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By C. P. McDonald
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ISSUED FRIDAY

DATED SATURDAY

THE WORLD'S GREATEST

AMUSEMENT NEWSPAPER

SHOW WORLD

DEVOTED EXCLUSIVELY TO THE

PROFESSION OF ENTERTAINMENT

THIS WEEK'S NEWS THIS WEEK

Vol. VI. No. 23.

CHICAGO

November 26, 1910



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THE SHOW WORLD

The Show People's Newspaper

CHICAGO, NOVEMBER 26, 1910.

For All Kinds of Show People

QUEER MARITAL COMPLICATION IS NOTED IN SALT LAKE CITY

(Special to The Show World.)
Salt Lake City, Nov. 24.—Mrs. Herman Berach announces she has become the wife of Lionel Lorrman, an actor. Mrs. Berach's husband is still alive, living in Des Moines, and his wife has not been divorced from him.

Although she has instituted no action in the courts, Mrs. Berach maintains she is not Berach's wife. Two months ago he brought suit against his other wife, whom he had married before polygamy was prohibited by the government, and she answered his petition charges with a counter suit, asking for a divorce, where as he had sought merely separation. Her suit was granted on statutory grounds.

"If Mr. Berach's other wife got a divorce from him, making the usual accusation, which was upheld by the court, I, who was his wife also, and was wronged as much as she, am his wife no more, because her case sufficed for the freedom of both of us."

Herman Berach, who is in Des Moines, Iowa, says he will bring suit against his wife in the state of Utah for her action in marrying again, although she is his wife. He will sue for divorce.

BERTHA SHALEK SAYS SHE WANTS A HUSBAND AT ONCE

(Special to The Show World.)
Baltimore, Md., Nov. 24.—Bertha Shalek, who appeared here in Ford's theater, announces that she is looking for a husband, but does not want to marry a singer. Miss Shalek was formerly a prima donna in musical comedy in Chicago, and appeared in "The Yankee Regent" with Dave Lewis. Later she went on the road with that show, and was so successful that she was engaged for light opera.

BURLESQUE ACTRESS SHOT BY HER JEALOUS HUSBAND

(Special to The Show World.)
Nashua, N. H., Nov. 24.—Vivian Leroy, a burlesque actress, was shot by her husband, Arthur Morpheus, Sunday morning. The young woman, though seriously was not fatally wounded. Morpheus killed himself immediately after he shot his wife. In a letter left by the husband it was made apparent that the tragedy was precipitated on account of jealousy of James Farrell, a Philadelphia hotel clerk.

Mannered Sued; Settles.

New York, Nov. 12.—(Special to Show World.)—Mary Mannered, the actress, appeared yesterday as defendant and witness in the trial of a suit brought by Martha Swenford, a nurse, before Judge Green, in the city court. Mrs. Swenford sued for \$985 for her services to the actress in her divorce suit with her husband. After several hours of testimony a substantial offer was made by the actress' lawyer and accepted by William H. Darrow, lawyer for Mrs. Swenford.

Shuberts Are Sued.

Seattle, Wash., Nov. 24.—Russell & Drew, proprietors of the Seattle theater, have sued the Messrs Shubert for an accounting on account of dealings concerning the Alhambra theater corporation. The papers filed cite many complicated transactions.

Bids Bye-Bye to Bench for Boards.

Cincinnati, Ohio, Nov. 12.—(Special to Show World.)—Judge James S. Meyers, author of a play founded upon the Big Four railroad embezzlement case, announced today that success attained in theatrical business had incited a determination on his part to quit the bench and go on the stage.

Money Back for Mrs. Hammerstein.

Mrs. Arthur Hammerstein, who recently married the theatrical manager and son of the immortal Oscar, won a quick verdict yesterday in the supreme court, where she sued to recover \$3,750 she had entrusted to the care of Mrs. Minnie T. Brown.

"OUR MISS GIBBS" WILL QUIT HERE

London Musical Comedy Preparing for Finish—Otis Skinner Will Also Close

"Our Miss Gibbs," the London musical comedy which is now current at the Colonial, will end its career in Chicago. This is the story going the rounds of the Rialto. The attraction has not been drawing like wild fire, and even the presence of Pauline Chase in pink pajamas has failed to drag the people into the Colonial during the engagement.

Another closing that is imminent, according to the word passed along the line, is that of "Your Humble Servant," in which Otis Skinner is now playing in the Illinois theater. This play, it is averred, has not been meeting with big boxoffice receipts on the road, and for this reason it will end its activities in Chicago. This makes several

theatrical ventures that have come to grief in Chicago this season.

"The Penalty" closed here, and "Three Million Dollars" also closed after a brief engagement. "The Aviator," which was supposed to be here for all winter is about to leave. "The Wife Tamers" did not die in Chicago, but did not last long after it went on the road, and "The Girl in Waiting" did not last long enough to reach New York. Some of the other attractions that have visited Chicago have not been prosperous, while still others have won big box office receipts, and notably among these may be mentioned "The Chocolate Soldier" at the Garrick, "Follies of 1910" at the Colonial, and Sarah Bernhardt at the Studebaker.

VAUDEVILLE CONTRACTS HOLD IN COURT

Mayme Remington Awarded Judgment for \$600 from William Morris, Inc.—Discharged Agent Recovers

The validity of theatrical contracts between employer and employe which is so often laughed to scorn, seems to have been pretty well established in a couple of decisions which were handed down in the Municipal court of Chicago on Monday. Mayme Remington—she of the "Picks"—was awarded a judgment against William Morris, Inc., for \$600 held to be due her on a contract she had with the defendant vaudeville concern. Lester G. Snerley was given judgment for \$119.40 against W. F. Mann, the Chicago producer of plays for the popularly priced houses, who recently established headquarters in New York, on a labor contract which he had with him. Attorney Adolph Marks, of Chicago, many of whose clients are theatrical people, appeared for the plaintiff in both actions.

As a grievance on which her suit was based Mayme Remington recited that on

February 3, 1909, she had been given a seven weeks' contract by the William Morris, Inc., company at \$300 per week and that after she had played five weeks she had been denied the other two weeks' time and the salary it represented. Her suit here in Chicago was begun October 8 and was tried before Judge Turnbaugh, of the Municipal court.

The litigation against Mr. Mann was occasioned by the discharge of the plaintiff, Lester G. Snerley, from the employ of the defendant in the capacity of advance agent for "The Plotters." Mr. Snerley claimed that his contract called for his employment as long as "The Plotters" was on the road and that he had been discharged without cause and in violation of the contract. He brought suit for \$149.40 and was awarded \$119.40, the court holding that his claim for one week's salary in litigation could not be sustained.

AMERICAN VAUDEVILLE TAKES THE COUNT

Chicago Audience That Went to Scoff at Killgallen's de Beaufort Stayed to Praise

Count Jacques von Mourik de Beaufort, husband of the heiress daughter of Millionaire Killgallen of Chicago, on Monday waded through a slough of press notices onto the stage of the American Music Hall. The young nobleman, whose family affairs and mysterious facial injuries have filled the country's papers for the past fortnight, seemed quite at ease, and if he wasn't a "scream," he at least made many who came to scoff stay to fill the other end of the proverbial contract.

The announcement of the Belgian noble's appearance drew a great crowd, and when his name was flashed on the electric program board a sneering ap-

plause stormed out. Colonel Thompson, manager of the American Music Hall, trembled in the wings as he thought of the sad fate of Laura Jean Libbey on the same stage, and bade a fond farewell to the count. The count, however, was calm.

He appeared, clad in perfect afternoon dress, frock, striped trousers, silk hat, stick and gloves. When the applause had subsided sufficiently he advanced to center stage and, holding a sheet of music in the approved concert style, began to warble. Just what he was singing was hard to ascertain, for the applause broke out in the middle of his rendition when he placed one immacu-

lately gloved hand on his hip and gave the gallery the signal to shout.

The count finished, however, and retired just long enough to get "Bob," the faithful dog who is ever with the count and prominent in the count's family difficulties.

The dog really made the act. Count Jacques von—and all the rest of it—told a sort of "Faithful Fido" yarn about "Bawb." "Bawb" had been with him in India and Africa, said Jacques, and once saved 2,000 soldiers who were badly in need of saving at the time. Also the dog was very kind, and everywhere that Beaufort went the dog was sure to go, and "Bawb" had always been kind to his folks, and a few more nice things about "Bawb." The lachrymose tale got much real applause.

This so tickled the count that he hopped into another song. It was "Little Maids of Old Chicago." He sang "with expression," and when his stuff promised to get across he put on some regular, honest-to-goodness stock vaudeville stuff, smiling at the ladies in the front row, capering about much after the manner of the man who sings: "I Am a Sporty Gentleman," and throwing cut flowers to the audience.

One of the regulars "behind" merely laughed aloud, but Col. Thompson was seen to applaud merrily and grasp in congratulation the count's hand. The audience called for a speech and got it. The count said it might not be dignified and some people might think he ought to go out and dig a ditch or sell copies of Shakespeare. In all, the count said he was very glad of the chance to get much money so easily, and that he liked his job.

He should.

MRS. FISKE FLARES IN ARTISTIC RAGE

Hot Springs, Ark., Nov. 23.—Mrs. Fiske, upon the occasion of her recent appearance in this city, only played the announced engagement when she was compelled to do so by process of law. She insisted upon canceling the date when she found that lithographs of herself had been distributed among photographs of Lucille Mulhall, the "queen of the lasso." The Mulhall girls play to S. R. O. in Kansas City and other one-night stand cities, and their performance has won the approbation of such people as Theodore Roosevelt.

NEWSPAPER MAN GOES INTO THE SONG WRITING GAME

Milwaukee, Wis., Nov. 24.—A series of popular songs has just been completed by two young Milwaukeeans, Miss Alice Enola Brazee, daughter of the late Judge Alvin Brazee, and Harlowe Randall Hoyt, Sunday editor of the Milwaukee "Free Press." The music is by Miss Brazee and the lyrics by Mr. Hoyt.

The list includes "Dream Days," "The Land Where Dreams Come True," and "What's the Use of Loving?" A similar song, "The Girl You're Looking For," has just been completed by Miss Brazee and Norman J. Kopmeier, also of Milwaukee.

Smoke Dancer Up Flue.

New York, Nov. 21.—(Special to Show World.)—Ruth St. Denis, a former Brooklyn woman, who has won applause as a sensational dancer and who made her appearance in this city in "The Purda," a spirit dance, in which she moved in harmony with smoke, is "broke." This morning she filed a voluntary petition in bankruptcy in the United States district court in the Brooklyn federal building. Her liabilities exceed her assets by more than \$10,000. Judge Thomas L. Chatfield has appointed Henry W. Rianhard of New Brighton, Staten Island, referee.

ACTRESS SUES FREDERICK WARDE.

Mrs. G. J. Sutherland brought suit in the civil district court against Frederick Warde and Arthur Warde, known as Frederick Warde & Co., for \$210.75, with prayer for a writ of attachment.—R. H. Koepke.

RELIABLE RECORD OF VAUDEVILLE ACTS

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

THE CROMWELLS.

Billing—Juggling.
Class—"B." No. 514. Time—10 Minutes.
Seen—President, Chicago, Nov. 21, 1910.

Place on Bill—Closing Five-Act Show.
Scenery Required—Full Stage.

Remarks—This is the first appearance in Chicago of an act just from England. William Morris brought over the offering and it is one which is certain to prove popular in this country. The work is done by a girl who has a lad as an assistant. At the opening of the act the lad is sleeping when a bell sounds and the young lady is shown in. She begins with the juggling of shuttlecocks and battledores, opening with light articles and gradually handling heavier objects until the finish where a bucket, a wash bowl, a mop, a plate and a shovel are kept in the air at one time. There have been diablo spinners seen on the American stage at various times, but never the equal of this performer. Catching the wheel from behind while skipping the rope makes a trick which is a big applause getter. The balancing of a billiard cue on the chin, with two balls on top of it, while a tin wash bowl is kept spinning on the handle of a duster in one hand and four balls are juggled with the other hand, is a strong trick. Lightning work with clubs fills in and the juggling of two clubs in one hand with the manipulation of one with the other hand is something new. The juggling of plates, keeping the girl darting from one side of the stage to the other, creates laughter, while the handling of six plates brings real applause. The lad provides a thread of comedy throughout, making the offering a splendid one in every respect.

WILSON BROTHERS.

Billing—German Comedians.
Class—"B." No. 512. Time—19 minutes.

Seen—Plaza, Chicago, Nov. 20, 1910.
Place on Bill—Next to closing.

Scenery Required—Street in one.

Remarks—The Plaza audience can warm up when sufficiently provoked. A lot of acts have failed to make good at that house because they were only ordinary acts. When a real act of the kind North avenue wants comes along there is just as much enthusiasm as could be wished. Certainly the Wilson Brothers never went better, and they must have become accustomed to "cleaning" up bills long, long ago. These sidewalk jesters sing and talk and the comedian yodels. They are genuine variety entertainers. They bowed as many times as they wished to Sunday night and then it took a little get-away joke for the audience to quiet down.

MALONE & MALONE.

Billing—Dancing.
Class—"D." No. 505. Time—6 minutes.

Seen—Erie, Chicago, Nov. 17, 1910.
Place on Bill—Third in Five-Act Show.

Scenery Required—Street in One.

Remarks—The dancing of the young man is the only noteworthy feature of this act. He does some nice steps gracefully and gets applause for some acrobatic work performed while dancing. The woman passes. The team confines its efforts to dancing. They do solo work and dance together. An act working in one in family theaters may have an olio drop and may have a street. Possibly this act is never sure which it will be for the woman comes on without a hat and the man wears one.

ROWE & CLINTON.

Billing—Comedy Sketch Team.
Class—"E." No. 507. Time—18 minutes.

Seen—Verdi, Chicago, Nov. 18, 1910.
Place on Bill—Third in Five Act Show.

Scenery Required—Full Stage.

Remarks—The man is a clever character comedian. The woman does better with her solo than she does when singing with her partner early and late in the act. She represents a girl returning to the country after a year in the city. The man takes a country character and changes into an actor in order to disabuse her mind of an idea of going on the stage. It is explained that a trouper spent a time on the farm when his show stranded, and the "rube" picked up his ideas this way. There is a lot of time worn material in the offering, but that does not hide the man's ability.

Marie Heclow, at present playing the Gus Sun time, will not work with Mr. Heclow after the holidays as had been announced, but expects to join hands with a lady partner.

JANE COURTHOPE & CO.

Billing—"Lucky Jim" (Comedy Drama).
Class—"B." No. 513. Time—27 minutes.

Seen—Majestic, Chicago, Nov. 21, 1910.

Place on Bill—Sixth in eleven-act show.

Scenery Required—Full stage (special set) 9 minutes; one (special drop) 5 minutes; full stage (same set) 13 minutes.

Remarks—The name of Jane Courthope has become identified with sketches in which a lad appears. Otherwise a recognition of ability would require that Master Ross be featured, for it is upon him that the success of the offering depends. Master Ross is the son of Jane Courthope and Charles Forrester and is presumably past the age limit. He plays an important role splendidly, being one of the few youngsters who can send over lines aimed for comedy. His father's role is that of a miner who is very lonely when the boy drops in on him. The mother of the lad (an old flame of the miner) arrives at the proper moment for the working out of a pretty story. The third member of Miss Courthope's comedy plays a miner with an unusual voice and dialect. The older folks are acceptable in their roles; the youngster is good. A remarkably fine stage setting, showing a little cabin, located in the mountains, gets applause at the rise of the curtain. A big dog, trained to do his part, which consists almost entirely of barking, adds to the picture.

DICK LYNCH.

Billing—Burlesque Illustrated Song Singer and Story Teller.
Class—"D." No. 511. Time—11 min.

Seen—Plaza, Chicago, Nov. 20, 1910.
Place on Bill—Second in five-act show.

Scenery Required—Olio in one.

Remarks—Dick Lynch is over anxious to impress upon the audience that he is burlesquing his singing when he offers ridiculously illustrated songs. Before and after he sings he refers to this point. It is like a comedian who won't make up for fear the girls will not see what a fine looking chap he is. This over zealotness of Lynch leads him to reflect on other audiences by referring to a particular one which did not "get" him. He must have played the very worst houses in the country if the audiences could not catch on to what he was doing. It is doubtful if the burlesque singing helps him out much at that. Lynch has a good idea in his illustrated songs and tells Irish stories well.

WOODFORD'S POSING DOGS.

Billing—Posing.
Class—"D." No. 510. Time—11 minutes.

Seen—Thalia, Chicago, Nov. 20, 1910.
Place on Bill—Opening Five Act Show.

Number of men, 1; number of dogs, 2.

Scenery Required—Full Stage.

Remarks—"The Story of the Hunt," told in a series of posings by a man and two dogs, made a splendid opening number for the Thalia. The various stages in the progress of the hunt are made plain by cards. The one in reference to "retrieving" has the word spelled incorrectly.

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.

MAJESTIC.

The artistic hit of this week's bill is Mlle. Dazie, the headliner. The applause hits on Monday afternoon fell to the Avon Comedy Four and the Nichols Sisters. The former had a shade the best of it, but both acts made decided hits. Arcola & Co. opened the show and presented a musical offering, of which classy costumes proved a feature. Tony and Erna Bailot followed with feats of equilibrium and gymnastic work which was high class. The Malones, on third, turned out to be the same act reviewed in this number at the Erie theater. The act was so far ahead of that seen at the Erie and the Verdi theaters that the conclusion is reached that the Malones do not try very hard at outlying houses. They opened with a song at the Majestic—that was no improvement to the act. The woman did make a change of costume and the man danced on his hands—distinct improvements. Eight minutes were taken up instead of six, as at the Erie. Hayward & Hayward presented an interesting sketch in fourth place. Herbert Clifton was on fifth with an act which won't pass, although a certain cleverness is shown. Jane Courthope held sixth place. Nichols Sisters followed, and the Avon Comedy Four came eighth; both standard vaudeville offerings. Mlle. Dazie had ninth place, and left a hard spot for James Thornton, who followed. He woke them up late in his act. The Alonzo-Bracco Troupe closed the show.

PLAZA.

The Plaza changed policy this week. It now offers bills for the full week opening with Sunday matinee. The Sunday night audience tested the capacity of the pretty playhouse and from the cordial reception given a splendid show it is safe to predict that business will pick up this week. One could hardly ask a stronger bill for an outlying house. Welch & Maitland open the show and start the laughter and applause nicely. Dick Lynch follows and does not permit the performance to lag. Nana Bryant & Co., are on third with "17-20 in the Black," a sketch sufficiently well played to hold the interest. The novelty lies in a gambling room scene thrown through a transparent drop. Miss Bryant has only average support and unfortunately the playlet ends badly. In spite of these things it pleases. The Wilson Brothers are next to closing and have proven the biggest laughing hit at that house to date. The Banda Roma closes the show.

PRESIDENT.

A fair-sized house at the first show Monday night greeted a new bill cordially. Ray Crocker and Picks opened, but failed to please the management and were taken out of the bill. Eleanor Sharp came second with a singing act and her voice and personality won for her liberal applause. Will Van Allen

was third with a comedy musical act which pleased. The Florence Quartet, on next to closing, sang well but evidenced nervousness, suggesting a new act. The Cromwells, a big time Morris act of the very front rank, closed the show and more than made up for any defects in the bill.

BOBBIE AND HAZELLE ROBINSON.

Billing—Songs and Talk.
Class—"E." No. 508. Time—13 minutes.

Seen—Verdi, Chicago, Nov. 18, 1910.
Place on Bill—Next to Closing Five Act Show.

Scenery Required—Exterior in One.

Remarks—Impressions are the most dangerous things in the show business and are consequently the things which demand the most careful attention on the part of the performer. The Robinsons—an energetic, but misguided young man and a woman whom just "goes along"—can lay most of the failure to register more heartily to their inability to take care that their audiences get the right kind of impressions while they are on the stage. The most important fault along this line of argument is that the audience is early led to the belief that the performers—and more particularly the man—think they are "a riot" and "funnier than a cage of monkeys." This is an impression that cannot be forced and when a performer himself with a loud guffaw, starts laugh after laugh which fails to get its response from the audience, it at once becomes apparent to an observer that a vital mistake in the business of entertaining has been made. The act could create a much more favorable impression if the woman, upon the occasion of her first appearance, were to wear a coat which did not so much suggest the close confines of a trouper's trunk. Bobbie and Hazel Robinson sing and talk. It was cold in the Verdi theater Friday night—this may have caused the unpleasant quiver in the woman's singing voice.

ELEANOR SHARP.

Billing—Songs.
Class—"XX." No. 515. Time—12 minutes.

Seen—President, Chicago, Nov. 21, 1910.
Place on Bill—Second in five-act show.

Scenery Required—Olio in one.

Remarks—This was the first appearance of Miss Sharp in vaudeville and she was a wee bit nervous. A couple of false starts with the orchestra interfered to an extent with the artistic value of the act. Miss Sharp has a beautiful voice and an attractive personality. When she gets a repertoire of songs which is just what she needs it would not be surprising if she forged rapidly to the front.

SIDNEY SHEPARD & CO.

Billing—"Toblitzkey" (Sketch).
Class—"E." No. 509. Time—24 minutes.

Seen—Thalia, Chicago, Nov. 20, 1910.
Place on Bill—Third in Five Act Show.

Scenery Required—Full Stage (Interior).

Remarks—This sketch is "The End of the World" as played by Alexander Carr, Sam Liebert and Meyer Harris. It is Aaron Hoffman's translation of a Yiddish playlet. The theme is so good that it passed at the Thalia in the hands of players who do not begin to realize its possibilities. Toblitzkey's admirer, as played by Sidney Shepard, is a slouchy old Hebrew who at times comes dangerously near being a buffoon. The Esther is quite impossible. The Sam was the same one seen at the Star last March with Sam Liebert.

THE TWO JOHNSONS.

Billing—Songs.
Class—"C." No. 506. Time—10 minutes.

Seen—Archer, Chicago, Nov. 18, 1910.
Place on Bill—Next to Closing.

Scenery Required—Olio in One.

Remarks—The Two Johnsons, a colored team, were the clean hit of the show at the opening of the new Archer theater. It was a bill having big features for a ten and twenty house, but the Johnsons went ahead and carried things their own way. Both the man and woman have a knack of pleasing. They might call themselves a song and dance team, but little dancing is done.

CHRIS BROWN IN CHICAGO EN ROUTE TO HOT SPRINGS

Chris O. Brown, eastern booking manager of Sullivan & Considine, was in Chicago Tuesday and Wednesday en route to Hot Springs, Ark., where he goes to spend a month's vacation. Paul Goudron, of the Chicago office, takes Brown's place in New York during his absence.

In All the World! No Act Like This
SIX KIRKSMITH SISTERS
Dainty, NOVEL MUSICAL CREATION—A Winner Everywhere
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Ask Adolph Meyers (Some Agent)

BIGGER SUCCESS THAN EVER
Mollie Williams
With "The Crackerjacks" Co.

9 COMPANY OF SPECIAL SCENERY and ELECTRICAL EFFECTS 9 COMPANY OF

WHITMAN & HIGGINS PRESENT The Lion Hunter An Original Musical Oddity A Vaudeville Knockout Address Room 216, 167 Dearborn St., Chicago

SEE THE BABY ELEPHANT THE FEROCIOUS LION THE DANCING GIRLS HEAR THE SWEET SINGERS

ANOTHER DOYLE HOUSE WAS OPENED LAST WEEK

The new Archer theater opened on Thursday of last week with Frank Q. Doyle vaudeville. Such a showy bill is seldom seen at a family theater. There was twenty-three people participating in the program—Deshon's Kids, (9); Burkhardt & Berry, (2); Otto Fichtl's Sextet, (6); The Two Johnsons, (2), and O'Brien Troupe, (5). There was a capacity crowd at the opening show, a fair house at the second show, and fair business Friday night. Those who saw the first show with a capacity crowd say that the acoustics were splendid; on Friday night it was difficult to understand talking in the middle of the house, but it was at the second show and there were not many people in the theater. The Archer is a beautiful theater. There are three houses in that immediate neighborhood. The Verdi, across the street, recently added a balcony which will be thrown open shortly. Commencing last Friday it offered six acts instead of five as in the past. The Verdi is a well paying proposition. The Grand, the third house, is playing pictures. It is a beautiful theater and gave up vaudeville some time ago.

VAUDEVILLE NOTES.

Joe Fanton's Athletes open on the Sullivan & Considine circuit January 2, 1911.

The three-months-old daughter of Mr. and Mrs. Archie Onri, died Thursday, November 17, 1910.

Louis M. Granat, the whistling virtuoso, will be at the Trevett theater week of December 12.

Church & Church were given bookings by Walter DeOria of the W. V. M. A., which will keep them going until July 4.

Joseph K. Watson sends a card to Chicago friends showing him explaining a scene from "The Lady Buccaneers" to President Taft.

Torcat and D'Aliza, with their troupe of trained roosters, are making a big hit on Association time. The act is at the Majestic in Cedar Rapids, Iowa, this week.

The Julian has a bill this week which brings a large number of people to that house—the two feature acts being Will J. O'Hearn & Co., and the Godlewsky Troupe.

The Lelands, in transparent painting, opened for a tour of Association time at the Lyda theater the first half of this week, being on the bill with Jimmy Callahan.

The Violet Trio, a new musical melange in which Misses Linscop, Weingardner and Stizel appear, is playing a twenty weeks' engagement under the management of C. M. Blanchard.

It was 11:25 Monday night when Ethel Whiteside and "Those Picks" in "The Follies of Coontown" completed the second show at the new Archer theater. The first show did not start until 8:30.

