fear of disaster and from the necessity of calling upon the general public for financial assistance. Where there should be at least \$40,000 annual members of the Fund, the last annual report showed that there were but 2,920 who paid into the Fund treasury \$4,184, being \$45,210.18 less than the Fund disbursed to relieve impoverished professionals. This showing is certainly a terrible reflection upon the honor, to say nothing of self defense or charity on the part of the thousands of people who ought to but do not belong to the Actors' Fund.

"November 24 will be Thanksgiving Day when every attachée of the amusement world should not only give thanks for general blessings but special thanks for that greatest of all blessings, the Actors' Fund of America. All present members should at once remit their annual dues of \$2.00 to the secretary of the Fund, Gayety theater building, Broadway and Forty-sixth street, New York, and all who are not members should at once become such.

"In sending the annual dues enclose a stamp for receipt. Four thousand receipts would mean \$80.00 postage if the Fund had that to pay and \$80.00 would do much toward relieving destitute professionals."

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GIANT NUBIAN LION BREAKS FROM BRONX ZOO.

(Special to The Show World.)
New York, Oct. 26.—Emperor Leo, the great Nubian lion of the Bronx Zoo, was at large for three-quarters of an hour tonight, while a dozen frightened keepers, armed with pitchforks, beat the underbrush over a wide area. Leo, roaring savagely, was found standing on his hind legs at the polar bear cages. Silver King was cowering in the far corner. Leo made no attempt to attack the keepers, but continued his attempt to break into the great white quarry. The big bear was in the smaller of two cages which adjoin. He was driven into the big cage, and the keepers opened the door of the little one, and, like a mouse rushing into a trap, Emperor Leo rushed into the cage from which his quarry had just been taken. Later the lion was chloroformed and hauled back to his own cage.

Bearded Lady a Bride.

(Special to The Show World.)
South Bend, Ind., Oct. 26.—Grace Gilbert, the bearded woman, figured in a romance here today when she became the bride of Giles E. Calvin, a farmer from Kalkaska, Mich. The bride has a hirsute adornment a foot and a half long, while the bridegroom is content with a simple mustache. She was formerly in the curio department of the Barnum & Bailey circus.

BENEFIT PERFORMANCE FOR INJURED ADVANCE MAN.

(Special to The Show World.)
Canton, O., Oct. 26.—A vaudeville performance, the equal of which has probably never been seen in Canton was given in the Grand Opera House last Friday afternoon, the proceeds going to Harry Devere, advance man of the Estelle Allen company who fell from the balcony of a hotel last week and broke both arms.

Performers from all local theaters together with a member of the Chicago Stock company, playing in Alliance, participated and there were fourteen acts on the bill.

Four sketches were produced by members of the Estelle Allen Stock company, playing in the Grand, all members of the company participating. All performers on the bill of the Orpheum, Odeon and Majestic theaters put on their turns and "Dalizet" of the Chicago Stock company appeared in sleight of hand and magic.

TIME HONORED "TEN NIGHTS" SHOWN ON REVERSE.

For many years "Ten Nights in a Barroom" has been a temperance classic on the stage, and it has stood as a tense and dramatic exposition of the idea that strong drink is baleful and full of menace to the human family. Now, if all signs do not fail, we are to have a classic that will show the other side of the question. This time, prohibition is to be put on the pillory, and we are to be shown the "awful" effect of going "dry."

The new play is called "The Warning,"

and it is by William Anthony McGuire, the Young Chicago dramatist, author of "The Heights," "The Devil, the Servant and the Man," "Meat" and other plays used in the legitimate and in vaudeville. It is understood that one of the most prominent play-producing firms now doing business in New York is dickering for the piece and it is quite likely that it will have its baptism behind the footlights by the first of the year.

Mr. McGuire has spent some time investigating the effects of prohibition in the northern states where it has been in force and also in the south where prohibition prevails, and he claims to have found an appalling state of affairs.

**MISSOURI GIRL A FIND
FOR MUSICAL COMEDY.**
Springfield, Mo., Oct. 24.—A new star in the musical comedy world has been

discovered by L. R. Willard, proprietor of the western company of "The Time, The Place and The Girl," which appeared at the Landers theater, this city, Monday night. On the stage she bears the name of Miss Frances Dean, but to her friends who have known her since childhood and those who have become acquainted with her through her many appearances on the Chautauqua platform in concert attractions, she goes as Miss Evangeline Fulcher, a native Missourian. Until the month of August, this year, Miss Fulcher had never danced a bit in all her life and as for appearing in a musical comedy, it had never entered her conception of a career. Mr. Willard saw her several times in dramatic and concert work, saw her ability and picked her up. Wherever she has appeared and especially here and at Denver, Colo., has she made herself felt as a star of no mean ability, and her dances, many of them difficult, are presented in a charming manner to be imitated by many who have made this their specialty for years. Of course she has views on things of this life as all have when they first enter stardom, but she has ability and that is what counts.

UNDER THE WHITE-TOPS

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

Barnum & Bailey—New Orleans, La., Oct. 29; McComb, Miss., 31; Jackson, Nov. 1; Yazoo City, 2; Greenwood, 3; Greenville, 4; Clarksdale, 5 (season ends).
Buffalo Bill-Pawnee Bill Combined Shows—Del Rio, Texas, Oct. 31; San Antonio, Nov. 1; Victoria, 2; Galveston, 3; Houston, 4; Brenham, 5.
Baileys, Mollie A. Shows—Lancaster, Texas, Oct. 29; Mesquite, 31.
Barnes, Al. G.—Grants Pass, Calif., Oct. 29.
Cole & Rogers Show—Danglefield, Texas, Oct. 29.
Clark, M. L. & Sons Shows—Stantonville, Tenn., Oct. 31; Hamburg, Nov. 1; Iuka, Miss., 3.
Fiske, Dodge Shows—Vernon, Texas, Oct. 30, 31; Childress, Nov. 1; Clarendon, 2; Memphis, 3; Quanah, 4; Paducah, 5.
Fountains, Bobby Shows—Nacogdoches, Texas, Oct. 29.
Forepaugh-Sells Bros. Show—Marshall, Texas, Oct. 31; Greenville, Nov. 1; Paris, 2; Greenville, 3; Mt. Pleasant, 4; Tyler, 5.
Gentry Bros.—Corpus Christi, Texas, Oct. 30.
Gollmar Bros.—Fordyce, Ark., Oct. 31.
Haag, Mighty Shows—Demopolis, Ala., Oct. 29.
Henrys, J. E. Wagon Shows—Vera, Okla., Oct. 29.
Honest Bill's Show—Pomona, Kans., Oct. 29.
Humphries Bros. Shows—Dewville, Texas, Oct. 30.
Kennedy Bros. Show—Farley, Texas, Oct. 31; Pickton, Nov. 1.
Miller Bros. & Arlington's 101 Ranch—Atlanta, Ga., Oct. 31, Nov. 1; Macon, Ga., 2, 5; Savannah, 7; Cordele, 8; Americus, 9; Columbus, 10; Union Springs, Ala., 11; Montgomery, 12; Pensacola, Fla., 14; Mobile, Ala., 15; Waynesboro, Miss., 16; Meridian, 17; Macon, 18; West Point, 19.
Ringing Bros.—Augusta, Ga., Oct. 31; Macon, Nov. 1; Montgomery, Ala., 2; Pensacola, Fla., 3; Mobile, Ala., 4; Meridian, Miss., 5; Tuscaloosa, Ala., 6; Tupelo, Miss., 7; West Point, 8.
Robinson's, John, 10 Big Shows—Griffin, Ga., Oct. 31; Douglasville, Nov. 1; Tallapoosa, 2; Jacksonville, Ala., 3; Columbiana, 4; Blocton, 5.
Sparks, John H.—Garfield, Ga., Oct. 31.
Sun Bros. Shows—Sumner, Miss., Oct. 29.
Yankee Robinson's Shows—Vicksburg, Miss., Oct. 31; Port Gibson, Nov. 1; Gloster, 2; Bayou Sara, La., 3.

