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THE

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DATED SATURDAY

THE WORLD'S GREATEST

AMUSEMENT NEWSPAPER

# SHOW WORLD

DEVOTED EXCLUSIVELY TO THE

THIS WEEK'S NEWS THIS WEEK

PROFESSION OF ENTERTAINMENT

Vol. VI. No. 18.

CHICAGO

October 22, 1910



LILLIAN RUSSELL

PHOTOS BY MATZENE Chicago

Photos Grouped by Z. ATTENDRICK

SHOW WORLD Chi, 1910

CHARMING AMERICAN ACTRESS WHO HAS MASTERED THE SECRET OF HOW TO REMAIN BEAUTIFUL

Best Show Towns West  
ARE LOCATED ON  
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TAILOR TO THE PROFESSION

CORDIALLY INVITES YOU TO INSPECT HIS DISPLAY  
OF THIS SEASON'S

**MOST SELECT WOOLENS**

AT  
Room 617, 167 Dearborn Street, CHICAGO

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**THE SHOWMAN'S CHRISTMAS GIFT**

THE SHOW WORLD HAS PUBLISHED A NUMBER OF CHRISTMAS EDITIONS AND NOT ONE OF THEM HAS BEEN FORGOTTEN.

ON SATURDAY, DECEMBER 24, 1910, IT WILL SEND FROM THE PRESSES ANOTHER CHRISTMAS EDITION—AND THERE WILL BE MORE CAUSE THAN EVER BEFORE FOR THIS ONE'S LIVING IN MEMORY OF MAN AND THE HISTORY OF AMUSEMENT NEWSPAPERS.

THIS COMING HOLIDAY SOUVENIR NUMBER WILL BE A NOTABLE ONE IN EVERY RESPECT, BUT IT WILL BE MOST NOTABLE FOR THE REASON THAT IT WILL BE SOLD TO ITS READERS AT THE PRICE OF THE REGULAR NUMBER—THAT PRICE, FIVE CENTS, WHICH HAS IN ITSELF CREATED A FUROR. OTHER AMUSEMENT WEEKLIES PLAN TO CHARGE AND WILL CHARGE AN ADVANCED PRICE, BUT THE SHOW WORLD WILL HOLD STRICTLY TO ITS ADVANCED IDEAS AND WILL GIVE ITS READERS ALL THE GOOD THINGS AT THE PRICE WHICH THEY HAVE A RIGHT TO EXPECT TO PAY.

THE SHOW WORLD EXPECTS RETURN FOR THIS AND THIS RETURN IS JUST AS CERTAIN AS IT IS CERTAIN THAT NIGHT FOLLOWS DAY. SHOW WORLDS BY THE THOUSAND WILL BE READ ALL OVER THE COUNTRY AND READERS EVERYWHERE WILL POINT WITH ADMIRATION TO THE PROGRESSIVE AMUSEMENT NEWSPAPER THAT HAS REPEATEDLY SHOWN ITS ABILITY TO KEEP PACE WITH THE TIMES.

THE WISE MAN NEED NOT BE TOLD THAT IN SPITE OF ALL PREPARATIONS TO SUPPLY AN UNUSUAL DEMAND THIS CHRISTMAS EDITION OF THE SHOW WORLD WILL BE EXHAUSTED LONG BEFORE THE DEMAND FOR IT HAS CEASED. YOU'D BETTER ORDER YOUR COPY OF IT NOW FROM THE NEAREST NEWSDEALER.

ADVERTISING FORMS CLOSE AT MIDNIGHT, WEDNESDAY, DECEMBER 21

**5c**

**WE MAKE ALL THE ENGRAVINGS FOR THE SHOW WORLD**

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Improved Acetylene for Tents, Circuses, Parks, etc.

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**THEATRICAL MANAGERS TOURING THE NORTHWEST SHOULD AVAIL THEMSELVES OF OUR EXCEPTIONAL FACILITIES FOR HIGH CLASS WORK AND PROMPT AND ACCURATE SERVICE. WE HAVE JUST COMPLETED EXTENSIVE ENLARGEMENTS AND IMPROVEMENTS IN OUR PLANT.**

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THE LEADING SHOW PRINTERS OF THE WEST  
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The Leading Journal of the Moving Picture business in Europe. Has the largest circulation and is the best Advertising Medium, bar none. Subscription, \$2.00 a Year. Sample Copy Mailed Free. 85 Shaftesbury Avenue, LONDON, W., ENGLAND

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Suitable for Prizes, Souvenirs, Premiums and favors for Skating Rinks, Games and 5c Theatres. We have a big variety. Send for FREE Catalogue.

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THE FINEST SHOW PAINTINGS in the LAND at the LOWEST PRICES. Special Designs made for Productions. Magnificent Dye Drops a Specialty. Handsome Scenery for M. P. Theatres, Opera Houses and Stock Cos. at very low rates. Show Banners and Carnival Fronts that draw the Crowds. Tell us what you need and we will send you lowest price on job and illustrated catalog. THE ENKEBOLL ART CO., 27th and Fort Sts., Omaha, Nebr.

# THE SHOW WORLD

The Show People's Newspaper

CHICAGO, OCTOBER 22, 1910.

For All Kinds of Show People

## EDDY FAMILY LOSES SUIT AGAINST CIRCUS

Los Angeles Judge Holds That Wire-Walkers Should Have Investigated Their Too Liberal Contract

Los Angeles, Cal., Oct. 13.—During the past week there was tried in the Superior Court here, before Judge Hutton, a case of interest to circus proprietors, theatrical managers and performers.

The Eddy Family of wire walkers had been with the Sells-Floto Shows during the season of 1906 and returned to this country from Mexico City with the circus train to this city where the Sells-Floto organization established winter quarters at Venice.

William Sells, now deceased, who was director general of the shows during that season, had given the Eddys a contract for the season of 1907. The Sells-Floto people, like all other circuses and theatrical organizations, have printed contracts, providing for cancellation for cause, etc. These printed circus contracts provide that performers shall take part in parades and entries. The Eddys produced a contract on the regular form, but with all these features erased. This contract guaranteed them thirty weeks at \$250 per week, stipulated that they were to have a private stateroom, be paid performance or no performance, and were not required to take part in parades or entries.

Mr. Sells, who was alleged to have tendered this unusual contract, was not with the shows in 1907, but the owners, Messrs. H. H. Tammen and F. G. Bonfils, of Denver, were willing to ratify the contract for that season so far as salary was concerned, but insisted that the regular features be restored.

The Eddys elected to stand on the contract as their copy apparently showed that it had been made and sued for its breach. The Sells-Floto organization had scarcely started on its season's tour when the Eddys procured an

attachment and caused the sheriff in San Francisco to levy on the circus on the last day of its engagement in the Golden Gate city. Mr. Tammen was required to put up \$7,000 in cash with the sheriff to release the attachment.

The case was tried upon depositions of William Eddy, H. H. Tammen, Fred G. Bonfils and Otto Floto and the oral testimony of a second member of the Eddy family, and Frank Tammen, who was traveling treasurer with the show in 1906 and its manager in 1907. John T. Bottom, general counsel for the Sells-Floto company, came on from Denver to assist the local counsel, Attorney George J. Denis, in the trial.

The court held that Eddy knew his family was getting an unusually favorable contract and that when he saw so much of the printed form erased it was his duty to make some inquiry of Mr. Tammen who was in Mexico with the shows at the time the contract is alleged to have been made and delivered as to Mr. Sells' authority to make such a contract; and that, since one of the two innocent parties must suffer loss by reason of the wrongful act of Mr. Sells, the one least to blame should be the winner; that Eddy, as an ordinarily cautious business man, had erred in not taking the matter up with the management and in not answering two letters from Mr. Tammen relating to a cancellation of the contract.

The decision of Judge Hutton was a complete victory for the Sells-Floto company. The Eddys furnished three bonds of \$2,500 each to secure the attachment and keep it in force and the circus will doubtless sue the bondsmen a surety company for damages.

The Eddy Family were with Howe's Great London Shows during the circus season which is just closing.

## AUTHORS TO ENJOIN "THE DEEP PURPLE"

Paul Armstrong and Wilson Mizner Apply for Injunction Prohibiting Further Performances of Their Play

Paul Armstrong and Wilson Mizner, authors of "The Deep Purple," the melodrama of the underworld that is holding forth at the Princess theater, appealed to the superior court on Tuesday for a writ of injunction prohibiting further performances of the play.

In the application, the authors set forth that changes had been made in the wording of the play, that these changes had considerably weakened it, and that the changing of the lines had diminished the worth of their literary effort. The case came up before Judge Chetlain on Tuesday, and at that time the judge stated that he would issue a temporary injunction the next day.

Both parties to the suit were on hand on Wednesday, and after short arguments by the defense, the matter was put over one day in order that the two performances of the piece might be had Wednesday. Frederick Donaghey, manager of the company, said to a Show World representative that no changes had been made in the play to amount to anything.

"Any changes that have been made have been made with the consent of the authors," said Mr. Donaghey, "and I am at a loss to understand why the suit was brought. Some minor changes are always necessary in putting on a play, and no changes have been made since the first night in Chicago."

Those who are acquainted with the attraction are of the opinion that some of the rawer material has been extracted from the piece, in order to make it more palatable to the Chicago public. The play deals with thieves and criminals of the underworld and abounds in

thieves' slang and the vernacular of the criminal world. Those who are in touch with the affair aver that some of the coarser and more uncouth lines have been eliminated, which is said to have caused the authors to bring the suit.

Wilson Mizner, one of the authors, has been a man of the world for a score of years, and he has come in touch with many sides of life. It is said that he furnished the material for the play and that Paul Armstrong wrote it. Be that as it may, the piece has been drawing better with each performance, and now that the public has begun to understand the nature of the melodrama it bids fair to become as big a success as "Alias Jimmy Valentine."

The piece deals with what is known as the "badger game," a favorite method of raising money with some kinds of criminals in a big city. In this instance a young and innocent girl is inveigled into luring a rich man to a room, where her supposed husband appears and demands money. In this case, however, the plan is frustrated. The scenes are laid in a boarding house run by an ex-thief called "Frisco Kate," and the types introduced are those familiar to any one who has been about the police headquarters of any great city.

The characters are drawn with fidelity to life, and the dialogue bristles with slang such as is known to police and to those who frequent the slums. It is surprising that a play with so much of the underworld in it, is as free from objectionable features as it is, and if the management has seen fit to eliminate certain portions, it is not apparent to the people who sit out in front.

## BILLS PICTURE SHOW BIGGER THAN CIRCUS

Savannah Manager More Than Whooping Things Up—Posts 1,000 Sheets of Paper for the Opening

Savannah, Ga., Oct. 19.—"Billed bigger than a circus" is the terse but fully adequate description of the methods which Manager Montgomery is using to boost The Odeon, a moving picture theater in this city into prominence. In the issue of the Savannah Press, dated November 13, there are two ads, one above the other, for The Odeon and John Robinson's Ten Big Shows, respectively. The Odeon ad occupies approximately 190 agate lines and the circus ad approximately 150 lines. The comparison has occasioned quite a little comment, particularly among amuse-

ment people who have witnessed the aggressiveness of moving picture men throughout the country recently in bidding for public patronage. When The Odeon was opened not long ago the Bernard Advertising Service put up 1,000 sheets of paper advertising the event.

The picture man's advertisement is straight from the shoulder and the results of his enterprise are already in evidence at the cozy little playhouse where his entertainment is offered. He is establishing The Odeon in the good graces of the gentler sex, operating on the showman's axiom that if one gets the women the men will have to follow.

### NEW LIEBLER PLAY NAMED THROUGH CONTEST.

"William" Becomes "When All Has Been Said" and New York Man Gets Prize.

After wading through more than 5,000 letters, suggesting many times that number of titles for a new play, ranging from "A Colored Soldier" to "Kenilworth," Liebler & Co. have accepted "When All Has Been Said" as the name for a new domestic drama by Bayard Veiller. To Howard Millward, of New York, the firm has sent its check for \$100 for helping them out of the difficulty.

Mr. Veiller had submitted his play which he had called "William." It was based on "That Which Never Dies," by Jackson D. Haag, of Pittsburg. The author's name was not attached to the script, but George C. Tyler, of the Liebler & Co. office, after reading the play, got in touch with Mr. Veiller through the broker. "William" was accepted, except for its title.

After all the Liebler & Co. force had exhausted its ingenuity, an advertisement was placed in the papers offering \$100 for the accepted name. In two days 677 answers had come in. Many of those who responded had no conception of the character of the play, and wrote at random—often ludicrously. To all who answered, a circular, explanatory of the plot of the play, was sent, and after this the suggestions were made with more intelligence.

### STUDENT SUPERS HELD FOR TAKING PROPS

Des Moines, Iowa, Oct. 19.—Oscar Payne and Hans Schwartz, high school students who were acting as supers recently at the Princess theater, landed in jail because of an insatiable desire for souvenirs. They are allged to have carried away some property steins from the stage. Some twenty supers each stowed a stein away under his coat as he left the house and all escaped but the two boys named.

## MORRIS THE MAKER OF CHICAGO VAUDEVILLE

Independent Accepts This Responsibility in an Interview—Appears in New Role on Each Visit

William Morris has appeared in many roles. His recent visits to Chicago have shown him in a new light and one which brings him to be looked upon as an antidote for the worries of vaudeville. When he arrived here last week agents were bickering with artists about salaries, managers were warring for preferred attractions, artists were fighting for desirable dates and the vaudeville hot was boiling with the energy of a Vesuvius. With the arrival of Mr. Morris quietude reigned again. His smile headened the poison of envy, his handshake terminated the life of unworthy thoughts, and his enthusiasm in regard to the future of vaudeville set at rest the uneasiness of men with money to invest.

Mr. Morris must have been very busy. There would have been an excuse had he dismissed those with whom he came in contact with a word. Instead he sympathized with the artist who could not get a route with the promptness desired, listened to the successes of those attaining long fought for goals, encouraged the opening of additional vaudeville theaters in the outlying districts of Chicago and brought a smile which replaced turmoil with tranquility.

Mr. Morris took a little credit to himself for the development of vaudeville in Chicago. "I have made Chicago a vaudeville center," he said. "Prior to the opening of the American Music Hall, Chicago had possibly three or four houses controlled by the Kohl & Castle interests. Today I cannot count the number of houses in Chicago. As I am whizzed by in an automobile I see so

many that I gave up counting long ago. Chicago affords the greatest opportunity for vaudeville of any city in the United States, as the territory is so laid out that the Windy City compares with London. New York has one Harlem. Chicago has a dozen. Today vaudeville is considered in these sections as the fourth meal, the same as it is looked upon by the workingman throughout England.

"The American Music Hall is bringing from seven to ten big acts to Chicago every week which makes it possible for the outlying vaudeville houses to take one of these as a feature, build up a show with other acts obtained around Chicago and provide entertainment of the choicest sort.

"I see the sign 'Direct from the American Music Hall' on every hand. Even those houses booked by the Western Vaudeville Managers' Association could display the announcement."

### IOWA-ILLINOIS CIRCUIT MOVES OFFICES TO DAVENPORT

Webster City, Iowa, Oct. 19.—The main offices of the Iowa-Illinois circuit of theaters, formerly the Chamberlain-Harrington circuit, is to be removed from Burlington to Davenport. The change is made so as to locate the headquarters more centrally. The various cities in which this string of theaters is located form a horseshoe and Davenport is more nearly the center than Burlington.

**A GOOD BILL**  
**AS SEEN BY Z.A. HENDRICK, The "Show World" Artist.**  
**AMERICAN MUSIC HALL**  
 CHICAGO  
 OCT. 12-1910.

**PULLMAN PORTER MAIDS**  
**SHERMAN DE FOREST & CO.**  
 IN  
**"A JAY CIRCUS"**  
 By Dan Sherman  
 First time in Chicago  
**LES SOUSLOFFS**  
 The Dancing, Whirling Parisian Sensation

**"THE GRACER GAY"**  
**JOSEPHINE SABEL**  
 Chicago's Famous Italian Songstress

**WILLIE HALE**  
 Factor Amusement

**FIELDS AND LEWIS**

**"STRAUSS"**  
 LADIES AND GENTLEMEN!  
 WITH YOUR KIND ATTENTION  
 I SHALL ENDEAVOR TO ETC...

**"SOUSA"**  
 I GUESS I'LL GO BEHIND THE SCREEN AND HIDE FROM MY HUSBAND

**"SUPPE"**  
 NOW NICE AND SWEET

**"LISZT"**  
 THE GREAT CHARACTER CHANGE ARTIST.

**CAESAR RIVOLI**  
 "THE MAN OF A HUNDRED ROLES."

**CHARACTERS:**  
 Scrooge... Charles E. Dodsworth  
 Bob Cratchit, his clerk... Tom Terry  
 Fred, his nephew... Tom Terry  
 Marley... Willis Clark  
 Mr. Pezziwig... Buchanan & Wale  
 Mr. Topper... Edmund Pollock  
 Peter... E. Sherwood  
 Nell... Maud Leslie  
 Martha... Rhoda Ray  
 Tiny Tim... John Wallace  
 Nellie... Gertrude Wayne  
 Sarah... Violet Hart  
 Mrs. Cratchit... Grace Hampton

**MERRY XMAS UNCLE**

**EBENEZER SCROOGE DIED**

**CHARLES E. DODSWORTH**  
 AS  
**"SCROOGE"**

**CHRISTMAS HUMBUG!**  
**HUMBUG!**  
 A TOAST  
 A MERRY XMAS TO UNCLE SCROOGE

**BESSIE CARLTON AS "NANCY BIRD" OF MAUDE HALL MACY CO.**

**JAY BIRD! WHERE'S MY BISCUIT DOUGH?**

**WHAT DO YOU THINK OF DE' LIVELY BUNCH IN DERE!**  
**THE WAITER**

**SOUNDS OF KISSING**

**HE'S FIXIN' TO SPRINKLE**

**DO YOU CHARGE FOR LAUGHS**

**DAN SHERMAN**

**SHERMAN DE FOREST CO. IN A "JAY CIRCUS"**

**WHERE IS DAT FELLOW GONE TOO?**

**BY JOVE I JUST ESCAPED FROM MY WIFE!**

**OH I'M POISONED THIS IS WATER!**

**Z.A. HENDRICK - AMERICAN MUSIC HALL CHICAGO.**

# VAUDEVILLE

**DANCING DU PARS**  
 Playing The FRANK Q. DOYLE Time

**ED DU PAR**  
**LYNN DU PAR**

**French Novelty Acrobats**  
 Featuring Loop the Loop Dogs

**ANNA VELDE**  
 HIS SISTER

**MADAME VELDE**  
 YES, THAT'S MY SISTER

**DIDIC VELDE**  
 ALWAYS AFTER HIS TAIL

**ROY HARDING**  
 HOLDS WORLD'S RECORD FOR CONTINUOUS PIANO PLAYING 36 HOURS AND 36 MIN

**ROY HARDING**  
 AT THE AMERICAN MUSIC HALL, IN NEW ORLEANS, This Week

**ROY HARDING**

**SKETCHES BY SHOW WORLD ARTIST Z.A. HENDRICK - CHICAGO.**

**VAUDEVILLE**  
 AT THE WILSON AVE THEATER, OCT 14<sup>th</sup> 1910.

**CUBANOLA GLIDE**

**CUBANOLA GLIDE**

**THAT'S MY SISTER!**

**LOOP-THE-LOOP**

**BOY WOW**

**THE WAITER**

**SOUNDS OF KISSING**

**HE'S FIXIN' TO SPRINKLE**

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**HUMBUG!**

**A TOAST**

**A MERRY XMAS TO UNCLE SCROOGE**

**Z.A. HENDRICK - AMERICAN MUSIC HALL CHICAGO.**



REPORTS ON ACTS NOW IN CHICAGO

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

Ahlbergs, The—Opening the show at the Trevett with novelty acrobatic act; good.
Alexander, Hanid—On fourth at the Majestic; English comedienne; good.
Andreas Company—Opened the show at the Grand first half; models; pleased.

MAXINI AND BOBBY.
Billing—Acrobatic Drolatiques.
Class—"C." No. 437. Time—14 minutes.
Seen—American Music Hall, Chicago, Oct. 17, 1910.
Place on Bill—Second in nine-act show. Number of men, two; number of animals, one.
Scenery Required—Full stage, interior.
Remarks—These performers, new to Chicago, show at a glance that they are foreigners. They are of unquestioned ability and their act is possessed of novelty but the little details of properly dressing and presenting it have been overlooked. The men do a number of difficult balancing feats with specially devised apparatus, but the thing that makes the offering entitled to its present classification is the work of a bejeweled terrier, who seems possessed of all the brains commonly given to acrobats. The terrier does everything that the average acrobatic dog does and a little more. He feints and stalls on a number of tricks and his actions provide good comedy. In places in the act the dog is really treated as a third human; one of these instances is when the dog hangs onto the two men, with front feet on the head of one and back feet on the head of the other while the men go right down to a lying posture on the floor. When one of the men seems to do a one-arm stand on the dog's nose as the dog sits up on his haunches there are murmurs of sympathy for the poor little dog which is called upon to support such a great weight; when the stand is concluded the upright just behind the dog on which the performer has been resting is disclosed and the stunt gets a healthy laugh.

DANCING DUPARS.
Billing—"The Boys with the Educated Feet."
Class—"B." No. 431. Time—9 Minutes.
Seen—Wilson Avenue, Chicago, Oct. 14, 1910.
Place on Bill—Second.
Scenery Required—Olio in One.
Remarks—The Dancing Du Pars are not strangers in Chicago. The Wilson avenue audience was not the first one which has applauded their cleverly executed steps and marveled at the higher education of their pedal extremities. The boys dress in very light suits, light hats, with shoes, ties and hat bands of black. The pearl buttons (essential to a dancer's costume) are very small and are placed so close together that it attracts attention. A noticeable feature of the offering is the excellent team work. The turns and twists are neatly executed and the boys get slightly away from the conventional doubles and singles by alternating with steps, in the very heart of the act.

COIN'S DOGS.
Billing—"It Happened in Dogville."
Class—"B." No. 434. Time—10 Minutes.
Seen—Star, Chicago, Oct. 17, 1910.
Place on Bill—Closing.
Scenery Required—Full Stage (Special).
Remarks—Dog pantomime, when held to the high standard preserved by this act, will never wane in popularity. The scene is Dogville and the every-day life of its citizenship is shown in detail. There is a dog girl who rushes a growler, a dog policeman who follows her into the ladies' entrance of the saloon, dog section men who pass through the town on a handcar, and a dog wife who flirts with a gay old dog and gets herself, her husband and the masher in the hands of the law for a final curtain. It is the wife of the dog shoemaker who is followed home by a dog rake and the contact with the dog husband a little later results in scandal in Dogville and arrests follow. It is the best act of the class seen, with the exception of Barnold's.