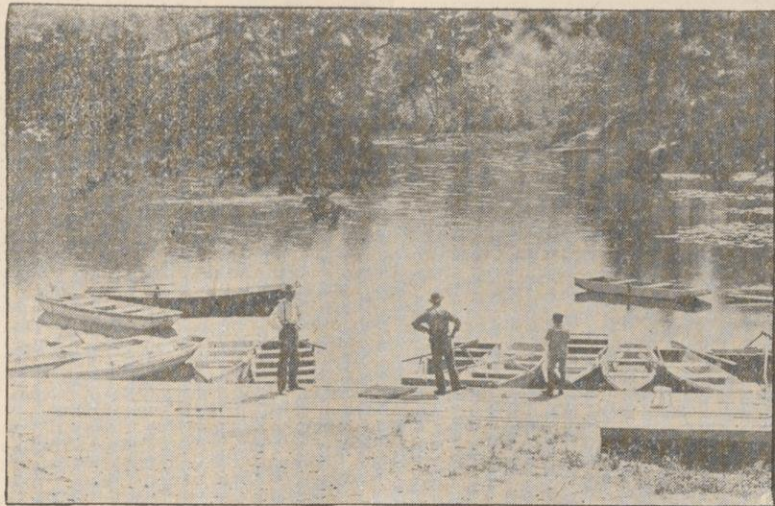
Robert Nome was especially engaged by Walter Keefe last week to appear at the state penitentiary at Waupun, Wis., where vaudeville shows are given regularly. Nome asked how many of the 800 prisoners were actors and the reply was "none."

Somers & Storke in "Jackson's Honey-moon" are playing the southern time and are reported to be proving the same big success they did in Chicago. They write from Chattanooga, where they are playing at the Airdome this week, that business is big. On the bill with them are: Three Loretas, Beulah Dallas, Leo Beers and Nip and Tuck.

Wolfe & Willis are back in Chicago after a tour of the Northwest which has kept them out of town for several months. Miss Willis made the rounds of the various offices Tuesday and was enthusiastically received everywhere. Wolfe & Willis will resume their tour early in December, going to the southwest for Sullivan & Considine.

THE KIRKSMITH SISTERS PLAYING W. V. M. A. TIME

Lafayette, Ind., Nov. 23.—The bill at the Family theater has two big feature acts, Kelley and Wentworth in "The Village Lockup," and The Kirksmith Sisters. Kelt & Dumont open the show with singing, talking, dancing and acrobatics; good. Newhoff & Phelps follow, and please with singing and talking. Jimmie Lucas & Co. hold third place and what they offer is liked by the audience. Kelley & Wentworth in fourth place are taking three and four curtains. The Kirksmith Sisters have a delightful novelty, which made a big hit.



DAN SHERMAN'S LAKE.

Above is a glimpse of Dan Sherman's lake, a newly acquired property near Oneonta, N. Y. The lake is located right in the foothills of the Catskill Mountains. It is an extremely healthy spot and is expected to prove a very popular actors' resort. There is an abundance of fish in the lake and shore dinners, picnics and other entertainments are expected to be pulled off in great numbers. Dan is erecting a dance hall and merrygoround and has already arranged for a good supply of boats. The grove shown in the distance is called DeForest Grove. It is a fifty-acre lake which is said to be one of the prettiest going. John DeForest, father-in-law of Mr. Sherman, will have charge of Sherman Lake; Dan will remain at Long Island.

Fables in Vaudeville No. 27

"THE ACTOR WHO WENT ON THE WATER WAGON"

By FRANCIS OWEN of Owen & Hoffman

Once upon a TIME in the YEAR 1910, a VAUDEVILLE performer walked into an AGENT'S office in CHICAGO and asked for WORK. The haughty dispenser of BLANKET contracts, that weren't worth the SHEETS of paper they were printed on, gave him a KLONDIKE stare and asked him why he didn't read the signs displayed in the outer office. The PERFORMER backed out, and read the following, printed in RED letters.—NOTICE, "DANCING ACTS, SINGING SOUBRETTES, SKETCHES, JUGGLING ACTS, QUAR-TETTES, NOVELTY ACTS of all KINDS, FAMILY KNOCKOUTS, WIRE PERFORMERS, MONOLOGISTS—in SHORT, all KINDS of ACTS that used to make up a VAUDEVILLE bill, need not apply here for work, as we have none for them, and cannot possibly use them." The PERFORMER rubbed his HEAD of SOLID IVORY to see if he were awake, and rushed in again on the AGENT. "Say, George," he said with a HARRY THAW smile, "WHAT'S THE GRAFT? I'm in from the WEST and want to know. Ain't you booking VAUDEVILLE people any more?" The Agent lit a big black cigar, that some one else had PAID for, and said, as though his WORDS were precious, "We ARE BOOKING VAUDEVILLE ACTS, as VAUDEVILLE is made up NOWADAYS. What kind of an ACT have you got?" "Oh," returned the OTHER, "I got a NOVELTY WIRE ACT"—"That will do," said the AGENT. "We can't use you at all." "Well, say," broke in the PERFORMER, "Will you please tell me what KIND of a VAUDEVILLE ACT you CAN use here?" The AGENT looked at him pityingly. "You must be awful NEW here BONE HEAD, or you would see WE are only booking BASEBALL PLAYERS, UMPIRES from the BIG SERIES, JOE CANNONS, ELBERT HUBBARDS, or PRIZE fighters who took an ACTIVE interest in the Gay proceedings at RENO. Occasionally we can use LAURA JEAN LIBBY, or the CHERRY SISTERS, or SOME ACT of that KIND, but we run an awful RISK." The KING of the WIRE sighed wearily and went outside to get some fresh air. A flaring three SHEET attracted his X RAYS, and this is WHAT he read:

"VAUDEVILLE A LA MODE." GREAT BILL OF VAUDEVILLE HEADLINERS. ALL STAR ACTS.

JACK SHERIDAN will tell of his experiences as UMPIRE during the BIG battle between CUBS and Athletics. EXTRA, EXTRA.—CRISTY MATTHEWSON, and CHIEF MEYERS in a SINGING and talking act.—SPECIAL ENGAGEMENT of the GREAT BASEBALL QUARTET, DOC WHITE, ARTIE HOFFMAN, JIMMY SHECKARD and EDDIE COLLINS.—SPECIAL FEAT-URE, TY COBB will pose in the AUTOMOBILE, LARRY LAJOIE did NOT get.—ENGAGEMENT EXTRAORDINARY of JIM CORBETT in his famous monologue, "WHY he COULDN'T COME BACK"—ADDED ATTRACTION, ONLY and first APPEARANCE of JOE CANNON singing "I am Loaded to the MUZZLE but No One Seems Afraid." "Also 7 other STAR ACTS." The poor PERFORMER read this through and slowly wended his way to the LAKE. Before JUMPING in, though, he pinned a NOTE to his vest and left it lying on the bank. A POLICEMAN read it a few hours afterwards and SHOOK his head wisely as he said, "ANOTHER DOPE gone the WATER ROUTE. This LAKE will need fumigating SOON." The following was on the note he handed the CORONER: "I am not a BALL player, a PUGILIST, or an UMPIRE, so WHAT'S the use. Don't bother to ship me home—just pack up my JUNK and EXPRESS it to my FOLKS. They can use the WIRE to hang the family WASHING on. GOOD-BYE."

MORAL PICK it OUT for YOURSELF. MORAL

IDEAL MUSIC HALL PROGRAM SELECTED BY LONDON PAPER

The London Evening News has just closed a contest carried on with the idea of ascertaining the ideal music hall program and the ten turns which would be best suited to a place on such a bill were found (from a majority vote) to be:

- Queenie Essex, comedienne. Sandford and Lyons, comedians and dancers. Alice Hollander, vocalist. The Selbins, trick cyclists. King and Benson, comedy duo. Little Tich, comedian. Gertie Gilana, comedienne. George Robey, comedian. Ella Retford, comedienne. Charles Austin & Co., in sketch, "Parker, P. C."

PRINCESS IN YOUNGSTOWN OPENS TO PLAY VAUDEVILLE

Youngstown, Ohio, Nov. 23.—(Special to The Show World.)—The Princess theater in this city opened its doors Thursday of last week after having been practically rebuilt. The house is to offer vaudeville book by Gus Sun, playing three shows daily at the 10 and 20 cent price. Walter Hanitch is the manager.

PICKINGS ABOUT PICK ACTS.

Ethel Whiteside and "Those Picks" played the new Archer the first half of this week and are at the Willard the last half. Manager Henry Schoenstadt of the Archer says Ethel Whiteside is the greatest attraction he has had yet and he is well pleased with the bookings supplied by Frank Q. Doyle.

Josephine Gassman and "Picks" are to open at Hammerstein's in January, according to Chub Sullivan, her manager. The Chicago American vaudeville editor thinks this act made a mistake to play a Wabash avenue concert hall recently.

Ray Croker and "Picks", a new act in Chicago, which came from the East to play some of the Morris houses in Chicago, was closed at the President this week. She has a number of "picks." There is a report on the streets that two of her group are married to each other.

QUIGLEY IS TO MANAGE LAEMMLE'S MUSIC BUSINESS?

It is reported that Thomas J. Quigley will succeed Homer Howard in the management of the Laemmle Music Publishing Company on December 1. Quigley has been manager of the Chicago offices of Shapiro for the last three years.

O, YOU KARL EMMY, ARE YOU HOMESICK?

Karl Emmy writes from Worcester, Mass., that he is doing nicely east and that "Moodie," his clown dog is proving a tremendous hit. "I do miss the west," he adds. "I have met several acts here from the west and it is a treat to run across one of them."

Peter Stone in Bad Way.

Peter Stone, formerly of Ward & Stone, is very ill in a Chicago hospital suffering with a spinal disease and eye trouble which may cause total blindness. Nelusco, of Lavine & Uelusco, was out this week with a paper raising funds for him. Nelusco can be reached at the Commercial hotel by any who wish to contribute.

A SUGGESTION, PERHAPS.

Robert Nome writes from Fond du Lac, Wis.: "Passing the Royal picture show I noticed to the right of the door a tin shelf with fifteen compartments therein, numbered from one to fifteen. Over the shelf was a sign, 'For cigars and cigarettes.' There were five butts roosting when I passed."

WHITE RATS ACTOR'S UNION PART OF THE FEDERATION

St. Louis, Nov. 23.—The White Rats' Actors' Union was admitted to the Federation of American Labor this week. Harry Mountford is expected to leave here today or tomorrow for Chicago.

SHAPIRO MUSIC MANAGER SUES FOR A DIVORCE

Thomas J. Quigley, well known tenor and western manager of the Shapiro music house, filed a bill in the circuit court asking for a divorce from Martha G. Quigley. He charges her with habitual drunkenness. They have one child, Helen, 8 years old.

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Covering
The Entire World

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BUT ONE
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EXCELA & FRANKS**
THE PHYSICAL CULTURE GIRLS

SCHWAB BUYS THEATER.
South Bethlehem, Pa., Nov. 24.—Charles M. Schwab has purchased the Grand opera house so he may exploit Mme. Schumann-Heink as a soloist for the Lehigh Valley Symphony Orchestra. When the lessee of the house learned that the soloist had been engaged by Schwab he demanded 20 per cent of the gross receipts. Rather than pay him Schwab purchased the property.

GOOD OLD EVANSTON IS TO HAVE A WICKED THEATER

Think of it! Good, calm and sedate Evanston is to have a real theater, a wicked, wicked playhouse, where actor folks can cavort and "act up" to their heart's content.

The new playhouse will be erected in Sherman avenue, north of the station house and will cost \$55,000. It will have a seating capacity of 1,000 and will be ready to entertain theatrical companies about April 1 of next year.

The structure is to be patterned somewhat after the new Cort theater in Chicago. It will have a frontage of fifty feet on Sherman avenue, a depth of 140 feet and will be forty-three feet in height to the cornice. The front will have four white stone columns, with terra cotta caps. To the south of the entrance will be a store which has already been rented. To the north of the entrance will be a nursery, which will be furnished with an attendant.

The theater will not be open Sundays and only the best censored vaudeville sketches and moving pictures will be allowed. The promoters of the new enterprise promise that they will run it according to the most approved style, and aver that they will be even nicer than the Wilson avenue theater, which has enjoyed a large patronage from the saintly suburb on the north.

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As Uncle Bill Says

New York, Nov. 21.—Dropped in at the Horse Show, in Madison Square Garden, for the purpose of interviewing "A. E. Quine," who seems to be greatly pleased at the array of "talent" in the "stalls"; but upon asking "His Horse-ship" if he favored the "hobble," he merely shook his head and murmured: "Neigh, Neigh."

After the Horse Show, the deluge—of opera.

Family item: Gus Kleinecke, musical director of the big show, "The Midnight Sons," presented his wife with a Russian wolf hound last week. Both Gus and the hound are doing well. Special: Mrs. Kleinecke called the new addition to the family, "Golubka of Tatiana," and the poor little thing lay right down and died. Coroner's verdict: "Golubka of Tatiana" died of enlargement of the name!

Bessie McCoy, the nimble footed nymph in "The Echo," brought in from her Long Island farm a fussy little hen which she presented to Ruth Tompkins, one of the pretty little Tin Soldiers in her company; Ruth set the hen on a couple of eggs, which her mother later told her were "boiled!" I presume Ruth intended to raise "stewed" chickens.

John Drew has never been so well fitted with a part as in his present comedy, "Smith." Always delightful, his acting of this role is doubly charming in his evident enjoyment of the character—that of a fellow who has come a cropper and left "Puppetland" for Africa, where life in the open has made a man of him. Returning to visit his sister and seek a wife, he finds amongst the shallow souls that exist on bridge, dress and tea, but one real flesh and blood creature, "Smith," the housemaid, and much to the dismay of everybody, including herself, he proposes to that little lady. Mary Boland has heretofore struck us as more or less of a stick in her artificiality, but in the character of "Smith" she is a positive revelation, and her naturalness is a thing of beauty and exquisite in its simplicity. The comedy abounds with pungent witticisms and epigrammatic ticklers and is so perfectly cast and acted that it lingers pleasantly in the memory. By all means put "Smith" on your visiting list, sans peur, et sans reproche.

"The Scandal" is hushed, and Kyrle Bellew has returned to his first and best love, "Raffles." A plaster once used loses its "drawing power," but judging from the audiences at the Garrick, this does not apply to a play—providing it is a "Raffles."

It may be truthfully said that aviation is in the air, and that an aeroplane goes by hops, skips and jumps—the machine hops, the motor skips, and alas, the earth jumps up and bids the aviator "Adieu!" Vide, poor Ralph Johnstone, et al.

"The Lily," one of the plays that blossomed in the Balasco Garden last season, has returned to town and its fragrance is attracting large crowds to the City theater. It is in this drama that Nance O'Neil has finally come into her own, after knocking at the door of opportunity for so many years, and in the denouement of the third act, where she defends her younger sister against the wrath of their selfish old roue of a father (so artistically played by Charles Cartwright as to be worthy a place in the same gallery with Mansfield's "Baron Chevalier") she rises to a dramatic majesty that evokes a storm of genuine applause. Dear little Julia Dean enacts the role of the younger sister in a manner that is appealing, and, altogether, "The Lily" is a flower of dramatic culture well worthy of the "Master Gardener."

The manager of a theater in one of the smaller towns in West Virginia happened to mention to the dramatic critic (?) of the local paper that "Madame X" was booked to visit the town; the "Critic" visibly brightened and remarked: "That's fine! By the way, what is she playing this year?"

"Madame Sherry" is intoxicating! "Every little movement has a meaning all its own," was probably inspired by Papa doing a midnight marathon with his infant tenor—the big scream!

"The Country Boy" is becoming quite citified; he is at "Liberty" matinees and evenings.

W. Somerset Maugham ("Mawm" if you please) dropped in to see "Smith," who is registered at the Empire. Incidentally, John Drew, the Genial, pulled a bon mot at the aviation meet the other day when he remarked: "I do not expect to go up in anything but my lines this year!" ("Mawm" is still trying to see the point! Looking upwards!)

Another English playwright, Moncton Hoffs (you cough it!) says "It's the little things in matrimony that count," and blushed when the lady interviewer asked him if he referred to children. This is the fellow who wrote that delightful little play of Bohemia, "The Little Damozel," a perfect gem and charmingly acted. Don't miss it. Coming in on the liner, on his first trip to this country, a friend pointed out Long Island, and Hoffs inquired if it was inhabited; the friend then indicated Barren Island and told him that's where all the Barons go to when they fail to win an American Heiress. "My word!" exclaimed Hoffs; "really?" And after a momentary pause, ruminated: "And pray, where is your House of Lords?"

Mabel: I regret that I cannot tell you just what "The Scarlet Pimpernel" is called—it would not look well in print.

As usual, Belasco put over the hit of the season in "The Concert," a comedy that fairly scintillates.

"Rebecca of Sunnybrook Farm" is harvesting a good crop of coin for Fred Thompson.

"Alias Jimmy Valentine" is still "feeling" his way into safes at Wallace's. Too bad O. Henry did not live to reap the benefit of this dramatization of his story, "A Retrieved Reformation."

The Hippodrome has out-hipped itself and, as a consequence, is packing 'em in. Doug Fairbanks as "The Cub," will be assigned to the Comedy theater for two weeks only, after which the theater will be re-named "Collier's Comedy," and our own Willie will return to our bosom in one of his famous concoctions entitled: "I'll Be Hanged If I Will!" Honest, I'm laughing already!

"The Gamblers" ought to do well in New York, unless Mayor Gaynor sics his esprit de corps on the train. How do you like my French? Tres bien, c'est vrai!

"Mme. Troubadour," although a very close neighbor to "Mme. Sherry," is very much upstage since Alan Dale called her "A bewitching little musical surprise," and said "I'd like to hear it again." They never speak as they pass by. As far as I am concerned, I could be happy with either sweet charmer, if t'other dear enchantress were gone!

"Baby Mine," at Daly's, is a full grown mine of laughter, and Margaret Mayo's sense of humor is par excellence—a most saving grace in a feminine playwright. Margaret is the wife of Edgar Selwyn, author of "The Country Boy," and both are drawing so much royalty that they will soon be able to start a little kingdom of their own.

"The Girl in the Taxi" may have been funny in the taxi, but in the theater—O! O! Abe Potash says to Mawrus Permuter, "Dot's not a business for a t'ater!"

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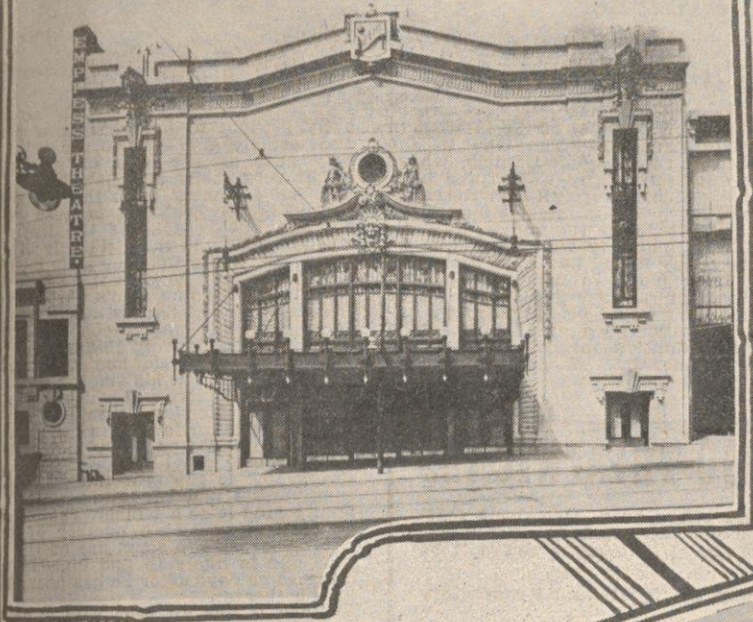
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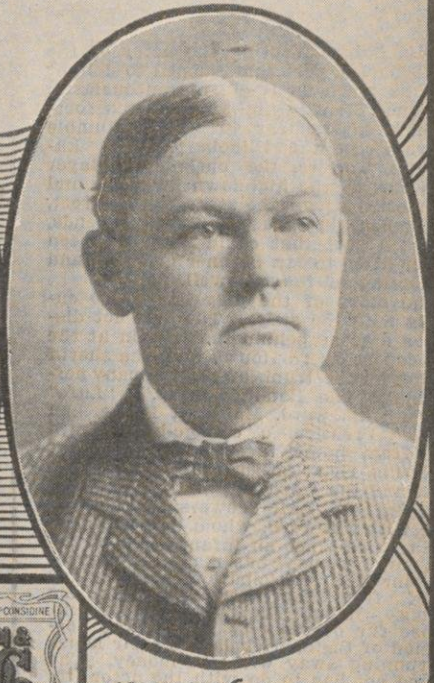
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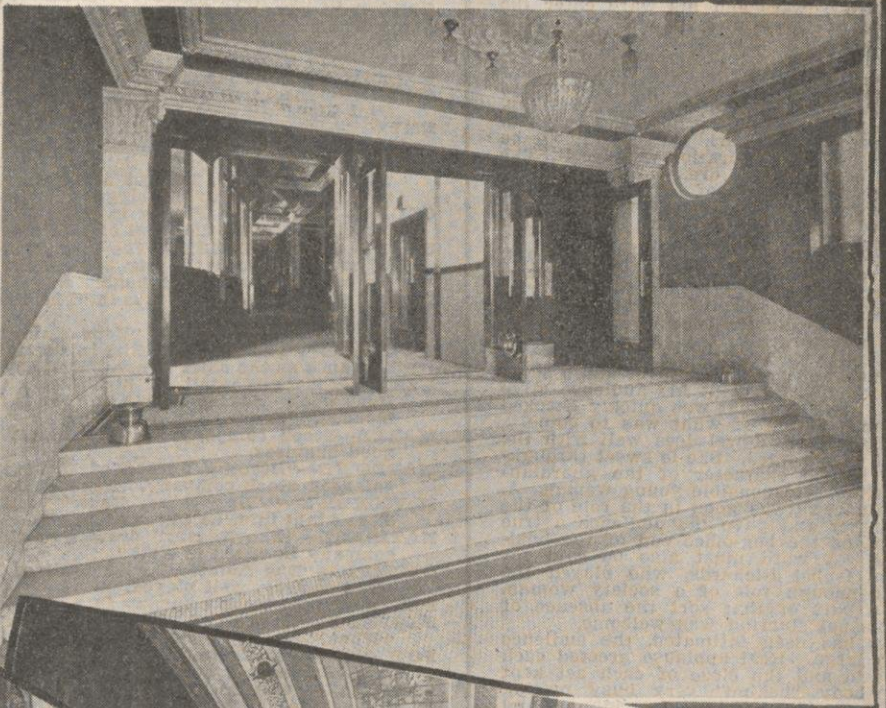
KANSAS CITY, MO.



TIMOTHY D. SULLIVAN



JOHN W. CONSIDINE



PHOTOS BY VERNE O. WILLIAMS
KANSAS CITY, MO.



Photos Grouped By Z. ATTENDRICK THE SHOW WORLD ARTIST.

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Bill So
Country Boy
Summers Maughan
dropped in to
registered at the
Hotel, John Linn, the
man at the aviation
when he remarked:
to go up in an airplane
year? "Marion" is still
the point! Looking upon
another English play
is (you cough?) say "The
in matrimony than
abled when the lady in
if he referred to call
follow who wrote that
the play of Bohemia
noble! a perfect gem and
Don't miss it. Coming
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when they fall to wit
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mated: "And pray, wh
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what "The Scarlet Pin
it would not look wa
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season in "The Concert
fairly scintillating.
Bebecca of Smyrnoo
resting a good crop of
ommon.
Miss Jimmy Valentine
his way into cafes at
had O. Henry did not
benefit of this dramatist
"A Retrieved Reformer
the Hippodrome has out-
as a consequence, is no
one. Fairbanks as "The
assigned to the Comedy
meets only after which
be renamed "Collie's Cor
own. Willie will return
one of his famous conce
el: "I'll Be Hanged If
rest, I'm laughing already
The Gamblers' ought to
York, unless Mayor Gray
rit de corps on the train
like my French! Trea
!"
Mrs. Troubadour, altho
neighbor to "Mrs. Sher
ch upstairs since Aln Dale
heritrope little musical
said "I'd like to hear it
er speak as they pass by
m concerned, I would be
se sweet charmer, if fo
atress were guide
Mrs. Munn" at Delly's is a
se of laughter, and Marg
ess of humor is par excel
ing grace in a feminine
Is the wife of Edg
hor of "The Country Boy
drawing so much reality
som be able to start a
n of their own.
The Girl in the Taxi may
ny in the taxi, but in the
Abe Polish says to Mar
ter. "Dot's not a busin
ter!"

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OTIS SKINNER ACTS IN A PLEASANT WAY

"Your Humble Servant" an Unctuous Comedy—"The Girl in the Train" is Rather Slow—The Chicago Rialto at a Glance

BY WILL REED DUNROY

Otis Skinner, acting the actor of the old school, a part that seemed to delight him as much as it did his enthusiastic audience Monday night opened his fortnight's engagement in "Your Humble Servant" at the Illinois theater. Lafayette Towers, the optimistic player who carried the highfown language and mannerisms from the stage to the street, to the boarding house and to his friends, seems a part that could not have been better fitted to Mr. Skinner's ability, and his acting of it was—well, acting.

The story of the play has to do entirely with the stage. The first act discloses a scene behind the curtain at the Woodspout Opera House, with the sheriff sitting on the trunk of the company performing "The Bandit's Bride." "Lafe" Towers, his ward, Margaret Druce, and "Dick" Prentice, a college-bred youth fled from home through an argument with his rich father, are performing. Dick and the ward are in love and confess this to Lafe Towers, himself in love with his ward, whom he has raised and trained since an infant.

A large "house" has made the players jubilant with anticipation of monetary relief from the sheriff holding the trunks. Isidor Blum, an impresario whose fur overcoat is also in the possession of the sheriff, dashes their hopes by running away with the money. The second act has to do with the actor life in a boarding house, where the ward, the actor and the young college man live. A quarrel separates the two and he goes back to his people.

Lafe Towers and his ward enter the home of the young man as vaudeville performers at a house party. They meet "Dick" Prentice and he endeavors to regain the love of the ward who, to allow him to live with his family, declares that she is in love with her guardian. The young man gives up. The guardian approaches the girl, elated, only to be told that her declaration was deceit. The last act is in the dressing room of the star on the night of her opening. She is successful and the play ends with the guardian and ward vowing love in each other's arms.

Mr. Skinner was exquisite throughout. His excellent reading voice was good to listen to in all parts of the performance. A wheedling scene with the sheriff, the optimistic encouragement when the players are "stranded" in the boarding house "broke," as the vaudeville performer, and finally the lover and a score of other scenes kept his audience alive with applause, that was quickly checked in anticipation of what was to come.