CARNIVAL ROUTES

American Amusement Co.—H. Beecher, Mgr. Chambersburg, Pa. Oct. 31-Nov. 5.
Barkoot, K. G. Amusement Co.—J. C. Simpson, Mgr. Dawson, Ga. Oct. 31-Nov. 5.
Cosmopolitan Shows No. 1—J. R. Anderson, Mgr. Bessemer, Ala. Oct. 30-Nov. 5.
Cosmopolitan Shows No. 2—H. Snyder, Mgr. Alexandria, La. Oct. 31-Nov. 5.
Gibson Amusement Enterprise No. 2—J. H. Gibson, Mgr. Macon, Ga. Nov. 10-20.
Juvenal's Stadium Shows—J. M. Juvenal, Mgr. Eureka Springs, Ark. Oct. 31-Nov. 5.
King & Cooper Carnival Co.—Lexington, Ga. Oct. 31-Nov. 5.
Kline, Herbert A. Shows—Brownwood, Texas, Oct. 31-Nov. 5.
Peerless Amusement Co.—J. Scharding, Mgr. Fulton, Ky. Oct. 31-Nov. 5.
Parker, C. W. Shows—Ned Stoughton, Mgr. El Paso, Texas, Oct. 31-Nov. 5.
Patterson, Great Shows—James Patterson, Mgr. Shreveport, La. Nov. 2-12.
Sistrunk Co.—Orangeburg, S. C. Oct. 31-Nov. 5.
Smith, John R. Shows—Dunn, N. C. Oct. 31-Nov. 5.

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.

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

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BARNUM & BAILEY WIN LICENSE CASE IN TEXAS

Agreement of One Continuous Performance Instead of Two Shows Is Sustained—Injunction Stops Revenue Agents

Corsicana, Tex., Oct. 26.—The Barnum & Bailey Show recently won a victory from the state of Texas in one of the many tax suits which have been brought since the circus and the state disagreed as to the amount of license which a circus was required to pay in the Lone Star Commonwealth.

The case was called and Mr. Kelley moved to quash the indictment on the ground that the court had no jurisdiction. This motion was overruled by Judge Blanding. Mr. Clayton was the first witness. He told of collecting the tax for one performance and exhibited telegrams from State Revenue Agent McDonald instructing him to collect for two.

The next witness was John B. Allen, who acted as special deputy sheriff. He said he was under the tent from about 1:30 p. m. till the circus closed at night, between 10 and 11 o'clock, and that the doors were open all the time, the ticket agents on duty and some sort of performance was going on all the time, and that people were permitted to remain throughout the entire performance if they kept their seats.

Capt. John Faulk, also a deputy sheriff for the day, was in the tent nearly all the time, gave much the same character of testimony.

The court's verdict was announced at a night session held to finish the taking of testimony.

RINGLING BROTHERS TIE UP REVENUE AGENTS.

Austin, Tex., Oct. 26.—Ringling Brothers, through their attorneys, John M. Kelley and Allen, Hart & Patterson, finally tied the hands of the Texas revenue collectors Wednesday of last week when they secured from the district court an injunction restraining revenue agents or other state employees from making further arrests of Ringling Brothers' Circus or issuing attachments against its property, pending the settlement of a question which is now in the courts. The Ringlings filed a \$7,000 bond when the injunction was secured.

It is claimed that this is the first case on record in the state where an injunction has been issued from arrest and attachment.

Austin, Oct. 26.—His activities in the collection of taxes which most of the circuses playing Texas within the past couple of years have maintained are excessive, have brought Capt. W. J. McDonald, state revenue collector, into great prominence. No state employee is to be more frequently found on the circus lots than Mr. McDonald and it is safe to say that no state employee is more unwelcome among the majority of the circuses—those who think of him merely as a "pest" and forget that he is discharging his sworn duty.

On Saturday, October 15, Mr. McDonald, was in Wichita Falls looking after the collection of state revenues from the Forepaugh-Sells Shows and while there was made the victim of a costly prank which was probably perpetrated upon him largely because of his opposition to the circuses. He was robbed of his purse, a diamond stud, and some papers in his purse.

The Captain declares that he knows the man who touched him and had him by the collar a few seconds after the loot had been taken. The chap, however, was too shrewd for the revenue man and passed his takings to an accomplice in the crowd and consequently was free of incriminating evidence when he was searched. McDonald says he held onto him for about an hour while looking for a policeman but finally lost his prisoner when the fellow broke loose and ran through alleys.

CIRCUS NOTES.

Fred Gollmar is making his headquarters at the Wellington, Chicago, this week and reports a splendid season for the Gollmar Bros.' Circus.

It is reported that the Rhoda Royal Indoor Circus is to open its fall and winter tour at Louisville, Ky., November 28, for a thirteen-week season.

James H. Rutherford and wife (Lottie Rutherford), for the past three years with the Hagenbeck-Wallace Circus, have been engaged by the Sells-Floto management for the season of 1911. Mr. Rutherford is original in his methods and is generally considered to be one of America's greatest circus comedians. After a week's rest, following the close of the Hagenbeck-Wallace shows, Mr. & Mrs. Rutherford will enter vaudeville for the winter months, reporting in Denver for the Sells-Floto tour early next March.

Kennard Bros., circus clowns this season with the Hagenbeck-Wallace Shows, have been engaged for the Barnum & Bailey circus for 1911. The Kennedy boys are clever actors and it will be like going back home to them for they were

for many years identified with the "Greatest Show on Earth."

Hart Bros. have closed their season with the Hagenbeck-Wallace show and are engaged for the Barnum & Bailey Show next year.

According to reports which reached The Show World, the following artists have been engaged for the Hagenbeck-Wallace Show for 1911: Merodia Troupe of bicycle riders; DeKock troupe of acrobats; Delmont, roller skating act; Jenks & Clifford, clowns and concert team; Jack Sutton with two acts, The

"QUEEN OF MOULIN ROUGE" IS BARRED IN GALVESTON.

Galveston, Oct. 26.—The comic opera, "Queen of the Moulin Rouge," advertised to play in Galveston matinee and night Sunday, October 16, did not appear. The chief of police, on complaint of the Galveston clergy and other citizens, notified the manager of the opera house that the show would not be allowed to play here Sunday. With this understanding, the representative of the company wired to Beaumont, advising them not to come. Manager Charles T. Brian of the Grand witnessed the show at Beaumont and he states that so far as he could see there was nothing objectionable to it, in fact the show was superior in every respect to many of the popular comic operas of the day.

George H. Maxwell Dies.

Oshkosh, Wis., Oct. 26.—George H. Maxwell, a veteran actor, died at the home of his niece, Miss Jennie Maxwell, here Wednesday of last week. Death resulted from creeping paralysis.

AL. W. MARTIN



Who is to have charge of the privileges with Young Buffalo Bill Wild West and Congress of Nations. Mr. Martin was for a number of years connected with the Wallace Show and has just closed a season with the Young Buffalo Wild West aggregation, with which he had the privileges.

BOTH ATLANTA HOUSES DARK ENTIRE WEEK.

(Special to The Show World.)

