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DEVOTED EXCLUSIVELY TO THE

PROFESSION OF ENTERTAINMENT

SHOW WORLD

WARREN A. PATRICK

GENERAL DIRECTOR.

THIS WEEK'S NEWS THIS WEEK.

Vol. IV. No. 21.

CHICAGO

November 13, 1909.

J.E. IRVING.

CHAS. S. WASHBURNE.

ZAH-SHOW WORLD

WELL-KNOWN CHICAGO BOOKING AGENTS

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THE SHOW WORLD is the Best Medium for the Moving Picture Trade

AND THERE ARE REASONS for its popularity with all identified with the Motion Picture Industry: **FIRST**—THE SHOW WORLD is a fearless newspaper, printing all the news while it is news, without fear or favor. **SECOND**—It offers a complete and accurate list of films, the date of their release, and description. **THIRD**—It presents a condensed exhibitors' guide for ready reference telling exactly what a certain film is in a few words. Invaluable to exhibitors. **FOURTH**—It gives unbiased reviews of all the films released each week, by two expert reviewers. These criticisms are fair and fearless, and they are a sure guide to exhibitors. **FIFTH**—It furnishes the news of the whole profession of entertainment from the circus to grand opera. It has news of the drama, of vaudeville, moving pictures, of actors, managers and all connected or concerned with the amusement world.

THE SHOW WORLD was the first of amusement papers to give the Moving Picture Industry the attention its importance deserves, and by a steady adherence to its policy to always print the news, speaking truthfully at all times upon topics of interest to those identified with the Moving Picture Business, it has won and will maintain supremacy in the field of amusement journalism. **THE SHOW WORLD** is the friend of the Moving Picture Industry. It is looked upon by exhibitors as a standard authority on all matters pertaining to the trade.

THE SHOW WORLD is the Best Advertising Medium for Moving Picture Men in the United States

THIS WEEK'S NEWS THIS WEEK

THE SHOW WORLD is the only publication, covering the entire field of entertainment, which presents the news of the week in which it is published. The news in its columns dates from Thursday noon until the following Thursday noon. The entire weekly edition of this publication, excepting the local circulation, is shipped out of Chicago by fast mail or express, on or before midnight on Thursday. **THE SHOW WORLD** should therefore be displayed on all news-stands not later than Saturday, with the possible exception of distant coast and gulf points, where it should be displayed not later than Sunday of each week. Failure to receive **THE SHOW WORLD** at the proper time should be brought to the attention of the publishers

ENERGETIC CORRESPONDENTS WANTED

THE SHOW WORLD is desirous of securing representatives in every section of the United States and Canada, and to that end correspondence is invited from young men of good personal address in all communities not yet covered by this journal. We want energetic, wide awake correspondents of business ability who will, acting as absolutely impartial observers of events, provide us with the latest and most reliable news of happenings in their locality. *Excellent opportunity, liberal commissions.* For full particulars address, Correspondence Editor of **THE SHOW WORLD**, CHICAGO.

Representative Artists

are cordially invited to make **THE SHOW WORLD** their permanent address. Our mail forwarding facilities are unexcelled. Keep us supplied with your route as far in advance as possible. *Send us your news items.* Make our offices in the Grand Opera House Building your headquarters while in Chicago. *Remember, co-operation is the policy of THE SHOW WORLD*, the live, up-to-the-minute news-paper, living every second up to its watchword,

This Week's News This Week!

If the Newsdealer does not handle **THE SHOW WORLD**, ask him **WHY?**

Announcement The **CHRISTMAS NUMBER** of **THE SHOW WORLD** will be issued Saturday, December 18. Last Forms will close Wednesday, (Midnight), December 15. Reservations for preferred positions should be made at once.

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THE SHOW WORLD

THE TWENTIETH CENTURY AMUSEMENT WEEKLY

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June 25, 1907.

WARREN A. PATRICK, GENERAL DIRECTOR.

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under the Act of Congress of March 3, 1879.

Volume V—No. 21

CHICAGO

November 13, 1909

BIG THEFT OF SCENERY STOPPED BY MANAGER

Daniels, of the Cleveland Hippodrome, Prevents Wholesale Robbery in Nick of Time.

CLEVELAND, O., Nov. 10.—Manager Daniels, of Keith's Hippodrome, is looking for the man who tried to steal \$10,000 worth of scenery from the theater. He is also looking for the man who offered a stage hand \$50.00 to help. Scenery that cost \$40,000 is in storage at the Hippodrome. The man who attempted the bribery pointed out that several car loads could be carted away unseen and that it would not be missed out of the great pile in storage. The stage hand reported to Daniels. Daniels at once began an investigation and found a car load that had been taken from its storage place and locked up in an unused and unfinished room in the building.—FRYE.

CLAIM ARTISTS BROKE NEW CONTRACT FORM.

Agents Threaten to Prefer Charges Against Performers Who Failed to Live Up to Their Word.

During the past month, the complaint against the booking agents not using the new form of contract has been all one side, but since the new form has been adopted and used by certain offices, the situation has changed and now some of the artists face trial in court as a result of breaking contracts, which were said to have been made in good faith. The first and most important case is that of Hall & O'Brien, a comedy sketch team, that was sent to Flint, Mich., but declined to play the date for some reason and as a consequence Walter F. Keefe may seek redress as he sent the team to that city.

It is thought that the matter will be amicably settled before the matter reaches court. Others, who are said to have broken contracts, are Sid J. Allen, Mr. and Mrs. Arthur Wilbur, "Napahees' Vacation," "Those Three Boys," and H. Miller. Certain attorneys will undoubtedly take up one of the cases and push it to the limit, while most of the others are understood to be pending settlement outside the jurisdiction of the court.

Whatever action is taken, the artists will have to fight their own battles, as the Actors' Union in particular will not have anything to do with any of the cases.

W. V. M. A. REPORTED AFTER SULLIVAN AND CONSIDINE.

Rumors from Seattle Are to Effect That Big Combination Is About to Be Consummated.

SEATTLE, Wash., Nov. 10.—It is rumored here that negotiations are on between the Western Vaudeville Managers' Association and Sullivan and Considerine with view of consolidating the Sullivan and Considerine interests with those of the Western Vaudeville Managers' Association. It is also rumored that members of the interests are now on their way east to present the proposition. The result of these negotiations are being looked forward to with great interest in the vaudeville world.

That Main Circus.
Can it be that Walter L. Main has changed his mind and that he will put out a large circus next season? Numerous rumors were afloat a few months ago "that he would be once more active in the circus field. This was denied by the showman. This week he was a visitor to Cincinnati, the purpose of his visit to that city was to seek information and new ideas pertaining to circuses. He is authority for the statement "That if he takes a show that it will not be a back number."

Condition Remains Unchanged.
The condition of Mrs. Ed Stout, of the vaudeville team of Blanche and Ed Stout, who has been quite ill at her home in Chicago for the past two weeks, remains practically unchanged. Mr. Stout is the well known manager of the Actors' Union of Chicago.

BIG SHAKE-UP IS DUE IN VAUDEVILLE FIELD

Smoking Volcanic Rumors Indicate Eruptions in the Near Future Variety Guns in Town.

The air is thick with vaudeville rumors. They are to be encountered on every street corner, and in every booking office and in every place where vaudeville people congregate. There is vaudeville war and rumors of vaudeville war.

When such persons as M. Meyerfield, Jr., George Middleton, Martin Beck, William Morris and Max Anderson are all in town at one and the same time, rumors are certain to be floating about in all directions. In the present instance, the vaudeville world has been agog with all sorts of reports, and among them may be mentioned the following:

Rumor No. 1.—That the eastern managers had banded together to keep Martin Beck out of the eastern territory.

Rumor No. 2.—That Sullivan and Considerine would combine with the Western Vaudeville Managers' association.

Rumor No. 3.—That Martin Beck would relinquish all hold on the east and devote his entire attention to the west.

Rumor No. 4.—That Martin Beck was negotiating for a house in New York and had so managed affairs that he was in a position to defy any coalition of eastern managers.

Rumor No. 5.—That Martin Beck and William Morris had reached some agreement whereby they would fight the remainder of the vaudeville world.

Rumor No. 6.—That the so-called blacklist, which is alleged to have been in force with the Western Vaudeville Managers' association, had been abrogated, and that the ban had been lifted from those acts that have had the temerity to play the William Morris time.

Martin Beck Was in Town.
About the only certain thing about the whole matter is that Martin Beck and several of the big vaudeville guns have been in town. Mr. Beck, when seen by a representative of the Show World, appeared willing and anxious to talk, but his conversation was more occupied by the weather than vaudeville.

In the first place he was asked what significance the combination of eastern managers had, and whether or not the merger was aimed against him. Mr. Beck replied: "I do not think the combination was aimed against me or against the Orpheum circuit. It was formed for another purpose. But at any rate, if it was formed for the purpose stated in some of the daily papers, it is like the incident of the Russo-Japanese war when the Slavs stored arms in Manchuria, which were allowed to rust and were never used at all."

Mr. Beck was next asked concerning the numerous rumors connecting his name with that of William Morris.

"I know no more about Mr. Morris' business than I do of the business of the Mandel Brothers. I have heard of was in the city. He has not been in conference with me."

Des Moines Park Falls.

WEBSTER CITY, Iowa, Nov. 10.—Des Moines' White City amusement venture has turned out badly and the park may not be reopened next season. Meantime a horde of stockholders scattered over the state are making it unpleasant for the promoters of the venture. Stock salesmen were sent over the state and shares sold in many towns and cities. The holders of these shares are swamping the managers with letters requesting information as to the financial condition of the venture.—TUCKER.

Reformers Are Invited.

When the latest revised billboard ordinance comes up for discussion next Monday, a committee of reformers, who are trying to do away with unsightly boards, will be present to aid in planning the ordinance, so it will remedy some of the existing evils. Among the notable men present will be Lorado Taft, the sculptor, and Ralph W. Clarkson, president of the Municipal Art League.

Talking further Mr. Beck said that many rumors had been printed, but there was no truth in them. "Every time Mr. Meyerfield or I make a move, the newspapers think something is going to happen, and not being able to find anything, they print all sorts of rumors. I tell you the truth about things. I never say that I am going to do a thing. I do it, and then I point to what has been accomplished.

"I have purchased Buchanan's interests in the Majestic theater in Des Moines. Is that news? I have also made arrangements for new houses in Duluth and Winnipeg. These houses will in no manner interfere with or antagonize the Sullivan and Considerine interests, as the Sullivan and Considerine people offer a different grade of entertainment. The new houses in these towns will be on the high class order.

Meeting Lasts But One Minute.

"There was a meeting of the Western Vaudeville Managers' association, held Tuesday afternoon, but it only lasted one minute. No business was transacted."

It is known that the directors of this association did meet, and that there were present at that meeting the following persons: Max Anderson, George Middleton, Charles E. Kohl, Martin Beck, J. J. Murdock and Maurice Meyerfield, Jr. Castle, of Kohl and Castle, was not present. Further than a discussion of the new offices opened up on the eleventh floor of the Majestic building, no business of any import was transacted.

It is further known as a positive fact, that Max Anderson, who recently gave up his interests in the Hippodrome in New York was present at a banquet at the Congress hotel Tuesday night, and that preceding that banquet it was announced that Mr. Anderson had broken all the ties that bound him to the east, and had decided to cast his lot with the west. Mr. Anderson controls the Anderson-Ziegler Amusement company of Cincinnati, Louisville, and Indianapolis. Mr. Anderson's arrival in the city happened to coincide with the twentieth anniversary of the association of the prominent members of the Western Vaudeville Managers' association in business, and so he was invited to participate in the festivities of the celebration of that occasion.

The rumors concerning the elimination of the so-called blacklist, could not be authenticated. It is said, however, that this blacklist is about to be abrogated. It is a known fact that acts playing the Morris time are not welcomed with any degree of fervor by the Orpheum people. It is said that this has been working to the benefit of Mr. Morris, and to the detriment of the Orpheum circuit, and for that reason, the blacklist will soon be a thing of the past.

Fremstad Eludes Officers.

Mme. Fremstad, who sang at the Auditorium last Sunday left the city the same day in order to avoid officers who tried to serve papers on her because of the fact that she was compelled to cancel her engagement to sing in Milwaukee. The promoters of the Milwaukee concert alleged that they had been damaged in the sum of \$3,000, and they tried to serve a warrant on the opera singer, but she eluded them by leaving the state on Sunday.

Candy Man Sued.

The Sans Souci Park company has brought suit against George Levee, who had candy rights at the resort during the summer, for breach of contract and the case has been placed on the jury calendar. Levee is said to have failed to live up to his agreement with the company regarding his privileges on the grounds.

MORE HOUSES ADDED TO THE MORRIS TIME

String of Theaters in Ohio on List. New Colonial in Indianapolis to Open with Cecelia Loftus November 22.

From information gleaned from the inside of the William Morris booking office in Chicago, new houses have been added to the ledger of the Morris time and acts will be sent to them out of the local agency. Though the Morris house in Toledo has been closed, arrangements have been made to book another theater in that city. Other Ohio towns which have been gathered to the fold and will be booked by J. C. Matthews are Cleveland, Detroit, Loraine, Dayton, Erie and Hamilton.

The Morris agency has also corralled new houses in St. Joe, Mo., and East St. Louis.

The new house in Indianapolis, which cost a mint of money and is a playhouse beautiful in every sense of the word, will be opened with due pomp and ceremony on November 22 and representatives from the Chicago office will attend the opening. The bill will have as its headline feature, Cecelia Loftus and other Morris headliners will be sent to the Indiana city. It will be called "The Colonial."

PRODUCING COMPANY IS IN SORE STRAITS.

Show Put Out by Western Company Returns After One Week—Trouble Said to Be Brewing.

"The Girl in the Grandstand" has returned to Chicago. The attraction was out but one week, and it is rumored that that week was one of trials and tribulations for all concerned. It is even hinted, and on good authority, that the manager of the company had to borrow money from the manager of the last theater in which he played in order to get the players back to Chicago.

There is an interesting story connected with the show and its inception. It appears that Arthur Weinberg and David Wolf wrote the piece, and they had an idea that Will J. Block would put it out. They found later that Mr. Block would not, or could not, produce it, so they looked about for some other means of putting the piece on the road. Then it was that some one suggested the organization of a company. Herbert C. Duce, manager of the Garrick theater, was interested in the matter, and he decided that this might be the means of furnishing one or more good shows for the "open door" time of the west, so he entered into the scheme heartily. He was elected president of the Western Theatrical company, which was organized for the purpose of putting on the show.

(Continued on page 26.)

TIPPETT IS TO FILL COL. HOPKINS' SHOES.

Prominent St. Louis Man is Logical Successor to Late Picturesque Theatrical Promoter.

John D. Tippett, general manager of the Park Circuit and Realty Company of St. Louis was in the city this week on his way to New York. Mr. Tippett, is also manager of the Park Film company in St. Louis, and is interested in several moving picture theaters. Mr. Tippett was one of the intimate friends of the late Col. John D. Hopkins, and is the logical successor in his sphere of influence.

Jencks Sues Lessor.

WEBSTER CITY, Iowa, Nov. 11.—Maurice W. Jencks, manager of the New Grand theater in Sioux City, is suing August Nelson, proprietor of a dance hall over the theater, for \$108.33—a month's rent. The defendant claims Jencks was making improvements in the theater that month and that the dance hall could not be used on account of them.—TUCKER.

Majestic at Lexington Closes.

LEXINGTON, Ky., Nov. 9.—The Majestic theater in this city, after a checkered career, closed again last night, after putting up a hard fight against Ramsey's Hippodrome, to no purpose.

DUCE WITHDRAWS FROM MANAGERS' ASSOCIATION

Echo of Billposters' Strike Is Heard In a Disagreement Among the Chicago Theatrical Managers

Herbert C. Duce, manager of the Garrick theater and western representative of the Shuberts, has withdrawn from the Managers' Association of Chicago.

The reason for this can be traced back to the billposters' strike now in progress. When the strike was declared and the managers of the downtown theaters declared a lockout, the managers agreed to advertise in each other's programs, and in this manner help each other. Everything went along smoothly until word was received in New York that the name of the Garrick theater was appearing along with the names of the syndicate theaters.

Then there was trouble. Word was sent on to take the Garrick out of the list. This was done, and Manager Duce immediately became incensed, and wrote a letter to Will J. Davis, of the Illinois theater, complaining about the matter. It appears that Mr. Duce had hinted that he would print the news of the matter in the New York Review, but was assured that if he did not, things would be fixed up. Mr. Duce waited, but nothing was done, and so he finally decided to send an item in, and he notified Mr. Davis of this.

Mr. Davis, who, it seems, has been trying to act fair in the matter, and who, as soon as he heard that the Garrick was taken out of the list, had the Illinois taken out of the Garrick program, replied that he thought Mr. Duce was not doing just the right thing in publishing what he considered the private business of the association.

Does Not Care for Echoes.

Then Mr. Duce, who is a noted letter writer, sat him down, and he penned a very hot reply. In this letter he said that the fact that the Garrick had been removed from the programs of the syndicate theaters was common news matter, known to every one, and that the fact that he had waited for the matter to be fixed up and had obtained no satisfaction was excuse enough for printing the bare facts in the case. After writing at some length, Mr. Duce said: "However, as long as Mr. Erlanger is in a position to dictate to a majority of the managers of Chicago, the Garrick will, through its representative, hold entirely aloof from any association of such managers, since I have neither the time nor the inclination to attend a council of echoes."

So it now happens that the Garrick program contains only its own attraction, and that of the Great Northern, which, by the way, is a Shubert offering, while the programs of the syndicate houses, giving lists of Chicago attractions, do not mention the Garrick at all. In the meantime the billposters who were locked out are remaining idle, or are at work at some other business. They state that they have plenty of money, and are able to remain idle for some time and fight the battle out, if it takes all winter.

KIRWIN (KANS.) MANAGER CHARGES FOR DUSTING.

Sends Bill for Housecleaning to Manager of Company Which Failed to Appear.

KIRWIN, Kans., Nov. 5.—A most interesting letter, accompanied by a bill has been sent by manager S. E. Cogswell of the opera house here to Geo. Rich, manager of the David Warwick Company, which was billed here and failed to put in an appearance: "Dear Sir—I got your letter this a. m., cancelling date for last night, after I had been to the enclosed expense as per bill and had advanced seat sale and a very large angry crowd in town last night. I tried all day to find your company by telephone but could not reach them. Now please let me hear from you in regard to this expense bill and I will quote you time for later dating. Yours respectfully, S. E. Cogswell." The bill which was enclosed is particularly interesting by reason of the last item. The bill is as follows:

"Express on paper.....	\$1.88
Putting up paper.....	1.50
Distributing bills.....	.50
Arranging and dusting house.....	1.00
Total	\$4.88"

Tyrell Plans New Act.

Al. H. Tyrell, known as the "man with the kimona," who has the happy faculty of being a blackface entertainer who knows how to entertain without being coarse or transgressing the rules of the comedian's art, is planning a new and novel act for next season. Al. Tyrell, with his merry songs and patter, has made good as a vaudevillian, and his success has been so marked that he will branch out on something new next season. The exact plans have not been given out by Tyrell, but he in-

timates that it will be of an operatic nature. Tyrell has a fine singing voice and he expects to use it to better advantage in his new act.

Tyrell recently played a series of engagements at the Chicago houses and his act met with great favor. After his present time expires he will go back among the home folks and enjoy a vacation. Incidentally, Al. will get in shape for the opening of his new act. It is extremely doubtful whether Al. will "cut out" his kimona next season, but may have a number of new ones cut out for use in the act. Tyrell proved his worth in Milwaukee recently when he came out with flying colors against strong opposition.

Jack Johnson's Itinerary.

Jack Johnson, the negro heavyweight champion prizefighter, who is now appearing on the stage as a special feature of the bill at the Star and Garter theater this week, will appear next week in Indianapolis. Following his date in the Indiana capital Johnson is booked for a weeks' engagement at Pittsburg. From the Smoky City the colored idol will journey to Brooklyn for a two weeks' appearance. During Johnson's road trouping, the pictures of the Johnson-Ketchel fight will be shown and vaudeville features will also be offered, under the management of Jake Sternad, of the National Producing company.

GHOST DOESN'T WALK; TROUPE ENDS SEASON

"College Boy" Company Claims Bad Management Forced It to Disband and Members Seek Other Berths

Harry W. Schumm, stage manager of "The College Boy" company, and who did a character part with the show, who returned to Chicago immediately after the show struck the shoals at Urbana, Ill., on the night that the students of the University of Illinois celebrated a football victory over Purdue, has signed with the Anna DeLisle act, which will play Morris time in the west. Schumm, when seen by a Show World representative, said the "College Boy" company was forced to close on account of poor management and the failure of the "ghost to walk" regularly.

According to his statement, the show opened at Henry, Ill., the early part of August and enjoyed prosperity under the management of George Cable, but when he left the show at Antioch, Ill., on Sept. 25, and E. W. Marsh took charge, it is said the show had rough sledding. The company of twelve refused to go any further than Urbana, and as a result of the football game there, did a "\$96 business," although Schumm says the box office people informed the performers that there were

BUSH TEMPLE WILL GO INTO VAUDEVILLE SOON

Manager Elliott Decides That Stock Is Not Wanted—Two Weeks Notice Posted Monday Night

Notice was posted on the call board at the Bush Temple theater Monday night that the stock company would close in two weeks. That means that the present company will disband in a fortnight.

The introduction of vaudeville between acts at the Bush Temple has given Manager Elliott the cue that variety is what is wanted in that house. The success of the innovation was so pronounced that it was decided that the people preferred vaudeville to stock.

"I am sure that the people want vaudeville up here," said Mr. Elliott this week. "I tried it out between the acts and it went so big that I decided to cut the stock company out. The fact is that the people have been stocked to death over here. They have had stock for eight years, and they are tired of it. It is like planting the same crop on a piece of land year after year. The soil finally wears out."

Last season Edwin Thanouser had a hard time to keep the stock company going. He announced once that he would close, and later he cut salaries and kept the people through the season. Other indications that Chicago is tiring of stock is seen at the People's theater, on the West Side. It was announced that the stock would close there, but later, after cutting salaries, vaudeville was put in between the acts and a company retained to play stock productions.

There are rumors that the Marlowe may be turned into a vaudeville house later in the season also.

JOLLY JAKE STERNAD A VERITABLE BOHEMIAN.

As Master of Ceremonies at Informal Gathering of Actor Folk, He Is "There With the Goods."

Jake Sternad, general manager of the National Producing company, is considered one of Chicago's best known Bohemians, and he has been the originator of some jolly stunts for his friends at the Saratoga hotel, where the genial Jake spends many happy minutes. One of the best affairs that Jake has pulled off in months took place last Saturday night in the Saratoga dining room, and a corking good vaudeville program was given, with Jake as master of ceremonies.

Special tables were reserved for Jake and his friends and many thespians and vaudeville artists were gathered round the festal board. An improvised stage gave the talented volunteers a chance to please the free-from-care bunch that were on hand for the festivities.

The following took part in making the occasion an enjoyable one: Chester and Grace, songs and dances; La Belle Marie, songs; Dave Rose, Italian impersonations; Al. Brown, piano solos, with orchestra accompaniment; Grace Reahm, songs; Primrose quintette from George S. Van's minstrels, medley; Joe Young, clog dancer; Mlle. Carre, saxophone solos; Lucille Langdon, impersonations; Zena Kiefe, songs and dances; Jock McKay, Scotch dialect comedy; Emil Subers, the "Georgia Sunflower" songs; Johnny J. Hughes, songs and dances; Al Von Tilzer, singing his song hit, "Carrie"; Harry L. Newman, rendering two of his song successes, "In Dear Old Tennessee" and "Turtle Dove"; Aubrey Stauffer and Jimmie O'Brien, songs and dances.

During the program edibles and liquids were served to "refresh the inner man."

Little Girl Has Future.