Miss Izetta Jewel does well with the part of the ward. She is sweet throughout in the character of the guardian-trusting, irresponsible young woman. A. G. Andrews was good in the role of the manager and gave the audience a true sight of the box-office end of the business. A word must also be said for Miss Isabel Richards, who played the trite enough role of a society woman. In a part of that sort the absence of the usual slurring was welcome.

As has been intimated, the audience was large. Real applause greeted each curtain and the close of each act kept somebody "behind" very busy pulling the levers that drag the curtain up and drop it.

There's no hurry for the train in "The Girl in the Train" with Frank Daniels which opened at the Studebaker Monday evening for an indefinite engagement. There's no hurry, for it's a slow train. Now, mind, it's a slow train, but not necessarily a bad one for slow trains finally reach their destinations—in most cases—in spite of the fact that they are a little worrisome.

"The Girl in the Train" is a slow entertainment vehicle for the reason that it has a hard time getting started. Indeed, if it is ever in the express class which the modern theater-going public demands, it is not until away late in the second act and even after that its gait is halting and uncertain.

All these are impressions warranted by the demeanor of the large and fashionable audience which watched the attempts to "put" this latest Dillingham musical comedy "across" Monday evening. The first act was played with few laughs and little applause and the four curtain calls at his conclusion, by reason of the "bunchy" nature of the applause which demanded them, suggested that friends of the management or principals were very active. The second act proved more to the popular fancy and Frank Daniels, the star, made one of his inimitable curtain speeches. The final act seemed to go along swimmingly up until the finish which failed to arouse the enthusiasm which is the rule when musical shows are a big success.

"The Girl in the Train" is a musical comedy from the German and, after the manner of the times, suggests the farce in that it has much more of a plot than was formerly required for the musical show. The marital troubles of a newly married man who gallantly surrenders his apartment on a crowded train to a charming young actress from the basis of the story. The young man gets into a divorce court where a burlesque judge orders a decree against him, and the remainder of the story concerns the husband's efforts to convince his wife that he has been unjustly treated and should be given another chance. This court-

Quite naturally most of the interest in the performance of "The Girl in the Train" centers in Frank Daniels, whose funny antics in many roles have been delighting theatergoers all over the country for years. In his latest offering Mr. Daniels appears as the judge of a divorce court and may well be said to be just as funny as he has ever been. He is an Irish judge in make-up and his scantiness of stature gets him a lot of laughs which would be denied many another equally good performer. The judge's inclination toward the "sporty" life is another line of comedy followed with effect.

pally because of her charms of person and modiste and because she is admirably cast as the kind of girl which might very easily disrupt a home. Her best song number is in the second act and it is her best, not because of her singing, but because of the lively line of the music and the strikingly original dance which she and four male members of the company do with it. Edwin Wilson, in the leading man's part—that of the husband who figures in the principal incident—was probably selected because of his dancing ability—and he is "some dancer." He has an excellent baritone voice, but his singing is marred by little mannerisms which seem affectations. Monday evening he impressed the reviewer as though he wanted to dance on every high note.

The music provided for "The Girl in the Train" is the best thing about the combination and the thing which may finally land it as a winner. The melodies are pervading and a number of them, notably the waltz song, are of the kind that one is likely to find himself humming some days after he has heard them in the theater.

When it has all been said "The Girl in the Train" is just slow. It needs speed to make it go and it would seem that this speed could be introduced into the first act which, as it stands just now only serves to put an audience in a humor and irresponsible to the real good things which follow. That management is alive to this condition has been made apparent by the tinkering which has been done with the performance since its premiere in the east. The last patching was done only last week when the company allowed the Studebaker to remain dark for a week postponing their opening there in order to try out changes which had been made on the less captious critics in cities smaller than Chicago.

THE AWAKENING OF DAINTY ALICE YORKE

The habitues of Chicago theaters—indeed, of theaters everywhere through out the country—know Alice Yorke, the dainty little prima donna soprano who has been conspicuous in Whitney musical productions for years. Any Chicago audience numbers among it many of Miss Yorke's friends and admirers. To such of these friends and admirers as have been finding their way into the Garrick within the past few evenings led by the enviable reputation for good entertainment which F. C. Whitney "The Chocolate Soldier" has built up in Chicago, the appearance of Miss Yorke in the principal soprano role may have come as somewhat of a surprise, but much more of a delight. Miss Yorke until a few weeks ago appearing in the title role of "The Sweetest Girl in Paris" at the La Salle opera house, has joined "The Chocolate Soldier" company to alternate with Grace Drew in the role of Nadina Popoff, one of the daintiest bits which has been created for the musical stage within the past decade.

Alice Yorke has always been talented and charming in her stage work but until her engagement in "The Chocolate Soldier," even her warmest friends have felt that she has never quite found the part which pleased her sufficiently to permit of her appearing at her very best. She has always been able to sing well, has always made a striking appearance on the stage, but, in other roles, has appeared a trifle cold and stiff. At the Garrick, as Nadina Popoff, she seems to have gotten away from these things and is all that could be desired. Miss Yorke has certainly found herself and has graduated from the ranks of careful musical stage performers into the higher and more important rank of convincing, pulsating, light opera actresses.

"The Chocolate Soldier," as a moderate stage offering, has been reviewed in these columns before and in this comment upon Miss Yorke's awakening need only be said in passing that "The Chocolate Soldier" continues to be just what it appeared to be upon first presentation in Chicago—an ideal combination of fascinating music capably rendered wholesome romance, and delightful comedy with the best excuse in the world for its being. For the first time in the reviewer's experience—and he has seen her in sections of the country removed from each other by days of traveling and in a diversity of roles—Miss Yorke is singing her role with an accompaniment of heart interest which compels the attention of her hearer from the play's very first curtain to its last! While this great "acting interest" which has been lacking in the little prima donna's work in the past is noticeable throughout the performance, it is

(Continued on page 12.)

FINGER BOARD TO CHICAGO THEATRICALS

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

- AUDITORIUM**—Chicago Grand Opera Company in repertoire. Satisfactory performances and excellent ensemble.
- ALHAMBRA**—Sam Hall's "The Love Makers." Next week—"The Midnight Maidens."
- BIJOU**—"No Mother to Guide Her," by a stock company. Next week—"Sapho."
- BUSH**—German stock company in selected plays. Good business reported in the North Side theater.
- CHICAGO OPERA HOUSE**—"The Spendthrift," a smashing good play with Edmund Breese and Thais Magrane and a strong company.
- CRITERION**—Stock company in "The Sheriff of Angel Gulch." Next week—"Sidetracked."
- COLLEGE**—Stock company in "Girls," played to good business. Next week—"The Lion and the Mouse."
- COLONIAL**—Pauline Chase and a brace of comedians in "Our Miss Gibbs," a London musical comedy of the old-fashioned kind. Dreary waste of money.
- CORT**—"The Seventh Daughter," a spooky play with Crystal Herne as the chief feminine player; good entertainment.
- CROWN**—"Checkers" played to good houses and pleased. Next week—"The Soul Kiss," an unpleasant offering that usually plays to big business.
- EMPIRE**—"The Big Review." Next week—Sam T. Jack's burlesque show.
- FOLLY**—"The Washington Society Girls." Next week—"Jardin Paris Girls."
- GARRICK**—"The Chocolate Soldier," a bright and effervescent comic opera with Alice Yorke, Forrest Hough, Fred Mace and a host of other good singers; playing to the biggest houses in town.
- GLOBE**—Harry Clay Blaney in "The Boy From Wall Street"; a good play brought down to the level of this actor and doing fairly well.
- GRAND OPERA HOUSE**—"The City," one of the most striking plays offered in several years; the big second act makes people grip their seats in terror; doing a record business.
- HAYMARKET**—Ward & Vokes in "The Trouble Makers." Next week—"Brewster's Millions."
- ILLINOIS**—Otis Skinner in "Your Humble Servant." See review elsewhere.
- LA SALLE**—"The Sweetest Girl in Paris," a lively musical show with Trixie Friganza as the chief figure. Well caparisoned and well worth seeing.
- LYRIC**—Robert Mantell in his classic repertoire; successful engagement. Next week—Maxine Elliott in "The Inferior Sex"; play comes well recommended.
- MABEL**—Stock company in "Rip Van Winkle"; good company, playing to good business.
- MARLOWE**—"Dorothy Vernon of Haddon Hall"; played carefully by a well balanced stock company. Next week—"A Temperance Town."
- McVICKEE'S**—"Way Down East," playing to full houses. Next week—Rose Stahl in "The Chorus Lady."
- NATIONAL**—"The Rosary" drew well this week. Next week—A traveling company in "Paid in Full."
- OLYMPIC**—"The Aviator," with Wallace Eddinger as the comic man; good, clean comedy, well played.
- PEKIN**—Negro stock company in a musical comedy repertoire.
- PEOPLE'S**—"Brown of Harvard," with Rodney Ranous. Next week—"What?"
- POWERS**—"The Commuters," a bright and entertaining farce comedy with Edna Aug and a well balanced company; lively and clean.
- PRINCESS**—"The Deep Purple," a melodrama acted by one of the best companies ever brought to Chicago; intensely interesting.
- STAR AND GAETTER**—"The Behman Show." Next week—"The Robinson Crusoe Girls."
- STUDEBAKER**—Frank Daniels in "The Girl in the Train"; see review elsewhere.
- WEBER'S**—"The Shoemaker," in stock. Next week—"The Phantom Detective," a thriller.
- WARRINGTON**—"The College Widow," well played by a good stock company, headed by Grace Hayward.
- WHITNEY OPERA HOUSE**—"Lower Berth 13," a farce with music. Dave Lewis, Al Fields, Arthur Deming and the Misses Fitzhugh as the chief entertainers.

room scene, with Frank Daniels appearing as the judge, provides the first act which is the one big draw-back of the offering. Somehow, this part of the entertainment doesn't seem to "belong" and it is only with great effort that the diminutive comedian with years of experience in laugh-getting manages to carry it along. The act would make excellent burlesque of the higher type for Mr. Daniels and his associates in the comedy show admirably how the people of present times like to think that justice is influenced by personal opinions. But "The Girl in the Train" is a musical comedy and the musical setting fails to go. The numbers give one the impression that they are dragged in by the heels and are interruptions without an excuse for their being. The second act recounts happenings at a masked ball which the divorced husband is giving at his home and the third happenings at a fete in a public square at which the love entanglements of the principals are straightened out.

Sallie Fisher, always a Chicago favorite and now, strangely enough, back to where she started from as a member of Mr. Daniels' company, and Vera Michelena are the principal feminine performers with the company. Miss Fisher appears in the prima donna role—that of the injured and divorced wife—and Miss Michelena in the title role of the play, "The Girl." If Miss Fisher were not such an experienced performer and had not had every reason to believe that, being in Chicago, she was certainly in the hands of friends, one might hazard the statement that she was frightened Monday evening. She certainly was not at her best and her always too apparent "acting" hurt her performance, particularly in the first act. Only at times was she the Sallie Fisher that Chicago has learned to like; one of these times was in the second act when she was singing her particularly beautiful "Dream" song and another in the last act in the waltz hit of the play, "You Must Be Mine, Dear." Miss Michelena pleased princ-



EDYTH THORNE
"AVIATOR"
OLYMPIC THEATRE



GRACE DREW
"THE CHOCOLATE
SOLDIER"
GARRICK.



IZETTA JEWEL
"YOUR HUMBLE SERVANT"
ILLINOIS.



THAIS MAGRANE IN
"The Spendthrift"
CHICAGO THEATRE



ANNA FITZHUGH
"LOWER BERTH"
WHITNEY



TRIXIE FRIGANZA.
IN "The Sweetest Girl in Paris"
LA SALLE



MARY NASH
IN "THE CITY"
GRAND OPERA HOUSE



FLORENCE MALONE
IN "THE COMMUTERS"
POWERS



PAULINE CHASE
IN "OUR MISS GIBBS"
COLONIAL



GRACE HOPKINS.
IN "WAY DOWN EAST"
McVICKER'S. AS "ANNA"

SHOW WORLD Photos Grouped By Z. HENDRICK Chicago.

FEMININE BEAUTY OF THE CURRENT WEEK ON THE CHICAGO STAGE

because of her character and because of her cast as the kind very easily disrupted song number in it is her best work, but because of the music and the style which she and the company do with the leading man and who figures incidentally—was proposed of his dancing at the dinner. He has one voice, but his little mannerisms without. Monday evening the reviewer asked to dance on every music provided for "Train" is the best situation and the thing to land it as a winner. It has all been "Train" is just slow. It goes and it goes. It could be introduced which, as it serves to put an actor and irresponsible things which follow. It is all to be made apparent which has been done since its premiere. Last night was when the company decided to remain in their opening by out charges which are less capacious than Chicago.

AN AWAKENING OF DAINITY

the habit of Chicago of theaters everywhere in the country—know. All little prima donna been conspicuous in productions for years. These numbers imitate of these friends and been finding their way within the past by the enviable reputation which "The Chocolate Soldier" has earned. The appearance of the principal soprano is somewhat of a surprise in more of a delight. A few weeks ago she played "The Sweetest Girl in Paris" at the La Salle and "The Chocolate Soldier" alternate with Grace of Nadina Popoff, one of the best of her kind in the local state within the line. The Torke has always charming in her stage engagement in "The Chocolate Soldier" even her warmest that she has never which pleased her. It is her appearance at has always been able to always made a striking stage, but in at a trifle cold and not, as Nadina Popoff, are gotten away from. It is all that could be so has certainly found a new stage performance and more important. The musical stage performance, pulsating light of the "Chocolate Soldier" offering, has been columns before and upon Miss Torke's only be said in passing. "The Chocolate Soldier" continued to be one of the most popular in Chicago—and of fascinating music of wholesome romance. It is the best of its kind for its being. For a reviewer's experience her in sections of the play from each other and in a diverse line and in a diverse line and in a diverse line and in a diverse line. While this great work has been having a donna's work in the throughout the period.

(Continued on page 10)

THE SHOW WORLD

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WARREN A. PATRICK
Managing Editor.

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November 26, 1910

ALL PHOTOGRAPHS

INTENDED FOR REPRODUCTION IN THE ILLUSTRATED SECTION OF THE CHRISTMAS ISSUE OF THE SHOW WORLD MUST BE IN THE OFFICE OF PUBLICATION IN CHICAGO BY SATURDAY, DECEMBER 17. THE CHRISTMAS ISSUE WILL BE ON SALE EVERYWHERE THE FOLLOWING SATURDAY. THE PRICE QUOTED FOR THE REPRODUCTION OF THESE PHOTOGRAPHS IS AS FOLLOWS: SINGLE COLUMN, \$10; DOUBLE COLUMN, \$15. ALL PHOTOS SHOULD BE PLAINLY MARKED ON THE BACK AND THE SENDER'S PERMANENT ADDRESS OR ROUTE SHOULD ACCOMPANY THEM.

I hold it truth with him who sings
To one clear harp of divers tones
That soup is made of turkey bones
As well as many other things.

Here is a health to all you player folk.
"May good digestion wait on appetite,
and health on both."

Count Jacques von Mourik de Beaufort has taken his name and gone into vaudeville. His name is something.

This is a bad year for the smut song, and just now is the open season for hunting it out. More power to the police.

Press agents take notice: You are invited to make the Show World on Tuesday along with the other Chicago newspapers. Sixth floor, Grand Opera House building is the location. It says "Welcome" on the doormat.

Now that "The Girl in the Train" has arrived she ought to make a reservation for "Lower Berth 13."

Christmas comes but once a year, and it is hastening onward apace. Better write a clever advertisement right now for the Christmas issue of The Show World.

Rennold Wolf, who is nothing if he is not bitter, calls the Nazimova theater the Nomazuma.

FOR THESE FAVORS

LET US BE THANKFUL

The spirit of the Thanksgiving holiday, which has been observed throughout this country ever since that day of silver-buckled shoes when a good ship laden with the necessities of life relieved an embarrassing condition of hundreds of stomachs on the Atlantic seaboard, quite naturally leads people everywhere and in all walks of life to inquire what they have to be thankful for. The busy performer and manager in the theatrical profession, to whom the Thanksgiving holiday means primarily extra work by reason of the opportunity it offers for added financial returns, are prone to omit this retrospective examination of the past year which other people make, jumping at the conclusion that the only thing they have to be thankful for is that they are alive and able to work even harder on the holiday than they do at other times.

But those connected with the profession of entertainment throughout the country do have much to be thankful for, even in this season of 1910-1911 which has not been the big, howling success which it had been expected that it would be. In spite of the fact that many of the attractions that have started out with flying colors have failed to register and have been forced to discontinue their activities in the field and in spite of the fact that contracts which once seemed golden have proven only dross, there is still much on the credit side of the ledger at this Thanksgiving time.

THAT THERE NEVER HAS BEEN A TIME IN THE HISTORY OF THE AMUSEMENT PROFESSION THAT THE BUSINESS WAS ON A BETTER FOOTING AND THAT PEOPLE WHO TAKE THE BUSINESS SERIOUSLY WERE BETTER OFF, is a fact that brooks no reasonable denial. The improved condition of the business is certainly reason for genuine thanksgiving on the part of those connected with it for there have been times in the past when the future of the stage as a means of a livelihood for the thousands of people now dependent upon it was in serious jeopardy.

CONDITIONS IN THE BUSINESS ARE BETTER FOR THE REASON THAT THE BUSINESS HAS BEEN PURGED OF MANY OF THE UNDESIRABLE THINGS ABOUT IT. THE STAGE IS CLEANER TODAY THAN IT HAS EVER BEEN BEFORE AND THERE ARE POWERFUL INTERNAL AGENCIES AT WORK WHICH PROMISE TO KEEP IT CLEAN. Within the past twelve months, more progress has been made along this line than ever before. IT HAS BEEN DEMONSTRATED IN MANY DIFFERENT INSTANCES THAT THE INDECENT PLAY, WHETHER IT BE DRAMA, FARCE, OR MUSICAL SHOW, HAS NO PLACE IN THE CATALOGUE OF WHAT THE PUBLIC, PROPERLY CONSIDERED, WANTS AND PRODUCERS ARE NO LONGER LOOKING FOR THE OFF-COLOR THINGS WHICH USED TO BE IN VOGUE. Here in Chicago such things as "Get Busy with Emily," are no more and in New York the moral tone of the stage is higher than it has ever been. This condition has worked for the betterment of every person connected with the amusement profession. THE MANAGER IS MORE RESPECTED AS A PURELY REPUTABLE BUSINESS MAN THAN EVER BEFORE AND THERE IS MORE RESPECT FOR THE PERFORMER WHO HAS TOO LONG BEEN BRANDED WITH THE CHARLATAN AND NEAR-MOUNTBANK STAIN.

As to the material condition of the performers themselves at this Thanksgiving time it seems true that those who have always taken the business seriously and have applied themselves have nothing of which to complain. Many artists are out of work—but many artists will always be out of work and these artists, for the most part, know just why they are not on some person's pay roll.

To the thinking man in the show business the adjustment of the differences which had existed between the theatrical syndicate and the one-night-stand managers is another thing for which managers and performers should feel thankful. CUT-THROAT COMPETITION OF THE KIND WHICH PREVAILED BETWEEN THESE TWO POWERFUL FACTIONS HAS NEVER DONE ANY BUSINESS ANY GOOD, in spite of the well known saying that "competition is the life of trade." With the Open Door, in the true sense of the term, prevailing everywhere throughout the country, the finish of the season of 1910-1911 cannot but be thoroughly satisfying from the producers' and managers' standpoint and the success of every person connected with the theatrical business depends upon the amount of money which finds its way into the theaters over the box office counter.

WHATEVER ELSE HAS HAPPENED IN THE SHOW BUSINESS SINCE LAST THANKSGIVING DAY, IT IS CERTAINLY TRUE THAT MUCH HAS BEEN DONE TOWARD THE ESTABLISHING OF SYSTEM WHICH IS THE FACTOR THAT HAS MADE OTHER GREAT BUSINESSES SUCCESSFUL AND MUCH HAS BEEN DONE TOWARD THE MORAL UPLIFT OF THE STAGE. FOR THESE TWO THINGS LET US BE THANKFUL.

The SHOW WORLD'S ONE BEST BET OF THE WEEK



Miss Alice Yorke.

A health to you, Miss Alice Yorke,
In lesser roles you've thrived,
But as the fair Nadina now
You have at last arrived.

Count de Beaufort should have had a moving picture made of his recent exit from the Blackstone hotel along with his faithful dog, and that might go well with his new vaudeville act.

Cafe singers in Chicago are now busily engaged in learning clear songs. It goes hard with some of them, but they had to come to it.

George Cohan is writing a new play. He has barricaded himself in a hotel, and the ink is sputtering like mad. Hurrah for the flag!

Chicago ticket speculators ought to have big fat turkeys this year, for they certainly have been doing a rushing business.

Lovers of female loveliness will have their aesthetic sense gratified next week, for the lovely Maxine Elliott will be in town.

Give us credit, as Al Reeves would say, for starting a full sized crusade against nasty songs. The daily papers finally followed along.

EXECUTIVE OFFICES

THE SHOW WORLD

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

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

ENERGETIC CORRESPONDENTS WANTED

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

FOR FULL PARTICULARS ADDRESS
WARREN A. PATRICK, Managing Editor of THE SHOW WORLD, Chicago

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

Pardon us if we point with some little pride to the pictorial features of the Show World this week. Rather neat, eh?

It is said that the management of the Grand opera house has had to strengthen the arms of all the seats in the house since "The City" arrived, for the big second act surely does make a person hold on tightly.

We hereby join in the general choir of congratulations to Lyman B. Glover. He appears to be the right man in the right place.

By and by there will be no one on the vaudeville stage except baseball players and people who have come from the divorce courts.

Can you beat it? George W. Lederer has discovered a company playing "Madame Cherry" in Salt Lake City, which is a pretty good parody on his "Madame Sherry" title. Wonder if the famous Cherry sisters were in the cast?

Ralph Stuart was the thirteenth applicant for the big role in "Get Rich Quick Wallingford," and he landed the plum. Who says thirteen is an unlucky number?

John Cort has opened the door, and a long line of attractions is passing through. Mr. Cort is some door tender.

If you notice anything that appears in the nature of an earthquake in the east, you will please set it down to Mrs. Leslie Carter. She is acting at the Lyric in New York.

Zelda Sears is appearing in a play called "The Nest Egg." That show ought to make 'em cackle a few.

The Chicago newspapers have come down to one cent, but they have boosted their dramatic advertising. A balance must be struck some place, you know.

"Baby Mine" has gone over the one hundredth performance in New York and still appears to be a lively infant. Chicago dramatic reviewers please take notice.

Now, let us all pull together for a big winter business in the theaters. May prosperity attend the players, the producers and the managers.

The theatrical profession is growing cleaner and better with each succeeding year. Advance is noted along all lines. The Show World champions the profession, and wants it to be the cleanest and best of all professions. Eliminate the smut in all departments and deserve the respect of all.

Arthur Bennett, general press representative of the Sells-Floto shows last season, has joined the Henry Miller Associate Players in the capacity of business manager. Mr. Bennett was formerly allied with Mr. Miller. After the close of his season with the Sells-Floto Shows he went up into Canada on a hunting expedition.

McGrail and Perry, theatrical agents, have dissolved partnership. John F. McGrail has assumed responsibility for all of the firm's accounts and will continue the management of the business.

"Go Away from Here To Cut Your Throat"

A music hall performer in London not long ago felled a young hotel manager who had been paying her attention. The young man threatened suicide and attempted it while in the young lady's presence. First, the girl prevented the suicide but again, in a compartment on an English train, he attempted to cut his throat. The actress pulled the communication cord and had the young man removed to another compartment, where he was found later with his throat cut. She might have told the disgruntled swain, "If you want to cut your throat, go away from me. I can't stand the sight of blood—and besides, it might soil my dress."

STAGE ASPIRATIONS! COLDLY REBUFFED

Complaint from an Ex-Minister Who Only Wants a Chance Points Some Truth

Snubbing, "stalling" booking agents and crooked managers—troubles familiar enough to the person in the show business—are decried in a letter recently received at The Show World office. The paper takes the opportunity to give through this one voice the expression that must be publicly unuttered in the throats of hundreds.

The communication follows:
Ft. Smith, Ark., Nov. 11, 1910.
Warren A. Patrick,
Managing Editor, Show World,
Chicago, Ill.

Dear Sir:
Kindly send me full particulars as offered in the ad in your paper regarding correspondents for same.

I have newspaper experience, having been news editor of an Arkansas daily paper.

If, in addition to above request, you can spare enough of your valuable time to read the following I shall be thankful to you, indeed.

I want to go on the stage. Why don't I apply to a booking agent, then? I have—in person and by letters. But the result is: Part of them are of the kind as portrayed in the article "The Troubles of One Carnival Company," in the issue of November 5 of your paper.

Part of them are about like this: They, or even only a "wise-acre" clerk of theirs, receive the application and, with a cold shrug of the shoulder and a murmured, "Bah, another stage-struck amateur fool," consign it to the wastebasket. Many of them forget that while a multitude of applications may come from such who have not learned as yet that on the stage "All is not gold that glitters," and who overestimate their theatrical qualifications, yet it is true that right in the rank and file of amateurs good talent lies dormant, and if it asks to be given a chance to make good is only handed discouraging snubs, or if engaged, falls into the hands of some manager who is a disgrace to the profession and whose rascality ought to receive the discouragement which is often accorded to good amateur talent.

But why this to you? Well, the sentiment which your worthy paper conveys on pages 15 and 22 encouraged me to say what I would like to have the chance to say to some booking agents.

Now, if you know of an honest and sensible chap among them, I would be pleased to file an application with him

on the lines as hinted at in the foregoing explanations.

I enclose herewith a true description which, if you can do me the kindness, you may hand to someone who may deem it worth while to consider the statements made.

Thanking you for all favors, with best wishes for your success and that of "The Show World."

Sincerely yours,
GEORGE KIRSCHKE.

With this letter is the enclosure:
APPLICATION FOR THEATRICAL ENGAGEMENT.

By George Kirschke.
Ft. Smith, Ark.