THREE SISTERS MACARTE.
Billing—"The Land of the Lotus."
Class—"C." No. 438. Time—11 minutes.
Seen—American Music Hall, Chicago, Oct. 17, 1910.
Place on Bill—Seventh in nine-act show.
Scenery Required—Full stage, garden.
Remarks—These comely performers have a little of everything in the vehicle they are using to entertain vaudeville audiences. Clad in the flowing robes of bright colors which their billing suggests, they open with a song, which is nicely accompanied by a selection on what may be called a Japanese mandolin. A dance takes them to the more important work of their act on the taut wire and twin trapeze. For a finish two of the girls hang from the trapeze and, with their teeth, support a slack wire on which the third girl stands and plays a mandolin. The act is well conceived and nicely dressed.

Aldeans, The—Opened the show at the Lyda first half; comedy acrobatic; good.
Beggs, Lee & Co.—On fourth at Sittner's with "The Old Folks at Home"; splendid sketch; good.
Bennett Sisters—Opened the show at Schindler's first half; singing and ventriloquism; very fair.
Bisbee & Connelly—Opened the show at the Monroe first half; musical act introducing fancy lariat throwing; fair.
Bosworth & Otto—Opened the show at the Century first half of the week; juggling; well liked.
Byron & Langdon, Frank & Louise—On fourth at the American Music Hall with "The Dude Detective." Frank Byron's handling of a difficult character won merited applause.
Bensons, Musical—On second at the Verdi first half; liked.
Vardalles, The—On next to closing at the Verdi Monday night; absent from the bill the rest of the first half.
Clark & Richardson—Opened the show at the Verdi first half; liked.
Cross & Josephine—On sixth at the Majestic; "Dying to Act"; very good.
Cressy & Dayne—On ninth at the Majestic; "The Wyoming Whoop"; very good.
Clifton & Allen Company—Closed the show at the Virginia first half with an interesting western sketch; good.

Fauvette & Vernon—On third at the Monroe first half; sister team; very fair.
Futurity Winner—Closing at the American Music Hall. Oh, for a race track heroine without caricatured southern accent!
Gould, Ben—On second at the Monroe first half; Scotch comedian; fair.
Gypsy Troupe—Closed the show at the Monroe first half; singing; good.
Golden, Morris—On next to closing at the Star Monday afternoon; removed to third place on the bill for night show; violinist; applauded.
Hamilton, R. J.—On second at the Majestic; banjoist; fair.
Hardy, Helen—On third at the Lyda first half; big hit at that house.
Harper, Billy, Chris Smith & Co.—Third on the American Music Hall's bill and pleased.
Hillman & Roberts—On second at the Wilson Avenue first half; scenic singing and character change act; good.
Hufford & Chain—On third at the Star Monday afternoon; made so good working in whiteface (trunks failed to arrive) that they were moved to next to closing position on the bill.
Jungle Girls—On fifth at the Star; pleased.
Jaunets, The—Opened the show at the Bush Temple first half; novelty act; fair.

Miller, Mad—Closed the show at Schindler's first half; fair.
Miller, Jack—On second at Schindler's first half; eccentric comedian; passed.
Murray & Lane—On fourth at the Star; operatic sketch; good.
McDonald, Marston & McDonald—On third at the Grand first half; sketch; good.
Mastiff, Al & Co.—On second at the Apollo first half; ventriloquist; fair.
Merrill, Norman—On fourth at the Monroe first half; songs and recitations; good.
Marlowe, Ruby—On second at Sittner's; illustrated songs; did not create much enthusiasm Monday night first show.
Morris & Sherwood Sisters—On fourth at the Wilson Avenue first half; pleased.
Nevis & Erwood—On third at the Trevett; song and dance team; good.
Night Birds, Edwards—Closing the show at the Majestic; good.
Nowlin, Ellis, Troupe—Closed the show at the Plaza first half; act put together with the idea of comedy; got few laughs when seen at second show Monday night.
O'Brien-Havel—On third at the Majestic; "The Office Boy and the Typewriter"; good in spots.
Old Home Choir—Closed the show at the Grand first half; liked.
Operator, The—Closed the show at the Wilson Avenue first half; liked just as well as any other act of the same name seen in Chicago; good.
Owen & Hoffman—On third at the Crystal first half with "The Benediction"; a clever sketch well presented; took four curtain calls at each performance Monday night; good.
Primrose, George, and His Dancing Boys—Fifth on the bill at the American Music Hall. Sentimental applause for the veteran minstrel whose feet have lost but little of their cunning and genuine admiration for the two boys, Murphy and Franklin, who are superb dancers, probably as the result of Mr. Primrose's tutelage.
Powers & Paulina—On third at the Century first half; novelty scenic ventriloquist act; a new act which shows much promise; it is under the management of Charles Moreland.
Pullman Porter Maids—Closing the show at the Apollo first half; very slim hand at conclusion of the act second show Monday night; not liked as well as the "Watermelon Girls."
Risley & Remo—Opened the show at the Wilson Avenue first half; acrobatic; liked.
Russell & Church—On second at the Lyda first half; exceptionally clever sister act.
Steeley & Edwards—Opened the show at the Plaza first half; comedy musical; very fair.

OUT OF VAUDEVILLE ACTS BOOKED BY W.V.M.A.
BIJOU THEATRE WEEK OCT 9 1910 LANSING MICH.
THE CHURCH CITY BOOR
HOW DO YOU KNOW YOU RUN OVER A CAT CAUS I SEE CATCHUP ALL OVER THE WHEELS
THE LANGDONS A NIGHT ON A BOULEVARD
GLADYS GAREY THE MUSICAL COATTAS
SHEETCHES BY THE LANGDONS

Callahan, Jimmy—"Acting" as a monologist in eighth place at the American Music Hall; his reputation as a Chicago baseball player saves his bacon.
Consul—Closing the show at the Crystal; very good.
Carlisle's Dog Pantomime—Closed the show at the Lyda first half; well liked.
Comiques, Three American—On next to closing at the Lyda first half; singing and talking; good.
Decoret & Regs—On third at the Verdi first half; pleased.
Denton & LeBuef—Opening the show at the Majestic; comedy bars; fair.
Dean, Cliff—On second at the Star; sketch; liked.
Dupars, Dancing—On next to closing at the Apollo first half; dancing; good.
Earl, Bert—On fifth at Sittner's; banjoist; good.
Examination Day—On third at the Plaza first half; a "fair" act which was well received Monday night and greeted with applause next to that given (and earned by) Sampson & Douglas.
Franklin Brothers—Second on the bill at the Century first half; clever singers, don't talk quite loud enough; pleased.
Faulk, Archie—On fourth at the Grand first half; singing and dancing; good.
Fitzgerald, H. B.—Opened the show at the Virginia first half; protean act; very fair.

Kramer & Willard—On next to closing at the Bush Temple first half; good.
Kurtis Roosters—Opening the show at Sittner's; well liked.
Klein & Clifton—On third at Sittner's with "The Dummy's Holiday"; many old jokes are introduced in to what would otherwise be a pleasing offering.
Keim, Adelaide—On third at the Bush Temple the first half; failed to "draw" Monday night, business being no better than on same night of preceding weeks.
LeRoy & Clayton—On third at the Apollo first half; comedy sketch; good.
Lee, Linda—On second at the Bush Temple first half; songs and character impersonations; fair.
Lavigne & Jaffee—Opened the show at the Apollo first half; singing and dancing and piano playing; good.
Leone & Dale—On fourth at Schindler's first half with "A Lesson in Opera"; liked.
Mack, Pete and Clancy Twins—Closed the show the first half at the Century; pleased.

Miller, Mad—Closed the show at Schindler's first half; fair.
Miller, Jack—On second at Schindler's first half; eccentric comedian; passed.
Murray & Lane—On fourth at the Star; operatic sketch; good.
McDonald, Marston & McDonald—On third at the Grand first half; sketch; good.
Mastiff, Al & Co.—On second at the Apollo first half; ventriloquist; fair.
Merrill, Norman—On fourth at the Monroe first half; songs and recitations; good.
Marlowe, Ruby—On second at Sittner's; illustrated songs; did not create much enthusiasm Monday night first show.
Morris & Sherwood Sisters—On fourth at the Wilson Avenue first half; pleased.
Nevis & Erwood—On third at the Trevett; song and dance team; good.
Night Birds, Edwards—Closing the show at the Majestic; good.
Nowlin, Ellis, Troupe—Closed the show at the Plaza first half; act put together with the idea of comedy; got few laughs when seen at second show Monday night.
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Russell & Church—On second at the Lyda first half; exceptionally clever sister act.
Steeley & Edwards—Opened the show at the Plaza first half; comedy musical; very fair.
Sampson & Douglas—On next to closing at the Plaza first half; the one best bet of the opening show.
Spencer, Alice Clark—On next to closing at Century first half; good.
Sylvester & Vance—On second at the Grand first half; singing and talking; good.
Sherman, DeForrest & Co.—On third at the Wilson Avenue first half; riot.
Stewart, Cal—On second at the Trevett; story teller; good.
Tenderhoa, Madam—Opening the show at the Star; fair.
Terry & Bentley—On second at the Virginia first half; novelty act; fair.
Williams & Gordon—On second at the Plaza first half; liked.
Williams, Lew & Co.—On third at Schindler's first half; an act new to Chicago after an absence of two years.
Vagrants, The Three—On eighth at the Majestic; singers and musicians; good.
Vanette, Leora—On third at the Virginia first half; singer; pleased.
Zamon and Billy Bandale—On next to closing at the Verdi the first half; first time that piano playing had been introduced into the act; liked at that house.

Playing W. V. M. A. Time
JOHN WINKIE HENNINGS IN ODD BITS OF COMEDY

SINGERS AND SINGING ACTS
available for Moving Picture Theatres and Cafes. Write WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, MAJESTIC THEATRE BUILDING, CHICAGO, ILLINOIS.





# GENEE SAVES "THE BACHELOR BELLES"

## Once More the Wonderful Dancer Has Been Supplied with a Poor Setting for Her Work—Chicago Amusements in the "Legit".

By WILL REED DUNROY.

ADELIN GENEÉ danced her way back into the heart of Chicago at the Illinois Tuesday night in a rather poor excuse of an entertainment dubbed "The Bachelor Belles." The offering is one of those big, noisy, colorful affairs made by Henry B. Smith as to book and Raymond Hubbell as to tunes and tinkles. In this big, bouncing affair of music and color Genee, the beautiful, comes like a ray of light to cheer, to charm and to captivate. Plumper than she was a year ago, but with no sign of diminishing grace this dancer enchants all who behold her, and she is almost the sum total of the joy on tap at the Illinois at the present time.

To be sure there is Eva Fallon, in the cast, and she has a way with her that is interesting, and she is enabled to get comedy over the footlights that is a delight to witness. Miss Fallon, then, and Mlle. Genee, are the chief attractions in the new musical satire on the suffragette movement, and if you want to escape the inconsequential portions of the show, we will state that Mlle. Genee's dances come on each evening at 9:15, 10:15 and 10:55 o'clock. The first dance is called "Good Old Days" and it brings back the dancing of a past day and time. This dance is a revival of an art that has almost been lost to the world, and for its revival let us all thank Genee with all our hearts. Genee is superb in this number, and works out the details of the dance with exquisite grace. She spurns the floor with her tiny feet, and seems to float on the air like a winged creature.

"Roses and Butterflies" is the title of the next dance, in which Genee is seen as a butterfly dancing among an octet of girls dressed to represent roses. In this number Sherer Bekefi, a Russian, assists, but does not add materially to the effect. He is of the prevailing Russian style which has come into vogue, and he brings to view the prancing and active style that is supposed to hold forth in the realm of the Czar. In the "Hungarian Dances" Genee is also assisted by Bekefi, and together they do a spirited dance that is well worth while.

Much tinkering has been done with the attraction since it was first revealed a few days ago, and tinkering is still going on and it may be that in due season it will be a better show than it now is, but as far as that goes, Genee's dancing is worth the price of admission, and so we might just as well let it go at that.

"The Aviator," a play of the time and the mode, made its initial Chicago ascension at the Olympic theater Sunday night and got away clearly and cleanly with an enthusiastic audience to witness the flight. This is a comedy of the air—but not all in the air—as so many have been of recent times. James Montgomery is the author, and he has contrived a pleasant entertainment that ought to bring him a nice little wad of royalties before it runs its course. The story has to do with a young man who allows his prowess as an aviator to get abroad, when, in fact, he is quite a coward when he gets above earth to any great extent. A blonde young woman falls in love with him a la Desdemona, after hearing of his daring feats, and she insists that he shall try his mettle with a French aviator, much to his disgust and fear.

In due season, however, he musters up courage enough to make the ascent, and he gets away on his flight and becomes a real hero in the sight of his lady love and the other people concerned in the play. Wallace Eddinger, a sober faced young comedian, is seen in the name role, and he plays the part admirably. He has a droll style and manner, and his work is a constant delight. The other members of the company are adequate to their several tasks and the production as offered by Cohan & Harris is without a flaw. The offering is not a sensation, but it is an amiable comedy, and one that will tickle the fancy of the public which is just now much agitated over the bird-men who are cleaving the air in all directions.

There is a new show at the Whitney. It is called "Lower Berth 13" and it contains more kinds of entertainment under one title than any other ever revealed to Chicago. It is called a farce with music, and those who sit out in the newly decorated and refurbished house are treated to a little farce, a little musical comedy, a touch of grand opera, concert, tableaux vivant, to say nothing of revue. In brief, the show is almost as varied as a vaudeville entertainment, and for those who like variety it ought to be first-rate theatrical pabulum.

Arthur Campbell presents the piece, and Colin Davis and Arthur Gillispie own up to the book and lyrics. Joseph E. Howard has his name to the music, and the staging was done by Gus Sahlke. The orchestrations are by Hild-

ing Andersen, and the plot is taken from a short story by Howard Whitney Swope, so it will be seen at once that a multitude of people have been chefs at the cooking of this varied and various entertainment. It is in a prologue and three acts, and the story begins in a Pullman en route to Kansas City, wherein are a bride and groom. The groom becomes separated from his bride through the trickery of his friends, and from that time on the complications are many. The young husband is in due time arrested as a horse thief, and the porter in the Pullman shares the same fate. Bucolic citizens of the usual variety, with whiskers and without, are mixed up in the fracas, and there are numerous good lines and a few situations, of more than usual farcical merit, which, by the way, do not at the present time get over the footlights.

The players do not seem at ease, and they are amateurish at frequent inter-

is an actress of many accomplishments, and she has achieved numerous triumphs, but she is not at home as Polly in this piece, except at rare intervals. The other members of her company are ill at ease and the play wobbles and wiggles and seems much like a small boat in a big sea. The chief use of the revival will be to allow certain critics who have been on earth awhile to make comparisons, and you know the old saying about comparisons being odious. In the company are the following players who give a more or less good account of themselves: Dallas Anderson, Stanley Dark, William Sampson, Graham Browne, Walter Claxton, Margaret St. John Wood and Helen Holmes.

This has been a week of postponements and cancellations in Chicago theatrical circles. Adeline Genee and her new offering, "The Bachelor Belles,"

by E. P. Roe. Will Jossey, an experienced man, is staging the play, and the company as now lined up will be as follows: Josephine Dillon, Joseph Remington, Walter Ayres, Turner Carroll, W. A. Orlamond, Miss Mento Everitt, Helen Carroll, Grace Raymond and others. A. A. Powers will manage the attraction and E. L. Rice will be out ahead. A second company will soon be organized to play the same piece. Messrs. Rowland and Clifford will have five companies out playing "The Rosary." One is now playing at the Garden theater in New York, and the others will tour the country in all directions. This same company also has out "The Wolf" and "The Kentuckian." Gaskell & MacVitty will soon offer a company in "The Rosary," playing the middle west. The company is now being selected. These three firms have a suite of handsome offices in the Masonic Temple, and employ a large force.

Miss Addie Dougherty, who so successfully played the ingenue role in "The Rosary" at the Globe, will be featured in "The Golden Girl," which will soon be seen on the road.

George Alison and Gertrude Rivers, who used to be such prime favorites at the Bush Temple when stock flourished there, are again this season at the Crescent in Brooklyn, where they change the bill weekly. Jane Gale, another Bush Templar, who last season had a small part in "The City," is this season playing an important role in one of the companies playing the same piece on the road.

Henry Woodruff and his company started out to play "The Genius" with music and chorus. It was found that a very good first act had been evolved, but the last two were what the tall grass dramatic reviewer would call punk. Vincent Bryan and Paul Rubens, who had been hired to inject music and lyrics into the play, were thereupon asked to give over the task, and now it is said that our old friends, Adams, Hough and Howard, are at work trying to make the piece suitable for a road tour.

They do say as how Sam Thall is now doing the booking for Mort H. Singer, and he has offices in the Princess theater.

Addison Burkhardt, author of the book of "The Sweetest Girl in Paris," has written a new piece, which is called "Bookland." It will be produced early in the spring and will probably be set down for a summer run in the east.

Glenn Elen, the Irish baritone, who is featuring some of the new and popular Irish songs, will take to the vaudeville stage in about a fortnight. Mr. Elen is a well known Chicago young man and has a voice of unusual range and beauty.

"Cast Aside" was cast aside at Yankton, S. D. Just why it was side-tracked no one seems to know, as it was doing a good business. Frank A. Stuart, a well known and capable agent, was out ahead. He has returned and is now ready to pilot another attraction out through the country. The recent forest fires in Minnesota swept away his home, and he feels the need of attaching himself to a good salary at once—if not sooner.

Henry A. Guthrie, once one of the well known characters on our local Rialto, is now the superintendent of agents for a land concern in Louisville, Ky. He appears to have passed up the show business for a more fertile field. And, by the way, those who have missed George S. Wood, former press representative of the Colonial theater from his wonted paths, may find him also engaged in selling patches of earth here and there under the autumn sky.

Miss Lillian Rose, formerly of the vaudeville team of Uline & Rose, who has been spending the summer in Houston, Tex., arrived in Chicago Monday and with Arthur Uline, her partner, is brushing up and will resume the variety act, "The Girl and the Porter," preparatory to going into vaudeville once more.

Adele Ritchie, who spent some time in Chicago in a nasty play at the Cort theater, has received a discharge in bankruptcy. She is doing stunts in vaudeville now.

Reports from the far northwest in the vicinity of Elston avenue are to the effect that the Mabel is doing a nice business with a stock company. It is said that the house has made money from the start of things up there in August.

THE VIENNESSE BEAUTY  
**CORA MORENA.**  
 WITH  
**ALMA**  
**WO**  
**WOHNST**  
**DU?**  
 (ALMA  
 WHERE DO  
 YOU LIVE?)  
 OH, GEE! ALMA'S  
 A PEACH!  
 DRAWN BY  
 TOBY MORGAN

vals. Arthur Deming appears to be about the only seasoned player in the case, and he does some effective work as a negro porter. Misses Anna and Ruby Fitzhugh, who are featured in the production, look well and sing sweetly, and there is a chorus of some little comeliness and agility. The music tinkles along in a sugary stream, and Gus Sahlke's numbers are of the usual order with the exception of one number in which scarecrows and wheat shocks are utilized in a song and dance.

This is one of those surprise numbers in which a number of girls dressed in straw garments suddenly come to life, and do a dance, later pulling aside the straw covering to disclose crimson satin gowns. The number is startlingly effective, but is worked too often, and palls a little after the first pleasing revelation. The Juno Ladies' quartet offers a pleasing innovation in the last act, and there is an elaborately staged song number called "In a Bungalow," in which there are numerous tableaux of a more or less pleasing nature. It is too bad the show has not gone over better, as the makers of it are all good fellows, conscientious workers, and deserve success.

Revivals of old plays are not always unalloyed joys and the resuscitation of Robertson's "Caste" which was accomplished at Powers' theater Monday night is a case in point. Marie Tempest

was held over from Monday until Tuesday night, "The Aero Girl," which was to have been seen at the Cort, was side-tracked altogether, and Henry E. Dixey, who was to show in "The Naked Truth," on Tuesday night, was shunted over until Saturday night. Mrs. Fiske had also announced the presentation of "Pillars of Society," and she, too, changed her mind and continued in "Becky Sharp" at the Grand.

Our theatrical menu for next week will be enlivened by the introduction of "The Penalty," with Hilda Spong, at the Chicago opera house; "Pillars of Society" at the Grand, with Mrs. Fiske and the Manhattan company; Chauncey Olcott at McVickers' in "Barry of Ballymore"; Richard Jose in "Silver Threads" at the Globe, to say nothing of numerous changes in the ring of smaller theaters that has come into such prominence in recent months in Chicago.

Gaskell, MacVitty & Carpenter, Rowland & Clifford, and Gaskell & MacVitty are three firms doing business in Chicago who not only have faith in the city as a producing center, but who are doing all they can to make us all have faith. The first named firm has two companies out playing "Rosalind at Redgate," and will, on October 30, produce at the Bijou in Milwaukee, "Barriers Burned Away," a play in four acts by George Middleton, founded on the novel of the same name

# WESTERN WHEEL BIDS FOR POWERS' THEATER

## Burlesque a Possibility for That "Classiest" of all Chicago Houses in the Old Days.

Katherine Rowe Palmer, playing in "The Sweetest Girl in Paris" at the La Salle looks very much like Mrs. Fiske. She ought to be able to burlesque that the last named actress to a dot. Why not?

Al W. Cross, who has been in the theatrical game in New York for some time, has arrived in Chicago and will probably cast his lot with the Chicago contingent.

Frank Mahara has gone out to pilot "Hello Bill" around over the country. Another Mahara is back with the attraction and the two brothers will now try to gather in some coin.

The water wagon seems to be a very popular vehicle these days. Fred Mace is high on a front seat; Wallace E. Smith has also made a reservation and Charles B. O'Neill recently clambered onto the cart, while Harry J. Bryan has been on for a year.

A smile has settled back on the face of Sam Lederer at the Olympic which has not been seen there since the exodus of "The Fortune Hunter." "The Aviator" is the cause.

Frank J. Hopkins has gone out ahead of "Jumping Jupiter" and will try to make that show known to the great one-night-stand districts. Hopkins is a good man and he ought to get the money.

Walter Clifford, who was head banner man for the Wallace-Hagenback circus, has drifted back to Chicago to enliven the Rialto with some good stories of the summer season.

A. A. Powers, who will later be back with "Barriers Burned Away," has gone out to do a little scouting for that attraction and will do the advance work in Milwaukee and some of the other towns up in that direction.

"The Red Mill" is at the Walnut theater in Cincinnati this week, and reports are that business is rather good. Lawrence Murray is the musical director with the attraction.

The spell of hot weather put a crimp in theatricals in Chicago early in the week. There were many empty seats all over town Monday night.

Katheryn Hoefeld, formerly with the Show World, writes that she likes New York. This is good news. It is a good thing somebody likes that old town.

Down at the Whitney there are rumors of changes in the cast in "Lower Berth 13" and it may be that in time the piece will turn out to be a big success. The audiences are large and enthusiastic now, and with the addition of May Vokes and Johnny Ford, who are reported to be engaged, the piece ought to be much better.