There are few child entertainers in Chicago today who possess the ability and natural talent with which little Zena Kiefe is endowed, and a great future is predicted for her by all who have seen her perform. She is a talented juvenile artist, and in addition to being a clever dancer has a sweet voice and a pleasing personality. Since adopting the stage as a profession, Miss Kiefe has attained an enviable position by her work as a comedienne and she is bound to be a big star some day.

She is a modest girl, with a fine disposition, and is already immensely popular with members of the profession.

A Show World representative had the pleasure of hearing Zena sing and watch her dance at Sternad's Bohemian entertainment Nov. 6, and the work of the little miss was not one bit disappointing. She gives promise of being a headliner in vaudeville by the time she blossoms into womanhood.

To Form New Act.

"Mickey" Finn and "Shadow" Ford, who have been with George S. Van's Imperial minstrels for a year and a half, doing their singing and dancing act, have left the company and will go east shortly, where they will take Frank Finn into the act and prepare a lot of songs and dances for vaudeville. Finn and Ford are excellent dancers and their routine of steps has been a big feature of the Van minstrel show. The new acquisition to the act is "some stepper" and the trio is bound to form a strong dancing feature. The boys will frame up the act in New York City.

Changing the Titles.

For some time several big films have been released to the same houses on the same day along Madison street. The Annette Kellerman film was shown in three houses simultaneously, and several other big subjects were shown in the same manner. This week the Selig film called "The Stage Driver" was billed at two houses, but one manager had it billed as "The Stage Hold-up," and thus was enabled to fool the people a little. People who had seen it in one house under one title left the other theater when they saw it was the same film under a different name.

Snowhill Returns Home.

C. G. Snowhill, special agent of Ringling Brothers' shows, has returned to his home in St. Louis. Mr. Snowhill has been re-engaged for next season.

LOVING CUP PRESENTED TO CHESTER N. SUTTON

One of the Prominent Theatrical Men of the Northwest is Tendered a Banquet

BUTTE, Mont., Nov. 11.—When Butte, the metropolis of Montana, with all its grandeur in scenery and prospective wealth, was in its infancy, one of the first families to bank their judgment against the trials and tribulations often encountered by prospectors, were Suttons, and today go where you will, ask the thousands what they know about Butte, and they will tell you it is the city of copper and the home of the Suttons.

Pioneers, as it were, who came with their few dollars and an abundance of honesty, to share their lot with the few whom with confidence and assurity that some day Butte would be one of the prominent cities under the glorious flag of our country, they invested their

mite and have waited with no complaints for the city of their choice to raise and proclaim itself as one of the mightiest, and, today they have the pleasure of realizing their expectations. The world over, wherever the quotations are given on copper, Butte is a recognized factor, and in the United States, where the drama is spoken of, the name of Sutton is mentioned, especially if a trip to the Pacific coast is contemplated. To show their appreciation and as a mark of esteem, more than a score of newspaper writers and other friends of Chester N. Sutton gave him a banquet at the Hotel Thornton, Thursday night, and presented him with a beautiful loving cup. Mr. Sutton left last night for Salt Lake, where he will be manager of the Orpheum theater.

A BURLESQUE · SALAD · WITH · GRAND · OPERA · DRESSING · SERVED AT · CHICAGO · AND GARTER

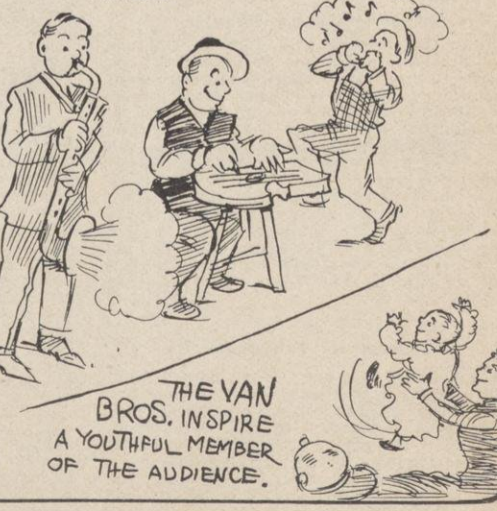
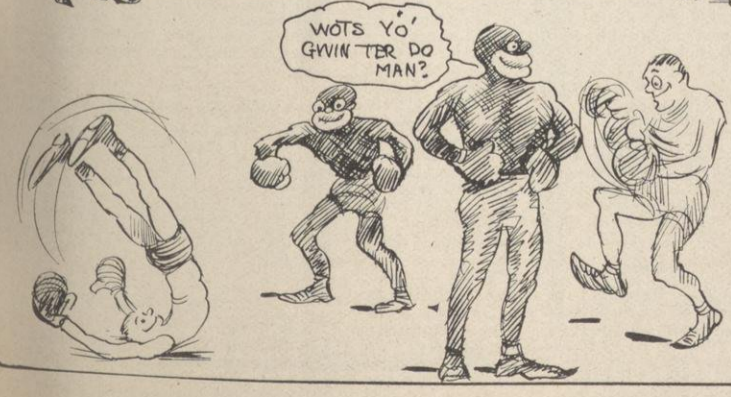
THE ROSE · HILL ENGLISH · FOLLY CO. AS SEEN BY F. R. MORGAN FOR THE SHOW WORLD '09.



RICHARD HYDE PROP.
U. J. HERRMAN N. MGR.
WEEK OF NOV. 7, '09.



PASQUALE MLE. MARIO · BROWNIE DAL · VENTIA · CARROL LUTHER
A MEDLEY OF GRAND OPERA NUMBERS.



DUKE DARROW RESIGNS AS HEAD OF ARTISTS.

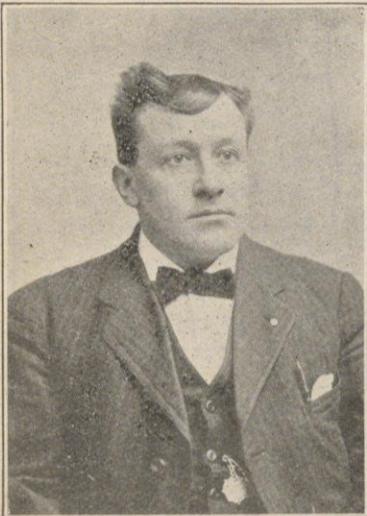
Chief Executive of Actors' National Protective Union of America, Local No. 4, Succeeded by Jess Bellgard.

DARROW'S CERTIFICATE FROM UNION.

Nov. 4, 1909.
To Whom It May Concern:
This certifies that Bro. Duke Darrow has this day and date above, resigned from the office of president of Local No. 4, A. N. P. U. of A. His resignation was on his free will and the acceptance made at his own request. His resignation was accepted and a vote of thanks offered for his past service.

LOCAL No. 4, A. N. P. U.
S. D. Ricardo, Secretary.
Official Seal of Union.

Duke Darrow has resigned as president of Actors' National Protective Union of America, local No. 4, and has been succeeded by Jess Bellgard, formerly vice-president of the organization, who will serve out the unexpired term of the former. A new vice-president to fill Bellgard's chair was elected by the union at its meeting Thursday afternoon. Bellgard is now chief executive, Darrow resigning for various reasons. The latter, however, will remain an active member of the union, but will devote more time to his personal affairs.



Jess Bellgard.

New President Popular.

Jess Bellgard is one of the most popular men in the actors' union and has been identified with its organization ever since its inception. He was on its charter list and has always been alert to its interest and welfare. He is now appearing in vaudeville, being known as "that original musical Dutchman." He has been a resident of Chicago for twenty-five years, enjoying the distinction of living in the same flats during that period of time. His home is at 167 West Chicago avenue. A good picture of the new president appears in this week's issue of the Show World.

Bellgard a Lodge Man.

President Bellgard is affiliated with a number of fraternal orders, being a member of the Masons, King Oscar Lodge, No. 855; the Modern Woodmen of America, Camp Rutledge; the Hep-tisophs, Independent Order of Foresters, Court Lincoln and the Tribe of Ben Hur, Court Adams. Bellgard was chief of Court Lincoln lodge for three terms and was also chief of the Court Adams lodge for a similar number of years. Bellgard has a wide acquaintance among the artists.

Darrow Receives Thanks.

Duke Darrow, of the team of Darrow and Mitchell, has been president of the actors' union since May and his term does not expire until next May, when the annual election of officers occurs. Mr. Darrow has found that he did not have the time necessary to devote to the office and his resignation was accepted with reluctance. When the union took official action, regarding his resignation, it tendered him a vote of thanks, for his past service. Mr. Darrow was given a signed certificate, showing that he resigned on his own free will and that a vote of thanks had been voted to him for his services.

Return to Vaudeville.

MANKATO, Minn., Nov. 8.—Unique and Wonderland, local moving theaters, have returned to one vaudeville act, after several weeks of no vaudeville. Mrs. M. Dane, proprietress of the Unique, taking the initiative. The plan is to run singles first three days of each week and doubles the last three days.—RICHTER.

AIKEN SEES SUCCESS AHEAD FOR FILM MEN.

Future of Business Depends to Great Extent Upon Manufacturers, Says Head of Theater Film Service.

The Show World presents in the current issue a double page layout of photographs taken in and about the Theater Film Service of Chicago, of which F. C. Aiken is president. When interviewed upon the present situation in filmdom, Mr. Aiken said:

"We are naturally very much pleased at the success of our business but don't overlook the fact that the high position we hold was not secured without hard work, study, system, liberal buying and co-operation of our loyal employees. In systematizing our business we have not overlooked the smallest details and have always made it a point to encourage suggestions from the exhibitor, many of which have materially aided us in perfecting our present thorough and up-to-date system.

"I believe that amusement is a necessity and apparently a part of our existence and I do not know of any form of amusement that offers such great possibilities as motion pictures, in that it is enjoyed by all classes, old and young, and combines both entertaining and educational features at a price within the reach of all.

"We have always been strong advocates of high class motion picture theaters and it is certainly gratifying to us to note that this business has reached a stage where enormous capital is being invested in beautiful theaters of large seating capacities, the returns from which have proven the wisdom of such investments and the patronage attesting to the popularity of this class of entertainment.

"It is certainly encouraging to note the large number of exhibitors who are replacing their present store shows with large, well ventilated and expensive theater buildings, many of which are far superior to other amusement houses in their respective cities and are a credit to this industry.

"The future of the business depends to no small degree upon the manufacturers, but no one can deny the fact that the licensed manufacturers of both films and machines have in the past, and are at present, making wonderful improvements and it is my belief that this feature will continue in the future to be cared for as requirements may demand, in a manner that will be beyond reasonable expectations."

GRACE VAN STUDDIFORD IS GRANTED DIVORCE.

Comic Opera Star Gains Prayer on Charge of Nonsupport.

BY BASIL WEBB.

ST. LOUIS, Nov. 10.—Grace Van Studdiford, the well known prima donna, was granted a divorce last Monday from Charlie Van Studdiford by Judge Wurdeman, at Clayton, St. Louis county, Mo. Miss Van Studdiford appeared before Judge Wurdeman when she was filling an engagement at the Century theater in this city recently. The hearing of her case took but ten minutes, but Judge Wurdeman took the case under consideration and the decree was only announced the other day. In the hearing of the case, Miss Van Studdiford charged her husband with nonsupport and it was on these grounds that the decree was granted. Miss Van Studdiford's name has so long been associated with her on the stage that she chooses to retain the name of her husband. Before she was married she was Grace Quivey of North Manchester, Indiana.

Miss Van Studdiford was in Cincinnati when she heard the news and she expressed pleasure at the result and stated that she had nothing definite against Charlie and that she thought he would make an excellent husband for some woman. As to whether she would marry again she refused to say anything definite but is reported to have stated to a reporter: "I am a woman, and, therefore, hope to marry again; but so far as I can see now I haven't any hope. I will say that I have none in sight now."

SHOW BUSINESS DRAGS HEAVILY IN ST. LOUIS.

Managers Complain of Poor Patronage—Moving Picture Theaters the Only Ones Making any Money.

ST. LOUIS, Nov. 10.—The theatrical business in this city is in a very bad way and managers complain that the business has not been so bad for several seasons. No one but the moving picture people appear to be making any money. Managers figure out what they are going to lose each week instead of what they will make. The moving picture business has cut the tops of the houses off, and the galleries are empty, while the high price seats do not sell well either. The high cost of living has been given as one of the reasons for the slack attendance at the better class of theaters.

Sheehan Closes.

The Joseph Sheehan Opera company closes at the Alhambra, in Milwaukee, Saturday night, November 13, and it is reported that Mr. Sheehan will later assume a role in an Irish drama.

HAGENBECK-WALLACE SHOW TO BE ENLARGED.

Successful Season Closes and Plans are in the Making for Many Big Improvements.

"Bigger and better than ever," will undoubtedly be one of the strong lines with the Hagenbeck-Wallace Shows next season. Contrary to his usual custom of maintaining silence as to his plans Mr. Wallace is not hiding under a bushel his plans for the next year. This change of manner can be traced to the treatment of attempted persecution, as he terms it, by the "circus trust." Instead of driving me from the road they will find that I will have a circus that will be the peer of anything ever seen in the tented amusement line."

Those who are at all posted in the circus business know that the season of 1909 broke all records with Mr. Wallace as far as profitability is concerned. The biggest business was received either in the opposition towns, or in the "repeaters." The old repeaters such as Indianapolis, Dayton, Columbus, Wheeling, Ft. Wayne, Vincennes and twenty others of that class were all big. The date at Vincennes this season made the fifth successive year than Hagenbeck-Wallace has played that city and the business was by far the biggest and most profitable Wallace ever had in that city. Denver was another repeater that manifested a partiality for these shows. The tour of the northwest was one continual success, according to the reports of the local press and the statements of the circus people.

Already plans are well under way for 1910, and next season will see the Hagenbeck-Wallace Show much enlarged, with a great deal bigger spread of canvas, a six poled top being used and the largest round top Mr. Wallace ever had. The menagerie will be liberally augmented, some radical improvements being made in that department that will make this menagerie the most interesting of any the public could hope to see.

C. E. Cory will again go to Europe in December where he will remain for several weeks in search of acts. While he is abroad Mr. Wallace will be personally engaged in the rebuilding of the show property and R. M. Harvey will be organizing a strong opposition and advance force.



I. C. Shipley.

I. C. Shipley, late of the Sells-Floto Shows, has opened a cigar store at 3212 Cottage Grove avenue, Chicago. Shipley is one of the best known men in the show business. Since 1871 he has been identified with the leading circuses, including Burr Robbins, Sells Brothers, Cole Brothers, and Sells-Floto. Shipley intends to make his "smoke house" a headquarters for show people.

Rats to Get Out Paper.

According to the gossip in the White Rats association quarters and along the Rialto, the White Rats of America expect to publish a paper, which is slated to make its debut about the first of December. Harry Mountford, secretary to the board of directors of the White Rats, is now in New York where it is said he is giving all his time to the exploitation of the sheet, which it is understood will be called "The Player."

Complete plans regarding the issuing of the publication are not known here, yet Dame Rumor has it that the paper will be a weekly and will be devoted largely to the interests of the White Rats organization. Mr. Mountford is expected to return to Chicago next week.

E. A. Becker, of the Columbia theater, St. Louis, suffered a sad blow in the loss of his son. The sympathy of everyone is extended to Becker who is deservedly popular in local theatrical circles. Becker returned to work at the theater yesterday.

TRADE ORGANIZATIONS HELP ACTORS' UNION.

Chicago Federation of Labor Is First to Offer Support to Artists in Fight Against Frank Q. Doyle.

UNION'S LETTER TO TRADES UNIONS.

Chicago, Ill., Nov. 5, 1909.
Gentlemen: At a regular meeting of local Number 4, Actors' National Protective Union of America, it was found necessary to place the booking agency of Frank Q. Doyle of this city on the unfair list.

We respectfully ask that this matter be referred to your grievance committee with a view of having our action endorsed by your body, so that this man can be dealt with as speedily as possible. Fraternally yours,
SEC. S. D. RICARDO,
A. N. P. U. of A., Local No. 4.

The final chapter of the fight of the Actors' National Protective Union of America, Local No. 4, against Frank Q. Doyle, the Chicago booking agent, who was recently placed on the unfair list at a regular meeting of the union, is being written and the matter is now being investigated by the Chicago Federation of Labor, the Calumet Joint Labor Council and the Chicago Heights Trades and Labor Assembly, and it is also likely that other labor organizations with which it is affiliated, will take decisive action against Doyle in favor of the Actors' Union.

Federation First to Vote.

The Chicago Federation of Labor at its regular meeting on LaSalle street Sunday afternoon did not lose much time in referring the Doyle matter to the grievance committee. S. D. Ricardo, secretary of the Actors' Union and its official delegate to the federation, was given recognition by President Fitzgerald and made a few remarks. He said that the union wanted the assistance of the Federation in unionizing the theaters and to heartily endorse its action in placing Frank Q. Doyle on the unfair list. A copy of the letter, which was also sent to other trades councils, is printed in this week's Show World. When the matter came for a vote, the Federation without a single dissenting voice placed the matter in the hands of its grievance committee.

Calumet Council Votes Likewise.

Out in Kensington Tuesday night, the Calumet Joint Labor Council, after hearing the letter from the Actors' Union read and having Secretary Ricardo make some remarks, unanimously voted to have the executive committee give the matter careful consideration and arrange to give the Actors' union the proper support in bringing Doyle to time. The Chicago Heights Trades and Labor Assembly met this week and followed in the footsteps of the other affiliated bodies. The South Chicago Trades & Labor assembly meets Friday night and it will also be asked to take similar action.

Definite Action Expected.

The grievance committee of the Chicago Federation will confer with Doyle and then report back to the next meeting of the federation, which will be held a week from next Sunday. If the report is unsatisfactory, the federation will take final action that will result in Doyle being declared unfair and the unions comprising this body will be notified that he is in disfavor with the federation and should be dealt with accordingly. If all the trades councils fail to come to terms with Doyle, it is a foregone conclusion that Doyle is bound to face a more serious proposition than he is now confronting. The matter is practically out of the hands of the Actors' Union and the artists are anxiously waiting for the final decision of the labor federations, councils and assemblies.

Unionization Possible.

Now that the bigger and more influential organizations have decided to support the union, the handwriting is plainly visible on the wall. The houses of Chicago are destined to become unionized and the clash with Doyle is practically responsible for the change of affairs. The artists are after the non-union houses and it is their one desire to make every house play union acts. With the hearty co-operation of the federations, councils and assemblies, which control the labor unions of Chicago, the union is bound to score one grand victory.

Theaters Are Declared Unfair.

Two even dozen of the larger and better known theaters of Chicago have been declared to be on the unfair list by the Billposters' union. This is the result of the strike now in progress aimed at the American Posting Service and the lockout directed against the union by the theaters of the loop and contiguous districts.

Stock Does Well.

MANKATO, Minn., Nov. 8.—"Yankee Doodle" Stock company enjoyed good business five nights, November 1 to 5, at top repertoire prices, in Mankato theater.—RICHTER.

Majestic Theatre

WESTERN ENG. CO. CHI.

LYMAN B. GLOVER, MANAGER

CHICAGO WEEK OF NOV. 8, '09.

PEN AND INK COMEDY BY
STAFF CARTOONIST H.F. THODE FOR
THE SHOW WORLD

JOSEPHINE AS TOM'S SISTER
D'ARCY

O! BUT MY HEAD ACHES

I WAS ON THE WATERWAGON BUT I GAVE MY SEAT TO A LADY

DINNER IS WAITING SIR

EDWARD MORRIS AS TOM EDWARDS

BERT LESLIE AND HIS COMPANY IN "HOGAN IN SOCIETY"

O! SWEET LOIZA WON'T YE BE MINE OWN

THE GREAT ENGLISH CHARACTER ACTOR
ALBERT CHEVALIER
IN A SERIES OF HIS FAMOUS SONGS

HOW CAN YOU TODDT-TODDT VEN YOU HAFF NO, TODDT THER TODDT?

FRED SOSMAN IN DIALECT SONGS

O! GOSH! HA-HE-HE HA-HA! SAY, GIRLS I'VE GOT A FELLER NOW

ARTISTIC CONCEPTIONIST

LOTTA GLADSTONE IN "THE COUNTRY GIRL"

A-CHOO! A-CHOO!

MAKES MANY QUICK CHANGES SEVERAL OF THE RAINBOW'S COLORS

MR. HYMACK THE CHAMELEON COMEDIAN

THE SHIELDS

BERNARD SHIELDS, IN THREE CHARACTERS

MRS. B. SHIELDS, AS MISS STEVENS

SYDNEY SHIELDS, AS KID GREASE

BERNIE SHIELDS, AS TOMMIE

BESSIE SHIELDS, AS SALLIE

PRESENTING "THEIR DADDY" BY ALLEN G. MILLER

THE TWO ARKANSAS CONSTANT & LILLY "EUROPEAN CONCERTINA SOLOIST AND PIANISTE"

THE ASAHI TROUPE

THUMBS SECURELY TIED BY A SPECTATOR

PRESENTING THEIR ORIENTAL PIECE DE RESISTANCE ENTITLED "THE HUMAN FOUNTAIN"

"THE ACT DAINTY" PRESENTED BY-

ELSIE FAY → JOE MILLER AND SAM WESTON

I'LL BE HAPPY IF YOU LOVE ME ONCE IN A WHILE

IN SONGS, DANCES & COSTUME CHANGES

EVERY GIRL YOU MEET TO-DAY

CANTON & CURTIS, PLEASING ENTERTAINERS

MY COWBOY-GIRL

BOW WOW

COMEDY WITH MUSIC.

THREE GARDINERS CO. H.F. THODE

COMBINED SYNOPSIS AND CRITICISMS

Independent Subjects

BY WALT MAKEE.

THE BOATMAN OF THE RIVERIA, Dramatic, Lux:

The story of a boatman's wife who is tempted to leave husband and son by the oily tongue of a stranger. The husband follows her, and, catching her with her new found love, a fist fight ensues in which the boatman is victorious. The wife and husband are reconciled through the efforts of their young son.

The scenes are laid in and about Nice, France, during the celebration known as The Battle of the Flowers. The backgrounds have been carefully chosen for their picturesqueness. Many of the scenes are beautifully tinted and the photography is almost faultless throughout. The film should be popular and destined to long use.

THE MUSICAL WAITER, Comic, Ambrosio:

Between the times that Ambrosio is producing masterpieces, the studio force is permitted to perpetrate such utter absurdities as "The Musical Waiter," which relates that a waiter who is fond of music insists on dancing and singing with the cafe orchestra while simultaneously attempting to wait upon the guests. He ruins the ladies' dresses and he smashes up the china, and is finally kicked out of the place, after his nonsense has continued through five or six numbers. In any well ordered cafe he would have been mobbed in two seconds.

FATHER'S HOLIDAY, Comic, Clarendon:

A mildly amusing story, which relates that father has determined to take a holiday by himself. He packs a small tent and other camping paraphernalia, and, kissing wife and daughter goodbye, he starts off. His first camp is interrupted by a farm hand, who dumps a quantity of fertilizer behind the tent. The second camp is interrupted by the onslaught of a herd of cows and father gathers together his kit and makes a stumbling exit from the scene, meeting with several accidents before he finally arrives home to be bandaged up and placed in an easy chair, where he is last seen reading a book called "Restful Holidays."

HENRY III, Drama, Itala:

The dissolute Henry III of France was assassinated by a monk, a fact which has formed the basis of this filmic intrigue. Aside from this fact, however, the story is not historical. The action moves swiftly from beginning to end; the actors are the pick of the Itala studio, while both interior and exterior scenes are presented with a striking fidelity to the details of the period. The king becomes fascinated with the wife of one of his courtiers. He writes her a note and sends it by the court fool, planning a rendezvous. They meet. The king reprimands him and he threatens revenge. The woman drops her scarf at the meeting place. The fool finds it and takes it to her husband as proof of the truth of his story. A stormy scene between husband and wife follows. The husband disguises himself as a monk, obtains admission to the king's presence, stabs him and in turn is run through by an attendant, being gathered up is thrown from a window of the castle to the stone pavement below. The final scenes show the remorse of the jester. "A great film!" was the verdict of a number of exhibitors who witnessed it upon this occasion.