Age 43, well preserved, young looking, good pleasant voice, ranges three octaves; good singer and speaker, able to make the best of any part in drama or musical comedy, good mimic or at pantomime, small in stature, 5 feet 4 inches; for over twenty years public speaker (engaged in the ministry twenty years), in youth with a theatrical company, sang in number of choirs, good written business recommendations by prominent business men and railway officials. Not looking for soft, easy snaps nor immediate high salary, but surely looking for an honest and sensible manager who will acknowledge merit and remunerate accordingly; not retard but rather encourage and advance on merit shown. Is no booze fighter or cigarette fiend. Pleasant, sociable, even temperament, no strife seeker, can get along with anybody.

Has arranged and conducted private theatricals successfully.

Willing to accompany good road show and take part as understudy to some leading role or act as private secretary or advance agent.

Can come on "wire" if accompanied by transportation.

No carnival company need apply, only stock company or traveling dramatic company or musical comedy company or burlesque show.

Least salary considered \$25 per week, with transportation, if road show.

Least salary, if local show (permanent), \$20 per week.

This writer is evidently a man who has knowledge in theatrical business and far from the "stage-struck amateur" class. His letter and application—written in exquisite hand—show a sort of culture that corroborate his declaration of years and ministerial connections.

Just a Little Poker Game Makes Trouble for Vaudvillians

Willard C. Patterson, the assistant treasurer at the Forsyth theater, was one of the busiest men in Atlanta on Thursday morning—he had a perfect right to be busy, too, for the police had four star performers in cells, and showing no disposition to prevent the matinee crowd being disappointed they intended keeping them there.

Patrolman Clack, gumshoeing down Walton street about 3 o'clock Thursday morning, suddenly stopped under a window at the Walton Inn, corner of Bartow street, when he heard the familiar sound of passing coin and the shuffling of the pasteboards.

Silently Clack motioned to Patrolman Russell, who tiptoed to the window and listened to the music of the game for several seconds.

The next thing on the program for the morning performance was the phone message to the call officers, who hastened to the scene on motorcycles.

A few minutes later and the game was pinched. Thomas Mahoney, monologist, and his wife both failed to talk their ways through the cordon of determined bluecoats. C. R. Geter and G. M. Rogers, who do a thrilling skating stunt twice a day, not having their skates with them, couldn't skate past the guard. H. T. Robinson, performer at the Bijou, and W. C. Gordon, on the bill at the Forsyth, were also there.

The officers would listen to no arguments and the whole show, including Mrs. Mahoney, enjoyed a ride to police headquarters in the auto patrol.

Arriving at Atlanta's well known hostelry, call men, turnkeys, the captain of the watch, desk sergeant and the prisoners were all entertained by the show people—they didn't want to appear peeved over a little thing like being arrested, so they gave a free performance, amusing the bunch until a friend came down and made a \$25 cash bond for each of the six prisoners.

When the six appeared before Judge Broyles a few hours later, they all claimed that they were having a little game of "hearts." Patrolman Clack said that one of the young men "rushed a

bunch of change off the table" when the bluecoats entered the room. This was denied, but the officer was positive, so Judge Broyles, dismissing the case against the woman, as every one stated that she had not been playing, bound the five men over to the criminal court under a \$100 bond each.

It was then that W. C. Patterson got busy. The vaudeville performers were rushed over to the county jail and from there to Judge Andrew Calhoun's court. There they entered a plea of guilty and were fined \$50, which the treasurer paid.

"We should have thought twice before we let the little game run on into the 13th day of the month," said one of the men.—Atlanta, Ga., Journal.

VAUDEVILLE NOTES.

Gilroy, Haynes & Montgomery opened this week in Topeka for a few weeks in the southwest for the Western Vaudeville Managers' Association.

The Millars, who are now playing the Frank Q. Doyle time around Chicago, have a return date at the Congress Cafe, week of December 4, and open for a tour of the Jake Wells' time on December 18.

The Erie theater is playing to big business and Manager D. L. Swartz is continually adding interest to the class of attractions seen at that house by presenting "big acts." Joe Bannister & Co., in "Auld Lang Syne," played the house the first half of last week and Lee Beggs & Co., in "The Old Folks at Home," were at that theater the first half of this week.

Sadie Helf is singing "The Barber Shop Chord" in various association houses and held forth at the Ashland the last half of last week.

Leon Morris and La Belle Helene report that Judge Newcomer dismissed the case in which they were charged with the larceny of some dogs which are now in La Belle Helene's act.

Lynne & Bonnie Hazard are playing up in Canada and return to Chicago in December, playing the Julian theater week of December 5.

TO THE EDITOR

Portland, Ore., November 12, 1910.
Warren A. Patrick,
Gen'l Director Show World,
Chicago, Ill.

Dear Sir:
I want to take off my hat to The Show World, and would have written long ago, but my time has been very much occupied.

Your stand on "smutty" acts and songs is ideal. Nervve, that's all it takes. Keep it up.

I have worked single handed against the same thing on this coast until last week when Sophie Tucker brought about a climax which resulted in her arrest and the banding together of forceful organizations looking to the elimination of smutty acts and songs (and theaters, if necessary) if they persist in playing this class of "junk."

From a selfish standpoint I object to handing out this class of stuff to the ladies and children who have made our music department a success. To cater to rowdies and moral perverts—whether they be women or men—means to shut out the better class of trade.

When I remonstrated with Eastern writers and publishers several months ago they called me a fanatic, etc.

I am well known to publishers and performers generally, having spent several years in all branches of the business, and I can see only disgrace ahead for one who calls himself a song writer or performer and insists that smut and indecency are necessary to his success.

I enclose an article from the Portland Oregonian and, believe me, success will crown these people's efforts.

If any of the good friends take exception to my attitude I will be glad to reply and show them how we can get along without them.

Yours sincerely,
(Signed) LEW LEWIS.

Late of San Francisco Minstrels, Lewis & Perry's Entertainers, and other attractions.

Editor's Note.—The clipping referred to in Mr. Lewis' letter announces the banding together of such organizations as the Young Women's Christian Association, People's Institute, Council of Jewish Women, Oregon State Congress of Mothers, and the Catholic Women's League for the purpose of securing a system of stage censorship in Portland, Ore.

SUSIE GARNER IS HUMAN IN SPOTS.

New York Telegraph.
Nearly everybody who amounts to anything in our best anthropological circles went over to the Berkeley Theater Monday night for Susie Garner's debut, and the one human laugh that all of us got out of it came when little Susie stopped picking out cubes and red-colored candy at Papa Garner's order and rubbed her little tummy in very human fashion.

Despite Papa Garner's boast Susie is not much on looks. She has pink feet and extra pink hands, a chin that could stand one of those "head barber shaves" that the safety razor people talk about in magazines, though it should be said in fairness that Susie, arrayed in a little blue-checked pair of jumpers, moved about with quite as many traces of humanness as some of our be-hobbled sisters.

A very grave—and very small—audience attended this coming out party.

There was more than an hour of lecture before Susie came on the stage to give the professor a filial hug and a good sound smack on the cheek with her lips, and in truth the youngster seemed very sleepy. She showed, after some coaxing, ability to designate colors properly, distinguished between an orange and an apple out of a basket laden with these fruits, and scratched vigorously between stunts in a manner that aroused suspicion, even though Papa Garner would not descend to levity and take cognizance of such an insect as a flea.

Susie in all her nakedness served, according to Professor Garner, as living proof of the kinship between the human and animal mind.

And of the benefits of the Garner researches we learned that they have tended to demonstrate the affinity that exists between the nifty little humans we think we are and the less conceited and unthinking tribal ancestors who, despite the fact that they hang by their tails, mimic us (or whom we imitate after centuries of culture) with a degree of skill of which they have no reason to be ashamed.

Dan Maley, Italian impersonator, who is a comparatively new act in the west, opened at Topeka, Kan., this week for the W. V. M. A. and has a long route booked.

BERNARD'S \$3.75 each
EX. EX. CIRCUS MANUFACTURED EXCLUSIVELY FOR OUR TRADE
BRUSH BERNARD BRUSH CO.
Rector Bldg., Chicago

DRAMATIC CRITICISM KEEPS STAGE PURE

O. L. Hall, of the Chicago Journal, Takes Exception to Show World's Advocacy of "Reporting"

O. L. Hall, dramatic editor of the Chicago Daily Journal, disagrees with The Show World and with other journals and persons who contend that dramatic criticism is obsolete and out of place in modern journalism.

"I am not defending dramatic criticism," said Mr. Hall in discussing the matter, "for dramatic criticism needs no defense. It has been ever since the drama began, and will probably remain until there is no more drama.

"I contend, however, that good, honest and faithful dramatic reviewers do much to keep the stage pure. If it were not for conscientious writers of the drama our stage would in all probability be flooded with all sorts of filth. Degenerate managers would fill the stage with unclean plays. As it is now, they do not dare.

"Unclean plays do not last long. They do not make money. It is safe to say that the criticism by one reviewer in Chicago drove 'Get Busy With Emily' from the stage. 'The Girl from Rector's' did not make money, and it was because it was handled severely by Chicago reviewers. Dramatic criticism has never yet killed a good play, but it has often made a good play into a success.

"When a reputable newspaper hires a man to do dramatic criticism it gives him carte blanche to say what he pleases and to tell the truth about plays as he sees that truth. It stands to reason that his tastes will be good, or he would not be employed.

"His tendency, then, is to point out what is good and to scourge what is evil in the drama. He stands between the managers, on the one hand, who desire to cater to a prurient public, and the people, who want to see decent plays on the stage. A case in point may be cited in the Ziegfeld shows. 'Follies of 1908,' for example, was a very naughty show. All Chicago reviewers said so and made such a fuss over it that the next show brought here was not so bad.

"This season, owing to the severe criticism of the last year show, 'Follies of 1910' was cleaner than the others, and it made more money than any of the others. It was duller, to be sure, but it was free from filth. If it had not been for the critics, the managers, instead of putting more clothes on their people, as they did, would have taken more off. In this way I believe dramatic criticism is an aid to the public and to public decency.

"I do not believe that the mere reporting of theatrical entertainments would prove satisfactory to managers or to the people. I also believe that if dramatic criticism were to be eliminated the managers would be the first ones to complain. By dramatic criticism I mean earnest and honest criticism. As for flippant criticism, I do not think it has any place in journalism. It is not fair for a writer to make sport of a play that has cost much money and effort to put on. Of course there are times when ridicule is helpful, but as a general proposition a play that reaches the stage at all is deserving of honest criticism, and it should have it."

RADICAL CHANGES IN DRAMATIC CRITICISM SAID TO BE IMMINENT

Inspired by a recent article in The Show World, anent the changes made in the dramatic regime of the Chicago American, Howard Fitzalan had the following in the Monday issue of the New York Telegraph:

"The resignation of the critic of the Chicago American seems to predicate a change in the attitude of the press toward theatrical entertainments that managers warmly welcome; for, instead of installing another critic to take Miss

Skinner's place, the American in the future will have only dramatic reviews that tell the story of the play and how the audiences received it—a practice successfully carried on for the past two years by a New York contemporary.

"Every now and then a real dramatic critic is born, a man who can not only write of the theater, but for it; George Bernard Shaw is the most striking example of this. But, as a general rule, dramatic critics are merely newspaper men assigned to this position because they have a certain facile style; they are not in tune with the theatrical world, they have little sympathy with its aims and ambitions, and are by no means qualified to intelligently instruct the public in what they shall see.

"The majority of them have a certain personality of their own to exploit, which they do even if they have to sacrifice the playwright, actors, manager and theater owner alike to score a single pun. This is what George Jean Nathan aptly terms the 'Pilsener wit school of dramatic criticism,' and it is fair neither to theatrical people nor theatergoers, for the latter often miss enjoyable entertainments through being swayed by some ironical observations from the critic of their regular morning paper.

"Arthur Brisbane, who, next to Mr. Hearst himself, is responsible for the policies of the Hearst chain of newspapers, is violently opposed to dramatic criticism, so-called, and it is at his order that the Chicago American begins its new policy, which, it is whispered, will soon spread to all papers controlled by the Hearst interests.

Public Must Be Amused.

"The managers' complaint against the critics is a very just one. They point out that, when they do put on flawless examples of dramatic art, the public refuses to come to see them.

"Well, then:

"The King must be amused—and the King is the public in this instance. It is very difficult to get plays at once popular and technically perfect; consequently, in order to display the talents of popular favorites, managers must put them into pieces that they know full well—before producing them—have grave literary and dramatic faults. The critic comes to the theater, makes merry over these defects—of which the manager has always been well aware—and the public stays away. Whereas, if the critic let the faults alone, the public would crowd in to see their favorites and find no fault with their vehicles.

"I trust I have stated the matter fairly; and I am equally guilty with my critical confrere in this matter; but so long as the custom is to have this sort of comment on theatrical productions, one critic cannot make himself the butt of the others. But I shall welcome the day when the policy of the Chicago American is generally adopted toward dramatic productions.

"If the public doesn't want the best then let them choose for themselves."

Mayor Warns Managers.

Philadelphia, Nov. 21.—(Special to Show World.)—That Mayor Reyburn said he had informed managers of theaters in Philadelphia that if they present plays of an immoral character he will close their theaters was the statement made yesterday by S. Edwin Megargee, president of the County Federation of Catholic Societies, at its regular quarterly meeting. Mr. Megargee declared that the mayor had stopped him in the street and told him that he had issued this warning to the Philadelphia theatrical managers.

THE CHRISTMAS NUMBER OF THE SHOW WORLD

WILL BE ISSUED SATURDAY, DECEMBER 24, THE LAST FORMS CLOSING WEDNESDAY (MIDNIGHT), DECEMBER 21.

NO INCREASE IN ADVERTISING RATES. PAGE \$105, HALF PAGE \$52.50, QUARTER PAGE \$26.25. PER INCH \$2.10. NO EXTRA CHARGE FOR PREFERRED POSITIONS, IF RESERVATIONS ARE MADE WELL IN ADVANCE.

PORTRAITS IN ILLUSTRATED SECTION (CASH TO COMPANY ORDER): SINGLE COL. \$10, DOUBLE COL. \$15. WE MAKE THE CUTS AND PRESENT THEM TO YOU AFTER PUBLICATION.

THE SHOW WORLD PUBLISHING COMPANY,
WARREN A. PATRICK, GENERAL DIRECTOR.

PUBLICATION OFFICE,
CHICAGO, ILL., U. S. A.

WILL REED DUNROY.

(Continued from page 8.)

strongest in the third and final act of the play.

There have been a number of changes in the cast of "The Chocolate Soldier" since its opening in Chicago. One of these changes has brought to the role of Colonel Casimir Popoff, a role which could quite easily be made absolutely colorless—Fred Mace, a comedian whose previous claims to stage celebrity have been based upon his performances in which the comedy was far from being of the highest order. In "The Chocolate Soldier" Mace is an entirely different person from what his friends of other days have known him to be—and his metamorphosis has done him no harm. His addition to the cast in Chicago has helped "The Chocolate Soldier" and has helped himself. On Sunday evening the interest in his work was second only to that of Forrest Huff, the admirable baritone who appears in the title role.

MISS ANNA FITZHUGH GETS A GRAND OPERA OFFER.

Miss Anna Fitzhugh, prima donna in "Lower Berth 13," at the Whitney, will probably go into grand opera at the close of her season at the Whitney. Andreas Dippel, manager of the Chicago Grand Opera Company, heard Miss Fitzhugh sing last week, and was so struck with her rendition of "Il Bacio," the famous Arditi waltz song, that he made her a tentative offer. Miss Fitzhugh has begun to get up in the Italian repertoire, and the indications are that she will be heard in grand opera before the year is out.

KANSAS THEATER MANAGER HAS SOME UNIQUE IDEAS

E. J. Timponi, representative of Antoinette Le Brun's English grand opera company, writes from Hutchinson, Kas., that business is very good on the road with his attraction. The company is offering the entire second act of "Martha," and excerpts from "Il Trovatore." The Home theater at Hutchinson is managed by W. A. Lee, who appears to have some unique ideas. His letter paper contains among other things the following sententious sayings: "We cater to the profession and the public and run the theater to make money. Our aim is a clean house, back and front."

YOUNG ACTRESS MAKES HIT IN CALUMET STOCK COMPANY

Louise Glaum, a young actress who began her stage career in Chicago, has been making a decided hit with the Calumet Stock company at the Calumet theater in South Chicago. This week Miss Glaum has been playing the role of Naturitch in "The Squawman," and has been meeting with unusual success. Miss Glaum is an earnest young player with high ambitions and will probably be heard from in more important roles in the near future.

SHUBERT MAKES A SHORT VISIT IN CHICAGO

J. J. Shubert, junior member of the firm of Sam S. Shubert and Lee Shubert, arrived in Chicago Tuesday morning and spent the day conferring with Herbert C. Duce, western representative of the firm. The Shubert interests in Chicago now comprise the Garrick, the Lyric, the Princess and the Comedy, which is now under negotiation.

Mr. Shubert came west to look after some litigation in theatrical matters in Kansas City, and simply stopped over in Chicago to attend to some small matters of business.

Through the Lorgnette

Ray E. Ward has been appointed assistant to Harry J. Corbett in the box office of the Whitney opera house.

Homer Drake has been made advance man for Ward and Vokes, and has begun his duties as pilot for the attraction.

Miss Etha Pakenham, secretary to Frank O. Peers at the Whitney, is one of the busiest show people in Chicago.

William Anthony McGuire has written a new play called "The Cost of Living." It is now in the hands of Eastern producers.

Georgie Drew Mendum, formerly a favorite at the La Salle in Chicago, is now playing in "The Echo" at the City theater in New York.

The aviator cocktail is the latest beverage in town. One man says it is a beer with a fly in it, but of course that is an old one.

Frank Morse, one of the general representatives for Henry Miller, passed through Chicago on the way from the far west to the far east.

The posters that have been entered in the poster prize contest at the La Salle have been placed in the lobby of that playhouse and they make a brave and brilliant showing.

Merry Count and Heroic Dog as They Appeared in Vaudeville



—Chicago Examiner.

Adolph E. Myers has taken Jack Wyatt and his company under his wing, and will book "The Unexpected" for the remainder of the season.

Harry Franklin, formerly manager of the Bush Temple theater, is in the city. He has in mind the production of "The Upstart" in Chicago later in the season.

B. C. Whitney came down from Detroit this week to look over his interests at the Whitney opera house. He is one of the best known theatrical men in Detroit and has long been identified with the show business.

Paul Benjamin, who used to make the people of Milwaukee sit up and take notice on account of his good press work, is in town in advance of Maxine Elliott who comes to the Lyric next week in "The Inferior Sex."

Zelda Sears, last seen in Chicago in "The Blue Mouse" and the creator of many of Clyde Fitch's quaint characters, is being starred in a new piece called "The Nest Egg." The show opened at the Bijou in New York Tuesday.

Marcus La Blanche, a nephew of Sir Henry Irving, is in the city and is making preparations to go into vaudeville. Mr. La Blanche is an almost exact replica of his famous kinsman and he makes up to be an exact counterpart.

Captain Evans of the Bureau of Identification, has written Dave Lewis, of "Lower Berth 13," a letter asking him to come over to the central station and explain some of his manifestations of the Bertillon system in use in the farce at the Whitney.

A. A. Powers has been appointed agent for "Silver Threads," which is making its way westward. Mr. Powers will join the show in Des Moines, Iowa, and will pilot the show direct to the Pacific coast, where Dick Jose, who is starring in the piece, is a great favorite.

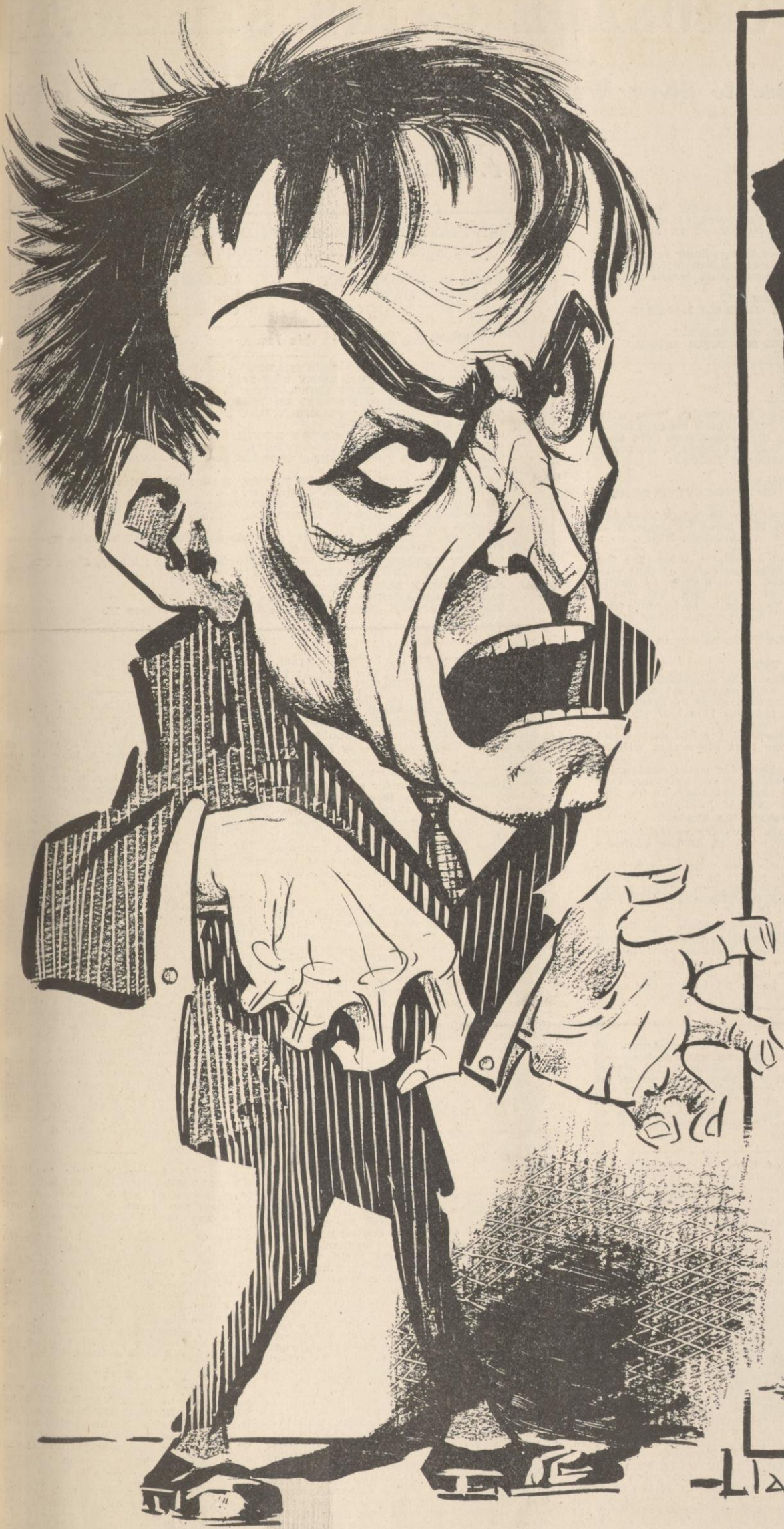
The Chicago Tribune has raised its theatrical advertising rates from 45 to 50 cents week days and from 55 to 60 cents on Sundays. Some of the other papers have also raised their rates. The rates are now much higher than they are on the New York newspapers.

Edward Fielding, who plays a quaint character role in "Your Humble Servant" with Otis Skinner at the Illinois theater, is a Yale college man, and was formerly on a foot ball team at that seat of learning. He, at one time, acted with Beerbohm Tree and Henry Irving in England.

"Teddy" Leary, formerly a well known press agent in Chicago, and later advance man for Fritz Scheff and for Elsie Janis, has settled down in Baltimore, his native city and is manager of two theaters there. Mrs. Leary, who is known on the stage as Helen Wilton, is with him and has left the stage. Miss Wilton was formerly in stock at the Bush Temple.

Frank Whitbeck has been in the city in the interest of Harry Clay Blaney, who is playing at the Globe in "The Boy from Wall Street." This play was formerly called "The Cherub," and was a vehicle for Douglas Fairbanks and Thomas Wise.

W. J. McDermott is back from Winnipeg, where he played a week for William Morris. He says the thermometer registered 27 below when he left the Canadian city.



Llanuza

TULLY MARSHALL, AS THE DOPE FIEND IN "THE CITY,"—ONE OF THE MOST WONDERFUL STAGE CHARACTERIZATIONS IN YEARS

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SMUT CRUSADE GAINS STRENGTH

Hearty Response to Show World's Appeal for Betterment of the Music Publishing Business.

By C. P. McDonald.



The papers of Chicago, in publishing the news of THE SHOW WORLD'S crusade against immoral songs, erroneously have permitted to creep into their columns songs which should not have been mentioned in the same breath with the "smut" numbers.

In justice and fairness to the publishers of the meritorious songs that have been included in the lists printed in the daily newspapers, THE SHOW WORLD appends a list of the only songs it has condemned, which rightly come under the ban of censorship.

- "THAT LOVING MELODY RUBENSTEIN WROTE."
- "WOULDN'T YOU LIKE TO TAKE A LITTLE GIRL TO RAISE?"
- "THE ANGLEWORM WIGGLE."
- "HER NAME WAS MARY WOOD, BUT MARY WOULDN'T."
- "STOP! STOP! STOP! COME OVER AND LOVE ME SOME MORE."
- "THERE'S COMPANY IN THE PARLOR."
- "GRIZZLY BEAR."
- "I LOVE IT."
- "LOVEY JOE."

O. W. Vaughan, in The Music Trades, is in line this week's issue with a strong editorial on the eradication of the Smut Song, which reflects much credit upon The Show World as the one paper in the amusement field that dared openly attack a pernicious fault which, now that the battle is on, every person seems to have long ago recognized. The editorial follows:

CHICAGO'S POLICE HEAD TAKES CORRECT STAND IN PUTTING BAN ON SUGGESTIVE SONGS.

Best Class of Publishers and Writers Has No Sympathy with Songs That Are Off-Color—Successful Men in the Business Do Not Need to Descend to Vulgarity—Average Popular Song Is Welcome in American Home.

Chief of Police Steward, of Chicago, has issued an official order that the singing of coarse and suggestive songs in restaurants and cafes of that city be prohibited. "Improper songs have been foisted on the Chicago public long enough," he said, "and I propose to stop it at once. The next singer caught using one of these songs goes to jail." As he spoke he had before him copies of "The Grizzly Bear," "Stop, Stop, Stop," and several other songs of this type.