Atlanta, Ga., Oct. 24.—For the first time since the present season opened both the Shubert Grand and the Klaw & Erlanger Orpheum are dark for an entire week. The Orpheum has only been playing spasmodically, having presented but six plays to date, but the Grand has been open almost continuously, and the fact that both theaters are dark at the same time is a surprise.

Maude Adams, who played a three nights and matinee engagement at the Orpheum, from October 19 to 22, broke the record for attendance at that house, it being said that her engagement netted more than \$9,000.

The Bijou, which up to the beginning of the season of 1909 was playing week-stands of burlesque and melodrama, but which at that time was turned into a four-performances-a-day vaudeville house, with a moving picture accompaniment, at 10 cents admission, has a record which is almost phenomenal. The house has been open continuously since the beginning of vaudeville there, nearly a hundred weeks ago, and the bill play to packed houses always. The vaudeville put on is of the very best for a 10-cent house, and some of the acts equal the higher-priced house offerings.

FRANK DANIELS JOINS "THE GIRL IN THE TRAIN."

(Special to The Show World.)

New York, Oct. 27.—Frank Daniels will join the company playing "The Girl in the Train," now playing here. Mr. Daniels has closed with "The Belle of Brittany," in which he has been starring for a season and a half. It is said that "The Girl in the Train" will play the Studebaker in Chicago later.



Revenue Collector Who Has Been Active Against the Circuses in Texas.

Tasmanians and Van Diemens; George & Mary Connors, riders, and Anita Connors.

OUT WEST CLUB HONORS COLS. CODY AND LILLIE.

Los Angeles, Cal., Oct. 22.—The Two Bills' Show began its last week of farewell performances in the state of California on Monday and played to turnaway audiences matinee and night. The "Out West Club" presented both Col. Cody and Col. Lillie with gold medals.

GLEASON TAKES OVER THE COLLEGE THEATER.

Once more the College Theater, which has been described as the handsomest playhouse in Chicago, has changed hands. T. C. Gleason, formerly manager of the Bush Temple, has taken the house and he will install a new stock company November 6. Mr. Gleason has been in New York to engage his company, and it is said that he will conduct the house on a more liberal plan than has been the case in the past.

This season Rev. Father F. X. McCabe was made manager of the theater and he attempted to eliminate Sunday shows, and in other ways tried to elevate the stage. The experiment was not an un-

alloyed success, and Mr. Gleason was finally interested in the venture. Sunday matinees and night shows will be given and it is rumored that the church's connection with the playhouse will not be so intimate as before, although the plays presented will be most carefully selected and it will be a house conducted in a manner to please family patronage.

Thomas W. Hogan will be the treasurer, and it is said that George Cullen, well known in Chicago theatricals, will probably be the press representative. The house was operated by Charles B. Marvin for two seasons with varying success. Censorship exercised over the house by the church, to which it belongs, was said to have caused some little friction. The house is easy of access and it has long been looked upon as an ideal place for stock.

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COOL WEATHER HELPS BUSINESS IN NEW YORK

Present Theatrical Season to Date Has Not Been Most Successful in History—The Attractions

New York, Oct. 26.—New York is not experiencing the most successful season in its history, but business has been gaining a little with the advent of cooler weather. Among the attractions now here that have been seen in Chicago are: "Mother," at the Hackett; Marie Dressler in "Tillie's Nightmare," at the Herald Square; "Baby Mine," at Daly's; Louis Mann in "The Cheater," at the Circle; "The Girl in the Taxi," with Carter De Haven, at the Astor; "Madame X," at the Sam S. Shubert; "Madame Sherry," at the New Amsterdam; "The Dollar Princess," at the New York; William H. Crane in "Father and the Boys," at the City; "The Rosary," at the Garden, and "Alias Jimmy Valentine," at Wallack's.

"New York," a new melodrama by W. J. Hurlbut at the Bijou, has drawn the fire of severe criticism on account of its coarse and crude dialogue. "The Penalty" had one performance here, and then skipped on to Chicago. It was not received with very much warmth by the reviewers. At the Garrick "The Scandal" is new, with Kyrle Bellew, and it is one of the modern dramas along the lines of "The Thief."

"Rebecca of Sunnybrook Farm," at the Republic, seems to have caught on and bids fair to have a long run. It is a sweet, sugary play, and touches the popular heart.

"The Blue Bird" has not only been drawing the high brows to the New Theater, but has also tempted the curiosity seekers. It is a fairy tale that fascinates the grownups as well as children.

At the Hippodrome there are several stupendous offerings. "The International Cup," "The Earthquake," and the ballet of Niagara are some of the more important features.

Eddie Foy and Emma Carus are featured with "Up and Down Broadway," which is the attraction headed for the Sam S. Shubert theater. The piece offers Mr. Foy and Miss Carus wide scope for their fun-making talents.

"Madame Troubadour" is an opera in three acts at the Lyric where Grace La Rue and Georgia Caine are the chief

players. The piece has made a distinct hit.

Marie Cahill, at the Broadway, appears to have gained a merited success in "Judy Forgot." It is a musical comedy with the usual frills, but has more than usual merit.

Sam Bernard appears to have found a good vehicle for his nervous comedy in "He Came from Milwaukee." He has been drawing well at the Casino.

"Keeping Up Appearances," a comedy in four acts by Butler Davenport, is offered by the Messrs. Shubert at the Comedy. It has not been received with great favor.

At Nazimova's Thirty-Ninth street theater "The Little Damsel" has been meeting with a fair patronage. It was moved to this theater in order that it might have more room.

"Get Rich Quick Wallingford" is one of the pieces that is drawing well. It is at the Gaiety, and George M. Cohan is sponsor for the production.

Kitty Gordon, an English actress with a broad and very attractive back, is featured in "Alma, Where do You Live?" at Joe Weber's theater. John McCloskey is also with the attraction.

John Drew seems to be doing very well with his new monosyllabic play "Smith" at the Empire. His personal popularity is considered of prime importance.

Marie Doro is at the Lyceum in the new attraction called "Electricity." It is not a howling success nor a rank failure, but fits in between the two.

"The Scarlet Pimpernel," which had a run of 2,000 times in London, is the offering at the Knickerbocker with Julia Nielsen and Fred Terry. It is English, and rather pretty.

"The Girl in the Train" is holding forth at the Globe. It is said that Sallie Fisher, well known in Chicago, and Alice Yorke, also from the western metropolis, will soon join the cast.

"Hans, the Flute Player," a comic opera, is doing fairly well at the Manhattan. It is a real comic opera, and has many features that commend it.

"Alias Jimmy Valentine," which has been running a year, is still drawing

crowds at Wallack's. This piece had its premier in Chicago.

The new comedy, "The Concert," is the current attraction at the Belasco. It is mildly successful.

Maxine Elliott has been appearing in her own theater in a smart comedy called "The Inferior Sex." It has drawn mildly well.

Victor Moore has been taking a fling in vaudeville while awaiting the completion of a new vehicle for his talents. Frank Keenan is also in the continuous and has been meeting with success in "The Oath."

Vaudeville has been going merrily on from week to week, and the attractions offered are new and novel. Rival camps are carrying on a titanic struggle, and the people who patronize this sort of entertainment are reaping the reward of competition.

Rehearsals for "When All Has Been Said" have begun, and Little Thomas Tobin, who was seen in the "all kid" cast that played "Alias Jimmie Valentine," has been engaged to play an important role. Liebler & Co. will put the show on.

"The Gamblers," which has had a considerable if not a most successful run at the Lyric in Chicago, is scheduled to play at the Maxine Elliott theater next week.

Vaudeville Performer Insane.