THE MIRACLE OF THE NECKLACE, Dramatic, Lux.

A story of the middle ages, told in a series of exquisite photographs. A wandering street singer being refused alms, is in a starving condition. He enters the church of the Notre Dame and appeals to a statue of the Virgin for help. She comes to life and gives him a valuable necklace which she wears. As he leaves the church he is followed by two villagers. He goes to a jew and sells the necklace. Meanwhile the villagers have informed the police and the minstrel is arrested, taken before the tribunal, charged with sacrilege and condemned to the block. Just as the axe of the headsman is about to fall, the Virgin appears in a vision, presents the necklace to the condemned minstrel, strikes off his bonds and bids him escape. His would-be executioners, fall upon their knees in adoration.

Interest never lags throughout this story and it will prove a welcome addition to any exhibition room.

THE CROP OF ORANGES IN PALESTINE, Educational, Comerio:

A film which is deserving of general adoption by schools and colleges throughout the country as well as a prolonged popularity among professional exhibitors. It shows how oranges are grown, picked, sorted, packed and shipped. The photography is of the highest standard, a fact which greatly enhances the intrinsic merit of this series of views.

THE WOES OF A CINEMATOGRAPHER, Comic, Eclair:

An amusing film conceit showing the difficulty which a cinematographer encountered while endeavoring to take a picture on the public highway. Three men, disguised as ruffians, hold up a woman and her child. The party then move to another point to take another

scene in the story, but meanwhile a small boy has seen the hold up and believing it to be real, calls the neighbors and they in turn arouse the police. The three "highwaymen" are sauntering along slowly, some distance behind the other members of the party and are suddenly pounced upon by the bluecoats and landed in jail, despite their protestations. They are finally released by the stage manager, who traces them to the station house and all indulge in a good laugh, except the policemen, who are severely reprimanded. A film that will interest any audience.

THE BEARSKIN, Comedy, Lux:

A dealer in hides offers two villagers a high price for the skin of a bear which they claim to have seen in the forest. He arms them with clubs and knives and they start off. Suddenly the bear comes upon them and they fall upon their knees before it and beg for mercy. Then they escape; tie up their heads and report to the dealer that

self with which he practices upon everything in sight—smashing china and doing much other damage. He escapes from his pursuers, and, like the boy who fights and runs away, he lives to smash some other day. The relation is mildly amusing. The photography is high class.

THE DESTINY OF PAUL WANG, Drama, Great Northern:

The title is somewhat misleading. At the finish, no one knows what the destiny of Paul Wang will be. The audience is given a series of episodes in the life of a young man, son of rich parents, who is sent to the city to earn a livelihood, well equipped with funds. He gets into bad company, falls in love with a prostitute and is finally reduced to rags. The woman casts him off when she has wrung his purse dry and he returns home, where he receives the parental forgiveness. Some of the scenes are so suggestive that exhibitors will do well to think twice before presenting the film to their audiences.

EXHIBITORS' GUIDE

BY WALT MAKEE.

Unbiased Criticisms of Recent Film Releases Condensed for Quick Reference.

INDEPENDENT

THE BOATMAN OF THE RIVERIA, Lux:—A picturesque story of a boatman's wife who is lured away by a stranger and is finally reconciled. Remarkable for scenic effects and good photography.

THE MUSICAL WAITER, Ambrosio:—A comedy, by no means up to the high standard which Ambrosio has established for dramatic productions.

FATHER'S HOLIDAY, Clarendon:—A very mild comedy which will please a relatively few patrons of picturedom.

HENRY III, Itala:—Another masterpiece from the Itala studios. The action is swift, the photography excellent and the scenic effects are of a high order of merit.

THE MIRACLE OF THE NECKLACE, Lux:—Superstition forms the basis of the plot of this well staged story and it commands intense interest from beginning to end.

THE CROP OF ORANGES IN PALESTINE, Comerio:—Shows how oranges are grown, harvested, sorted, packed and shipped; worthy of a place on any program.

THE WOES OF A CINEMATOGRAPHER, Eclair:—Fact has not been stretched very far to form the basis of this clever comic conceit. It will afford genuine amusement to both laity and laymen.

THE BEARSKIN, Lux:—A good comedy story in which a tame bear is used for a fine effect.

It will surprise as well as delight the average audience.

THE PIRATES OF THE SEA, Ambrosio:—Despite a lack of love and "heart" interest. This film will hold attention through sheer merit of production.

ENTHUSIASTIC HANDBALL PLAYER, Pineschi:—More suited to European than American audiences, but a good film of the "smash-things-up" variety.

THE DESTINY OF PAUL WANG, Great Northern:—Many of the scenes are revolting. A rich young man goes to the city and falls in with a prostitute, but finally returns home. Probably intended as a moral lesson, but missed its point.

FORCE OF LOVE, Fineschi:—An absorbing story of rival lovers, not always of good photography, but invariably interesting.

DESTINY, IMP:—An original but morbid episode, by no means up to the standard of the first two IMP releases. Contains several thrilling situations.

CHANGE OF COMPLEXION, Columbia:—The first Columbia release gives promise of better things. The basic idea is clever. A doctor has a potion which changes white people black and vice versa, and complications result.

THE TROUBLE KISS, Phoenix:—When thrown from a direct current machine the photography was bad. The stage is too small. The story is unconvincing.

FORCE OF LOVE, Drama, Pinesch:

The age of the basic plot of this film is somewhat redeemed by the youth of the incidents of its presentation. A rich old dealer in gold and silver would force his daughter to marry a man of his choosing. She refuses and elopes with a poor workman, who is later discharged by the less favored rival. This leaves the man, wife and their little girl, destitute. The wife sends a neighbor out to sell a necklace which her father had given her. A wandering jew buys it and in turn sells it to the father. It recalls his lost daughter to him and in a vision he sees her pitiable condition. He takes a bag of gold to her and leaves it on the doorkill with a note. The thanks of the family are inscribed on the baby's photograph and sent to him, but his heart does not melt until the little child herself takes a big bouquet to him on the occasion of his birthday and all are then reconciled. The interest is well sustained throughout.

THE TROUBLE KISS, Comedy, Phoenix;

About the best things in this film are the stage properties. No one will accept the story seriously. No one with good judgment could commend the severe black and white of the photography. It is acted on a very small stage, which, in the first scenes is made still smaller and more troublesome to the players by the presence of a large post in the center. A man and a woman, guests at a house party, announce their engagement to their host, and, in the fashion of the hour (?), he kisses the young lady. His wife sees him and

immediately breaks up the house party by denouncing him—in the approved social style (?)—and quitting to go home to mother. The engaged man is entertained at his home by some lodge friends who indulge in an orgy. The husband follows his wife to her home and after calling upon the engaged man and the fiancée to help him out of his dilemma, the lodge friends are summoned. They are immediately sober. They go to the accused man's home, disguised as highwaymen, tie the whole family with ropes and the wife relents to save, as she believes her husband's life.

CHANGE OF COMPLEXION, Comedy, Columbia:

For a first effort, this film is not half bad. The pictures are clear and the idea is clever. A certain physician advertises to change one's color. A negro goes to him and is made white, but is warned that she must continue the medicine at regular intervals. She flirts with a white man and they go to a cafe where, while dining, she forgets to take her medicine and is suddenly changed to her original color, much to the consternation of the guests. The little girl of the household in which the colored maid works, gets hold of the medicine and is turned black, as are her father and mother. So the incidents continue until the negro lover of the maid, being turned white, runs out of medicine and is turned black again, then he and the maid visit the physician and force him to take his own medicine.

DESTINY, Dramatic, Imp:

The purpose of this, the third release of the IMP films, is not altogether clear. The episode—and it is nothing more than an episode—may be intended to impress the fact that vice entails its own punishment, otherwise one must wonder why the film was produced. The photography is of a fair quality throughout and the ideas are original. The opening scene shows a thief with a small bag of stolen nuggets, which he hides in the sand. The scene shifts to the cabin of an old prospector. The old man is out of his mind. He goes forth and by some feat of intuition finds the bag of nuggets—and dies. A friendly Indian carries him to his cabin, and, returning, is about to pick up the bag of nuggets when the thief arrives. There is a quarrel but the two agree to divide the spoils. While the division is taking place, the thief strikes the Indian on the head and escapes, making a dangerous passage across a morass of quicksands, which finally begins to envelope him. The Indian comes to his senses, traces the thief who offers the bag of nuggets to save him from the sands. The Indian lets himself down and begins to sink. Three days elapse. The thief dies. A tree falls from the bank and the Indian rescues himself and takes the bag of nuggets to a woman who befriended him—and dies at her feet. The scenic effects are good, but the episode is morbid.

YOUNG DEER'S BRAVERY, Dramatic, Bison:

If this film will pass the board of censorship it will probably be estimated by exhibitors as the best that the Bison studio has produced. It contains a kidnapping and the murders of several Indians, and is of the usual dime novel order which the Bison people seem determined to make their own. Young Deer is an Indian brave. He quarrels over a game of cards in the Indian camp and stabs another Indian. The chief strips Young Deer of his feathers, has him tied to the back of a horse and sent out over the prairie. He is seen by a young woman in the camp of some cowboys and she is the means of rescuing him. He is very grateful to her and proves his gratitude later when she is kidnaped by the Indians, for he kills the leading Indian of the kidnapping tribe and donning his clothes, enters the Indian camp and rescues the maiden. They have a running fight with the Indians but the cowboys come to the rescue and the final scene would intimate that the Indian brave and the young cowgirl were promised in marriage. The photography is fine throughout and the scenes are thrilling.

Order of Film Releases LICENSED.

- Monday—Lubin, Pathe, Biograph, Selig.
- Tuesday—Vitagraph, Edison, Gaumont.
- Wednesday—Essanay, Pathe, Urban, Melies, Gaumont.
- Thursday—Selig, Biograph, Lubin.
- Friday—Pathe, Kalem, Edison.
- Saturday—Pathe, Vitagraph, Gaumont.
- Sunday—Pathe (occasionally).

INDEPENDENT.

- Monday—Imp, I. P. P. Co., Phoenix.
- Tuesday—Columbia.
- Wednesday—Centaur.
- Thursday—Phoenix.
- Friday—Bison.
- Saturday—Great Northern.

WHEN WAS THAT FILM RELEASED?

Licensed Films.

Table listing licensed films with columns for Date, Title, Kind, and Feet. Includes sub-sections for LUBIN, PATHE, EDISON, VITAGRAPH, and BIOGRAPH.

Table listing films with columns for Date, Title, Kind, and Feet. Includes sub-sections for ESSANAY, GAUMONT, SELIG, URBAN-ECLIPSE, and GEORGE MELIES.

Advertisement for THE SHOW WORLD newspaper, including the logo and text: 'EXECUTIVE OFFICES THE SHOW WORLD GRAND OPERA HOUSE BLDG. Chicago, U. S. A. ENERGETIC CORRESPONDENTS WANTED'.

COMMISSION UPHOLDS THE S. & C. OFFICIALS

Charges Preferred Against Chicago Agents by Harry Mountford for Alleged Discrepancies Not Sustained by State Board

Robertson Defends Position.

H. C. Robertson, president of the International Theater company, one of the chiefs in the Chicago office of the Sullivan & Considine office, who, with Gaston Goudron, another S. & C. official, had charges preferred against them by Harry Mountford, attorney for the White Rats of America, for alleged discrepancies of the state employment agency law of Illinois, and whom the state labor commission upheld at a public hearing November 11, 1909.

First, it is not founded upon fact.

Second, that it is not made in good faith.

Third, that same is not made in form required by law.

Fourth, that your honorable board (meaning state labor commission) is without jurisdiction.

Respectfully submitted,
H. C. ROBERTSON,
President International Theatrical Co.

As a result of another conference of the state labor commission regarding the charges preferred against the officials of the Chicago agency of the Sullivan & Considine company by Harry Mountford, secretary to the board of directors of the White Rats of America, alleging certain violations of the state employment agency law, H. C. Robertson, president of the International Theatrical company, and Gaston Goudron, another S. & C. chief here, were declared to be complying with the law in every respect and the case was dismissed.

Harry Mountford, who went to New York the week before and was detained there on some important business matters, was not present at the conference, and Chief Inspector William H. Cruden informed the commission that he had telephoned Bobby Gaylor at the White Rats, and was told that Mr. Mountford was in New York and would be unable to attend the meeting. He had telephoned to the Lowenthal law office, but was told by S. L. Lowenthal that he (Lowenthal) didn't know anything about the case. Mr. Robertson and his attorney, Edward Healy, appeared in person, and without any argument from the other side of the case, the session proved a very quiet one.

Letter Is Read.

After Mr. Cruden had told the board the details of the visit he and Mr. Ross had made last week to the office of Sullivan & Considine here, and that they had found the law being complied with, a letter was read by Mr. Cruden to the board from President Robertson. The communication was in reply to a letter from Mr. Cruden, regarding the complaint of Mr. Mountford that the International Theatrical company was disregarding the employment agency law of Illinois. Mr. Robertson wrote that the agency kept registers as required by Section 3 of the employment agency law, saying that they were submitted to Messrs. Cruden and Ross on their recent visit to his office. In addition, Mr. Robertson said his office kept a complete file of all contracts, advance booking sheets, charge sheets or receipts given to applicants for help, card index system, reports from managers and reports on acts; also account books, in which separate accounts were kept with each and every applicant for help and the amount of fees paid by him to the S. & C. office and for what employes and performers—all of which were submitted to Mr. Cruden and Mr. Ross on their inspection. Mr. Robertson claimed his office not only kept one record according to law, but had at least five different and distinct ways.

Other Charges Answered.

In answer to the second charge, Mr. Robertson said that he had the necessary badges as required by the statute and submitted the same for the commission's inspection. Regarding the third charge of Mountford's, the president of the International Theatrical company said that the company had submitted copies of letter heads, contracts, route sheets, advance booking and receipts to applicants for help, reports from managers and reports on acts, and the following words were printed on all forms as follows: "This agency licensed by the state board of labor commissioners of Illinois, Springfield, Ill., office of chief inspector of agencies, 431 Wabash avenue, Chicago, Ill." Mr. Robertson said that the S. & C. office confined its business to one branch of trade or profession only. On

the fourth charge, he claimed that the company has posted in conspicuous places in the office of the agency copies of Sections 3, 4 and 5 as required by the statute in this case. He emphatically denied that the office was giving out false information to artists.

Assignment of Contract Labor.

On the fifth charge, the company says that it never has and undoubtedly never will engage in the assigning of contract laborers outside the city or elsewhere, as that is entirely foreign to its business. Regarding the sixth charge, Mr. Robertson says his office does not on its letter heads, receipts and printed blanks state that such licensed person is or conducts an employment agency. He says that he does in all such matters comply with the law, and that the letter submitted copies of all such letter heads, receipts, printed blanks and communications that are used in the conduct of the company's business.

Says It Was White Rats' Scheme.

Mr. Robertson said the complaint was not made in good faith; that it was a part of the scheme of the White Rats to compel the Chicago office of the S.



Milt G. Barlow Jr., and Nicholson Harriet

& C. company to adopt a special form of contract, devised, composed and printed by the White Rats' association, and in proof of the charge made by the International company in that behalf, Mr. Robertson referred the board to the disposition made by the commission of the complaint against President Karl Hohlzelle and B. S. Muckenfuss, of the Interstate Amusement company, at its hearing of October 29, the matter being called to the attention of the board by Harry Mountford, secretary to the board of directors of the White Rats of America, who said that a letter was in Inspector Cruden's hands which had been submitted by the Interstate company which contained the agreement of the company to use the new contract. Mr. Mountford immediately withdrawing his charges.

Robertson Hits Mountford's Charges.

In conclusion, Mr. Robertson had the following to say about Mountford's complaint against his office:

"First, it is not founded upon fact; second, that it is not made in good faith; third, that it is not made in form required by law; fourth, that your honorable board is without jurisdiction."

Mr. Robertson made a lengthy talk to the commission on the workings of

HENDERSON WITHDRAWS REQUEST FOR LICENSE

Former Booking Agent, in Letter to State Labor Commission, Says Prejudice is Too Strong Against Him

In the face of a storm of protest, which was turned loose by Arthur Burrage Farwell, chairman of the Chicago Law and Order league, and Clifford G. Roe, former state's attorney, William F. Henderson, who appeared before the commission on Oct. 29, and through his attorney, W. F. McIntyre, applied for an employment agency license, sent a written communication to Chief Inspector William H. Cruden, on Nov. 5, giving the commission official notice that he withdrew his application.

When it became known that Henderson was after another license, Chairman Farwell and Attorney Roe immediately took steps to prevent the granting of the license on the grounds that Henderson was an immoral man and wholly unfit to carry on a business wherein the welfare of young women were concerned.

Flood of Letters Offer Protest.

A large number of letters were sent to the commission and Messrs. Farwell and Roe appeared in person before the board and offered strenuous objections to Henderson's request for a license being granted. Attorney Roe told the com-

Henderson's Letter to Cruden.

W. H. Cruden,
Inspector of Employment Agencies,
Chicago, Ill.

Dear Sir:—

Your letter received containing copies of letters of protest against the issue of a theatrical contract to me. I will say I am willing to, and do hereby withdraw my application for license, as I am convinced the board would be governed by the influence which would be brought to bear by those prejudiced against me at the present time.

Respectfully,
WM. F. HENDERSON.

mission in plain English the details of Henderson's trial before a jury on a charge of conspiracy, and while Henderson was acquitted, Roe asserts that his acquittal was due to a bare technicality.

Henderson's attorney asked the commission for a little time in which to carefully study the details of the case and he was given a week in which to prepare his side of the argument. When the state labor commission met last Friday to take up the matter of Henderson's license, a letter was read from him, and as a result of his withdrawal the entire matter was dropped.

YOUNG WOMAN SECURES A LEMON IN MARRIAGE.

Sensational Echo of a Marriage in an Opera House is Heard in an Iowa Town This Week.

WEBSTER CITY, Iowa, Nov. 11.—The sensational denouncement of a startling marriage ceremony in the opera house at Akron, Ia., in which Rev. Mr. Lemon, a former Christian pastor in a number of Iowa towns, figured as groom, had its setting in the district court at Sioux City, where the wife was granted a divorce on the grounds of inhuman treatment and statutory offenses. The marriage took place in 1904. The groom was 40 and the bride just 16. The pastor's congregation was opposed to the marriage, owing to the difference in ages and many threats of mob violence had been made. It was to defy this element that the minister rented the opera house for the wedding and invited the whole town and countryside to witness the ceremony. Lemon has since left the ministry and is now in Missouri.—TUCKER.

Decorating Club Rooms.

The walls of the club rooms of the Chicago White Rats are being decorated in divers ways and during the week many handsome pictures were artistically hung. Photographs of the club members are prominent and they are bound to attract much attention from the visiting Rats. One picture in particular, that of the White Rats of London, the members grouped nicely together, with Fred Niblo and Harry Lauder in the back row, is also worthy of scrutiny.

The presence of Harry Lauder in Chicago this week recalls the fact that he is one of the best known White Rats in the country. He was given a cordial greeting by his Chicago fraternity brothers.

Fanny Hartz Married?

MILWAUKEE, Wis., Nov. 9.—A report of the marriage of Miss Fanny Hartz, daughter of A. F. Hartz of the Opera House, and Arthur Freund, owner of the Milwaukee stock company in which Miss Hartz is leading woman has been circulated. Both refused absolutely to talk about it Monday.

This is the second season Miss Hartz has been leading woman in the Freund company. She is playing now at the Shubert theater, Milwaukee, in "St. Elmo," the play Vaughan Glaser is trying to enjoin for infringement of rights he claims to hold.

"I think my daughter would consult me if she married," Hartz said Monday.

Freeman Buys New Wardrobe.

CLEVELAND, O., Nov. 9.—Maurice Freeman, actor at the Hippodrome this week, spent \$7.50 Monday for a stage wardrobe to replace one stolen in Buffalo.

His sketch, "Tony and the Story," has to do with an Americanized Italian character and Freeman, a realist, insists on costumes that actually have been worn by people of the type he represents.

Freeman found his needed garb in an Italian second-hand clothing store.—FRYE.

The Late Milt G. Barlow, Jr.

Herewith is published an excellent likeness of Milt G. Barlow, Jr., and his wife, who in vaudeville formed the team of Barlow & Nicholson, the death of the former being chronicled in The Show World last week. The team appeared in an act styled "The Tramp and the Soubrette," and Barlow & Nicholson had scored a triumph with their work. They had been playing dates just prior to the demise of Barlow, which occurred at his apartments, 710 North Clark street. Barlow & Nicholson had played many houses and during their vaudeville travels became widely acquainted with the members of the profession. Barlow was the only son of the late Milt Barlow, the famous minstrel man. Barlow's mother is at present living in New York, and a sister is in vaudeville, being one of the Two Sidonias.

the S. & C. offices, the methods of booking, etc., and commented on the manner in which the artists make the different jumps, and how they were closed by the managers of the various houses where they were booked. He also commented on the Beecher and Darrow testimony of the first conference and regarding the telegram and contracts of the former, he claimed that they could not be used in the present case, as they were dated prior to the time the employment agency law went into effect.

Commission Upholds Robertson.

Following the reading of the letter and Mr. Robertson's personal statements, it was moved and seconded by the commission that the case be erased from the ledger and that the S. & C. officials, against whom the charges were preferred, be dismissed. On October 29 when the case first came up for a public hearing, Attorney Healy and President Robertson withdrew from the scene, leaving Harry Mountford in complete control, having had the better of the argument. On November 5, Messrs. Robertson and Healy, with Mountford in New York, had the upper hand, and consequently there were no lively legal tilts, the matter being settled without further ado.

"HIRED GIRL" STRANDS: MANAGER OFFERS PLAN

LOGANSPOUT, Ind., Nov. 8.—"The Hired Girl" company, which showed here last Saturday night, stranded in this city after the performance. They are here still and not "hired" yet. Starting next week Manager Sipe of the Broadway, will put on several of their

acts in order to let them get money enough to get out of town. They had attachment proceedings brought against them for their board and other bills.

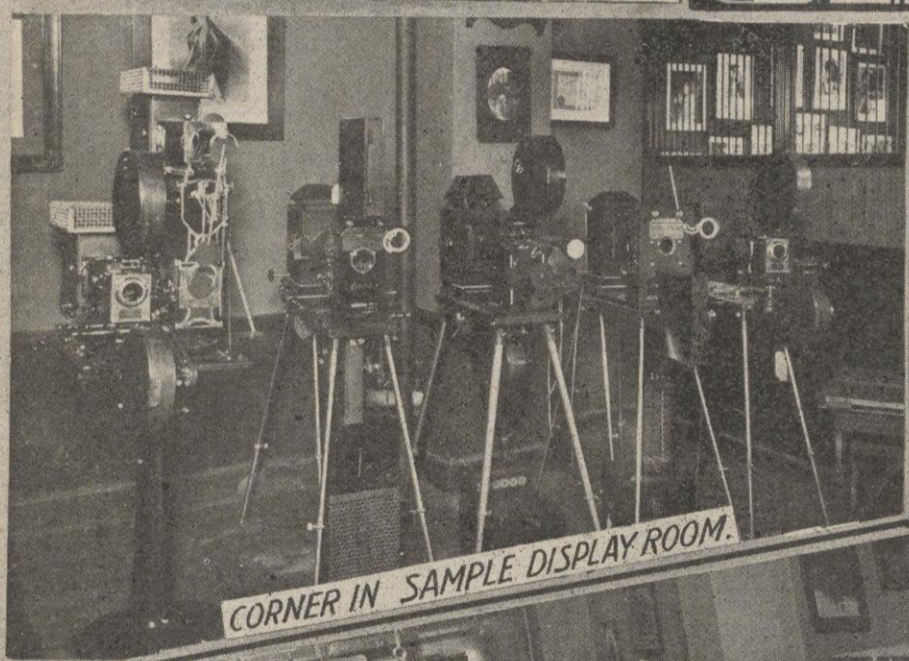
The Nelson had a dark house all week, but this week it has several first class attractions.—PAUL WARD.

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F.C. AIKEN,
PRESIDENT.