"It is preposterous to think of allowing songs of this nature to be sung in any respectable place," he said.

American Songs Free From Taint.

American public songs have long been free from the slightest taint of suggestiveness, and it is only during the past season or so that a certain type of writers have been issuing them. Unfortunately, some of them have met with a little success, encouraging others to take up this low style of writing.

Chicago's chief of police is to be heartily commended for his action and the better class of music publishers sincerely hope that his action will be followed all over the country.

Music publishers, as well as the best writers, have for years condemned songs of this sort and few have ever been published. Now, however, that a number have been published it is but fair to say that they in no way reflect the real sentiment of the real element of popular publishers.

Best Known Publishers and Writers Elevate the Trade.

The best known popular writers and publishers have for years devoted both their energy and money toward elevating this branch of the business as the high quality of their publications bear witness.

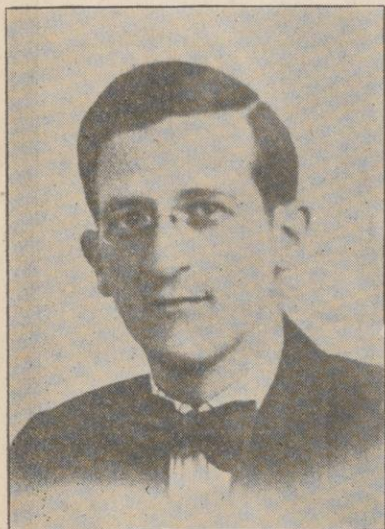
The most successful of our popular writers, the men who have written songs that have sold into the millions, never had to resort to "smut" to make their writings sell, and the few that have made an attempt to attract attention by resorting to suggestive writings should be speedily warned to turn to some other field of work or improve their style at once.

No Need for These Writers to Cater to Low Tastes.

Men of the type of Charles K. Harris, Ernest Ball, Arthur Lamb, Will D. Cobb, Edgar Selden and others whose songs are known all over the world have never found it necessary to cater to the tastes of the lower element for popularity, but, on the contrary, even though their writings are strictly of the "popular" brand, their songs can be found in the homes of the most refined.

JUST BEGUN TO FIGHT.

"THE SHOW WORLD is waging a hard fight, but not a losing one. It has pitted itself against the writers and publishers of immoral numbers—an ever increasing army—but with re-enforcements ever flocking to its standard, it will not be long before the tide of conquest will flow in its favor. A good fight and an earnest one is to be expected. THE SHOW WORLD has just begun to fight. It will not lay down its arms until the opposition capitulates. It is well fortified to carry on a conflict which means everything to the morals of the younger generation of music purchasers."—(Excerpt from editorial in THE SHOW WORLD of Oct. 22, 1910.)



H. M. Silverstein, composer of "HER NAME WAS MARY WOOD, BUT MARY WOULDN'T," is a member of the publishing firm of Dimick-Silverstein Music

Company of Shreveport, La. His song now is in the hands of the police of Chicago as one of the most pernicious publications on the market. Proceedings have been begun in the municipal court of Chicago to suppress the sale of this number.

PURELY PERSONAL.

READER, Duluth: Come again. As you may have noticed, your tip on Northrup's song made a bully good story.

JOHN B. GEAY: We are trying, with the able assistance of Chief Steward and his purity squad, to follow your line of reasoning.

B. J. M.: Jack Drislane may be addressed care F. B. Haviland Publishing Company, 125 W. Thirty-seventh street, New York.

E. C. K.: Yes, the music editor of The Show World is the same person who wrote the words to "On a Moonlight Winter's Night." But he has tried to live it down. Be tolerant.

M. S. M.: So far we've been unable to locate the companion piece to the thematic you submitted. If the name of the particular song in question occurs to you, won't you come across with it? It's a shame to permit a good exclusive story like that to go by the board.

EDDIE C.: Unable to procure a copy of Sol Bloom's publication, "There's No Coon Half So Warm." Can't you dig up one somewhere?

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

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

Numbers Review in this Issue, and their Classification

- "TAKE ME BACK TO BABYLAND."—Class E.
- "IF MY WIFE COULD ONLY SEE ME NOW."—Class Z.
- "DAT ALABAMA SUFFALO."—Class P.
- "HONEYMOONING, HONEY, IN BOMBAY."—Class E.
- "WHEN YOU'RE IN WRONG WITH THE RIGHT GIRL."—Class M.
- "DREARY MOON."—G.
- "YOU CAN'T MAKE ME STOP LOVING YOU."—Class M.
- "THAT PECULIAR RAG."—(Vocal), Class G.
- "LOVE KEEPS THE WHOLE WORLD YOUNG."—Words, Class E; Music Class M.
- "AIN'T YOU GOT A LITTLE LOVIN' FOR ME?"—Class M.
- "THOSE ITALIAN EYES."—Class G.
- "DON'T YOU CARE, LITTLE GIRL."—Class M.
- "DON'T SAY GOODBYE FOREVER."—Class M.
- "LOVE SICK."—Class G.
- "THAT'S WHEN LIFE'S ONE GRAND SWEET SONG."—Class M.
- "O, YOU CHICKEN."—Class Z.
- "DEAR MAYME, I LOVE YOU."—Words, Class G; Music, Class M.
- "THINK IT OVER, MARY."—Class G.
- "KENTUCKY SUE."—Class G.
- "I'M BUGS ABOUT YOU."—Class P.
- "I'M LONESOME FOR YOU ALL THE TIME."—Class M.

There is more genuine human interest, more heart-throbs, and more thought in "TAKE ME BACK TO BABYLAND" than we have been able to find in half a dozen ballads. Here indeed, is a song of value and purity, a song of refinement and delicacy, of which we should have many more. The words are by Frank J. Tannehill, Jr., and the music by Pat. Rooney. Were we asked to point out a more finished and sweeter set of words we could not do it. Rooney (like all composers can when they have good material on which to work), has written a highly pleasing and melodious musical setting for the words, and the authors together have evolved a song that has no peer on the market today. M. Witmark & Sons, publishers.

"IF MY WIFE COULD ONLY SEE ME NOW," words and music by Harry L. Newman, is a silly conglomeration of painful words and lusterless music. The song tells of the deceits of a married man who tells his wife one thing and does another. He goes out, as the author says, "on a spree," and in the second verse he and his friend Jim Jones meet two trim broilers. It's a song that has no place in the Sunlight Music Company's catalogue, and should be suppressed.

"DAT ALABAMA SHUFFALO," words by Bert Lewis, music by Roy Barton, is mediocre, even poor. It has neither good lyrics nor fair music. It is another one of those, "Oh, babe!" dance affairs, of which we are heartily tired. An old subject, poorly revamped, and lacking an iota of interest. Sunlight Music Company.

"HONEYMOONING, HONEY, IN BOMBAY," words and music by Dave Reed, is our notion of a capital song. Reed has ventured out of the beaten path and has written an original story, of which most of our overworked lyric writers stand in great need. Mr. Reed has told his story in clever style, considering the narrow confines of his two verses, and is to be congratulated on having written for his own words a melody that is of Class E variety. As we before remarked, we're exceptionally fond of these songs savoring of the orient, and even if we were not, we would be after having twice heard "Honeymooning, Honey, in Bombay." M. Witmark & Sons.

Gus Kahn and Grace LeBoy, who inflicted on us that purported \$10,000 song, "I Wish I Had a Girl," opened the Kedzie Music Company some time ago and one of their numbers was "WHEN YOU'RE IN WRONG WITH THE RIGHT GIRL." Victor Kremer (himself) now has control of the song and is predicting much vogue for it. We sincerely hope Mr. Kremer's prognostic ability is to be relied upon, for if it could be we would be subjected to an agreeable surprise. All this harangue for the purpose of saying this new addition to his catalogue strikes us merely

as a song of mediocre character. Neither the story nor the music appeals to us.

Frederick J. Pearsall and Roger A. Graham's "DREARY MOON" is an excellent little song, in so far as these moon things now go. We've been surfeited with them for a long time and therefore do not look forward to a whole lot of originality in any new ones that may come to our attention. But, speaking of "Dreary Moon" purely and simply as one of the so-called "moon" songs, it is a most pleasing number, having a melody and dance which are far above the average. M. Witmark & Sons.

A good set of words and a fair melody go to make up "YOU CAN'T MAKE ME STOP LOVING YOU," by Edgar Leslie and Kerry Mills. Mr. Leslie's story is simple and doesn't embody any too much originality, while Mr. Mills' music is far below the standard of his usual work. F. A. Mills, publisher.

Ernie Erdman has written lyrics to what we before have designated as a Class E instrumental number, "THAT PECULIAR RAG." Mr. Erdman has done his work well, barring one or two peculiar rhymes, which, we believe, are permissible in such songs. Incidentally, it might be added he has studied the music to which he had to fit words, with the result that he has caught the spirit of the tune and has fitted words accordingly. Aubrey Stauffer & Co., publishers.

Saul M. Aronson's lyric to "LOVE KEEPS THE WHOLE WORLD YOUNG" is a poem of much merit and well-balanced sentiment. It contains a motto, in a way, and is truthful in its argument. Will L. Becker's music is not what it should be. The word setting calls for a much better melody, and it is a pity that Mr. Becker could not grasp this opportunity to finish a song which otherwise would have been letter perfect. Mr. Becker evidently took the first melody that came to him and we are at a loss to understand why Mr. Aronson accepted it, for words like those under discussion are not written every day. M. Witmark & Sons.

Geo. W. Fairman wrote both words and music to "AIN'T YOU GOT A LITTLE LOVIN' FOR ME," a new Harold Rossiter offering. He has written neither a good set of words nor a good melody. The lines are commonplace and the music is valueless.

I. Maynard Schwartz and Harry S. Lorch, designated on the first page of their new song "THOSE ITALIAN EYES," as the writers of that pernicious and stench provoking censored song, "The Angle Worm Wiggle," are to be congratulated for their evident desire to get away from the stigma of their first collaboration. Their latest song is

clean and of a much higher quality than their previous effort. "Those Italian Eyes," for those who care for "Dago" songs, is as good as any on the market, unless we except "When My Marie Sings Chilly-Billy-Bee," which is in a class by itself and on a plane to which none of the multitudinous other Italian ditties has climbed. But the song in review is equally as good and melodious as any one of the others, and much better than many. Flushed with the success of their "smut" creation, it is to be expected that these authors will continue to bust into print, and were we given permission to offer a word of advice it would be this: Confine your efforts to other than degenerate songs. Judging from "Those Italian Eyes," you can do better than to sell your ability for a few dollars. Songs of the "Angle Worm Wiggle" type leave a bad taste in the mouth, and a writer necessarily must become contaminated if he continues the practice of turning out such material. In all fairness, it can be said that Mr. Lorch has, in this instance, written a melody vastly superior to what little original stuff he wrote for the "Angle Worm Wiggle."

"DON'T YOU CARE, LITTLE GIRL," by Samuel M. Lewis and Kerry Mills, is not a song destined to arouse much enthusiasm. Mr. Lewis has done nothing that hundreds of other word writers have not done, and done better. And for the purpose of rhyming, he resorts to this sentence: "Won't they ring for you and I"—(speaking of bells). They may ring for you, Sam, but not for I. Mr. Mills' melody will not stir our emotion to the boiling point. Altogether, "Don't You Care, Little Girl," is an insipid affair of little merit. F. A. Mills, publisher.

Olive L. Frields, from whom we have had some very good lyrics in the past, hasn't written up to her usual standard in "DON'T SAY GOODBYE FOREVER." Harry L. Newman wrote the melody for these words, and it is a good one, though he has in times gone by written much better ones. As a ballad, it is a feeble effort and doesn't stir our heartstrings with its sincerity. It doesn't ring true, a fault we have to find with many of the present day ballads.

from our critical point of view, has the true ring to it. Louis Weslyn's lyrics and extra conversation verses are satisfying and tell their story in a clean-cut and natural way. While some of the expressions employed have before been utilized, there are enough new ones in his lines to offset this charge. We've been love sick ourselves and we know just how one feels when the divine passions rear up and kicks one in the face with both feet. Herbert Spencer's melody is tinkly and admirably fits the words. This is as it should be, for it completes a song which we approve of. M. Witmark & Sons, publishers.

Will D. Cobb knows how to write a lyric, and while he sometimes falls a trifle behind, we usually look for something good from his pen. While his new song, "THAT'S WHEN LIFE'S ONE GRAND SWEET SONG," isn't the best thing he ever has done, it is a good, substantial set of words which would fortify any catalogue. His stories, as a rule, are fresh and inspiring. The music to this latest child of his brain is by Marie Theresa Laing, whose name, we believe, has but lately been added to the roster of Maurice Shapiro. Her melody, we regret to chronicle, is not on a par with Mr. Cobb's words. It is but mediocre and lacks that individuality which is a requisite to the success of all three-four songs.

E. Ray Goetz has written a song which is rather suggestive and crude. It is called "O, YOU CHICKEN," and such a title is in itself enough to shelve the song. "Oh, you chicken, you're some pickin'!" Sounds like the wheeze of a lowbrow, doesn't it? One can't imagine a man of intelligence saying things like that to—well, even a chicken, can one? When, oh, when, will our present crop of lyric writers stop scratching gravel for debased ideas and look for themes which would give them a standing with men of refinement and high instincts? Fred Fischer, whose melodies in the past have tinkled their way into the hearts of discriminating buyers, wrote the music for "Oh, You Chicken." Realizing perhaps that the words were hopelessly coarse, and that it would have been foolhardy to waste a pretentious melody on them, he has ground out one of those ten minute affairs and thus kept the song on the low plane which it should occupy. Maurice Shapiro, publisher.

Irving Berlin, two or three of whose salacious abominations just now are receiving a warrantable amount of attention at the hands of Chief of Police Steward of Chicago and his purity squad, and whom we have had occasion to assail on more than one occasion in the past few weeks, is capable of writing clever words, if "DEAR MAYME, I LOVE YOU," can be taken as a criterion. These words are good and absolutely wholesome. Not an inkling of his former smut has been permitted to creep into the lines of this song and, believ-

ing credit should be given where it is due, we grasp this opportunity for saying that "Dear Mayme, I Love You," is a splendid set of words, original, and telling, in unhesitating manner, a capital story. Ted Snyder's music is not within hailing distance of the words, for it is commonplace and does not seem to have sympathy with the theme. Snyder, we happen to know, can do better, and it is sad to state that he has not seized this chance to make a song of first class merit, for Berlin's words are of a quality not to be improved upon. Ted Snyder Company, publisher.

"THINK IT OVER, MARY," by Thomas J. Gray and Al. Piantadosi, is one of those two-four songs which impel attention. March songs are indeed plentiful, and this new one is in the first ranks. Gray's words are good, telling a fairly interesting story, and Mr. Piantadosi's music is of a character which takes it out of the commonplace. Leo Feist, publisher.

"KENTUCKY SUE," a new Tell Taylor publication, is a good song of its kind. It is not novel in idea, but, old as the idea is, Geo. W. Fairman has worked it out to a point of passing muster. Mr. Fairman also wrote the music, which is of a better quality than his lyrics. But, all in all, "Kentucky Sue" is good enough to be catalogued with the better class of songs. Far, far worse songs are received by us every day.

Victor Smalley and Jack Drislane have combined in writing a set of words which they have called "I'M BUGS ABOUT YOU," and between them they have succeeded in grinding out a poor lyric. Neither one of them could have made it worse, so we fail to understand this multiplicity of names. Mr. Drislane's name has been given several times as co-author of some set of words or the other. The mediocre music to this song is by Geo. W. Meyer. It is paltry stuff. F. B. Haviland Publishing company.

"I'M LONESOME FOR YOU ALL THE TIME," is a publication in the catalogue of Aubrey Stauffer & Co. Mr. Stauffer himself has undertaken the task of writing the words and they are not half bad, considering the fact that the author claims no distinction as a word writer. We've read hundreds of lyrics inferior to this one in our time, and the possibility is that we shall read hundreds of more. Ernie Erdman has written a good melody for the song, if one disregards his evident unconscious plagiarism of a few notes of Von Tilzer's "When the Harvest Days Are Over."

FAMOUS "COME BACKS"

"Swing Me High, Swing Me Low." "Waltz Me Till I'm Dreamy."

"Arab Love Song." "There's a Woodpecker Pecking on My Family Tree."

"For I Dream of You." "Down by the Old Mill Stream."

"The Last Rose of Summer." "I'm Lonesome, Awfully Lonesome."

"Hearts and Flowers." "Beautiful Thoughts of Love."

Journal Commends Show World.
Not the least of the benefits likely to follow the crusade being waged against vile songs by The Show World will be the disappearance from the head-line eminence of some of the bellows-voiced bawlers whose only recommendations for a high salary lies in their utter lack of shame.—O. L. Hall in the Chicago Daily Journal.

WILLING TO HELP

Dear Sir:
Chicago, Ill.
I shall be glad at any time to assist in any effort that is made to suppress such immodest songs as you refer to. I am convinced that the theater has a large and useful place in human affairs, and often wonder that the leaders and managers do not realize that permanent success is possible only while decency is maintained. Your intelligent conception of the necessity of decency gives me a great deal of satisfaction. It has been a conviction of mine for a long time that there ought to be some public censors other than the police whose business it should be to supervise morals of public shows, billboards, songs, etc.
(Signed)
THE REV. PETER J. O'CALLAGHAN,
Pastor St. Mary's Roman Catholic Ch.

The Three Alex, a sensational European gymnastic team, has been booked for the Sullivan & Considine circuit by Frank Bohm.

I. Ruben, of Des Moines, Iowa, has purchased M. H. Vohen's interest in a fifty-year lease of the property where the Lyric theater building is located.

SERGEANT O'DONNELL ACTIVE IN HUNTING SMUT SONGS

Sergeant Charles O'Donnell, of the police department, who was deputized by Chief Steward to hunt out and put the ban on smut songs after The Show World began its crusade against the pernicious ditties, has been busily engaged in visiting cafes and vaudeville houses and notifying managers and singers that there must be a reform.

Numerous assistants have been put on, and there has been a noticeable cleaning up. Cafe singers who have been depending upon suggestive songs to gain applause have eliminated the smut, and have taken up songs of a different nature. A sharp eye is also kept on stores that sell music and the inhibited songs are being eliminated from the counters and windows.

Several series of song slides that were obnoxious have been put under the ban. "There seems to be a general tendency among the proprietors and singers to co-operate with me in cleaning things up," said Sergeant O'Donnell. "Improvement is noted everywhere and the order of Chief Steward is being obeyed."

TO BUILD NEW THEATER ON OLD HOFBRAU SITE

A new theater and office building, twenty stories high and having a street frontage of 115½ feet, is projected for the south side of Monroe street between Dearborn and Clark streets.

This space, which lies between The Inter Ocean and Rector buildings, is occupied by old four and five story structures. One of the lots is occupied by the Hofbrau restaurant, its leasehold being in the hands of the Schoenhofen Brewing Company, and it is this company that plans to erect the new building.

There may be some hitch in obtaining the desired property, as G. Arthur Buhl, head of the real estate firm which is acting for the brewing company, refused yesterday to confirm the rumor. But it is understood there is only one tenant whose leasehold has not been acquired, and that this matter will in all probability be adjusted within a few days.

NEW THEATER FOR BRADFORD.

(Special to the Show World.)
Bradford, Pa., Nov. 2.—The Grand theater, devoted to high class vaudeville, will open November 14, under the management of B. L. Reich.

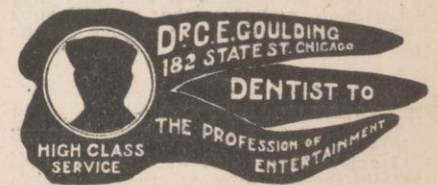
Thomas W. Ryan, circus sideshow manager, with his wife, is visiting his wife's people in Peru, Ill.

DR. W. C. WILLIAMS
EAR, NOSE and THROAT
200 North American Building
162 State Street, corner of Monroe Street
Hours 9 to 1, 2 to 6. Phone Central 1647



Charles McDaniel is the treasurer at the Grand opera house, Chicago. The mite of humanity shown above in the arms of Nurse Marie Armstrong may fill his father's shoes some day. Said mite has been duly labeled Charles Howard McDaniel and will date his divers experiences in this hard, cro-o-el world from September 9, 1910. He's a little more than two months old and likes it as far as he's gone.

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GIVE THANKS AND DO NOT ENVY

Turkey Season One of Good Feeling—Smart Survey of Show Sphere in Ohio

BY DOC WADDELL



Columbus, Ohio, Nov. 24.—This is the Thanksgiving issue. What a glorious "twenty-four hours" in the annual whirl of time. Show people cannot observe it as they like or wish, unless it be those of circusdom. Generally, all circuses are closed when turkey-carving time is on, and the inhabitants of the lot are where they call home. Stage folk are, by contract, bound to act on Thanksgiving day, which is figured on as a money-getting holiday by those who own and pilot theater exhibitions. All should honor the day and return grateful thanks for the life and pursuit of happiness bestowed by the Power that gave us birth. Those who are up to the average in circumstances catch sight of the poverty in the grades below and feel the sting thereof. Those rich in this world's goods seem as a rule to pay no attention to the poor. We look upon the man of millions and think him happy, at peace with all. We sight the wrinkled, withered old woman, who lives in the garret of the dirty alley tenement, and are quite sure she is miserable. Friends, it all depends. The chances are that if we could go beneath the outer surface we'd find that the millionaire in the sight of God is a dirty tramp and the old woman of the back alley a Princess of Faith and Glory. I am a great believer in the Power beyond us. It serves justly; it evens up. It makes record of every thanksgiving day, of every moment of time, and that person never lived who could cheat old Nature. It pays to be kind. I trust every show person will "Carve dat Turkey" this year, and see to it that you have love for your neighbor, who may be without, and if so that you fill such poor one's plate as you render thanks for your good fortune.

HISTORIC GRAPE HILL DEAR TO WAGON SHOWS

I am looking today at a picture that recalls the old town where I was born—Portsmouth, Ohio. It was a great stand for the wagon shows. In this day and time it is a stronghold for the John Robinson circus and the Al G. Field minstrels. In my boyhood days there was, as I remember, a single shoemaking shop—a sort of village cobbler's stand. Now Portsmouth has ten shoe factories, headed by the noted Drew and Selby plants. These factories pay off Tuesday. So the advance agent dating Portsmouth puts his show in best touch with the money if he plays the place Thursday or Friday. On Saturday night Portsmouth is like Elmira, N. Y. The people walk up and down the main drag and seldom spend a cent for opera house entertainment, except to go to the moving picture places. Ohio is a big pay-day state, and in booking the Buckeye commonwealth he is wise who knows the paydays of its factories, industries and railroads, and books accordingly. I will tell you something: Al G. Field had this knowledge and it made him. As Thanksgiving comes on Thursday Portsmouth is a "payer" for an opera house attraction on that date. When I was a kid I spent every Thanksgiving day out in the neighborhood of Grape Hill, a picture of which accompanies. Beautiful place! There are poems in the air out there. How I would run up and down the dear old Columbus turnpike over which in the early days passed the famous stage coach. The drivers thereof were characters. One of these was my grandfather, David Itahn, whom I mentioned in former stories as trainer and handler of wild animals in the first schools of that art! Another thing that made the neighborhood of Grape Hill so dear was the fact that Uncle John Robinson, Adam Forepaugh, John O'Brien and Sells Brothers, when they came to Portsmouth, always stopped on Grape Hill to make ready for entrance to the city with their dazzling street parade. And still another thing that endears Grape Hill to me is the fact that it is the home of Leora Irene Huston. Her people, every one, were characters. The good old stock was in them. Miss Irene, I can safely say, has met and known all the public men of prominence and is acquainted with every star of note in the firmament of stage and white-top. Below I give a soliloquy from her pen entitled, "The Old Columbus Pike," which will recall old time showmen to the days when they schemed to beat the keepers of the toll gates:

The Old Columbus Pike.
I have grown very old; Time's busy, tireless fingers
Wields well the story I am going to tell!
In vain some cherished past invited me to linger
'Tis useless, now, it seems, progression sounds my knell.

Facing each year, 'twould be a kind, grand token,
While memory and sad hopes fondly caress and remain—
Misshapen contours of the famous old pike is broken
Wearing deeper, deeper grooves within me just the same.

I am known as the "Famous Columbus Turnpike,"
Incorporated 1831; beginning, where the court's first seat,
Market street, which was the oldest court house site—
Entering Columbus at the southern termination of High street.

Alas, in my 50th year progress attack'd me with picks, steam roller, shovel,
Soon learning with great joy, grand-daddy possessed brains in former grand old race,
Squeezing, plowing, digging, poor old body wriggling, sure the old road had trouble,
With all rising triumphant! Concrete was not in it, they found pure gravel base.

'Tis midnight in the halls of time! The old road bids good night,
'Midst joyous shouts for the glad new road, best beloved and latest born
Marking its steps with trembling strides on — on — through darkness and through light
O! may its coming bring good cheer and fill up plenty's golden horn.

night when he retired Smith forgot to remove his rubber plate from his mouth. In the middle of the night he awakened violently with a sharp pain in his throat. He knew right away it was his teeth, because they were not in his mouth and he couldn't find them on the dresser or about the house. The next morning he hurried to a physician who advised that he go to Grant hospital, this city, and be "X-rayed." The travels of Smith's teeth are tersely tabulated as follows:
Monday Night—Teeth in mouth, as usual.
Later Monday Night—Smith awakened by sharp pain, misses teeth, teeth gone.
Tuesday Morning — Dr. McMurray thinks teeth went down throat. So does Smith.
Thursday Morning—Grant hospital physician sights teeth in Smith's esophagus, almost to stomach.
Ten Minutes Later—Throat muscles contract, teeth move on.
Present Location of Teeth—In Smith's stomach.
Smith's Condition—Exceptionally good, with voracious appetite.

The "Third" sensation of this week happened when Joseph Sheehan, noted tenor singer in grand opera who was with his company at the Columbus, Colonial went for a sight-seeing stroll. He took with him his bull pup named "Trouble." Pete Dailey's heavy English bull dog, a city bully, attacked Sheehan's canine. Humanity stopped in its busy course. Helter skelter came poodles, spaniels, collies and terriers. It looked like a battle to the death. Finally officers separated the dogs and as "Trouble" was pulled from his hold he took an ear with him.