"The Naked Truth" sounds very much as though it ought to be a show that would interest the tired business man.

Frederick Paulding, who is playing one of the interesting roles in "The Aviator" at the Olympic, is a Shakespearean scholar and actor and has done some good work in the classic drama. Oza Waldorp, another player in the same piece, was once upon a time in the Bush Temple stock company.

Arthur Deming attempted to inject some of his own humor—of a coarse nature, at that—into "Lower Berth 13" at the Whitney, but a halt was called upon him after the first night, and he has had to be content with humor of a censored sort since.

### THURSTON, THE MAGICIAN, OPENS HIS SEASON.

Howard Thurston, the magician, opened his season in Brooklyn on September 19 and reports business as the biggest he has ever done. Two cars are carried by Thurston this season. His new illusions are "The Great Auto Mystery," "The Witches' Caldron," "The Indian Rope Trick" and "The Piercing Arrow." Theodore Bamberg, the great shadowist, is a special feature with the show, which numbers twenty people. The season is booked up solid for forty weeks, with a three weeks' special engagement at McVicker's, Chicago. In May, for the first time in New York, Thurston will be seen at a Broadway house.

### REPAIRING BURLINGTON THEATER.

Webster City, Iowa, Oct. 19.—The Grand opera house at Burlington, Iowa, which was dynamited some time ago, is fast being repaired and will be ready in ten days for occupancy. It is a Cort house.

### OVERPRINTED PAPERS STR UP TROUBLE

Savannah, Ga., Oct. 19.—The Bijou theater in this city recently stirred up a lot of trouble through its use of the old advertising scheme of sending out onto the city streets many copies of the current issue of a local paper which had been bought and overprinted with a Bijou theater ad.

The boys who had been given the papers to distribute saw an opportunity to make some money and hawked them with the cry of "Extra." The newspaper management found itself in so bad that the manager of the Bijou was forced to make certain speeches explaining the matter.

Among the bidders for Powers' theater, which it is said will change hands in the near future, is the Western Burlesque wheel. Think of Powers' aristocratic theater being turned over to this lighter form of amusement! Shades of all the Frohman stars from Dan to Beersheba! But such are the mutations of time, and from all indications, the glory has passed from this theater never to return.

The burlesque season is now pretty well under way and the attendance at theaters where this form of amusement is offered is picking up quite a little. The real rush however never begins until cold weather sets in.

Sid J. Euson's theater, which is dark, is undergoing all sorts of improvements, and when it is out of the hands of the repairers will be a handsome home for burlesque. A new foyer is now being put in and signs of prosperity are apparent all about the place.

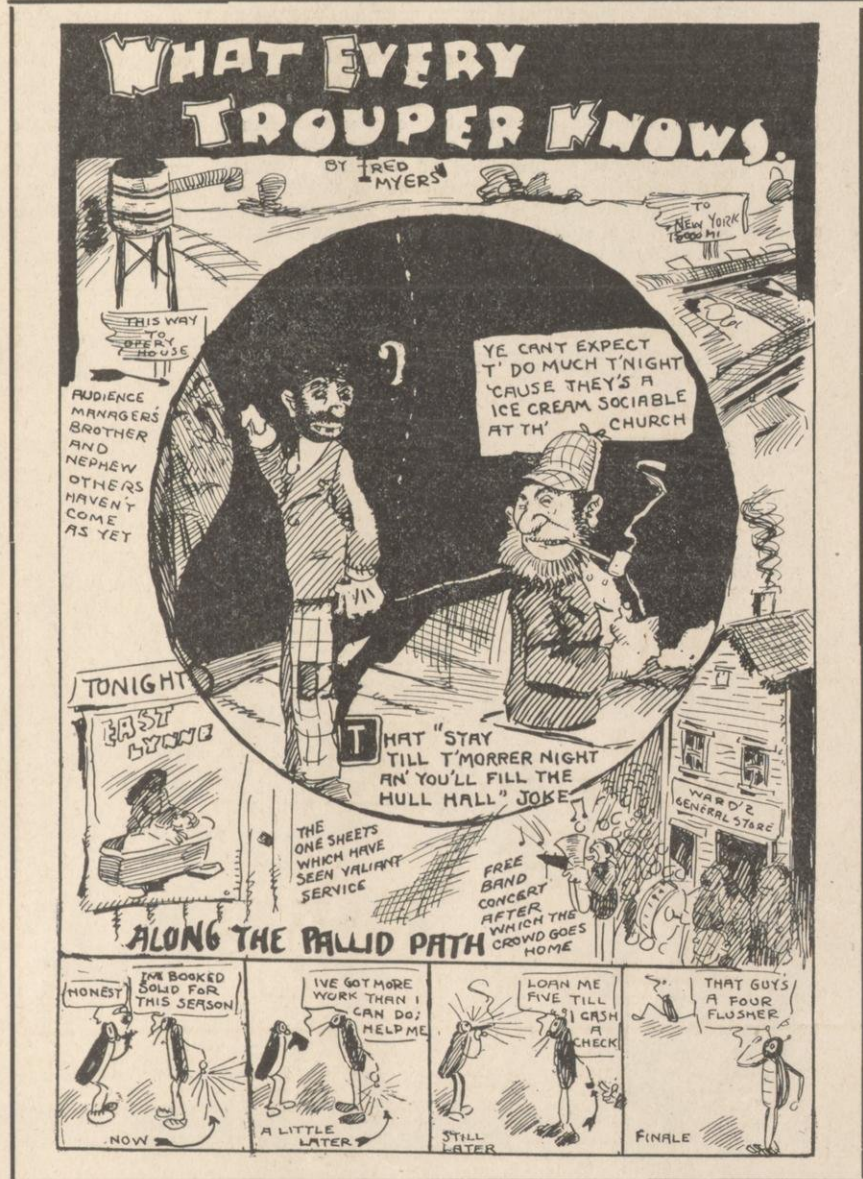
The Gayety theater, in Clark street

between Madison and Washington streets, is fast assuming completed proportions. It is going to be a handsome house and the location is ideal for the sort of entertainment that will be offered there.

Clark's "Runaway Girls" have been tickling the fancy of the patrons of the Star and Garter on the West side this week, and business has been good. The show is above the average, and what is more, is cleaner than the common or garden variety of burlesque.

Down at the Alhambra business has been rather good with "Vanity Fair" on the boards with Billy Richey and Richard McAllister as the fun-makers. "Cherry Blossoms" is the nifty title of the offering at the Empire this week. This house has been doing good business this season and is a formidable rival of the Star and Garter a few doors away.

Edmund Hayes has been the magnet at the Folly this week, where he has been seen in "The Wise Guy."



### BURGLARS COVET CASH IN RICHMOND THEATER.

Large Advance Sale for Maude Adams Engagement Had Evidently Aroused Their Cupidity.

Richmond, Va., Oct. 19.—An unsuccessful attempt to rob the box office of the Academy of Music in this city was made some time Monday night of last week. Attention had been attracted to the theater by the extraordinary crowds around the place during the advance sale of seats for the Maude Adams engagement. It was known that much money had been taken in for the sale of seats and the burglars evidently planned to make a rich haul.

Entrance to the theater was secured with the aid of keys which mastered half a dozen locks as there was no evidence that any of the doors had been forced. A glass cutter's diamond was used to remove a piece of glass from the front of the box office proper. The burglars were chagrined to find that the cash which they had hoped to find

in the cash drawer had been removed to a place of safety in a burglar proof vault. When the burglars tried to steal about \$3,000 worth of tickets from the ticket rack the key they had broke off in the lock.

The only damage done the house was ruining locks for future service as all of the locks were immediately replaced with new ones to prevent future entries by the same people who evidently have the right kind of keys.

### CEDAR RAPIDS THEATER BURNS.

Cedar Rapids, Iowa, Oct. 19.—The theater at Alama park here was destroyed by fire Sunday night of last week. The loss is \$4,500; insurance, \$2,000.

### PROMINENT SHOW FOLKS' MATRIMONIAL SCANDAL.

Theodore Roberts Sued for Divorce—Mrs. Primrose Gets Alimony—Southern-Marlowe Rumor.

New York, Oct. 19.—As a preliminary to action for divorce, Mrs. Lucy C. Roberts, wife of Theodore Roberts, on Monday presented an application to the court asking an order to compel her husband to pay her \$4,000 a year alimony and also a substantial counsel fee pending the trial of her suit. Mrs. Roberts says her husband earns \$12,000 a year. She alleges that after twenty years of married life, he has transferred his affections to Florence Smith, an actress. Mr. Roberts, through counsel, has filed affidavits denying all of his wife's allegations.

Mrs. Esther Primrose, wife of George H. Primrose, the minstrel, has been granted \$20 a week alimony and \$75 counsel fee pending the result of her action for separation on the grounds of abandonment.

E. H. Sothorn has denied the persistent rumor that he is soon to wed Julia Marlowe, with whom he has been playing for some time. The rumor was started by a message received by the Reno judge who recently granted Virginia Harned a divorce from Mr. Sothorn to the effect that Mr. and Mrs. Sothorn were acting in collusion in order that the husband might be free to marry Miss Marlowe and the wife free to do as she pleased. Miss Marlowe would not be interviewed on the subject of her possible marriage to Mr. Sothorn.

### WILLIAM VAUGHN MOODY DIES IN COLORADO SPRINGS.

William Vaughn Moody, died at Colorado Springs, Monday, after a year of suffering and a week's fruitless struggle there for restoration of health. Mr. Moody had achieved, at the age of forty-one, a distinction rarely attained. As poet, playwright and critic he was alike noted, and his first play to be produced, "The Great Divide," by some was called "The Great American Play." From 1901 until 1907 Mr. Moody was assistant professor of English at the University of Chicago. He was born at Spencer, Ind., July 8, 1869.

### MYRA DIETZ ACCEPTS VAUDEVILLE OFFER.

Hayward, Wis., Oct. 19.—It was announced here today that Myra Dietz had accepted one of the numerous stage offers which have been made her since the Dietz family's spectacular battle at Cameron Dam. The attorney appearing for the Dietz family made the announcement with this explanation:

"The publicity is most distasteful to the girl, who is one of the most sensible young women I have ever met, but she wishes to help her family, and, realizing that money is one of their greatest needs, she is willing to make the sacrifice."

### TRICK ELEPHANT KILLS KEEPER

Slams Him Against the Wall, Throws Him on the Floor, Tramples and Gores Him.

New York, Oct. 19.—"Queen," a trick elephant, became enraged at Robert Shields, a new keeper who tried to shackle her in her winter quarters in Jersey City today, and crushed him to death. She seized him around the waist with her trunk, slammed him against the wall, threw him to the floor, and then trampled on his face, knelt on his body, and finally gored him.

### WILD WEST INCREASES CAPITAL.

A record of legal proceedings in Cook county, Ill., recently, contained the following: Young Buffalo Bill's Wild West Company, Chicago; capital increased from \$20,000 to \$50,000.

### SOO GIRL ACCUSES VAUDEVILLE ACTOR.

Sault Ste. Marie, Mich., Oct. 17.—George Gravel, vaudeville actor, who has been playing at theaters on both sides of the river, is under arrest in the Canadian Soo on the charges preferred by an American Soo girl under sixteen years of age.

Gravel has been remanded for trial at coming assizes and if found guilty it will go hard with him as the Canadian law is very severe in cases of this kind.

### BOB COLE, OF COLE & JOHNSON, MINUS REASON, IN HOSPITAL.

New York, Oct. 19.—Robert A. Cole, comedian of the team of Cole & Johnson, is in a sanitarium here minus his reason. He has been writing a play and his mental break-down is blamed to overwork.

### SHY \$1,225 IN ALIMONY.

New York, Oct. 19.—Because he owes his former wife \$1,225 in alimony which he had contracted to pay at the rate of \$100 a month, Harry G. Davenport has been declared in contempt of court. Phyllis Rankin is now the wife of Mr. Davenport; the first wife obtained a decree of divorce with the alimony stipulated.

**BERNARD** Sells Billposters' Brushes Cold Water Paste, etc. BERNARD BRUSH CO., Rector Bldg., Chicago

# THE SHOW WORLD

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

## The Show World Publishing Co.

GRAND OPERA HOUSE BUILDING  
EIGHTY-SEVEN SOUTH CLARK STREET  
CHICAGO

LONG DISTANCE TELEPHONE  
CENTRAL 1577

Cable Address (Registered) "Showworld"

**WARREN A. PATRICK**  
Managing Editor.

### ADVERTISING RATES

Fifteen cents per agate line. Fourteen lines to the inch. Fifty inches to the page. Last advertising forms close Wednesday at midnight.

### SUBSCRIPTIONS

(Payable in advance.)

Two dollars and fifty cents the year. Delivered anywhere on earth. On sale at all news stands, five cents the copy.

Dealers send orders through your news company.

Western News Company, general distributors.

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



October 22, 1910

Percy Hammond says that "Lower Berth 13" is a good place in which to sleep, but he is mistaken. There is too much noise there.

There is a great scrap on between the several morning newspapers who recently dropped their price to one cent. The Chicago Daily Journal, which is charging them all full advertising rates, seems to be the only paper that is making any money out of the scrap so far.

If you want show news when it is news, hot off the bat, just drop around to any old news stand any Friday morning and get a nice, crisp, new Show World.

If you want to make yourself a first-class Christmas present, just advertise in the Christmas Show World.

They are going to inject some spice in the new company for "The Chocolate Soldier," Fred Mace—get it?

Our notion of the height of affluence (?) is to have a budding young playwright indebted to us.

There are some people who even blame the higher cost of living on the show girl.

If King Manuel wants to make a living for himself he might go in vaudeville with Mlle. Gaby Deslys, and come over to America.

It is understood that Watson ships his "Beef Trust" chorus by freight. Some burlesque, that.

### An Impossible Combination.

There are lots of definitions of the term "mollycoddle" but the most liberal interpreter of the meaning of the opprobrious epithet will scarcely admit that a chap can be the treasurer of a Brooklyn theater and a "mollycoddle" at one and the same time. They curse theater treasurers as much for the evils of the theater ticket handling in Brooklyn as in any other city. In defending an action brought against him by his wife for separation and alimony recently Harry B. Mather, treasurer of the Co-

## WHAT SHALL BE DONE WHEN A NEWSPAPER "KILLS"

Every state in the Union has a severe penalty for homicide—and justly so. In some states, among them the state of Ohio, within the confines of which is the office of publication of the alleged amusement weekly newspaper, **The Billboard**, the punishment meted out to the man who kills his fellow man is death. What shall be done with the newspaper that kills people? Figuratively speaking, **The Billboard** is a murderer, and interested people are looking for a punishment which can be meted out to it.

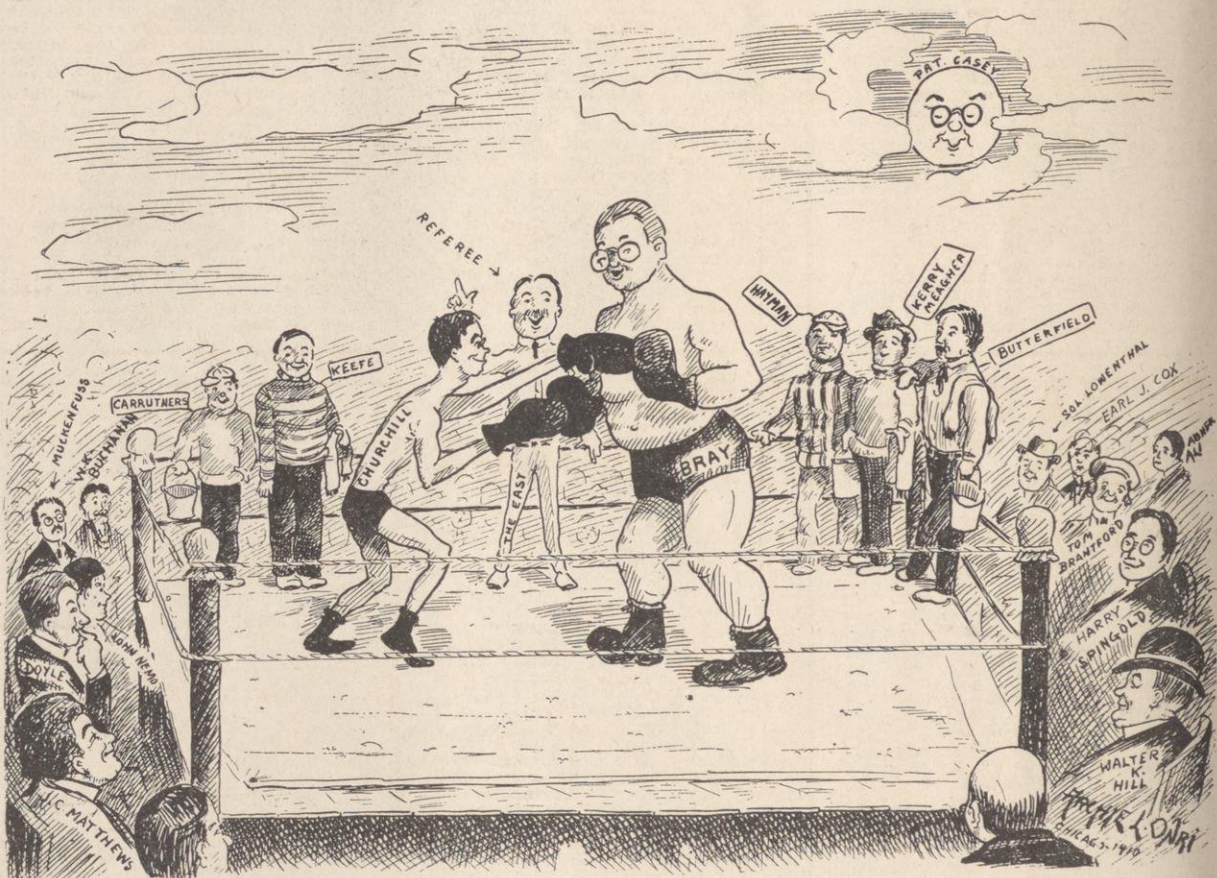
Not long ago Tena Nelson, of the famous Nelson family of acrobats, and John Carroll, a hippodrome performer, both with the Sells-Floto show, were incapacitated for work while tramping with the big independent circus in Oklahoma. Miss Nelson was overcome by the heat and fainted. Mr. Carroll fell from his horse while riding in the Roman race. Both had speedy recoveries and within a day or two were back in the harness. **The Billboard**, basing its publication upon hit-or-miss information which had been supplied it, told how both these performers had been killed. Subsequently the Cincinnati sheet, which is commonly regarded as the organ for the Circus Trust, was informed of the error which had been made and was asked to make a suitable retraction. Up until the issue dated October 15 this retraction had not been made and reliable information which **The Show World** has received has it that there has been a definite refusal to make the desired correction.

To the layman who gives these circumstances only passing thought the condition may seem of but trivial importance. In spite of **The Billboard's** publication Miss Nelson and Mr. Carroll are not dead, and for this they should be deeply thankful, the non-showman will probably think. But there is another and an all-important side to the question. If people anywhere pay the slightest attention to what is said in the columns of **The Billboard**, to them Miss Nelson and Mr. Carroll, of the circus profession, are no more. If they haven't been killed in the body they have been killed in the spirit. With just a few lines of printer's ink carelessly spread, strengthened by the arrogant action of an editorial directorate narrow enough to permit of any kind of injustice in order that a given pin-headed policy may not be violated, Tena Nelson and John Carroll have lost, so far as **The Billboard's** clientele is concerned, a standing in the circus world which they have worked long to establish.

**The Billboard**, in a recent editorial announcement which brought it once more to the front in the role of "Billy, the Trailer," spread broadcast that it had suffered a change of heart; told that, beginning from the date of that announcement, it would aim to be a NEWSPAPER, something which it admittedly had never been before. Those who read that announcement and are now made familiar with the facts in this little Nelson-Carroll affair will at once perceive the utter impossibility of the Circus Trust organ's ever accomplishing the aim which it professes to desire. Indeed, **The Billboard** doesn't want to be a newspaper. It wants to go along toward that end only so far as it can go without offending the interests to which it subserves. It has neglected or refused to correct its simple little story about the circus accidents in Oklahoma merely because the people vitally interested are in the employ of the Sells-Floto Shows, an organization which the Circus Trust and its valued henchman love like a rat does poison.

But after all, this complaint is intended only as an exposition of the lack of newspaper ethics on the part of a publication which is bidding for public favor. If **The Billboard's** was the last word in amusement news; if any person paid any particular attention to its publications, or was unable to read between the lines the things which had inspired its publications, then Miss Nelson and Mr. Carroll might think of asking the courts to procure them damages from an alleged newspaper which has wronged them. There is not a newspaper in this country or any other, no matter how careful it is in securing information upon which to base its publications, which does not make errors—and oftentimes errors which work material damage upon some person or persons. Moreover, there is not a REAL newspaper in this or any other country which does not pride itself upon being RIGHT and subscribe to this doctrine: Be right the first time, but, failing in this, get right before you finish.

**The Billboard** has "killed" Tena Nelson and John Carroll, but today they're getting along nicely with three square meals and feel that they're not very dead if they've only been killed among **The Billboard's** clientele. We, however, suggest that **The Billboard** be hanged by the neck until it is dead, dead, dead, and that the great High Jinks have mercy upon its solid ivory skull—for it hasn't any soul.



AS ARCHIE ONRI SEES THE VAUDEVILLE SITUATION IN CHICAGO AND VICINITY.

lumbia in Brooklyn, said this same wife had called him a "mollycoddle." It can't be!

### A DUTY OF EVERY CITIZEN.

(Denver Post.)

Keep the nickel show in your own neighborhood clean—keep it honest—keep it wholesome. It's part of your children's schooling, remember, and part of your own, too.

### COMPARISONS ARE ODIOUS.

(Dramatic Mirror.)

Elbert Hubbard, lured back into vaudeville, will be at the Majestic next week. Unlike Laura Jean Libby, he "makes good."

### CLEVERNESS IS NO DEFENSE.

(Chattanooga News.)

Sensuality in the guise of cleverness, bearing a suggestiveness that is felt by all and not only by those inclined to puritanical lives, should not be tolerated.

### STARTING AGAIN.

(Variety.)

With the temporary termination of the talk between Morris & Beck.

### MAKING LOVE TO US.

(The Player.)

Our friend, The Show World. \* \* \*

### TO OUR READERS.

The Show World would like to hear from readers of the paper. We want your ideas. Write a letter occasionally on some current event that interests you. Letters should be short—not over 250 words—and written on one side of the sheet.

# REINFORCEMENTS FLOCK TO SHOW WORLD'S CAUSE

## Crusade Against the "Smut Songs" Is Finding Many Supporters—Music Journal Makes Editorial Mention—Review of the Field of Stage Music



By C. P. McDONALD

We perceive, with no little pride, that THE SHOW WORLD'S crusade against "smut" and objectionable songs already is beginning to bear fruit.