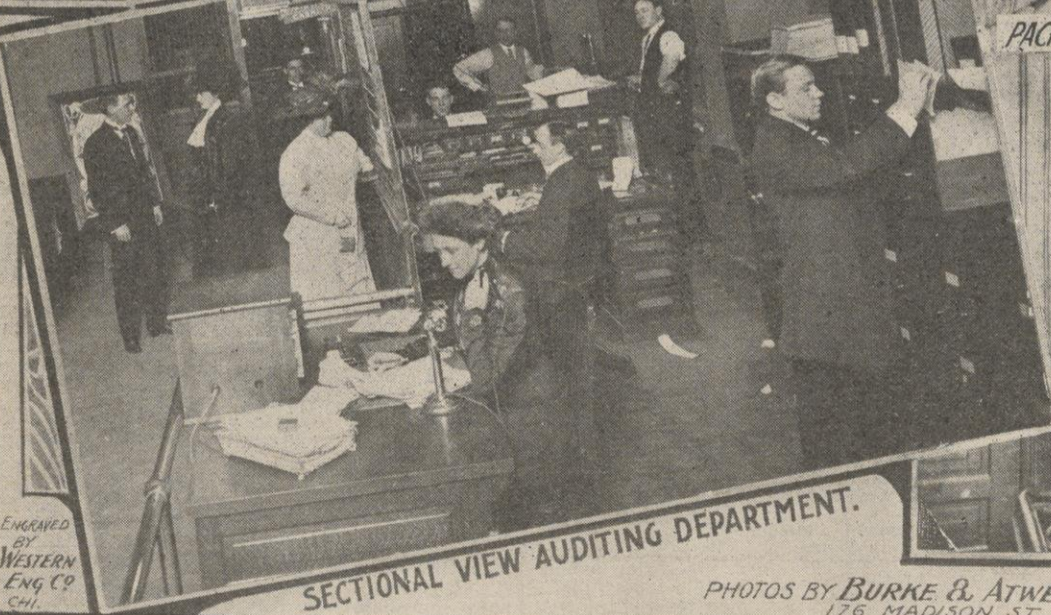
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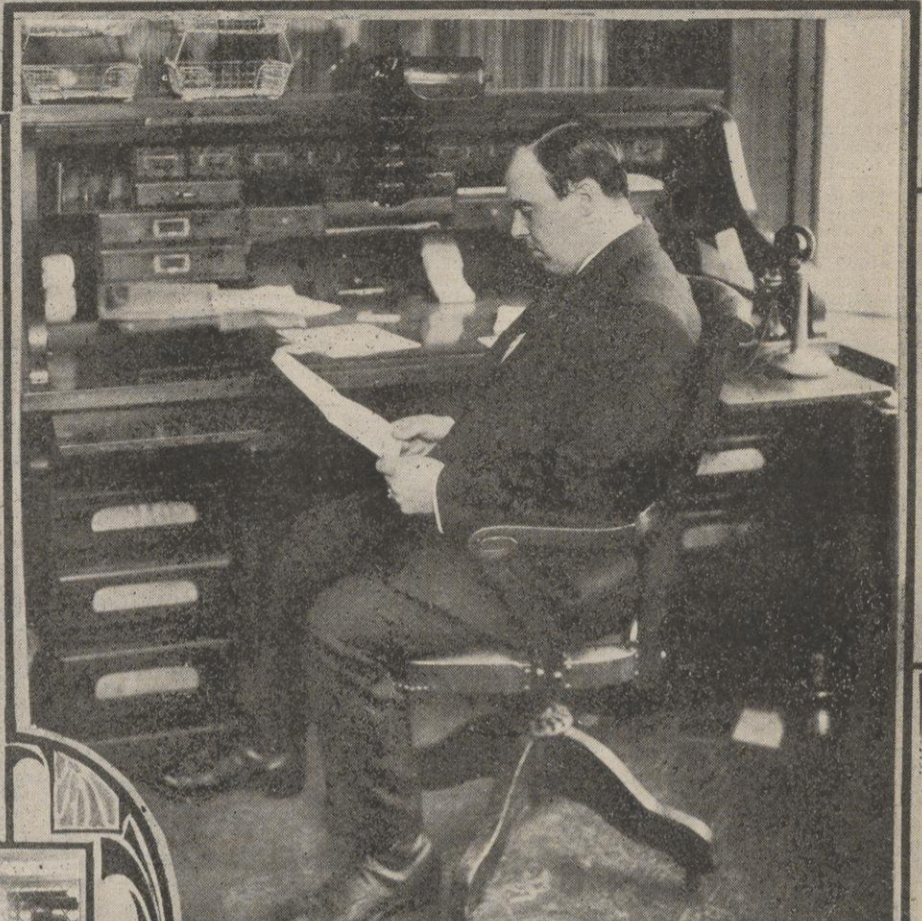
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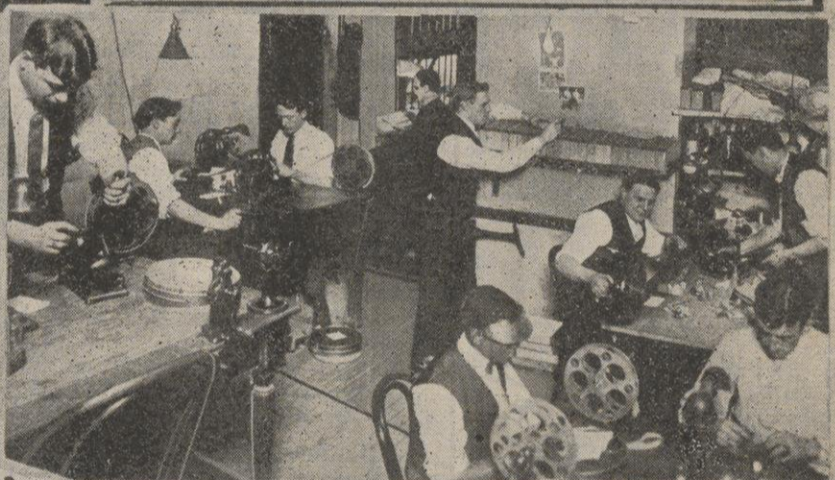
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W. R. SCATES, SECRETARY AND GENERAL MANAGER.



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EXECUTIVE OFFICES.

INJUNCTION GRANTED; TAMMEN IS PLEASED

Sells-Floto Temporarily Restrained from Use of Pictures Showing Any of the Sells Family.

DENVER, Colo., Nov. 6.—In the case of Ringling Brothers, petitioning for a temporary injunction restraining the use of the name "Sells" and "Big Sells Shows" in connection with the Sells-Floto Shows, the use of pictures of the original Sells brothers in conjunction with pictures of William Sells and Otto Floto, and to restrain the use of the words "A Century of Circus Wisdom," the court orders that upon filing a bond in the sum of \$1,000, Ringling Brothers may have a temporary restraining order issued restraining the Sells-Floto Shows company, Frederick G. Bonfils and Harry H. Tammen, their agents, servants, etc., as the order reads: "From using in connection with the advertising of a circus, traveling show or like entertainment, pictorial representations of Ephriam Sells, Allen Sells, Peter Sells or Lewis Sells, or of any one or more of them, until the further order of this court." In all other things the petition of the Ringling brothers is denied.

In addition to contracts of sale from Sells Brothers, Bailey and others, in line to Ringling Brothers, they submitted a number of affidavits obtained recently in the southern states where people swore that when they saw the bills with these portraits, although over or under large letters "Sells-Floto Circus," they believed that it was the "Adam Forepaugh & Sells Brothers Combined Shows" that was advertised as coming.

In Winter Quarters.

The Sells-Floto people did not have time before the day set for the hearing of the application for a temporary injunction to obtain counter affidavits or to check up the affidavits Ringling Brothers had obtained several days or weeks before. The matter is probably of no particular consequence since Sells-Floto shows had gone into winter quarters before the time fixed by the court for passing upon the application for the temporary writ.

The Sells-Floto people look upon the result as a most substantial victory, as their title to the name "Sells," which they purchased from William Sells, of the Big Sells Shows, is recognized by the Federal court as good, but as a matter of form, if not principle, the Sells-Floto people intend to take depositions in the southern states to offset the affidavits referred to, with the view upon final hearing of having the temporary restraining order dissolved.

File a Cross Bill.

The Sells-Floto people have filed a cross bill, claiming damages that run into the hundreds of thousands, and as soon as the Ringling Brothers have pleaded to this cross bill, will begin taking testimony along the line of the 1909 route, which extends from El Paso, Texas, through California and all the Pacific states to Vancouver, from Vancouver to Norfolk, Va., and through practically all of the southern states.

It is alleged by the Sells-Floto people that Ringling Brothers have never missed a day during the entire season that they have not had men circulating bills and false reports about the Sells-Floto shows, and since September 20 have billed every town with hand bills four or five days ahead of the circus, which compelled the Sells-Floto people to have men follow up with other bills counteracting the effect of the Ringling Brothers' bills two or three days ahead of the circus. Since the Sells-Floto people were preparing to bring suit against the Ringling Brothers for damages, their men have accumulated a vast amount of evidence during the season, but to have it reduced to form that would be admitted in the courts it is necessary that depositions of all these witnesses be taken before United States commissioners. It is estimated that the expense of each side in getting ready for trial will not be short of \$10,000.

H. H. Tammen had the following to say regarding the temporary injunction: "I am pleased beyond measure that the court took notice of this case by granting the injunction, at least the part of it so far as the four heads are concerned, because otherwise the whole case would have been practically dropped, and, as it now stands, being a case in equity, I am assuming that the court will take jurisdiction of the entire case, and that will put definite and distinct understanding as to how far the Ringling Brothers and their various circuses can go in a guerilla warfare against the big Sells-Floto shows, without being in contempt of court."

TWO BILLS' SHOW HAS DISBANDED FOR SEASON

Successful Year Has Been Rouded Out and Report Has It That Few Accidents Have Marred the Tour of Shows

RICHMOND, Va., Nov. 6.—Following what is said to be one of its most successful seasons, the Two Bills' show disbanded in this city. The season is said to have been free from accidents. But a few rainy days are reported and only two horses out of the great number carried by the show have been lost.

EMPLOYEE SUES CIRCUS; COURT IS AGAINST HIM

Gollmar Brothers Get Verdict and Will Not Have to Pay Damages

WEBSTER CITY, Iowa, Nov. 10.—The case of John Sherman against the Gollmar Circus, in which \$5,000 damages was asked has just been dismissed in the district court at Sioux City. The circus train was four hours late and running fifty miles an hour when it was wrecked at a switch. Sherman was in a car with five elephants and five camels and it seems almost a miracle that he escaped with his life. The judge directed a verdict on the grounds that the liability, if any, lay with the railroad company, not the circus owners. Sherman sustained a number of broken ribs and other severe, though not permanent, injuries.—TUCKER.

go to make it up, alone were the strangers that are not usually seen at the beginning of the season.

Buffalo Bill said that he felt in better condition than ever and that he was looking forward to going out on a hunt. He said that he had visited Pawnee Bill's place this season and now wants Major Lillie to see what his ranch is like. All the old people that have been with the show for many, many years felt a trifle morose when the canvas was pulled down. Johnny Baker furiously rubbed away a tear, and as to Major Burke, he fairly let the water run down his cheeks. Louis E. Cooke, who for the first time in several years has been with the show on the actual day it closed, was extremely busy all day. He was present at the last meal in the cook tent, and his cheerful mood helped those who hate to say good-bye, bear up. It has been no fighting season for those with the show, but one, which many have made many friends. Buffalo Bill said au revoir to most of the people at dinner in the cook tent.

THE PATTERSON SHOWS DEFER CLOSING DATE

Carnival is Booked at San Antonio, Texas, After Posting Notice to Close.

It was the original intention of Manager James Patterson to close the season of the Great Patterson shows at Jackson, Miss., November 5, but by reason of a "fall down" of a carnival company which was booked to furnish the shows for the International fair at San Antonio, Texas, this week, Manager Patterson made arrangements with the San Antonio fair people for the Great Patterson shows as the big attraction. The International Fair Association paid the transportation of the Great Patterson Shows from Jackson, Miss., to San Antonio at a cost of \$1950.00. The Patterson shows left Jackson at 4 o'clock Friday morning, November 5, on a special train with a schedule of 35 miles an hour. The shows ferried the Mississippi River at Vicksburg using the A. & V. Railroad from Jackson to Shreveport, La., and the M. K. & T. from Shreveport to San Antonio, a distance of eight hundred and forty miles. The Patterson shows opened at the International fair at San Antonio on Sunday, November 7, where they will continue to appear until November 17. The Patterson shows will close the season at Beaumont, Texas, November 27, and will ship into winter quarters at Shreveport, La. The shows will be considerably enlarged next season.

CIRCUS MEN RETURN AFTER A BIG SEASON.

Present Year Has Been a Strenuous One With Billers and With All Concerned in the Show Business.

The arrival in Chicago during the past week of a multitude of billposters, billers and agents connected with Ringling Brothers, Barnum & Bailey, Sells-Floto, Hagenback-Wallace and other tent shows, marks the close of the tenting season of 1909.

From all reports, the past season has been one of the most strenuous as regards opposition in many years. In fact it is said that several hand-to-hand encounters took place between the representatives of the Ringling and H-W shows during the closing week in Mississippi. There is a tale going the rounds to the effect that three Ringling billposters held up six representing the hyphenated shows, confiscated the latter's paper and forced them to return to town without even renewing their own paper.

Wheeler Denies Report.

ST. PAUL, Minn., Nov. 7.—Bert Wheeler, lately with the Cole Brothers shows, wishes to deny the report that he was "trimmed" out of his "holdback." He says: "Owing to the fact that there is a rumor afloat that Ed. Knupp of the Cole Brothers shows 'trimmed' me out of my 'holdback,' I wish to say that no such thing happened. I received my 'holdback' and salary in full from Mr. Knupp at the American hotel in St. Louis, Mo., in the presence of George Robinson. Now let the Wisconsin 'yap' use his sledge."

WANTED!

FOR THE

Carl Hagenbeck and Great Wallace Shows Combined

Circus People FOR SEASON 1910

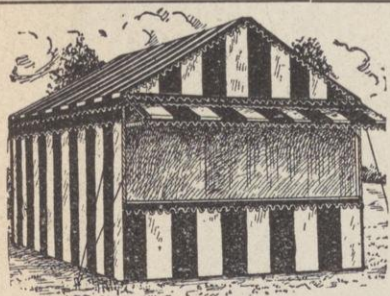
Enlarged in every department, with more cars, bigger street parade and greater spread of canvas. This show for next season will be one of the biggest and absolutely the Highest Class amusement enterprise under canvas in America.

FOR THE BIG SHOW The very best Artists, Performers and Acts. Riders, Clowns, Aerialists and Acrobats; also, first-class horse breakers for winter and summer work. Address, B. E. WALLACE, Peru, Ind.

FOR THE SIDE SHOW Suitable attractions, strange and curious people, legitimate freaks (no monstrosities), Magician, Musical Acts and any other acts suitable for the Side Show and Vaudeville Annex. Also Colored Musicians and Performers. Address, ARTHUR HOFFMAN, Burlington, North Carolina. Colored Musicians, Etc., Address, P. G. LOWERY, Vicksburg, Michigan.

FOR THE ADVANCE One hundred Bill Posters, Agents, Lithographers, Programmers, Brigade and Opposition men. Address, R. M. HARVEY, Gen'l Agent, Perry, Iowa.

The sleeping and dining accommodations with the Hagenbeck-Wallace Shows will be the very best provided by any show in the United States and with the extensive improvements and additions now under way, this big INDEPENDENT combination of shows will be the absolute peer of any circus in the world.



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TENTS

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The show was late upon very few occasions, according to the management, although all openings are alleged to have been made on time. Buffalo Bill will go to New York City for a few days where he will visit some old friends, after which he will go to his ranch at Cody, Wyo., where he will hunt. It is believed that Major Lilly will join him there after he has seen to the packing away of the show at Trenton, N. J.

soap and other things that please Mr. Indian.

Although today was the last day of the seven months of show business for the Wild West and the Far East, everything was carried out as smoothly as if the big show was simply going to another town. The different tailors from downtown and the many railroad men who wanted the business of carrying the show home, or at least the folks that



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ALL ARTISTS ENGAGED FOR:

THE RHODA ROYAL



TWO RING CIRCUS HIPPODROME AND WILD WEST

WILL REPORT AT MEMPHIS, TENN., THURSDAY, NOVEMBER 18, 1909. TWENTY WEEKS BOOKED IN BEST CITIES IN THE U. S.

Rhoda Royal carries One Hundred and Twenty-five Arenic Stars and One Hundred Unsurpassed Educated Horses.

The Largest, the Best, the Most Attractive Winter Circus ever Conceived.

RHODA ROYAL ORIGINATES. HE ALWAYS LEADS. HIS MASTER TOUCH IS APPARENT IN EVERY ACT HE PRESENTS

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Suite 61-65 Grand Opera House Building

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To Independent Exchanges

80 PER FOOT = 80

FOR BRAND NEW FILM

For some time past the International Projecting & Producing Company has received a number of complaints from Exchanges we have been supplying with film,

Regarding shortages in lengths and subjects which had been formally released in this country; also where titles had been changed in Europe before the goods had been received by us on past released subjects. We, therefore, deemed it best, after thoroughly investigating and locating where the fault existed, to no longer deal with a middle man or an agent, but do our business direct with the manufacturers. Therefore, under new arrangements, we will continue to release weekly, **COMMENCING**

Monday, Nov. 15th

Special features which we shall advertise in the future, equally as good as our past past features, an additional cost

IMPORTANT

Special features which we shall advertise in the future, equally as good as our past releases of "The Cavalry Charge" and the "Last Days of Pompeii," an additional cost of one cent per foot will be added for such subjects; all others will be 8c net.

This new arrangement should give every independent Exchange an opportunity to increase their weekly orders, and if a satisfactory number of Exchanges take advantage of this new condition, the International Projecting & Producing Company will continue their weekly releases at the above quoted price and no higher.

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LIVE NEWS TOPICS OF THE WEEK

ARKANSAS.

Little Rock—When J. Frank Head left Little Rock last week, a \$40,000 theater for Little Rock was declared to be assured. Mr. Head is in St. Louis, in consultation with Kennerly and Irdell, the architects who drafted the plans for the building.

The new venture is financed exclusively by local capital, with Mr. Head as the heaviest stockholder. No outside theatrical syndicate is in any way interested in the deal, nor will the Shuberts supply the productions, as has been stated.

Ozark—B. H. Bartleson has awarded John Fries a contract to build an up-to-date theater in Ozark. Work on the building will be begun at once, and the structure turned over to the owners, complete, according to the contract, in February.

ALABAMA.

Montgomery—Howard Thurston gave two night performances and one matinee at the Grand in his magic. Mr. Thurston had fair houses at each performance but he emphatically declares that this is positively his last appearance in Montgomery.—LONG.

COLORADO.

Boulder—At the Curran Opera House, "A Knight for a Day," with an excellent cast and beautiful scenic effects, was greatly appreciated by good house on November 4. "Texas" satisfied a fair audience on the 6th and "A Stubborn Cinderella" on the 11th. Manager Penney is pleasing his patrons, by giving first-class moving pictures on off nights.—BEDARD.

Pueblo—Among the numerous resorts planning early to make the next season a record breaker is Glass & McQuillan, owners and operators of Lake Minnequa Park, Pueblo, Colo., and who have just closed contracts for the erection of a mammoth bathing pier and cement bath house, carousal building, human roulette and for the enlargement of their refreshment pavilion. Between \$25,000 and \$30,000 will be expended.—GLASS.

INDIANA.

Vincennes—Jay Bradbury and family, who have been traveling with the Sells-Floto Circus this year, returned to the city last week and will spend the winter at his home here. He states that the circus has had an unusually successful season which closed at New Albany, Miss., last week. Mr. Bradbury and family have an excellent musical act in connection with the side show and has made good from the time he has started with the circus. He expects to return with them next season.—BELL.

IOWA.

Webster City—Raymond S. Chase, son of Dr. F. W. Chase of Des Moines and the originator of the character of "Bud Hicks," in the George Ade play "The College Widow," died in Chicago Wednesday night, following an illness of over a year, due to a nervous breakdown.

Mr. Chase toured this country as leading man in this play for three years and when the company was taken to Europe, he retired from the cast to take an interest in the Riddell Auto Company of Des Moines. His health failed over a year ago and he had gone to Chicago for rest and treatment. The remains were brought to Des Moines for interment.

The report was circulated in Omaha this week that Miss Ray Beveridge, the dainty star in the "Beverly of Graustark" company, may soon wed. The man whom Dame Rumor links in this pretty romance is Viktor F. Ebeling of Hanover, Germany. Ebeling is wealthy and is said to have large mining interests in the west. Strangely enough his route just now seems to follow that of Miss Beveridge's company.

W. P. Guiberson has finally completed arrangements for the opening of the Guiberson Dramatic School in Des Moines. As chief instructor he has engaged J. J. Samstock, a veteran player, whose record dates back to the old stock company days in New York and who has supported stars from Edwin Booth to Harry Corson Clark. The school will be opened immediately upon Mr. Samstock's arrival from New York.—TUCKER.

Burlington—J. M. Root, of the Garrick, has made arrangements to have a new vaudeville house built for him. The present house now occupied is entirely inadequate to accommodate his growing business. The new theater is to be 50 by 118 feet, having a large parqu岸 and balcony, with a seating capacity of one thousand people. The building will be centrally located and absolutely fire-proof. Work will begin early in February so that everything can be completed in time for the opening date on next Labor Day. The Garrick presented the first half of last week. Berge Sisters, quick changing, singing and dancing; Thomas and Payne, Kentucky shoe and roller skate dancers; Chas. Miller, the German Politician; The Gissandos, comedy musical art. The most attractive feature is the wonderful singing of Master Jesse Phillips, of Cedar Rapids, a lad of fifteen years. His rendering of Harry Von Tilzer's "Don't Take Me Home" was repeatedly encored. Master Phillips has been en-

gaged to take the place of Miss Helen Hammond as illustrated song singer. Miss Hammond goes to Mr. Root's Otumwa house. Joe Jordan's Pekin Graduates, "In Southland," is on the bill the latter half of the week.

Robert J. Mercer of this city, formerly advance agent for many shows, is now located at the New National theater in Rochester, N. Y., as press representative.—T. UMBERGER.

KANSAS.

Frontenac—John Simion of Pittsburg, Kans., has purchased the Lyric theater from Joe Lafayette and taken possession.

KENTUCKY.

Shelbyville—The Crescent theater property was sold at public auction here and brought \$10,540. The pur-

chasers were John H. Hartford and J. M. Glasscock.

LOUISIANA.

Montgomery—Gentry Bros.' Dog and Pony Show exhibited here on November 4, afternoon and night, to a large and well pleased house. Barnum and Bailey is billing heavily for November 13.—LONG.

MARYLAND.

Baltimore—Samuel L. West, of this city, has prepared plans for the erection of Neighborhood Recreation-house at West Park, building will contain theater with seating capacity of 400, gymnasium, etc., \$25,000.

MICHIGAN.

Battle Creek—Major Butterfield's handsome new Bijou theater here is be-

ing well patronized by the people of this city. The house is compact and modern in every respect, entrance being secured to Main street by a long arcade giving 156 feet of lobby. The stage is large enough to stage any play and it is understood that efforts have been made by the Shuberts to secure the house one or two nights a week for their road attractions, their offer being refused by Mr. Butterfield. H. S. Carter, formerly an Indianapolis newspaper man and later one of Gus Sun's lieutenants is the new local manager this season.—BARNES.

Lansing—Charles A. Clark has sold the Family vaudeville theater to John S. Wilson, who will convert it into a stock company house. While the transfer of the property was made today the new owner will not take formal possession until the present bookings expire, in about two weeks, unless Mr. Clark is able to cancel next week's bookings, which he hopes to do.

Charles H. Davis, for several years manager of Ringling Bros.' circus, but now a permanent resident of Lansing, will manage the theater for Mr. Wilson.