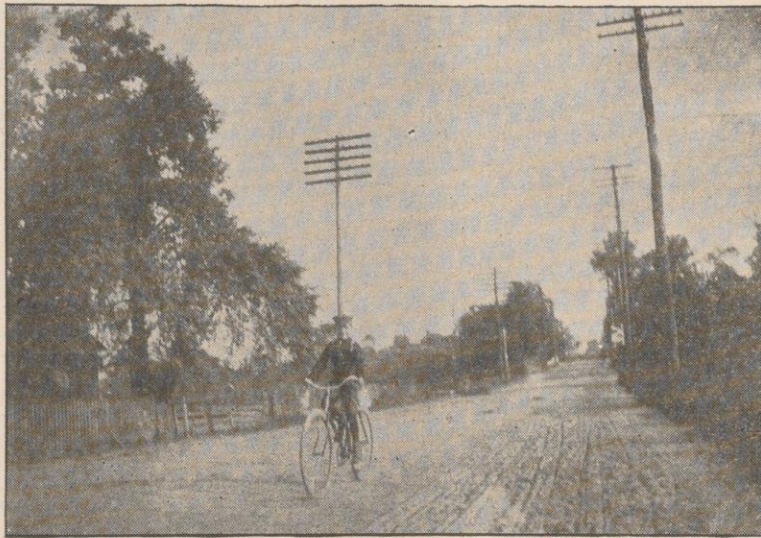
GIRL'S SALT TEARS LOOSENED TWENTY DOLLARS

Sensation "Four" registered at the Union depot. Seizing opportunity securely by the forelock, a sweet young thing in a white sweater coat picked up about \$20 in a racket that for keenness and originality was hard to beat. A minstrel show, traveling in a special train, reached Columbus at about 6 o'clock and made a short stop. At 6:05 exit the minstrel train and enter one extremely tearful girl in white sweater coat. Between sobs she told travelers around the station that she was a member of the Al G. Field troupe and had missed the special. All her money was on the train, she said. A drummer "came across" with the first-class contribution to the pseudo show girl. Others hastened to get in, and nearly \$20, mostly in \$1 bills, was the offering. Gate men waited in vain for the girl to appear when the next Pennsylvania train left for Pittsburg. A messenger boy finally reported that he saw her going on North High street with an elderly man. The Field show carries no women and is down South.

STAGE REALISM IN PENITENTIARY MELODRAMA

Sensation "Five" escaped from the penitentiary. It runs thus: "A real, dyed-in-the-wool melodrama, with characters of the play taken from life, is what the prisoners of the penitentiary are planning for their Christmas day celebrations. Holcomb J. Beckwith, serving three years from Lucas county for forgery, who has gained the reputation of being the prison scribe, has been commissioned by the prisoners to write the play. Leo Mitchell, serving fifteen years from Fulton county for burglary, who has published several songs, while inside the prison, will write the music; and Antone Bonnell, serving seven years from Cleveland for embezzlement, will lead the prison orchestra. According to their present plans the show will be a real 10-20-30 affair, with all of its thrills acted by convicts. Beckwith refuses to tell of the plot, but it is said that one act deals with a burglary of a bank in which the actors can be seen at work on a safe. It is the plan to have these parts played by bank burglars. On Thanksgiving day the Boucher-Trautmen minstrels of Columbus will entertain at the prison.

Sensation "Six," is given breath of life by Frank Spellman's emerging from the east and contracting with the National Corn Exposition, to be held here January 30 to February 11 (two weeks), to furnish a circus event. The press agent of the affair says:
"Frank Spellman, now at the New York hippodrome, has closed a contract with the National Corn association to provide an exceptionally strong circus especially for the exposition, one of the largest buildings in the group to be used as the circus hall. There will be eighteen of the most elaborate circus acts obtainable, and the major portion of these will be European acts which will



GRAPE HILL, A DEAR MEMORY TO THE OLD SHOWMAN
View of Columbus Pike, Irene Huston's Home Hidden by Foliage, the Cottage where Uncle Henry and Aunt Mary Stratton, Her Colored Servants, Live. Boy on Wheel Is Master Clay Correll.

The road to be opened not exceeding 100 feet wide,
Which the distance 30 feet was to be the roadway,
Toll gates erected every ten miles on the side,
Marked with milestones, informing the miles of highway.

Militiamen, their families returning from church and muster,
Were granted toll as they passed through the gates—
Encouraging high hopes, brave thoughts which no doubt cluster
Around every soldier's heart, also love for their mates.

The famous palmy days of the coach and four,
Loaded with jolly passengers, also driver brave and free,
Is effaced by the automobile, with dazzling beauty galore,
Happy joy riders, chauffeurs, honk! honk! intoxicated with glee.

Not a vestige remains of the old toll gate
Snugly nestled at the base of two-mile hill,
Warning travelers to pay toll so much a rate,
Which was necessary to meet all expenses at will.

In those grand coaching days of long, long ago,
When the stage horn echoed musical note afar;
The prancing and pawing of four gaily horses aglow
'Twas magnificent sight at eve or morning star!

Ten dilapidated milestones mark the places of renown,
Ancient mariners lost records on the scroll of time—
Dwarf'd, black begrimed faces, toppling forward and falling down
Aged sentinels who have vanished on the mysteries sublime—

BURLESQUE STILL PULLING "THE CHAMPAGNE BATH"

Columbus is still sensational. Frank J. Noonan dropped in. He gained fame when in the burlesque business by furnishing the champagne for his best girl in the profession to bathe in. Do you remember it? Big city papers ate it up. They "first-paged" the story with pictures. Day before yesterday he repeated the stunt in this city. The girl this time



was Miss Nancy Massie Crittenton, of Pottsville, Pa. The champagne bath came off at a leading hostelry and because of its great cost and magnificent elegance is being talked of here and roundabout. I accompany the gay Noonan's pictures, showing him ordering the champagne by phone and as he looked in quiet moment the day thereafter.



TEETH AND STOMACH FINALLY GET TOGETHER

Another explosion along publicity's white way came when the announcement was made: "Out at Grant hospital there's a man with his teeth in his stomach—a sort of reuniting of the mastication and digestion organs, as it were." This man proved to be Charles Smith, of Marion, Ohio, forty-five, married, and backer of theatrical enterprises. Last Monday

be imported by Mr. Spellman for this big two weeks' engagement. The interior of the big amusement hall will be transformed into a typical circus—just as it may be seen in the summer time—with the two big sawdust rings and the red and blue circus seats. Performances will be given every afternoon and evening during the two weeks that the exposition is in progress. Besides the mid-winter circus, there will be band concerts and hundreds of demonstrations and features that will be of especial interest to everybody."

MORRIS CONTENTION KEEPS HOUSE DARK

American in Omana May Change Directing Management as Result of Brush, is the Rumor

(Special to The Show World.)

Omaha, Nov. 20.—Owing to a dispute between the two wings of the William Morris interests, the American Music Hall, of this city, will be dark the coming week and probably longer. A change of management will probably come also.

Manager Pile received a telegram from Walter Hoff Seeley to the effect that the Omaha house would be dark this week. Manager Pile has given out no advance notices or advertising matter which would tend to verify the fact that the house would be dark.

If the Morris circuit lets go of the local house, it is rumored that there are several other circuits which would like the opportunity to jump in and take the location.

Arthur Brandeis, of J. L. Brandeis & Sons, owners of the theater said in interview: "We are so far from either the New York or the San Francisco office of the William Morris circuit that we are not very well informed of their intentions. The local management of the house will probably remain the same, and Mr. Pile will probably remain as manager, no matter who furnishes the shows. We cannot say yet whether the William Morris circuit will furnish us bills or not. There may be some other company take up the house, and as there are several firms wishing to come into Omaha, we can assure the Omaha public that the treater will not remain dark for long."

It is rumored that the Pantages, of the west, are strong for Omaha and very desirous of coming in. The Pantages are rather strong on the coast and in the intermountain cities.

It is also rumored that the Orpheum circuit would take over the house, color being lent this story by the fact that Martin Beck, general manager of the Orpheum circuit, twice visited Manager Pile, of the American, while here recently on a visit.

WARD & VOKES EAT TURKEY IN OMAHA, NEBRASKA

For the past twelve years Hap Ward, Harry Vokes, and Lucy Daly have eaten their Thanksgiving dinner in this city with Mr. and Mrs. Breed. "Doc" Breed

is manager of the Krug theater and one of the best liked theatrical men in the west. Ward & Vokes have played an engagement in this city on or about Thanksgiving time for the past dozen years and each time they have a reunion with Doc and Mrs. Breed at the latter's home.

This year's dinner was held at The Strehlow, where the Breeds have cozy apartments. The wealth of wit and humor that floated over the bones of the turkey would suffice for the making of another play like "The Trouble Makers," with enough laughs left over to warm up for an overflow audience. The five old time friends sang the songs of "the other days," the old melodies taking them back into the past to meet old friends long since dead or away off in some other part of the world. The mention of some "hale-fellow-well-met" or a recounting of the happy times spent in the long ago days brought an occasional tear to accentuate the laughter that held the boards most of the evening.

Frank Phelps, formerly treasurer of the Krug theater, has gone out in advance of the Ward & Vokes attraction. Mr. Phelps is well known to the theatrical profession of the middle west, he having piloted several of "Doc" Breed's attractions for years.

EDWIN LYNCH SUCCEEDS AVERILL HARRIS AT OMAHA

Edwin Lynch replaces Averill Harris as leading man of the Woodward Stock company. Harris goes back to New York. Mr. Lynch makes his bow the week of November 20-26 as Bertie Cecil in "Under Two Flags." Other changes in the Woodward Stock include the addition of John J. McCabe and A. M. Keiler to fill vacancies.—Smyth.

New Theater for Pendleton, Ore.

Pendleton, Ore., Nov. 23.—George Darveau is building a new theater in this city. Mr. Darveau has moved the restaurant he conducts in the St. George hotel to another part of the building to permit of improvements which he intends to make to permit of his playing road attractions.

New Playhouse for Savanna, Iowa.

Savanna, Iowa, Nov. 23.—Savanna's new playhouse will be completed by the tenth of next month and the opening will be celebrated about the fifteenth, according to Manager Fulrath. The house will seat approximately 550 on the main floor and 200 in the balcony. It will play traveling attractions.

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KANSAS CITY BEST SHOW TOWN IN THE WEST

J. Shubert Makes Fancy Statement and "Projects" New Theater.

(Special to The Show World.)

Kansas City, Mo., Nov. 23.—J. J. Shubert, who has been here the past few days attending court, has also been looking over sites available for a new theater to be erected by them during the next year.

According to their plans they wish to make Kansas City a two weeks' stand town, and with only one house here it would be impossible to do this. Mr. Shubert would not say the exact location, but it will be on either Grand avenue or McGee street. Mr. Shubert stated that Kansas City is the best show town in the west. The new house will be ready by next October.—A. J. C.

LATEST COLUMBUS "BAT" CALLS FOR PLAY CENSORS

The naughty sensation is "Seven" as to number. Censorship of the plays that are presented at the various theaters of Columbus is contemplated by a sub-committee of the Chamber of Commerce. Members of the committee are: Prof. F. A. McKenzie, W. T. Wells, and Harry M. Blair. This would be worse than a street car strike, and the strike this city had certainly cramped it. What the above committeemen do not know about theaters, plays and show folk would make a much larger volume than what they do know. A girl in tights would frighten them. Blair might hold his own. Really, to be a good censor, one should stay out all night with a live-wire chorus girl. Practical knowledge is valuable. If the "goody-good" compared the secrets of "Behind the Scenes" with the inner workings of society and their own set they'd be startled at the soot on their side of the facts. Plays are all right. Let them alone. In every play I ever saw the hero is applauded and the villain hissed. This is evidence against censorship. Still, if I was ahead of a show I'd stay up day and night to get such a committee as named by the Columbus Board of Trade on censorship to censor and censor hard and plenty. It is a safe gamble that my show would get the crowds. What right have inexperienced men to tell people what shows to go to? Experienced men, fellows who know, who have been down the line, don't want the job. If Christ had the spirit of the above proposed censorship a rose would become a stench, and persons with good red blood would bear the same relation to the public as a chew of tobacco after it is chewed and spit out. The United States owes it to its best conscience to tabulate in its census report just who are the d—n its fools in this country.

Short Notes About People and Things

Dave Hellman is doing things up right in advance of dainty Mae LaPorte and her company. In Clarksburg, W. Va., Bucyrus, Hicksville, and Tiffin, Ohio, the receipts were over \$5,100.

Sarah Bernhard, financially as well as artistically, made a new record at the Southern theater. The receipts for the night's performance were \$3,140. The engagements of "Mme. Butterfly" and of Sothern-Marlowe were each less by about \$1,000.

Charles Waldon, leading man of the "Fourth Estate," which played the Colonial this week, was remembered by the friends he made when he was in the Empire Stock Company. The local Typographical Union, No. 5, attended in a body Wednesday night, making it "Printers' Night" in honor of the members of New York Union, No. 6, who travel with the "Fourth Estate."

Augusta True, scored a hit in "The Virginian" at the High Street theater. She came from McConnellsville not far from Columbus.

Tom Morrow, business manager of Arthur Donaldson in "The Wanderer," was entertained here by Fred Griswold and the Faust Family. Mr. Griswold is figuring with me on starting a wild animal show on the road to make county fairs.

Jack Morrow, brother of James Morrow, the well known showman now with A. G. Barnes' Trained Wild Animal Show, is on the road demonstrating an ivory arrangement that takes the place of the costly initial metal die.

FINE NEW THEATER FOR SAN DIEGO, CAL.

San Diego, Cal., Nov. 23.—(Special to The Show World.)—A fine new theater and office building is to be built in this city for John D. Spreckles. It is to be 235 feet long and 200 feet wide and will seat 1,750 people. L. E. Behmyer, of Los Angeles, and J. M. Dodge, of this city, have leased the house for ten years and will play only the best of the high class attractions in it.

THREE NEW THEATERS FOR MARION, INDIANA

Marion, Ill., Nov. 23.—From reliable sources it is ascertained that no less than three new theaters are being projected for this city in the near future. Henry Scurlock, saloon man and carnival manager, is to erect a house for use as a vaudeville and moving picture theater. A number of secret organizations in the city are planning a large ground floor theater for first-class attractions, with offices on the second floor of the building. Samuel Elliott is contemplating the erection of an air-dome in which to present moving pictures and illustrated songs.

Manager Roland has inaugurated the policy of offering moving pictures in his theater each Sunday evening. "St. Elmo" played the house last night and "The Man on the Box" is booked for this evening.

E. E. Clark, manager of the Marion opera house, accompanied by Mrs. Clark, and their young son, Buster, has just returned from a ten days' visit to his old home in Red Oak, Iowa. Mr. Clark had not visited the town of his boyhood days in eleven years. During Mr. Clark's absence from the city his theater was managed by Mrs. Jane Campbell, mother of Mrs. Clark.—Jenkins.

ANOTHER SHOW GIRL MARRIES INTO MONEY


(Special to The Show World.)
New York, Nov. 23.—Cable advices from Paris last week announced the approaching wedding of Charlotte Katharine Palmer, a show girl formerly with the "Wang" company, and James Cresson Parrish, Jr., a wealthy clubman who is related to the Vanderbilts.

Count de Beaufort's dog, Sancho, was kicked into the limelight. That was something.

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FRED MACE'S SPLATTER

ADDITIONAL CHICAGO NEWS

By WILL REED DONROY

Mozzle and Broka to the Gonsa Mishpoka

With the Actors and Actorines—Their Little Joys and Sorrows.



Turkey week is with us and still I am working. Chicago will be full of musical shows from now on, if all we hear prophesied turns out O. K. The agent of Frank Daniels' company tells us he will bet any kind of a hat that "The Girl in the Train" stays at the Studebaker for three months. The agent of "The May-ress," which comes

to the Colonial following "Our Miss Gibbs," is just as sure that his troupe will be trouping until early Spring, and last but not least, Jake Rosenthal insists that the new Julian Eltinge piece will outlast all others at the Illinois. Well, I hope they are all right, and I also hope that "The Chocolate Soldier" stays here until the snow has come and gone; then we will all be happy. Now for some gossip.

Alice Yorke made her first appearance in the prima donna role of Nadina in "The Chocolate Soldier," and, as I predicted, made a tremendous success. I told you that you had not seen this girl at her best in these flimsy little parts she has been playing around Chicago, and when she was proposed for this part there were a lot of knockers who said that it was ridiculous to think of putting her in such an important part, but she made good, and if you don't believe it, just follow the crowd to the Garrick any night.

Tom Johnson, the well known Chicago attorney, has proven himself the "hope of the white race." When he can drop a 300-pound man with a punch as he did in the Union restaurant last week, we must pay some attention to him. (The big fellow had insulted Tom's wife, who is Frances Kennedy, and is my wife on the stage of the Garrick every night, including Sunday—our stage names are Mr. and Mrs. Casimir Popoff.)

Helen Mae Page, the little Dresden doll, returned to Chicago yesterday. She will lay off here a week and then play the Sullivan & Considine time to the coast and back with her partner, Summers. Helen is sporting a new set of light furs—they are white fox—but they won't stay clean long in Chicago. By the way, Chris Brown fixed up the time for her. Good luck.

Chub Sullivan says that Josephine Gassman has a better act than anyone in vaudeville. I asked him why, and he said, "Because she's my wife, and I'm her manager."

Diplomat—My idea of a diplomat is a fellow who never misses an opportunity of telling a homely girl how pretty she is.

Al Holbrook has a farm in Rochester, N. Y., and last summer his wife had charge of the garden. One day Al asked her how the tomatoes were growing. "Well, dear," she said, "I'm afraid we shall have to buy them after all." "But," expostulated Al, "I distinctly understood from you a month or so ago that you had planted a whole row." "I know," replied his wife, "but I just happened to remember—I forgot to open the cans." (Some farmers, eh?)

Gus Sohlke attended our performance the other night and said it was all right, but it should have more dissembling of the convex dissolving numbers. Anyone who knows Gus can readily understand what he means.

Niel McNeil appears here with the Julian Eltinge show. I understand Niel is in better voice than ever. Gus Pixley is around these parts and says he will sing Niel for fun or marbles before any audience, and let the audience be the judges as to who is the best to "holler" strawberries.

Adele Oswald, who was formerly the prima donna of "My Cinderella Girl" company at the Whitney opera house, has a girl and boy act which she will play over the Orpheum time starting January 9. I hear that it is a real "Klasy-Konception."

The Aviator opened here at the wrong season of the year; it should have waited for "Fly-time."

Fields and Lewis, who are now appearing with "Lower Berth No. 13" at the Whitney, told me when they got their first week's salary they immediately deducted the usual 5 per cent and sent it to New York. After they had mailed the letter they realized what they had done, and tried to get the letter out of the box—but the agent is the winner.

Frank Peers, the well known local manager for B. C. Whitney, was out in society last Sunday night. He attended the performance at the Garrick, occupying a box, and looking for all the world like real money.

Don't forget to send in your Christmas "ad."

Hardie Langdon has returned to Chicago, and the other night in the lobby of the Grant I saw her counting over a roll of yellows that would choke a horse. She was looking for Meredith to give him an ad for our Christmas number. Hardie certainly saved her money this trip. More power to ye.

Schiller Grill—There is a new "grill," which has been established in the Whitney office on the tenth floor of the Schiller building. The first customer was the Hon. Mr. Teasdale, the manager of "The Chocolate Soldier" company. One of the chorus girls had an idea she was mistreated because she was let out and for revenge she had a couple of "Steward's bulls" come in and start to roast Teasdale. However, he came out of the fire in good shape, and vows he is capable of running a company, and don't need any headquarters men to give him pointers. "Bulls don't like cow-feed."

"Jock McKay," the dyed-in-the-wool Scot, is in town. He is going to sing "Under the Yum Yum T-R-R-R-ree." If he sings it the way he talks it, I would laugh myself. He has the finest collection of large "R" rolls I ever heard.

Bernice Barrington, who is well known on the Pacific coast, is in town and is trying to break in around Chicago. Here is a girl who is clever and was well liked in the west. I think she will make good here if given the proper chance. She can sing, looks good, and makes the audience believe it.

"Mike" Shanley, who runs the Continental hotel in Frisco, sent me a letter the other day, and gave me a list of the people who were stopping there week of November 15. Here they are: Frank Morrell, William Keough, George Beban, Milton Taylor, Manual Alexander, Frank Hollins, H. Cooper Cliffe, Harry Bloom, Edwin Keough, Allen & Lee, Delmar & Delmar, Anna Cleveland, Nellie Butler, E. A. Batchelder, Charles Lovick, E. A. McGregor, Bob Priest, Six Musical Cuttys, and, last but not least, "Gillie" Gregory, the fellow who slept all through the Frisco quake and still says he didn't feel it. But say, there is some list of "regulars"—however, if you know "Shanley" it is easily understood why all the good ones pick out his place. God luck, "Mike," I wish I were there with you.

Boyle Woolfolk, who owns "The Winning Miss," which, by the way, opens at the Haymarket Sunday night, was in town for a few hours last Tuesday. "Bully" looks good, and says that he has nothing to complain of about business. Max Bloom is playing the part I played last season. Another big Chicago favorite in the cast is Hattie De Von, who for several years was at the La Salle. Hattie is playing the soubrette, and take it from me, she is some soubrette. If you don't believe it, go over to the Haymarket and catch her in her aeroplane dance. It was Ann Arbor last Christmas—and oh, what a Christmas—where is it this year. Remember the Christmas tree in the Cook house—also the highballs in the bar. Oyi-Oyi-Oyi!

"Food" Ascher, of the Garrick, says he weighs 83 pounds stripped, and not 82. I am sorry that I made a mistake of a pound, but when I guessed you had your hands in your pockets. Pardon the mistake, I pritheer.

"The James Brothers" still live by the hold-up game. If you don't believe it go on the Garrick theater stage and ask for "Joe the WOP" and his two clearers. Anything this trio don't know about second story work and the hold-up game in general is not known by any of our up-to-date "Raffles." Their

voices also match the flags they carry. Joe says that it has "hot chestnuts" beat to death these cold nights, and that is why he sticks.

Grace Drew, the prima donna, opened in St. Paul last Sunday night in place of Mme. Kopetsky, who was incapacitated by a wrenched knee. Miss Drew took St. Paul by storm, according to all newspaper reports. As soon as Mme. Kopetsky recovers, Miss Drew will return to the Garrick here to alternate with Miss Alice Yorke in the role of Nadina.

After you've had your turkey feed, And think you've had your fill, Enclose a little Christmas "ad" And we will send your bill.

"Fat" Van will shake for anything but a "toupee." (Hirsute knowledge.)

Lou Houseman is back from New York, and as usual has a new one he is going to spring on Chicago. I am not allowed to tell what it is, but it is a corker and if he don't make a quarter of a million out of it I miss my guess. Wish that I were in on it.

Sam Smyth, editor of the Sovereign Visitor of Omaha, will be in town in a few days. Sam expects to close a deal for one of his numerous sketches, and at the same time try and dispose of a three-act drama he has written. I would like to see this fellow get a chance—he is there both ways from the Jack.

Joe Clayton is playing at the National this week in The Rosary. He goes to Indianapolis next week, and then returns for a week at The Crown. By the way, Joe's brother, whose stage name is Jack Miltren, has made a great big hit with William Gillette's company now playing in Boston. Miltren is playing all the "heavies," and, after Gillette, he is getting the notices of the company. Miltren appeared here all last season as the "Blinky" bank president in "The Fortune Hunter."

Count Beaufort, who opened at the American, fooled a lot of wise-acres, of which I was one, when he put over a solid hit. It is by far the best "freak act" that any of the big fellows have signed. Let me tell you after seeing him Monday afternoon, it was easy for me to see how he landed an heiress. A general feeling existed to kid him at the start, but when he told about his "friend" dog—there was sentiment expressed that made the audience sit right up and take notice. Here is one count that's "somecount."

Innes & Ryan are bathing in Florida, and incidentally teaching the alligators how to "Kellerman." (Billy Gould, take notice.)

Jay Caulfield spent Monday in town visiting his folks and incidentally calling on a few "klucks" before going on the long trip to the coast with "The Chocolate Soldier" company (western). He will be more of an assistant to Moore, that is if Moore can stand any more assistance. No more.

Ashton Stevens is back at work on the Examiner. It was thought that this well known critic would have to give up work here in Chicago and go west. However, happy to say, he is still with us. Whenever he decides to go to the coast he knows that there is always a great big welcome there for him. I don't know of anybody who has more friends in Los Angeles and Frisco than Stevens. Here's hoping he fully recovers and remains here where his work stamps him as one of America's foremost critics.

TRIES CONTRACT RELEASE BY PUGILIST'S ROUTE

Actions akin to those the reformers object to in "The Girl from Rector's" as a stage performance on Saturday night resulted in Dorothy Arville complaining to the Chicago police that she had been shamefully abused and ill treated by Fred Fleck. Miss Arville is the leading lady with "The Girl from Rector's" company which played the National theater, Chicago, last week, and Fred Fleck is the company manager. In private life Miss Arville is the wife of Arnold Arville, a New York real estate dealer. Her complaint narrates that the company manager wanted her to release him from a contract he had with her and when she refused knocked her down, slapped her, kicked her, and tore out one of her earrings.

VENTRILLOQUISTICAL DEVICE PROVES A BIG SUCCESS

When "Follies of 1910" was in town many people were mystified by a device that caused music to float about through the auditorium of the theater in a most mysterious manner. When Mlle. Genee appeared at the Illinois in "The Bachelors Belles" there was the same mystification. It now appears that this device is the invention of Charles Cregier, the son of a former mayor of Chicago, and a native of the Windy City. Mr. Cregier, with William Ruppert, a well known Chicago theatrical man, has formed a company for the promotion of the invention, and next season it will be used in various attractions sent out by Charles Frohman, Joseph E. Gaites and others. The young inventor is now at work on improvements on the original device, which it is said will cause a sensation.

SETTLEMENT HOUSE BENEFIT AT LA SALLE OPERA HOUSE

Next Monday night society will be out in full force at the La Salle opera house. On that occasion the Alice E. Bates Circle will conduct a benefit for Neighbor House, a social settlement whose mission is the alleviation of "white slavery."