Its fearlessness in taking up the cudgel and battling against this pernicious practice cannot but ultimately prove a boon to the music-publishing business.

It 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.

The high tide of such favor as has been enjoyed by a certain class of "novelty" songs which may be characterized as "suggestive" seems at last to have been reached, and their ebbing fortunes now sound a warning to those music publishers who have depended on such numbers for their income. These songs have never had any great sweeping wave of success, but they did appeal to a part of the public. The profits may have been large in a few instances. When enumerated, the members of the public who are appealed to by suggestiveness, either in song or story, will always be found to form a large army. One is well aware that a certain proportion of our population not only revels in "smut," but actually buys and takes home such books and songs tainted therewith as it can procure. Instead of justifying the issuance of such publications, however, the sale of such works simply proves the existence of the uncleanness which, more's the pity, creates the demand for them. Most of the publishers of popular music have taken pride in keeping their issues free from any suspicion of this taint. They have found that humor as shown in sparkling lyrics was sufficient to make their novelty numbers successful. They have not felt any shame, nor have caused any to their patrons. There have been several firms, however, in New York and the other large cities, that have issued novelty songs which no self-respecting person would care to sing or to hear sung, much less take home or allow to be sung there. That some of these songs have been financially successful is due to the numbers of those who enjoy suggestiveness, and, of course, among

these is the army of persons of both sexes who thrive professionally on the immoral side of life in large cities. Much credit it must have been, indeed, to have one's publications exploited in "sporting" rathskellers, or to have them appeal especially to the habitués of disreputable houses!

### Foisting Suggestiveness on Singers.

A recent raid by the city's police brought to light, among the paraphernalia overhauled by the officials, a pile of music, every number in which was issued by one music publishing firm. This firm has issued none but suggestive songs for nearly two seasons. Not one clean, wholesome ballad, for instance, has ever borne its imprint, nor a stirring march, nor brightly humorous comedy number—nothing but uncouth numbers professing to humanize animals, so to speak, in lewd motions and postures, or gleefully depicting domestic infelicities which were better ignored. Any one desiring a suggestive song has made straight for the offices of this firm, and, for that matter, of several other firms known to make a specialty of such songs. "Small time" singers, or performers in rathskellers or places where waiters are singers have had no hesitation in asking the professional managers outright for a suggestive number. On the other hand, we personally know of singers who have called at professional departments to hear the various songs offered and have had these suggestive songs almost forced on them. The demonstrators have become adept in bringing out the objectionable points—to an extent, even, that the singers accepting the songs would not care to equal in public.

As a direct result of its determination to cleanse the music market of filth and suggestiveness, THE SHOW WORLD already has accomplished two things:

**LEO FEIST, RISING TO THE OCCASION, AS ALL CLEAN-MINDED MEN INEVITABLY WILL, HAS WITHDRAWN THE ONLY VULGAR SONG WHICH BORE HIS IMPRINT AND HAS DESTROYED THE PLATES THEREOF.**

**THE MUSIC EDITOR OF THE MUSIC TRADES REVIEW HAS COME OUT WITH AN EDITORIAL VERIFYING THE SHOW WORLD'S PREDICTION THAT THE SMUT SONG SOON WILL BE RELEGATED TO OBLIVION.**

The Show World takes much pride in quoting this latest evidence of what its crusade against the producers of bawdy house songs is accomplishing:

### Opprobrium Which Cannot Be Lifted.

All this work of exploitation has had its results in the vaudeville theaters—the place where popular songs receive much of the selling impetus which the publishers seek. Just now the situation is one wherein a person in the audience need only hear a new suggestive number to know almost instinctively who published it without looking into the matter. He will know, anyway, that it will bear the imprint of one of three firms, if in New York, just as surely as he will know that it could not possibly be issued by certain firms of popular music publishers who have taken pride in keeping their names clear of the opprobrium which the other firms must bear among their colleagues. It were just as easy to popularize clean songs; the publishers have only themselves to blame for yielding to the temptation of serving "smut" to those that wanted it. Writers of fiction know well that there is always an audience for suggestive literature. Unfortunately, the bestial element is always present to a greater or less degree in human nature. But the fiction writers whose works have been most successful have been those who sought to make the world a better instead of an even worse one. They found it just as feasible to uplift humanity, if only for an hour of mental enjoyment, as to lead the way to a wallow in more of the filth which even those plunged into it would gladly escape if shown the way. So it is with song writers. Some of them have chosen the flowery path of vice, where the wayfarer who seeks to reach out for the entrancing blossoms finds himself ploughing through

noisome, clinging, sickening mud which lies just below the bright-hued petals. They will have this spattered over them when they seek to regain the paths which their clean-minded colleagues have never deserted, and will not be regarded seriously in their declarations that they intend to remain on the firm ground upon which, as the passing of time has shown, the universe itself is built.

### Positive Signs of the Change Effected.

The specific indications that the time of the suggestive song is passing have been given within a few days at the two leading vaudeville houses in New York. Whatever "style" in vaudeville is adopted successfully at these houses may be taken safely as a criterion of what will be followed at similar establishments throughout the country. At the American Music Hall, for instance, a new singer has placed herself on a solid vaudeville footing with several songs, in which there is nothing but clean, wholesome sentiment. At Hammerstein's, a trio of singers has successfully passed a similar ordeal, and at that particular center of the vaudeville world a certain amount of stage license has always been regarded as unofficially inevitable. Previously, singers found approval at these theaters with songs which were at times dubious, to say the least. Rejoicing over the unwonted treat just afforded them, the audiences have "risen to" the new order of things in an unmistakable way. Such is the sign of the times, and the publishers who have clung to cleanliness in popular music, as well as all lovers of decency, in lyrics and elsewhere, may also well rejoice.

# F. B. HAVILAND ON HOW TO WRITE SONGS

## Head of Publishing House May Have Had Something Other Than Good of Amateurs in View

A thirty-two page booklet entitled "HOW TO WRITE A POPULAR SONG," has just been written and published by F. B. Haviland, 125 West Thirty-seventh street, New York City.

Mr. Haviland has undertaken to point out to the ambitious amateur song writer the many things which must be overcome and the pitfalls which should be avoided before he or she attempts to write a song which is destined to appeal to the masses. Incidentally, however, the "treatise" loses sight of its primary object and becomes nothing more than an advertisement for the publications of the F. B. Haviland Publishing Company. This perhaps is good business and we do not take issue with Mr. Haviland for his desire to dispose of his wares in every way possible.

"It is absolutely essential," declares Mr. Haviland, "for writers to acquaint themselves with the various styles of songs that have been successful with the great music-buying public throughout the country." Then follows a list of fourteen numbers—mostly Haviland publications—which Mr. Haviland offers the embryo songwriter for the small sum of two dollars. Mr. Haviland proceeds: "With these fourteen numbers songwriters and composers will have right at hand fourteen beautiful object lessons in the art of how popular songs are written, not only as to words but as to clever, striking melodies."

The fourteen numbers in question are not what we would call "beautiful object lessons," nor are they examples of the highest skill that has been developed in the fickle pursuit of catering to a capricious public through the medium of popular song. Some of these fourteen songs are good in construction and happy in idea. But it is not essential that an aspirant for stellar laurels in songwriting should study them closely. Indeed, we

are prone to believe that were he to follow his own natural bent, work out his own ideas in his own way, he would do better than by studying closely every successful number that ever has been published.

All of which nonargumentative belief is not written for the purpose of detracting from Mr. Haviland's treatise on this delightfully entertaining and engrossing subject. Popular song-writing is a field of endeavor which never will become less broad, but which rapidly is becoming overcrowded and less fertile. Song-writing no longer is an art; it has become and bids fair to remain a purely commercial pursuit. Art for art's sake is a threadbare phrase in the publishing business, stripped of all sentiment, its basic principle a struggle for the almighty dollar. One may strive to make his effort artistic and original, but the thought, "How much will it bring," ever supersedes other ambitions and remains paramount.

Mr. Haviland's pamphlet is simply the worked over ideas that have been the outcroppings of the song business for the past decade. It contains nothing that has not before been said. And yet to the struggling amateur writer, for whom it is intended, it should prove a source of instruction and a half hour's pleasant diversion. It is absolutely harmless and contains suggestions for the new field of verse and melody-makers which might well be thoroughly and conscientiously studied.

The contributions by Jack Drislane, George W. Meyer, Henry Frantzen, Robert M. Smith, Shep Camp, and Ben M. Jerome are tedious and noninstructive reading. They evidently are interpolated in the booklet for the sole purpose of giving it volume. Mr. Haviland retails his work for fifty cents the copy, thus getting as much for the volume as it possibly could be worth.

## CLASSIFICATION OF SONGS AND INSTRUMENTAL NUMBERS

For the Guidance of Performers and Music Dealers

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

### Numbers Reviewed in this Issue, and their Classification

- "YOU FOR ME WHEN YOUR WIFE'S AWAY."—Class Z.
- "KIDDING."—Class P.
- "TO ARMS! TO ARMS! THERE'S A RING AROUND THE MOON."—Class Z.
- "LET ME CALL YOU SWEETHEART."—Class G.
- "THAT RAGTIME MELODY."—Class P.
- "I'D LIKE TO TELL YOUR FORTUNE, DEARIE."—Class M.
- "DON'T FORGET ME, DEARIE."—Class M.
- "NIGHT AND DAY."—Class E.
- "STOP YOUR BLUSHING, ROSIE."—Class G.
- "LONESOME LADY."—Class M.
- "THAT'S EVER LOVING LOVE."—Class G.
- "I CAN'T HELP LOVING A GIRL LIKE YOU."—Class M.
- "THAT'S THE FELLOW I WANT TO GET."—Class A.

**NOTE.**—Owing to an error on the part of the compositor, the song, "JUST PLAIN JANE," was classified in last week's issue as a song of the Class Z variety. We wish to correct this mistake by announcing that the classification should have been Class E. There is a vast difference between the two classifications, and Mr. Frank Strickland, the author and publisher, is entitled to this correction.

Jos. Morris Company is the publisher of "YOU FOR ME WHEN YOUR WIFE'S AWAY," words by Arthur Longbrake, music by Ed. Edwards. As indicated by the title, the song is another one of those domestic infelicity affairs about which nothing good can be said. Such suggestive spasms have no place on the music counters. They are but one short step removed from the "Grizzly Bear" and "Loving Melody Rubinstein Wrote" concoctions, portraying as they do all that is debasing and all that appeals to the person of loose morals. Aside from its indecent character, the words are crude and the music is poor.

Howard and Bernard, when writing their words to "KIDDING," a new Tell Taylor publication, unfortunately, encroached upon the words of "Teasing" to

such an extent that the plagiarism is apparent without the aid of a microscope. Unless our memory be at fault, we recall two lines of the chorus of "Teasing" as running thus:

"Teasing, teasing, I was only teasing you!  
Teasing, teasing, just to see what you would do!"  
And here are two lines from the chorus of "Kidding":  
"Kidding, kidding, I was only kidding you!  
Kidding, kidding, just to see what you would do!"

Joe Howard, as a piratical musical gent, hasn't anything on Howard and Bernard when it comes to "lifting" qualities.

(Continued on page 15.)

# DRAMATIC CRITICS LIKE MONEY-CHANGERS

## Doc Waddell Says Their Tables Would Be Over-Turned and Their Pens and Pencils Thrown Out of the Window—Amusement Review and Reminiscence

By DOC WADDELL



Columbus, Ohio, Oct. 20.—Critics in the profession are numerous. The last census places them in excess of tariff talkers. Of the latter there are only about three, who really have the complete dope. I never could get that tariff thing in detail like I can a "comp" or a snake story. I know this, if I buy a hat abroad I bring the hat back to Broadway or further west and leave the money in another country. If I buy a hat in the United States, both hat and money are in my own country. The latter is good enough tariff doctrine for the Doctor, and rightly followed makes a citizen patriotic. But just try to follow the doctrine of the critics and you want to whip somebody more than half the time. Fed to Jim Jeffries, he'd have licked Jack Johnson. In the smaller places there are more dramatic critics than hitching posts. I may be wrong, but it seems humane for a critic to get as far away from that "BIG I" zone as possible, and measure plays and players as the public measures them. If an audience is satisfied, the players have made good, and if a play draws well and packs them in and stands them up, the play is the goods. This is common sense, and you know "common sense without an education is better than an education without the common sense." One of Richard Carle's epigrams fits here nicely: "The actor only thinks he knows what's funny; it's the audience that really knows." True indeed, and what is true of the actor is strikingly true of the critic. Recently on the bill at Keith's was Little Helen Shipman, the child actor, who gave imitations of great actresses. She made a tremendous hit; was called back again and again. A local dramatic editor touched her pen to paper and gave to the readers of her column the line, "Very amateurish." Helen Shipman is only ten years of age. Her years is the only amateur part of her. At her age the great actresses she impersonates could not begin to do a bit on the stage. Figured in this way, when the clever Miss Shipman arrives at the wrinkled age, the unpopular possession of those she imitates, the doings of those self-same great actresses, will not even be a memory compared to what she executes. While in Columbus, I had Miss Shipman photographed by the side of the world's champion trotting stallion, "Harvester," just after this wonderful horse had speeded a mile against time in 2:01 flat, driven by the veteran reinsman, "Pop" Geers, who is a mighty loyal friend to the magnetic child artist. Mrs. Anna Shipman, mother of the stage phenomenon, has her child at present in Pittsburg for a course in music. I am glad to boost Miss Helen. I don't think it sound business to apply the hammer to a child. Why can't one and all, particularly the dramatic writers, become imbued with the thought and sentiment: "Men are oaks, women vines, and children flowers?" If Christ would come to earth and get among the critics of plays and players, he'd upset them as he did the tables of the money-changers and throw their pens and pencils out the window.

### A Pitiful Reminder of the Ben Wallace Circus Wreck.

Show folk, more than any other set, are familiar with the truism, "you'll have friends so long as your money lasts." For that reason show people in their trip through life should be exceedingly careful never to act other than manly and womanly when those, who have seen better days, head their way. It is so cussed mean-looking to see a person dodge the sight and presence of some poor devil, broken in heart, health and pocketbook, who when up in the world was ever ready to sacrifice all for others and perhaps did sacrifice for the very one that dodges. I was taught different. I never did the miserable trick, and I never will if it would cost the best job showman ever had. Do you remember Nellie McCullough? She was one of the Dolson Family of aerialists in the Ben Wallace circus—pretty, vivacious, magnetic, the picture of health and perfect form. Do you remember that awful day—August 8, 1904? Friends, you can never forget it. The place—Durand, Mich. Like a hideous dream, that it is, the wreck of the Wallace circus appears. A monument there raises to Heaven and tells in mute way the story of the dead. The crippled and the maimed best tell the story of those who escaped death and still live. There is one of the survivors I often meet in my tours about. I believe she is forgotten by those who should not forget, and

no doubt there are others like her. To Nellie McCullough I allude. Her picture accompanies and shows her as she appears now, with right arm gone, stiff knee, and otherwise used up. The satchel swung over her shoulder contains that which enables her to earn bread and butter. She sells sticking plaster. I wish every son and daughter on general principles, would send her, care the SHOW WORLD the purchase price of not a single package of her porous plaster but of several. You would not miss the price and gee, but it would help Nell! Think of it! After being taken from the wreck to die, she was placed in the West Side hospital at Chicago, where she was for over a year. Thirty-two weeks she was in plaster paris, and was on crutches for over four years. With no person to look after her interests, she found on leaving the hospital there was no chance to get damages from any quarter. Evidence had been covered up and juggled and buried and smothered, which reminds that it is high time that the profession wake up and get law on the books providing protection in cases like this. Show people ought to have a home for their aged and worthy unfit for active participation on lot or stage. There ought to be a fund established from which to draw and help the needy in sickness and accident, and to bury them when the last check is cashed at the end of the race. More humanity is needed, more of the Golden Rule, more love for one another,

membrance to Jimmie DeWolfe and as I reply I am sitting in the very seat and at the very desk once used and occupied by him. In the remote corners may still be found letters and unpublished stories written by Jimmie. The office I am using must have been at one time the office of the embryo "Hans" Wagner Circus, which for some reason never materialized. Jimmie DeWolfe was its agent. Sam Haller writes that the season of "The Monitor and Merrimac" closes at Pittsburg, October 22. He further states that the Denver, Chicago and Pittsburg shows, all of them, have been successful. Mr. Haller is general agent of the McConnell-Francis Amusement Enterprises.

The last I saw of Bob Abrams he was headed west to join Chas. Blitz and his Midget.

I recently met Jack Shields. Grand old fellow! What a pleasure to recommend him and his shows to carnival and fair committees! Did you ever know him to have a bad one?

Harry Hawk, after darting all over creation on the small vaudeville circuits, has joined two other musicians in an act figured to get the dough. Hawk is there on one-stringed instruments he makes out of cigar boxes and the like.

Colonel Ike Potts is cutting all sorts of new capers in routing the Kibble "Uncle Tom's Cabin" company he's ahead of. The Colonel is fast gaining the reputation at wild-catting possessed by Hi Henry. If Potts picks a night in an

ties, drinking and being silly, don't pay. To the profession they are a damnable curse. I have known them to make fellows whip their wives. Several of the "Old Boys" are in the "Pen," who can tell you more about them than I can.

### MISS NELLIE McCULLOUGH.



Maimed in the Great Wallace Circus Wreck While Traveling as One of the Aerial Dolsons.

Chas. Swain with his Rat and Cat circus caught the crowds at the Grand Theater recently. Swain claims to have a farm in Michigan where he breeds and raises the rodents and felines.

I, from certain circumstances and to be "honor bright," sent the following advice to a press agent, who can attain great heights if he will desert the method that has for its basic essential, "B. C.":

**WHEN YOU PROMISE THE PRESS, MAKE GOOD IF YOU HAVE TO SPEND YOUR LAST DOLLAR TO DO IT. LOOK ABOUT YOU. THOSE WHO HAVE DEALT IN SMOOTH TALK AND "CON" SCHEMES ARE DOWN AND OUT SOCIALLY, FINANCIALLY, AND IN EVERY WAY. BE HONOR BRIGHT. STAND ON THAT ROCK IF YOU LOSE YOUR POSITION. A PRESS AGENT WITH A COLLAR ABOUT HIS NECK CANNOT MAKE THE RIFLE.**

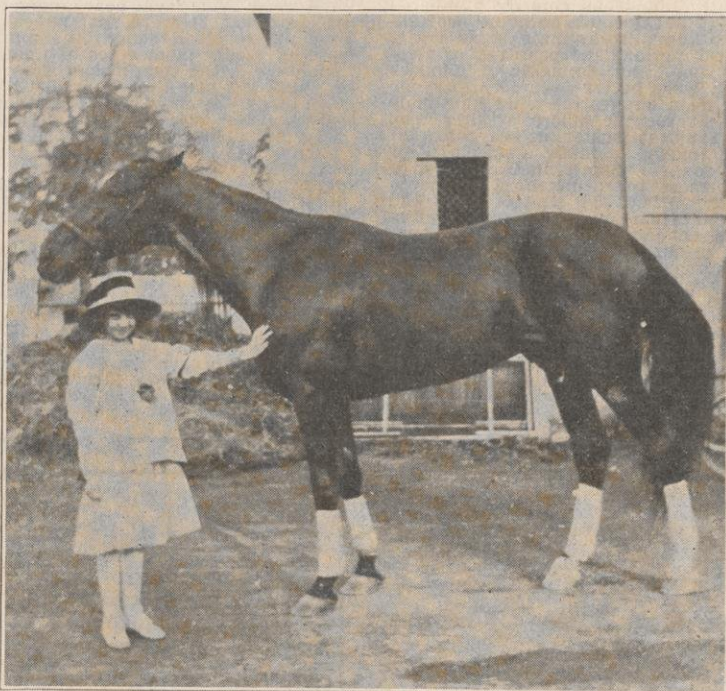
### RAY GOLDEN, CIRCUS MAN, DIES RESULT OF SHOOTING

Met His Wife on the Street With Another Man With Whom He Claimed She Was Unduly Intimate.

Special to the Show World. Columbus, O., Oct. 19.—Ray Golden, circus employee, this season with Miller Brothers & Arlington's 101 Ranch Wild West, is dead as the result of a shooting which took place here some days ago. His body has been shipped to his home in Zanesville for interment. Golden was shot by Earl E. Lichtenwaller, a student at the Ohio State University, when he (Golden) touched Lichtenwaller on the shoulder as Lichtenwaller was walking along the street with Golden's wife. Golden claimed that Lichtenwaller and Mrs. Golden had been unduly intimate for some time.

Lichtenwaller was employed at Olen-gangy park during the summer and in the winter time was employed as a night clerk at the Bryden hotel. He is twenty-six years of age. His victim was twenty-three.

Harry Dixon, late with the Two Bills' sideshow, selling tickets, closed his season at Vancouver to spend the winter on the Pacific coast. Mr. Dixon plans to have a small show of his own on the road next summer.



Helen Shipman, Clever Mimic, in Vaudeville, and "Harvester," World's Champion Trotting Stallion.

more of the gospel whispered in our childish years by the mother who bore us.

### Famous Circus Clown On the Brink of Grave.

A severe abscess of long standing and located under the left knee promises to put an end to John Lowlow, who was for a great many years the most famous circus clown in America.

Mr. Lowlow is very ill at his home, 520 East Fourth street, Cincinnati; the physicians hold out little hope of his recovery, because of his advanced age. It is feared that gangrene may set in at any time. Since retiring from the John Robinson show, Mr. Lowlow has been traveling in the interests of a Cincinnati chemical house. He is now 67 years of age. He has been ill for several months.

### SHORT NOTES ABOUT PEOPLE AND THINGS

Pittsburg's Big Land Show is on, getting the crowds, and will continue to October 29, inclusive. Under the auspices of the Pittsburg Gazette-Times and Pittsburg Chronicle-Telegraph, with the irrepressible Sydney Wire, director of publicity, it at once attracts attention and patronage. This is "Three in One, One in Three" to a nicety. The dashing Sydney has the event billed as far as Youngstown and all through West Virginia and Pennsylvania. He has all newspapers in line and hit up the "wireless" telegraph system for a quick-flash story. He has excursions from everywhere arranged. A letter from Wire

states: "I have read your tribute of re-aidome, it will rain the night before and the night after. If the other fellows picks it rain is a safe bet on the picked night.

There was the sound of musketry in the court here the other day when Myrtle A. Cannon sued Frank A. Cannon for divorce. They were married in 1901, and in 1903 hubby flew the coop to join a circus. She claims he beat her several times when under the influence of liquor.

A new vaudeville playlet called "The Man Outside" is being played by three Columbus people: Henry Hempel, who has the straight lead, has been with Louis James for two seasons; John Walters, character, is a well-known stock actor; and Helen Alward, ingenue lead, played at the end of last season with Robert Hilliard in "A Fool There Was." Arthur Behrens, supporting Lillian Buckingham in "The Stampede," is a Columbus citizen, where he is known as A. J. Whaley, insurance agent.