MINNESOTA.

Lower—Albert Burgess has leased the Vermilion Opera House from Chas. Roland. An effort will be made to book several good winter shows during the coming winter and in addition to these a moving picture show will be put on two nights each week.

Brainard—Manager Al. Cowles of the Bijou theater, is having that popular little play house remodeled and decorated in white and gold, preparatory to going out over the Canadian and coast line with his big aerial act known as "The Marvelous Cowles Family."

MISSOURI.

Springfield—The appearance of Henrietta Crossman as Katherine Van Riper in her newest success, "Sham," at the Landers theater this week, recalled to the minds of theater-goers the days when Miss Crossman, as a school-girl, made her first appearance on the stage in a home talent production of "The Chimes of Normandy," and her later appearance in a semi-professional production of "The Little Nugget." In this later production Miss Crossman appeared with such famous characters in the show world as Joe and Herbert Cawthorne, W. J. Florence and Joe Jefferson. From these amateur steps Miss Crossman rose to the position she now holds by easy gradations. Springfield people gave Miss Crossman the glad hand at every opportunity during the performance, and a crowded house was a tribute to her ability as an actress. A very singular occurrence marked her visit to this city. During the forenoon the building in which she had made her home during her residence in this city was burned to the ground. Some feared that the significance that might be attached to such a happening might affect her acting, but it did not prove to be the case.—FUSON.

Kansas City—The new Gayety theater opened last week with the "College Girls" company. The house is to be devoted to musical comedy and vaudeville, with a burlesque tinge. It is owned by the Kansas City Theater Company of New York and managed by Thomas Hodgeman, the present manager of the Majestic theater.

MONTANA.

Butte—J. Herbert Knowles, late heavy with the Frawley stock company at Seattle, is the latest acquisition to Harry Cornell's company, now playing an extended engagement of repertoire at the Family theater.

Miss Rosa Roma, who recently married Chester Sutton, left last night for Spokane, where she will commence the completion of her Orpheum bookings, which were interrupted here by the closing of the theater of that name.—BILLINGS.

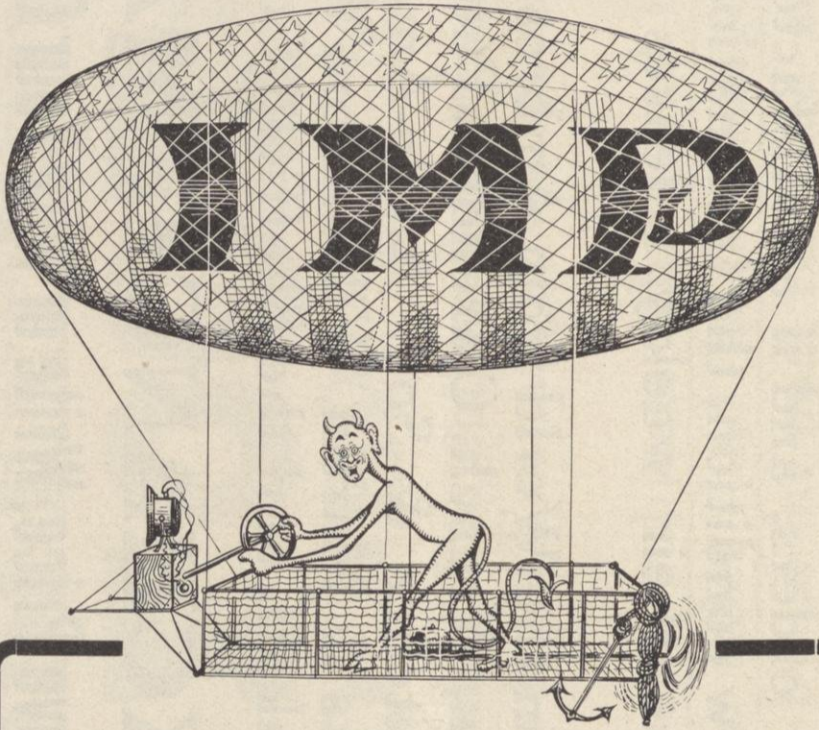
NEBRASKA.

Oakland—A new opera house is to be erected here by Nels Benson, a resident of this city.

Fairbury—Tuesday evening far the best house of the season faced Herbert Thayer and his company in one of McGrath's plays, entitled "The Man on the Box," and judging from the comments and the reception, the play was one of the very good plays of the season. There was not a moment from the beginning of the first act until the curtain went down at the end of the third, that there was not entertainment for all. On the 8th "Lena Rivers" was the entertainment, while on the 11th "The House of a Thousand Candles" will be presented. Manager F. L. Rain is succeeding thus far in the season to get a good, first-class list to present to the patrons.—DENNEY.

NEW YORK.

Gloversville—"The Thief" is the offering at the Darling Nov. 12. "The Servant in the House" will be presented at the Darling at an early date by Henry Miller's Associate Players. The Royal Opera Company will sing "Car-men" week of Nov. 15. This is their



Your audience will rock with laughter when you show my Fifth "IMP" Release, entitled

"LEVITSKY SEES THE PARADE"

Levitsky and his wife and some friends go to see the big Parade. They sweep the crowds aside to get a good location. They see **Wilbur Wright Flying in his aeroplane**. And it's a corking good picture of the world's record flight!). They see a **real balloon race**, then one or two snatches of the Hudson-Fulton Parade. As a final and ludicrously funny scene, Levitsky has a dream. He sees the West Point Cadets, Scotch Highlanders, and Ancient Order of Hibernians, but they all look like regular George Sidney Hebrews to Levitsky in his dream. It's terribly, terribly funny and it's going to make a big hit with everybody. I laughed my spectacles off from the very start to the silly wind-up. Even without the humor it would be a cracking good show, because it gives the airship and balloon scenes in great shape. Tell your exchange you don't want anyone to beat you to this, for everybody will be saying, "Oh! say, have you seen Levitsky!!!" This film will be

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November 13, 1909.

fourth week at the Darling and big business at every performance. Edgar Foreman and company, Lewis and Young, Burgos and Clara, Clayton and King, Gertie Le Clair were the bill at the Family week of Nov. 8.—LOCK-RROW.

OHIO.

Cincinnati.—A new theater is to be built on Elm and Green streets. The name is the "Queen." The owners, Messrs. Springer & Co., will open on November 20. It will be a five-cent theater, with a seating capacity of 300. A new theater, costing several thousand dollars, is to be erected at the corner of John and Armory avenue. The name of the firm is Solomon & Ross. The building will have a gallery and a seating capacity of 500 people, and will operate moving pictures and vaudeville. The new rink at the Music Hall opened last week with a tremendous attendance. Manager Nall announces several big racing events for the winter. Messrs. Reilly and Bernardi have let the contract for remodeling, at an expense of several thousand dollars, of one of their chain of theaters located on Vine near Twelfth. Several new theaters are being built in Newport and Covington, Ky., and not less than fifty theaters will be in operation before the end of the present year. The Auditorium theater has changed hands. The new managers are Messrs. Cressler & Co. A new lantern slide factory is being erected in Cincinnati, with an output of 1,000 slides per day. The new concern will be known as The Lantern Slide Company, Cincinnati, Ohio. The new \$10,000 theater erected on Freeman avenue by Spaeth & Zeth, opened last week to standing room only. This theater is a beauty and a credit to its owners.—RUNEY.

Youngstown.—Princess theater, Fitch and Hanitch, managers: Frank and Hatty Rice, Sid Baker and baby, Newton and Homan, West Bender, "Laughing Rube." Excellent business first half of week of Nov. 8. Adams and Guhl, former vaudeville-ians, who have taken Rogers Brothers' place in "In Panama," attracted big audiences to the Grand Nov. 4-5-6. The production pleased. "The Merry Widow" played to two capacity audiences at the Park theater Nov. 6. Charles E. Smith, formerly manager of the Princess, is doing well with family vaudeville and pictures in Rochester, Pa. Before the opening of next season many thousands of dollars' worth of improvements will be made in Idora Park, Youngstown, and Cascade Park, New Castle, Pa., on the Mahoning and Shenango Valley company's traction lines. Big improvements are being made in Idewild Park, Sharon, Pa., on the Youngstown & Sharon electric line. When the Southern Park, on the Youngstown & Sharon Street Railway line, opens next season, it will have a theater and other summer attractions. Many attractions at the park are being booked for two and three nights. The Grand has a three-night policy.—ARMOR.

OHIO.

Sandusky.—The Lyceum theater, closed ten days ago on account of bad business, is to be reopened by Griffith, of Detroit, scenic artist. He will offer popular plays produced by a company of which Lenora Bergmoser will be the star. Lawrence and Miss Bargmoser were married at Toledo Friday.

Toledo.—From all indications the American Music Hall, formerly Burt's theater, is to be given over to burlesque after all. Many rumors as to the disposition of the playhouse have been current since the theater was closed to vaudeville, but it now seems that E. D. Stair, the owner, has about decided to lease the theater to the western burlesque wheel after having considered propositions from a number of prospective lessees.

It is understood that George Rife, a heavy stockholder in the western wheel, and James Fennessy, of Cincinnati, president of the organization, were in Toledo, looking over the property, and the rumor is afloat that a deal with Stair is practically completed. It is thought that Abe Shapiro will be the resident manager.

PENNSYLVANIA.

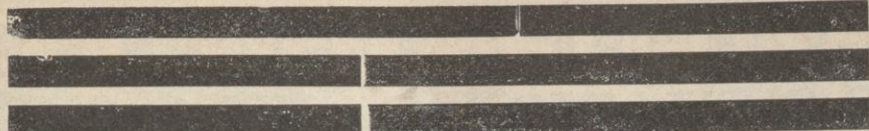
Erie.—The Colonial theater has been turned over to the William Morris circuit.

Columbus.—It is rumored that the Keith vaudeville interests will erect a theater in this city on High street. Representatives of several vaudeville firms have been negotiating for this site, but it is stated that the Keith interests have secured it. The house will be devoted to cheaper vaudeville, of the 10-cent order. A theater capable of seating 800 or 1,000 is contemplated.

Youngstown.—Joseph Weber, New York theatrical man, has written friends in this city to procure for him a site for a new theater. It is supposed Mr. Weber intends erecting a new playhouse in Youngstown.

SOUTH DAKOTA.

Huron.—Opie Read lectured to a packed house on Nov. 5. Well received. Manager Daum installing new opera chairs and remodeling house. The "Bijou" playing to packed houses each performance. Garner and Parker closed the week; their act was a rare treat and was heartily applauded. Ed Crawford, billed to play the first of the week, were closed in Sioux Falls for breach of contract and returned to Chicago. Baby Claire, singing and dancing act, was very well received. The Lounge, under the management of F. G. Sherratt, is doing a good business.—MURPHY.



I Expose



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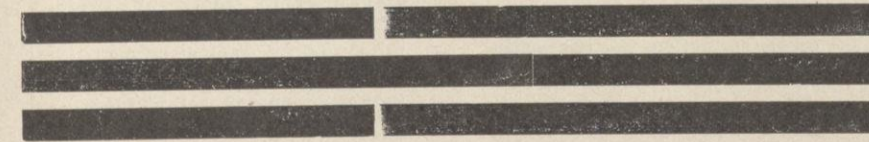
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SYRACUSE, N. Y. SCRANTON, PA. KANSAS CITY. MINNEAPOLIS. WATERTOWN, N. Y.

Sioux Falls.—William Dance, who, up to two weeks ago, was manager of the Majestic theater, and who was contemplating opening the old Booth opera house as a vaudeville and moving picture house, has changed his mind and left for Sioux City, where he expects to engage in the show business.

Aberdeen.—Caleb T. Smithers, of Bowdle, has purchased the Idle Hour vaudeville circuit, which includes houses in Aberdeen and Watertown, and he has arrived in the city to take charge.

Many important changes in the houses will be made by the new owner. The Aberdeen theater is to be thoroughly renovated and brought up to a high standard of merit and beauty. The new management is progressive and enterprising and will give to Aberdeen and Watertown vaudeville which is up to the minute. Mr. Smithers has been made president of the circuit and he will remain in Aberdeen, acting as manager for his local house.

TEXAS.

Clarksville.—Nettie Bourne in "The World and a Woman," delighted a large audience in our opera house last night. Coming Nov. 6, "Uncle Josh Jenkins." From 8 to 13, Brown's carnival.—PARHAM.

Bryan.—Gus C. Street, Jr., of Houston, who was recently awarded the contract to build the new city hall and theater of Bryan, was here this week to complete all arrangements.

Yoakum.—The bids for the building of the Woodman hall and opera house were opened and it was found that A. Farmer of this place was the lowest bidder, \$19,235 being his bid. He was awarded the contract. The building will commence at once and be located at the corner of May and Lott streets, opposite the postoffice.

Yoakum.—Alexander Farmer, of San Antonio, has secured the contract for the erection of an opera house, 100x100 feet, two stories high, for the Woodman Building Association.

Galveston.—At the Grand Opera House, "When His Wife's Away," was scheduled for Sunday matinee and night but owing to the heavy deluge of rain had to be cancelled. Al. G. Field's Minstrels played here on Wednesday to a crowded house. Manager Chas. Brian says that he has a play on every night for the next three months and from three to five matinees every week. Al. G. Field was arrested in Houston on Thursday for contempt of court. The Prince theater is situated just across the street from the court house, and while court was in session the band stopped in front of the theater and played their loudest, much to the discomfort of the judge, who ordered Field arrested. When he appeared in court he made a humble apology and entertained the court with a witty speech. The charge was dismissed.—SPROULE.

WEST VIRGINIA.

Clarksburg.—Nathan Goff will locate an opera house in addition to proposed hotel.

New Theater for Fort Dodge.

WEBSTER CITY, Iowa, Nov. 11.—Public announcement has been made that O. M. Oleson and John Gleason will erect a fine new theater in Fort Dodge to replace the Midland, which burned to the ground two years ago, since which time Fort Dodge has had no play house. It will be located on First avenue south, west of the old theater site. Work on it will begin in the spring and it will be completed for the season of 1910-11. Definite plans, however, have not yet been made public and just what the new theater will cost is not known. Assurances have been made, however, that the house will be a credit in every way to Fort Dodge and ample enough in every way to accommodate the amusement loving people of that city.—TUCKER.

Bob Nome Coins Words.

Robert Nome, a popular White Rat, who is a deep student of nature and philosophy and reads everything he gets his hands on, has coined two words and one of them will be selected and used on his billing. Nome is a clever musician and has an act in which classical and popular selections are a feature and consequently the words have a direct meaning on them. The words concocted by Nome are "musicocraft" and "musicosopher." Nome is well able to define either of them very intelligently.

Trained Bear Bites Admirer.

RACINE, Wis., Nov. 11.—Frank Cary, ticket seller at the Racine theater is at present selling tickets with one hand, the other one being carried in a sling. Cary was patting the animal on the head when it suddenly made a grab, and made good, setting its teeth into his hand and lacerating the member quite badly. It was found necessary to have the wound cauterized.—CRAMER.

Borella in Variety.

Arthur Borella, recognized as one of America's leading laugh makers, arrived in Chicago Tuesday morning to confer with booking agents and to secure wardrobe after closing a very pleasant season with the Hagenbeck-Wallace shows. Arthur will play vaudeville during the winter months, appearing in a comedy musical act. It is more than likely that he will be included in the line-up of the Hagenbeck-Wallace clowns in 1910.

LITTLE CHANGE IN THE BILLPOSTER SITUATION

Strike Still On and Both Sides Are Obdurate—Stage Hands Refuse to Enter the Fight.

The billposters' strike and lockout appears to be about in the same state as last week. The union still stands pat for a raise in wages, and the American Posting Service contends that it will run its business to suit itself.

A few slugging cases have been mentioned, and one or two non-union men have been injured, but very little thugery has been encountered. Paper of the Alhambra theater on the south side has been blackened two or three times, but little other damage has been done.

A meeting of the stage hands was held last week, and they refused to join in the fight with the billposters. It is said that each idle billposter receives \$6 per week from the union, and that there is a big fund on hand, so that the fight can be carried on indefinitely.

One of the prominent theater managers, who is in a position to know, states that the American Posting Service has already lost \$20,000 on account of the strike, and that the company stands good to lose fully \$60,000 or more before the fight is ended. Some efforts are being made towards arbitration of the trouble, and some agreement may be reached within the next fortnight.

Downs Visits Home.

WEBSTER CITY, Ia., Nov. 10.—T. Nelson Downs, "King of Kolns," spent Sunday in this city with his old friend, E. H. Martin. Downs is just back from a run over the Orpheum circuit and leaves the latter part of the week for a twenty weeks' tour starting in Canada, at Toronto, Montreal, Quebec and other towns on the big circuit. In years past Downs used to be an operator on the Northwestern at Marshalltown, while Martin was a conductor on a freight. The two usually spend their summers together and Downs runs in now and then at other seasons of the year between jumps. Martin is now president of the Martin Telephone company of this city, a \$200,000 corporation.—TUCKER.

Violinist Found Dead.

GREAT FALLS, Mont., Nov. 9.—Allen McPhail, violinist at the Bijou theater here, was found dead by his roommate on entering their room last Sunday. Mr. McPhail was 28 years of age, and unmarried, his father being a rancher near Drummond, Mont. The young man left a note, whose full meaning has not yet been explained, as follows: "My life has been a joke for eight years. I have worked hard to make good, but I have failed. Good bye."

Mr. McPhail had opened the artery in his left wrist, and had hanged himself from the bedpost by means of his necktie.

Explosion in Theater.

HEMPSTEAD, Tex., Nov. 9.—The gasoline engine which runs the electric lights and moving picture shows here blew up, tearing the machine into pieces. The Electric theater was packed with people, when the explosion occurred, no one being hurt in the exit through several doors. It will require some time to replace the damages, which amounts to several hundred dollars.

St. Cloud Gets Variety.

ST. CLOUD, MINN., Nov. 9.—The Parlor theater opened last week in ad-

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EASTERN WHEEL HOUSE WILL OPEN SATURDAY

Gayety Theater in Minneapolis Will Offer "The Columbia Burlesquers" as Initial Attraction.

MINNEAPOLIS, Nov. 10.—The new Gayety theater of the Eastern Wheel opens Saturday night, November 13, with "The Columbia Burlesquers" as the opening attraction. S. R. Simon is manager and Tom Hamlin, labor editor of the Minneapolis Tribune is press agent. The seating capacity is 1,700, all-

leather noiseless seats. Exterior of white terra cotta, three stories high, fifty foot lobby in white Italian marble, stage 32 by 32. Eighteen boxes capable of seating two hundred people, all concrete floors, cantilever construction without a post or pillar in the house, 80 feet in height from pit to dome. Smoking is permitted everywhere and every day is ladies' day.

Shows will open Sunday matinee hereafter and price of admission ranges from ten cents to one dollar. A huge electrical sign on the roof contains the words "Vaudeville and Burlesque" and displays the "Gayety Girl" in actual motion dancing against the sky.

Minneapolis now has three legitimate houses, one stock, two burlesque, and four vaudeville theaters to say nothing of the dozen or more moving picture houses.

Moving Pictures Needed.

A manager of a well known one night stand attraction was in a certain town in South Dakota last week, where his company was to appear that night. While standing in front of the opera house, a tall and lanky native, approached him and asked: "Be you with this troupe, that plays here tonight?" The manager informed him that he was. "Do you carry a moving picture machine with your entertainment?" inquired the villager. "Why, no," answered the theatrical man, "but why do you ask?" "Cause, you won't do any business here. People here want to see comical pictures on the canvas and if you aint got them, you'll starve to death, so long" and the town critic sauntered up the street.—BRYAN.

New Plant for Newspaper.

KANSAS CITY, Mo., Nov. 10.—Messrs. Tamm and Bonfils, the proprietors of the Kansas City Post, are putting in an entirely new plant that will cost somewhere in the neighborhood of a quarter of a million dollars, not including the building. "The Post" will appear under the new management about Christmas day.

New York Singer Here.

Arthur Loftus, who is appearing in vaudeville, is scoring a big hit with his vocal selections. Loftus has a voice of high range and has studied its uses and possibilities to the extent that he is making a deep impression with it. His success with "Carrie" has been unusual. Loftus recently arrived in Chicago from New York. He is arranging for a western tour.

Some Impending Joys.

William H. Crane will make his third visit to Chicago in "Father and the Boys," by George Ade, next week at the Illinois theater. This vehicle has been one of the most successful Mr. Crane has had in several years. "The Commanding Officer," presented by Daniel Frohman's players, will follow "The Old Town" at the Studebaker, next week, and McIntyre and Heath will arrive at the Colonial in their new piece, called "McIntyre and Heath in Hayti." Cole and Johnson, the negro players, will arrive at the Globe next week also.

EXHIBITORS' GUIDE

By WILL REED DUNROY

Unbiased Criticisms of Recent Film Releases
Condensed for Quick Reading

LICENSED

FROM CABIN BOY TO KING, Vitagraph:—

Brutal subject, brutally presented. Boy is branded with hot irons. Suppressed.

TELLTALE REFLECTIONS, Gaumont:—

Good comedy. A mirror is supposed to reflect the actual thoughts of persons in its presence. Funny.

VILLAINESS STILL PURSUED HIM, Selig:—

Trick photography well employed. A woman haunts a man, and everything he touches turns into the woman. Very funny.

A DUEL IN MID-AIR, Edison:—

Fairly good story of a fight on a steel beam up on a skyscraper. Too patently a fake picture in some particulars. Contains thrills.

BILL, THE BILLPOSTER, Edison:—

Tale of a drunken billposter whose posters came to life and dance about much to his surprise. Rather comical.

THE CATTLE THIEVES, Kalem:—

Badly presented story of the Northwest country. Much action in the story and the photography is good. Melodramatic.

LET BYGONES BE BYGONES, Lubin:—

Story of an ex-convict and his struggle to remain square. Well pictured and a fine film for a theater in a district where there are many working men.

SEALED INSTRUCTIONS, Selig:—

Important documents from the White House and the struggle of the villain to thwart their proper delivery. Love and jealousy are intermingled. Story not always clear.

THE PIGMY WORLD, Gaumont:—

Funny subject in which trick photography is used. A man tries to enter a cab, and it shrinks until it is only as high as his shoe tops. Amusing.

A PEACE AGITATOR, Gaumont:—

Story of a man who preaches peace and is involved in a number of fights. Causes mild laughter.

THE ROBBER DUKE, Urban-Eclipse:—

Historical. Deals with the oppression by a duke and his punishment by a good king. Good story.

A HEAVY GALE AT BIARRITZ, Urban-Eclipse:—

Shows the ocean in action on the south west coast of France. Well photographed. Good scenic subject.

THE RHYMSTER'S RUSE, Gaumont:—

Story of the supersti-

tion of thirteen at table. Much action in it and it contains much humor.

HARLEQUIN'S NIGHTMARE, Gaumont:—

Colored picture of the dream of a clown. Amusing and novel.

EAT YOUR SOUP, Pathe:—

Shows a father and mother who try to get their obdurate boy to eat his soup. Extravagant. Funny and effective in a family theater neighborhood.

THE GENERAL'S BIRTHDAY, Pathe:—

Tale of exchanged bundles. The general gets a watermelon instead of a marble bust for his birthday present. Rather amusing, but badly presented.

THE PRODIGAL SON, Pathe:—

Hackneyed story presented with some new features. Tinting is poorly done. Good neighborhood theater film.

MALICIOUS RIVAL, Pathe:—

Melodramatic story with some far-fetched results. Ends with a man falling over a precipice. Full of action.

COPS ON A STRIKE, Pathe:—

French police go on a strike. Convicts are impressed into service and arrest the blue-coats. Much action and considerable fun.

THE RESTORATION, Biograph:—

Dramatic story of a husband who mistrusts an innocent friend, and who attacks him. The husband thinks he has killed the man and becomes demented. The restoration is a novel one. Good pictures.

THE STAGE DRIVER, Selig:—

Good stirring western drama. Stage holdup. Son attempts to rob his father's stage. Thrilling. Well photographed.