Webster City, Iowa, Oct. 26.—J. M. Klinefelter, a vaudeville artist who has been playing circuits throughout Iowa and the midwest, has been taken to the

state insane asylum at Cherokee, Iowa. But recently he and his wife had taken a flat in Fort Dodge. Klinefelter became violent and his wife called in the sheriff. A hearing was had and the man adjudged insane.

SPRINGFIELD PICTURE MEN SWITCH TO INDEPENDENTS.

Springfield, Mo., Oct. 24.—Strong competition and a desire to be at the top all the time has caused H. M. Thomas, manager of the Aladdin Moving Picture Theater here, to experience a change of heart with the result that beginning today the house will show Independent films, instead of the association stuff which have been used since the house opened a year ago. Thomas recently spent \$4,000 in improvements on the little theater, including a pressed brick front. He will get his new service from a St. Louis exchange.—Sam D. Fuson.

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THE SEASON'S CLOSE WITH SELLS-FLOTO

Final Performances of Year 1910 were in Sherman, Tex., October 22—Winter Plans of the Troopers

Shreveport, La., Monday, Oct. 17.—Still remains very warm and one can scarcely realize this is the beginning of the last week of the 1910 season. Sunday was passed very pleasantly, as the Majestic presented a classy bill and Tim Murphy at the Grand was very well received. The second section arrived at 9:30 and Chef Dynan served breakfast at 10:45. Five poles were erected, anticipating large business. Today's parade left the lot at 10:15. Crowds small on the streets and we played to only fair matinee, but tonight the big tent was filled to its utmost capacity and we needed the extra pole and middle piece. B. & B. heavily billed for October 25. Dorcas Avery, who has been laid up for a few days with malaria, left for home tonight. She is the only one with the show to give up, although many more had been complaining. Captain Frank St. John completed arrangements today for a special train via Frisco and C. & E. I. from Sherman to Chicago. This pleased the bunch, who were to make the trip and assured them good service. Mrs. Franklin and brother, Frank Purcell, left tonight for Valparaiso to plan for the winter months. The band boys presented Leader Park Prentiss with a handsome music trunk, in appreciation of his services in carrying the mail all summer. Needless to say, Prentiss was pleased beyond all words of expression, and it shows the kindly feeling which exists between leader and men. Johnny Carroll made the presentation speech. Prentiss answered in a few well-chosen words. Short down-hill haul, and we are leaving town before midnight.

Texarkana, Ark., Tuesday, Oct. 18.—In early, as we had excellent service last night. Homer Hobson's home, and he was busy as a bee all day. Tonight as he finished his double jockey act with Flora Bedini he was presented with a beautiful bunch of flowers by admiring friends. Miss Bedini also received a very pretty bouquet. Business only fair both performances. The world series baseball games are causing considerable excitement, the eastern bunch with the show boosting the Athletics, the western bunch for the Cubs. Very little money has changed hands, however, as the short season has made the sports more cautious than usual. Short haul and first section leaving town at 10:30; the second will follow shortly. Long run, but we should be in on time. Changed to the T. & P. R. R. B. & B. billed for October 24. Two Bills November 16.

Paris, Tex., Wednesday, Oct. 19.—Arrived in good time and short haul to the

lot made things easy for everybody. Parade at 10:30, and there was an immense crowd on the streets. Forepaugh-Sells Bros. just two weeks behind us; have spent considerable money in erecting new billboards and consequently have an excellent showing. Our advance did fine work, so the town is well covered with banners, etc. Matinee business fair, but a cold norther hit us at 5 o'clock, growing colder every minute until by the time for doors everybody had dug up overcoats and sweaters. The cold weather hurt business considerably, but the night house was well filled. Loaded and out of town before midnight. Changed roads again, to T. M.

Greenville, Tex., Thursday, Oct. 20.—In early and railroad lot; runs right by the door. The Patterson Carnival on the same lot, and it was a big hand-shaking day all around. A cold drizzly rain fell continuously. Most disagreeable, to say the least, but we played to nice business. The carnival folks laid off and took in both performances. All seemed greatly pleased and pronounced it a gala day for them. Their shows all looked clean and business reported good all season. Professor Eastman has a fine band. Changed roads again tonight, using the Katy to Bonham. Quite a long haul, but paved streets, so we were loaded early. First section left at 11 o'clock.

Bonham, Tex., Friday, Oct. 21.—The eighty-one miles were made in good time and parade out as usual. No opposition, and played to two good houses. Weather still quite cold, and overcoats were a pleasure tonight. Everybody patiently waiting for tomorrow, as that is the closing day of the season. Quite a long haul, but we are loaded early.

Sherman, Tex., Saturday, Oct. 22.—The second section was laid out at Denison and did not arrive until 7:40, which considerably delayed unloading this morning. However, Boss Canvasman Billy Curtis, with a full complement of men, hurried his work and was ready on time. Parade out a little late and large crowds gathered to witness same. The Forepaugh-Sells Show heavily billed for October 25, but did not seem to hurt our business, as we played to two very large houses. Fred McMann, manager of our No. 3 advance car, erected a beautiful "Home Sweet Home" stand. Since taking the car Mr. McMann's work has been very efficient. This has been an exceptionally pleasant season for every one connected with the Sells-Floto Shows. There were few casualties or unpleasant incidents to mar the 1910 tour. All are

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looking forward to the big show which Messrs. Tammam & Bonfils are to put on the road in 1911. One thing is certain, it has been demonstrated that this big show at the split price can meet and hold its own with any kind of opposition. The battle with the circus trust has been an interesting one, and in the large cities where the Sells-Floto show has shown in direct opposition with the syndicate troupes it has made a showing of which the management and all connected with the organization may well be proud. The season of 1910 will go down in circus history as marking a new epoch in this branch of popular entertainment. It is fair to presume that 1911 will find the Sells-Floto Shows fully armed to battle with the circus trust in what the latter may consider its own particular territory. Those engaged with the Denver attraction for next season—and the writer is proud to be accounted one of them—will have something to look forward to. That the fight will be bitterly waged cannot be gainsaid by those conversant with the militant spirit of the Sells-Floto management.

Park Prentiss, who for the past five years has had the direction of the Sells-Floto band, and who affirms he has been "signed for life" with this aggregation, will enjoy a hunting and fishing trip prior to assuming direction of the band for the Rhoda Royal Indoor Circus, which, according to report, is to open in Louisville, Ky., November 28, playing the larger cities under the auspices of the Shriners during the winter months.

W. E. Franklin left Sherman on the special for Valparaiso, where he will probably spend the winter on his country estate. On the special were W. T. Spaeth and wife, who will remain in Chicago for a week or so before going east. It is understood that Mr. Spaeth has been reengaged for 1911. Lon Moore, Flora Bedini, Homer Hobson, Nell Carroll, Mrs. W. H. McFarland, Jr., and John Hamilton were among those who left on the special for Chicago.

The Melnotte Wire Act and Mrs. Clara Ruel Melnotte and Walter Guice joined the Forepaugh-Sells Show for the balance of the season.

W. H. McFarland, Sr., and Fred Coleman are putting on a girl show with the Nat Reiss Carnival Company.

The Flying Herbsters sail for Cuba by the way of New Orleans to join the Publicones Circus in Havana.

The Three Ravens, the Six Hollands, Stick and Norma Davenport, Frank St. John, and Spader Johnson went to Chicago from Sherman on the Frisco special.

A number of the Sells-Floto artists joined the Danny Robinson Circus for the balance of the season.

E. C. Warner, Henry Gilbertson, Vay Hampton, Fred Hutchinson, George Dynan and Walter Beckwith went to Denver on the show train. Henry Gilbertson will have the privileges next year and will spend the winter on his Colorado ranch. It is reported that George Dynan will have the cook tent again next year. He has had the best cook tent that was ever with the Sells-Floto Show, and that he is to continue in 1911 as the culinary expert will be good news for folks going with this show. Dynan is negotiating for a brand new steam-cooking apparatus and a new cook tent top.