Raymond & Caverly, German comedians, proved themselves laugh-producers of the pinnacle class at Keith's last week. I left that theater with my sides really sore from their funny talks and sayings. These fun-makers are business men off the stage; that is, when not in costume and make-up before the footlights and the public, they do not talk shop or act it, but turn their eagle eyes toward real estate. They made a good investment in Columbus lots. I have it that both the gentlemen are on Easy Street financially. Say, can't you look back and see the soft snaps we let go begging? Those after-show-hours par-

# THE SITTNER THEATER

## Vaudeville

THE BIG HITS OF THE BILL — WEEK OF OCTOBER 17<sup>th</sup> 1910. Chicago.

### George S. Van's Imperial Minstrels.

An aggregation of Minstrel Stars giving a complete minstrel first part in vaudeville.

SINGERS  
Herman Haynes  
John Roche  
Paul Miller  
Leo Dulmage

COMEDIANS  
George S. Van  
Billy Mann  
Harry Wolford  
Harry Stevens

YOUR A HERO ALRIGHT! I MEAN A LIAR!!!  
FARE THEE WELL

IVE GOT A SHIRT FOR EVERY DAY IN THE WEEK

ILL LEND YOU ANYTHING IVE GOT EXCEPT MY WIFE, AND ILL MAKE YOU A PRESENT OF HER.

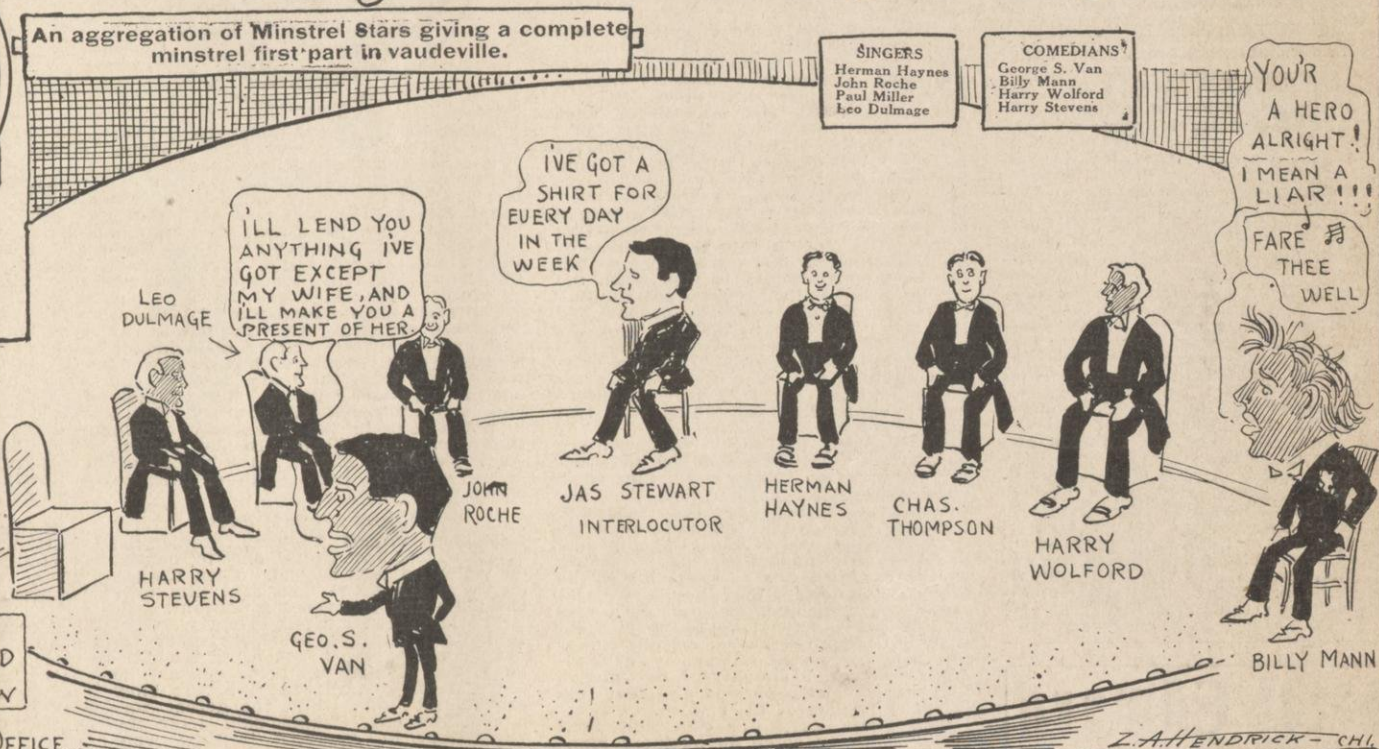


PAUL SITTNER PROPRIETOR AND MANAGER



PAUL GOUDRON OF THE SULLIVAN-CONSIDINE OFFICE.

HE BOOKED THE SHOW



Z.A. HENDRICK - CHI.

LEE BEGGS  
AS OWEN GLYNDON  
"MRS GLYNDON"  
"OLIVER"  
"OH SHE STABBED ME!"  
"YOU HEARTLESS WRETCH!"  
AS "MRS WESTBROOK"  
ANTOINETTE ROCHE

**EAST ST. LOUIS NEWS**

**HOMES OF CHARACTER POSTPAID**  
The BEST BOOK of house plans, published by an Architect of Ability and 20 Years Experience, illustrates over 40 plans and 50 exteriors of modern \$1,000 to \$10,000 homes (actual cost) with full description and cost of plan for \$1.00. Sample pages for 2c stamp. House sent postpaid for \$1.00. John Henry Newson, Architect, 124 Williamson Bldg., Cleveland, Ohio. Working Plans, Specifications and Estimates Prepared.

**Comfort and Beauty Combined In House**  
CONTINUED FROM PAGE 6.)  
ing room and kitchen, which is furnished with built-in china cases and a copper pan sink. The kitchen is well lighted, has good cross draught and is provided with convenient space for refrigerator.

**LEE BEGGS AND COMPANY OF FOUR**  
**IN OLD FOLKS at HOME**  
The Old Homestead of Vaudeville

SHOOTING ASHES FROM A CIGAR

HER TWO BROTHERS

HOME SWEET HOME

**MYRTLE BYRNE**  
CHAMPION RIFLE SHOT OF THE WORLD  
ASSISTED BY HER TWO BROTHERS

AS SEEN BY THE SHOW WORLD ARTIST Z.A. HENDRICK CHI.

# STAGE HANDS QUIT MONTGOMERY THEATER

## Strike Declared Just a Few Minutes Before Opening Curtain of "Soul Kiss" Matinee—Wages in Dispute

Montgomery, Ala., Oct. 18.—Yesterday at the matinee performance of "The Soul Kiss" the traveling union men of the I. A. T. S. E. refused to work for the management. There has been a strike on among the local theatrical labor unions for the past several weeks. The local men refused to work without standard scale wages, and the resident manager of Jake Wells' Grand theater refused to comply with their demands, which he considered unjust. Until yesterday no trouble has been apparent.

The company arrived from Birmingham and it is said that they were met at the Union Station by an executive committee of the local union, who demanded that all union men refuse to put on the show. This order was refused, stating that they would wire for instructions from headquarters at Chicago. Evidently instructions came, as the matinee performance was just ready to begin when the union men of the attraction left their work and absolutely refused to continue.

Manager Fourton seemed very ably prepared for this, as he promptly placed his men in charge of the entire stage setting. True, it was very plain that they were inexperienced men, as the drops were handled in a manner that did much to detract from the performance during the continuance of the show. In speaking of the action of the national executive board Mr. Fourton had the following to say:

"We can carry on our business without them. All that we ask is that we be left alone. And if the municipal officials of Montgomery cannot give us protection, we will close the house down. We do not propose to submit to the unreasonable demands of the labor unions. These men are using their political influence to win their unfair fight." He

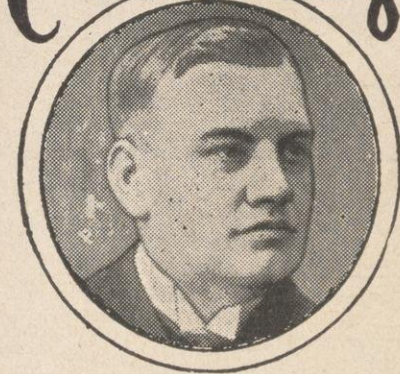
continued: "I am well informed as to the criminal code of Alabama, and if necessary I will carry this matter into the United States courts. The owners of the property here are paying taxes on land and improvements valued at nearly \$150,000, the lessees are paying a big rent, licenses to the city and state, besides giving employment to many persons. Therefore we are certainly entitled to protection by the city government.

"The rumor is being circulated about that your population has failed to grow as it should. I am not surprised, for if the good citizens and property owners of this community will allow a handful of men to rule, and play havoc with their beautiful, and enterprising city, this condition is bound to prevail. These men are simply preventing and driving investors away to some other city where they can find protection and run their business peacefully. If things continue at this rate, we might as well turn this beautiful playhouse into a warehouse or a storage room. We cannot and do not propose to pay wages to men when the house is dark. Besides, we are running and operating a business proposition, like any other firm in the city, and pay wages for services rendered only. We are not an asylum for infirms and cripples and for men who want wages for doing nothing. We have lost \$15,000 in three years, \$8,000 of which was lost last season."

Members of the executive board are equally as sure they can and will ask for only justice. They claim that their demands are not unjust, that they are the same that they have been receiving for the past nine years, and the same that Birmingham, Mobile, Chattanooga, and New Orleans, with other leading southern cities, are now getting. The local unions declare that they know nothing of the men leaving their work yesterday, and say they did not meet them with an executive board, as the rumor has been circulated. They do acknowledge that the headquarters in Chicago has been officially notified and that this is probably part of their work.

The stage carpenter of "The Soul Kiss" company acted as business manager while the regular business manager took charge of the stage yesterday. It is now watched with interest to see how these men will be able to take care of Otis Skinner, Margaret Anglin and Maude Adams, all of whom are to appear shortly.—J. B. Long.

# Otto Floto's COLUMBY



## "No Club in the World Could Have Beaten Bender Monday"

Shibe Park, Philadelphia, Oct. 18.—After yesterday's game the remark that a famous general once made about all good Indians being dead ones was forcibly called to my mind. If said general had ever dreamed of Bender, he would have known a good Indian that is very much a live one. The Redskin simply toyed with the famous Cubs, and there is gloom in the camp of the Murphy tribe.

The staid old descendants of William Penn are executing the Chippewa war dance on the streets of the old-fashioned burg, and so bughouse have some of them gone that they are tearing the ancient wooden shutters from their hangings of over a half century. There is not a club in the wide, wide world that could have beaten Bender yesterday. Two hits should have registered off of him and not a Cub entitled to reach third base.

### Thomas Muffed Foul.

Thomas muffed Tinker's foul fly, after which Joe drove one to center, on which he took second. Then Kling's single in the same spot sent him over the plate and prevented a shutout.

The Mackmen started in early to get to Overall and the peerless leader removed him to the bench after the Athletics had chalked up three runs. The downfall of Overall was a severe blow to the Cubs and while the defeat was a crushing one, Chance said after the game that he expected if they were defeated it would be at the hands of Bender. He does not seem to fear the other fingers on Mack's pay roll. However, we will get his judgment on that matter this afternoon when Coombs, Mack's star for this season, goes into work.

### Mack's Infield Good.

That famous infield of the Cubs we have heard so much about was not so ferocious. Let me tell you that the young men who defend the inner breastworks for Mack are some demon ball players. That fellow Collins stands out by himself. The apparent ease in which he knocks down base hits is simply astonishing. He will be heard of as the king of them all some day.

Even Frank Chance admitted after the game that Collins was the best young player he had seen in years.

With the first game in favor of the Athletics, 4 to 1, the second struggle will be Brown vs. Coombs today.

### Crowds Waited All Night.

Now as to the crowd. People stood in line all night for tickets and early in the gray dawn thousands wended their way to Shibe park to get seats on the bleachers. Every reserved seat had been sold a week before and speculators reaped rich harvest selling seats as high as \$25. Every inch of space was occupied and Wild Bill Donovan remarked, "You couldn't crowd in a sardine and leave room for the players." All the famous players were in the press stand, representing some enterprising paper. Ty Cobb, Fielder Jones, Donovan, Pop Anson, Bill Lang and many more.

The umpires delayed the game twenty minutes, arguing the ground rules.

### McIntyre Used "Spitter."

When Overall was benched the score stood 3 to 0 and McIntyre's "spitter" seemed very effective. Baker, however, managed to slam one up against the right field fence that might have been a home run but for the ground rules.

The Athletics certainly looked best yesterday. Will they repeat today?

Connie Mack says "Yes." Chance says "No."

### TOPICS ON THE GAME.

Mack's batting order worked out fine and the right men delivered the needed hits at the proper time.

"They weren't hitting Overall so awfully hard," said Chance. "We've climbed over a three-run lead many a time. That Indian was too much for us, that was all."

Four umpires in one game. That's quite a cluster. One of the richest sights of the day was Jack Sheridan. He took up a position beside the left foul line in the first inning, and never

moved hand, foot, head or eye till the ninth was over.

The press accommodations showed the hospitality of Uncle Ben Shibe. Each man was given a fancy writing board to stick his copy on, while, in a room a few feet away, coffee, beer, sandwiches and typewriters were at the disposal of the scribes.

Sheckard was a minus quantity at the bat all day. He made one catch in deep left, however, that saved a flock of runs.

Kling's throwing was what it was reported—marvelous—and when he caught Eddie Collins stealing second, the fans were almost dazed. To the surprise of everyone, however, the throwing of Thomas was just as good and as effective as that of Kling.

Baker is certainly a murderous hitter. His three drives were hot enough to kill a cow. One stop that Baker made in third was worth the admission price alone.

Almost the only baseball writer of renown who isn't at the games is Charley Dryden. He quit cold, and said the fish were much more tempting than even a world series.

To judge by the chatter of the Cubs at the Aldine hotel after the game, they are not discouraged or disheartened. Cut the Cubs open and you won't find anything inside but sand.

### FALL FROM STAGE AEROPLANE CAUSE SERIOUS INJURIES.

Pittsburg, Oct. 18.—While doing an aerial act in a miniature aeroplane suspended ten feet in the air by invisible wires, Dollie Vardena fell at the National theater in Wood street, Wilkesburg, at 10 o'clock last night. She was precipitated into the audience, fell between two seats and sustained serious injuries.

Dennis Harris, manager of the Duquesne theater, who appears at times with the stock company, was tendered a pleasant surprise at the conclusion of the performance yesterday afternoon, when a silver loving cup was presented to him by the members of the company. The cup was presented by Albert Morrison, the new leading man. Mr. Harris was thirty-four years old yesterday. He lives in West Pittsburg with his father, John Harris, sr. He is a brother of John P. Harris, associated with Harry Davis in local theatricals. Mr. Harris was directed the stock company, conducts rehearsals, and takes comedy parts himself. Yesterday also completed his tenth year on the stage.

Nixon—Miss Laurette Taylor in "The Girl in Waiting." Alvin—Robert Mantell in repertoire, good houses. Grand—Kremka Bros.; Gertrude Van Dyck and Ray Fern; Phil Staats; Stuart; Musical Suffragettes; Raymond & Caverly; Nora Bayes & Jack Norworth; Seven American Belfords. Duquesne—Harry Davis Stock Company in "Cleopatra." Lyceum—"Way Down East." Gayety—Troadero Burlesquers. Academy—Bohemian Burlesquers.—Maurice B. Croné.

### THEATRICAL RATE COMPLAINT.

Baton Rouge, La., Oct. 19.—J. M. Busley, manager of the Harrison minstrel show, has filed a complaint with the Railroad Commission against the rate charged by the railroads of the state for the transportation of a baggage and a Pullman car over their lines in Louisiana. The show used the two cars in its travels over the state, and the rate is declared entirely too high by the theatrical manager, who says that a lower rate should be allowed the theatrical companies in the state.

### NEW HOUSE IN MANHATTAN, KAN.

Manhattan, Kan., Oct. 19.—In another month the new Wareham opera house will be in service in this city. The Airdome has closed for the season and the Electric, which has been housing attractions, will be kept dark until the opera house is ready for business.

## Hotel Edward

KANSAS CITY, MO.  
12th and Central Sts.

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206-208 West Water St. MILWAUKEE, WIS.

FIELD OF STAGE MUSIC—By C. P. McDONALD

(Continued from page 11.)

F. B. HAVILAND,



Music Publisher Whose Book "How to Write a Popular Song" Is Reviewed in This Number of The Show World.

well written, evenly balanced, and melodious. It contains a dainty little story, not over played, and a strikingly artistic title page. Mr. Rosenfeld has perhaps written better melodies, but he could have written a much worse one than he has in this instance and still have a good song. (Jos. W. Stern & Co., sole selling agents.)

"LONESOME LADY," by Branen and Lange (Jos. W. Stern & Co., sole selling agents), is neither clever nor melodious. Mr. Branen's words are strained; he has endeavored to tell his story in too small a compass, and the result does not warrant the effort. Mr. Lange's music is lusterless.

Elizabeth Brice and Chas. King's "THAT'S EVER LOVING LOVE," (Sunlight Music Company), is good but carelessly written. The words do not portray genius and lack finish. This fact, however, does not impel us to condemn an otherwise meritorious song. We probably are too captious in estimating the qualities of popular song lyrics. Mr. King's music is smooth and sweet to the extent of garnishing over the rough spots in the lyrical setting.

The Rogers Bros. Music Publishing Company has a number, "I CAN'T HELP LOVING A GIRL LIKE YOU," by Harry S. Kuklin and Paul Mayer, which can be said to be only fairly good. Drawing a fine distinction, we might say that Mr. Kuklin's words are just a trifle above Mr. Mayer's music. This lack of harmony between words and music detracts considerably from what otherwise would be a Class G song. Either the word writer or the musician is in error in not fitting appropriate words to music or music to words. This is regrettable, for the song possesses possibilities which should have been matured.

A large A is better descriptive of our opinion of a new Haviland publication—"THAT'S THE FELLOW I WANT TO GET"—than would be two columns of vituperation. It is written by Al Bryan and Geo. Meyer, and is an awful combination of impossible rhymes and uncheering music. These two gentlemen should study closely the advice given by Mr. Haviland in his book, "How to Write a Popular Song." Either the book is wrong or Messrs. Bryan and Meyer haven't read it. We are convinced after hearing this unpolished and nauseating creation that the authors have not read Mr. Haviland's book, for he it known the book has some merit which Bryan and Meyer should hasten to assimilate.

We have not, it seems, despite the protestations of those who ought to know what they are talking about, had every specie of song it is possible to write. The Indian, the cowboy, the novelty, the Spanish, the Irish, the Italian, the animal, the high-class ballad, the bawdy house lovin' dance, and the myriad other so-called class songs, one would imagine, had exhausted the supply of "styles." But, nay, not so, Reginald Van Bibben, for Dick Richards and Theodore Morse have tightened their corset strings, powdered their anatomies, rouged their faded cheeks, rearranged their puffs, and gone forth into the wicked world. They have thus been enabled to turn out a new style of song. It touches not the style of any of those enumerated, but is in a class by itself. Yet, it is a new style of song, a style which is unspeakable in the pure columns of our egregious journal.

A poor example of a poor class of songs—the lovin' dance thing which has swarmed in upon us in the past few months—is "THAT RAGTIME MELLODY," words and music by George W. Fairman. (Tell Taylor, publisher). The music (what there is of it, said to have been written by Mr. Fairman), is feeble and common. Another one of those "spooned tunes" of which we are growing extremely tired.

"I'D LIKE TO TELL YOUR FORTUNE, DEARIE," is a mediocre song by Class E writers—Harry Williams and Egbert Van Alstyne. (Jerome H. Remick & Company.) Neither Mr. Williams nor Mr. Van Alstyne has endeavored to surpass previous effusions, and this effort adds nothing to their glory or versatility.

The best song the Victor Kremer Copertive Music Publishing House has so far published is "DON'T FORGET ME, DEARIE," by those machine writers, J. Brandon Walsh and Al W. Brown. Here again, however, Mr. Brown has seen fit to become reminiscent. Mr. Walsh also juggles his command of language to fit the expediency of his verses. "Longing for to see you all the while," "Kiss me ere I leave you for to join the boys in blue," and kindred expressions might profitably be avoided. It should be said, in all due justice, that Mr. Walsh is not the only writer of lyrics who resorts to this slovenly way of making verses. There are a whole lot more who do even worse things than this. Walsh's lyrics are clean, which is a fact worthy of note.

"Don't Forget Me, Dearie," is a march ballad of the old-time school. The soldier going to war; the maiden with tear-dimmed eyes; crossing the foam and rhyming it with home, and all that sort of balderdash. Despite these discrepancies, we repeat this is the best thing in the present catalogue of Victor Kremer Personal, excepting, of course, his "NIGHT AND DAY," which, he informs us, is, together with his other numbers, a tremendous seller. "NIGHT AND DAY" is a high-class ballad, written two or three years ago by Jeff T. Branen and Evans Lloyd. It is a song of great promise and excellent workmanship. Neither Branen nor Lloyd ever wrote a better lyric or melody than in this song. It is the equal of any high-class ballad on the market today.

"STOP YOUR BLUSHING, ROSIE," words by Lewis and Bennett, music by Monroe H. Rosenfeld, can safely be placed in the Class G variety, for it is

The young chorus gent, who is the hero of the song under discussion—"TO ARMS! TO ARMS! THERE'S A RING AROUND THE MOON!"—tells us that cigar smoking is but one of the daring things he does. We need not read further into the uncouth and vulgar lines of Mr. Richard's "lyrics" to ascertain the other vices to which Percy is addicted. He is greatly enamored of the male leader of his set. He accosts a stranger on the street and asks him, "Have you the time?" The accosted (O, whoops, dear! such a horrid, rude specimen of the masculine gender!) looks at him and promptly slaps him on the wrist. We wonder that the rude person did not murder him instead. There would have been no trial. If there had been, the jury would have acquitted and rewarded him as a benefactor of humanity. Richards and Morse have sunk deeper in the mire of depravity than have any of their fellow smuttists. They have entered the ranks of those who have prostituted their art. They have gone their fellows one better, and have qualified to be the standard bearers of the ever-growing army of underworld writers.

Dainty words by Beth Slater Whitson and an equally dainty melody by Leo Friedman make up an appealing little waltz song entitled "LET ME CALL YOU SWEETHEART," which Mr. Friedman has published. The words tell a story which is old but always young, filled with the rainbow gleams of love and devotion. They make pretty and readable lines, these words, and are poetic and refined. Mr. Friedman, who seldom writes worthless music, has caught the spirit of the words and has written a melody which is in accord and harmony with them.