A BRIDE AND GROOM'S VISIT TO THE NEW YORK ZOOLOGICAL GARDENS, Edison:—

Shows the sights in the New York Zoological Gardens in an interesting style. Well pictured.

INTO THE SHADOW, Vitagraph:—

Story of a child who eats poisonous berries, and its struggle for life. Effective for neighborhood theater.

A STICKY PROPOSITION, Vitagraph:—

Funny story of two children who use sticky fly paper to tangle their grandfather. Provokes merriment.

THE GAME, Essanay:—

Story of the Chicago Board of Trade. Full of action and well pictured. Lacks in plot and in love interest.

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"THE EARTH" GOOD, BUT LACKS LOVE INTEREST

Fagan's New Play at the Olympic is Shawesque—Garrick Has Clean Musical Comedy—Chicago Reviews.

"The Earth," a play by James Bernard Fagan, was presented in Chicago at the Olympic theater November 7, by Edmund Breese and his company with the following cast:

- Lady Susan Sturrage... Helen Macbeth
- Hector Stronge... Ivo Dawson
- Tupper... Charles K. Gerrard
- Miss Janion... Louise Rial
- The Countess of Killone... Dorothy Dorr
- The Earl of Killone... Leslie Kenyon
- Sir Felix Janion... Edmund Breese
- Michael Dickson... John B. Maher
- Roger Morrish... Henry Stephenson
- Rt. Hon. Denzil Trevena, M. P... Rt. Hon. Denzil Trevena, M. P.
- James Bent... Thomas F. Mulligan
- Parker... F. E. Duff
- Robinson... Charles K. Gerrard
- Rev. Malcolm Mackenzie... Harris L. Forbes

James Bernard Fagan has probably attempted to out-Shaw Shaw in writing "The Earth," and has but partially succeeded. When one witnesses a play in which a love interest is nil, one naturally expects such scintillations as "the motor cars are making a lot of difference to the ten commandments," "discretion is the better part of virtue," "the more a man has the less protection he should get," "if there is a woman in the case, it is like the onion in the salad, you can't get away from it," and such other semi-salacious sallies. The difference between the Fagan style and that of Shaw rests mainly upon quantity, with the laurels to the latter.

The Fagan play dissects British politics and British journalism, but while frankly British, the conditions are analogous to those now existing in the United States, and therefore the play should command attention from American audiences. Mr. Fagan argues that it is as vitally necessary to the public weal to place a speed limit upon commercial enterprises as it is to restrict the miles-per-hour of automobiles and he therefore champions the cause of the masses in the character of "Rt. Hon. Denzil Trevena," an M. P., who is fostering a parliamentary bill designed to give the wage earner the same opportunity as the capitalist—the latter being presented in the person of one "Sir Felix Janion," owner of a newspaper trust comprising eighty publications. Sir Felix, finding that his newspaper opposition to the bill is not likely to be availing, begins to uncover a hidden scandal in the life of Trevena, who is in love with and is loved by "The Countess of Killone," wife of a dissolute landowner. He threatens to expose Trevena and the Countess, unless the former shall withdraw his bill. Trevena, to save the good name of the lady, agrees to sacrifice his socialistic ambitions, but the lady interferes—in a heated interview with Sir Felix. She dares him to do his worst and the curtain falls with Trevena and his lady triumphant and the newspaper trust forced to recant.

Fagan has taken himself and his subject so seriously that he has defied—either consciously or unconsciously—the conventions of dramaturgy. He has believed that his audience would be sufficiently interested in the uncovering of an alleged social sore and its healing, that they could well forgive a lack of that heart flavor, usual in the average plaything. Perhaps he purposely missed the opportunity for a love affair between "Lady Susan Sturrage" and a character which could have been conveniently introduced. "Lady Susan" is an ornamental impersonation, practically purposeless. True, Trevena is in love with the Countess, but the affair scarcely awakens sympathy. The Countess required four acts to screw up her courage to the sticking point and quit a drunkard-husband who frankly never loved her. The men of the play are so seriously engaged at their various vocations that love, either for their fellow men or the opposite sex seems a thing entirely apart from their individuality, with the exception, of course, of the conventionally-illicit love affair of Trevena and the Countess of Killone.

It may be held that it is unfair to criticize the Fagan play upon a point which it plainly does not attempt to make, but on the other hand it should be urged that the surgeon's knives appear less cruel and uninviting when wielded with a loving hand.

Fagan would curb the trusts—particularly the newspaper trust; he would also encourage the trusts—particularly the labor trust. He would disseminate one-man power to the masses. His preaching may aid the cause of socialism.

The parts were invariably well played. Edmund Breese, while heralded as the star of the play is rather a second fiddle to the solo of Frank Mills—a fault, or not, as you please, in the construction of the play. Breese offered a powerful, impelling characterization of

"Sir Felix." Mills was ideally cast as Trevena while Dorothy Dorr as the Countess arose to fine dramatic heights at the climax of the last act. The other characters, although mere "feeders" were well handled. Special commendation is due the work of Louise Rial, Helen Macbeth, John B. Maher and Henry Stephenson.—MAKEE.

Majestic Theater.

Since the reckoning of time there have been artists but few like Albert Chevalier and his present appearance at the Majestic theater is proving a theatrical treat. Chevalier is appearing in a series of coster songs and characters, and everyone is artistically and superbly done. Chevalier was given an enthusiastic greeting Monday night, as there were many in the audience who had enjoyed his work at Orchestra hall.

Chevalier presents his types of the London streets and rural districts just as they exist today, and there are no exaggerations. The style of dress, the mannerisms, facial expression, gestures and accent typical of the coster are given in their truest conception, Chevalier having absorbed them all to such an extent that his marked ability to portray them on the stage has made him one of the famous men of the times.

Chevalier has hitched his wagon to a star and that star is art, his work stamping him as a genius. His opening number Monday night was "A Fallen Star," Chevalier appearing as the tragedian who had seen better days, and his lament was given with pathos and fervor. The coster number, "Mrs. Awkins," which is one of his best-known delineations, was heartily enjoyed, Chevalier's depiction of the English type being given in its usual clever style.

In "The Workhouse Man," he held his audience spellbound with his character of the decrepit old man, who, despite his advanced years and enfeebled condition, is able to offer philosophy that creates an indelible impression. A ballad in which the romance of the peasant is excellently told was his next offering. It was entitled "Wot Vor De'ee Luv Oi?" and gave him a chance to display ability in another distinct form. His favorite piece, "My Old Dutch," was given as his last number, his subtlety of expression, pronounced emphasis and style of delivery entrancing the audience. Chevalier lived the parts in his acting, bringing every fibre of his Shakespearean faculties into play and showing conclusively that he is indeed every inch an artist. Nothing is lacking in his costumes and character types to make them strikingly true to life. Long after the eminent artist had left the stage, there was prolonged applause.

Hymack, who is billed as "the chameleon comedian," is certainly entitled to the appellation, as he makes some startling changes that are offered in a new way, and the man received enough applause at the close of his act to justify him for the time he has spent in putting it on its present shape. Different colored gloves, ties, shirt fronts, collars, sleeves, cuffs, etc., spring from his person, and as fast as he discards each of them others appear in their places. He finally makes a complete change of dress at the close of his act. Everything is done with remarkable neatness and dispatch. Hymack shows originality in his work and the act is a decided novelty.

He works alone on a full stage, Hymack supposed to be in a hypnotic state when making the changes. During the course of his act he kept up a running fire of quotations and "bits" from various works. The act is well staged.

When it comes to making people laugh, Bert Leslie, who takes to slang like a duck to water, is there with the "bells." From the moment he appeared in his Bowery characterization of "Hogan," the bartender, who has taken a "swell" home at an early hour and falls asleep in the house before making his getaway, the audience simply roared at the breezy, slangy talk that he "handed" to the other people in the act. The slang comes like steel projectiles from a gatling gun, and "Hogan's" actions in the home and at the table form some amusing situations.

Every word that Leslie utters is typical slang and nearly every one is good for a laugh. Leslie, as the huge, lumbering "barkeep," with his homely expression and bangs, looks the part, and his character is not overdone. Leslie is assisted in the sketch, "Hogan in Society," by Edward Morris, Josephine D'Arcy and Dick Flower. Miss D'Arcy appears as "Tom's" sister, who mistakes "Hogan" for her old lover, who is supposed to arrive at the house in disguise, and Dick Flower does a servant in the house.

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The Asahi troupe of Japanese, with an elaborate setting of oriental design, who combine sleight-of-hand work with acrobatics and some novel work in black art, proved a big feature. The way three of the company make little streams of water shoot forth from pedestals, a sword blade, the hands and heads, and also from an empty glass, is something unusual, the water being stopped at will and forced up again by the wave of their hands.

Lotta Gladstone, with her country-girl make-up, songs and imitations, were enjoyed. The way Lotta laughed—one of those loud guffaws—and "kidded" herself about her rural lover, caused much laughter.

Elsie Faye, Joe Miller and Sam Weston, with pleasing costumes, songs and dances, made a hit. The dancing of Miller and Weston is done with grace and rapidity, and Miss Faye's work was also appreciated. The Shields appeared in a new sketch, "Their Daddy," which has pathos as its chief asset. Bernard Shields does several characters, his plea to his children to return to him at the close of the act being his best effort. The Shields children work hard and say some long pieces. The act was fairly well received, although it could be rewritten to advantage.

Fred Sosman, in dialect songs; the two Arkansans, Constant and Lilly, concertina soloist and pianiste; Canton, and singers and dancers, and the Three Gardiners, musical comedy artists, furnished other acts on the bill. Sosman imitated a German character, a coon shouter, and sang an Italian song of his own composition. The classical numbers of the two Arkansans were of a pleasing nature. The dancing of Canton and the costume changes of Miss Curtis are the best features of their act. The act of the Gardiners was apparently received with favor. Several films were shown by the moving picture machine.—M. M. V.

Garrick.

Let it be set down here and now that there is a clean musical play in town. Strange as it may seem there is an attraction on view that has no questionable lines, no tainted scenes and no suggestive songs. There are no short skirts, no indecent kicking up, and no display of undressed femininity. To be sure there is one girl who appears in tights, but she represents a boy, and the star in the production takes this role for a few moments, but it is part of the plot. This strange musical comedy is called "The Yankee Girl," and it is being offered at the Garrick theater by Lew Field, with Blanche Ring and a fine company in the cast. George

V. Hobart wrote the book, and he has provided some little plot. He also wrote the lyrics, and they are good, and even contain considerable sense as well as rhyme. Silvio Hein, who has written some music that is really pretty and contains real melody, has furnished the music, and it is above the ordinary in grade. Al Holbrook staged the piece, and he has done some good work.

The story is a sort of burlesque on Castro and the Venezuelan troubles. The plot is lifted from contemporary history, and Castro, in all his pompous impecuniosity, is seen strutting through the piece. The tangle is all over a contract for certain mines in the province of Brillantina. The American agent of a big company that has an option on it is supposed to arrive at a certain date or lose the option money and the contract. A tricky Japanese is on the ground trying to obtain the mines, and there are all sorts of complications when the agent does not arrive on time. The daughter of the American agent arrives, and she does all she can to save the day. The plot is often lost in the maze of vaudeville and ensemble numbers, but it always comes to light again, and is on hand at the finish.

Blanche Ring is seen as the Yankee girl, and she is round and good-natured and entertaining. She gets right into the good graces of her audiences at once and everyone loves her the moment she appears. She has a way of taking her auditors right into her confidence that is most captivating, and her elevation to stardom is deserved.

Sunday night, when the piece was revealed for the first time in Chicago, Miss Ring made a tremendous hit with her song, "Rings on My Fingers," and was called upon to sing her well chosen "Yip-I-Addy," and the audience assisted her. In Miss Ring's support is Lee Kohlmar, a Chicago favorite, who was greeted with a flattering amount of applause upon his appearance Sunday night. Harry Gilfoil is seen in his familiar vaudeville foolishness, and he makes the greater part of the fun, although William Halliday and Peter Curley, evidently two other recruits from vaudeville, offer many diverting moments. William P. Carleton, big, wholesome appearing and possessor of a good voice, is the hero, and he does his part well. Some of the players struggle rather comically with the Spanish dialect, and get the French nasal twang mixed in, but that does not matter so much. There are three acts and the scenes are laid in the mythical province of Brillantina, and in the city of Santa Rosa.

The costumes have a Spanish flavor and are very pretty, and not extravagant. They are modest to a degree, and

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that is something for which Lew Fields should receive a vote of thanks. Taken all in all, the attraction is above the ordinary, is amusing, is filled full of good songs, and is mannerly and entertaining. When the plot drags, vaudeville fills in. But at any rate, remember that it is a clean show, and that you can take your mother, your sister or your best girl to witness it and not feel ashamed.—DUNROY.

Powers' Theater.

"The Noble Spaniard," a farce of the hoop-skirt period, is brilliant with wit, and offers Robert Edson a fine opportunity to appear as a bombastic Spaniard, who is fierce in love and always wanting to fight. Gertrude Coghlan is seen as the woman in the case, and her work is interesting. The company is capable and the entertainment is of a high class, and those who want good, clean and lively entertainment will find this piece extremely pleasing. The farce is preceded by a grim little sketch called "The Outpost," which is in vivid contrast to the Maugham farce.—W. R. D.

Great Northern.

Marguerite Clark is seen for the first time as a star in Chicago in "The Wishing Ring," by Owen Davis, at the Great Northern theater this week. The piece is one of those light, airy, pretty affairs, something on the order of "Peter Pan," and gives the Dresden China star a fine opportunity to display her whimsical qualities. Miss Clark has good support, and she is meeting with some little success. With this attraction the Great Northern takes its place among the first-class theaters of the city, under the Shubert regime.—W. R. D.

McVicker's Theater.

Blanche Walsh, an actress who has gained some little reputation in the delineation of a certain type of characters, is appearing at McVicker's theater in a new play called "The Test," by Jules Eckert Goodman. The piece is along the problem order, and attempts to show that an erring woman has as much right to be taken back into the good graces of society as the erring man. In brief the story of the play is this: In the past a man has stolen for a girl he loves. Another man tells the young woman that if she will yield to him he will free her lover. The girl consents, but the other man proves false. The lover is sent to prison for ten years.

As the story opens, it is found that the girl in the case has fallen in love with a young novelist, who knows something of her past. The villain is loved by the sister of the novelist. The motif of the play is furnished by the opposition to the marriage of the novelist and the girl with a past, while the marriage of the villain with a past and the innocent girl is thought to be quite proper. The man who went to prison is released and the different status of the repentant man and the repentant woman is shown in vivid contrast. Miss Walsh is seen as the woman with a past. There are melodramatic touches in the piece, and it is serious to a degree, but it seems to be meeting with success at McVicker's theater. The play has some strong lines, and among them may be found such as these: "Marriage is a sacrament, and, without love, it is a degradation." "On a canvas signed by Millet, the picture of a man of sixty out of work and depressed would be bought by some millionaires for \$50,000. In the flesh, signed by God Almighty, he isn't worth fifty cents."—W. R. D.

Star.

For two hours of rest, and if one wishes to indulge in a quiet sleep in the meantime, to be disturbed only one or twice, the Star theater is a good place to visit this week.

The bill is a quiet one and the audience is the same. Very little applause can be heard. Only on one or two occasions, when the acts disturb the peace in the quiet zone and save the performance from being shipwrecked. The bill is made up of many acts, and it is quite evident that some of them had their trunks shipped over Monday to the popular Milwaukee avenue "try out." Perhaps later they might get contracts for the big time. There is an old adage, "you can never tell until you try." Some of the acts should be told at once just how good they are.

Von Dell and Rozell, occupy full stage, decorated with scenery that resembles the stuff which would be an ornament for any town hall. The scene is laid at a fort, with cannons and plenty of red paint representing the horizon at a distance. One of the team appears as an officer and the other as a black-face comedian, who has left his dialect in his dressing room. After a few jokes, they endeavor to favor the audience with some musical selections, but fail in the attempt. They don't harmonize and their renditions are displeasing to lovers of music.

Al Latz, an illustrated song singer, offers two ballads. Her voice is passable and the same can only be said of the songs. Renfrew and Jenson, whose names do not appear on the program, have their own way of filling time by introducing a few songs which get by nicely.

Kevon and Healy appear in a singing act. The male member of this team has been endowed with good looks and a fair voice. His partner does her share in assisting him in making the act go.

Johnson and Marvel, with their mule, who bears the name of Mike, introduce an act, which they call, "The Brainstorm Automobile," and the funniest donkey in the world. If that be the case, it's too bad that he can't sing or do something besides kicking and biting. It's up to Mr. Donk to make the act go and he fails. Nonette, a violinist and a young lady with a pleasing voice entertains for a few minutes.

George Felix and Lydia Barry, assisted by Emily and Clara Barry, present a sketch, "The Boy Next Door," interspersed with a few songs and dances. The act is not only funny, but receives vociferous applause. They are a clever quartette of entertainers in their line. Melrose and Kennedy, two of the noisiest slap-stick and knock-em-down comedians in the business, who fall off of tables up in the flies and endeavor to break up all of the furniture with their heads, close the show, to be followed by the Kinodome to say good-night.—H. J. E.

Alhambra.

"The Bowery Burlesquers," headed by Ben Jensen and Lizzie Freleigh are entertaining the patrons of the Alhambra this week. The company remains about the same as when it played at the Star and Garter earlier in the season at which time it was reviewed by this paper.

American Music Hall.

Harry Lauder, the great Scotch magnet has been filling the American Music hall to its utmost capacity at every performance this week, and his engagement has been extended over another six days. Be it known, that Mr. Lauder was very severely criticised on the other side of the big pond, because when he was in

America last, he played on Sundays, so this time, he rests on the seventh day, as the good book advises. This week Mr. Lauder is singing "The Wedding of Sandy McNab," "Bonnie Lizzie Lindsay," "I'm the Safest of the Family," "For She's My Daisy," and "I Love a Lassie." Among the other persons in the bill are Sydney Grant, Helen and Fuller, Josephine Davis and Dewitt Young. Of course Mr. Lauder is the main attraction but there are other features in the bill that entertain and please.—W. R. D.

Academy.

The Klmit Players at the Academy this week are offering "Secret Service," a play made famous by William Gillette. The stock company gave a very creditable performance and one readily overlooked the fact that such modern stage adornments as an upright piano and a "mission" table were used as part of the props when the actors were on the stage, for each member did his or her best to "make good," and, apparently had no difficulty in so doing. The same thrilling situations which gained fame for the Gillette production were faithfully reproduced with the possible exception of the third act, the "big" act, where the use of cocoanut shells and a liberal allowance of corn meal would have made a great difference in the general effect.

Anne Bronaugh was wisely cast in the part of "Caroline Metford," which while not ordinarily conceded to be the "lead" is undoubtedly the chief feminine part of the play. The lines were well suited to her and she awakened a much deserved appreciation from the audience. Isabel Randolph, as "Edith Varney" had no difficulty in winning sympathy. John Lane Connor as "Capt. Thorne" did some excellent work, while Guy Coombs as the heavy, acquitted himself most creditably. The other members of the company were well placed.

Star and Garter.

The Rose Hill English Folly company was the current attraction at the Star and Garter theater this week, but the way the box-office attaches were kept busy putting out the "Sold Out" sign during the week was largely due to the presence of the negro champion heavyweight, Jack Johnson, who appeared in a boxing act and "showed off" to the immense satisfaction of the lovers of the manlier art.

Johnson did some nifty work with the gloves and made some remarks about the prize ring, a battle in later months with James J. Jeffries and "kidded" a little in a manner that made quite an impression. Johnson was a whole show at the Star and Garter this week and the burlesque girls and comedians were only a secondary consideration with the audiences.

Features were introduced by Beatrice, the Van Brothers, James Bogard, George Britt, Henrietta Wheeler, Joe Van, Katherine and Nina York, Rice, Thomas and Cain, Pasquale Marjo, Mile. Ventia, Brownie Carrol and Dal Luther. The show for the most part pleased.—M. M. V.

Boston Oyster House Show.

Beginning next Saturday night, vaudeville acts will be offered by the management of the Boston Oyster House and the show will be arranged by Jake A. Sternad, of the National Producing company. The first act will be introduced at 11 o'clock and the last will be given at 1 o'clock. Sternad is arranging a high class show for the opening performance. The Boston Oyster House will give a show every night, after November 13.

PRODUCING COMPANY

IS IN SORE STRAITS.

(Continued from page 3.)

ting out "The Girl in the Grandstand" and other plays, and productions.

Heldman Made Treasurer.

Julius Heldman was made treasurer of the new company, and Ben Block, a wealthy broker, was supposed to be behind the deal, but it is said that Mr. Block did not furnish any money when the time came to put up cash for the new production. Later on, it is said that Jules Altman, connected with prominent liquor firms, was interested in the company, but it is also averred that when the time came to get money from him, he too, backed away, and held himself aloof.

"The Girl in the Grandstand" was put in rehearsal, however, but before it was finally produced, Mr. Duce withdrew from the association. J. T. Henderson was made president, and Henry A. Guthrie business manager for the company. The piece was finally presented at Joliet, October 31. The attraction did not prove to be a rip-roaring hit, but it got a little money. It was then started out on the "open door" time and met with more or less success until last Sunday, when the members of the company arrived in Chicago from La Salle, Ill.

It was announced that the show was brought in for reorganization, and that it was to be taken on the road and played over the week-stand time of the independents. It is now stated that the following people have resigned and quit the company: Charles Gill, leading man; Gertrude Taylor, playing one of the leading roles; Charles Oakes, property man; W. H. Wilson, stage manager; Elmer Walters, manager, and Henry A. Guthrie, business manager.

The players have been haunting the offices of the Western Theatrical company for the past few days in the Schiller building, and many of them have been loud in their complaints. It is said that Charles Gulickson, who made some of the properties for the show, had a hard time in getting his money, and that he had one check returned with "N. S. F." up in one corner, but that the check was made good later on.

Stockholders Interfere.

It is stated by those who have had anything to do with the show, that the stockholders have interfered, and have balked the effort of those who have wanted to make a success of the venture. It is also stated that arrangements were made whereby the play "The Great Question," written by Harold Ward and Arthur Gillespie, was to be produced by the Western Theatrical company. It is now doubtful whether this play will be offered by this company or not. A group of players was brought together, and they were rehearsed for some time. Clamoring for money to live on, during the rehearsals, they were turned down, and the rehearsals suddenly came to an end.

There is a strong rumor abroad at this time that an attempt is being made to wrest "The Great Question" from the Western Theatrical company and have it put out under different auspices.

Lowande Wants Spanish Clown.

Martine Lowande, Jr., is making his headquarters at the Commercial hotel, New Orleans. He has an opening for a Spanish clown for Panama.

Circus Season Prolonged.

Sun Bros. will not close their circus season until Jan. 12.

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Consolidated Amusement Co., 28 W. Lexington St., Baltimore, Md.
Dixie Film Co., Maison Blanche Bldg., New Orleans, La.
Eagle Film Exchange, 143 N. 8th St., Philadelphia, Pa.
Eagle Film Service, 632 Worcester Bldg., Portland, Ore.
Empire Film Co., 150 E. 14th St., New York City.
Exclusive Film Co., 225 Dearborn St., Chicago, Ill.
Globe Film Service, 107 E. Madison St., Chicago, Ill.
Globe Film Service, Denver, Colo.
Globe Film Service, Louisville, Ky.
Globe Film Service, Oklahoma City, Okla.
Globe Film Service, Sioux Falls, S. D.
Great Western Film Service, 59 Dearborn St., Chicago, Ill.
Greene, W. E., 223 Tremont St., Boston, Mass.
Greene, W. E., 511 Congress St., Portland, Me.
Great Eastern Film Co., 21 E. 14th St., New York City.
Independent Western Film Exch., McKay Bldg., Portland, Ore.
Independent Film Exchange, Bijou Bldg., Pittsburg, Pa.
Laemmle Film Service, 196 Lake St., Chicago, Ill.
Laemmle Film Service, Evansville, Ind.
Laemmle Film Service, Minneapolis, Minn.
Laemmle Film Service, Omaha, Neb.
Laemmle Film Service, 111 E. 14th St., New York City.
Laemmle Film Service, Portland, Ore.
Laemmle Film Service, Salt Lake City, Utah.
Michigan Film & Supply Co., Union Trust Bldg., Detroit, Mich.
Morgan-Fearis, 121 E. 5th St., Joplin, Mo.
Morgan-Fearis, 311 Elm St., Dallas, Tex.
Morgan-Fearis, Oklahoma City, Okla.