Jim Orr and his wife (Grace Clark) will spend a few weeks at Excelsior Springs, Mo. France Reed went to his home in New Jersey.

The Armour Grays were shipped di-

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rect to Chicago from Sherman—one of the greatest circus features ever presented by any circus organization. Major Franklin's automobile accompanied the Armour horses on the way north from Texas.

Homer Hobson is the daddy of a bouncing baby boy, and it won't prove surprising to Homer's friends if the youngster becomes one of the world's greatest bareback riders. The Borsini Troupe will play vaudeville.

From now on until the opening of the 1911 season things will hum at the Denver winter quarters, which have been put in splendid shape for the home coming.—Stewart.

COL. BILL LAVELLE WITH THE CIRCUS SYNDICATE?

(Special to The Show World.)

Bridgeport, Conn., Oct. 26.—It is reported here that the circus trust is negotiating for the services of Col. William A. Lavelle to head a wild west aggregation which the syndicate contemplates putting out for the season of 1911 in direct opposition to the Buffalo Bill-Pawnee Bill Wild West Show.

The fact that the Trust has twenty-five or thirty cars laying idle in the yards of their winter quarters here, which might well be utilized for a wild west show lends color to the rumor that such an organization is to be sent out with Col. Lavelle as the leading feature. Up to the time of filing this dispatch it was impossible for your correspondent to confirm the report, but the general impression prevails that this wild west movement is contemplated.—Davis.

Col. Bill Lavelle was approached by a reporter for The Show World in Chicago Thursday, and while he admitted that he is to be in the saddle, he refused to either deny or affirm the report that he is to be featured by the circus Trust with a wild west show next year.

Col. Bill Parmlee and Arthur Bennett of the Sells-Floto Shows are in Denver following the close of a very successful season.

The Three Ravens, who have just closed a successful season with the Sells-Floto Shows, will take up vaudeville work on Morris time this winter. Frank Raven arrived in Chicago Monday from Sherman, Texas, where the Sells-Floto Shows closed.

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On and after this date, all persons using my picture or likeness thereto for advertising or other purposes without first having obtained my written consent will be held amenable therefor to the full extent of the law.

(Signed) Col. W. A. Lavelle

Counsel—John A. Harries, Attorney
713-716, 172 Washington St., CHICAGO, ILL.



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OPERA HOUSE BURNS BEFORE ITS OPENING.

Cartersville, Ga., Suffers a Disastrous Blaze—Loss \$60,000.

Cartersville, Ga., Oct. 26.—At an early hour Sunday morning of last week the handsome Greenwood opera house and office building, which was completed a few months ago, caught fire and will probably be a total loss.

The building belongs to J. R. Smith, of Atlanta, and was built at a cost of \$40,000. The Ward department store, located in the structure, will suffer a loss of \$15,000; the Cartersville drug store, \$7,000, and the Henry Milner grocery, \$4,000.

The building was the pride of Cartersville, and preparations had been made for the theater to be formally opened within a few days.

HURON, SOUTH DAKOTA, COMING INTO PROMINENCE.

Huron, S. D., Oct. 26.—This little western city, with only about eighty-five hundred population, is fast becoming noted through South Dakota as an excellent show town, not only because of the attractions which are playing here, but because the showgoing people are willing to pay the same prices which are asked in the large cities. Companies which are booked for but two cities in the state appear at Huron and Sioux Falls.

Three theaters—the Lounge, a moving picture show; the Bijou, vaudeville and moving pictures, and the Grand opera house—cater to the wants of the public.

The Lounge is under the management of Frederick G. Sherratt, and that it is popular is shown by the crowds which pack the house nightly.

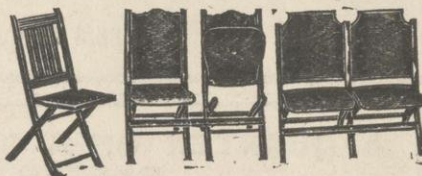
The Bijou has recently changed hands, and now under the management of M. B. Balsinger, promises to become one of the most popular vaudeville theaters in the Northwest. The circuit has been changed from the Sullivan & Considine to the Webster.

Manager Daum, of the Grand, is to be congratulated upon his excellent booking for this season. So far The Lyman Twins, "Dan Cupid," and "The Climax," have scored great success.

"Opory House" on Evil Days.

Gravette, Ark., Oct. 26.—The "opory house" here has fallen upon evil days. J. P. Paul, who had owned it, has sold the property to W. L. Clark, a barber, and part of the property has already been adapted for use as a livery stable.

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FORMING BIG COMPANY FOR BUFFALO AMUSEMENTS.

Buffalo, N. Y., Oct. 27.—It is now proposed to organize a stock company to operate Island Park on Grand Island, adjacent to the city. The new company will operate the Island Park hotel, will connect the adjoining land to the island and establish a large midway. It will erect a dance hall, a large restaurant, a moving picture theater, a merry-go-round, swimming pool, and a dock for the landing of motor boats. With \$52,000 in the treasury and the issue of \$25,000 worth of stock, the proposition can be carried out. Fred L. Hartmann, who has been manager for the past season, will be retained for next season. All improvements are expected to be finished for the opening day in 1911.

Manager Shea has a great bill this week, with Robert Dempster as a headliner; also the Rofonians, Williams and Van Alstyne, Claude and Fannie Usher, the Three Dole Sisters, Carbine Brothers, the Bounding Gordons, and Gruber's Animals.

The Garden theater has the Bon Tons. The Lafayette theater presented the Empire Burlesques. The Academy theater has a continuation of star acts, including Charles Lee Colder and company in a sketch, "A Million Dollars." The Family has an excellent bill here of vaudeville.

The new roller skating rink at Carnival Court is attracting large crowds, and all claim it the finest rink Buffalo ever had.—P. E. T.

CALIFORNIA VALLEY THEATERS ARE ORGANIZING

Coalinga, Cal., Oct. 26.—S. Bauman, manager of the Liberty theater in this city, has succeeded in organizing the Western Amusement Company, in which are represented the Grand theater in Visalia, the Majestic at Tulare, and the Liberty in this city. The consolidation of the three houses will enable them to establish a circuit of all of the valley houses. On Sunday, October 23, a new schedule giving each of the three houses named three changes of performances weekly was begun.

ACTRESS AND A STOVE IN MIXUP AT PERU

Peru, Ind., Oct. 24.—What might have been a serious accident was narrowly averted at the Wallace theater one night last week when Winifred St. Clair, who heads a company with her name featured, upset an alcohol stove in her lap. She was heating a curling iron, when suddenly called, and the stove fell over on her, igniting her clothing. Prompt efforts of the ladies of the company enabled her to appear before the footlights on schedule time.

SWISHER TAKES OVER THEATRE IN NORTHFIELD.

Faribault, Minn., Oct. 25.—Scott N. Swisher, formerly manager of the Swisher theater at Morgantown, W. Va., has leased the Auditorium theater at Northfield, Minn. The house had been dark this season until he took hold. Swisher has been in this section for a year, being city editor of the Faribault Republican.

New Independent Picture House Opens.

H. C. Farley opened the doors of his latest venture in the motion picture business today, his \$5,000 theater, the Empress. The theater runs independent pictures, thus making two houses for the independents in this city to one of the Trusts.

The staff for the house is: H. C. Farley, general manager; Jimmie Flynn, baritone; Miss Cora Smith, secretary and treasurer; R. A. Douglas, doorkeeper; Robert Smith and Tom Jones, ushers; L. Wolf and L. Picco, in the orchestra.