COUNCIL WANTS TO FATHER OMAHA CITY CHILDREN

Webster City, Iowa, Oct. 19.—An ordinance has been introduced into the Omaha city council requiring boys and girls under sixteen years of age to be accompanied by parents or guardian when in any amusement house after 8:45 p. m. Alderman Schroeder, who introduced the ordinance, claims that many mothers have appealed to him to take this action.

When in Chicago and Homesick Visit

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Cafe and Restaurant  
Corner Randolph and Dearborn Streets, and get a Real "Home" Meal.  
"THE HOME OF VAUDEVILLIANS"

**HUPPLER'S CAFE**  
Clark and Washington Srs.  
**Refined Vaudeville**  
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SPECIAL PROFESSIONAL RATE  
The Famous "INDIAN ROOM"  
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Special Rates to  
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ALL FOR ONE DOLLAR  
**SYLVESTER J. SIMON**  
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# FRED MACE'S SPLATTER

Mozzle and Broka to the Gonsa Mishpoka



**Secret Bared** — I go with "The Chocolate Soldier" Company, which opens in two weeks. Did I pick out a good one or not? There were a whole lot of people who laughed when they saw me trudging each day to rehearsals with a score of "The Chocolate Soldier" under my arm, just like a regular opera singer, and many have asked me if I intended to dance a

few steps wherever my part called for singing. To all these I have a real confession to make and that is that I was tenor soloist in one of the largest churches in Philadelphia for five years, and believe me I have no trouble getting the "pipes" tuned up. If you don't believe all that I tell you, just drop down to St. Louis and catch the opening October 30. I have to be very careful what I say this week, because I have heard on good authority that Lester Rose did not like what I said about his being a "hired stooge" last week, so I won't say it again.

**Gil Brown** has an act in which he is assisted by Lillian Mills. They open on the Sullivan & Considine time shortly, and have about thirty-five weeks booked. Next season Gil intends to return to musical comedy.

**Fixley & Maletesta** are in the city. I understand that Gus has a new act which he intends playing in the near future. Gus has had great results with his voice from using "Kure-Koff." It cured Eddie Poy.

**Joe Nichol**, the well-known musical conductor, goes with "The Chocolate Soldier" Number One Visiting Company, which plays to the coast and back. Joe conducted last Sunday's performance of "The Soldier" at the Garrick, in place of Sig. De Novellis, who had gone to New York to relieve John Lund, these last two having switched companies.

**Harry Newman**, the well-known song writer, traveled over the "hot sands" last week, he was made a real honest to goodness member of the Shrine. Noble work. When Col. Greene and Leonard Hicks brought Harry back to the hotel, they first fixed him up to look as if he had tried to stop an automobile in the Vanderbilt cup race. Then placing him on an improvised stretcher they took him to his room in the Grant hotel, knocked on the door, and told Mrs. Newman, that Harry had met with a horrible accident, when Mrs. N. leaned over her poor darling Harry, looked up and asked if all the "Camels" had passed.

**Sam Harris**, the other half of Cohan & Harris, is in the city, and after Sunday looked extremely happy—and why not, did he not put over another "Fortune Hunter" at the Olympic in "The Aviator"? He will remain here until after next Sunday to see if he can be as lucky in putting over the new Hilda Spong play called "The Penalty" at the Chicago opera house. Good luck and Gut Yuntiff.

**Frank Belcher**, the basso profundo, made his first appearance in "The Chocolate Soldier" at the Garrick theater last Sunday night, replacing "Jack" Boyle. Frank made a distinct hit, and will continue in the part at the Garrick until further notice. Frank attributes most of his real success to the fact that he received a congratulatory telegram from his "Pal," Walter Lawrence.

**Marie Clark** has bought up all the black velvet in the Boston Store; she is blending it with her "cerise hair"—rather fetching, too.

**John H. Purcell** is here with the "Bachelor Belles" company at the Illinois. I understand at the end of the present season John will produce an act in vaudeville entitled, "Twice for Me."

**Miss Depp**, of "The Bachelor Belles" company has gained the undying gratitude of Flo Ziegfeld and others connected with the company, and all because she went on in Philadelphia last Friday night on twelve hours' notice and saved the show. She replaced Amelia Stone and made more than good. Miss Depp last year made a big hit in Maude Fulton's part in "The Echo."

**Jay Caufield**, who is now assisting in the management of "The Chocolate Soldier" at the Garrick, says that rheumatism beats any tooth-ache he ever

Pick-ups Here and There Among The Actor Folks and General Show-shop Talk of Chicago.

had. Jay is limping much better these days.

**May Howard** nearly became a dollar richer the other night. I can't tell you how this nearly happened, but Marie Clark might tell.

**"Fat Van"** spent Sunday at Fort Dizzy; he was accompanied by the big telegraph operator, whose capacity is only limited by his size.

**Doc Pitts**, the well-known restorer of voices, tried his hand at duck shooting last Sunday. The nearest thing he saw to a duck was a "mud-hen." I took a fellow named Kelly up to the Doc the other day. After examination the genial Doc removed my friend's tonsils. Now they say, "Has anybody here seen Kelly's?"

**Joe Clayton**, the regular actor, who is appearing with "The Rosary" company at the Globe theater, has been hiding from his fellowmen for some weeks. I would not tell where he has been living, only he leaves town tonight. He was at the Commercial hotel, that's hiding some, isn't it?

**The Athletics** put it all over Overall. **Doc Finn**, the popularly known attendant in Hegeman's drug store at Forty-second and Broadway, New York, will hereafter be associated with the Thespian Cream Company. Doc is expected in Chicago very soon, at which time he will establish agencies for this well-known article.

**Barnes & Hastings** try out their new act at Goshen, Indiana, about Christmas. I won't be in Ann Arbor either, so there.

**Forest Huff** has captured the ladies of Chicago the same as the ones who played Prince Danilo in "The Merry Widow." Forrest plays the part of Bummerl, the Chocolate Soldier, and, as the girls say, to see him is to love him. Forrest's wife, who is in the same company, believes this, not.

**John Park**, the handsome baritone, is here with the Genee show at the Illinois theater. Some specialty he does with the famous dancer in the first act! o'w'rh'id. S.v'n 7890\$. 7890\$.....

**Lee Krause**, the well known ex-Dick, is now a full fledged hustling "Vaude" agent; he is ably assisted by Mart Levv, who, by the way, attends to the outside work. Their office is in the Grand opera house building, sixth floor, where Harry Newman writes "any kind of a song you will buy."

**Fred C. Whitney** returns to Chicago Monday to oversee the final details of the rehearsals of his "Number One Visiting Comman" presenting "The Chocolate Soldier." While here F. C. will also have a large mail sack made with which to carry some of the enormous profits that the company is piling up at the Garrick theatre.

**Bert St. John**, general manager for B. C. Whitney in Detroit, was here for the opening of "Lower Berth 13" at the Whitney last Saturday night. Bert made a hit with me; he appeared at the opening of the show with a Tuxedo suit and five minutes after the curtain rose he had on his regular working clothes. Quite a flash, though.

**Charlie O'Neil**, who never guessed right on any kind of a bet, since he joined The Show World, was so wrapped up in the "Cubs" on Tuesday last that I bet him "Fifty"—Will Reed Dunroy held the stakes—and I collected at four p. m. after the Athletics had trounced the Cubs to the tune of 9 to 3. (Forgot to say—it was fifty cents.)

**Addison Burkhardt**, who is the sole author of "The Sweetest Girl in Paris" which is now playing with such success at the La Salle opera house, is also one of the supporters of the Athletics; he really bet Fred Donaghey "fifty hard men" and won, and yet "Addie" is betting against his boss' club, for is not Charlie Murphy interested in the destinies of the La Salle opera house.

**Wilson Mizner** didn't forget anything he ever did when he wrote "The Deep Purple," which is now playing at the Princess theater. If there is anything that Wilson don't know about the underworld, then it is not known by any but a crook. The funniest part of it all is, that all the crooks have the greatest amount of respect for Wilson. He should be a chief of detectives in some large city; that is if he ever forgets how to write plays.

**Charles A. Moore**, who is manager of "The Chocolate Soldier" at the Garrick, nearly forgot to send the weekly statement to the New York office last week, so in order that he might catch the Pennsylvania eighteen-hour special to New York, he engaged a big touring car which was standing in front of the Gar-

rick. Jay Caufield drove the car—and all was well.

**Harry Armstrong**, the "Kluck-Getter," told me that he had received every commission from each chorus girl that he placed this season. This he considers remarkable, inasmuch as he usually had to wait until the following season for the previous season's commission. Harry has a new act which he is rehearsing for vaudeville, entitled "Playful Fairies in the Night."

**George Kingsbury**, the popular manager of the Chicago opera house, nearly won an automobile last week. George took twelve chances, which were blanks. However, had he drawn the winning number he would have received the auto. Better luck next time, George.

**Leonard Hicks** is thinking seriously of opening a number two Hotel Grant. Try to get a room there any night after 8 o'clock and if you do you may put yourself down as a very lucky individual. I would like to have a hotel close by to take care of the overflow.

**Even money Wellman don't reach Europe in his dirigible**—(I win).

**Waldemar Young**, the regular critic, of many cities, has returned to his first love, San Francisco, and is again connected with The Chronicle, although not as dramatic critic. Wally is doing some special stuff, which is immense. Wish that he would write up our "near-cork" minstrels, which we nearly put on at the Press Club last year. By Ginger, and Heck—oh, Gosh!

**"Abe" Halle**, assistant treasurer at William Morris' American Music Hall, was telling a crowd the other night about a dinner he attended; he told them all the good things he had to eat. One of the fellows said, "I suppose you had 'Serviettes.'" Abe said, "Of course we had—the finest you ever tasted."

**Sam Bernard** laughs at the statement made by a well known millionaire who says "The hardest money to save is the first money." Sam says he has his first money to prove it.

**"Shapiro"** can now be found in Toronto at 101 Yonge street. "Shap" is some hustler.

**Harry Knapp**, the dramatic critic on the Philadelphia Inquirer, who writes a column every Sunday under the title of the "Call Boy's Chat," certainly has some interesting chatter. His talks with the "Old Stager" form some of the best short stories of past theatricals I have ever read. If you don't believe it, buy the Philadelphia Inquirer some Sunday.

**Alphabet stuff**. Here is a sentence which embraces all the letters of the alphabet. "Pack my box with five dozen liquor jugs," (twenty-six; count 'em.)

**Fuzzle**. You ne'er go to school but I'm there; In all your holidays I claim a share; Each time you buy ball or top You always see me in the shop, And when you worship in the church You'll find me on the choir perch. In high-balls I take the lead; I join the cheer but not the feed. You'll try to guess who I am, no doubt; Unless I tell, you won't find me out. Give it up? The letter H. (Silly, isn't it?—All right, keep the crowd back and move him gently. So long.)

### POSSIBLE BREAK IN RANKS OF ALL-STARS

**Rumor Has It That John E. Young and Alice Yorke Will Retire From "The Sweetest Girl in Paris."**

A rumor is current along the local Rialto that Johnny Young and Alice Yorke, two members of the "The Sweetest Girl in Paris" at the La Salle, are about to sever their connection with that attraction. Harry Askin, general manager of the La Salle, said in regard to the matter: "They have not given me any formal notice of their departure."

"Charles Dillingham is anxious that Miss Yorke join his company playing 'The Girl in the Train' in New York, and it may be that she will take the offer. Mr. Young has not notified me of his intending departure. Of course they will give in their two weeks' notice if they quit."

"I have made no provisions to supply players to take the places of these two, and will not until they give formal notice."

The musical comedy is doing a big business at the La Salle and there is no doubt at all but that two players could be secured to step in were Mr. Young and Miss Yorke to step out.

### TREASURERS OF BIGGER CHICAGO'S LEADING THEATERS.



"After all that's said and done The treasurer is the regular one."

**Ernie Young**, whose photo appears above, is the treasurer at the American Music Hall. Mr. Young was first ushered into the theatrical business in his home town, Memphis, Tenn. Beginning as usher he rapidly succeeded to the position of resident manager. He went from Memphis to Salt Lake City where he remained at the Salt Lake theater for two years. When William Morris decided to assume the management of the American Music Hall he had applications from about two hundred and fifty ex and embryo treasurers, and it is a compliment to Mr. Young that he was selected from this vast number. Young is playfully known as the "boy wonder" and well can he claim this title for he has demonstrated on numerous occasions that he is a born manager as well as a "shover of the pasteboards."

### D. G. REID, CAPITALIST, MARRIES FORMER ACTRESS

New York, Oct. 19.—Friends of the interested parties now definitely announce that Daniel G. Reid, organizer of the tin plate trust and director of some of the largest corporations in the country, and Mabel Carrier, formerly an actress, are man and wife. Four years ago it was said that the couple had been married, but the story was denied.

### JOSEPHINE BARTLETT DEAD.

Josephine Bartlett, for a long time an honored member of the famous Bostonians, in home life Mrs. Harlow Perry, died at the Baptist hospital, Chicago, Friday of last week. Mrs. Perry was struck by a taxicab about eighteen months ago and never recovered from the effects of the accident.

### Sam Gerson in Town.

Sam Gerson, at one time manager of the Garrick theater and later manager of the Whitney, and still later proprietor of the Bush Temple and Sans Souci park theater, has arrived in the city to remain three weeks. He is here to do the advance work for "The City," which will come to the Grand November 7, and "The Mikado," in which Fritz Scheff will be seen at the Lyric, beginning October 31.

### Cyril Biddolph Wanted.

The police department of Montreal, Canada, have asked the police of Chicago to locate Cyril Biddolph, an actor. It is stated that Biddolph's mother is in a critical condition in Montreal, and that she is desirous of finding her son. Any one knowing the whereabouts of Mr. Biddolph will confer a great favor by reporting to the Show World, at once.

# M. STEINS MAKE UP NEW YORK CITY

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TO THE EDITOR

GOOD WORD FOR MANAGERS.

Chicago, Ill., Oct. 15.

Editor Show World:

There are bad and good managers. We hear so much of the bad ones. Let me say a word for the good ones. I will single out Smith and Fowler, managers of the Grand Family Theater at Fargo, N. D. I went there last month with Sullivan & Considine. To make the trip from Des Moines is hard when the trains are on time. I was unfortunately enough to miss a connection and myself and the Four Dancing Belles arrived in Fargo too late for the Monday matinee. The management paid both of us for a full week not even deducting the \$25 or \$30 it cost for two acts to replace us at that show.

Yours respectfully, CAESAR RIVOLI.

Rennselaer, Ind., Oct. 10.

Editor Show World,

Chicago, Ill.

Warren A. Patrick:

I am writing you to tell you that so far this season I have had but two attractions. "The Royal Slave," October 1, and "Elmo," October 15, and that on both occasions have had to display the "R. O." sign and later take it down and refuse even standing room. I have never seen the time when my people had more money or were more willing to spend their money for theatrical entertainment. My experience to date leads me to predict that this is to be a great season.

Yours very truly, J. H. S. ELLIS, Mgr. Ellis Theater.

THE GREAT NEED IN THE ONE-NIGHT STANDS.

By Dr. Ells, Columbia, Mo.

The oft-times asked question, "Why don't country town opera houses pay interest on the investment?" rings in every manager's ear, day after day, with no answer forthcoming to solve the riddle.

A manager will say I had such and such an attraction at my house last night and you would think that show-going people would certainly have packed the house, but instead we only played to average business. The business manager of the company complains and says something must be wrong or we would have done better business. But neither attempts to solve the problem. At the end of the season the house manager balances his books and usually shows a little to the bad in the red column and certainly not very strong in the black.

Now then, to get down to brass tacks. In the first place, is the house manager really qualified to fill the position? Does he understand how to systematize his business so that he can avoid the little un-called-for, extravagant expenses? Does he understand the likes and dislikes of his patrons? And above all things, is he a good press agent? If not, that last thing alone explains the biggest part of his failure. If he is able to break into print, is it of a creative order? If not, his press work is an absolute failure and only brings him that "average business."

The writer firmly believes that the time is not far distant when the different country town houses will come under the head of an able press agent in certain districts—one able to create a sentiment by giving the public a message that counts—one that learns the people's likes and dislikes. Such a man will force houses which have been failures before to do a capacity business by sending such houses' patrons away pleased and satisfied instead of disgruntled, largely through his ability to land out the proper suggestions to the public.

I am firmly convinced that "Doc" Waddell is right when he suggests putting the big state fairs in the hands of capable circus men in order that the fairs may make money. The same thing will apply to the circuit houses when operated on a similar but milder plan.

The business end of the show business has ceased to be "good or bad luck" and is fast getting down to a real scientific basis, just where it has always belonged and where it will always stay.

In short, if real press agents are an absolute necessity in the large cities where people are natural born show goers, why are they not more needed in the country districts where the people must be persuaded to attend.

MY FACE MY FORTUNE, THE COLONEL SAID

Buffalo Bill Double is After People who are Planning to Use His Likeness in Billing Campaign

Colonel William A. Lavelle, "Buffalo Bill's double, is sometimes to be found in the Grand opera house lobby, Chicago, now that his circus activities for the present season are over. In view of recent developments it would not be at all surprising if his friends were soon to see him wearing a sign on his face, "Keep Off the Grass."

"My face is my fortune, sir," the Colonel might well say for his face, because of its resemblance to that of William F. Cody, has caused him fully as much trouble as the fortunes of some of the illustrious financiers who were this week entertained in Chicago. Just now the Colonel is perturbed because it has come to his ears that no less than three printing houses with representation in Chicago have recently been supplied with his photograph to be used with outdoor amusement attractions with which he has nothing to do. Lavelle thinks that if there is any one thing in the world a man ought to have absolute possession and use of it

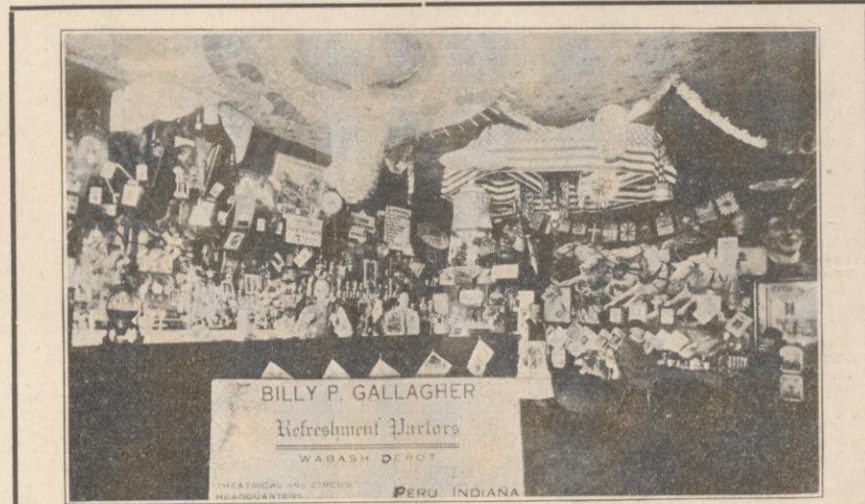
is his face and he is out with a warning that he will prosecute the unauthorized use of his photographs for gain.

"My resemblance to my friend Cody got me into a peck of trouble here not long ago and now it seems to me that if this resemblance is to be used as a money-making scheme I ought to be in on the money. Moreover, I have strong convictions as to how these pictures which so much resemble those of Cody should be used and I have found from past experience that without my personal direction in the matter they are likely to be used in a way which will bring reproach upon me.

The Colonel's warning is significant in view of recent rumors to the effect that he is to be backed by Chicago capital in a Wild West venture next season. Certainly if this rumor is well founded he would be particularly jealous of the use of his pictures by rival combinations.



It is Claimed for Hugo, the Snake Shown in the Above Picture, That It is the Largest Serpent in Captivity. It is Being Exhibited by J. Schuyler Clark in Los Angeles, Cal. The Picture Also Shows Mr. Clark and the Attendant About Whom the Snake is Entwined.



Circus Followers Who Make Peru, Ind., Will at Once Recognize the Accompanying Picture. Billy Gallagher Has Been With Everything From Al. W. Martin's "Uncle Tom" to the New York Hippodrome.

ONE-NIGHT STAND NOTES.

The Crawford theater at El Paso, Tex., opened October 9 with "Brown of Harvard."

The city council of Palatka, Fla., decided with the Orpheum people in a dispute regarding the building of the new house in that city. The house is not erected by the big Orpheum circuit.

The Rockford Register-Gazette pronounced "The Red Mill" a "dreary affair."

J. W. Nedrow is in Chicago after a season as agent of the Hagenbeck-Wallace show.

"Is Marriage a Failure?" closed last Saturday night in Indiana.

"The Right of Way" is at the Hay-

market theater this week and ends its season Saturday night.

Kilroy & Britton closed one of their "Cast Aside" companies last Saturday night and two more of that firm's one-night stand troupes will be called in.

"The Lion and the Mouse" began rehearsals Wednesday of this week; it is being sent out by the United Play Company.

Oliver Lebadie writes that "Just a Woman's Way" is doing a nice business.

"The Love Pirate" closed in Wisconsin.

"Where is My Wandering Boy?" closed recently.

The Shubert theater in St. Louis will open October 31 with "The Midnight Sons."

DANBURY, CONN., HOUSE TO THE INDEPENDENTS

Danbury, Conn., Oct. 14.—The Taylor opera house is open for the season of 1910-11 under the management of Patrick J. Martin, playing first-class dramatic and musical attractions. Heretofore this house has been on the Julius Cahn circuit, but this year is playing Shubert attractions and "The Open Door." The house is showing moving pictures on nights when there is no other attraction booked. The house was thoroughly overhauled and renovated during the summer months so that they now have one of the most up-to-date houses in Connecticut.

At The Majestic, a moving picture house, Fred J. Shear, manager, they are showing a good line of Independent films. F. J. Ryan, of New York, is singing the illustrated songs. At The Vaudeville moving picture theater they are showing licensed films; J. I. Bowman, of Danbury, is singing the illustrated songs. Both of these houses change their pictures every day which is a big inducement to draw good houses.

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NEW YORK SEND FOR LIST SELLING AC

ORPHEUM DON'T WANT NOTORIOUS KING'S FAVORITE

Martin Beck Says Audiences, Particularly in the West, Wouldn't Stand for Gaby Deslys

New York, Oct. 19.—Martin Beck, head of the Orpheum circuit who, according to reports, had been negotiating for the appearance in this country of Gaby Deslys, King Manuel's jiu jitsu dancer, who is alleged to have cost the Portuguese king his throne, has issued a statement in which he says that under no circumstances will he offer the notorious woman to Orpheum patrons throughout the country. "I did want Mlle. Deslys and offered to book her on her merits," he declared, "but now she has become a notorious character, I would not allow her under any consideration to appear before Orpheum audiences. The time has arrived when vaudeville managers must bar anyone who achieves notoriety because of immorality or a crime. Public sentiment in this country is, I think, thoroughly aroused on this point. If not in New York, it certainly is in the western states, and our audiences would never countenance the appearance of Mlle. Deslys now." This statement bears great weight because of the fact that it was made to a representative of the Marinelli office who had called upon Mr. Beck to offer him the services of the beautiful dancer.