The directors of the circle will have full charge of the performance of "The Sweetest Girl in Paris" and the boxes have been sold to prominent society people. The officers of the organization are: Alice E. Bates, president; Mrs. John C. Swinson, first vice-president; Mrs. N. B. Lewis, second vice-president; Mrs. Alfred Essendrup, recording secretary and Miss L. May Pine, corresponding secretary.

JULIAN ELTINGE WILL HAVE DARING DISROBING SCENE

Julian Eltinge—he of the female impersonations—is headed toward Chicago, and after Otis Skinner has spent a fortnight at the Illinois in "Your Humble Servant," will be seen in that house in "The Fascinating Widow." In this piece, so it is said, Mr. Eltinge appears as Jack, a college boy, who, to win the heart of the young woman he loves, disguises himself as a widow. It is also whispered on the quiet that Mr. Eltinge is to have a daring disrobing scene in this play. After this attraction has gone "The Arcadians" with a big cast will come in for the Christmas holidays.

STOCK COMPANY AT BIJOU WILL PRODUCE "SAPHO"

Beginning Sunday afternoon the stock company at the Bijou will offer a production of "Sapho," the emotional play. Gladys Montague, a young actress of many graces, will be seen in the title role, and the other members of the company will be apportioned to the several roles in which they are best fitted. Much interest has been aroused in the forthcoming production and the week promises to be a banner one in this house. The company has been offering melodrama for the major part of the season, and report says that business has been good.

BUSH TEMPLE PROSPERING; WILL PLAY COMBINATIONS

The German Peasant Players are doing a big business at the Bush Temple theater and owing to their tremendous success Manager W. P. Shaver has determined to place combinations in that house when their engagement expires in January. Prices will be changed in accordance with the merit of the attractions and offerings which are new to Chicago will be presented for "runs."

"BARRIERS BURNED AWAY" CLOSES IN MINNEAPOLIS

"Barriers Burned Away," the play made from E. P. Roe's novel of the same name, closed its brief career in Minneapolis last week and has been brought back to Chicago for improvements. A. A. Powers, who was out with the attraction, says that the piece will be rewritten and new scenery built in order to make it suitable for big city time.

Owing to the success of "The Chocolate Soldier" at the Garrick, Margaret Illington will play her engagement at the new Comedy theater. This house will probably open in a fortnight. Some legal complications have been holding back the final negotiations.

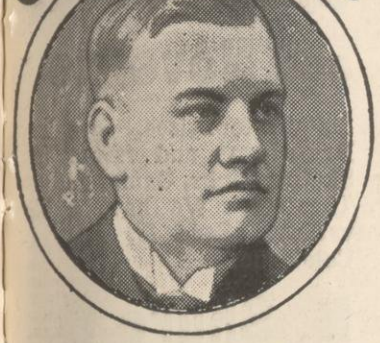
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EXCELLENT CHANCE FOR FIGHTING GAME IN NEW YORK

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Otto Floto's COLUMN



Denver, Colo., Nov. 21.—If the next New York legislature passes a bill favorable to boxing—and from where it sits it looks like a pipe that they will let us hope that the same corralful of grafters and sure-thing men that caused the repeal of the Horton law some years ago will be barred from all the clubs in New York city. The boxing game was good in New York right after "Big Tim" Sullivan had the bespoken law passed and it stayed good until the bunch that Tim had befriended got into the game. They framed and lobbed until Sullivan himself got sore and didn't kick when they started to repeal the bill. Now, the rank and file of Gothamites want boxing and the manner in which they patronize the exhibitions demonstrates the fact. But they don't want boxing badly enough to allow a lot of sure thing men to job the bouts. Just at the present time there is only one of the old-time gangsters connected with a New York club. All the other clubs that have been giving the ten-round stunts are being promoted by men who have a clean record. For that reason it is to be hoped that

the gang will be as clean and as honest when the legislature raises the ban and allows the bouts to be twenty rounds instead of ten.

Ward Won't Have Lynch Job.

The emphatic manner in which John Ward has told the powers that be that he will not even listen to being a candidate for election to the National League presidency this season should set at rest all the stories that have been set afloat about his willingness to take Tom Lynch's job. In fact, Ward has written to Lynch personally, stating that he would not, under any circumstances, allow his name to be mentioned for president at the coming meeting of the league. Ward is a very sensitive chap and when the magnates turned him down last fall he took it to heart—in fact, he stated at that time that never again would he be a candidate. His friends had forced him to run for the office, which was not of his seeking, and when they failed to elect him he stepped down gracefully and returned to his law office. He does not care, nor does he want the office. With Ward out of the way, it appears as if Thomas Lynch will warm the executive chair for another year at any rate.

The Match-Making Question; Answer.

Why do so many promoters make failures as managers of boxing clubs? That is the question. It has been put to me so often that it is almost as familiar as the Shakespeare thing. However, I have something on the immortal bard. I have an answer. At least it applies to the great majority of promoters. It is the inability to match men. Uneven matches are always a detriment to the club that stages them. The public loses confidence in a club that presents one-sided bouts and refuses to attend the entertainment. It is true that sometimes a club promoter is at a disadvantage, for many of the precious champions are afraid to meet a man that might have a chance with them. For that reason the promoter is actually compelled to bow to the wishes of the champions and secure the man or men that they dictate. When this condition exists it's time to close up shop, for sooner or later you'll be forced to do it by the public. The promoter who is shrewd enough and clever enough to present a well-balanced card is going to succeed in spite of what the champions may say or

do. Without the club to hold the contests there would be no champions, but, as I say, in their great eagerness to secure attractions the promoters themselves make it possible for the champions to dictate to them. Another reason why some promoters don't succeed is because of their fear to take a chance. They would rather get a bout that costs them a few hundred dollars, and which fails to draw even half the amount they were paid at the door or box office window, than get a first-class bout that would draw thousands of dollars for them, just because the latter kind of a bout costs a little more money to secure.

Coffroth Model Match-Maker.

While banging the strings of my harp on the promoter strain I would like to sing a verse about James W. Coffroth of San Francisco. He is one promoter who makes a success out of a bout that nine out of ten inferior managers would fall down on. Coffroth is a close student of the game and always has a physician-finger on the throbbing pulse of the fight public. No youngster ever hopped into the limelight that Coffroth didn't have a line on. When he sees a new battler getting his padded mitts on a big share of the public interest he makes every effort to get the fighter's name at the business end of the articles of agreement. And he usually hooks up and, if necessary, also contracts with one of the prominent punchers. Just for the sake of example take a glance back at the bout a short time ago between Battling Nelson and Tony LaGrave. There's a contest that the other boys never even dreamed of. But Coffroth realized that the public eye was peeled for Tony. Wherefore he approached the popular boy. He also realized that the said public eye would not bat until it had seen Tony up against a "real" one. Wherefore he approached Battling Nelson with a big guaranty. Great match, great fight. Result—hired workers turning away great crowds jammed in front of the big arena prepared to pay advanced prices on the night of the fight.

Letter, Sir; Mr. Andrews, Sir.

Tommy Andrews, who is managing a cluster of American fighters in Australia set his managerial fist to pen and paper business recently. The result is a letter which reached me this morning, in part as follows:

THE RINGLINGS BUY VAST TRACT IN CANADA.

Secure 70,000 Acres in Saskatchewan—Purchase Not Announced.

(Special to The Show World.)
Winnipeg, Man., Nov. 18.—One of the largest real estate deals that has taken place in western Canada for some time was closed today when the Ringling Brothers, world's famous circus magnates, through a local realty dealer, bought a tract of land in Saskatchewan comprising 70,000 acres. The exact price paid or the purpose for which the land is intended has not yet been ascertained here.

K. & E. HOUSE IS TO OFFER MOVING PICTURES AT 10 CENTS

Montgomery, Ala., Nov. 24.—The Montgomery theater, now leased by Klaw & Erlanger, will open with motion pictures today. The "trusts" have a lengthy lease on this house at a fancy price, and to doubt they will make a failure of this kind of amusement at 10 cents.

It has been demonstrated several times that a house with the admission of 10 cents will not be able to make operating expenses. The Orpheum tried the advanced price, again dropping; then The Empress opened with the same price, and aft on month dropped to a nickel.—J. B. Long.

Postal Authorities Knew Blaney.

Louisville, Ky., Nov. 23.—Harry Clay Blaney had delivered to him in the office of the Avenue theater here the other day a letter which bore no other address than his picture cut from a daily newspaper. The letter had been sent from Chattanooga, where Blaney had played not long before, and was intended as a test to see just how far the postal authorities could go in delivering a letter with a freak address.

Clyde Fitch's Fortune \$212,727.

New York, Nov. 23.—A schedule of the Clyde Fitch estate, which has just been filed here, shows that the playwright was worth \$212,727.

SHUBERTS COMPLETE CHAIN IN SOUTH

Majestic in Montgomery Passes to the Control of Powerful Syndicates Rivals

(Special to The Show World.)

Montgomery, Ala., Nov. 24.—Manager W. K. Couch, of the Majestic theater of this city, has made it possible for the Montgomery theater-goers to be able to witness the productions put out by independent producers and the Shuberts.

The Majestic theater, formerly The Bijou, was recently overhauled and enlarged and Interstate vaudeville was installed. The vaudeville has proved more than a success in every way. When Jake Wells changed his policy from the said "open door" back to the Klaw & Erlanger Company the deal barred all Shubert attractions. It was alleged that Shubert had an option on the old Montgomery theater through Sam Rosewald, former manager and booker. Then it is said K. & E. outbid and secured the house at \$300 per month, with a lease for five years. Then Wells went back with the K. & E. people and his house was at their disposal, thus making the K. & E. firm have two theaters under their control, while the Shuberts and independent people were barred from this city.

It is then said that a representative approached Manager Couch of the Majestic with a view of leasing his house, while Mr. Couch then refused to discon-

tinue the vaudeville. Then it is alleged that this representative of the Independents went to H. C. Farley, manager and lessee of the old Majestic theater, trying to obtain this house, again failing. Manager Couch has just announced that he is in sympathy with the independents and that he was going to let them play his house in the future. The vaudeville will not be discontinued, only on the nights when high-class attractions are booked.

When Mr. Couch was seen today by a representative of The Show World he made the following statement: "It is true that I am going to give over to independent and Shubert attractions for a while, and my opening attraction will be Murray & Mack, playing 'Finnigan's Ball,' which will positively appear in my house Nov. 25. I also have several other attractions booked, among them are a good variety of Shubert's best productions. At present am unable to give out my season booking owing to the lateness in the theatrical season."

"Ben Hur" is billed to appear in the early part of December at Jake Wells house, and the "Shepherd King" will probably play day and dates at the Majestic, which will no doubt give the renowned production a severe setback.

Montgomery will once more have an opportunity of seeing the best of attractions touring the south. The independents will have won a great victory when they begin playing in Montgomery, thus making them have a regular southern circuit, they now control theaters in Chattanooga, Birmingham, Atlanta, Mobile, and New Orleans.

"Unholz meets Cyclone Thompson at the Stadium, Sydney, on November 9. Ray Bronson beat Tom Jones, a clever Australian featherweight, at Brisbane on the 22d inst., on points, after twenty rounds. Billy Papke meets Ed Williams, a lanky Australian middleweight at Sydney Stadium tomorrow night and is sure to beat him. I am here with my wife, looking after the American boys for Mr. McIntosh, and I will leave for England early in January. Walter Kelly, the American vaudeville performer, is here with us, making a great hit. I will write you fully as to the outcome of the bouts referred to, sending you the accounts in the Australian papers. You may not be able to reach me by letter here again, so when the spirit moves you address me as below in London, England, which will be sure to reach me in January.

"P. S.—Mr. William Corbett, whom you met at Reno, often talks of you and declares he had the greatest time of his life while in the land of the Stars and Stripes. He is showing the American boys a royal time over here."

"Hack" Goes Big on Tour.

Hackenschmidt, the big fellow, is certainly getting across with it. Everywhere he appears it's the same old story—halls jammed and an S. R. O. crowd yammering outside for an opportunity to hear the Russian lion roar. One might also admit that the grappler is playing to considerable congregation when he can turn 'em away and stand 'em up the way he did in New York last Friday. What's more, the choicest pick from the New York bouquet of prominent sports was among those present about the ringside. This must give an impression better than our feeble pen can draw of the attractive power of Hackenschmidt, or the cleverness of a manager who can so manoeuvre that it's a question of capacity every time he shows. Hackenschmidt had never been properly handled in his previous American tours; the public had never been made aware of the prowess of this wonderful athlete. His success this time is due to the fact that Jack Curley is able to drive home the truth to all followers of the game. He has been everlastingly at it since the opening night in Chicago. Among the big nights was in Buffalo, where the Army was too small to hold the mob that gathered, in Hartford where the Coliseum bulged with spectators, Montreal, Boston and now in New York.

COMEDY THEATER LEASE IS A MATTER OF SPECULATION

There seems to be a hitch in the proceedings at the Comedy theater, formerly called the Ziegfeld. It appears that the Messrs. Ziegfeld were unable to turn the house over in the shape that appeared suitable to J. J. Shubert, who has been in the city. There were such items as sub-leases entering the negotiations and Sunday nights were eliminated because of the holdings of another theatrical company.

Several conferences have been held between the principal parties to the negotiations and it will probably be opened in a few weeks with Margaret Illington.

THE RAYS HAVE A THEATER IN ST. AUGUSTINE, FLA.

St. Augustine, Fla., Nov. 22.—The new Jefferson theater opened last week with vaudeville. Among the attractions were "It Happened in Arizona," by Evelyn Weingardner Blanchard with a cast including Viola May, John J. Smartwood and Lawrence Williams, Inness & Ryan, Emile Chevrier, Pastor & Merle, and Morris' monkeys. The house is managed by John and Emma Ray who have retired from the show business. On the staff of the first program is a name "George Primrose—janitor." It is not known whether this is a joke or a similarity in names. The theater has a seating capacity of 1,200 and plays a road show once a week with vaudeville on other nights.

Barrymore and Colt: We're Happy.

New Orleans, La., Nov. 16.—(Special to Show World.)—Russell Colt and Ethel Barrymore both denied tonight rumors of their separation and denounced as false all stories of marital unhappiness.

The Cardownie Sisters left Chicago last week for Topeka to open for a few weeks in the southwest for the W. V. M. A. After they left Chicago messages came to the association stating that their mother was dangerously ill.

TWO BILLS' SEASON A REMARKABLE ONE

Financially Successful in the Extreme—No Serious Accidents and Not a Single Performance Missed

By Major John M. Burke.

That "in unison there is strength" has been exemplified in the echo daily heard since last March to November; from Madison Square Garden to distant Winnipeg, and far distant Vancouver; the intermediate northern border cities; from the coast line of the Pacific down to San Diego; across the desert to Galveston on the Gulf; through the Lone



Col. W. F. Cody (Buffalo Bill).

Star state to the banks of the Arkansas (Little Rock), some 13,000 miles—from Buffalo Bill and Pawnee Bill's allied forces. This march was marked by such continuous success as to make a brilliant record in financial returns and the satisfaction given to applauding millions.

The merits of the combination is thus attested, as well as the popularity of the historical frontiersman that lends a realism to its basic pictures—Col. W. F. Cody (Buffalo Bill.) The tour marks the preliminary chapter in the famous scout's farewell, the pages of the final chapters occurring on his remaining itinerary to Philadelphia, Chicago, Boston, Washington, Baltimore, Denver and the interior cities, next summer.

Phenomenal in receipts, in immunity

from the ordinary trials and tribulations attending a season of such scope in territory, changing climates and the unforeseen; never losing a date, a town or a performance; its San Francisco season a special triumph; its daily reception an ovation, a record has been made that justifies this recording.

The Old Scout and his younger confrere in pioneer history, Major Gordon Lillie, are to be congratulated, the former for this evidence of the continued friendship of a continent full of admirers who thus exhibit their regret of his passing, like the history which he exploits, and the old timers of which he was a type; and the latter for his exhibition of rare managerial judgment and tact.

From March to November 19, an extra long season was closed at Little Rock. Managerial tributes were paid to that astute, accomplished and nationally recognized pilot of the tented field, Louis E. Cooke, and his advance staff, and Johnny Baker, arenic director; reciprocal exchanges of the season's compliments passed between the "Two Bills" and their world-recruited company for the splendid execution of their varied duties—exemplary conduct and loyalty of the latter, and the fatherly care, attention, treatment and courtesies of the former.

The annex manager, George Wilson; the caterer, Charles Ballard, and the overworked, overtaxed ticket sellers and takers, all came in for their meed of praise.

The disbanding was successfully accomplished to the tune of "Aul Lang Syne" from Director Sweeney's band, and all retreated to their various ways, mostly engaged to recruit when spring-time comes again.

The horses will winter in Pennsylvania; the outfit, cars, etc., at Trenton, N. J. Col. Cody will devote the winter to his various enterprises in Nebraska, Wyoming, and his later development of the promising Bonita group of mines near Tucson, Arizona, the late returns from which give possibilities of a bonanza nature.

Major Lillie will fit between Trenton and Pawnee City, where, as a successful bank president, his presence is at times imperative, as well as to superintend his ranch, Buffalo Breeding Reserve, and the finishing of his new \$40,000 mansion on his new acquisition through government title of a half mile square of late Pawnee Indian holdings, adjoining the prosperous city with whose fortunes he has been identified since its foundation at the opening of the great baby state of Oklahoma.

Next season the same standard of excellence in the program will be adhered to as on this season commanded the endorsement while crossing the continent.

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PARKER CARNIVAL COMPANIES WINTER IN LEAVENWORTH, KAN.

Animals To Be Used in Permanent Show
in City Chosen as New Home of
the Enterprise.

Leavenworth, Kansas, Nov. 21.—The Parker carnival companies are expected in this week to go into winter quarters. The trains will be put on the Parker sidings at once and everything made ready for winter. This is the first year in the new location and all the details have not been finished but according to Mr. Parker's plans this will be the finest winter show quarters in the country. This has been the best season ever had by the shows and plans are under way for the finest carnivals they have ever put out for next year.

All the machinery is being loaded at the Abilene plant to be shipped here the last of the month. Some of the warehouses will be left in Abilene till spring, when they will be moved here.

The animals will be kept in some suitable building in the center of town and performance given. This will no doubt prove very popular.—A. J. C.

The Cole & Rogers Show is playing through Texas at the present time. Fred Kettler, who is with the organization, in a letter to The Show World, comments upon the fact that large quantities of cotton are being held in all of the small Texas towns in the hope that a higher price will prevail shortly.

GERTRUDE DE MONT GOES TO BRYAN'S TOWN TO ACT

Gertrude De Mont left yesterday for Lincoln, where she joins the Lyric theater stock company, which is now in its fourth successive year. Miss De Mont will play all the soubrette parts, and will introduce specialties in the different plays. They will play all the latest pieces, such as "Forty-five Minutes from Broadway," "Fifty Miles from Boston," and all the Cohan pieces which are available for stock. Miss De Mont has a contract calling for twelve consecutive weeks with an option of twelve more, and it seems as if Chicago will be deprived of her services for twenty-four weeks sure, for it is ten to one she makes the Lincoln people like her as well as the Bush Temple Stock patrons did here in Chicago.

MABEL BARRISON TO REST A YEAR IN CALIFORNIA

Mabel Barrison will lay off for a year. Miss Barrison has developed a slight attack of tuberculosis; it is said, however, that it is nothing serious, providing she takes the proper treatment now. It is understood that she will go to the southern part of California and stay on a ranch for at least six months. Joe Howard, the well known composer, who in private is the husband of Miss Barrison, will finish out the season with the "Goddess of Liberty" company, which is now playing in the south, and will then join his wife, and while resting will dash off the melodies for the new Singer piece which Hough and Adams are writing.

Opening Bill at South Bend.
South Bend, Ind., Nov. 23.—The following acts constituted the opening bill at the new Orpheum theater in South Bend, Ind., recently: Lambert Brothers, Josephine Gassman and Her Three Pickanninies, Four American Gypsy Girls, Fitch Cooper, and George B. Reno and His Misfit Army.

Rawson & Clare, "Just Kids," have finished twenty-two weeks over the Sullivan & Considine time and have been given fourteen additional weeks by Paul Goudron, of the S. & C. Chicago offices.

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Of Dan Rice, Great- est Circus Clown

By G. H. Beaumont, 728 East Seventh
Street, Kansas City, Mo.

It may be of interest to some to know more of the inner self of some of our great men. In speaking of OUR great men, I mean men in our line.

It was my great pleasure as a boy to be one of the intimate chums of old Dan Rice, the circus clown. This came about on account of my grandfather, A. W. Rice's being a close friend of his. Some have gone so far as to say that Dan assumed the name of Rice because of this friendship. Be that as it may, it was a long time ago and we now have nothing but the memory of the character which dwells in men alive, and which is a part of immortality or that part which remains with us after the passing of the body to its last resting place.

That Dan Rice was the greatest clown that ever lived scarcely any person disputes. Simple as a child and as learned as a philosopher, he sought insistently the pleasure of others. The lame, the halt and the blind always came in for theirs. In fact, he was what the up-to-date would call an "easy mark." This, principally, was the cause of his failure as a manager.

As an attraction with a show, Dan Rice was without question the greatest "Personal Feature" that ever entered an arena. He was born in New York in 1823 and died in Long Branch, N. J., February 22, 1900. His real name was Daniel McLarren. I pen three rhymes, in the clown's characteristic style. These rhymes he made up as he went along, and if published they would fill volumes:

"Well, I've made them laugh," Dan Rice replied,
I don't know why, but it can't be denied
"Tain't my make-up, for I've nothing to hide.
The only excuse I know—DAN RICE TRIED."

The lean, the fat, the tall—they came
Only because of Dan Rice's fame.
Over the hills from the poorhouse, in
the rain,
Comes pa, ma, children, and the hired
girl, Jane.

Now children, when you take yours in
1911,
Think kindly of your old friend in
heaven,
And tell them of the funny old man
And how everybody loved OLD UNCLE
DAN.

FRENCH OPERA TROUPE ARRIVES IN NEW ORLEANS

New Orleans, La., Nov. 23.—The French opera troupe arrived in port recently on the British steamship Canadian of the Leyland line. The ship made a record trip, negotiating the trip from Cherbourg, France, in fifteen days. The French opera house opened November 22 with "Les Huguenots," as was stated by Manager Jules Layolle.



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BILL POSTING INSPECTORS ARE BUSY AT CLASSIFICATION

Dave Jarrett, who was out with Buffalo Bill this season, dropped into Chicago early in the week, after a bill posting inspection trip through Indiana. Mr. Jarrett was looking about for inspectors to help him out in his task of classifying the bill posting plants throughout the country.

At the last meeting of the Associated Bill Posters a law was passed putting the bill posting plants of the country in three classes, namely A, B and C. Formerly the classification was according to population, but it is now according to the condition of the plant, its efficiency and its business records.

The price for class A is 12 cents, for class B, 10 cents, and for C, 7 cents. Inspectors visit each plant, go through all the books, look over the boards to ascertain whether they are of wood or iron, and whether they are in good condition or not. If the plant is in first-class shape, it gets such a rating, if it is mediocre, it gets another rating, and if bad it gets the lowest rating.

W. E. Haynes, formerly twenty-four our man with Sells-Floto circus, and George Roddy, car man with the same attraction, have been sent out on an inspection through the south, and others will be sent out as soon as they are available.

CIRCUS NOTES.

James A. Morrow, formerly manager of Al G. Barnes' Animal Circus, has signed with Sun Bros'. Shows for the season of 1911.

CIRCUS PROGRAM KING AFTER ANOTHER CONTRACT

Denver, Col., Nov. 18.—I. M. Southern, known as "The Circus Program King," left Denver for his New York headquarters today after having been in conference with H. H. Tammen of the



I. M. SOUTHERN

Sells-Floto shows for some time. Mr. Southern has the programs with a number of the big outdoor amusement attractions, and it is reported that he will handle the official Sells Floto program for 1911.

FIRST HAND ANECDOTES CIRCUS AND HALL SHOW

Chance Recollections and Funny Happenings in a Veteran Troupers' Life

By F. C. COOPER

The late Adam Forepaugh had a strong habit of keeping his executives keyed up by intimating that one was telling him of the short-comings of the other, which naturally led to some "back-capping." One day one of his advance men was finding fault with an associate to the "old man," and wound up by asserting that he was drinking pretty heavily. Forepaugh listened until he was through, and said, "Look here, you find out what brand he drinks and go get a bottle for yourself—maybe that's what you need."

In the days of his prosperity John O'Brien was the largest holder of circus property in America, having as

Chandelier Man Marries.

(Special to The Show World.)

Valparaiso, Ind., Nov. 23.—Clara Frances Martin, daughter of Mrs. Margaret Thorpe Flint and G. Willford Embleton were married Monday, November 14. Mr. Embleton is chandelier man with the Sells-Floto shows.

While managing Ernest Roeber, at that time the world's champion wrestler, he played Paterson, N. J., with a vaudeville company. Leo Pardello, the noted knight of the mat, with a number of lesser lights were with the company. Alf Grant, the comedian, was master of ceremonies, and instead of announcing Leo Pardello, the Italian champion, who was due to go on that night, he announced Martin Muldoon, the champion of Ireland. The house was packed with Irishmen and when Pardello started to address them in the mixed dialect of the Italian-American the house was in an uproar. One big Irishman, yelling at the top of his voice, said, "A dago champion of Ire-

paper the house for Monday night, stating he felt sure of a good week, if he could get a strong opening. I spoke to Mr. Gilmore about it and he replied, "A good idea. Put out a thousand passes. The lithographers are all out of tea and coffee."

While booking some "dog fights," as Henry Frazee designated some of the cheap priced attractions he had on tour a few seasons ago, I mailed the late George S. Cole a pair of seats for one of them, which appeared at his home town, Potsdam, N. Y. It was a weird melodrama, with a killing in every act. He wrote me thanking me for the seats and said: "Anyone who thoroughly relishes the play would enjoy eating his meals in a slaughter house."

On another occasion I heard a producing manager telling Jimmy Brown that in storing one of his productions it had gone astray. Jimmy, who at that time was managing the Alhambra theater, opened his roll top desk, looked in the postage stamp drawer and said, "Why, it isn't in here."