Paris dispatches are to the effect that Howard Gould is engaged to wed Kathryn Hutchinson, an actress.

MOVING PICTURE NEWS

California—Los Angeles is to have four new moving picture theaters; F. Siegert will build one at 2217 W. Jefferson avenue; another will be erected at 5001 Monet street by J. F. Ware; the F. O. Enstrom company has been awarded the contract for the erection of the third at 800 S. Broadway, and plans have been prepared by E. J. Borgemeyer for the erection of the fourth at the corner of Daly street and North Broadway; Paul Biel is to be the owner.

P. J. M. and A. Betelson, with C. Larsen, will erect a moving picture theater at the corner of Clement and Nineteenth avenue, San Francisco.

Colorado—Messrs. Kohn and Cook are contemplating the erection of a moving picture theater to be located at the corner of Fourth and Colorado avenues, Colorado Springs.

Florida—T. J. Grier & Co. will erect a theater at Palm Beach.

Georgia—E. A. Horne is preparing to open a vaudeville and moving picture theater in Macon.

Indiana—The Chicago Amusement Company will open a motion picture show in Mishawaka. W. Reider is erecting a moving picture theater in Milo, Brazil, which will be owned by Robert Kidd. L. V. Stodola is having plans drawn for the erection of a moving picture theater, to be erected at the corner of Columbia and Morton avenue, Hammond.

Iowa—Mr. Hartman, of Albia, is making arrangements to open a moving picture theater in the White building, Belle Plaine. Messrs. Lichty and Hicks have opened a moving picture theater on W. Montgomery street, Creston. Creston is to have another new moving picture theater, which will be owned by Messrs. Lloyd and Hooper. O. W. McClelland, of Pekin, Ill., is contemplating starting a moving picture show in Webster City.

Illinois—D. D. McFarland, of Monmouth, is making arrangements to open a moving picture show in Keithsburg. C. Stevens is preparing to open a theater

in Joliet. Jerseyville is to have a new theater, which will be owned by W. Stephenson. The Crown theater at Petersburg has been sold to Mrs. W. J. Chearey by R. W. Helvly. D. C. McClelland has purchased the Idle Hour theater in Pekin. Messrs. Phillips & Jackson are making arrangements to open a moving picture show at Rushville.

Kentucky—The West Broadway Theater company is making arrangements for the construction of a new \$30,000 theater at Eighteenth street and Broadway, Louisville.

Michigan—J. Vandever, of Kalamazoo is preparing to open a moving picture show in Paw Paw Lake.

Missouri—W. J. Bryan has opened a moving picture theater in Fairfax.

New York—R. C. Broadus will erect a moving picture theater on Hull street in Buffalo. W. H. Hickey will open a moving picture show in Lowville. J. H. Carroll is having plans drawn for the erection of a new theater at Rome. A. J. Lux will build a new theater on Bleeker street, in Utica.

Oregon—J. V. Houston has opened a moving picture theater at Klamath Falls. **Pennsylvania**—J. Katz has purchased the building at the corner of Seventh and Mercy streets, and will remodel it into a moving picture theater.

South Dakota—D. Hymore and A. Kavanaugh of Grand Forks will erect a moving picture theater in Aberdeen.

Washington—A. A. Herring has purchased a half interest in the Star Motion Picture house on E. Main street, Walla Walla.

Wisconsin—Milwaukee is to have three new moving picture theaters. Mr. Glinberg has secured a permit for the erection of one on North avenue; another will be built by the North Side Amusement Company at Thirty-fourth street and North avenue; the third, which will be owned by ex-Alderman Klein, is to be located at Twenty-fourth street and Lisbon avenue.

CHILDREN CAN'T SING IN KENTUCKY THEATERS.

Louisville, Ky., Oct. 26.—In a decision in an appeal case from Magistrate Dacher's court Judge Gregory made it plain that children will not be allowed to sing in theaters or moving picture shows, although the act is not specified as labor or considered so under the law. Judge Gregory held that, although there might not be so much labor attached to singing, yet the law contemplates that environment should be considered, and he said that the theater may be moral, but it was unwholesome for a child in that it would tend to make a child prematurely old and develop one function at the expense of many others. Judge Gregory said the child labor law was for the purpose of making perfect men and women. He said home was the place for the child.

The case in question was that of where Patrick Filburn, child labor inspector, swore out a warrant against the Story avenue picture show and against John Dupree. The little daughter of Dupree had been engaged to sing at the theater for \$8 a week. Magistrate Dacher fined the picture show \$25 and the father of the child \$25. An appeal was taken to the Circuit Court. The attorney for the defendants tried to make it appear that singing was not labor and that it was really a schooling. The father testified that he did not receive any of the money and that his child had a musical turn and he thought that would aid in development of her musical talent.

Judge Gregory sustained the fine in the case of the picture show, but said the father had never been notified that the singing was an infraction of the law, and although he might not be morally guilty, yet he was technically guilty and that he would assess a fine of \$5 against him.

TO PLACE VENDING MACHINES IN MOVING PICTURE THEATERS.

Negotiations which have been pending for a period of several months, have been consummated during the past week between V. Gregory Linder, representing large financial interests in the Middle West, with headquarters in Chicago, and the Inter-State Vending Company, New York City, of which Max Spiegel, of the Spiegel Amusement Company, is president.

A contract has been made which contemplates the installation of 100,000 vending machines operating on the backs of chairs in theaters within the next five years.

The territory controlled by this western organization embraces the states of Michigan, Ohio, Kentucky, Indiana, Missouri, Iowa, Minnesota, Wisconsin and Illinois, and contracts are already secured to install these machines in the various cities of these states and installation will begin immediately.

This machine operates with a penny and carries three varieties of gum and confections.

It is a continuous machine essentially for the continuous show and is therefore said to be the only device made which applies thus directly to the moving picture field.

COMPANY TAKES OVER THE BENNETT THEATERS.

Toronto, Can., Oct. 26.—Canadian Theaters Limited is the name of a company which has just received a provincial charter, and which will take over the Bennett Theatrical Enterprises. These include vaudeville houses at Montreal, Ottawa, Hamilton and London. The head office of the new company will be at London. Its capital is \$1,000,000, and its directors are A. E. Dymont, Toronto; J. C. Duffield, T. H. Smallman and Thomas Beattie of London, and Clarke Brown, booking agent of New York.

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BIOGRAPH.

Date.	Title.	Kind.	Feet.
Thur., Oct. 13	A Lucky Toothache.....	Comedy	570
Thur., Oct. 13	The Masher.....	Comedy	415
Mon., Oct. 17	The Broken Doll.....	Drama	997
Thur., Oct. 20	The Banker's Daughter.....	Drama	989
Mon., Oct. 24	Message of the Violin.....	Drama	997
Thur., Oct. 27	Passing of a Grouch.....	Comedy	537
Thur., Oct. 27	The Proposal.....	Comedy	466

LUBIN.

Mon., Oct. 10	The Clown and the Minister.....	Drama	900
Thur., Oct. 13	Liz's Career.....	Comedy	900
Mon., Oct. 17	Hearts and Politics.....	Drama	990
Thur., Oct. 20	Hawkins' Hat.....	Comedy	500
Thur., Oct. 20	Archie's Archery.....	Comedy	450
Mon., Oct. 24	Romance in the Rockies.....	Drama	990
Thur., Oct. 27	False Love and True.....	Drama	600
Thur., Oct. 27	Edith's Avowdupois.....	Comedy	375

PATHE.