New Jersey Film Rental Co., 214 6th Ave., New York City.
Pacific Film Exchange, Seattle, Wash.
Park Film Exchange, Gem Theatre, St. Louis, Mo.
Philadelphia Projection Co., 64 N. 9th St., Philadelphia, Pa.
Philadelphia Film Exchange, 14 N. 9th St., Philadelphia, Pa.
Royal Film Service, 188 Madison St., Chicago, Ill.
Superior Film & Supply Co., Toledo, Ohio.
Swanson, Wm. H. & Co., 164 Lake St., Chicago, Ill.
Swanson, Wm. H. & Co., 200 N. 7th Ave., St. Louis, Mo.
Swanson, Wm. H. & Co., 106 S. 14th St., Omaha, Neb.
Sun, Gus, Springfield, Ohio.
Toledo Film Exchange, Toledo, Ohio.
Unique Film & Construction Co., 79 Dearborn St., Chicago, Ill.
U. S. Film Exchange, 132 Lake St., Chicago, Ill.
Wichita Film & Supply Co., Wichita, Kas.
Wagner Film Amusement Co., St. Louis, Mo.
Wolverine Film Exchange, Detroit, Mich.

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Columbia Cinematograph Co., Petersburg, W. Va.
Columbia Film Co., 301 W. 37th St., New York City.
Exclusive Film Co., 225 Dearborn St., Chicago, Ill.
Film Import & Trading Co., 127 E. 23rd St., New York City.
Great Northern Film Co., 7 E. 14th St., New York City.
Independent Film Mfg. Co., 111 E. 14th St., New York City.
Horsley Mfg. Co., Bayonne, N. J.
International P. & P. Co., Schiller Bldg., Chicago, Ill.
Lumiere Co., 31 E. 27th St., New York City.
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Planning Grand Masque Ball.

Under the auspices of the White Rats of America, a grand masque ball will be given in Chicago some time in January, the exact time of the social function to be announced the latter part of this month. The local White Rats say the affair will be gigantic, mastodontic, sumptuous, elaborate, gorgeous, colossal, immense, princely, pompous, brilliant, resplendent and superb, in fact, will be the biggest and best thing pulled off by the artists in recent years. Bobby Gaylor says it will be swell and that's enough said. Complete plans will be announced later.

Lew Aronson in Town.

Lew Aronson, manager of the Campbell Bros. side show, arrived in Chicago from Fairbury, Neb., the winter quarters, Wednesday, and during a call at the Show World offices, announced that he would make his headquarters in Kansas City this winter where he will engage in the furniture business with Robert Lemee. Mr. Aronson will have charge of the Campbell Bros.' side show in 1910.

Clown in Vaudeville.

Jim H. Rutherford, the Hagenbeck-Wallace clown, opens on the Sullivan-Considine circuit at Winnipeg, December 6.

Harry Earl in Chicago.

The Sells-Floto shows are now cozily stored away in the Denver winter quarters. Harry Earl, general agent, is at his home in Chicago. He reports a prosperous tour for the Sells-Floto aggregation and although he declined to announce his plans for next season it is believed that he will continue to be identified in advance of the Denver show in 1910.

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ASSOCIATED VAUDEVILLE ARTISTS' BOOKINGS—ACTS PLAYING IN AND NEAR CHICAGO.

Week November 8.

Eagle Theater—(Kane & Lakeman, managers.) The Armour; The Great Mosher; Hoffman & Dolores; Nettie Strand and Jack Bosworth.
Palace of Glee—Billy Burns; Atea French; The Muehlners.
Palace Theater—Wilson & Wilson; Rapier & Rapier.
Vaudeville (South Chicago)—(H. C. Heisler, manager.) Haas & McGuire; Florence Gilbert; Paddy Shea.
Crown Theater—Maleck & Pierce; George Howard; Maude Tanner.
Lyric Theater—The Larmons; Howard & Hunaala; Neil & O'Connor.
Smith Theater (Harvey, Ill.)—Ed. Melroy; George Howard; Ruth Berkett.
Lyric Theater (Harvey, Ill.)—Paddy Shea; Eydith Shaw.
Chicago Theater—Ellen Linder; Thatcher & Thatcher; Savoy & Savoy.

WASHBURNE & IRVING BOOKINGS.

Chicago, Week November 8.

Principal Theater—(G. P. Hesch, manager.) Dancing Stuarts; Gladys Carlton; Nov. 12 to 14; Charlotte Moray; Al Wood; J. C. Short.
Oriental Theater—(Herman Johnson, manager.) Delmar & Dexter; Laura Petersen; Nov. 12 to 14; Arthur Crawford; Sylvia Weston; Gyllick.
Royal Theater—(Nicholas Sampanis, manager.) Raleigh & Raleigh; Knetzger; Nov. 12 to 14; Heines & Otto; Laura Petersen.
Comedy Theater—(Harlow & Stockmar, managers.) Irene D'Arville; Hargelheimer; Sam K. Otto; Nov. 12 to 14; Delmar & Dexter; Jessie Adams.
New Royal Theater—(Harlow & Stockmar, managers.) J. C. Short; Great Keigley; Nov. 12 to 14; Ed Blonde; Robert Lee.
New Palace Theater—(C. Schoenstadt, manager.) Smith & Adams; Al Wood; Lottie Kolar; Nov. 12 to 14; Hearn & Rawlings; Ed Knapp; West & West.
Ashland Theater—(Messrs. Hamburger & Power, managers.) Nelson; Andy Rankin; Nov. 12 to 14; Saparo & Campbell; The Three Dailys; Cody Hollis.
Homan Theater—(Messrs. Ascher & Ascher, managers.) Sylvia Weston; Great La Moto Phroso; The Mechanical Doll; Nov. 12 to 14; Nelson; Gladys Carlton.
Monogram Theater—(Amelia Marks, manager.) La Mar & La Mar; Arthur Crawford; Flsie Irving; Nov. 12 to 14; Raleigh & Raleigh; Edith May; Knetzger.
Old Monogram Theater—(J. Klein, manager.) Elliott's Georgia Minstrel Maidens and Comedians in stock.

Chicago Theater—(Hughie Roberts, manager.) The Jalvans; Verona Trio; Blanche Kruger; Nov. 12 to 14; Monzer-aldo Trio; Brown & Green; George Weston.

Union Theater—(L. Goodman, manager.) Great Memora; Charlotte Moray; Paul Earle; Hellman; Nov. 12 to 14; Rakin & Tasso; The Jalvans; Elsie Irving; Prof. F. L. Higgins.

Irving Theater—(Fred Wahlfort, manager.) George W. Leslie; Gyllick; Fay Delmar; Nov. 12 to 14; Dancing Stuarts; Andy Rankin.

Swanson's Theater—(Tom Mitchell, manager.) Hanahan's Goats; Edith Fries; Curtis Sisters.

Iola Theater—(Engle & Saunders, managers.) Grace Harvey; Charlie Heines; Nov. 12 to 14; Pamplin; Ritto Counti; Davis & Hart.

Rossiter's Theater—(F. Mylotte, manager.) Pamplin; Ed Gilmore; Nov. 12 to 14; Walburn & Hultz; Anetta Link; Chris.

B. FRIEDLANDER'S BOOKINGS.

For Chicago Week of November 8.

New Douglas Theater—(Clyde Moore, manager.) May & Bert Rose; Lagrande Twins; George Crotty; Mlle. De Von's Cats and Dogs; Eugene Lala; Great Hellman; Ruth Jones; Ernie Gale; Bolton Brothers; Ruth Burkette; Brixton & Brixton.

National Theater—(F. B. Frabbit.) Great Delmar; Carrol & Carrol; Burns & Clark; The Great Howard; Jackson & Turley; Scott & Clark; Mayo & Johnson.

Boston Theater—(J. Ferris.) Rapier & Rapier; Bennett & Neville; Blair & Crystal; Savoy & Savoy.

Wentworth Theater—(Doxon, Brownell & Helbarth.) Potts & Harte; Kitten Sherman; Neubar & Margraph; Ralph Connors.

Queen Theater—(C. Graziano.) Nemo; Pearl Bergen; Wiesz & Wiesz; Gould & Gould; Johnson & Brown.

Crown Theater—C. Roaldson; Wiesz & Wiesz; Fleata Lee; Irene Ferguson; Warren & Kennedy; Joe Morris.

Eagle Theater—C. Roaldson; Wilson & Rose; Ethel Fetterer; Hagenheimer the Great; Arthur O'Connell.

Palace Theater—Lamm Am. Co.; The Great Bancroft; Von Arx; Clayton Sisters; Jones & Mack.

Beecher Gets Check.

Will Beecher, of Beecher & Maye, who recently preferred charges against F. P. Hopson, manager of the Vaudeville theater, for getting commission from artists, without having the necessary employment agency license, received a check this week from Hopson's attorney for the amount of salary due them for time filled at the theater.

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ENGLISH VAUDEVILLE IS IN VERY BAD WAY

New Artists Are Usurping the Old Ones in the Music Halls—Several Players Make Two or Three Turns a Night

BY FRED MARTIN

LONDON, Oct. 30.—Things are looking very blue in English vaudeville. On every hand one encounters first class acts out of employment. If you look down the London—and for that matter the provincial—bills fully one third of the artists are strangers to you even if you have had twenty years' association with the business. The old families, by whose enterprise the fortunes of vaudeville showmen were built, seem to be right out of the running. The new hands have come over from musical comedy and from the pierrots of open air entertainers to be found at every sea-side resort during the summer—successors to the old time al fresco minstrels. The majority of them are willing to work for a small salary and that is just the kind of turn the bulk of the managers are looking out for. A couple of sketches running a half an hour each, two lots of motion pictures, a brace of soubrettes and a pair of modest salaried male turns and you only want about another turn to make up a two houses a night show. In London, with the exception of the Stoll halls, they operate the system of one turn working two or three halls a night. The fortunate act of course obtains extra money but at every additional hall he appears someone else is cut out of a job. This idea was started years ago for artists like the late Dan Lens or Marie Lloyd, who were very much in demand, but now any little act is raced round London in this manner because his salary is considerably less than the aggregate salaries of those he displaces would be. A prominent artist was complaining very bitterly this week of the influence the "free song" has had on English vaudeville. He argued that it brought anybody with a bit of a voice and enough money to buy a suit and the band parts of a free song into the business. They went to form an army of cheap turns who only earn a bare living and oust performers of long standing and want good money.

There is some truth in this but I shall always contend that England owes a vast debt to the American song publishing houses because their refined, tuneful wares have almost completely removed the salacious song of the serio which kept more people away from the music halls than ever attended.

There are half a dozen reasons upon which one can hang the unemployment of artists over here. The three most important ones are the wholesale copying of other artists' ideas in preference to origination, jaunting about instead of devoting time to the improvement of the act and lastly that those who during the existence of the federation have made themselves unnecessarily arrogant to proprietors are being remembered.

They held a meeting at the Mansion House—the Lord Mayor's London residence—on Sunday last to discuss the possibilities of a national theater. Mr. Birrell, who is one of the main guys in national affairs, amongst other high fallutin' things said that "a national theater would encourage the playgoing instincts of the people." Of course this is very nice but any one who understands anything about popular amusement knows that the theater is going down the hill over here. Very few plays are really successful in the sense that they were years ago when music halls were too vulgar for words, skating rinks as dead as doornails and picture theaters almost unheard of. Sir Charles Wyndham says that he fears that a national theater is "un-national nonsense."

The old Middlesex music hall in Drury Lane is to be put up for sale. It has been a rare place for "try outs" and many a good act obtained its start here. It is said that variety agency originated in the saloon which adjoins it. In the old days performers met proprietors here on Sunday night to seek engagements which at that time were only arranged for one or two weeks ahead. The artists being pretty short of learning had considerable difficulty in handling the clerical side of their business. An outsider drifted in one night who agreed to help them out for a slight remuneration and so useful did he turn out he was the general representative for a small coterie in quite a short time.

Frank and Jen Latona are in their second week at the London Hippodrome, where they are given a tremendous reception. Frank is paying the same compliment to Jen that Wilbur Hill is according Mrs. Hill—Willette Whittaker—viz., curtailing his share of the entertainment to afford his wife a better opportunity. Next week they go to another Stoll house—The Hackney Empire.

Harry Wellman, the colored song writer who was very successful here in that capacity as he was in vaudeville with his partner, Williams, is busy rehearsing a big musical comedy sketch

employing forty white and four colored performers.

Daisy Harcourt is in town this week working the Holborn and Shoreditch Empire. I dropped in to see her show at the latter establishment last Monday afternoon and heard her sing "I Don't Care," for which she received much merited applause. In the evening she duplicated the success of the afternoon at the Holborn house and has maintained it throughout the week at both places.

Everywhere you go in Aston this week you can hear "Solomon," which is Jerdan and Harvey's version of "Harrigan." These quaint comedians are playing the local Hippodrome.



SUAREZ A DELEGATE.

John Suarez, president of Local No. 6, St. Louis, of the International Alliance of Theatrical Stage Employees, was elected a delegate of the I. A. T. S. E. to the twenty-ninth annual convention of the American Federation of Labor, which began in Toronto, Canada, Nov. 8, 1909. The other two delegates are Pat Barry of Boston Local, No. 11, and Lee Hart, general secretary and treasurer of the I. A. T. S. E., and a member of Chicago Local, No. 2.

Sadie Jerome was unsuccessful in an action she brought against the Tivoli this week for not billing her with the prominence she considered due to an artist of her standing. It appears that she understood that she had contracted to take less money in return for the featuring on the firm's posters. The management denied this and pointed out that their contracts stipulated that the prominence given to a turn was quite their affair. On this point Sadie lost the case.

A play written around Nick Carter will be produced in Paris next Thursday. The adventures of this gentleman have been the subject of many bioscope films projected on this side.

"The Woman in the Case" commences the sixth month of its London season on Monday.

Nat Gould, the writer of scores of racing novels, is about to present a sporting drama called "The Chance of a Lifetime." His manager will be Frank Gerald, the Australian sportsman and actor, by whose splendid powers of organization the Variety Artist's Federation was made possible.

Pony Moore left but \$41,570.

May Moore Duprez had a bad shock at the Sheffield Hippodrome the other night when a counterweight fell from the flies and missed fracturing her skull by about an inch. May put a bold face on and did her turn but she says it gave her a terrific scare.

OLD BOWERY DREAMS

BY WILLIAM JAY STUART

New York, Nov. 8, 1909. I walked from Fourteenth street and Fourth avenue down to Grand street and the Bowery today. It is not the Bowery of yesterday.

I thought as I wended my way how the writers of today get things mixed about the variety performers who showed on the Bowery in days gone by. One of New York's leading theatrical papers recently published an old picture of Fields and Hoey and declared that Fields was still in the harness but that Hoey, who was once with the American Four (Pettingill, Gale (Pete) Daily and Hoey) was dead. Bill Hoey, of Fields and Hoey, was never with the American Four. That was James F. Hoey, Bill's brother.

When Fields and Hoey separated, Bill joined one of the greatest cornet soloists of his time, Fred Bryant, and the team of Bryant and Hoey became famous.

One night, in the days when New Yorkers were entertained at midnight matinees which started at 12:05 Monday mornings at Jac. Aberles Tivoli theater on Eighth street, between Second and Third avenue, I saw the prettiest little

too great an artist to hide under any one else's name.

About this time Chas. H. Hoyt had produced and made a big success at the Fourteenth Street theater with "A Rag Baby," and it is claimed Frank Dumont who wrote the original "Book Agent," made it into a three act play and christened it "A Parlor Match," by Chas. H. Hoyt. Hoyt was given credit for it, but Dumont always claimed he wrote it all and those in the know believe he did. But that is immaterial now.

Jennie Yeamans, daughter of our own Mrs. Annie Yeamans, who was the real soubrette of those days, appeared as the "Innocent Kid" and the play scored a success from its inception at the Fourteenth Street theater and lasted for eleven years with wonderful results in New York and on the road. The last year of Evans and Hoey in "A Parlor Match" Anna Held made her first appearance in this country doing her famous specialty. The French Twin Sisters were always a big feature with their singing and dancing specialty as well as the Olympia Quartette in the spiritualistic cabinet scene.

Jennie Yeamans married Lester of Lester and Williams and he grew a beard to look like a tramp and they secured the western and southern rights and toured in "A Parlor Match." When Jennie left the original company Minnie French played the "Innocent Kid."

(Old Hoss) Hoey, as he became known, starred for several seasons after Evans and Hoey separated and they passed to the great beyond. Most of these folks I am writing of are dead and it is one of the peculiarities of life that at the Lambs' Club Gambol last year a young man appeared on the end and for a specialty did a song and dance which would have put to shame some of the greatest dancers of today. One not in the know would ever imagine he was the same Chas. E. Evans that sang and danced with P. James Niles SOME years ago.

(To be continued.)

(Editor's note.—Chas. E. Evans is now one of the stars at the Whitney Opera House, Chicago, presenting "They Loved a Lassie.")

Harry Lewis Returns.

Harry Lewis, president of the Chicago Film Exchange, returned Sunday, last, from an extended tour in Europe in which he visited Italy, France, Germany and England. Mr. Lewis was gone the better part of a year and had the finest time of his life. He was very much impressed with Italy and spent most of his time there—the climate agreed with him splendidly and the people are jolly and well met. While away he kept in touch with the film situation and is very gratified to see the strength of the independents as compared with the situation six months ago.

Good Shows in Pottstown.

POTTSTOWN, Pa., Nov. 9.—Pottstown theater-goers are pleased with the high class shows being furnished by the manager of the Grand Opera house. Although Manager Edgar M. Manger only took possession of the opera house the latter part of last season, he is giving the people of Pottstown a better class of shows than they ever had before. On Saturday evening David Belasco's play, "The Girl of the Golden West," was presented here for the first time.

Scotti Got the Money.

LINCOLN, Neb., Nov. 6.—Scotti, the Metropolitan baritone, who sang here Tuesday evening, was well received by an appreciative audience at the University Temple, but had a dispute with the management and refused to sing unless his money was advanced. When the money was advanced the program proceeded as arranged.—ADAMS.

Princess Theater Open.

WEBSTER CITY, Ia., Nov. 6.—The new Princess theater opened Monday in Des Moines as the home of stock. It has a seating capacity of 1,305, nineteen exits and its stage has a proscenium opening of 30x35 feet, a depth of 35 feet and a width of 64 feet. An innovation for Iowa will be its young women ushers.—TUCKER.

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UNION CARDS PREVAIL IN GARY PLAYHOUSES

All Artists, Operators and Stage Employes Connected with Theaters in Indiana Town Are Now Unionized

As a result of the controversy in Chicago between the Actors' National Protective Union of America, Local No. 4, and the agents regarding the payment of the union scale for the services of all artists, the theaters of Gary, Ind., have become unionized and the artists, who do not have paid-up cards, will be unable to secure any engagements in that city as the unions there have decreed that if the houses do not recognize the union artists that they will be placed on the unfair list, but none of the managers are willing to take any chances.

Four Houses Flourish.

Four houses in Gary, the Broadway, Gam, Princess and Derby, are playing union acts and are doing a splendid business, according to all the reports received from that Indiana town this week. Ed. Stout, business manager of the Actors' Union, who visited the city in conversation with a Show World representative, said that Gary was flourishing under the union regime. Nothing but union cards are being shown among the artists, machine operators, musicians, electricians and stage attaches and so far no trouble has been chronicled among any of the theaters as the booking agents are sending union acts to the Gary houses. The houses are booked by the Mills, Dourick and Cox agencies. Gary is now thoroughly unionized and harmony prevails at all the houses.

The St. Elmo Litigation.

CLEVELAND, O., Nov. 10.—Miss Alice Kausler has returned to New York after a conference with Vaughan Glaser. She is his legal representative. Details of the litigation affecting the rights to "St. Elmo," the play of Millard Holcomb, were discussed. Hearing on the appli-

cation for a third injunction against other companies comes up in New York Friday.—FRYE.

NEW INCORPORATIONS

- ILLINOIS.**
Condeman Amusement Company, Chicago, amusements; capital, \$2,500; incorporators, Alice M. Condeman and others.
- Northwest Amusement Association,** amusements; capital, \$150,000; incorporators, T. C. Eichenbun and others.
- Orchard Theater Company,** Chicago, amusements; capital, \$2,500; incorporators, Stanley Kubreener and others.
- Savoy Theater Company,** Chicago, amusements; capital, \$2,500; incorporators, William J. Gilman and others.
- Theatrical and Vaudeville Association of America,** Chicago, advancements of business interests; incorporators, Edwin R. Lang, Harry Sheldon and Frank Doyle.
- Frimrose Amusement Company,** Chicago, amusements; capital, \$15,000; incorporators, Phillip R. Fraser and others.
- Union Co-Operative Theater Company,** Chicago, amusements; capital, \$25,000; incorporators, L. Goodman and others.
- George Amusement Company,** Chicago, amusements; capital, \$2,000; incorporators, Phillip Rosenthal, E. C. Stearns and others.
- MASSACHUSETTS.**
Auditorium Amusement Company, Boston, amusements; capital, \$10,000; incorporators, Frederick Nichols and others.
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MANAGER OF ORPHEUM SUED FOR PERCENTAGE

Representatives of Interstate Amusement Association Claim Money is Due Them from Orah H. Smith

OIL CITY, Pa., Nov. 8.—George H. Verbeck and John H. Farrell, of Oil City, representing the Interstate Vaude-

ville Association, have entered suit against Orah H. Smith, former manager of the Orpheum theater here, to recover an alleged percentage due them from salaries of performers furnished by Mr. Smith.

The plaintiffs set forth that they were the owners of the Lyric theater, which they leased to Mr. Smith for a period of thirteen months from March 1, 1908, the latter making a number of alterations and renaming the house the "Orpheum." The plaintiffs also state the defendant agreed to secure his attractions from the vaudeville association, for which service 5 per cent was to be retained from all wages and salaries paid the performers; that he switched over to the Gus Sun Booking Agency and ran their time until Dec. 26, 1908. It is stated that the minimum cost of a Gus Sun attraction is \$115 a week and the highest \$145, while the defendant agreed to run no attraction costing more than \$100 a week, unless with ten days' notice. The sum of \$202.25 is asked by the plaintiffs with interest from Dec. 26, 1908, taking \$140 a week as the basis of figuring their commission of 5 per cent.—CONTINO.

Pianist Pruden Here.

Harry Pruden, who has the reputation of being one of the finest piano players in New York city, is extending the "glad hand" to the Chicago vaudevillians at the local office of the Albert Von Tilzer Music company, at the Saratoga hotel. Pruden, who is widely known among the "perfesh," is an accommodating chap, and is never too busy to do the artists a good turn. Pruden has been a familiar figure at the Von Tilzer office in New York for a long time.

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ROUTES

VAUDEVILLE.