Because William Hammerstein does not hold the same opinions as Mr. Beck and thinks that Mlle. Deslys, as an artist, could be offered the theatergoing public without offending them, for the reason that it has been Mlle. Deslys' action as a woman with which they have been offended, it is possible that the dancer may yet be brought to America. Mr. Hammerstein has had the Marinelli offices busy trying to get Deslys for the Victoria but he wants her at once and Paris contracts are interfering with the engagement.

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Fables in Vaudeville No. 23

"THE CHICKEN THAT NEVER WAS HATCHED"

By FRANCIS OWEN of Owen & Hoffman

Once upon a TIME there was a PROMINENT LADY VAUDEVILLE STAR who received a good offer to write up the WORLD'S CHAMPION SERIES under her own name. The offer was made NOT because she was known as an EXPERT on things "BASEBALLIC," but because an ARTICLE under HER name would sell PAPERS. She accepted, but insisted that HER copy must not be CENSORED or CHANGED. The EDITOR smiled indulgently, and sent a REPORTER along with her, who knew a BASE HIT from a SACRIFICE. "You will POST her as the game goes along," he said to the REPORTER, "and when she finds out how hard it is to SCORE a GAME correctly, change the COPY to suit YOURSELF, and fill it in." The REPORTER said it was a pity his enjoyment of the GAME was to be spoiled by the foolish QUESTIONS she would ask, but he would have to do the best he could, and COUNT on a little fun when he read her SCORE SHEET. On the afternoon of the GAME, the LADY STAR and the REPORTER occupied a prominent SEAT in the PRESS BOX, and when the UMPIRE shouted out the BATTERIES, she wanted to know what he was SELLING. "Oh, that's the Umpire," said the REPORTER wearily; "he says the BATTERIES for today will be RUELBAUGH and KLING, PLANK and THOMAS." "Oh," said the STAR, "I thought he had a new kind of POPCORN to sell. I believe PHILADELPHIA will win—they have the CLEANEST uniforms." The REPORTER said this was a GREAT point in their favor, and the GAME was on. "STRUNK leads off for the ATHLETICS," whispered the REPORTER. The STAR gazed out toward left field and asked: "WHO is the GENTLEMAN with the GLASSES on? He must be shortsighted." "Oh, no," sighed the REPORTER, "those are SUN GLASSES. That's Jimmy Sheckard. LORD is at BAT now. STRUNK struck out." "I must put that down," said the STAR; "it's just lovely to be a REPORTER." Hasn't Joe Tinker got nice eyes?" "BEAUTIFUL," said the unhappy REPORTER, "just like fried eggs." "Oh, that's mean," said the STAR; "that UMPIRE called that little fellow out, and he only struck three times at the BALL." "That's COLLINS," said the other. The CUBS are coming to bat; SHECKARD leads off for them." "Isn't that nice?" said the STAR; "I hope he don't knock the ball into the CROWD; somebody might get hurt." "Give him a HIT," said the REPORTER eagerly; "SCHULTE bats next; he will SACRIFICE." "Oh, I think he's so noble to sacrifice himself," said the lady, "so few men do it." The REPORTER ground his teeth, but jumped to his feet with a YELL as SHECKARD slid over the PLATE with the first run. "What made him do that?" asked the STAR; "just look at his CLEAN CLOTHES." "HOFMAN! HOFMAN!" shrieked the CROWD as he took his place at the plate. "I wonder if he is any relation to the GENTLEMAN who runs the 'HOFFMAN HOUSE' in NEW YORK?" queried the STAR. "I think it's named after him," said the REPORTER—"there, he's filed out. Give SHECKARD a single and SCHULTE a double. Have you the COPY ready? I must rush it in." "Oh, who is batting now?" she asked; "his STOCKING is torn." "That's CHANCE," said the REPORTER. "He's out, COLLINS to DAVIS; SCHULTE is on third, ZIMMERMAN at BAT. He flies to MURPHY. Give me the COPY, please." The STAR handed him a closely written sheet, and when the REPORTER read it he nearly dropped dead. "Why," he gasped, "you know all about BASEBALL, don't you?" "Oh, a little," said the other sweetly; "you see, I used to be with MABEL HITE, and we always attended the GAMES together and MIKE puts us on, but seeing that the EDITOR and YOURSELF were determined I didn't KNOW anything about it, I thought I'd just have a little fun with you." The REPORTER wistled and sent in the following COPY without any CENSORINGS. FIRST INNING: STRUNK made three MOTIONS toward the RISING SUN and was HOOKED. LORD TINKERED and never reached the FIRST ENTRANCE. THE GREAT COLLINS was CANCELLED on STRIKES. No HITS, no CURTAINS. CUBS. SHECKARD laced a pretty SINGLE through the ORCHESTRA, and SCHULTE sent him HOME with a RIOT to the OUTFIELD on the HIT and RUN play. HOFMAN aeroplaned to LORD. SCHULTE taking third. CHANCE out, COLLINS to DAVIS. ZIMMERMAN gridironed to MURPHY. SCHULTE died in the WINGS on third. Two BOWS, one RUN.

MORAL

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NEW YORK FURNISHES A REAL SENSATION

Al H. Woods' Production of William Hurlbut Play Excites Comment—Broadway Glimpses.

New York, Oct. 19.—Al H. Woods has provided New York with another real live sensation in the William Hurlbut play entitled, "New York," which was given its first metropolitan production at the Bijou theater Monday evening. The play is most extraordinary. It is a fearless handling of the cruelest incidents of life and of conditions which are not often paraded in public make shocking to those possessed of high nervous temperaments or of over-developed ideas of morality.

"New York" starts out with great promise by revealing that it is the story of a man—not a woman—with a past. A drunken, immoral woman and a son who has inherited depraved tastes from his mother are the things which tie the man to his past and provide the act for the play. A climax which is glossed over and made to appear rather tame is the killing of the man's son by the sweet, pure woman whom the man, thinking that his past had been forgotten, had hoped to marry. Orrin John, Mary Shaw, and Laur Nelson Hall are prominent in the cast of players and their performance Monday evening was a particularly fine one. Francis Whitehouse, Florence Burdett Mortimer Welton, Frank Craven, and Vaughan Trevor are other players in the piece.

"The Scandal," offered by Kyrle Belew and supporting company at the Garrick Monday evening, did not create the furor which had been expected of it. The play seems to have lost much of its strength in being translated from the French or it may be that the American idea of emotional acting does not coincide with that held by the Parisians. "The Scandal" was written by Henri Bataille and enjoyed a long and prosperous run at the Theater Renaissance in Paris.

Mme. Pilar-Morin's presentation of "L'Enfant Prodiges" in pantomime at Carnegie Hall on Monday attracted great deal of attention. Mme. Pilar Morin is recognized as one of the greatest living pantomimists and her work is the little wordless play which requires but six people for its interpretation will do much toward broadening her reputation in this country. Much can be said in favor of the drama without words particularly as presented by such artists as the great French woman.

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VARIETY'S BATTING AVERAGE

When the die is cast repeatedly without the ace coming up, it is fair to conclude that it is loaded. When a journal claiming to print all the news all the time misses it twenty-seven times out of thirty-eight, it is time to conclude that it is loaded for certain interests or its editors are "loaded."

The lead story of Variety last week started off: "William Morris left hastily for the west Thursday. He will not make any stops east of Denver, remaining in that city for but a few hours, rushing from there to Salt Lake City, where his stay will also be brief, for San Francisco is his objective point."

If Variety did not know William Morris' plans it had no right to make a positive statement. He did not go to Frisco. He did not plan such a trip. He did come to Chicago. The Show World announced last week that he was expected.

Taking the big story on the first reading page for thirty-eight weeks it is found that twenty-seven times out of thirty-eight Variety was in error. So the lead story of the current week's issue cannot be depended upon, whatever the story is about. The following "batting average," based upon past performances in the field of news, is of interest:

Table with columns: Date, Description of Story, Remarks, Won, Lost. Rows include items like '\$5,000,000 corporation formed', 'Barring small time acts', 'Headline, "Nothing Has Happened"', etc.

IN CHICAGO THEATERS.

Virginia—Big business at the first show Tuesday night. Grand—The house was well filled at the second show Tuesday night. Monroe—Full house by the time the first show was over Monday night. Trevett—Big business Tuesday night when house was pretty well sold out. Schindler's—Half a house at the first show Monday night; poor business second show. Apollo—Capacity at the first show Monday night; attendance slim for the second show Monday night. Century—Big business at the first show Monday night; this is Carnival week on the west side, which may have helped. American Music Hall—There was a good crowd Monday night at the Morris house in spite of the fact that it was a warm evening. Willard—Dave Lewis' name is used in advance of that of Al Fields on the electric sign, although the team name is Fields & Lewis. Verdi—Mahatma has drawn capacity at the Verdi this week for the first show at night and business has been big at the second shows.

"LAST HALF" BILLS.

The bills being seen at some of the theaters booked by Frank Q. Doyle for the "last half of the week," Oct. 20-23, are as follows: Apollo—Owen & Hoffman Co., in "The Benediction," LeRoy & Clayton, Neil Brodie, Oehlman Musical Trio, Laveer & Palmer. Crystal—Consul, Cora Mickle Hoffer & Co., Blossom Robinson, Dancing Dupars and Charles Weisz. Garfield—Franklyn Gheer & Co., Great Delzaros, Bates & Anderson, and Harold Yates. Wilson—"The Operator," Sherman, DeForrest & Co., LaVigne & Jaffee, Billy Link and the Laurient Trio. Willard—Fields & Lewis, La Boheme Quartette, H. V. Fitzgerald, Billy Morris and Sherwood Sisters, and Risley & Remo. Lyceum—Virginia Lawrence & Co., Terry & Bentley, Los Moderists, and Moran & Morris. Virginia—Troadero Quartette, Ned Nelson, Grace Huntington & Co., and the La Alohikoos.

WIRE WALKER WANTED Experienced Girl, Light Weight, Good Appearance Necessary. ANSWER AT ONCE Bird Millman Grant Hotel CHICAGO

"SENATOR" FRANCIS MURPHY HERE WITH \$1,000 BILL

"Senator" Francis Murphy returned to Chicago Wednesday after a six months' trip south. He played twenty weeks for Hodkins and nine weeks for the Princess Theatrical Exchange. "The Princess time south is the nicest to be found outside of the Orpheum time," he said. "Two and three performances a day at the most, show the class of houses operated. The Hodkins time is very pleasant to play, according to the Senator. Murphy seems to have had a successful trip for he is displaying a \$1,000 bill to his friends.

FOREIGN BOOKING AGENTS TO VISIT IN CHICAGO.

The Show World is in receipt of a telegram announcing the arrival in Chicago at the Annex Hotel on Sunday of Jack Haymen, representative of the Moss & Stoll Circuit in England, and Leo Masse, representative of H. B. Marinelli, Ltd. Messrs. Haymen and Masse will be in Chicago a week looking over the vaudeville shows offered at the various theaters and taking care of business interests for the firms they represent.

CORA MICKLE HOFFER SHOWING BEAUTIFUL GOWN.

It is worth a trip out to the Crystal theater to see the new gown worn by Cora Mickle Hoffer. It is called "Le Temptation." It was designed by Miss Hoffer and executed by Madame Youngblood, of Chicago. The underdress is of cloth of gold. The overdrape is one of Marshall Field's importation in fig leaf green. The costume is caught up here and there with apples, with velvet bodies and jewels and spangles on them. A green serpent coils in among the chiffon carrying out the idea of the serpent and apple and giving the gown its name. J. G. Burch, manager of the Willard theater, says it is the most magnificent gown he has ever seen on the stage.

KELLEY AND WENTWORTH WIRE W. S. BUTTERFIELD.

Kelley & Wentworth sent W. S. Butterfield a telegram Monday evening, received when the Plaza theater was being thrown open to the public, which read: "May the eagle of success perch on the Plaza tonight and nest there."

NEW ORDINANCES IN DES MOINES.

Des Moines, Iowa, Oct. 19.—The city council is busy drafting a new set of ordinances to cover theaters. Those new in force do not sufficiently cover the one-floor moving picture and vaudeville houses.

CASH PRIZE FOR THEATER NAME.

Chatanooga, Tenn., Oct. 19.—Owners of the new vaudeville theater at 709 Market street have offered a cash prize for the name best suited to their house. The prize is to be awarded on Thanksgiving day when the theater will open.

MICHIGAN VAUDEVILLE.

Battle Creek—A better balanced bill has never been seen at the Bijou than is offered this week. Kelley & Wentworth head the program with "The Village Lockup," a playlet. Pathos and comedy are so skillfully combined and the players are so finished in their work that it is proving a much-talked-of feature. Wilson Brothers don't do so much, but they make the audience laugh to the limit. The Robert DeMont Trio pleases. Charles Williams presents a comedy musical act that scores. Cullen Brothers dance their way to success.

Bay City—There are several features on the Bijou bill that stand out. Brookes & Carlisle have comedy which is unusual and entertaining. Three Musical Coattys please with an artistic offering, the Ben McGahen Trio brings comedy and high class singing, Billy Clark, the minstrel, entertains with some clever jokes and parodies and the Vance Brothers are liked. Scott and Clark and Jack Baxley are at the Wenonah theater and are pleasing.

OMAHA, NEB.

A change in opening day was inaugurated this week. From now on the new bill is seen on Sunday. The Sunday business was larger than on previous Sabbaths and the present bill is being voted the best yet offered at that house. Edward Blondell & Co. in "The Lost Boy" is the feature. It is a sketch which keeps the audience in an uproar. Thomas H. Dalton, "Editor of the Daffyville News," seconds the comedy of Ed Blondell. It is a different kind of fun, but brings an equal amount of laughter. Dalton is the editor of a very small paper, about the size of a postal card when opened up, and he tells the news in a synopated way. For instance: "Little Boy—Pair of Skates—Broken Ice—Heaven's Gates" is the Daffyville way of telling what would require half a page of a Hearst paper. Dalton also does imitation of a bag pipe which is quite clever. Omaha finds Thomas H. Dalton highly amusing. John C. Rice and Sally Cohen score with a comedy sketch. Rafayette's Dogs are being voted the best in their line. Walter Beemer and his juggling girl duplicates former success here. The Musical Craigs and Bessie Leonard please.

ROCKFORD, ILL.

Majestic—Ethel Whiteside and Those Pickaninnies in "The Follies of Coontown" is the headliner and it is rarely that such a pleasing offering is seen. Miss Whiteside is a beautiful woman with a good voice and her picks are great. Elaborate scenic effects make the act stand out. The Aerial Budds, Bill Conklin, Keifer & Kline and the Van Kaathovens Quartette complete a good bill.

Orpheum—The Banzai troupe is the headliner and goes big. George Hayes and the Clancy Twins is new. The act was not ready for the road. Donita, a miss who makes faces, charms the audience. McGrath and Yoeman please and the Longworths are liked.

EMPRESS (MILWAUKEE) BILL.

Milwaukee, Wis., Oct. 19.—DeHollis & Valora open the show at the Empress with juggling and please. Lorine McNeal is lively and proves a hit. Phil and Nettie Peters are liked. McDonald & Huntington pull down the hit of the show with their singing. Carroll & Cook are entertaining. Rosa Naynon closes the show with her birds. An elaborate setting adds to the value of the act.

FIREMEN BUILD THEATER AT BLAIR.

Fremont, Neb., Oct. 19.—The fire department at Blair has had plans drawn for an opera house.

PERCY G. WILLIAMS' OXFORD FORMALLY OPENED.

Brooklyn, N. Y., Oct. 19.—The Oxford, Percy G. Williams' new theater at State street and Flatbush avenue, was formally opened Monday evening of last week; the house is to play vaudeville and moving pictures.

On the opening night five good vaudeville acts were used and after each act moving pictures were shown. The Whangdoodle Four in their "Coontown Band" act proved the feature of the vaudeville.

The house is thoroughly modern and enjoys the distinction of being the only theater in Greater New York which is considered so absolutely fireproof that it is without the protection of fire insurance.

ARCOLA & CO. FEATURING "THAT GIRL MUSICIAN"

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Extra—Al Edition Thomas H. Dalton Editor of "The Daffyville News"

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MITCHELL-WELLS-LEWIS RATHSKELLER TRIO Oct. 17, Lyric, Terre Haute, Ind. Oct. 31, Hamlin, Chicago Oct. 24, Colonial, St. Louis, Mo. Nov. 7, Majestic, La Crosse, Wis. DIRECTION OF LEE KRAUS

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agement filled by this team was for eight weeks at the Alamo theater, New Orleans.

H. C. Farley, general manager of the Empire Amusement Company, has announced that he will put on the very best pictures obtainable which are put out by the Independents. This company now operates The Empire Theater, which is playing to capacity business with Independent films.—J. B. Long.

### KETCHEL WELL LIKED BY UNIVERSITY BOYS.

Columbia, Mo., Oct. 19.—Stanley Ketchel, champion light weight pugilist of the world, who was killed recently by Walter A. Hertz was greatly admired by the university students here. Kurtz was captured near Niangua, Webster county, Mo., about seventeen miles from the scene of the shooting.

"The Great Mozelle," made a decided hit at the Star theater here the latter half of last week with her spectacular dancing; she is a possibility for the big time.—Ellis.

### THE ROBINSONS STILL BEING CONFUSED.

Lion with Ten Big Attached for Other Robinson's Debt—Notes from John G.'s Show in the South.

Branchville, S. C., Oct. 13.—Excellent business has been the rule with the John Robinson Ten Big Shows on their current tour of the South; the exceptions were five or six days when purely local conditions interfered with usual activity at the ticket wagon window. Augusta, Ga., proved one of the best stands of the season; there were turn-aways at both matinee and night performances.

One of the amusing events of the season occurred at Atlanta when a constable invaded the show lot and attached a lion for a debt contracted by another circus of a somewhat similar name. An attorney from Birmingham journeyed to Atlanta to assist in making the collection. This is the second time the John Robinson Ten Big has been annoyed with a thing of this kind, the other similar occurrence having resulted when an effort to secure payment of a Dan Robinson debt for dishes purchased was made by serving an attachment on the John Robinson shows. The management of the Ten Big hopes that in time the public will learn that there are more Robinsons than one in the circus business.

R. R. Parsons, contracting agent with the John Robinson show, has finished his season and returned to his home. Art DaComa and wife left the organization in Atlanta, following an accident which Mrs. DaComa suffered.

Dick Jones, head trainer of the elephant herd, is winning much applause because of the performances being given by his pachyderm charges.

The worst lot of the season was encountered at Greensboro, S. C. Rain began to fall at 4 in the afternoon, and

the last wagon left the lot the following morning at 4:30. The aid of the railroad locomotive in loading the pole wagon was found necessary. Rain continued through Saturday until Monday, making the sixteenth wet day of the season—a record of which but little complaint can be made.

The Esquimaux Midgets, the uptown show, is doing a record-breaking business and Tommy Exums, the manager, is wearing the smile that won't come off. Frank LaRose, the "Little Hercules," never fails to receive much deserved applause.

After several changes the Eight Lowandes' act is going as well as it did in the spring in spite of the loss of the lead horse by accident. Martine Lowande is riding a crackerjack priciple act, proving that he is the same good rider as of yore.

William DeMott, equestrian director, has the show running with clock-like precision and there is not a dull moment from the opening tournament until the closing feature, the hanging of the horse thief in the wild west spectacle. James Caskey has the top up and ready each morning by 11 o'clock and on only one occasion since his tenure of office began has midnight found the show still on the lot. Since Claude Orton has taken the stock with Joe Fisher, as assistant, the excellent condition of the horses has been the talk of the public in all of the stands made. In Atlanta the horses were led in the tournament in compliance with requests which had been made.

Captain O. Wesley's troupe of United States cavalry are putting on the wild west and include in their spectacle the hanging of a horse thief and an Indian dance.

John G. Robinson is engaging acts for the winter circus which will open about the middle of January.—Kelcey.

### THREE BIG CIRCUSES BOOKED FOR MONTGOMERY.

Montgomery, Ala., Oct. 19.—The circus season has just begun in this city. Ringling Brothers was the first to bill Montgomery, playing November 2. Miller Brothers & Arlington's 101 Wild West Ranch advance car followed closely, their show being here on November 12. Hagenbeck-Wallace has completed arrangements whereby they will be here November 19.

Apparently the Ringling show has covered all available places for posting bills, but the Tisdale Billposting Company has declared they will be able to place all of the other two shows, posters and that all circuses will be fully protected.

### REDUCES THEATER LICENSE.

The Forest Park village board has passed a new theater ordinance, fixing the license fee of a first-class theater at \$50 a year and that of a second class theater at \$25, fire and police protection to be furnished by the theater. Under the old ordinance a first-class theater was required to pay \$5 a day and \$10 when two performances were given.

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**COURT OFFICER WANTS LIGHTS IN M. P. THEATERS**

Webster City, Iowa, Oct. 19.—Mrs. Florence McFarland, probation officer of Iowa's juvenile court, is out in a statement advocating the passing of city ordinances to compel managers of moving picture shows to display their films in lighted rooms instead of darkened ones. She declares that moving picture shows are breeding places of vice on account of the darkness. She claims to have visited many shows of the kind and to have been shocked at the menace to good morals which she found there.

**CASHIER PRICES HER JILTING AT \$25,000.**

Charging the defendant had waited upon her as a suitor for her hand, and had given her kind and affectionate treatment, meanwhile promising and agreeing to marry her, Miss Frances Wenzel, cashier in a local mercantile establishment, began suit for \$25,000 damages for breach of promise against Charles Steinfeld, employed in the office of the Amalgamated Film Exchange, Seattle, Wash.

It is asserted that Steinfeld commenced his suit for her hand July 1, 1907, and pursued it with ardor until December 1, 1908, when Miss Wenzel says she capitulated and agreed to marry him. During the following year Steinfeld is narrated to have been assiduous in his attentions, but in December, 1909, he is asserted to have refused to carry out his promise of marriage. Miss Wenzel avers that she has remained out of the matrimonial market on Steinfeld's account and should be properly reimbursed.

**EMPRESS IN MONTGOMERY TO SHOW INDEPENDENT FILMS.**

Montgomery, Ala., Oct. 15.—The Empress, the new moving picture theater that has just been erected by the Empire Amusement Company for the purpose of operating Independent pictures in this city, will have a formal opening Tuesday, October 18.