Mon., Oct. 10	The Stigma.....	Drama	630
Mon., Oct. 10	Betty is Punished.....	Comedy	351
Wed., Oct. 12	A Summer Flirtation.....	Comedy	990
Fri., Oct. 14	Werther.....	Drama	892
Sat., Oct. 15	Aeroplanes in Flight and Construction.....	Indus.	680
Sat., Oct. 15	The Aviation Craze.....	Comedy	243
Mon., Oct. 17	One on Max.....	Comedy	531
Mon., Oct. 17	Jinks Wants to Be an Acrobat.....	Comedy	397
Wed., Oct. 19	Outwitted.....	Drama	783
Wed., Oct. 19	Around Pekin.....	Scenic	213
Fri., Oct. 21	His Life for His Queen.....	Drama	918
Sat., Oct. 22	Mystery of Lonely Gulch.....	Drama	950
Mon., Oct. 24	Another's Ghost.....	Drama	748
Mon., Oct. 24	Hagenbeck's Menagerie.....	Edu.	203
Wed., Oct. 26	Motor Fiend.....	Comedy	610
Wed., Oct. 26	Bruges, Belgium.....	Scenic	370
Fri., Oct. 28	Max in the Alps.....	Comedy	610
Fri., Oct. 28	Buffalo Fight.....	Topical	358
Sat., Oct. 29	The Indian and the Maid.....	Drama	995

EDISON.

Fri., Sept. 30	Ononko's Vow.....	Drama	1000
Tues., Oct. 4	More Than His Duty.....	Drama	1000
Fri., Oct. 7	Bumptious Plays Baseball.....	Comedy	
Fri., Oct. 7	The Farmer's Daughter.....	Drama	
Tues., Oct. 11	The Song that Reached His Heart.....	Drama	1000
Fri., Oct. 14	The Chunchu Indians.....	Educational	250
Fri., Oct. 14	The Stolen Father.....	Drama	750
Tues., Oct. 18	The House of the Seven Gables.....	Drama	995
Fri., Oct. 21	A Wedding Trip Through Canada to Hong-kong.....	Drama	1000
Tues., Oct. 25	His Breach of Discipline.....	Drama	1000
Fri., Oct. 28	The Swiss Guide.....	Drama	990

VITAPHONE.

Fri., Oct. 7	The Last of the Saxons.....	Drama	1007
Sat., Oct. 8	The Sage, the Cherub and the Widow.....	Comedy	
Tues., Oct. 11	Brother Man.....	Drama	
Tues., Oct. 11	Actor's Fund Field Day.....	Comedy	
Fri., Oct. 14	On the Doorsteps.....	Comedy	
Sat., Oct. 15	The Legacy.....	Drama	
Tues., Oct. 18	Auld Robin Gray.....	Drama	991
Fri., Oct. 21	Davy Jones' Domestic Troubles.....	Comedy	1000
Sat., Oct. 22	Clothes Make the Man.....	Comedy	665
Tues., Oct. 25	Jean Goes Foraging.....	Drama	1000
Fri., Oct. 28	Captain Barnacle's Chaperone.....	Comedy	994
Sat., Oct. 29	The Telephone.....	Drama	665
Sat., Oct. 29	A Day on the French Battleship, "Justice".....	Scenic	335

ESSANAY.

Wed., Sept. 28	Curing a Masher.....	Comedy	660
Sat., Oct. 1	Patricia of the Plains.....	Drama	1000
Wed., Oct. 5	All On Account of a Lie.....	Comedy	1000
Sat., Oct. 8	The Bearded Bandit.....	Drama	1000
Wed., Oct. 12	Hank and Lank—They Get Wise to a New Scheme.....	Comedy	302
Wed., Oct. 12	Pap's First Outing.....	Comedy	698
Sat., Oct. 15	The Cowboy's Mother-in-Law.....	Drama	1000
Wed., Oct. 19	Hank and Lank (Uninvited Guests).....	Comedy	372
Wed., Oct. 19	Hiring a Gem.....	Comedy	621
Sat., Oct. 22	Pals of the Range.....	Drama	1000
Wed., Oct. 26	The Bouquet.....	Comedy	678
Wed., Oct. 26	Hank and Lank; They Take a Rest.....	Comedy	298
Sat., Oct. 29	The Silent Message.....	Drama	1000

GAUMONT.

(George Kline.)

Tues., Oct. 4	Her Fiance and the Dog.....	Comedy	525
Tues., Oct. 4	The Little Acrobat.....	Drama	466
Sat., Oct. 8	The Dunces' Cap.....	Drama	896
Sat., Oct. 8	A Skier Training.....	Scenic	100
Tues., Oct. 11	The Lovers' Mill.....	Comedy	292
Tues., Oct. 11	The Three Friends.....	Drama	654
Sat., Oct. 15	The Romance of a Necklace.....	Drama	995
Tues., Oct. 18	Grandmother's Plot.....	Drama	835
Tues., Oct. 18	Phantom Ride from Aix la Bains.....	Scenic	165
Sat., Oct. 22	The Cheat.....	Drama	958
Tues., Oct. 25	The First Gray Hair.....	Drama	654
Tues., Oct. 25	The Amazon.....	Comedy	348
Sat., Oct. 29	The Life of Moliere.....	Drama	965

SELIG.

Mon., Oct. 3	My Friend the Doctor.....	Comedy	
Thur., Oct. 6	For Her Country's Sake.....	Drama	1000
Mon., Oct. 10	The Sanitarium.....	Comedy	1000
Thur., Oct. 13	In the Golden Harvest Time.....	Drama	1000
Thur., Oct. 20	Two Boys in Blue.....	Drama	1000
Mon., Oct. 24	The Ghost of the Oven.....	Comedy	585
Mon., Oct. 24	O, You Skeleton.....	Comedy	365
Thur., Oct. 27	Blasted Hopes.....	Drama	1000

URBAN-ECLIPSE.

Wed., Sept. 28	Reedham's Orphanage Festival 1910.....	Scenic	394
Wed., Oct. 5	The Dishonest Steward.....	Drama	699
Wed., Oct. 5	City of a Hundred Mosques, Broussa, Asia Minor.....	Scenic	296
Wed., Oct. 12	Foiled by a Cigarette.....	Drama	991
Wed., Oct. 19	In the Shadow of the Night.....	Drama	502
Wed., Oct. 19	Tunny Fishing off Palermo, Italy.....	Indus.	500
Wed., Oct. 26	The Signet Ring.....	Drama	868
Wed., Oct. 26	In the Spreewald.....	Scenic	132

KALEM.

Fri., Sept. 16	A Leap for Life.....	Drama	985
Wed., Sept. 21	The Japanese Spy.....	Drama	975
Fri., Sept. 23	The Conspiracy of Pontiac.....	Drama	975
Wed., Sept. 28	The Heart of Edna Leslie.....	Drama	965
Fri., Sept. 30	Spotted Snake's Schooling.....	Drama	885
Wed., Oct. 5	The Engineer's Sweetheart.....	Drama	1000
Fri., Oct. 7	Big Elks' Turndown.....	Drama	930
Wed., Oct. 12	45 Minutes from Broadway.....	Comedy	892
Fri., Oct. 14	Winona.....	Drama	990
Wed., Oct. 19	The Tyranny of the Dark.....	Drama	990
Fri., Oct. 21	The Education of Elizabeth.....	Comedy	1000
Wed., Oct. 26	The Strongest Tie.....	Drama	985
Wed., Oct. 26	Indian Pete's Gratitude.....	Drama	975

MELIES.