Unless otherwise designated, the following routes are for the week of November 15:

- A**
 - Ameta (Winter Garden), Berlin, Ger.
 - Adams & Alden (Orpheum), Portland, Ore.
 - Abeles, Edward, & Co. (Keith's), Philadelphia.
 - American Dancers, Six (Orpheum), Kansas City, Mo.
 - Albion Bros., Chicago.
 - Alpine Troupe, en route.
 - Acker & Acker, Springfield, Mass.
 - Alexander, Geo. B. (Star), Chicago.
 - American Newsboy Quartette (Varieties), Canton, Ill.
- B**
 - Barnes & Crawford (Majestic), Johnstown, Va.
 - Barnes & Edwins (Plaza), Ashville, N. C.
 - Barnes, Reming & Co., Chickasha, Okla.
 - Bootblack Quartette (Orpheum), Oakland, Cal.
 - Buchanan Four, en route.
 - Bindley, Florence (Orpheum), Seattle, Wash.
 - Buckley's Dogs (Majestic), Denver, Colo.
 - Brown & Spicer, Chicago.
 - Baker Sisters, Chicago.
 - Barlow & Nicolson, Chicago.
 - Broughtons, Chicago.
 - Bryant & Seville, en route.
 - Browns (Broadway Gaiety Girls).
 - Beard, Billy (Majestic), Galveston, Tex.
 - Big City Quartette (Orpheum), Salt Lake City, Utah.
 - Bush & Peysler (Orpheum), Savannah, Ga.
 - Bell Boys Trio (Majestic), Montgomery, Ala.
 - Bandons, Musical (Majestic), East St. Louis, Ill.
 - Bissett & Scott (Majestic), Galveston, Tex.
 - Bloomquest, George (Orpheum), Los Angeles, Cal.
 - Begere Sisters, Quincy, Ill.
 - Birch, John (Orpheum), Seattle, Wash.
 - Bowers, Walter and Crocker (Orpheum), Altoona, Pa.
 - Belmont, Florence, Chicago.
- C**
 - Crescy, Elsie (National), San Francisco.
 - Carter, Taylor & Co., en route.
 - Conroy, LeMaire Co. (Orpheum), Kansas City, Mo.
 - Carroll & Brevoort (Main St.), Peoria, Ill.
 - Chester & Grace, Chicago.
 - in, Gladys, Chicago.
 - Cressy, Will M., & Blanch Payne (Orpheum), Omaha.
 - Crane, Findlay, & Co. (Lyric), Fort Wayne, Ind.
 - Cook & Stevens (Orpheum), Omaha.
 - Cameron, Ella, & Co. (Criterion), Chicago.
 - Clipper Comedy Four (Gaiety), Minneapolis.
 - Clifford & Burke (Pol's), Springfield, Mass.
- D**
 - Del Fuego, Chicago.
 - Don & May Gordon Trio, Chicago.
 - Du Vals, The, Chicago.
 - Darnley, Grace, en route.
 - Dolores, Mlle., & Co., Chicago.
 - Duprez, Fred (Pol's), New Haven, Conn.
 - Dougherty, Ralph (Wigwam), San Francisco.
 - Donner, Doris, en route.
 - D'Arville, Jennette, en route.
 - Delmar, Fay, Chicago.
 - Delmar & Delmar, Chicago.
 - Downs, T. Nelson (Temple), Rochester, N. Y.
 - Donavan & Arnold (Orpheum), Evansville, Ind.
 - Dahl, Dorothy (Grand), Portland, Ore.
 - Dunbars, Four (Majestic), Johnstown, Pa.

- Davis & Smith, Chicago.
- E**
 - Eldon & Clifton, en route.
 - Emmett, Gracie (Proctor's), Albany, N. Y.
 - Everett, Gaynel, Topeka, Kans.
 - Edman & Gaylor (Hippodrome), Lexington, Ky.
 - Ernest, Great (Trent), Trenton, N. J.

- Fealey, Margaret, & Co. (Majestic), Milwaukee.
- Frazer, Mlle., en route.
- Fitzsimons & Cameron, Chicago.
- Faust, Victor (Lyric), Fort Wayne.
- Fays, Two—Coley & Fay—en route.
- Frobel & Ruge, Portland, Ore.
- Ferguson & Mack, Chicago.
- Foley & Young, Chicago.

- New York City.
- Gordon & Marx (Orpheum), Lincoln, Neb.
- Guys, Arthur, Minstrels, Mansfield, O.
- Glocker, Charles and Anna (Pantages), St. Joseph, Mich.
- H**
 - Havelocks, The, en route.
 - Hillyers, Three (Virginia), Covington, Va.
 - Harris & Nelson (Bijou), Piqua, O.
 - Hoey & Walters (Proctor's), Newark, N. J.
 - Hess & Rector, Chicago.
 - Heines & Otto, Chicago.
 - Hillman & Roberts, Chicago.
 - Holman, Harry (Bijou), Nashville, Tenn.
 - Howard & Howard (Orpheum), Oakland, Cal.
 - Holman Bros. (Dominion), Winnipeg, Can.
 - Hanlon, Walter, San Diego, Cal.
 - Hamlin, The (Haymarket), Chicago.
 - Hallen & Hayes (Bennett's), Toronto.
 - Howard & Cullinson (Maryland), Baltimore.
 - Haley & Haley (Criterion), Chicago.
 - Hamilton, Estella B. (Varieties), Canton, Ill.
- J**
 - Johnstons, Musical (Majestic), Chicago, Ill.
 - Jackson, Harry and Kate, en route.
 - Jackson, Isabell, & Co., Marysville, O.
 - Jones & Deely (Alhambra), New York City.
 - Jones & Mayo (Orpheum), Butte, Mont.
- K**
 - Kenna, Charles (Orpheum), Mobile, Ala.
 - Kindt Bros., Denver, Colo.
 - Kohler & Adams, en route.
 - Kramer & Benedict, en route.
 - Kamplin & Bell (Bijou), Parkersburg, W. Va.
 - Kohler Trio, New York City.
 - Kolers, The, Chicago.
 - Kent & Wilson, en route.
- L**
 - Livingston, David, & Co., Cincinnati, O.
 - La Mote, Phroso, Chicago.
 - LaMalle Bros., en route.
 - La Moines, The, en route.
 - Leo, Arthur, Robinson, Ill.
 - Lemar, Lew, Chicago.
 - Leightons, The (Columbia), Cincinnati, Ohio.
 - Leslie, Bert, & Co. (Columbia), St. Louis.
 - Leonard, Eddie, & Co. (Alhambra), New York City.
- M**
 - McCane, Mabel (Orpheum), Portland, Ore.
 - Marabina, Luigi (Hathaway's), Lowell, Mass.
 - Mack & Walker (Orpheum), Omaha, Neb.
 - Millman Trio (Majestic), Milwaukee.
 - Meyer Bros. (Pantages), San Francisco.
 - Murry & Mack (Orpheum), Ogden, Utah.
 - McFarland & Murry (Novelty), Valejo, Cal.
 - Mozarts, Fred & Eva (Main St.), Peoria, Ill.
 - Melnotte Twins (Keith's), Columbus, O.
 - Montgomery & Healy Sisters, en route.
 - Moore, George (Hammerstein's), New York City.
 - McNamee (Orpheum), Harrisburg, Pa.
 - Memora, Chicago.
 - McGuire, Tutz, en route.
 - Murry, Happy Jack, Johnson City, Ill.
 - Murphy Whitman & Co. (Atlas), Cheyenne, Wyo.
 - McDowell, John and Alice, en route.
 - Mueller & Mueller (Temple), Fort Wayne, Ind.
 - Moore & Young (Pol's), Hartford, Conn.
- N**
 - Newell & Niblo (Proctor's), Albany, N. Y.
 - Normans, The (Mary Anderson), Louisville, Ky.
 - Nawn & Miller (Temple), South Bend, Ind.
 - Norman, Mary (Orpheum), Los Angeles, Cal.
- O**
 - Owen, Col. F. J., Chicago.

THE CHRISTMAS NUMBER OF THE SHOW WORLD

WILL BE ISSUED SATURDAY, DECEMBER 18,

Last Forms Closing Wednesday, Dec. 15, MIDNIGHT



The World's Greatest Amusement Newspaper

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The Christmas Number will circulate wherever entertainment is offered. A Pictorial Review of the Amusement Season of 1909 in Cartoons and half-tone illustrations will be a striking feature.

A World Service for Advertisers

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- Earle & Co., Chicago.
- Edwina, Barry-William Richards Co. (Orpheum), Spokane, Wash.
- Ehrendall Bros. (Bijou), Battle Creek, Mich.
- Emery, Edwin (Wigwam), San Francisco.
- F**
 - Frantz, Caesar Co. (Majestic), Fort Worth, Tex.
 - Flynn, Earl, Chicago.
 - Finney, Maud & Gladys (Alhambra), New York City.
 - Fredo, George (Majestic), Galveston, Tex.
 - Frey Trio (Pol's), Springfield, Mass.

- Fogg & Alger, Chicago.
- Fries, Ethel May, Chicago.
- Frank & Co., Chicago.
- Fitzgibbon—McCoy (Orpheum), Atlanta, Ga.
- Fields, Harry (Bijou), Lansing, Mich.
- G**
 - Gilroy, Haynes & Montgomery (Orpheum), en route.
 - Gath, Karl & Erme (Bijou), Atlanta, Ga.
 - Gardner & Vincent (Lyric), Dayton, O.
 - Goolsman, The, en route.
 - Gillingwater, Claude & Co., Evansville, Ind.
 - Girdeller's Dogs (Variety), Canton, Ill.
 - Glose, Augusta (Keith & Proctor's),

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622 Main St., Kansas City, Missouri

Wrens, Billy and May (American), Cincinnati, O.
 Connor, Herbert, & Co., Houston, Tex.
 Neil, Doc (Garrick), Ottumwa, Ia.
 F
 Primrose, Anita (Majestic), Galveston, Tex.
 Paul, George, & Co., en route.
 Dickens, Arthur J. (Trent), Trenton, N. J.
 Powers Bros. (Mozart's), Shamokin, Pa.
 Sel & Frances, Chicago.
 Upper Twins (Star), Tarentum, Pa.
 Mame, Mme. Esther, en route.
 Hatte, Geo. L., en route Guy's Minstrels.
 Panzer, Willie, & Co. (Orpheum), Sioux City, Ia.
 R
 Lead Bros. (Mary Anderson), Louisville, La.
 Mac & Brosche (Temple), Fort Wayne, Ind.
 Lead & Earl (Majestic), Shreveport, La.
 Richards, Harry, & Co. (Majestic), Milwaukee, Wis.
 Richardsons, Three (Airdome), Atlanta, Ga.
 S
 Ray & Ray, Chicago.
 Jay & White (Comique), Detroit.
 Foot & Clinton, Chicago.
 Lowe & Ferguson, Chicago.
 Home & Pol's, New Haven, Conn.
 Rogers, Will (Majestic), Galveston, Tex.
 Lowley, Sam (Majestic), Galveston, Tex.
 Raymond & Caverly, New York City.
 Richards Bros., en route.
 Rockaway & Conway, Wichita, Kans.
 Rockaway & Richard, Chicago.
 Richards & Church (Majestic), Little Rock, Ark.
 Russell & Raleigh, Chicago.
 Rose & Rose, Chicago.
 Randall & La Dell, Minneapolis.
 Robinson & Rainey, Detroit.
 S
 Smith, Charles Cecil (Crystal), Tulsa, Okla.
 Even Kid Didders, Chicago.
 Sytz & Sytz (Pantages), Seattle, Wash.
 Nowlan, Marie (Elite), Rock Island, Ia.
 Stanley, Edythe (Pantages), Portland, Ore.
 Stanley & Lancaster, en route.
 Symonds, Jack, Olympia, Wash.
 Smith, Allen (American), San Francisco, Cal.
 Smith & Adams, Chicago.
 German, Dan, Chicago.
 Savoy & Savoy, Chicago.
 Sullivan & Gorman, Des Moines, Ia.
 Shaw & Sargent, Nov. 25-27, Freeport, Ill.
 T
 Temple Quartette, Washington, D. C.
 Tempest & Sunshine Trio (Orpheum), San Francisco.
 Top of the World Dancers (Cook's), Rochester, N. Y.
 Tom Carroll, Chicago.
 Tipp, A. E. (Princess), Wichita, Kans.
 Thomas, George, Chicago.
 V
 Van, Billy (Shea's), Buffalo, N. Y.
 Van, Hoven (Majestic), Montgomery, Ala.
 Vivians, Two (Keith's), Dayton, O.
 Volker, Mr. and Mrs. Frederic, en route.
 Varsity Four, San Bernardino, Cal.
 Varden, Perry & Wilber (Empire), London, England.
 W
 Winter, Winona (Haymarket), Chicago.
 World, John W., & Mindell Kingston Orpheum, Minneapolis.
 Whitehead, Joe, en route.
 Williams & Gordon (Olympic), Grand Rapids.
 Watson & Dwyer, Chicago.
 Werden, W. L., & Co., Chicago.
 Walker, Nella (Orpheum), Sioux City, Iowa.
 Waterbury Bros. & Tenney (Proctor's), New York City.
 Weckoff, Fred (Varieties), Terre Haute, Ind.
 Walker, Musical (Lyric), Baker City, Ore.
 Wendick & La Due (Hippodrome), Lexington, Ky.
 Watson & King, Chicago.

DRAMATIC.

"As Told in the Hills"—(W. F. Mann's)—Smethport, Pa., Nov. 15; Jean, N. Y., 16; Jamestown, 17; Westfield, 18; Dunkirk, 19; Niagara Falls, 20; Medina, 22; Albion, 23.
 "Brewster's Millions"—Memphis, Tenn., Nov. 19-20; Pine Bluff, Ark., 22; Little Rock, 23; Hot Springs, 24-25; Texarkana, 26; Clarksville, Tex., 27.
 "Banker's Child"—(Harry Shannon, manager.)—Shelby, O., Nov. 15; Crestline, 16; Bucyrus, 17; Mt. Gilead, 18; Earlton, 20; Sun. Open, 21; Mt. Sterling, 22.
 "Harry Beresford (Edgar Forrest Co.)—(D. G. Hartman, manager.)—Oklahoma City, Okla., Nov. 14-15; El Reno, 16; Kingfisher, 17; Guthrie, 18; Shawnee, 19; Chickasa, 20; Enid, 21; Perry, 22.
 "Commencement Days"—Minneapolis, Minn., Nov. 16; Mankato, 16-17; Omaha, Neb., 18; Grand Island, 19; North Platte, 20; Cheyenne, Wyo., 21-27; Denver, Colo.
 "Devil's Auction"—Henderson, Ky., Nov. 13; Owensboro, 15; Frankfort, 16; Lexington, 17; Huntington, W. Va., 18; Charleston, 19; Parkersburg, 20.
 "Hello Bill"—Pierre, S. D., Nov. 15; Dresnet, 16; Egan, 17; Howard, 18; Arvestan, 19; Madison, 20; Ramona, 22; Flandreau, 23; Dell Rapids, 24; Pipestone, Minn., 25.
 "Ranford, Chas. B.—Corinth, Miss., Nov. 15; Columbus, 16; Jackson, 17; Shreveport, La., 18; Beaumont, Tex., 19; Galveston, 20.
 "Rackett, Norman—Montgomery, Ala., Nov. 13; Selma, 15; Pensacola, Fla., 16; Mobile, Ala., 17; Meridian, Miss., 18; Vicksburg, 19; Greenville, 20.

"Her Dark Marriage Morn"—Grand Rapids, Mich., Nov. 14-17; Cadillac, 18; Clare, 19; Saginaw, 20; Flushing, 22; Fenton, 23.
 "Hans Hansen"—Sutton, Neb., Nov. 13; Fairfield, 15; Nelson, 16; Belleville, Kans., 17; Chapman, 18; Counsel Grove, 19; Hartford, 20; Burlington, 22; Erie, 23.
 "Just a Woman's Way" (Co. A)—Collinsville, Ill., Nov. 14; Marissa, 15; Coulterville, 16.
 "Just a Woman's Way" (Co. B)—Des Moines, Ia., Nov. 14-17.
 "In Wyoming"—Victor, Mont., Nov. 13; Great Falls, 15; Helena, 16.
 "Kidnapped for a Million" (Eastern)—Rantoul, Ill., 13; Colfax, 15; Saybrook, 16; El Paso, 17; Pontiac, 18; Coal City, 19; Spring Valley, 21.
 "Kidnapped for a Million" (Western)—Primrose, Neb., Nov. 12; Belgrade, 13; Ulysses, 17; Milford, 18; Cortland, 19; Wymore, 20.
 "Polly at the Circus"—Athens, Ga., 15; Milledgeville, 16; Americus, 17; Albany, 18; Eufaula, Ala., 20; Troy, 21.
 "Thurston, Adelaide"—Gadsden, Ala., Nov. 16; Anniston, 17; Athens, Ga., 18; Macon, 19; Augusta, 20.

"Two Merry Tramps"—De Soto, Mo., Nov. 15; Fredericktown, 16; Cape Girardeau, 17; St. Genevieve, 18; Bonne Terra, 19; Festus, 20; Mt. Olive, Ill., 21.
 "Paid in Full" (Western)—(Wagenhals & Kemper Co., managers.)—Steubenville, O., Nov. 15; East Liverpool, 16; Rochester, Pa., 17; Beaver Falls, 18; New Castle, 19; Franklin, 20.
 "Paid in Full" (Eastern)—(Wagenhals & Kemper Co., managers.)—Watertown, Nov. 14; Rome, 16; Canastota, 17; Johnstown, 18; Oneonta, 19; Kingston, 20.
 "Paid in Full" (Coast)—(Wagenhals & Kemper Co., managers.)—Council Bluffs, Ia., Nov. 12; Sioux City, 13; Omaha, Neb., 14-17; Beatrice, 18; Hastings, 19; Kearney, 20.
 "Paid in Full" (Atlantic)—(Wagenhals & Kemper Co., managers.)—Columbus, Ga., Nov. 12; Macon, 13; Atlanta, 15-18; Knoxville, Tenn., 19-20.
 "Married in Haste"—Keystone, Ia., Nov. 14; Anamosa, 16; Monticello, 16; Manchester, 17; Independence, 18; Oelwein, 19; Cedar Rapids, 20; Marshalltown, 21; State Center, 22; Belle Plaine, 23.

"The Cow-Funcher"—Yorktown, Tex., Nov. 14; Corpus Christi, 15; Beeville, 16; Galaid, 17; Victoria, 18; El Campo, 19; Bay City, 20; Humble, 22; Livingston, 23.
 "The Fighting Parson"—White Lake, S. D., Nov. 15; Kimball, 16; Alexandria, 17; Bridgewater, 18; Akron, Ia., 19; Sioux Falls, S. D., 20; Flandreau, 22; Pipestone, Minn., 23.
 "The House of a Thousand Candles"—Horton, Kans., Nov. 15; Concordia, 16; Clay Center, 17; Manhattan, 18; Salina, 19; Junction City, 20; Newton, 21.
 "Tempest and Sunshine" (Eastern)—Carthage, N. Y., Nov. 15; Lowville, 16; Boonville, 17; Ilion, 18; St. Johnsville, 19; Utica, 20; Waterville, 22; Herkimer, 23.
 "Tempest and Sunshine" (Western)—Redfield, S. D., Nov. 15; Clark, 16; Watertown, 17; Brookings, 18; Huron, 19; Pierre, 20; Phillip, 22; Rapid City, 23.
 "Tempest and Sunshine" (Central)—Frankfort, Ind., Nov. 15; Franklin, 16; Worthington, 17; Clay City, 18; Bloomfield, 19; Bloomington, 20; West Baden, 21; Huntingburg, 22; Orleans, 23.
 "Tempest and Sunshine" (Southern)—Stephenville, Tex., Nov. 15; Comanche, 16; Brownwood, 17; San Angelo, 18; Ballenger, 19; Coleman, 20; Lampasas, 22; Granger, 23.
 "Our New Minister"—Hinton, W. Va., Nov. 16; Charleston, 17; Weston, 18; Grafton, 19; Clarksburg, 20.

MUSICAL.

"A Girl at the Helm"—(H. H. Frazer's)—Anaconda, Mont., Nov. 16; Grand Falls, 17; Helena, 18; Missoula, 19; Wallace, 20; Spokane, Wash., 21.
 "A Knight for a Day" (H. H. Frazer's)—La Junta, Colo., Nov. 16; Trinidad, 17; Amarillo, Tex., 18; Wichita Falls, 19; Fort Worth, 20-21; Dallas, 22; Waco, 23; San Antonio, 24; Houston, 25.
 "A Knight for a Day" (B. C. Whitney's)—Lynchburg, Va., Nov. 15; Bedford City, 16; Roanoke, 17; Danville, 18; Greensboro, N. C., 19; Durham, 20; Henderson, 22; Raleigh, 23.
 "The Flower of the Ranch"—Norfolk, Va., Nov. 15; Newport News, 16; Hampton (Soldiers' Home), 17; Wilson, N. C., 18; Henderson, 19; Raleigh, 20.
 "The Time, the Place and the Girl" (Eastern)—Woodstock, Ill., Nov. 12; Rochelle, 13; LaSalle, 14; Hoopston, 15; Mattoon, 16; Marshall, 17; Robinson, 18; Brazil, Ind., 19; Wabash, 20.
 "The Girl Question" (Eastern)—Fort Wayne, Ind., Nov. 14; Huntington, 15; Wabash, 16; Peru, 17; Lafayette, 18; Frankfort, 19; Logansport, 20.
 "The Girl Question" (Western)—Albuquerque, N. M., Nov. 15; Santa Fe, 16; Las Vegas, 17; Rocky Ford, Colo., 18; Leadville, 19; Grand Junction, 20.
 "The Time, the Place and the Girl" (Western)—Ogden, Utah, Nov. 14; Provo, 15; Grand Junction, Colo., 16; Glenwood, 17; Leadville, 18; Salida, 19; Colorado Springs, 20.
 "The Girl That's All the Candy"—Fort Madison, Ia., Nov. 14; Moline, Ill., 15; Washington, Ia., 16; Oskaloosa, 17; Des Moines, 18-20.
 "The Golden Girl"—Knoxville, Tenn., Nov. 11; Bristol, 12; Bluefield, W. Va., 13; Roanoke, Va., 15; Lynchburg, 16; Richmond, 17-18; Norfolk, 19-20.
 "Alaskan"—Maury Claire, Wis., Nov. 17; Merrill, 15; Wausau, 16; Green Bay, 17; Manitowoc, 18; Fond du Lac, 19; Oshkosh, 20.
 "Candy Shop"—Brockton, Mass., Nov. 15; New Bedford, 16; Fall River, 17; Newport, R. I., 18; Worcester, Mass., 19-20.
 "Too Many Wives"—Fort Worth, Tex., Nov. 13; Dallas, 15-16; Denison, 17; Wichita Falls, 18; Gainesville, 19; El Reno, Okla., 20.

MISCELLANEOUS.

Herbert L. Flint (Hypnotist)—Burlington, Ia., Nov. 15-20.
 Minstrels.
 Dumonts, Frank—Philadelphia, indefinitely.
 Fields, Al. G.—Shreveport, La., Nov. 15; Texarkana, Ark., 16; Hot Springs, 17; Little Rock, 18; Pine Bluff, 19.
 Guys, Arthur L.—Marion, O., Nov. 18-20.
 Vogels, John W.—Owosso, Mich., Nov. 15; Lansing, 16; Charlotte, 17; Chelsea, 18; Marshall, 19; Kalamazoo, 20.
 Georgia Troubadours—Merrill, Ia., Nov. 18; Harper, 19; Ashton, 20; Hull, 24.

ROAD STOCK COMPANIES.

Cutter Stock—Warren, O., Nov. 15-20; Canton, 22-27.
 Cash, Burligh—North Vernon, Ind., Nov. 15-20.
 Don C. Hall Stock—Springfield, O., Nov. 15-20; Dayton, 22-27.
 Davis Stock—Pittsburg, Pa., indef.
 Harvey Stock—East St. Louis, Ill., Nov. 14-20.
 Morey Stock—St. Johns, Kans., Nov. 15-20; Dodge City, 22-27.
 Maxwell-Hall Stock—Belvidere, Ill., Nov. 8-13.
 Princess Stock—Davenport, Ia., indef.
 Ye Colonial Stock—Columbus, Nov., 15-20.

TENT ROUTES.

Barnum & Bailey—Mobile, Ala., Nov. 16; Meridian, Miss., 17; Columbus, 18; Tuscaloosa, Ala., 19; Okolona, Miss., 20; season closes.
 Ringling Bros.—Season closed Nov. 13.
 Robinson, John—Jasper, Fla., Nov. 15; Lake City, 16; Live Oak, 17; Madison, 18; Tallahassee, 19; Bainbridge, 20.
 Royal, Rhoda—Memphis, Tenn., Nov. 22-27.

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