Lewis Woolf and L. Pico will make up the orchestra. They come to this city highly recommended as a moving picture orchestra team. The last en-

## AMERICAN RELEASES POWERFUL STORIES

"Romantic Redskins" and "The Lure of the City" are Counted Upon to Send New Independent Film Into Instant Favor

Much is being claimed for the first releases which are to be made by the American Film Manufacturing Company of Chicago, which was but recently organized to enter the Independent film field under the direction of President S. S. Hutchinson and General Manager A. M. Kennedy. The first releases will be made during the first week in November, one on Wednesday, November 2, and the second on Saturday, November 5; thereafter the firm will release two subjects each week, Wednesdays and Saturdays having been selected as release days. The following stories of the two first releases have been provided for publication in The Show World:

"Romantic Redskins," Wednesday, November 2—A quaint story of the old mission days among the Northwestern Indians—the days when warfare and hostile strife made way for the spirit of romance, and the taming influence of the church had reached into the haunts of these children of the forest and tempered the impulses of their youth to the softer passions, and taught them to love even as their white brothers.

Two old chiefs, Eagle Eye and War Scar, of time honored tribes, and close neighbors and friends, had each a beautiful daughter, that of Eagle Eye being Minette whilst the daughter of War Scar was called Folette. Now these old chaps were most jealous of their daughters, guarding them with rigorous care against the efforts of the love lorn youths to capture the susceptible maidens. Two young braves of neighboring tribes came many miles in their bark canoes to ask for the daughters in marriage. Baptiste loves Minette and asks her hand of War Scar. Both chiefs are obdurate. "If you take our

women, who will do our work? No! go back to your tribe and leave to us our daughters, etc." The girls are heart-broken. The young braves determine, "We will have your daughters" and with threats depart. The old chiefs, after a conference, decide to each marry the other's daughter and so keep them for all time. With threats and whipping they drag them before the mission priest, Father McCann, who upon seeing the true state of affairs, sends them off about their business, refusing to marry them.

The wily old chiefs conceive the scheme of taking their tents and belongings, including the girls, to a desolate island, and there, by starving, forcing them into subjection. The poor girls are in an extreme state of suffering and despair when the young lovers discover the place of isolation and run to the old priest for counsel. They come upon him as he is striving with laudanum drops and whisky to allay a jumping toothache. The youths tell their story. A merry twinkle dances in the eyes of the dear old fellow, as he thinks of a plan to help the love-sick youngsters. He puts the drops into the bottle of whisky and, knowing the craze of the Indian for the fire water, gives it to the twain with instructions to see that the old men drink it and whilst they sleep insensibly to "steal the daughters and bring them to me and I will tie you so tight, no one will get you apart again." The boys depart full of hope and adventure, whilst our friend, Father McCann, forgets the agony of his sore tooth in his merry laughter, as he contemplates the fun ahead.

The lovers reach the island, surprise

(Continued on Page 22)

**Folding and Assembly Chairs**

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ADVERTISE IN THE SHOW WORLD

### UNDER THE WHITE-TOPS

Barnum & Bailey—Texarkana, Ark., Oct. 24; Shreveport, La., Oct. 25; Alexandria, Oct. 26; Crowley, Oct. 27; New Iberia, Oct. 28; New Orleans, Oct. 29.

Barnes, Al. G.—Vancouver, Wash., Oct. 24.

Buckskin Ben's Shows—Jackson, Miss., Oct. 24-29.

Buffalo Bill-Pawnee Bill Combined Shows—Phoenix, Ariz. Oct. 24; Tucson, Oct. 25; Bisbee, Oct. 26; Douglas, Oct. 27; Deming, N. M., Oct. 28; El Paso, Texas, Oct. 29.

Campbell Bros.—Natchez, Miss. Oct. 24.

Downies Dog & Pony Show—Bloomfield, Ind., Oct. 22.

Fisks, Dode Show—Stamford, Texas, Oct. 24; Aspermount, Oct. 26; Haskell, Oct. 27; Nundoy, Oct. 28; Byers, Oct. 29; Vernon, Oct. 30.

Forepaugh-Sells—Circus—Cleburne, Texas, Oct. 22; Denton, Oct. 24; Sherman, Oct. 25; Paris, Oct. 26; Greenville, Oct. 27; McKinney, Oct. 28; Ennis, Oct. 29; Mexia, Oct. 31; Palestine, Nov. 1; Tyler, Nov. 2; Marshall, Nov. 3.

Gollmar Bros.—Hope, Ark., Oct. 24; Minden, La., Oct. 25; Winfield, Oct. 26; Ruston, Oct. 27; Warren, Ark. Oct. 28; Hamburg, Oct. 29; Fordyce, Oct. 31.

Hagenbeck-Wallace—Trenton, Tenn., Oct. 24. (Season Ends.)

Honest Bills Show—Peoria, Kans., Oct. 24; Rantoul, Oct. 25; Lane, Oct. 26; Princeton, Oct. 27; Williamsburg, Oct. 28; Pomona, Oct. 29.

Lambrigger Zoo—Canal Dover, Ohio, Oct. 22. (Season Ends.)

Muller Bros. & Arrington's 101 Ranch—New Orleans, La., Oct. 22-23; Brookhaven, Miss., Oct. 24; Jackson, Oct. 25; Kosciusko, Oct. 26; Aberdeen, Oct. 27; Birmingham, Ala., Oct. 28; Cedartown, Ga., Oct. 29.

Ringling Bros.—Danville, N. C., Oct. 24; Charlotte Oct. 25; Spartansburg, Oct. 26; Greenville, S. C., Oct. 27; Anderson, Oct. 28; Columbia, Oct. 29; Augusta, Ga., Oct. 31; Macon, Nov. 1; Montgomery, Ala., Nov. 2; Pensacola, Fla., Nov. 3; Mobile, Ala., Nov. 4; Meridian, Miss., Nov. 5; Tuscaloosa, Ala., Nov. 6; Tupelo, Miss., Nov. 7; West Point, Nov. 8.

Robinsons, John, Ten Big Shows—Charleston, S. C., Oct. 24; Waterboro, Oct. 25; Savannah, Ga., Oct. 26.

Sells-Floto Circus—Sherman, Texas, Oct. 22. (Season Ends.)

Sparks Show—Willacoochee, Ga., Oct. 24.

Yankee Robinson Shows—Brinkley, Ark., Oct. 22.

### CARNIVAL ROUTES

American Amusement Co., H. Beecher, mgr. Waynesboro, Pa., Oct. 24-29.

Campbells United Shows, H. W. Campbell, mgr. Stuttgart, Ark. Oct. 24-29.

Cosmopolitan Shows, No. 1, J. E. Anderson, mgr. Tuscaloosa, Ala., Oct. 24-29.

Cosmopolitan Shows, No. 2, H. Snyder, mgr. Monroe, La., Oct. 24-29.

Goodell Shows, C. M. Goodell, mgr. Illiopolis, Ill., Oct. 24-29.

Jones, Johnny J. Exposition Shows. Jackson, Miss., Oct. 24-29.

Klines, Herbert A. Shows, Dallas, Texas, Oct. 16-30.

Krause Greater Shows, Ben Krause, mgr. Anderson, S. C., Oct. 24-30.

Parker, Great Shows, Con. T. Kennedy, mgr. Texarkana, Ark., Oct. 24-29.

Sistrunk Co. Edgefield, S. C., Oct. 24-29.

## SELLS-FLOTO WANTS

**Billposters, Programmers, Lithographers, Banner Men, for season 1911, which begins early in March. Only experienced circus folks need write. Highest Salary Paid.**

**Address H. H. TAMMEN, SELLS-FLOTO SHOWS 237 Symes Bk. DENVER, COLORADO.**

### SELLS-FLOTO BANQUET REMEMBERED AS EVENT.

**Spread in Austin, Tex., When Barnum & Bailey People Were Guests, Was Crackerjack.**

Those who were fortunate enough to partake of the good things provided in the cook house of the Sells-Floto Shows in Austin, Tex., Friday, October 7, when the big independent enterprise and the Barnum & Bailey show were playing day and date in the Texas capital are still talking about the feast as having been without an equal in the annals of circus entertaining. Members of the big circus band with the Barnum & Bailey show and a number of performers were the guests of the Sells-Floto band and the Bells-Floto management entertained many city and state notables. The nicely printed menu card bears the names of W. E. Franklin, general man-

ager; F. B. Hutchinson, business manager; George Dynan, manager and contractor of the cook house; and Dixie Engle, steward. These were the good things served at the feast which was named the "Farewell Dinner, Season 1910 of the Sells-Floto Shows, 'The Circus Beautiful.'"

Soups—Consomme Clare, Puree of Oyster. Relishes—Olives, Celery, Radishes. Fish—Mountain Baked Trout, Shoestring Potatoes. Roasts—Prime Ribs of Beef au jus, Spring Lamb, Mint Sauce. Suckling Pig with Sweet Potatoes. Entree—Chicken Fricassee with Dumplings. Spaghetti a la Creole. Veal Cutlets Breaded with Tomato Sauce. Vegetables—String Beans. Sweet Corn. Young Peas. Mashed Potatoes. Dessert—Banana, Strawberry, and Chocolate Ice Cream, Orange and Pineapple Sherbet, Claret Punch, Assorted Cake. Fruit. Nuts. Assorted Pies. Coffee. Milk. Tea. Iced Tea.

### HOUSTON VERY KIND TO SELLS-FLOTO SHOWS.

**Independent Duplicate B. & B. Trick of Two Turnaways Only One Day Behind Trust Organization.**

Galveston, Tex., Monday, Oct. 10.—Rained all day yesterday and last night. Most disagreeable, to say the least. All plans for trips to the beach and other places of amusement were knocked in the head. Consequently the Tremont and Royal hotels received large patronage from the show folks. Nearly everyone took in the Buffalo Bill-Pawnee Bill Wild West moving pictures at the Vaudette theater. They are quite interesting, as we are personally acquainted with a majority of the participants. Today opened rainy and remained so until 11 o'clock. Cleared up long enough to get parade out and back, then poured down all afternoon. At that, a good, big house turned out to witness the matinee. Tonight the rain ceased and we packed them. The only opposition is Two Bills due November 3. They have a very good showing. Only an eight-block haul, and the sand roads pack hard after a rain, so we are loaded and moving by midnight. Gus Hill's "Happy Hooligan" at the opera house tonight to good business. Steve Miaco, ex-circus clown, is doing "Hooligan" very acceptably. Chinese Johnny Williams is here. Just came out of the hospital and looks pretty tough.

Houston, Tex., Tuesday, Oct. 11.—Just one day behind the B. & B. show and Two Bills heavily billed for November 4, so small business was looked for. However, weather was ideal, and notwithstanding the fact that the "Greatest on Earth" played to two capacity houses, we were compelled to turn them away at both performances. This seems incredible, but it is gospel truth, and Sam McCracken will admit it, as he stayed over to see both shows. H. H. Tamm is the most tickled person with the show, and left for Denver tonight greatly against his will, pressing business calling him home. Stringer and pole wagons both went through a culvert and delayed the show considerably and parade did not leave the lot until 11:30. Doors opened at 1:45, show started 2:30 and it was one crush after another getting into the menagerie, thence to the big top. Changed to the S. P. R. R. tonight and hauled nearly three miles. Were loaded by 1 o'clock and the side show was held up for the come-out. That's going some.

Beaumont, Tex., Wednesday, Oct. 12.—Again we are a day behind the B. & B. show. Their four sections passed us last night and laid us out to such an extent that it was 9:10 before the first wagon came down the runs. Then as usual, it rained until 11 o'clock. Always rains in Beaumont, but am pleased to state that it cleared up nicely and parade left the lot at 1 o'clock; back at 1:30. Doors opened immediately and show started at 2:45. Good big house, considering everything, and tonight we packed them to the doors. George Dynan served breakfast in thirty-two minutes after the wagon hit the lot. That is almost a record, but George is there 9:30, second had not arrived.—Stewart.

forty ways from the deuce. I understand he is signed for season 1911, which is pleasant news for all interested persons. Mr. Tammann stated last night before his departure for Denver that he would have the biggest thing for two bits next season that was ever launched, and I am sure he spoke the truth. May make some of the big ones hunt their holes. Who knows? Short haul tonight, changing again to the K. C. Southern, only twenty-two miles and no one hurrying greatly.

Port Arthur, Tex., Thursday, Oct. 13.—In early and short haul. Parade out on time. This is the Gates hotel town. He has built a small hotel and named it "Plaza." But who wants to live in this country? Never saw so many mosquitoes in my whole life. Everybody ready to die tonight, for they simply eat you up. Business was good this afternoon and almost turned them away tonight, but the good folks who have weathered it out here for years past, got very little amusement, and simply turned out en masse to witness the show. Long run tonight and bad trackage, so everyone pitched in and loaded fast. The boys burned smudge until time for train to leave.

Lake Charles, La., Friday, Oct. 14.—In late, in fact, first wagon off the runs at 9:30. Short haul, but last two blocks in sand up to the hubs. Consequently, everything was very late. Stakes would not hold and it was decided to just use sidewall. The side show was put up, but big top and menagerie were left on the wagons. All same Wild West. Parade out at 1:30, lasting thirty-five minutes. Doors opened immediately and show started at 3:15. Good business, notwithstanding the fact that the good citizens had to sit in the sun. Tonight an immense crowd gathered, and seemed to enjoy the air-dome circus. Forepaugh-Sells heavily billed for November 12. Did not hurt us in the least, for with a tent up, we should have turned them away at both performances. Not having much stuff to load tonight, we were out of town early. First section left at 10:30.

Leesville, La., Saturday, Oct. 15.—A small lumber town, county seat, and we arrived early. Railroad lot, so we were ready on time. Rotten bridges made parade with the heavy tableaux impossible, so the big show band led on foot. First time this has occurred this season, but shows good judgment on part of Manager Hutchinson. Nothing happened worthy of note, except the usual pay day, this always being interesting. Some of the folks are wondering what they have done with their summer's salary, as one more week winds up the season of 1910. Business as big as was possible, and not large at that, as every soul in town would only make half a tent full. But no doubt they all turned out for both performances. First section left at 10:30, second an hour later. Billy Curtis loaded a big pile of lumber today to be used in making new seats this winter. All the stringers will be lengthened two tiers.

Shreveport, La., Sunday, Oct. 16.—First section in at 7:20, but at this writing, 9:30, second had not arrived.—Stewart.



## Warning! Warning!

# NOTICE!

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

(Signed) **Col. W. A. Lavelle**  
**Counsel—John A. Harries, Attorney**  
 713-716, 172 Washington St., CHICAGO, ILL.

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# GENTRY BROS. FAMOUS SHOWS

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**Executive Offices: Bloomington, Ind.**

(Continued on Page 22)

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**SECOND RELEASE—SATURDAY, NOVEMBER 5th**

**"The Lure of The City"**

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P. S.—Our films are sold through the Distributing and Sales Company

(Continued from page 20.)  
the girls, who soon enter into the plot. The old men get the bottle and without awaiting explanations as to how it came there are soon in a highly hilarious state followed by deep unwakable sleep. The youngsters, to get doubly even, take not only their daughters but their tepees, canoes and all their possessions, leaving them marooned. We see them going rapidly away down the river in their canoes.

Father McCann marries them and gives them his blessing and then we see them happy in their own tepees living as they should live in love and happiness, with the conditions reversed, the men caring for and waiting upon their wives. The atmosphere is redolent with peace and tranquility, whilst back upon the island, the two old reprobate chiefs having recovered from their debauch, are holding their heads and crying and sobbing and scolding, each accusing the other of being the cause for all their present misery. The beautiful scenery, romantic atmosphere, perfect acting and quaint humor with a deep touch of reverence for the simple rites of the church and its representative, the simple kind old priest, added to superb photography makes this a film that will remain as a sweet morsel in the memory for a long time to come.

"The Lure of the City," Saturday, November 5—A film of intense human interest with a moral calculated to stir the most obtuse mind. The picture depicts the great manly strength and beauty of the simpler life, the noble depths of father-love and longing, the purity of all things that are natural and good, as against that which is strained, artificial and unnatural. The honesty of thought and purpose against the duplicity and heartless commercialism or realism of our busy world.

An old man, weary of the city's strife and disappointments, has betaken himself with his baby boy to the mountain fastness from which heights he can scan the world below and still remain unseen and unknown. His books he has taken and some small means. There alone with none to distract he breathes the peace begot by seclusion. With patient care he moulds the mind and character of his son as he grows into manhood. Contentment reigns supreme in the mountain home—the old man, as near the gates of heaven as the world will permit, the boy, a giant of muscle and mind free and content, dreaming of naught beyond his little world, the well of his affections filled with the love of his father.

What is it that one day suddenly attracts and absorbs his interest? In the far distance, away across the valley below, a city has been rising. As we find him upon this day, he holds in his

hand a book; anon he reads upon the page, "The city is a place for strong men, for there a man must do a man's work." With hasty steps he is soon before the venerable father. When the father hears the boy's desire to go to the city, he is sorrowful, warns him of its strife and its pitfalls, and counsels him not to go. The boy is determined. He leaves with his father's blessing, a small bag of gold, and prayers for his safety and return.

He enters the city and the many strange spectacles that assail him, reveal to him a new world. The first is a drunken creature; he staggers and falls helpless in the gutter. Our hero, not knowing the quality of the "Wine when it is red in the cup" runs with human impulse to succor a brother. A lazy policeman approaches, throws the boy aside, and without a word drags the creature off to jail.

In wonder at all he sees, he reaches a factory. He applies for work. The men treat him roughly, laugh at his grotesque appearance and are driving him off when the owner arrives with his daughter who saves him from the crowd. He is put to work. Then follows a series of rows and riots because of this outsider coming and doing three men's work. The crisis comes in a general strike instigated by a bully of a foreman who had aspired to the hand of the owner's daughter. They demand to see the boy's "Union Card." In the fight that follows the owner expires from the excitement and shock. The girl is left an orphan.

Some weeks later the inevitable has happened. The girl and the mountain boy are in love. She now looks to him as her natural protector and her whole life's interest is wrapped up in him. The bully foreman has constantly nursed his wrath until finally unable longer to contain it, he plots to assassinate the intruder. The girl overhearing the scheme, warns her lover and admonishes him to fly. He refuses to go unless she accompany him. In a spirit of self-sacrifice she consents to go and together they flee into the foothills followed by an angry and blood thirsty mob. By a ruse the mob is outwitted and the lovers escape.

The mountain boy takes the girl to his father's home, and when the old man learns that the girl has saved the boy's life he receives her with open arms.

Some days have passed and the mountain boy is waiting for the girl to suggest her return to the city. Finally unable to hold back his love he asks her if he shall escort her back home. She turns to him and answers "No, your world is my world. Your home is my home. We will stay here together on the heights always." Love has conquered and love and peace again reign in the mountain home.

## MOVING PICTURE NEWS

**Canada**—J. A. Schuberg will erect a new moving picture theater at the corner of Notre Dame and Albert streets in Winnipeg.

**Colorado**—A new moving picture theater for the accommodation of negroes is contemplated for Denver; John Carrie, Thomas Williams and Leon E. Pryor are the promoters. At Florence, the Isis, a moving picture theater owned by Z. F. Simon, of Canon City, was destroyed by fire.

**Illinois**—Arthur Gillespie has sold the Main Street Electric theater in Edwardsville to W. Sims, of Staunton Messrs. A. Botto and Al Meyers, of Cairo, are making arrangements to open a new vaudeville and moving picture theater. A new moving picture theater is being projected at Lincoln by Elias Jones.

**Iowa**—Messrs. Beck and Blocker are contemplating a new moving picture house at Morrison. The Pastime is the name of the new moving picture theater in Maquoketa. In Butler, J. Simeral is getting ready to open the Bijou, a new theater for moving pictures on Main street.

**Kansas**—G. B. Jones has purchased the Grand moving picture theater at Lawrence.

**Kentucky**—T. E. Neer, of Chicago, has opened a new picture theater in Georgetown.

**Louisiana**—John Vinson has opened a new moving picture theater in Berwick.

**Missouri**—A. K. Elvey's nickelodeon at the corner of Twenty-third street and Maiden Lane avenue, St. Louis, has been destroyed by fire.

**Minnesota**—Gilbert S. Grant is making preparations to erect a new moving picture theater at 2927 East Lake street, Minneapolis.

**Michigan**—The Pickett brothers are planning to open a new moving picture theater at Watervleit. Messrs. Clark Norton and B. H. Christian, of Ludington, will put in a moving picture house at Ionia soon.

**Nebraska**—Messrs. Alcinous, Hayman and McCarthy have opened a new theater in Grand Island; it is called the Lyda. At Fairmont, W. T. Brown is making plans for a new theater.

**New Jersey**—Messrs. William Somers and son, of Millville, will put up a new moving picture theater in High street in the near future.

**Oregon**—David Simons contemplates the erection of a new vaudeville theater in Portland. Harry Hyde has sold the Electric theater in Albany to J. B. Harrison, of Centralia. A. Moser, of Portland, will erect a new theater on upper

Union avenue in the near future. Edward Hunt's moving picture theater in Estacada has been destroyed by fire.

**Ohio**—F. W. Schumacher has awarded to the Seldon-Beck Construction Company the contract for the erection of the new Hartman theater in Columbus. In Cincinnati the Findaly Theater Company will soon erect a new theater.

**Pennsylvania**—A. Allen Weilson, of Philadelphia, is making plans for a new moving picture theater on Point Breeze. Joseph Patton will put up a new theater at 1229 North Tenth street in Philadelphia.

**Wisconsin**—G. S. Rolfe has sold the Gem theater in Medford to Allen Stuart, of Phillips. Messrs. Cummings and Marks, of Grand Rapids, Mich., are making arrangements to put up a new moving picture theater at 16 East Mifflin street, Madison. George B. Frelson, of Milwaukee, has taken out a permit to put up a new moving picture theater at Thirty-third street and North avenue.

### PICTURE HOUSES WARRING IN WICHITA, KANSAS.

Wichita, Kan., Oct. 19.—The Pastime, the new S. & C. vaudeville house, does not seem to be having much effect on the Princess (Western). During the past two weeks the Princess has been playing to record houses while on the other hand the Pastime has been doing a light business.

There is a warm fight on amongst the picture houses of this city and as a result all are getting a better class of stuff and doing better business. The Colonial, which is one of the finest houses in the southwest, when first opened three months ago, was showing nothing but first run pictures and charging 10 cents, but the business did not warrant this and now they have cut the first runs and are changing programs daily and charging 5 cents and still it looks as if the house was going to be a money losing proposition.

John A. Woolf, owner of the Woolf Stock Company, and lessee of the Auditorium, has leased the Orpheum (formerly Vaudeville) and opened Monday, October 17. Melodramas will be used exclusively. The opening attraction was Copeland Brothers in "The Opium Fiend." C. M. Casey, who is manager for the Auditorium, will also manage the Orpheum. This city has never had an exclusive melodrama house and local theatrical folks are anxious to see how it comes out.

The "Peerless Prophets" week, which is the event of the year in the southwest, opened Monday and it promises to excel all former years in attendance as well as in the number of attractions.

WHEN WAS THAT FILM RELEASED?

Licensed Films.

Independent Films

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

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



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*The Show People's Newspaper*

CHICAGO, OCTOBER 22, 1910.

*For All Kinds of Show People*



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