Thur., Oct. 13	Out for Mischief.....	Comedy	950
Thurs., Oct. 20	Uncle Jim.....	Drama	950
Thur., Oct. 27	Under the Stars and Bars.....	Drama	970
Thur., Nov. 3	Birthday Cigars.....	Comedy	
Thur., Nov. 3	Generous Customers.....	Comedy	

Independent Films

AMERICAN

Mon., Nov. 14	Romantic Redskins.....	Drama	
Thur., Nov. 17	The Lure of the City.....	Drama	

IMP.

Date.	Title.	Kind.	Feet.
Wed., Oct. 13	The Garden of Fate.....	Drama	1000
Mon., Oct. 17	Mother and Child.....	Drama	990
Thur., Oct. 20	The Fur Coat.....	Comedy	995
Mon., Oct. 24	The Count of Montebello.....	Comedy	1000
Thur., Oct. 27	Mendelssohn's Spring Song.....	Comedy	500
Thur., Oct. 27	The Hobbie Skirt.....	Comedy	500
Mon., Oct. 31	The Idol's Eye.....	Drama	990
Thur., Nov. 17	Willie.....	Drama	995

GREAT NORTHERN.

Sat., Oct. 8	The Storms of Life.....	Drama	
Sat., Oct. 15	Saved by Rosco.....	Drama	
Sat., Oct. 15	Willie Visits a Moving Picture Show.....	Comedy	
Sat., Oct. 22	The Artist's Luck.....	Drama	
Sat., Oct. 29	Who is She?.....	Drama	

N. Y. M. P. Italia.

Sat., Oct. 15	Paid Boots and Stolen Boots.....		
Sat., Oct. 15	A Pearl of Boy.....		
Thur., Oct. 20	The Calumny.....		805
Sat., Oct. 22	Foolshead Between Two Fires.....		500
Sat., Oct. 22	The False Coin.....		500
Thur., Oct. 27	Ruin.....		956
Sat., Oct. 29	An Excursion on the Lake of Garda.....		252
Sat., Oct. 29	Foolshead Volunteer of the Red Cross.....		563

N. Y. M. P. AMBROSIO.

Wed., Oct. 12	The Betrothed's Secret.....	Drama	
Wed., Oct. 12	Tweedledum, or His First Bicycle.....	Comedy	
Wed., Oct. 19	Tweedledum's Sleeping Sickness.....		384
Wed., Oct. 19	Excursion of the Chain of Mont Blanc.....		532
Wed., Oct. 26	Tweedledum Wants to be a Jockey.....		503
Wed., Oct. 26	Launching of the First Italian Dreadnaught.....		462

NEW YORK MOTION PICTURE.

Tues., Oct. 11	A Cowboy's Daring Rescue.....	Drama	
Fri., Oct. 14	The Prayer of a Miner's Child.....		
Tues., Oct. 18	The Lure of Gold.....		982
Fri., Oct. 21	The Wrong Trail.....		1000
Tues., Oct. 25	The Girl Cowboy.....		950
Fri., Oct. 28	A Red Girl's Friendship.....		1000

POWERS.

Tues., Oct. 18	Sleepy Jones.....	Comedy	
Tues., Oct. 18	The Devil.....	Comedy	
Sat., Oct. 22	Hearts of Gold.....	Drama	993
Tues., Oct. 25	The Plot That Failed.....		
Tues., Oct. 25	The Lord and the Lady.....		
Sat., Oct. 29	Adventure of a Millionaire.....	Drama	
Tues., Nov. 1	The Sheriff and Miss Jones.....	Comedy	
Tues., Nov. 1	Mental Science.....	Comedy	

LUX.

Thur., Oct. 13	Bill and the Missing Key.....	Drama	534
Thur., Oct. 20	The Tyrant.....	Drama	577
Thur., Oct. 20	Gibson and Those Boys.....	Comedy	347
Thur., Oct. 27	Bewitched.....	Comedy	270
Thur., Oct. 27	Required Strength and Got It.....	Comedy	255
Thur., Oct. 27	Where You Go I Go.....	Comedy	367

ECLAIR.

Mon., Oct. 17	An Indian Chief's Generosity.....	Drama	321
Mon., Oct. 24	Saved By Her Dog.....	Drama	485
Mon., Oct. 24	The Absent Minded Doctor.....	Comedy	515
Fri., Oct. 21	The Last of the Savelli (Cines).....	Drama	800
Fri., Oct. 28	Tontolini is in Love (Cines).....	Comedy	480
Fri., Oct. 28	The Pretty Dairy Maid (Cines).....	Drama	480
Mon., Oct. 31	The Manufacturing of Cheese at Roquefort, Ind.....		330
Mon., Oct. 31	Little Mother.....	Drama	635

NESTOR FILM COMPANY.

Wed., Oct. 5	The Golden Eward.....	Drama	930
Wed., Oct. 12	Silver Plume Mine.....	Drama	970
Wed., Oct. 19	The Boys of Topsy Turvy Ranch.....	Comedy	960
Wed., Oct. 26	Rev. John Wright of Missouri.....	Drama	970

THANHOUSER COMPANY.

Tues., Oct. 4	Leon of the Table d'Hote.....	Comedy	1000
Fri., Oct. 7	Avenged.....	Drama	1000
Tues., Oct. 11	Pocahontas.....	Drama	1000
Fri., Oct. 14	Delightful Dolly.....		1000
Tues., Oct. 18	Oh, What a Knight!.....	Comedy	1000
Fri., Oct. 21	Their Child.....	Drama	1000
Tues., Oct. 25	Young Lord Stanley.....	Drama	1000
Fri., Oct. 28	The Fairies' Hallowe'en.....	Comedy	1000

DEFENDER FILM CO.

Thur., Sept. 22	The Cattle Thief's Revenge.....	Drama	
Thurs., Sept. 29	A Schoolmarm's Ride for Life.....	Drama	
Thurs., Oct. 6	Wild Bill's Defeat.....	Drama	
Thur., Oct. 13	The Tale the Camera Told.....	Comedy	
Thur., Oct. 20	The Heart of a Cowboy.....	Drama	
Thur., Oct. 27	A Clause in the Will.....	Drama	

ATLAS FILM CO.

Wed., Oct. 19	The Cat Came Back.....	Comedy	
Wed., Oct. 19	Imperfect Perfectos.....	Comedy	
Sun., Oct. 23	A Touching Mystery.....	Drama	
Wed., Nov. 2	Turning of the Worm.....	Drama	
Wed., Nov. 2	That Doggone Dog.....	Comedy	

YANKEE FILM CO.

Mon., Oct. 10	The Monogrammed Cigarette.....	Drama	
Mon., Oct. 17	The Copper and the Crook.....	Drama	
Mon., Oct. 24	Solving the Bond Theft.....	Drama	990
Mon., Oct. 31	Italian Sherlock Holmes.....	Drama	

CHAMPION.

Wed., Oct. 12	How the Tenderfoot Made Good.....	Drama	950
Wed., Oct. 19	Stolen by Indians.....	Drama	950
Wed., Oct. 26	Doings at the Ranch.....	Drama	950
Wed., Nov. 2	Caught by Cowboys.....	Drama	950

CAPITOL.

Sat., Oct. 15	A Shot in the Night.....	Drama	
Sat., Oct. 22	The Locket.....	Drama	

RELIANCE.

Sat., Oct. 29	The Armorer's Daughter.....	Drama	
Sat., Nov. 5	Where Sea and Shore Doth Meet.....	Drama	

SOLAX COMPANY.

Fri., Oct. 21	A Child's Sacrifice.....	Drama	
Fri., Oct. 28	Sergeant's Daughter.....	Drama	

COLUMBIA

Sat., Oct. 29	In the Web.....	Drama	
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