Leon W. Washburn was touring his circus in the province of Quebec, Canada, where very little English is spoken or understood in the smaller towns, when Uncle Leon conceived the idea of engaging a French "Canuck" to interpret the side show talkers' speech to the crowd. After the opening Mr. Washburn noticed that they all walked away. It did not take the astute Leon long to tumble that something not regular was on. He dug up a party who could speak some English and asked him what the interpreter had said. He replied that he told them to go away from the show. The circus had had a pretty severe rough house in Quebec City proper a few days prior, and a brother of the interpreter was mixed up in the melee and got badly mused up and that was his method of evening up.

They tell this on B. E. Wallace. He was sitting on the front door at an afternoon performance in Indiana and shortly after the show had commenced a big strapping "Hoosier" came out and asked for a return check. Uncle Ben told him to go along and he would pass him in on his return. However, he would not accept Mr. Wallace's word and insisted on something more tangible to show his right to re-enter. Finally the circus man lost his temper and reached into his pocket and drew out a five dollar bill and said, "You won't trust me, but I'll trust you. Hand this to me when you return. That will pass you in." Two hours after the whole front door staff was looking for Mr. Granger, without success. Like Jim Jeffries, he couldn't come back.

Ed S. Martin, a brother of Al W. Martin, of "Uncle Tom's Cabin" fame, pulls this one: A few seasons ago Al Martin put his production under a tent to play the lots in and around Chicago. As everyone who is at all posted knows, it is next to impossible to put up a satisfactory dramatic performance under canvas in a large city. One night a woman of middle age approached the ticket box with a boy about fourteen. She bought but one ticket and was overheard explaining to the lad in a stage whisper that she would go in, the boy to go around the side of the tent and she would tell him of an opportunity time to steal in. The canvassman on guard in the rear of the seats was evidently attending to his duties for the first act was well under way before the woman saw an opportunity. During the progress of the act she put her head over the side-wall and yelled, "Never mind coming in, Jimmy. It's rotten."

UNDER THE WHITE-TOPS

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

- Clark, M. L. & Sons Shows—DeKalb, Miss., Nov. 26.
- Fisk, Dode Show—Franklin, Texas, Nov. 28; Palestine, Nov. 29; Busk, Nov. 30; Lufkin, Dec. 1; Groveton, Dec. 2; Nacogdoches, Dec. 3; Jacksonville, Dec. 5; Kemp, Dec. 6; Athens, Dec. 7; Hubbard, Dec. 8; Teague, Dec. 9; Mexia, Dec. 10.
- Royal & Adams Indoor Circus—Louisville, Ky., Nov. 28, Dec. 3.
- Sun Bros.—Geneva, Ala., Nov. 26.

CARNIVAL ROUTES

- Barkoot Amusement Co.—Selma, Ala., Nov. 28, Dec. 3.
- Barkoot Amusement Co., No. 2—Brunswick, Ga., Nov. 28, Dec. 3.
- Jones' Johnny J., Exposition Shows—Albany, Ga., Nov. 28, Dec. 3.
- Juvenals Stadium Shows—Helena, Ark., Nov. 28, Dec. 3.
- Krause Greater Shows—Newman, Ga., Nov. 28, Dec. 3.
- Landes Bros. Shows—Leesville, La., Nov. 28, Dec. 3.
- Cosmopolitan Shows—Eagle Lake, Texas, Nov. 28, Dec. 3.
- Parker, Great Shows—Corsicana, Texas, Nov. 28, Dec. 3.
- Smith, John B., Shows—Latta, S. C., Nov. 28, Dec. 3.
- Westcott United Shows—Aberdeen, Miss., Nov. 28, Dec. 3.

many as four distinct circuses on the road at one time under various titles. "Porgie," as he was familiarly called, from the fact that he started out in life selling "porgies," a Philadelphia brand of fish, ran a show one season using the Barnum name, under royalty, and for which it is said he failed to "come across." He met Mr. Barnum in New York one day and, in discussing the matter of royalty, Porgie informed Barnum that all titles looked alike to him. "Why, when I want new names for my show now I just pick a couple off the tombstones in the Frankfurt cemetery; that's where I got Hand-emberger and Ashley," the title he was using at that time for his show.

While playing the maritine provinces some time ago with a melodramatic attraction which required a large sized stage to put on the production properly, we were forced to put in the little town of Digby, N. S., where the opera house boasted a stage of about 10x12 feet. While in the barber shop waiting to get shaved I noticed the walls were covered with our lithographs. A native of about 60 years of age was holding down a chair smoking his corn cob. After a couple of minutes intermission he turned to me and said, "With the show?" I replied, "Yep." Pointing to a litho depicting a mob scene of fifty people he asked, "Air they with the show?" "Sure thing," I retorted. "And that?" pointing to a railroad scene. "Sure," I replied. He looked me over very carefully, removed the cob, spat on the floor and said, "What the debble yu doin' in Digby?"

A minstrel show was playing one of the larger stands in North Carolina in the days when McIntyre & Heath were the real thing in that line in the south. During the advance sale a big colored mammy walked up to the ticket seller and inquired, "Is McIntyretheintyre with youse all show?" The ticket man told her no. The colored woman straightened up, elevated her chin a few inches and said quite indignantly, "Well, I neber! Yu heahs me? Dey'll be but few dis ebenin. Good day," and strutted out of the lobby.

land! Well, what nixt?"

Here's one for the billers—While acting in the capacity of advertising agent for William J. Gilmore, of Philadelphia, who at that time controlled the Arch street and the Auditorium theaters, now the Casino, that city, melodramas were being staged at the Arch and business was only fair. An advance agent whose attraction was to appear at the latter theater suggested that we

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CHEAP THEATRE CHAIRS

Absolutely Non-Breakable

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reels film, \$5 to \$25 per reel; professional stereopticons, \$20; sprocket wheels, any machine, \$1.50; Edison, Power's, Lubin machines, new, \$100. For Rent—Film, \$1 to \$2 per reel per week. Will buy Passion Play, Films, machines.

H. DAVIS, Watertown, Wis.

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ROYAL REALTY & INVESTMENT CO.
84 Adams Street, - Chicago

PUYALLUP ALTERATIONS TO COST \$12,000

Puyallup, Wash., Nov. 23.—The Stewart theater here is being rebuilt. The new house will be of brick, seating 600 people, and will cost \$12,000. J. L. Ware is the manager. The house will be used for road attractions and will play pictures and vaudeville when road shows are not available.

A picture house called the Park theater opened here last week. They are using licensed film and are doing a nice business. W. Weller is the manager.

The Puyallup opera house, owned by Puyallup Tribe No. 55, I. O. R. M., is running road shows, dances and public meetings of various kinds. Hugh Herren is the manager.—More.

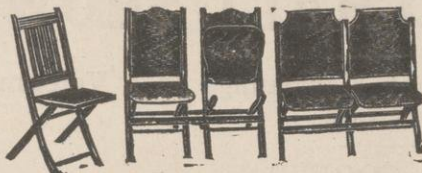
Stock Company to Reorganize.

Portland, Ore., Nov. 21.—(Special to Show World.)—George L. Baker's stock company is to be reorganized before the reopening of his house. The announcement was made yesterday. The theater has been closed for improvements in acoustic properties.

Hollister Theater Burns.

San Jose, Cal., Nov. 23.—Hollister's opera house in Hollister was destroyed by fire. The "Gay Widow" company, which had played in the house the evening before, lost twenty-eight trunks, with \$3,000 worth of wardrobe, in the theater. Total loss \$6,500, with \$2,000 insurance.

Folding and Assembly Chairs



Most popular priced chairs on the market for picture show use

Prompt Shipments Write For Catalogue
Peabody School Furniture Co
North Manchester, Ind.

EVANSVILLE HAS STRONG BILLS FOR THANKSGIVING HOLIDAY

Evansville, Ind., Nov. 23.—J. M. Smith of the Smith-Campbell actors at the New Grand, is ill at the New Vendome hotel and his wife, formerly Miss Lillian Ashley, who has been seen at Evansville summer theater, took his place for one night on the bill. For the balance of the week Mr. and Mrs. Jack McGrevy, in a Reuben musical act which made a lot of fun in Evansville last year will be seen.

David Beehler, manager of the New Grand, and for years the private secretary to the late Mr. Kohl, was in Chicago for the funeral services last week. Mr. Kohl was well acquainted with quite a few Evansville people and news of his death was received with much regret.

The strongest Thanksgiving bills ever offered will be seen in this city next Thursday. Manager Sweeton of the Wells Bijou offers "The Girl in the Taxi." Manager Myers of the Majestic has booked "Rosaland at Red Gate." Mr. Beck certainly has considered Evansville a favorite city of his, from the strong bill he has sent to Manager Beehler. The big bill is headed by Loie Fuller's "Ballet of Light," a spectacular and sensational act which has proved very popular. The balance of the bill is very good.—Holz.

THIRD NICKEL SHOW FOR LINCOLN, ILLINOIS

Lincoln, Ill., Nov. 19.—Eiler Jones is making arrangements to conduct a 5-cent theater in the Small building on Broadway. This will be the third nickel theater in this city and will be the largest of all. Mr. Jones has a fine location, and evidently will do a good business. The Broadway theater has been dark since November 16.—Rice.

NOTICE.

There are important letters in the Show World office for the following: (These letters will be held at this office for two weeks and then sent to the dead letter office.)

List.

- Brown, Mrs. Cora
- Hanson, Clarence
- Bell, Pete
- Bannack Bros.
- Baker & Nevison
- Campbell & Co., Edna
- Cousins, Miss Eva
- Cary, Holmes & Wells
- Dean, Al
- Davis & Wheeler
- Errol, Leon
- Gilkey, Ethel
- Glass, George
- Harnish, Mamie
- Howard, Miss May
- Haag, Ernest
- Hardeen, Theo.
- Holcombe, Geo.
- Jerome, Elmer
- Loke, Russell, Locke
- Le Pelletiers, Jean
- Leslie & Grady
- La Belle Trio
- Martyn, Kathryn
- Mulmars, The
- Manning, Art
- Marasco, Chas.
- Powell, Hilton
- Pankleb Company
- Phonograph Valmore
- Palmer, Lew
- Petroff, Mrs. Mary & Clown
- Raymond & Harper
- Silver, Willie
- Sulton, Jack
- Thompson, Frank H.
- Valmore
- Williams, Mildred
- Ward, May

MOVING PICTURE NEWS

California—Architect F. L. Stiff is preparing plans for the erection of a moving picture theater at E. Fifth street and Central avenue, Los Angeles, for R. C. Guirado.

Connecticut—Messrs. N. Luppi and F. Danesi are preparing to open a moving picture theater at 405 Campbell avenue, West Haven.

Illinois—Pitt Moshier is making arrangements to open a moving picture theater in the new Whitsell building, London Mills.

Iowa—H. J. Schmitz has sold the Jewell theater in Waterloo to C. J. Rugg, Rugg, E. O. Dunn and associates, have let the contract for the erection of a vaudeville and moving picture theater in Sioux City to Smith & Small.

Minnesota—A. K. Ware of Medford, Ore., is making arrangements to open a moving picture theater in Northfield.

North Dakota—M. T. Weum is planning the opening of a moving picture theater in Fargo.

ing the opening of a moving picture theater in Fargo.

New Jersey—Plans are under way for the erection of a moving picture theater in Rahway; Irving Street is to be the owner.

Ohio—Mrs. Sarah Coffman of Dresden will open a moving picture theater in Frazesburg. F. V. Fender has leased the Diehl building in Continental and is making arrangements to open a moving picture theater. The Atlas Amusement Company is planning the erection of a moving picture theater at the corner of Euclid avenue and Eighty-third street, Cleveland.

Pennsylvania—The National Theater Corporation has been organized in Charleroi and will operate a string of moving picture theaters.

Wisconsin—R. Kuehne and J. Decke of Seymour, have purchased a moving picture show at De Pere.

NEW PARK PLANNED FOR SALT LAKE CITY

Lease on Salt Palace Grounds Passes and "White City" Will Be Installed

(Special to The Show World.)

Salt Lake City, Utah, Nov. 23.—Gust Ling has secured from the Heath Brothers a five-year lease on the grounds of the Salt Palace, which was destroyed by fire some months ago. Mr. Ling will leave shortly for the coast, where he will study the principal amusement devices in San Francisco and Los Angeles. Upon his return contracts will be let for the erection of a White City, which will be opened in June, 1911. The saucer bicycle track was included in the lease.

It is reported that F. T. Bailey of Butte is endeavoring to secure a site in the business heart of the city for the erection of a theater. Mr. Bailey has been conducting the negotiations for several days, and is said to have arrangements practically completed. The building will contain a first-class playhouse on the lower floor, and the upper stories are to be occupied by a film exchange.

The affairs of Max Florence, manager of several theaters in this city, were placed in the hands of a trustee recently at a meeting of the creditors.

The liabilities of Mr. Florence and the Florence Company are approximately \$40,000, owed mainly to the Utah National Bank and local tradesmen. It is claimed the assets are equal to the indebtedness, the Luna theater alone being worth \$20,000. The latter will probably be sold and the proceeds divided among the creditors. It is likely that the Elite and Shubert will be kept running and it is hoped the profits from them will clear up the debts within a year.

A damage suit was filed recently against the Saltair Beach Company by O. H. Richards as an outcome of the breaking through of the Coliseum floor last May Mr. Richards avers that he was precipitated into the lake below and rendered unconscious, suffering damage to the extent of \$10,000, and \$147 for clothing and medical attention. This is but one of a number of suits resulting from the accident.

Zellah Covington, who played the Orpheum in protean drama with Rose Wilbur, underwent an operation for appendicitis at a local hospital. The act was canceled and a male quartet substituted for it. Mr. Covington is said to be progressing favorably.

MOVING PICTURES TOUCH CONSCIENCE OF A YOUTH

New York, Nov. 24.—Confessing to the theft of \$500 in the Jefferson Market police court, Charles G. Mayer told the magistrates that moving pictures, depicting a mother's suffering when her son was taken for stealing money from a bank in which he was employed, so touched and affected him that he decided to give himself up, take his punishment and begin life anew.

Managers Fight License Bill.

Milwaukee, Wis., Nov. 21.—(Special to Show World.)—Milwaukee theater managers are preparing to unite in a protest against the proposed ordinance requiring a license for all local theaters to place playhouses under the control of the police department. The ordinance has been prepared at the request of the Central Council of Philanthropists and will be introduced in the council at the next meeting of that body on Monday. The idea of the proposed ordinance is to obtain better regulation of public performances to the end that the use of show houses for the presentation of performances that are detrimental to public morals may be stopped by the mayor upon advice of the chief of police.

For houses with a seating capacity of 500 or less, \$50 a year is to be charged. The license fee will be \$75 for a capacity up to \$1,000, \$100 for a seating capacity above 1,000, and \$150 for amusement parks. Licenses may be obtained for a fraction of a year.

COLORADO BILLPOSTING MAGNATE A VISITOR IN CHICAGO

James A. Curran, Colorado billposting magnate, was registered at the Auditorium hotel, Chicago, this week. Mr. Curran had come east from his home in Denver to attend a meeting of the Board of Directors of the Association of Billposters and Distributors of the United States and Canada, of which he is a member. Mrs. Curran accompanied him.

Joe Winner in Chicago.

Joe Winner, of the Winner Stock company, which is playing at Winona, Minn., this week, was in Chicago last Saturday and Sunday in conference with his attorney, E. J. Ader, in regard to the divorce Winner secured from Bonnie May and seeing to the care of the child.

No Divorce for Manns.

Birmingham, Ala., Nov. 18.—(Special to Show World.)—Clara Lipman Mann today indignantly denied rumor of an approaching divorce from Louis Mann. The actress declared her husband, who up to this season has always appeared in the same production with herself, has no intention of causing a matrimonial separation.

Harry Earl, general press representative for the Forepaugh-Sells Circus, returned to Chicago for the winter; he lives in Evanston.

DRINK HABIT

CURED IN

Three Days

This is the eleventh year of the Gatlin Institute in Denver. More than eleven thousand men and women throughout the United States have taken the Gatlin Treatment and were cured of Liquor Drinking.

Any case is accepted for treatment under contract that a perfect and satisfactory cure is to be effected in THREE DAYS or treatment shall cost nothing.

With the Gatlin treatment there are no hypodermic injections, no poisonous drugs, no bad after-effects, no disagreeable features.

The Gatlin Home treatment for those who cannot come to the Institute will fall in no case if simple directions are followed.

Write for interesting books of particulars and copies of contracts to cure, sent securely sealed, to any of the following Gatlin Institutes:—

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1919 Prairie Ave., CHICAGO, ILL.
1425 Cleveland Pl., Denver, Colo., (Parent Institute); 332 So. Highland Ave., E. E., Pittsburg, Pa.; 348 Jarvis St., Toronto, Ont., Can.; 1506 E. 8th St., Kansas City, Mo.; 1323 High St., Des Moines, Iowa; 403 7th St., So. Minneapolis, Minn.; 1125 So. Grand Ave., Los Angeles, Calif.; 1428 Golden Gate Ave., San Francisco, Calif.; 438 Queen Anne Ave., Seattle, Wash.; 27 So. C St., Tacoma, Wash.; Fargo, N. Dak.

WHEN WAS THAT FILM RELEASED?

Licensed Films

Independent Films

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Simple Charity', 'Sunshine Sue', 'The Troublesome Baby'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Mike the Housemaid', 'The Taming of Wild Bill', 'The Mystery of the Torn Note'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Micro-Cinematography: Recurrent Fever', 'Mexican Legend', 'A Black Heart'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'A Trip Over the Rocky and Selkirk Mountains in Canada', 'The Lassie's Birthday', 'The Ship's Husband'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'The Children's Revolt', 'On the Mountains of Kentucky', 'A Tale of a Hat'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'The Bouquet', 'Hank and Lank; They Take a Rest', 'The Silent Message'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'The First Gray Hair', 'The Amazon', 'The Life of Mollere'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'The Lady Barbers', 'The Bachelor', 'The Vampire'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Tragical Concealment', 'Crossing the Andes', 'Secret of the Cellar'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Winona', 'The Tyranny of the Dark', 'The Education of Elizabeth'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Birthday Cigars', 'Generous Customers', 'A Mountain Wife'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Starlight's Devotion', 'Nothing But Money', 'A Big Joke'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Keeping His Word', 'The Model's Redemption', 'The Double'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'The Jewell Case', 'A Fatal Picnic', 'World's Wrestling Champions'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'The Black Gondola', 'Foolshead Knows All', 'Judge and Father'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'The Slave of Carthage', 'A Floating Message', 'Mermaid'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'The Branded Man', 'Bud's Triumph', 'Flight of Red Wing'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'How Women Love', 'That Woman Lawyer', 'The Magdalene'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Fatty Buys a Bath', 'Her Diary', 'The Truth Revealed'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'A Wooden Sword (Cinés)', 'The Resurrection of Lazarus', 'Religious Fetes at Tibet'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'The Girl From the West', 'The Woodsman', 'The Ranchman's Bride'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Young Lord Stanley', 'The Fairies' Hallowe'en', 'Mistress and Maid'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'The Heart of a Cowboy', 'A Clause in the Will', 'Cohen's Generosity'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'That Doggone Dog', 'The King of Beggars', 'The Hand of Providence'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Spirit of the West', 'The Case of the Missing Heir', 'Lone Wolfe's Trust'.

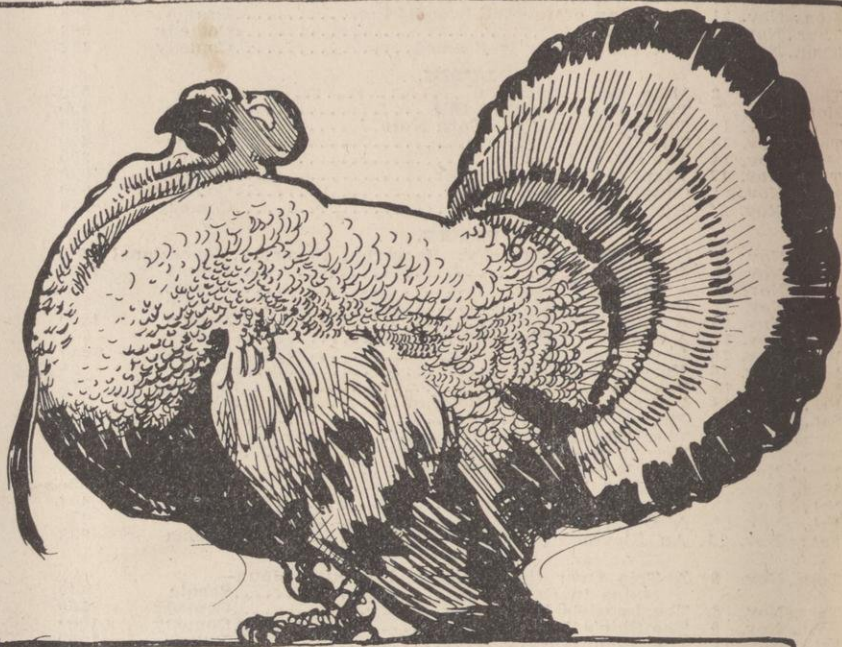
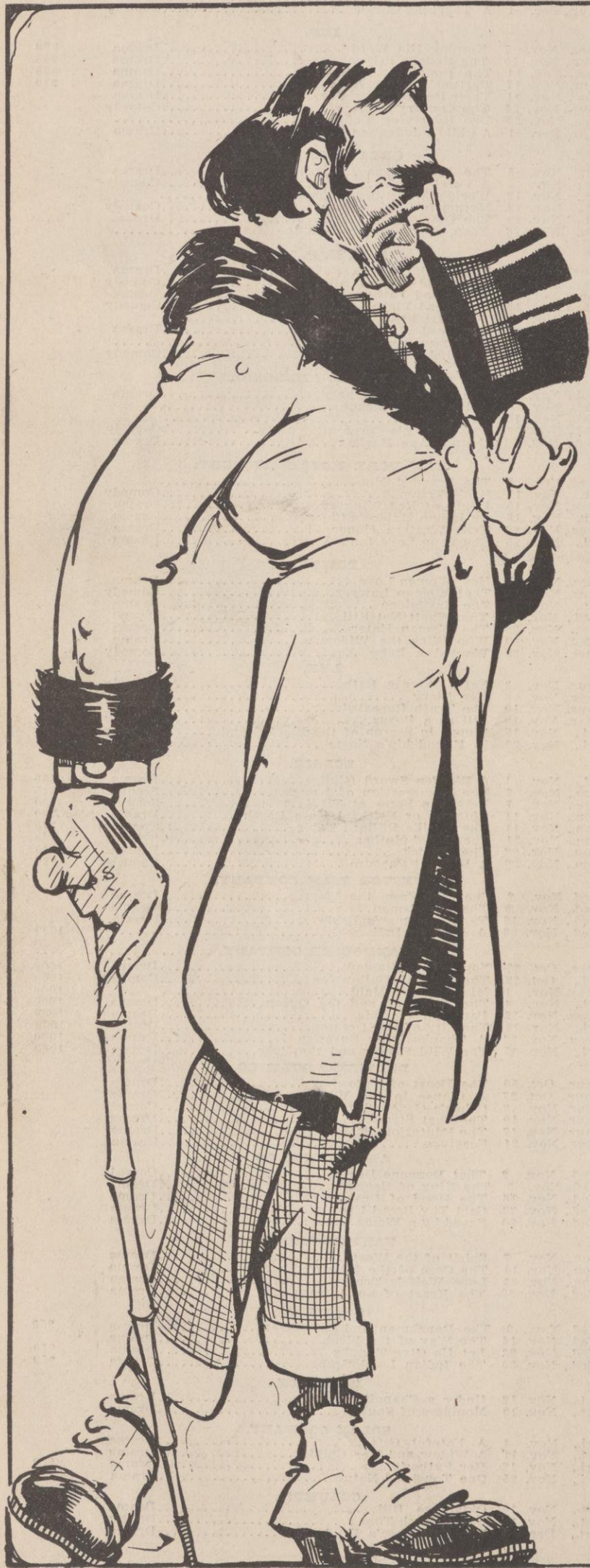
Table with columns: Date, Title, Kind, Feet. Includes entries like 'The Ranchman and the Miser', 'The Way of the West', 'Let Us Give Thanks'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Under a Changing Sky', 'Moulders of Souls'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'A Fateful Gift', 'A Widow and Her Child', 'Her Father's Sin'.

Table with columns: Date, Title, Kind, Feet. Includes entries like 'Oklahoma Bill', 'Stage Coach Tom', 'The Cattlemen's Feud'.

Out of the Emptiness of the Stomach the Heart Sometimes Speaketh.



The Player's Soliloquy

TO EAT, or not to eat, that is the query.
Whether a gobbler on the board with dressing,
With herbs and savory accompaniments agreeing,

Or rolls and coffee at a shining counter,
Is yet a mooted point. The price, ah, yes,
The price, no more, the paltry gold, the need
Of which doth make us know the gnawing pains
Beneath the belt, the empty purse, the aching void
Is agony supreme. The price, ah, fie, the price,
To eat, perchance to want, aye, there's the rub,
For in the hungry hours, so chill, so bleak and long,
The pangs we suffer are not easily described
Or borne, and tend to make us cynical and hard
And jaundiced in our lookout on this weary world.
To lack for food and see the turkey proudly strut
Is mockery so keen it almost cracks the heart.
The pangs of disprised love do not compare
With those that gnaw our vital parts
When chill adversity creeps on apace
And winter holds the stranded player in his grasp.
So near, and yet so far, ah, noble bird,
Why mock ye thus with plump and juicy
Sides, and cause my mouth to water all for naught,
When all that holds ye from us is the price?
Full many a feast Lucullus might have loved
Before me has been brightly spread, but now
A lean and hungry larder stares me in the face.
Alas, if only some kind Angel with a roll would
Start a turkey show upon the way, and far, afar
In rural haunts I'd mime and strut and make
The preening turkey look a modest fowl indeed.
Behold the gleaming feathers and the ruddy head,
The spreading tail and all the panoply of pride,
While here I linger in a starving state, the sport
Of cruel fate and fortune's orphan child.
But mayhap if I masticate your flesh today,
Tomorrow I needs must find the remnants served
In hash, and after that for days and days your
Bones will furnish forth a soup to haunt me
Sadly of a bygone feast—so what's the use?

WILL REED DUNROY.

WALLACE E. SMITH - 1910